

AUGUST 1930

# PENCIL POINTS

A JOURNAL FOR  
THE DRAFTING ROOM

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*Detail, residence, Lake Forest, Illinois. Anderson & Ticknor, Architects.*

# Are You Familiar With This Use of Stone?

Please mail coupon for complete information

**H**AVE you a client who is looking for "something unusual" in a house? Why not design for him a house faced with Indiana Limestone used as a sawed masonry facing?

"ILCO Ripplstone" we call Indiana Limestone used this way. Anderson & Ticknor used our stone in the Lake Forest, Ill., residence shown here and the result has called forth high praise from other architects and from builders who have seen it.

Ninety per cent of the work necessary to make ILCO Ripplstone ready for the wall is done at the

quarries by machinery. Every piece of this stone is carefully selected as to color, texture and size so that it harmonizes with your design. We send a man right to the job to see that the masons handle and lay up the stone properly.

Costs run only 5% to 6% more than for facing of other material. Certainly there is a great opportunity here for the architect who will *design for stone*—not simply specify stone for a conventional design.

We will gladly work with you on any stone project you undertake. Why not do an outstanding piece of work using this beautiful natural building material? Tell us your questions—if you have them. The coupon here, filled in and mailed, will bring you our literature. Send it now.

*Clip this out—mail today*

Box 1884, Service Bureau, Bedford, Indiana.

Please send literature and full information regarding Indiana Limestone for residences.

Signed.....

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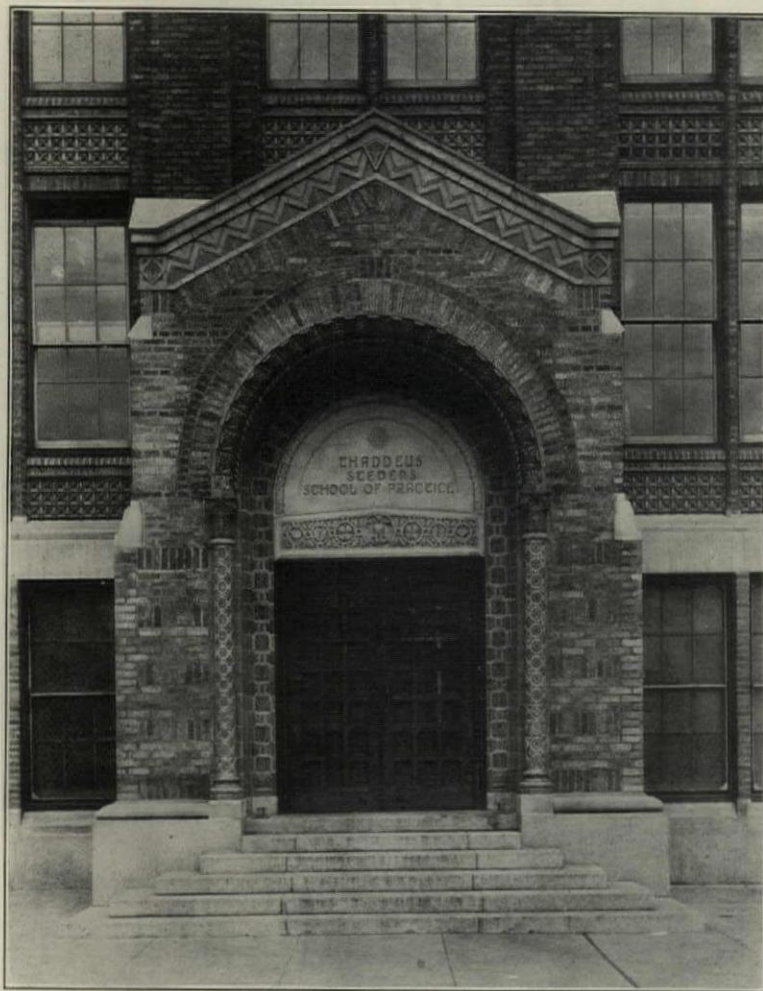
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Terra Cotta in orange, blue, purple, green, cream and scarlet vermilion.

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# "And they lived *comfortably* ever after"

*This is the tale  
any house can tell  
when its health  
is protected by  
Cork*



*Every member of the family is benefited when the house is adequately insulated with corkboard.*

*Armstrong's Corkboard Insulation is made in thicknesses to assure adequate insulation in a single layer.*



**B**LOW, wind, blow! Who cares—so long as the house protects good health? That means a house that can control heat and maintain a constant room temperature. It is a house adequately insulated with cork.

When walls and top-floor ceilings are insulated with Armstrong's Corkboard, the whole house becomes more comfortable and healthful. Rooms are warmer in winter, cooler in summer. No more "no-account" rooms on top-floors. With Armstrong's Corkboard Insulation they are as comfortable as any rooms in the house.

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## Armstrong's Corkboard Insulation

*For the Roof of Every Building*



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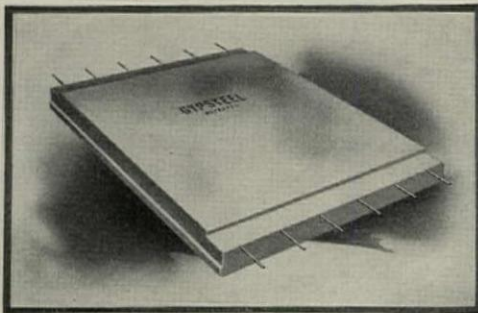
That's all there is to it. It's as easy and simple as that. No forms. No waiting. Practically no water used.

No especially trained workmen are needed to install Gypsteel Pre-Cast Floors. They go on in any weather, quickly and simply. And usually save money because their lightness permits economies in the steel structure.

In fact, Gypsteel Pre-Cast Floor and Ceiling Construction has 12 major advantages. Our Floor Catalog tells all about them. May we send it to you? Consultation with our engineers involves no obligation.



Ceiling Slab, suspended by hangers from floor members.



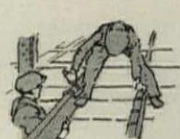
Floor Slab, tied together on top of floor members.

# GYPSTEEL

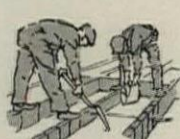
## PRE-CAST FLOOR CONSTRUCTION



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Contract for approximately 537,216 lin. ft. Raymond piling and necessary excavation.  
Plans and Specifications prepared by The Board of Water Commissioners.  
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Longest Composite pile—55 ft. wood 15 ft. concrete. Longest Standard pile—35 ft. 6 in.

**15,383 piles**

6176 Std. Raymond  
210,793 lineal feet  
9207 Std. Composite  
326,422 lineal feet

*biggest*



# NAILING *into Concrete!*



Ebenezer Community Building, Chicago, showing how slate is nailed directly to the roof-deck of Federal Nailing Concrete Slabs. Archt., Andrew E. Norman.

Slate, ornamental tile, copper or other covering may be nailed directly and firmly to this permanent, fireproof, no-maintenance roof-deck. There are no wood nailing strips to rot out.

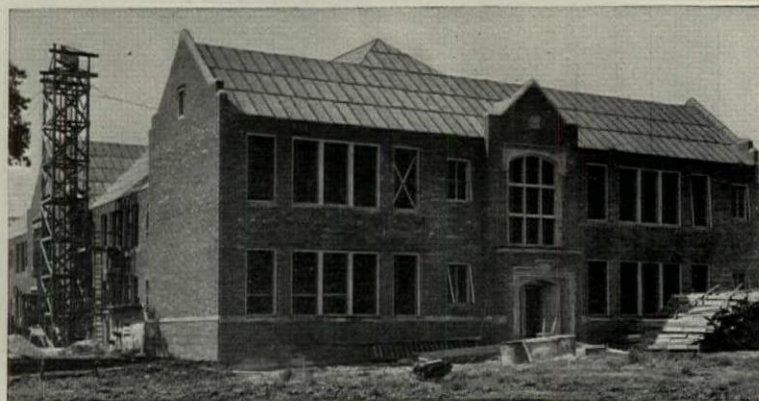
Of Haydite aggregate, Featherweight Nailing Concrete slabs also bring the further advantages of light weight and insulating qualities—offering roof value, without equal today.

Daily, more architects, engineers and contractors are taking advantage of this advanced roof construction—for prominent public buildings of all kinds. The list below is typical. Send for complete "Catalog and Roof Standards".

## *Featherweight Nailing* **CONCRETE ROOF SLABS**

### Some of the Many Modern Buildings On Which These Slabs Are Used

University of Chicago Chapel, Eckhart Hall, Oriental Building—De Vilbiss High School, Toledo—St. Aloysius Church, Detroit—Jackson County, Michigan Sanitarium—Minneapolis Water Works—Shedd Aquarium, Chicago—Marshall, Mich. High School—Illinois Reformatory, Dwight—Parker Jr. High School, Chicago—Haish Memorial Library, De Kalb, Ill.—Lincoln National Bank, Ft. Wayne.



Harrison School, Cedar Rapids, Iowa. The nailing slabs are ready for the roofing felt and ornamental tile or slate. Archt., H. E. Hunter.

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FOR OVER A QUARTER CENTURY



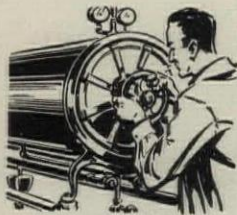
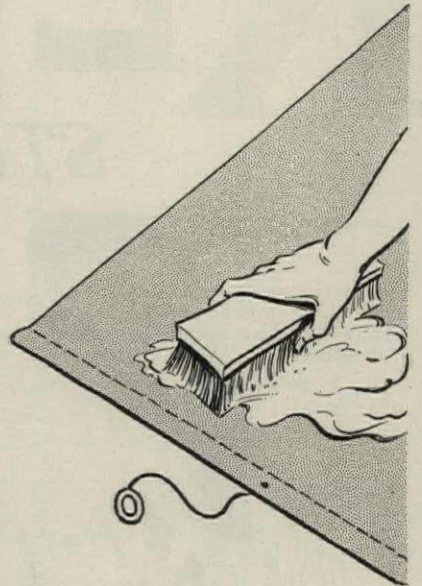
# WASHABLE?



Shortly after an up-state New Yorker had bought a few NIAGARA window shades to try them out, his home caught fire... one of these smoky, smudgy affairs. The smoke that poured out the windows left the new shades a sad sight... until he scrubbed them. A happy dealer is now fitting *all* this man's windows with NIAGARA shades.



A retail store, staging a special demonstration of NIAGARA shades, washed one shade 156 times in one day, smearing it with lampblack each time. The shade was then hung up as a special (and interesting) display.



A hospital superintendent (something of a skeptic, apparently) put a whole set of NIAGARA samples under superheated steam in a pressure sterilizer for 30 minutes. The samples came up smiling... still washable, waterproof, and *handsome*.

## ... certainly, BUT DON'T BUY THEM JUST FOR THAT

Columbia NIAGARA window shades are washable and waterproof. But don't buy them on that account. Don't buy *any* window shade just because it is washable.

Take a good-sized sample\* of NIAGARA in your hand. Notice its satiny feel, and its firm, close-woven structure. See how rich and warm its coloring. Hold it to the light... admire its delicate translucence and its clear uniformity of texture.

*Columbia*  
WINDOW  
SHADES

*It's a handsome window shade.* The kind you like to see at your windows. Buy it on *that* account. And be glad, if you like, that it *is* washable... for washability will *keep* it the kind of shade that you like to see at your windows.

NIAGARA is a fine, modern window shading... distinguished and deserving. Washability is an every-day incidental to its *thorough* modern goodness.

ROLLERS • VENETIAN BLINDS

(\*We shall be happy to send you one)

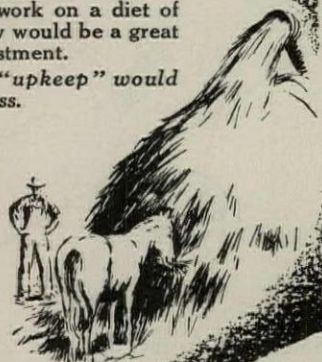
THE Columbia MILLS, INC., 225 Fifth Avenue, New York. ✦ BRANCHES: Baltimore ✦ Boston ✦ Chicago ✦ Cincinnati ✦ Cleveland ✦ Dallas ✦ Denver ✦ Detroit ✦ Fresno ✦ Kansas City, Mo. ✦ Los Angeles ✦ Minneapolis ✦ New Orleans ✦ Philadelphia ✦ Pittsburgh ✦ Portland, Ore. ✦ St. Louis ✦ Salt Lake City ✦ San Francisco ✦ Seattle



# KEWANEE

## STEEL BOILERS

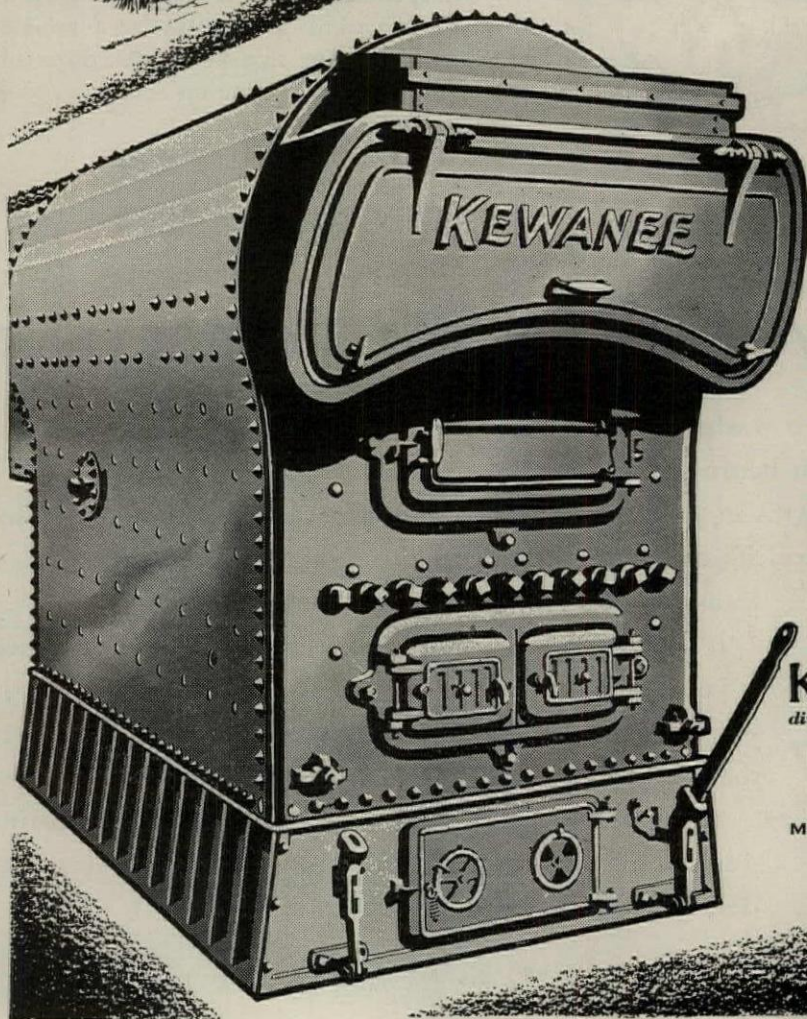
A horse that could live and work on a diet of straw would be a great investment. His "upkeep" would be less.



Because they are designed to burn the cheaper grades of soft coal, *and extract all the useable heat from it*, Kewanee Smokeless (Down-Draft) Boilers greatly reduce "up-keep" costs.

On top of that their steel riveted construction is sufficiently strong to add many *extra years of service* to their life—making them in fact the best boiler investment in the world.

*Now there's a Kewanee Steel Boiler to heat every size building. Ask about Type "R" for Homes and Smaller Buildings.*



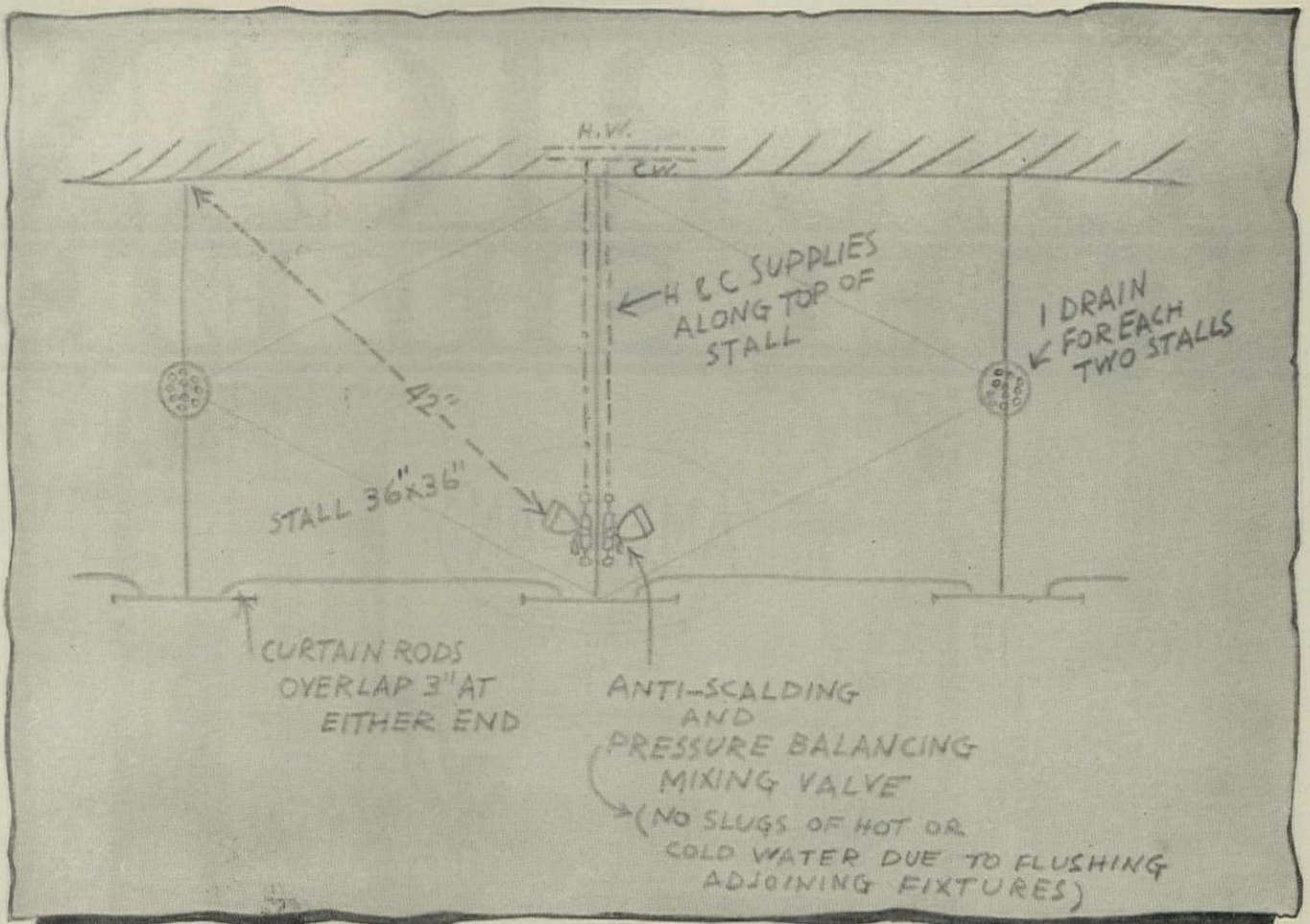
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## This Pencil Sketch Made 1,000 Men Cleaner and Happier

Industry everywhere is rapidly swinging to the modern common-sense idea that workers' cleanliness, happiness and health must be zealously guarded in the plant.

For just this reason a large eastern com-

pany decided upon a new factory shower bath installation. A Clow Soldier of Sanitation was called in.

His answer was this rough pencil sketch. The ultimate result is an installation that gives the factory's 1,000 men shower facilities that the finest homes cannot equal for sheer practicability.

The shower head is located in a corner to gain the maximum spray area in a minimum space.

Spray is directed against a wall instead of a flimsy door curtain.

Controls are located just inside the door

to end reaching through an icy or scalding deluge to adjust water temperatures.

These are simple things. But they help to illustrate how the Clow Soldier of Sanitation does not come in to you merely to show pictures in a catalog. His job is to help you fight ill-health, discomfort, insanitation, pollution and disease.

And to help you achieve this end with the very minimum through-the-years cost.

At his finger tips is the sum total of Clow's 52 years specialized experience—at his back the most complete line of specialized fixtures in the world.

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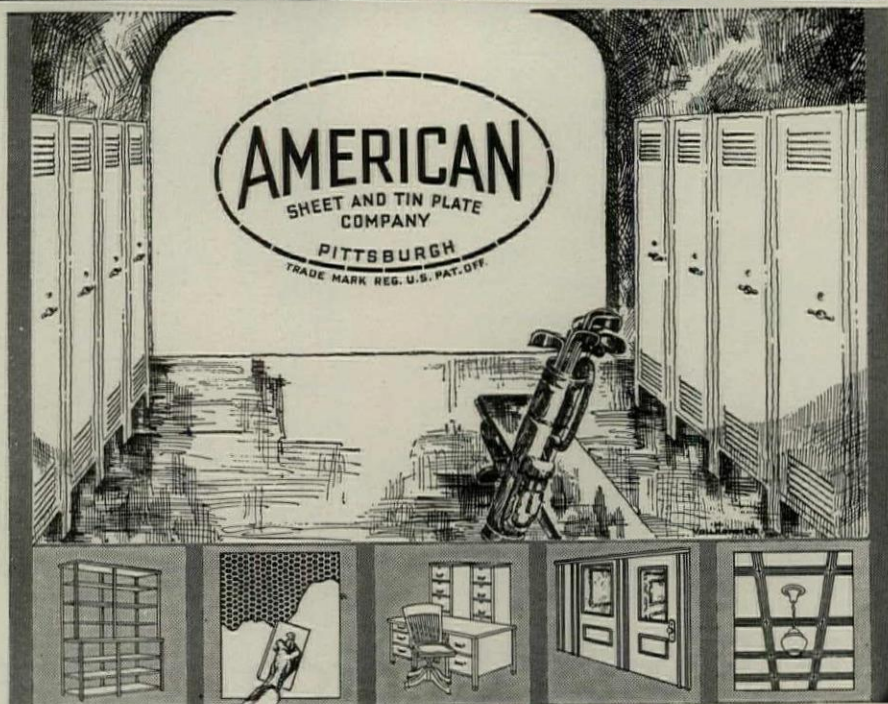
Consult your architect



The Clow Soldier of Sanitation is your natural ally on every building job where sanitation is likely to be an acute problem: schools, hospitals, industrial plants, public buildings and the like. Call him in. "Van." W. Van B. Claussen, 47 W. 34th St., New York City.



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• With this cement one material replaces two. Your handling is reduced; mixing supervision is unnecessary; human hazards are eliminated; and your waterproofing is permanent and uniformly distributed in the correct proportions. Try it on your next job! • Let us send you our latest book on "How to Make Good Waterproofed Concrete."



**MEDUSA PORTLAND CEMENT COMPANY**  
1002 ENGINEERS BUILDING CLEVELAND, OHIO

*Manufacturer of Medusa Gray Portland Cement (Plain and Waterproofed); Medusa Waterproofing (Powder or Paste); Medusa White Portland Cement (Plain and Waterproofed); Medusa Portland Cement Paint and Medusa-Mix, the Masonry Cement.*







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for Sorting  
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# The MORE Steel The *less* Upkeep

**B**OTH installation and maintenance costs are reduced where steel equipment is used . . . And wherever steel is used, it makes certain definite savings. In one case it may be weight, in another time, fire loss, life, space, labor, dirt, money. The proof that these savings are real is found in the constant development of new steel building products and the rapid increase in use of those so familiar to architects and builders.

Steel Roof Decks, because of light weight, permit use of lighter structural members.

Steel Doors, Partitions and Trim eliminate expensive refitting and refinishing.

Steel Lath as plaster base, offers fire protection, prevents cracks and saves redecoration expense.

Steel Wall Tile saves weight, cuts down installation and maintenance cost.

Steel Building Materials give greater strength with lighter weight.

Steel never starts a fire or feeds the flames.

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For complete information on steel roof decks, partitions, steel doors and trim, toilet partitions, wall tile, steel lath . . . any of the steel products so indispensable to present day construction . . . write

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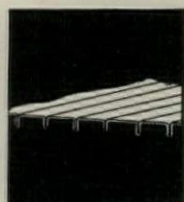
# Save with Steel



Shelving



Steel Doors  
and Trim



Steel Roof  
Decks



Steel Lath



Steel Toilet  
Partitions



No. 5 of a series illustrating: "Thoughtful decorative hints to help the architect."

# This room put an end to one client's "OVERTIME BLUES"...

THIS man's work never seemed to end at five o'clock. The wife (and who could blame her?) objected to being an overtime widow. A new home was being planned. The architect had a clever idea—perhaps if the husband had a cheery, comfortable place in this new home where he could really get some work done evenings, . . . Why not? And a cozy, homey room resulted, a room which possibly, and very likely, influenced the client's attitude toward the whole job.

Modern architects appreciate the value of decorative suggestion beyond the essentially structural effects. They know that decorative suggestions such as this go far toward influencing the client in their favor. Furthermore, the assurance of adequate decoration makes certain that the architect's work will appear to best advantage.

By specifying Armstrong's Linoleum Floors the architect makes sure of client satisfaction from a practical as well as

a decorative point of view. Armstrong Floors are comfortable and quiet under foot, long wearing, and easy to clean. In homes they save many minutes that were formerly spent in floor care; in business institutions they help to cut down overhead and cleaning costs.

There's a lot of valuable floor information in our new file-size speci-

fication book. Sent free upon request. Colorplates, too, and samples of modern Armstrong's Linoleum. You'll find us represented in Sweet's Architectural Catalog also. For advice, either on the decorative use or practical application of linoleum, just address Armstrong Cork Company, Floor Division, Lancaster, Pa.

Armstrong's  
A  
Product



Even the floor in this room suggests repose and comfort. It's Armstrong's Handmade Marble Inlaid Linoleum No. 63.

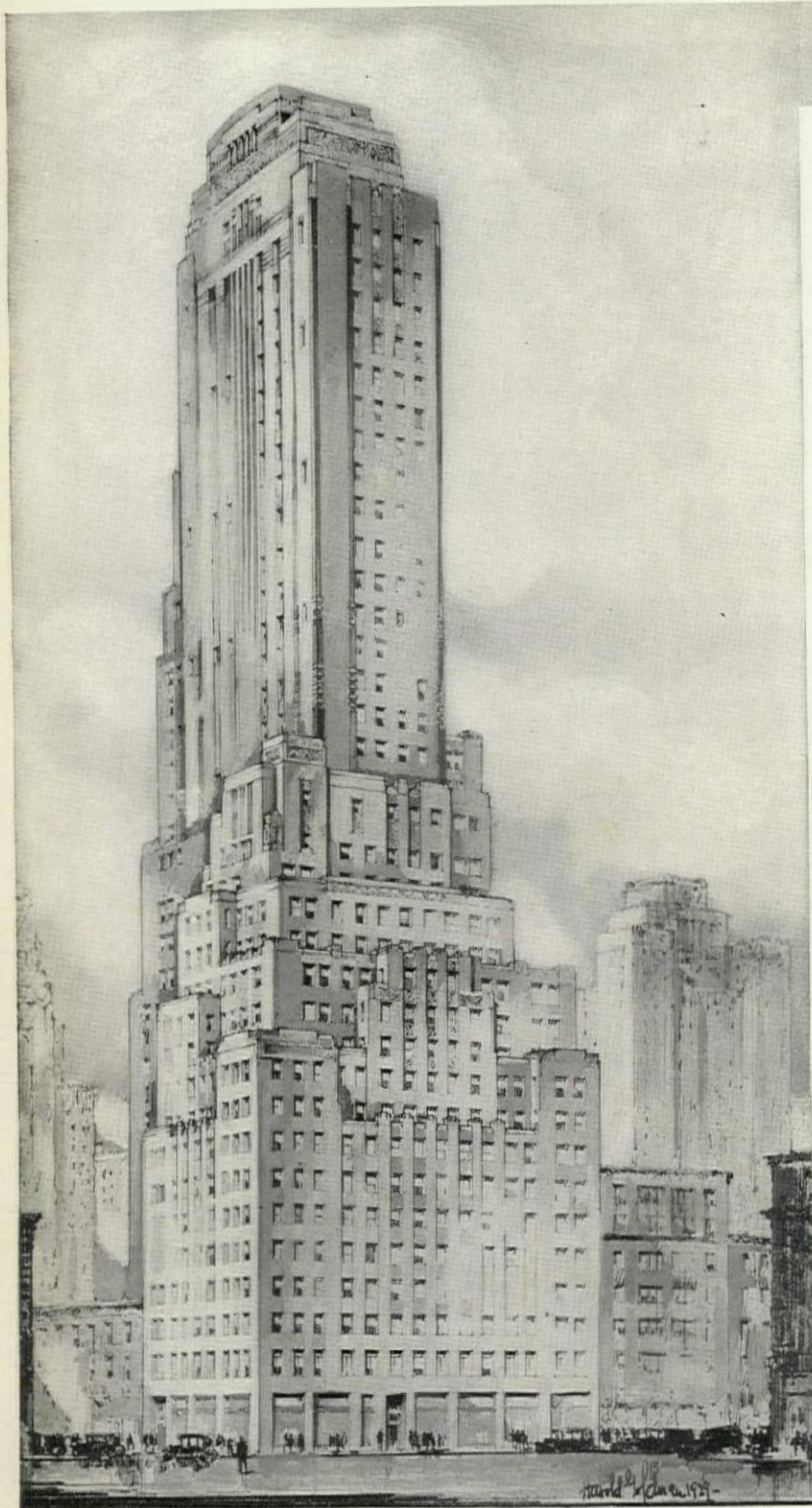
## Armstrong's Linoleum Floors

for every room in the house

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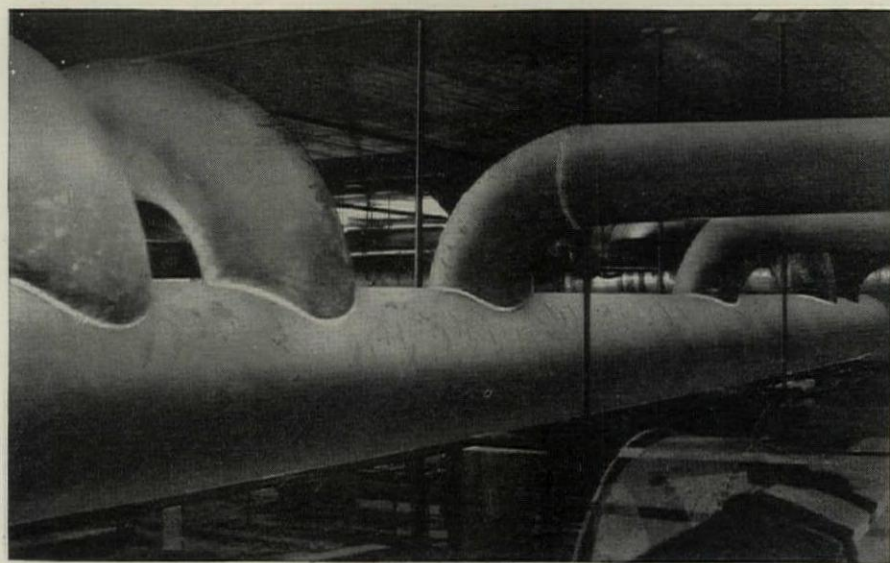
ARCHITECT: LAFAYETTE A. GOLDSTONE

**A** MODERN  
35-story office building now  
being erected by the Gresham  
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**DAHLSTROM**

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
# Oxwelding Has Become Standard Practice

Architects and engineers have been quick to appreciate the inherent advantages of oxwelding as applied to modern piping services. On its record of proved performance, this method of pipe jointing has gradually become the standard practice in many fields and is constantly gaining further recognition. In high pressure work it is the only means of satisfactory construction at moderate cost.

Oxwelded joints are as strong as the pipe itself and equally resistant to corrosion. Consequently lighter-walled pipe may often be used for the entire system, thus effecting a material saving in total weight. Headers, for instance, which formerly required a particularly large number of cast fittings, are fabricated by oxwelding very simply of standard sizes of pipe, and because of their relatively light weight require less labor for installation.

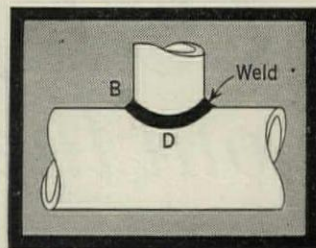
Under Procedure Control, welded piping construction may be undertaken with the same confidence in a satisfactory result as older methods, and with further assurance of increased economy and serviceability.

THE LINDE AIR PRODUCTS COMPANY...THE PREST-O-LITE COMPANY, INC....OXWELD ACETYLENE COMPANY  
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## DESIGN STANDARDS FOR OXWELDED PIPING

*Any welded piping system, even in its most complicated form, is a combination of a few fundamental welding design details.*



WELDED TEE  
AND  
BRANCH CONNECTIONS

### Explanation of Design:

Welded tee fittings, crosses and branch connections, of either equal or unequal diameters, can be fabricated from standard pipe by cutting with the oxy-acetylene blowpipe and welding to form the finished fittings.

### Uses:

Welded Tee and Branch Connections can be used for all sizes and services to replace standard or special fittings commonly used in piping systems.

### Specification:

When Welded Tee and Branch Connections are specified, the following features should be included in the specifications:

1. Templates shall be used for making cuts.
2. Center lines shall be marked and matched in assembly.
3. When beveled with the blowpipe, the cut edges shall be thoroughly cleaned of slag before welding.
4. Cuts shall be carefully beveled and accurately matched in order to form a good vee for welding.
5. Welds shall be built up to a thickness of at least  $1\frac{1}{4}$  to  $1\frac{1}{2}$  times the pipe wall thickness and form a gradual fillet between the branch and header.
6. The weld shall be of sound metal free from laps, gas pockets, slag inclusions or other defects.

The above is excerpted from a handbook of fundamental designs, titled "Design Standards for Oxwelded Steel and Wrought Iron Piping," published by The Linde Air Products Company. A copy of this handbook should be in every architectural drafting room. It is yours for the asking. Just fill in and mail the coupon.

Technical Publicity Dept., 12th Floor  
205 East 42nd St., New York, N. Y.

Please send me a copy of your new book, "Design Standards for Oxwelded Steel and Wrought Iron Piping," which also explains procedure control for pipe welding.

P.P.-8-30

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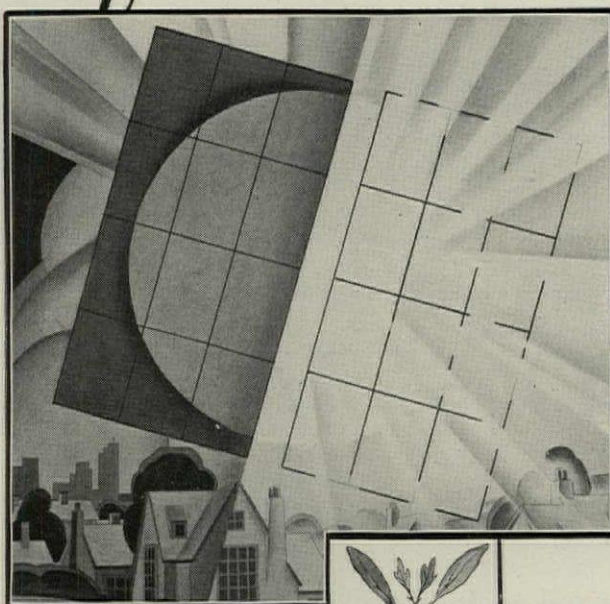
Company . . . . . Position . . . . .

Street Address . . . . .

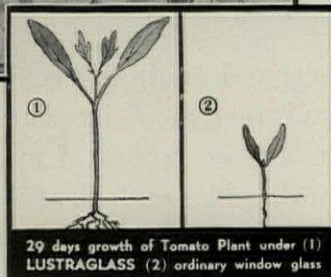
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\*Write for LUSTRAGLASS BOOKLET A-430 and Specification sheet showing complete table of transmission.



Look for this label on every light of genuine Lustraglass

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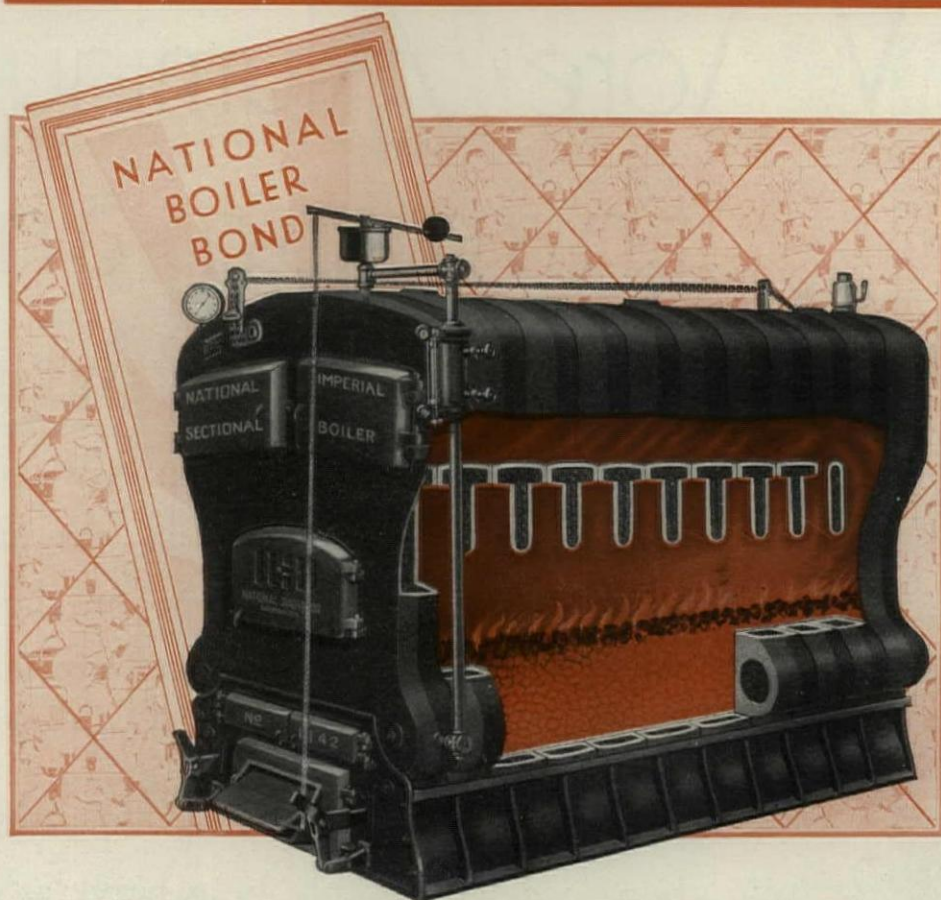
Makers of Quality Window Glass, Armor-Lite Scatter-Proof and Bullet-Proof Glass, 16 oz. Picture Glass, Photographic Dry Plate Glass,  $\frac{3}{16}$ " and  $\frac{1}{2}$ " Crystal Sheet, Ground and Chipped Glass, Improved Quartz-Lite and Bulb Edge Glass.

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Cutaway view National Imperial Sectional Boiler No. S-1142. One of 118 types and sizes.

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**JOHNSTOWN, PENNSYLVANIA**

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# HEATING SYSTEMS



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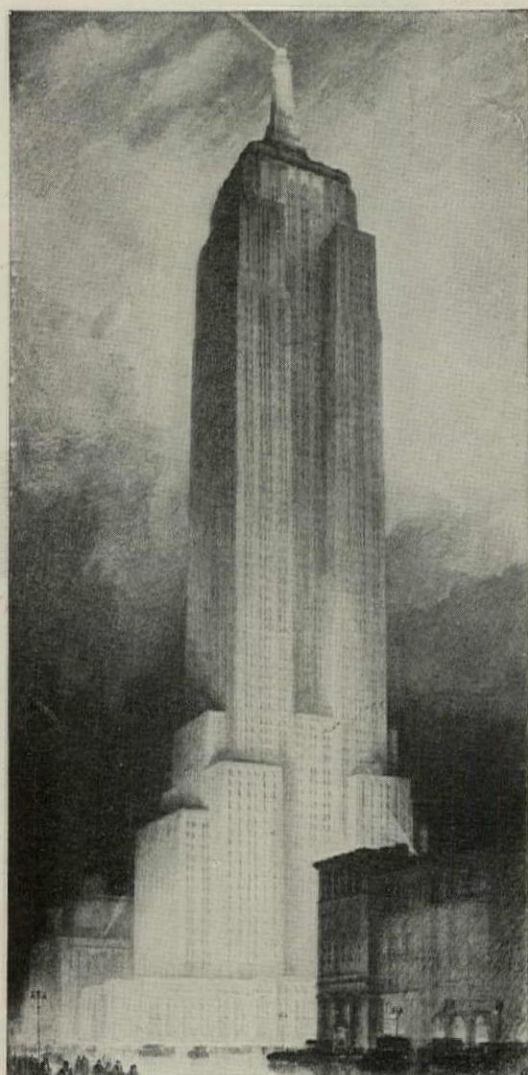
National Low Water Line Boiler



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# More Aluminum than on any over 600 tons of weight



Building—Empire State Building, Fifth Avenue from 33rd to 34th Sts., New York City.

Owner—Empire State, Inc., 200 Madison Ave., N. Y. C.

Architect—Shreve, Lamb & Harmon, Architects, 11 E. 44th St., New York City.

General Contractor—Starrett Bros., Inc., 101 Park Avenue, New York City.

Sub Contractors—C. E. Halback & Co., 190 Banker St., Brooklyn; Wm. H. Jackson Co., 335 Carroll St., Brooklyn.

On 5th Ave. at 34th Street in New York : giant new building is going up—the Empire State Building—Shreve, Lamb & Harmon Architects. The spandrels, alone, used for this structure have reduced weight by over 600 tons

5704 spandrels cast of Alcoa Aluminum are being used. Being only  $\frac{1}{3}$  as heavy as other metals commonly used, they save twice their own weight. They save on handling costs from the first step in fabrication to the final setting into place. And they cost no more than would similar spandrels made of heavy old-fashioned metals.

In addition, the Alcoa Aluminum spandrels will not rust—will not streak. Readily workable this material lends itself to any type of design

# ALCOA



# on Empire State Building other building in the world aved in spandrels alone

or architectural purposes, Alcoa Aluminum is widely used—not only for spandrels, but for cornices, coping, cresting, window frames—sash and sills—columns, stair treads and for numerous other purposes.

Alcoa Aluminum is, indeed, the modern material for the architect. It reduces weight, is attractive in color and appearance, can be fabricated in any shape or design.

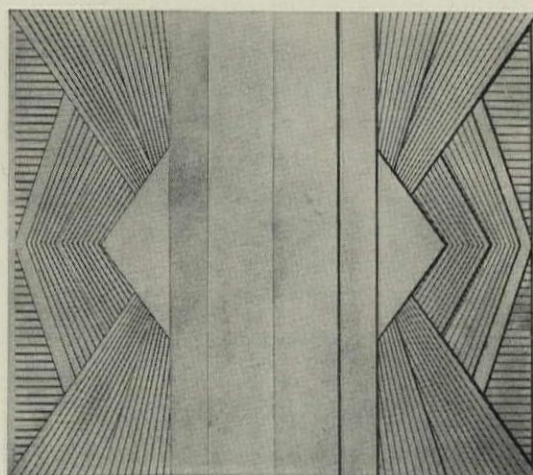
The use of Architectural Aluminum has spread rapidly in the past year. Our nearest office will gladly give you complete information on the use of Alcoa Aluminum for any purpose you may have in mind. ALUMINUM COMPANY OF AMERICA; 2406 Oliver Building, PITTSBURGH, PENNSYLVANIA.



## Specifications

"These Aluminum Spandrels shall be made of Alcoa No. 43 alloy, having a silicon content of 5%. The average tensile strength shall be 17,000 lbs. per sq. inch and an average elongation of 5% in two inches. The weight shall not exceed .097 pounds per cubic inch. The surface shall be free from imperfections and in all respects equal to sample submitted."

(Below) One of the 5704 Alcoa Aluminum Spandrels used on Empire State Building. Total weight approximately 600,000 lbs.



# ALUMINUM





*Still serviceable for years to come, the Tidewater Red Cypress on Old Baton Rouge College has already weathered many a decade of sun and rain. Photograph by Tobbs & Knoll*

# A wood that serves for centuries

**R**AIN and rot, heat and cold find a dauntless foe in Tidewater Red Cypress (coast type). Used in many homes that were built long before the Revolution, this Wood Eternal shows only a trace of charm for its centuries-long fight with weather.

In such durability as this, more interested home builders every year are recognizing a long run economy, which no other material can equal.

With architects, however, Tidewater Red Cypress has long been noted for its rugged qualities, easy workability, even grain and tight coherence with paint. They favor it especially for exterior trim—vital weather points.

## *A versatile wood for Interiors*

Whether it's used naturally or waxed, charred or stained, sand-etched or painted—Tidewater Red Cypress is always warm and rich to look upon.

Many well-known architects enthusiastically sponsor this beautiful wood for interior use. Examples of their interesting work have been collected in an illustrated booklet, "A Versatile Wood for Interiors."

For your complimentary copy, write to the Southern Cypress Manufacturers' Association, Jacksonville, Florida.



*In this lovely new home in Westchester County, N. Y., Arthur T. Remick, New York architect, employed Tidewater Red Cypress*

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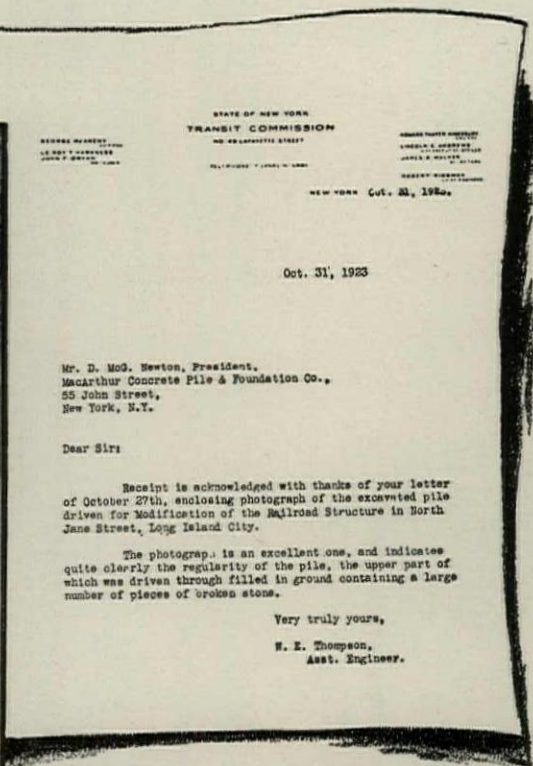
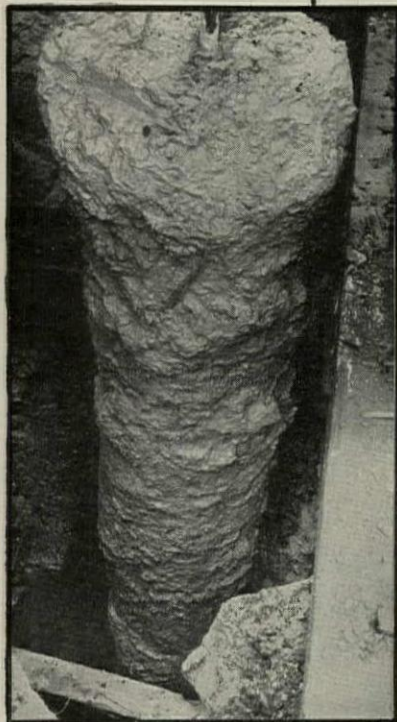
## FREIGHT ELEVATOR

# DOORS



# Because of our reputation for coming through on difficult work, the CITY of NEW YORK put this "tough job" up to us

Photograph of a typical MacArthur Pile driven in the trash fill where there were a great many large boulders. Retaining Wall, North Jane Street, Transit Commission, Hamme & Jackson, Contractors.



This letter from the State of New York Transit Commission states, "the photograph . . . indicates quite clearly the regularity of the pile, the upper part of which was driven through filled-in ground containing a large number of pieces of broken stone."

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Through  
Trash  
and  
Boulders

— And we lived up to our reputation—nobody else would tackle it—but we did—because we knew that we could do it

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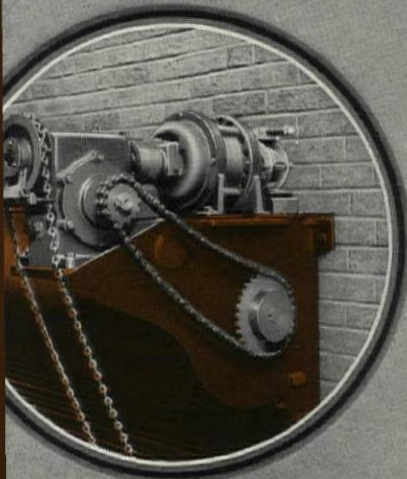
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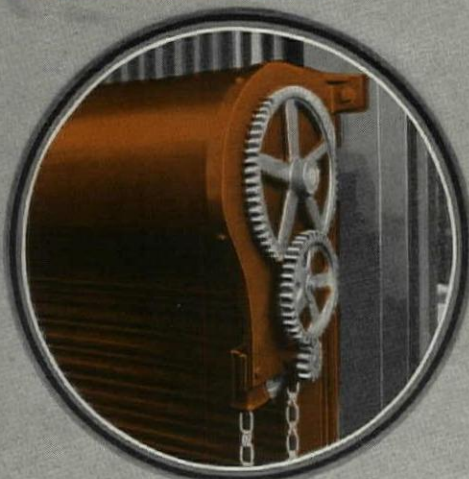
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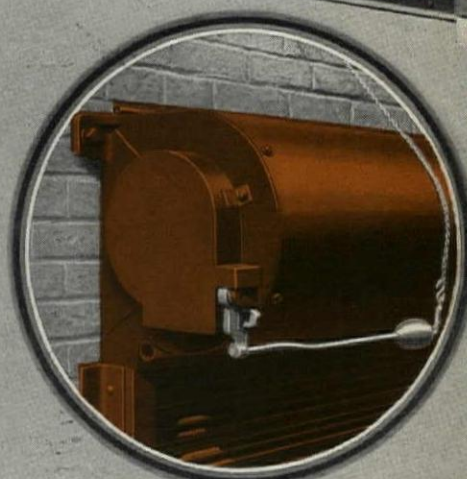
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with Hinged Post



Mahon's Standard Power  
Operating Unit

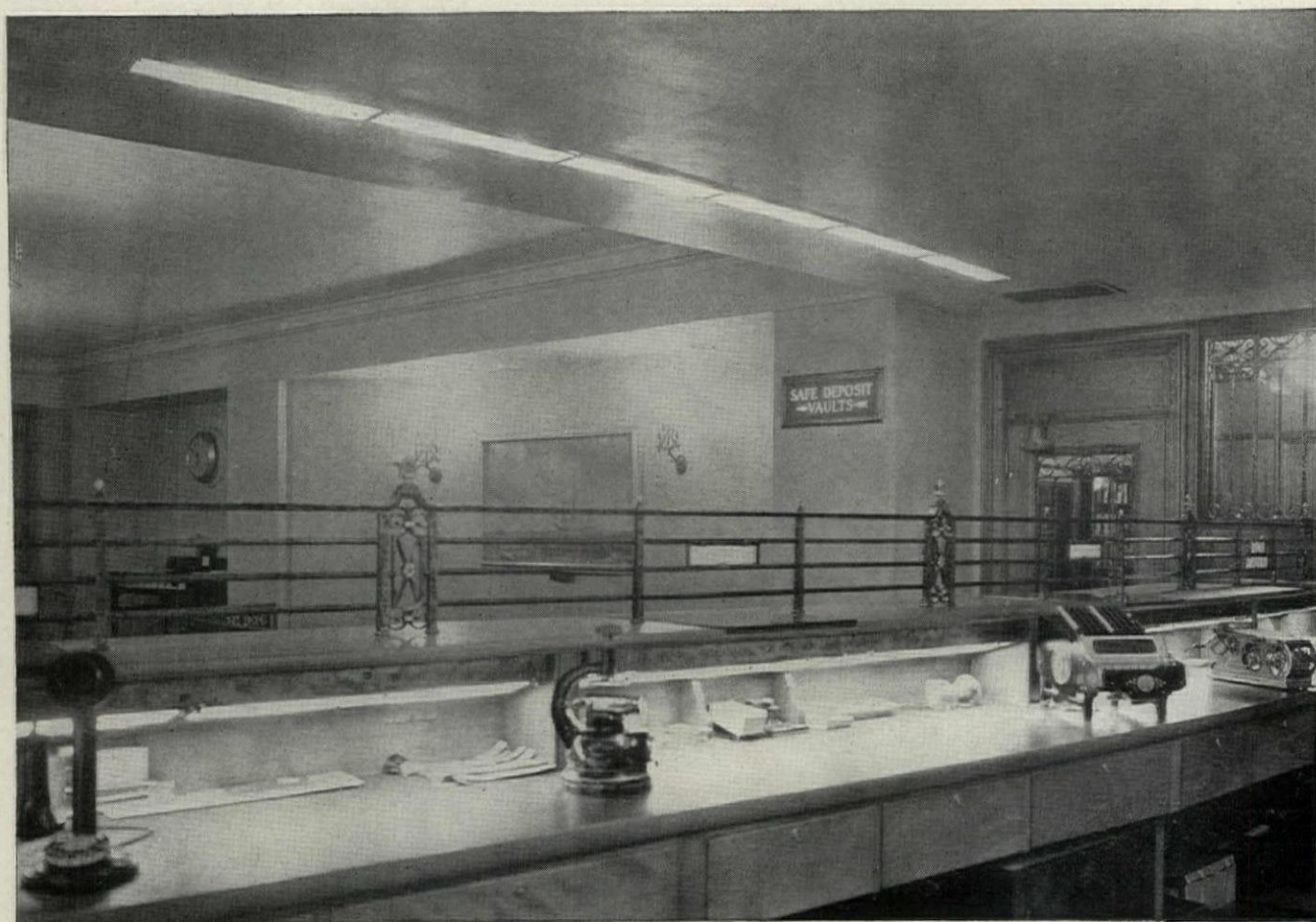


Mahon's Hand Chain  
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Mahon's Fusible Automatic  
Closing Device





Continental type counter screen, Second National Bank, Boston, J. D. Leland & Co., architects. Special illumination and signs designed and installed by The Frink Corporation.

# THE FRINK CORPORATION

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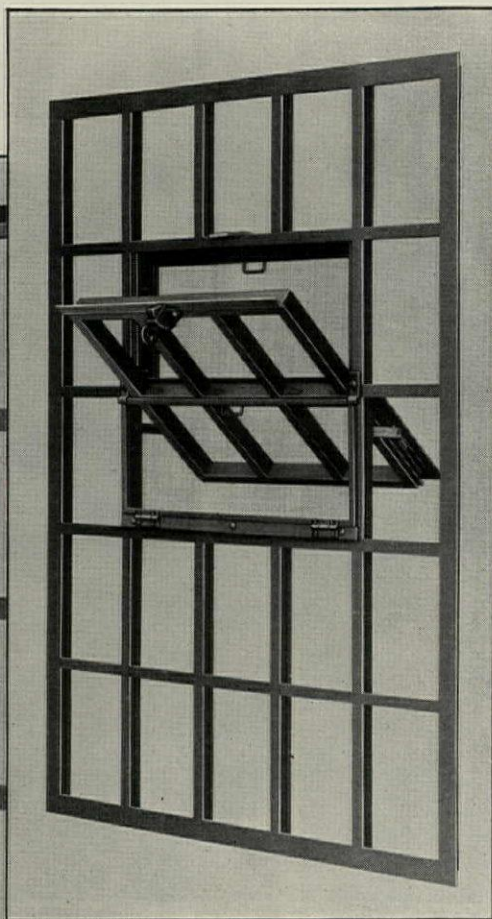
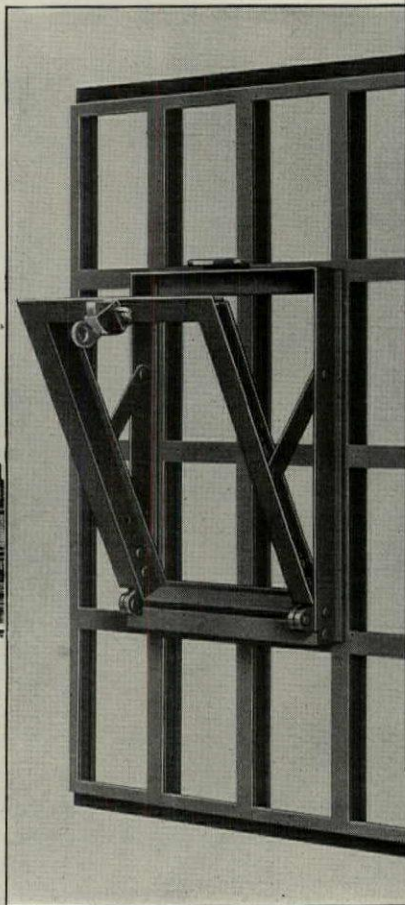




New York City's House of Detention for Women, equipped throughout with Bayley Prison Windows Screened. Architect, Benjamin W. Levitan. Associate Architects, Sloan & Robertson. Contractors, Psaty and Fuhrman, New York.



Bayley Prison Window. Super bar. Horizontal and vertical bars are continuous through ventilator opening. May be screened when desired.



Bayley Prison Window. Standard bar. Illustration shows pivoted ventilator opening screened.

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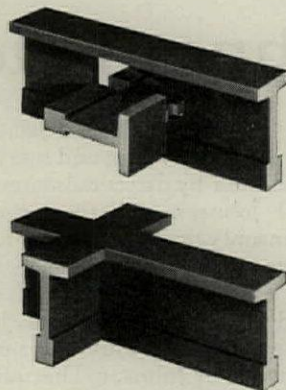
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This illustration shows Bayley Super Bar intersection. One-third actual size.

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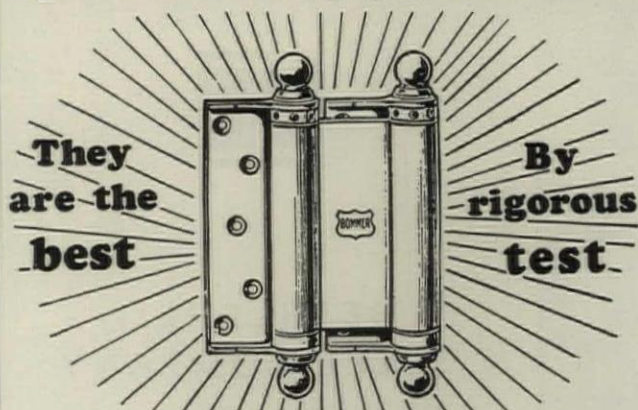
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George A. Fuller  
Co., Builders.



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There is no excuse for weather-leaking window and door frames these days, or for "bad condition" in masonry joints. No excuse will be needed where the new science of calking has been applied, as in the new Fuller Building. Pecora Calking Compound was used, applied by the Ev-Air-Tight Pneumatic Method.

Pecora Calking Compound is made by the makers of Pecora Mortar Stains—the pulp mortar colors.

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#### Hydrocide Colorless

—For waterproofing exterior of exposed walls.

#### Hydrocide Integral

—For waterproofing mass concrete, stucco and mortars.

L. SONNEBORN SONS, INC.

Dept. 8, 114 Fifth Avenue, New York

P.P.

Please send me, without cost or obligation, demonstration samples and literature on: Lignophol.....; Lapidolith.....; Hydrocide Colorless.....; Fermo.....; Hydrocide No. 633.....; Hydrocide No. 648.....; Hydrocide Integral.....; (Check products that interest you.)

Name.....

Address.....

Company.....

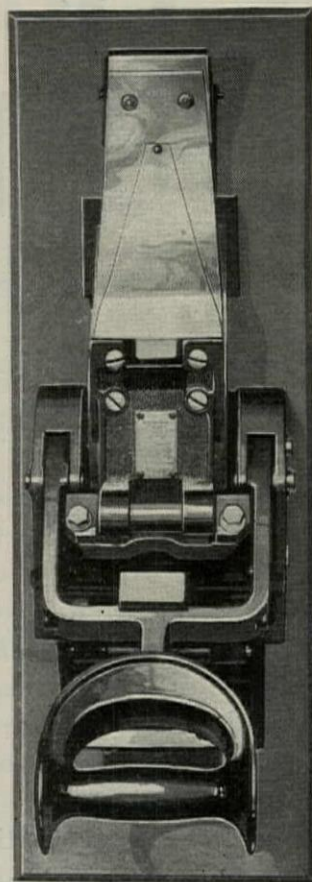
Position.....



# A NEW SAFETY FEATURE

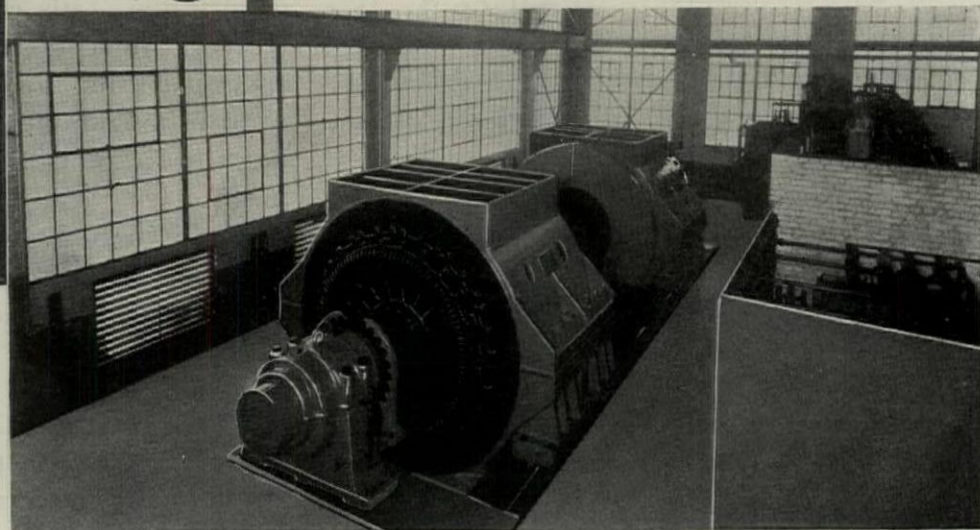
## *... fully insulated handles*

## *on CL breakers*



A 3000-ampere CL breaker equipped with the new insulated handle. Note the complete protection it gives the hand.

Westinghouse high-power laboratory, an influencing factor in the design of present-day switching equipment for modern buildings and factories. Actual operating conditions can be exactly reproduced here.



**P**RACTICAL manufacturing considerations dictate that the operating levers of many carbon circuit breakers, particularly single-pole types, must be exposed to circuit voltages. In past years a simple hand-grip was considered sufficient protection against shock.

Now—Westinghouse CL Carbon Breakers are equipped with a new type, fully insulated handle to give greater protection to operators. This additional safeguard puts CL Breakers a step ahead in today's trend toward increased safety and improved appearance in the construction of switching equipment for modern buildings and factories.

Copies of C. 1705-B, explaining this breaker, can be obtained from our nearest office.

*Service, prompt and efficient, by a coast-to-coast chain of well-equipped shops*

# Westinghouse

T 31411



TUNE IN THE WESTINGHOUSE SALUTE OVER THE N. B. C. NATION-WIDE NETWORK EVERY TUESDAY EVENING.



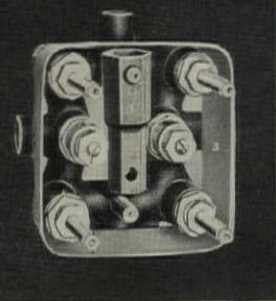
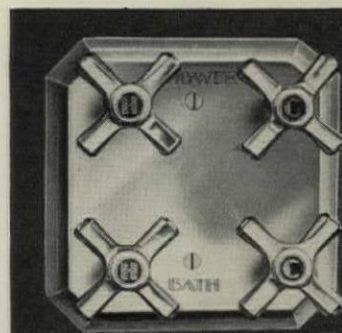
# Exclusive with KOHLER

... an improved unit  
supply for the mod-  
ern shower and bath

EVEN the layman appreciates at once the efficiency and elegance of this new control panel, now available in both Octachrome and Dynamic designs. The face plate has a clear metal surface which may be etched to order with the owner's coat of arms or other emblem. The owner may also select from several interesting and suitable designs which are carried in stock.

The builder, architect and plumbing contractor will see additional advantages. The entire unit fits into a single tile guide. Installation is faster. Valves and stems are quickly aligned. The face plate may be removed by loosening two screws, thus giving access to the valves. (See exposed view.)

The construction of this special Kohler unit is typically simple and sturdy. The quick-acting valves have swivel discs and integral stops. The seat is part of a renewable unit easy to replace when worn. Each fitting is carefully tested under water pressure. It gives positive water



Showing the VICEROY built-in bath with Octachrome shower. The chromium-plated fittings are harmonious in design.

control, thus doing away with mixing valves, diverting valves and the like.

The new control panel has been received with utmost interest. It is one of the fine points that make Kohler fittings worthy companion pieces to Kohler fixtures. It is one of the details that work for your business success. . . . Kohler Co. Founded 1873. Kohler, Wis.—Shipping Point, Sheboygan, Wis.—Branches in principal cities. . . . Look for the Kohler trade-mark on each fixture and fitting.

(At outer left) The removable outer panel, which is of metal, chromium plated, can be furnished plain or especially etched with an appropriate design.

(At left) The one-piece yoke exposed, showing (1) socket wrench furnished with fitting; (2) integral stops; (3) tile guide.

(At right) A coat of arms, a trade-mark, a seal, or some other distinctive emblem will be etched to order. Several interesting stock designs are available.



# KOHLER OF KOHLER

PLUMBING FIXTURES



# Bronze entrance unit...

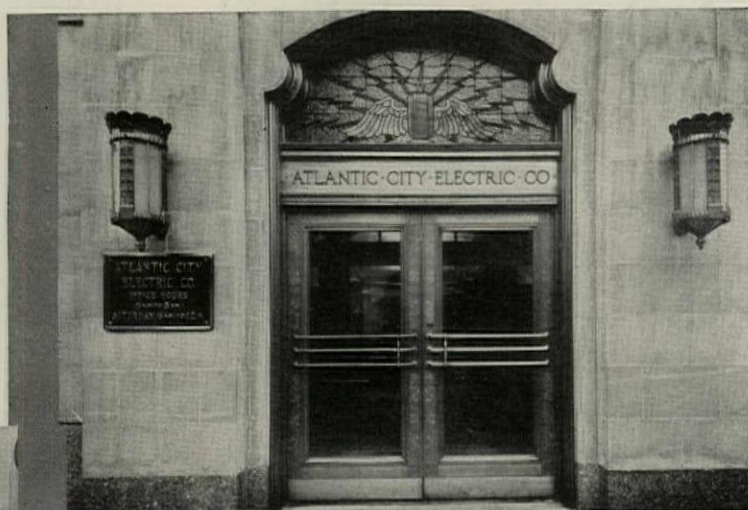
## Bronze counter screen...

## Bronze check desk...

*Built by Art Metal for  
the Atlantic City Electric Co.*

*(Right)*

*Entrance unit in etched bronze. Doors, transoms, lights, complete with glass, hardware and saddle, were furnished for this new building of the Atlantic City Electric Co., by Art Metal. Architect, Vivian B. Smith of Atlantic City.*



*(Left)*

*Modern treatment features the bronze counter screen assembly in the same building. This is a specially built Art Metal cast bronze counter screen, with 13 center and end pilasters, hinge wickets, base rail, walnut-finished steel paneled gate in counter screen.*



*(Right)*

*Detail of the cast bronze check desk shows the same modernistic design used throughout. Reproduced in bronze by Art Metal craftsmen, it carries out the architect's original conception.*



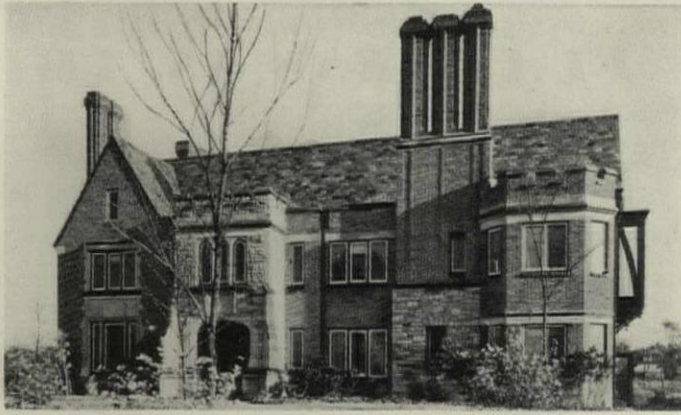
From more than forty years in manufacturing architectural bronze and hollow metal building equipment, Art Metal has a specialized knowledge valuable to architects. May we send a representative to consult with you on your next job? There is no obligation. Art Metal Construction Company, Jamestown, N. Y.

## Art Metal

JAMESTOWN-NEW YORK

BRONZE AND STEEL INTERIOR EQUIPMENT FOR BANKS, LIBRARIES AND PUBLIC BUILDINGS . . . HOLLOW METAL DOORS AND TRIM





*In the residence of Mr. Percy N. Calvert, 18040 South Woodland Road, Shaker Heights, Cleveland, Ohio, eight telephone outlets provide for modern telephone convenience. Here the telephone wiring is carried in conduit built into the walls and floors. MONROE E. DEANE, Architect. THE H. W. BROWN & SON COMPANY, Builders, Cleveland.*

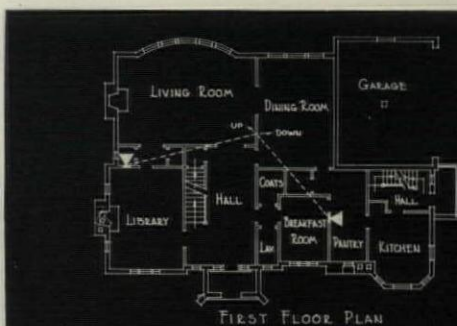
# Flexibility is always Desirable in the Telephone arrangements of a Residence

IN PLANNING for the telephone arrangements of the houses they design, many architects include provision for more telephone outlets than the home owner may immediately require. This foresight insures a flexibility of service that often proves very desirable. When a residence is first occupied, telephones are needed in certain rooms. A change in the use of these or other rooms may involve the shifting of the telephone arrangements, and with outlets available at convenient locations, this rearrangement or expansion is easily accomplished.

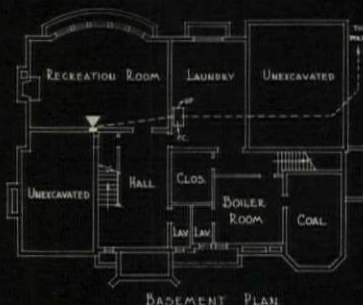
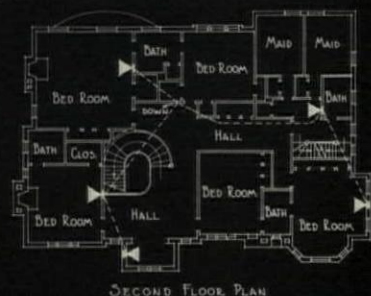
Appropriate locations for telephone outlets can

be determined in conjunction with the home owner, the architect and a representative of the local Bell Company. Conduit for the telephone wiring is then specified, and built into the walls and floors during construction. This results in improved appearance, and guards against certain types of service interruptions.

You and your clients are most cordially invited to consult with representatives of the local Bell Company in planning for the telephone arrangements for new and remodeled houses. No charge is made. Just call the Business Office.



LEGEND  
 TELEPHONE OUTLET  
 CONDUIT  
 PROTECTOR CABINET





## THE NEW *FLATNESS* IS THE SECRET

**G**LASS that does not distort your view with crinkly outlines—nor block your vision with streaks and waves. And you only have to look AT this new window glass, as well as THROUGH it, to see there's a *reason* for this new, clearer visibility.

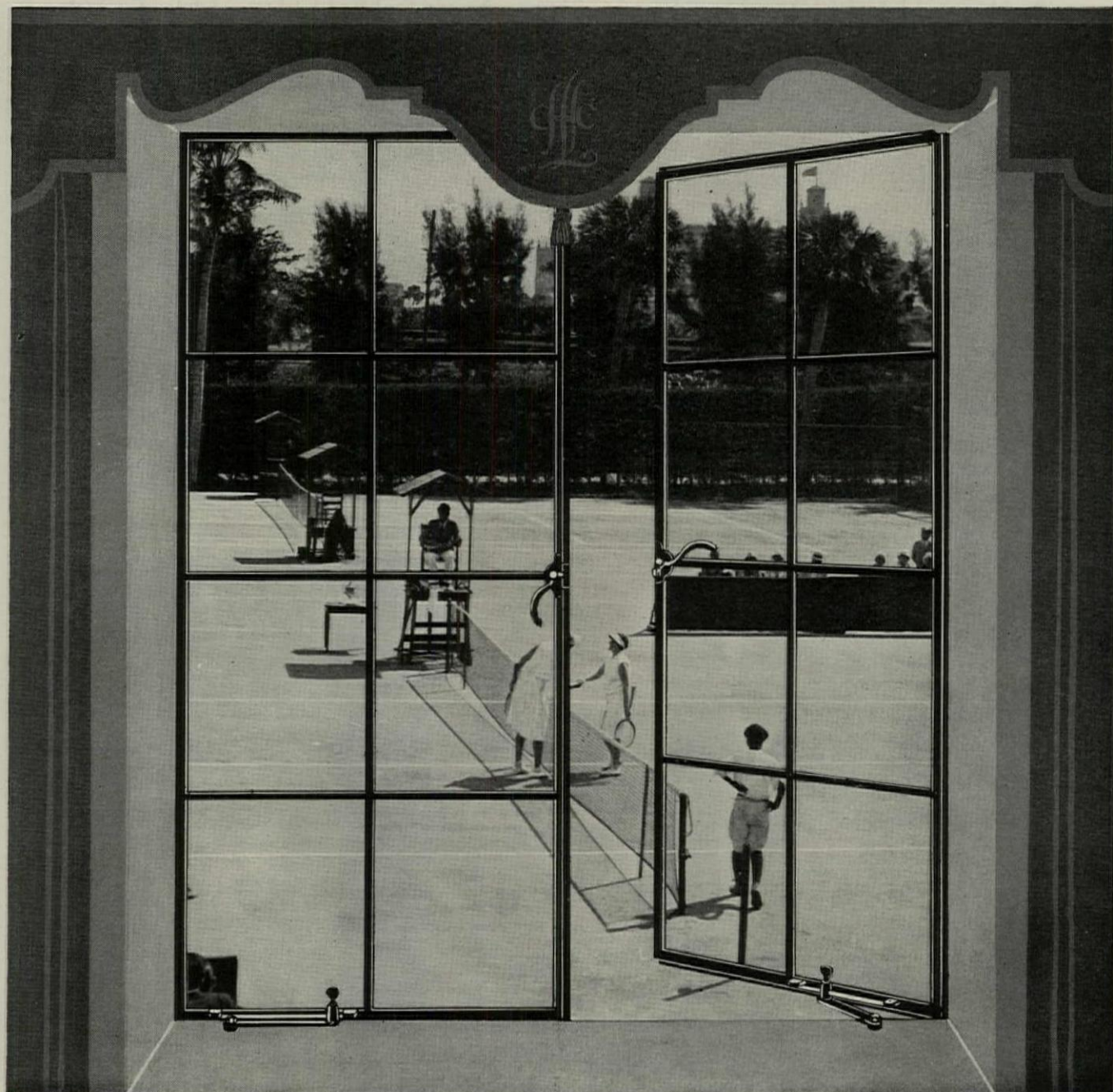
Pennvernon is *flat*. Both sides, alike, are noticeably free from the curves, waves and other imperfections that have always belonged to window glass. Both sides are brilliantly surfaced—brighter than any fire-finished

glass of the past. The glazier finds his work immeasurably lightened...and the user gets a flatter, brighter glass which costs no more than ordinary glass.

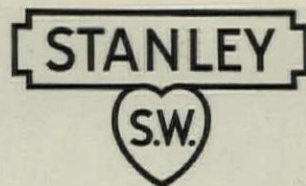
Pennvernon is obtainable through warehouses of the Pittsburgh Plate Glass Company in every leading city. Read *why* this window glass is so different—

in the new Pennvernon booklet, which will be mailed you on request. Write for your copy today. Address Pittsburgh Plate Glass Company, Pittsburgh, Pa.

**PennVERNON**  
*flat drawn*  
**WINDOW GLASS**







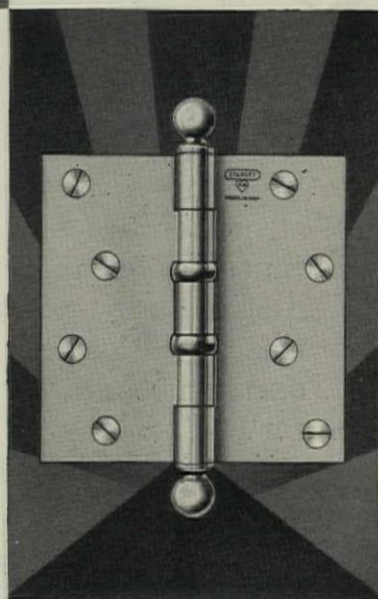
## PERMANENCY

STANLEY Ball Bearing Hinges swing more than 2000 doors in the Chicago Merchandise Mart.

Architects, Graham - Anderson - Probst and White, have spared no effort to produce a building which will be a source of satisfaction to occupants for years to come. To assure smooth, trouble-free operation of the doors for the life of the building, Stanley Ball Bearing Hinges were used.

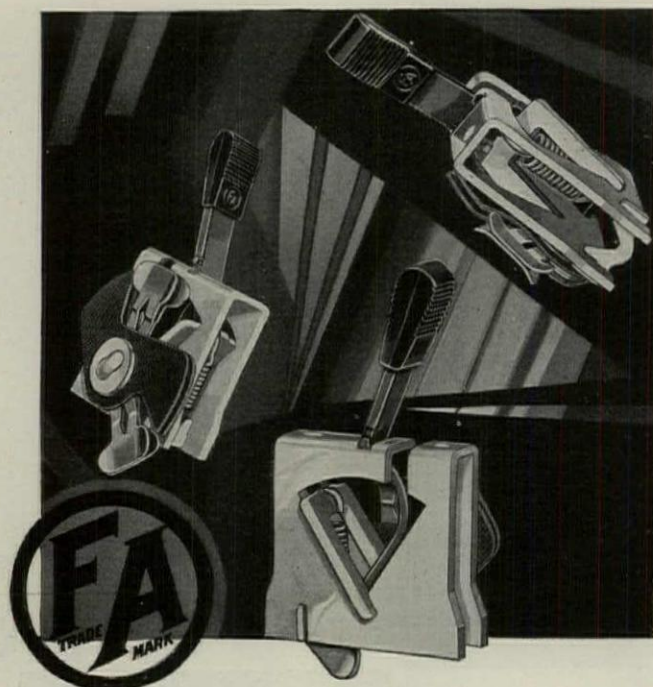
You will find our "Architects Manual of Stanley Hardware" useful in your own work. A copy will be sent upon request.

THE STANLEY WORKS  
New Britain, Conn.



**STANLEY  
BALL BEARING  
HINGES**





## Built Strong to Last Long— Dependability

We "threw" this switch in constant operation more than 100,000 times—more than you will in a lifetime. This was to prove that this part—the *only moving part on a panelboard*—would give you service as long as the building stood in which an FA Panelboard was installed.

This sturdy construction, rugged, simple design and broad electrical contact is typical of all FA Products.

FA PANELBOARDS are standardized so that qualities such as these put in by FA engineers would repeat themselves exactly in every FA Panelboard you buy.

No-maintenance is your reward—and ours—for giving the simple specification "FA Panelboards" in your panelboard purchases.

Send for the FA Catalog No. 45. Free upon request

**Frank Adam**  
ELECTRIC COMPANY  
ST. LOUIS

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## THE CUTLER MAIL CHUTE

Combines in the perfected Model F the result of long experience in meeting the exacting requirements of public use under Post Office Regulations—and the latest architectural development.

Simple and substantial in construction, durable in finish; with an interesting series of stock and semi-stock Mail Boxes of marked individuality from which to select.

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Correspondence invited.

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GENERAL OFFICES AND FACTORY  
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"BEAUTY WITHOUT INTERRUPTION"

COMPLETELY invisible when the door is closed. Flush doors - clean lines - no undesirable projections.

Manufactured with scientific precision as befits a quality product - yet surprisingly low in cost.

There is a Soss Invisible Hinge for every purpose. See our line in Sweet's Catalogue or write direct to us for our own complete catalogue "B"

Suggestions for Uses:

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APARTMENT BUILDINGS  
are now being equipped with

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## CENTRALIZED RADIO

*Antenna and ground outlets  
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High-class apartment construction of today has definitely eliminated unsightly antennae on the roof... and demanded the installation of the antenna distribution type of RCA Centralized Radio.

Scores of modern apartment buildings now include this new RCA system of providing multiple radio outlets connected with a centralized antenna.

In this way, radio reception is improved and any number of tenants are now able to plug in their sets at convenient outlets and tune in their favorite stations in the usual manner.

RCA Centralized Radio equipment has been approved by the National Board of Fire Underwriters. Each and every item has been especially designed and developed by RCA engineers for Centralized Radio use, as adapted equipment has not been found suitable for the purpose.

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RCA Centralized Radio Equipment is also designed for hotels, hospitals, sanitariums, schools, passenger ships, etc., where transient occupants of rooms may enjoy radio programs or phonograph record entertainment from loudspeakers or headsets, all operated from a central control. The Engineering Products Division, RCA Victor Company, Inc., will answer inquiries and prepare plans and estimates for installations of any size.

**ENGINEERING PRODUCTS DIVISION, SECTION B  
RCA VICTOR COMPANY, INC.**

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Representatives in Principal Cities

See the permanent RCA Radio Exhibit at  
the RCA-Victor Show now at Atlantic City

## Wood Floors Last—No Dry Rot Guarantees Secure Sleeper Anchorage



**STEP SIX — LAY-  
ING WOOD  
FLOOR.** After  
sleepers are secure-  
ly in place, wood  
floors are laid.  
Sleepers and floors  
are laid without  
waiting for fill to  
dry.

**T**HE Bull Dog Method of anchoring wood floors over concrete eliminates dry rot. This doubles floor life, for, because of dead air space, sleepers do not deteriorate. If desired, concrete headers can be placed at intervals.

Other points in favor of the Bull Dog Method are: no fill to dry, no beveling or shimming, sleepers and finished floor laid at same time; reduction of dead load 18,000 lbs. to 1,000 square feet of slab area; permanent and secure anchorage, preventing buckling, squeaking and doming. The Junior Clip ( $\frac{5}{8}$ " wide) may be used with or without a fill (dependent on the service duty of the floor.) When a fill between the sleepers is desired, any cheap, inexpensive mix such as sand, cinders or cinder concrete can be used.

Millions of BULL DOG FLOOR CLIPS on over 8,000 jobs carry testimony of satisfaction. Made for 2, 3 and 4 inch sleepers. Regular and Junior Styles. Friction tight nailing facilities (nails gratis.) Write for catalog and samples.

**THE BULL DOG FLOOR CLIP CO:**  
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135 Representatives—15 Warehouse Stocks

# BULL DOG

## Floor Clips



**REGULAR CLIP—**  
3 sizes, 2, 3 and 4  
in. 20 gauge gal-  
vanized iron.



**JUNIOR CLIP—3**  
sizes, 2, 3 and 4 in.  
18 gauge galvan-  
ized iron.

Original Patent  
granted June 14, 1921  
Reissue Patent  
granted June 29, 1924  
Process Patent  
granted May 19, 1925

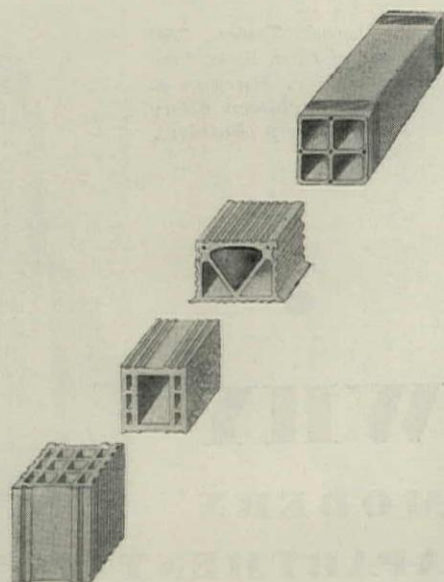
## The Bull Dog Buck Anchor

**T**HE Bull Dog Buck Anchor forms a rigid truss in the mortar joint which prevents the movement of the buck in any direction. It eliminates the use of nails, screws, bolts, tie-wires, strips of metal lath and iron, and all



pounding against the back sides of the buck. Made in three widths of No. 10 Galvanized Steel Wire: 3 in., 4 in., 6 in. Ten per cent of anchors in packing cases are shorts to take care of spaces too short for the regular size anchor.





*Each* **TEX-TILE AND COMBED FACE UNIT**  
*a Section of a*  
**FINISHED-FACE,  
 INSULATED,  
 MASONRY WALL**

In industrial buildings, garages, small homes and similar structures, Natco Textile and Natco Combed Face Tile afford ample opportunity for appealing architectural treatment, give the finest masonry construction at low cost.

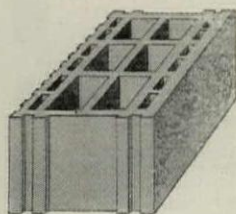
Each unit laid forms a section of a wall that is insulated against the passage of heat and cold; that has moisture stops in all joints; that is fire-safe; that is permanent, never requiring painting or repairs. Color plates, and data on shapes, sizes, and so on, gladly furnished.

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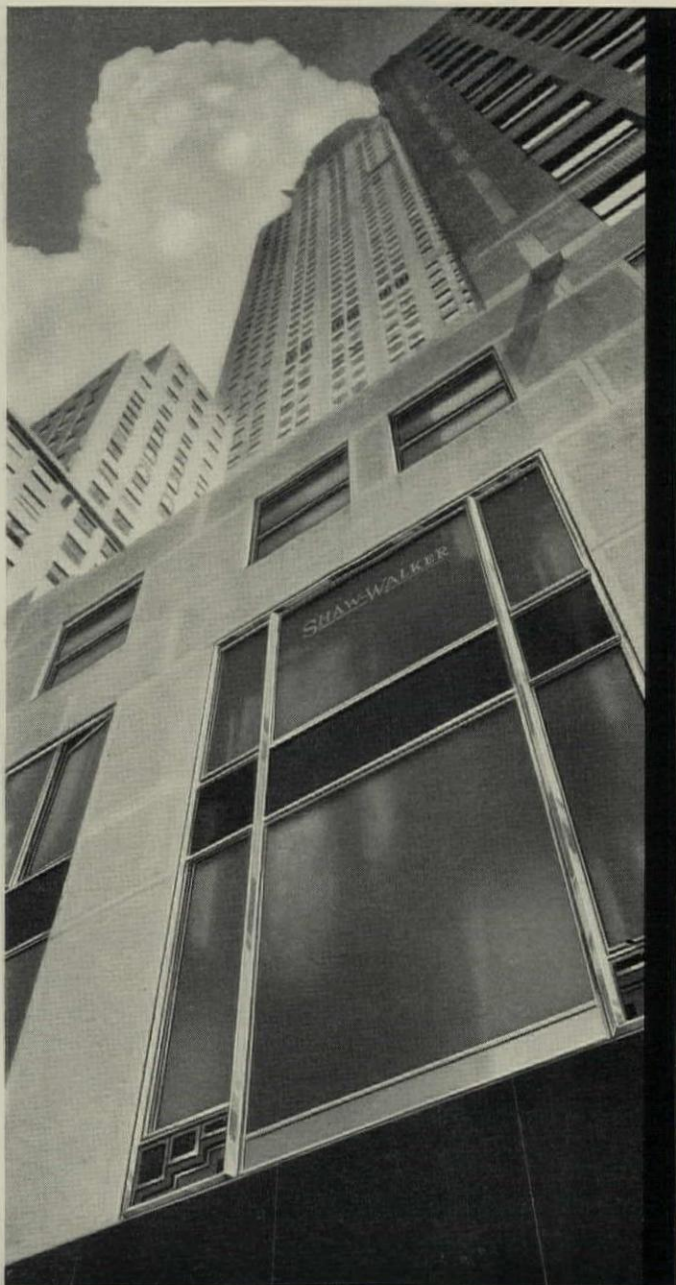
## SPECIAL LUPTON WINDOWS FOR THE WORLD'S TALLEST BUILDING

UP IN THE CLOUDS and down on the street, from the Tower Dome to the sidewalk showroom, wherever a special window job was required, the Chrysler Building used Lupton Windows.

These included the store fronts on the street level, in the main lobby, and down in the subway basement. The two main entrances, a detail of which is shown in the circle, were Lupton made. The decorated steel panels, used at various places in the architecture, were also produced by Lupton.

In addition, the Lupton contract called for 78 special windows in the Tower Dome. All of these Lupton Products were done in Stainless Steel, a material whose gleaming finish adds much to the impressiveness of fine office buildings.

Wherever an unusual example of window craftsmanship is specified, Lupton is usually called in on the job. The Lupton organization has artisans who have given their lifetimes to the



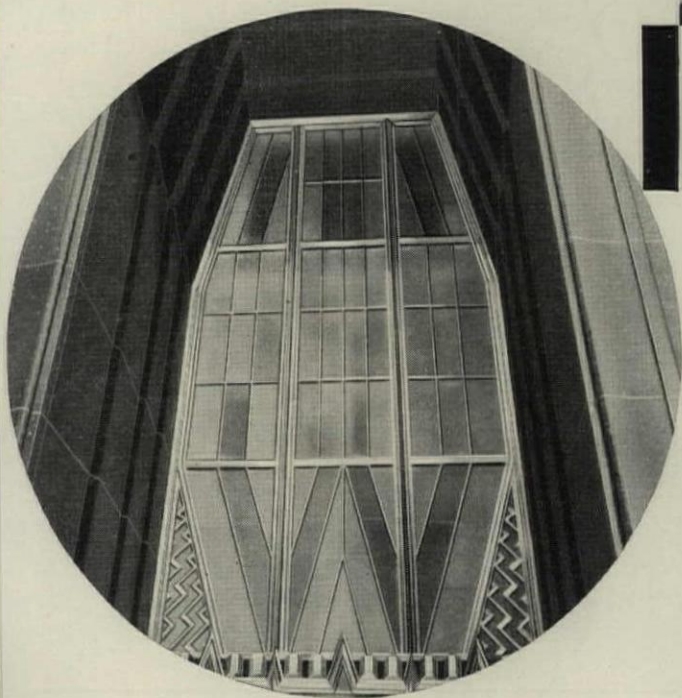
William Van Alen, *Architect*

fabrication of fine steel windows. Their skill is supplemented by the finest of tools and materials.

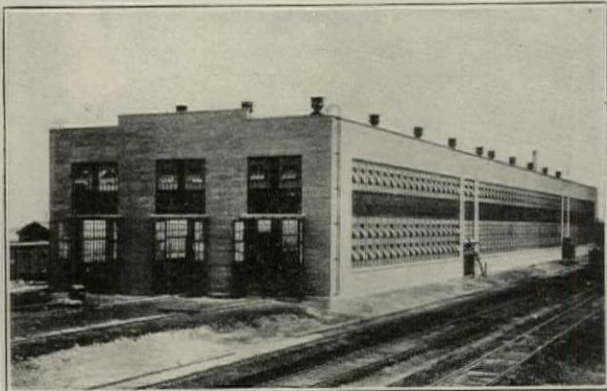
Lupton is equally well known for its standard line of windows. You will find the details on these in your current edition of *Sweet's*. We will gladly consult with you on special jobs as well. David Lupton's Sons Company, 2229 East Allegheny Avenue, Philadelphia, Pennsylvania.

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WHERE STEEL IS FUSED WITH SINCERITY







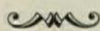
ÆOLUS ventilators on a new shop building

# For Car Shops

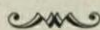
Ventilation for this new railroad car shop at El Reno, Okla., is provided by 30 ÆOLUS Ventilators.

ÆOLUS Improved Vents are giving ample ventilation—every day—in many locomotive, car and forge shops, both new and old.

No moving parts—no upkeep—no noise. Just quiet, constant ventilation.



*Specify* {“ÆOLUS IMPROVED  
DOUBLE SYPHON”}



**ÆOLUS DICKINSON**

2436 West 34th Street, Chicago

Builders of Ventilators since 1888

# ÆOLUS IMPROVED VENTILATORS



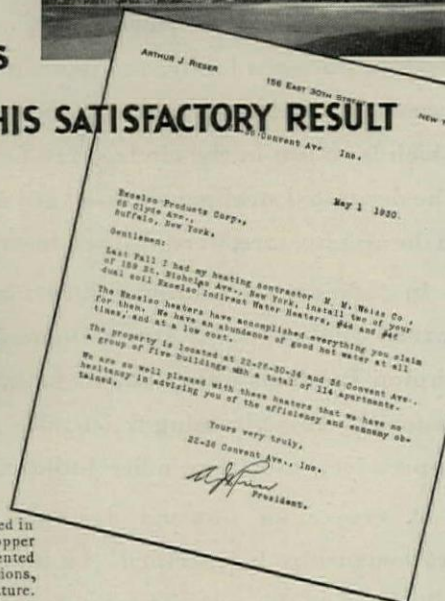
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APARTMENTS



PRODUCED THIS SATISFACTORY RESULT



Excelso Dual Coil Indirect Water Heater, the type used in this installation. Coils are copper and removable, with patented ground joint brass connections, an exclusive Excelso feature. Excelso Heaters are made in 17 sizes and in capacities from 30 to 2000 gallons.



OVER 700,000 Excelso Indirect Water Heaters are giving satisfaction in service today. They may be installed wherever there is steam or vapor heating; in new buildings or old, in large buildings or small. Excelso provides an unlimited hot water supply for all tap purposes, at practically no operating cost, as long as the boiler is being fired.

*Write for the complete Excelso story*

**EXCELSON PRODUCTS CORPORATION**  
103 Clyde Avenue Buffalo, N. Y.

Sold and Installed by all  
Plumbing and Heating Contractors

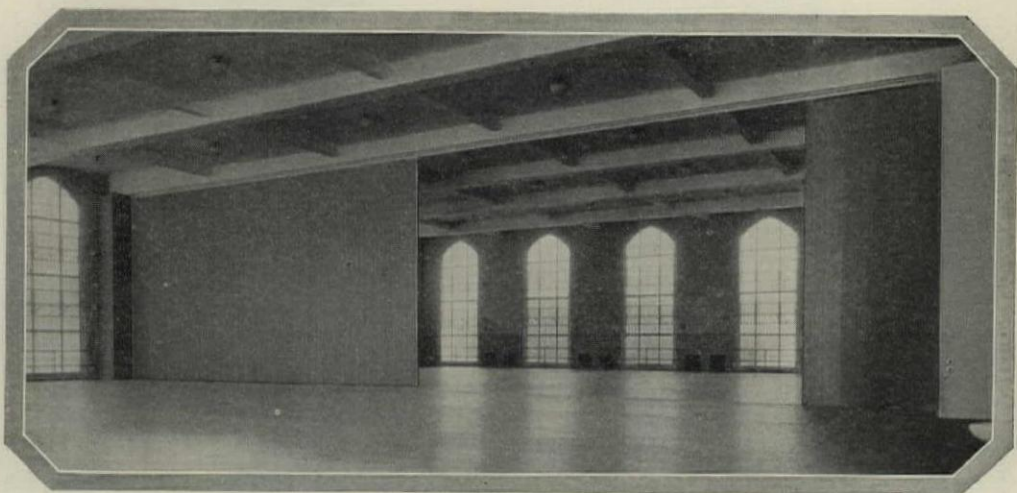
# EXCELSON INDIRECT WATER HEATERS

SIZES FOR ONE FAMILY TO 100

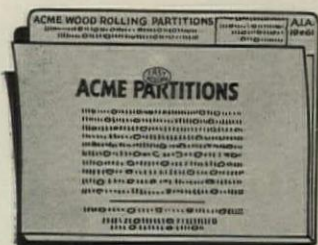


## A Satisfied Customer Prompted this Advertisement

Based on the pronounced success of this Acme Type "J" Vertical Partition used in the East Side High School at Madison, Wisconsin, since 1925, we furnished an exact duplicate of it in March, 1930, to divide the gymnasium of the West High School at Madison. Ninety feet wide by twenty-two feet high, the moving section of each partition weighs one and a half tons, yet it can be easily operated by any child of high school age.




A pair of Acme Vertical Partitions 90 x 22 feet.



This A. I. A. File Folder will be sent free for the asking. It contains scale details and all information regarding our various types of partitions. Send for it.

**T**HE ultimate in permanent ease of operation has been achieved by carrying all the weight of the partition on ball bearing hangers operating on an overhead tubular track.

When coiled within the coil box it comes to rest on a rotating disc, the weight of the assembly being carried on an angular contact bearing.

ACME PARTITION CO.  OAKLAND, CALIFORNIA

# ACME PARTITIONS

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Front View of Table

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For Half a Century the Hamilton Mfg. Co. has devoted its efforts exclusively to the manufacture of Quality Professional Furniture.

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## PITTSBURGH'S TOWERING GRANT BUILDING EQUIPPED WITH BAKELITE MOLDED SWITCH PLATES

Architects of modern commercial structures were quick to recognize the superiority of Bakelite Molded cover plates for switches and outlets. Being made of a material possessing excellent insulation properties, these plates provide complete protection from the current conducting parts of wiring devices.

Bakelite Molded cover plates have the further advantage of permanently fine appearance. The color and finish are lasting, and the plates will

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All of the leading wiring device manufacturers supply Bakelite Molded switch and outlet plates, single, duplex and multiple. The standard color is brown, but special colors and finishes can be furnished when required. Write to us for a list of Bakelite Molded building equipment devices of various kinds.

BAKELITE CORPORATION, 247 Park Avenue, New York. CHICAGO OFFICE, 635 West 22nd Street  
BAKELITE CORPORATION OF CANADA, LIMITED, 163 Dufferin Street, Toronto, Ontario

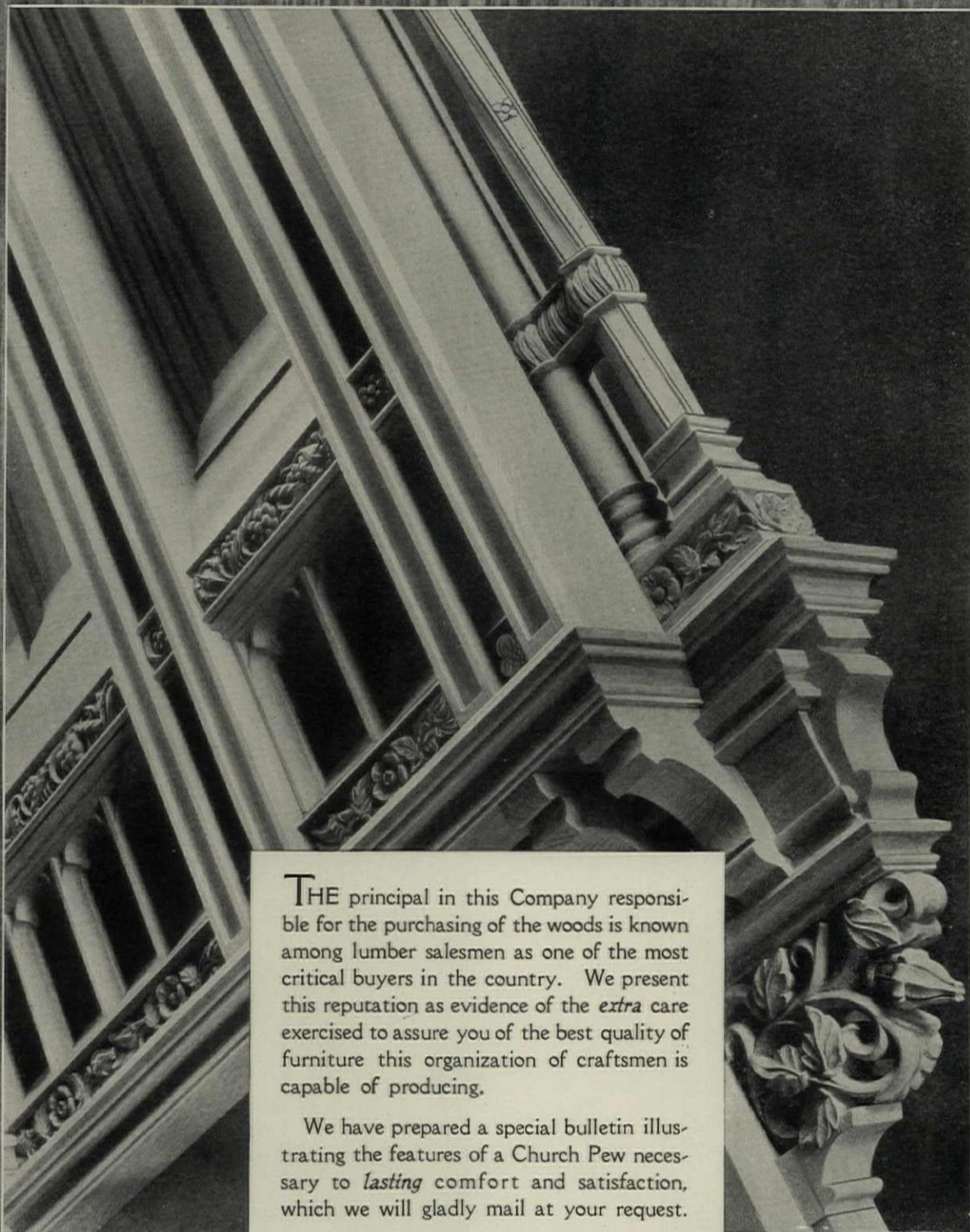
# BAKELITE

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"The registered Trade Mark and Symbol shown may be used only on products made from materials manufactured by Bakelite Corporation. Under the copyright."
"The 'B' is the numerical sign for infinity, or unlimited quantity. It symbolizes the infinite number of present and future uses of Bakelite Corporation's products."

## THE MATERIAL OF A THOUSAND USES





THE principal in this Company responsible for the purchasing of the woods is known among lumber salesmen as one of the most critical buyers in the country. We present this reputation as evidence of the *extra* care exercised to assure you of the best quality of furniture this organization of craftsmen is capable of producing.

We have prepared a special bulletin illustrating the features of a Church Pew necessary to *lasting* comfort and satisfaction, which we will gladly mail at your request.

CAMERA STUDY, DETAIL OF REREDOS, CALVARY M. E. CHURCH, FREDERICK, MD., SUNDT & WENNER, ARCHITECTS.

Address Department G.

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1505 Race Street  
Philadelphia

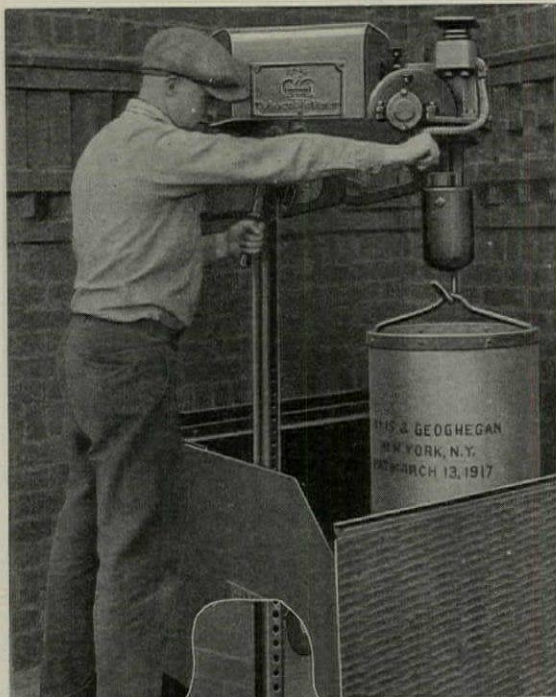
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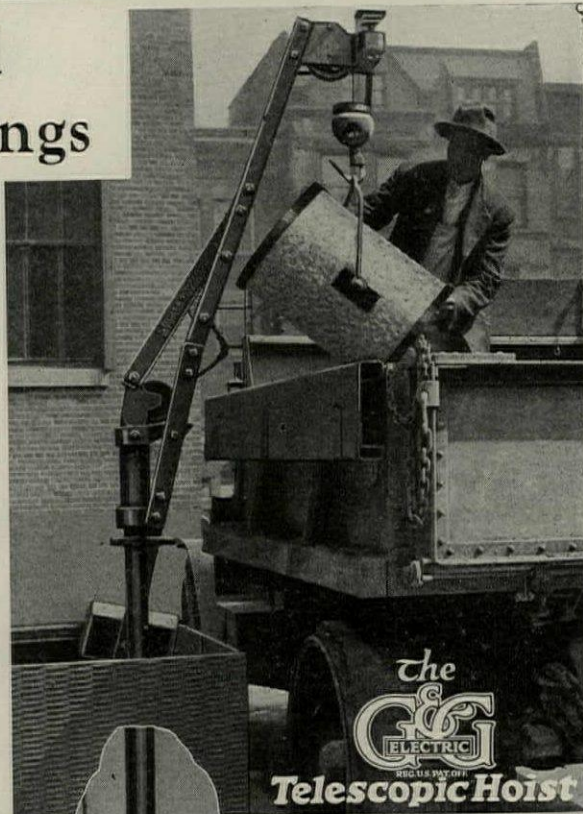
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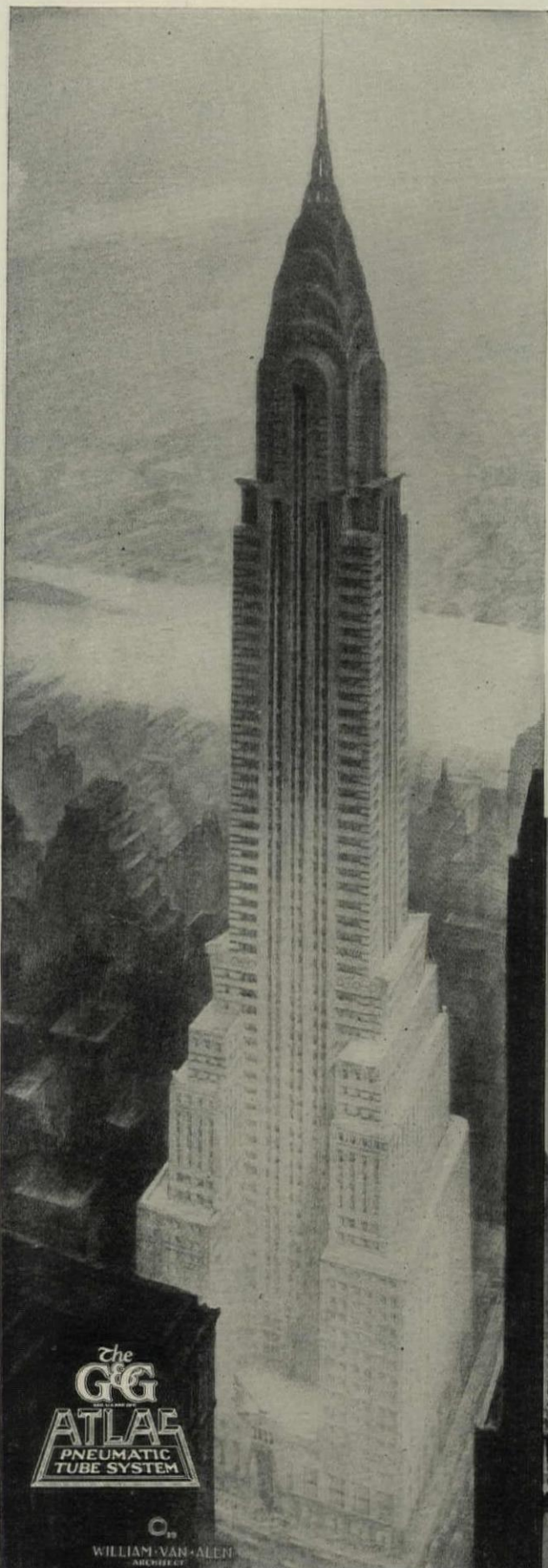
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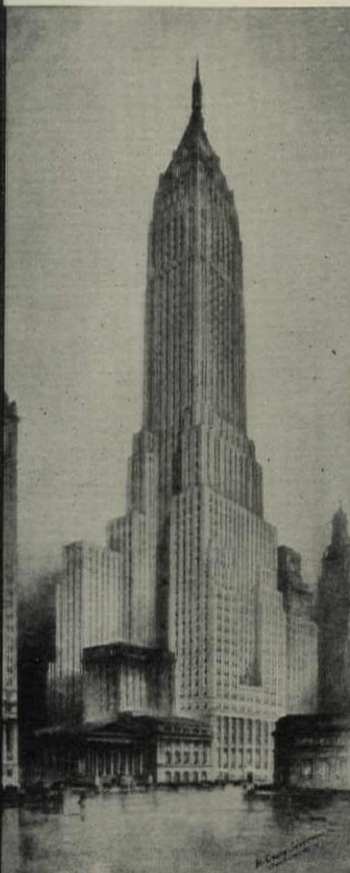


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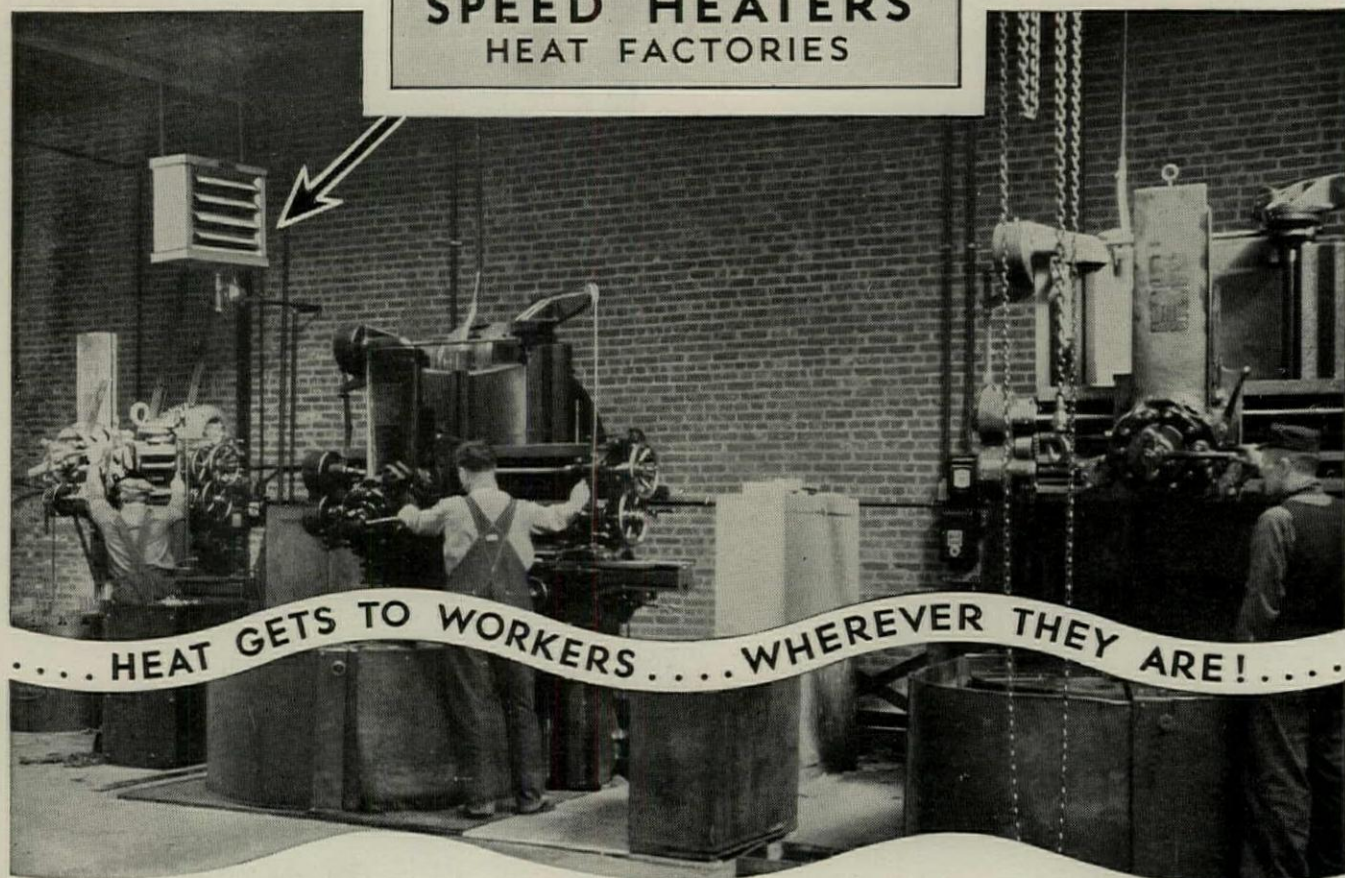
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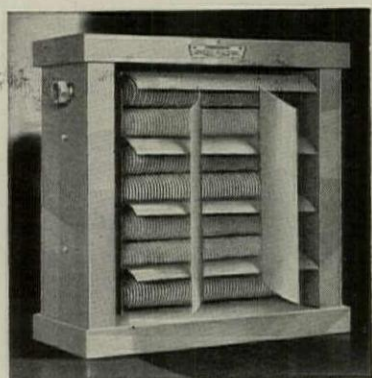
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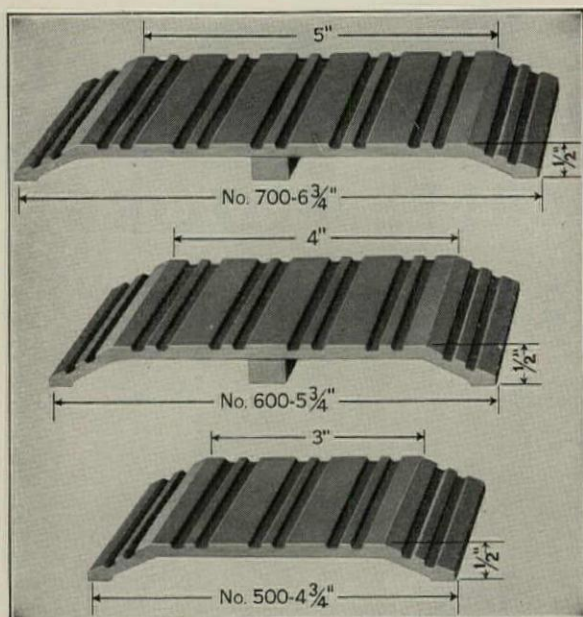
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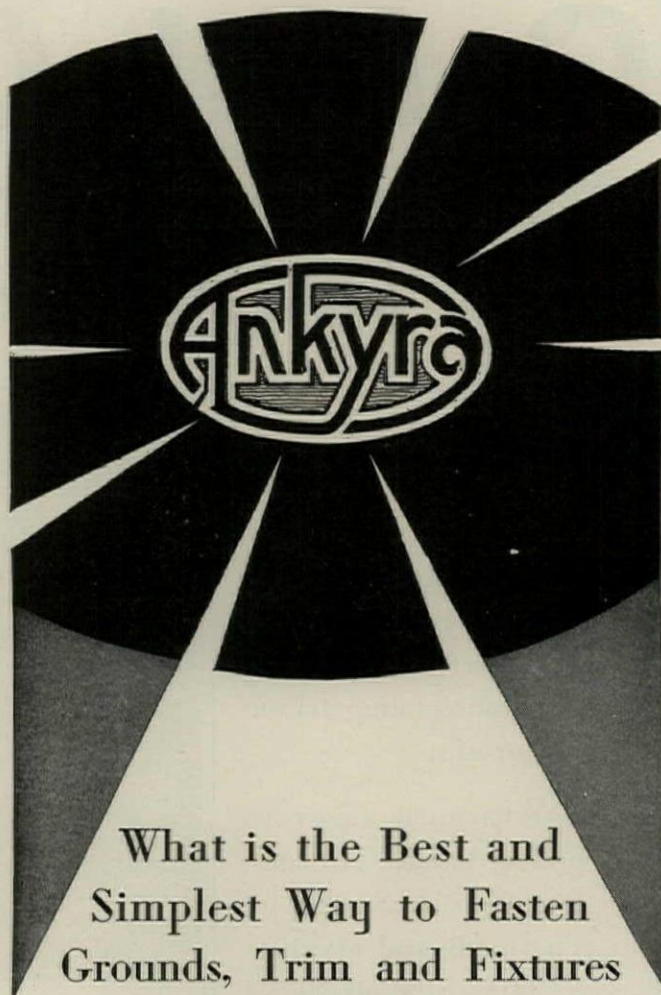
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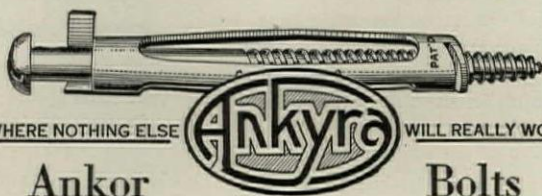
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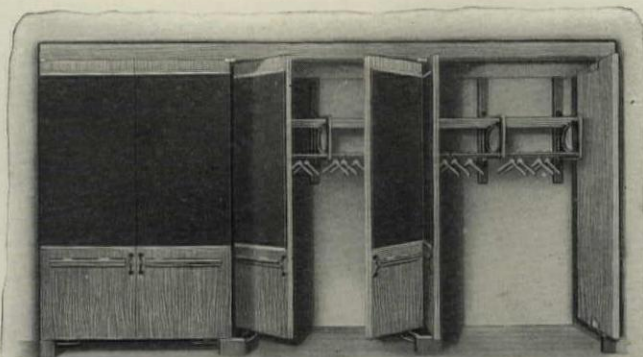
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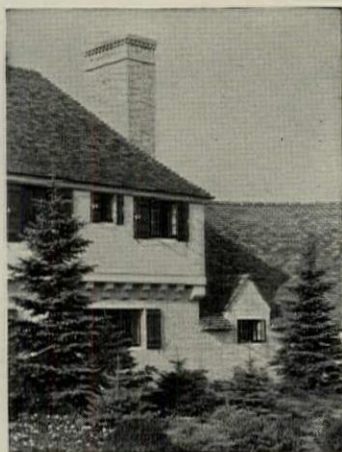


*The summer home of Mr. William F. Ladd, Southampton, Long Island, N. Y. Peabody, Wilson & Brown, Architects.*

OCCASIONALLY, in our travels, we come upon a home which seems to have been designed and built in complete accord with the setting nature has provided. One of these overlooks the ocean from the sandy slopes at Southampton, Long Island. Its lines are free from restraint—a quality which extends even to the material of which it is built.

Portland cement concrete was chosen because, of all durable and firesafe materials, it was most easily available. Also, it afforded the architect a versatile material with

which to vary the wall treatments in harmony with the design. Whether the surface was to be curved or flat, rough or smooth, patterned or plain, colored or “natural”, concrete was easily fashioned and tinted to the precise requirements.



*Exposed to the full force of ocean storms, these rigid, impenetrable walls of concrete are a constant safeguard against damage and consequent repair costs.*

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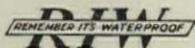
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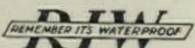
33 WEST GRAND AVENUE  
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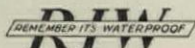
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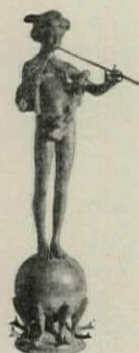
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An Illustrated Monthly JOURNAL for the  
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KENNETH REID & E. L. CLEAVER Published by THE PENCIL POINTS PRESS, INC.  
Ralph Reinhold, President, L. F. Nellis, Vice-President, William V. Montgomery, Secretary



## THE EDITORS' CORRESPONDENCE

LETTERS COME to the editors every day from near and far—some expressing enthusiastic approval of the magazine, some asking for information or advice, some submitting material or ideas for publication, and some more or less severely condemnatory of our editorial efforts. For all of these we are grateful—especially, perhaps, for the last group, since it is only through criticism that we are able to get the other fellow's point of view and improve our product. When things are going along normally we try to take care of this correspondence promptly; when duties extra to our regular publication routine prevent we are forced to let the letters wait until a lull occurs. But we always get around to it sooner or later.

Of recent months there seem to have been an unusual number of extraneous items on our schedule. First there was the preparation of our document, "The Value of the Architect's Services," which took, as may be imagined, a great deal of time and painstaking effort. We had just about completed this work when the annual convention of the American Institute of Architects came along and took us away from our offices for a week. Hardly had we returned to New York when we had to go away again to Yama Farms to assist at the judgment of our architectural competition—a task of some magnitude as those who have been through such things will

realize. Though the judgment lasted only three days the details of preparing for it and cleaning up after it occupied at least a week and a half of editorial time. In addition to these major items there were enough minor distractions to just about put the editors out of commission so far as writing letters is concerned.

All of this is by way of being an explanation to those who have been patiently waiting for their needs to be taken care of. Fortunately, we are now back at the desk and the pile which had thereon accumulated is shrinking each day. By the time these lines are read there will, we hope and expect, be no pile and we can again sleep well o' nights.

In the light of the foregoing, we are perhaps being a bit brash in inviting more letters but that is just what we are going to do. If you like what we are publishing we are always glad to know it. If you don't like it we hope you will work up enough steam to write in and let us know that too. And don't simply say you don't like it—give us the benefit of your advice as to what you would like to have us publish instead. Remember, this is your magazine as nearly as we can make it so and we are here to serve you to the best of our ability. It is only with your co-operation, however, that we can ever attain our objective—to make this the best of all possible architectural magazines in this best of all possible worlds.

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## IN OUR SEPTEMBER ISSUE

ALTHOUGH it is a bit too hot at this season to be thinking too far ahead we are going to tell you, the readers of *PENCIL POINTS*, about some of the things we have in store for you next month.

TO BEGIN with, we have an article on Francis S. Swales, who for years has been a fairly regular contributor of articles on the work of other men but who has never himself been adequately discussed in our pages. Harry Sternfeld of Philadelphia, who was at one time one of Mr. Swales' pupils, is writing the article and we are sure that it will be of interest to all, for the subject has had an extremely varied and productive architectural career.

THOSE of you who have been following the Freese "Geometry Series" will notice that no installment is included in August. Part 12, which will be printed in the September issue, takes up the practical, drafting board methods of solving the problems of laying out all kinds of regular polygons. Do you realize the possibilities that lie in the simple manipulation of T-square, triangles, scale, and compass? Do you know, for example, that there is a simple direct way to trisect any angle with no other apparatus than is available right on your own drafting table? Mr. Freese will show you how to do this and many other surprising things if you will read what he has to say.

OUR RECENT architectural competition has brought us many letters from both competitors and noncompetitors—some of them approving of the jury's selection and others voicing disapproval. Verily, it is hard to be a judge in a competition like this! At any rate, in order to give a public showing of some of the designs which were not placed among the first ten but which were, nevertheless, given serious consideration as contenders we will print ten more in the September issue. If these meet with a good reception we may print still more in October. Meanwhile, it is possible, though definite arrangements have not yet been made, that about a hundred selected designs will be exhibited in New York and elsewhere.

ANOTHER feature of the September issue will be an article on "Shop Signs in France" written by Samuel E. Gideon and illustrated with sketches by Paul E. Pressler. Shop signs in this country are likely to be more or less stereotyped and perhaps some of the individual and colorful insignia shown as used in Europe may suggest ways in which American shops could become more distinctive.

OF THE color plates for September, one illustrates the article on Mr. Swales. The other is a water color sketch by John N. Richards made during his travels

as holder of the Stewardson Scholarship, from which he not so long ago returned.

WELDING as a means for joining structural steel members is rapidly coming to the fore and there will be included in September a brief but informative article showing how welded wind bracing may be economically done. It was written by A. F. Davis, Vice-president of the Lincoln Electric Company of Cleveland, and is illustrated by good structural details.

OUR SPECIAL frontispiece for next month, a fitting subject to follow Louis Rosenberg's masterly drypoint in this issue, is a print by Henry Rushbury, the English etcher. The subject selected to represent Mr. Rushbury in this series is *St. Olaves, Tooley Street*, a drypoint full of the rich velvety color this artist knows so well how to produce in this medium.

TWO MORE of the famous Knobloch detail plates showing good practice in construction are also scheduled for September. It is no exaggeration to say that this feature, appearing each month, is worth much more to any draftsman than the cost of the magazine. Mr. Knobloch's two volumes of construction plates already published in book form are standard equipment for every American architectural office.

FOR SOME time now we have added no books to our list of publications. During the time that has elapsed since the appearance of "The Work of Cram and Ferguson," however, we have had two in preparation and it will only be a short time now before they will be available. The first to appear will be "Perspective Projection," by Ernest Irving Freese. The last pages of this work have been corrected and the presses are even now turning out the first edition which will, we are sure, be of help to many draftsmen who wish to learn a simple, easily mastered method of laying out perspective drawings. This material as it appeared in *PENCIL POINTS* has been carefully revised and a number of extra plates have been added to it so that it will be a comprehensive and convenient text. It will be sold at \$1.50 a copy which puts it within the reach of every draftsman and student.

ANOTHER title which will soon be added to our book list is "The Design of Lettering," by Egon Weiss. Regular readers of *PENCIL POINTS* will remember that a number of Mr. Weiss' articles on lettering appeared in the magazine during 1928 and 1929. To this material he has added a great deal more so that the book will be a complete reference work on lettering. The author's original method for spacing letters as published in our February, 1928, issue attracted world-wide attention and was reprinted in several languages. It was an important contribution to the art of lettering.









SANTA CECILIA, RONDA  
FROM A DRYPOINT BY LOUIS C. ROSENBERG  
*Reproduced by courtesy of A. C. & H. W. Dickens*

*PENCIL POINTS*  
August, 1930



# PENCIL POINTS

Volume XI

August, 1930

Number 8

## DRAFTSMANSHIP AND ARCHITECTURE

AS EXEMPLIFIED BY THE WORK OF RALPH T. WALKER

By Francis S. Swales

RALPH WALKER began his career in architecture in the office of Hilton and Jackson at Providence in 1907. It was soon after "Peter" Jackson came home from Paris, which circumstance must have been favorable to a young fellow making his first acquaintance with the work which an architect does, because it meant meeting with the enthusiasm and energy inseparable from the young architect who has just passed through the glorious adventure in which he found, in France, the stimulus that lasts a lifetime but is infectious during only the first few years after his return to our great desert of commerce and politics.

Young Walker was steered in a good direction by his experience with Hilton and Jackson. His next step took him to the Massachusetts Institute of Technology where he went to study under Despradelle, but as the latter was ill during the two years that Walker remained he did not find quite the guidance he wanted. The following year, 1912, he obtained employment at Montreal and worked evenings in the "Beaver Atelier." He came there with a good grounding in academic design and worked on Class A problems of the Society of Beaux-Arts Architects. In the atelier he says he received "the only actual instruction" he ever had. "It was a new set-up to be advised to design a practical plan to fit the program and let the elevations work themselves out." The patron endeavored to graduate architects rather than draftsmen and believed a new

era in building was beginning. The "set-back" idea applied to high buildings for the purpose of greater openness to streets and better conditions of view, light, air, and protection from outdoor noises within the building was being built in Canada that year—four years before the adoption of the New York Zoning

Act which forced its first adoption in the United States. The corniceless building was an "antique" brought down from the Georgian Period in England. Roof forms depended upon location of the building and quantity of snow; wide cornice or no cornice was dependent upon conditions of sun and rain and architecture in general was a matter of good sense in building rather than the application of plates in Letarouilly or the modern German magazines. The new set-up to Walker was to adopt rational architecture which applies in practice, in place of a standardized system of training to obtain medals and diplomas for "covering a course." "It took just one discussion" to enable him



RALPH T. WALKER

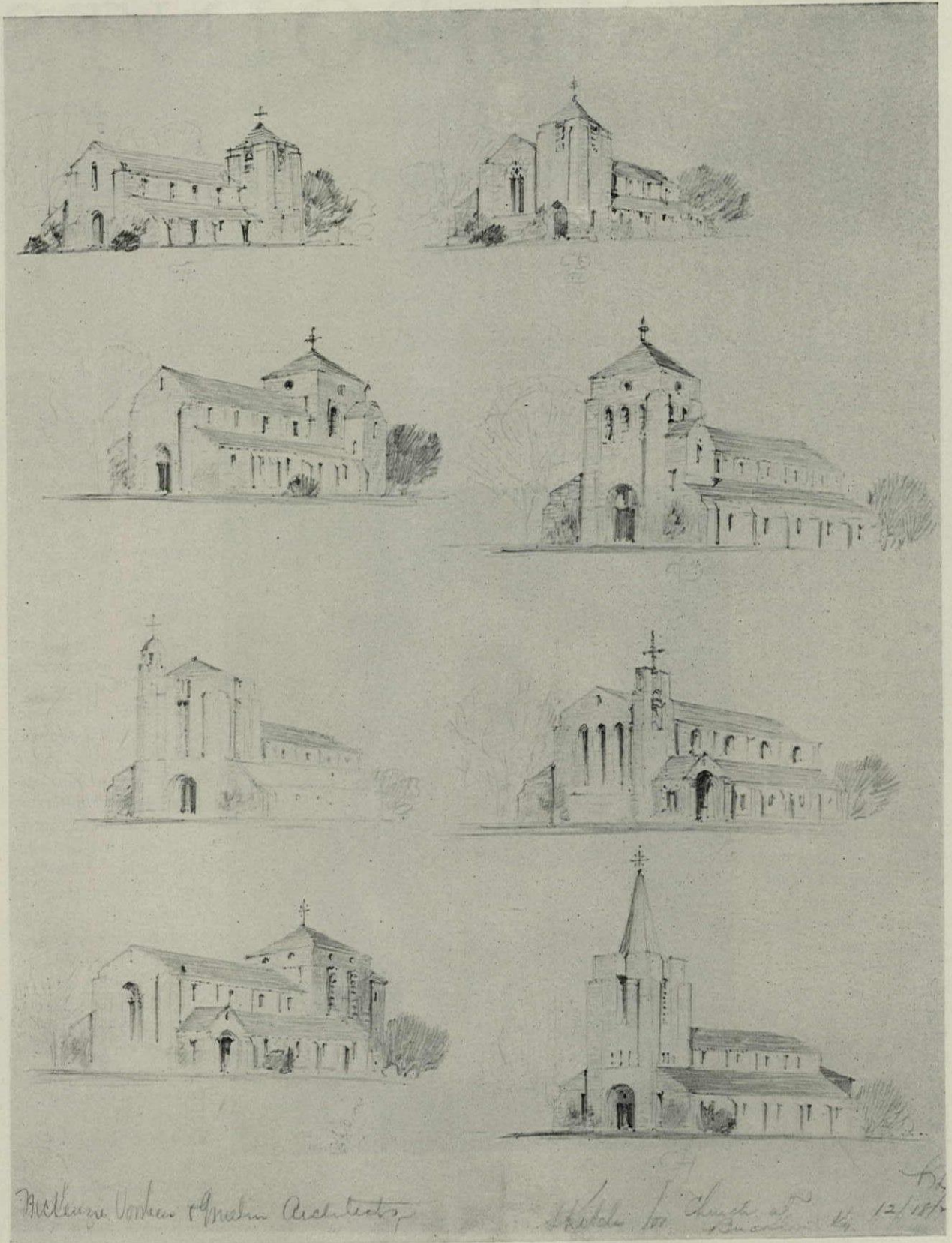
to decide, and he has stayed with that decision.

From Montreal he returned to Boston and spent three years in the office of James T. Ritchie, during which he entered the competition for the Rotch Travelling Scholarship which he won in 1916.

The war among the European Powers prevented him from going abroad to study and he decided to come to New York. He found a temporary berth in the office of Bertram Goodhue, later employment in



PENCIL POINTS FOR AUGUST, 1930



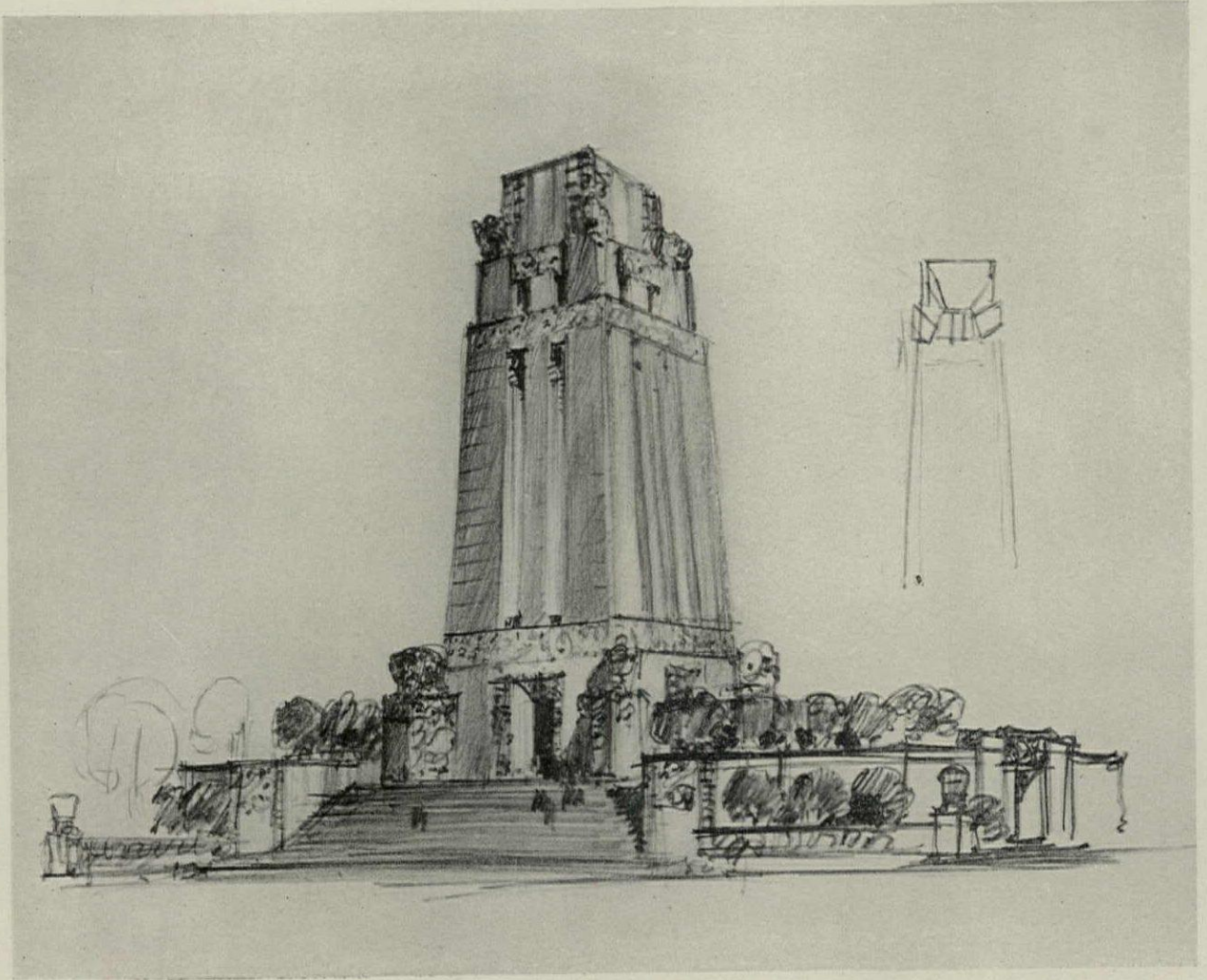
SERIES OF SKETCH STUDIES FOR A SMALL CHURCH—DONE IN 1924  
PENCIL STUDIES BY RALPH T. WALKER





SERIES OF SKETCH STUDIES FOR A SMALL CHURCH—BY RALPH T. WALKER  
THE ONE IN THE CENTER OF THE SHEET WAS USED FOR DEVELOPMENT





STUDY FOR A MONUMENT—MADE IN 1925



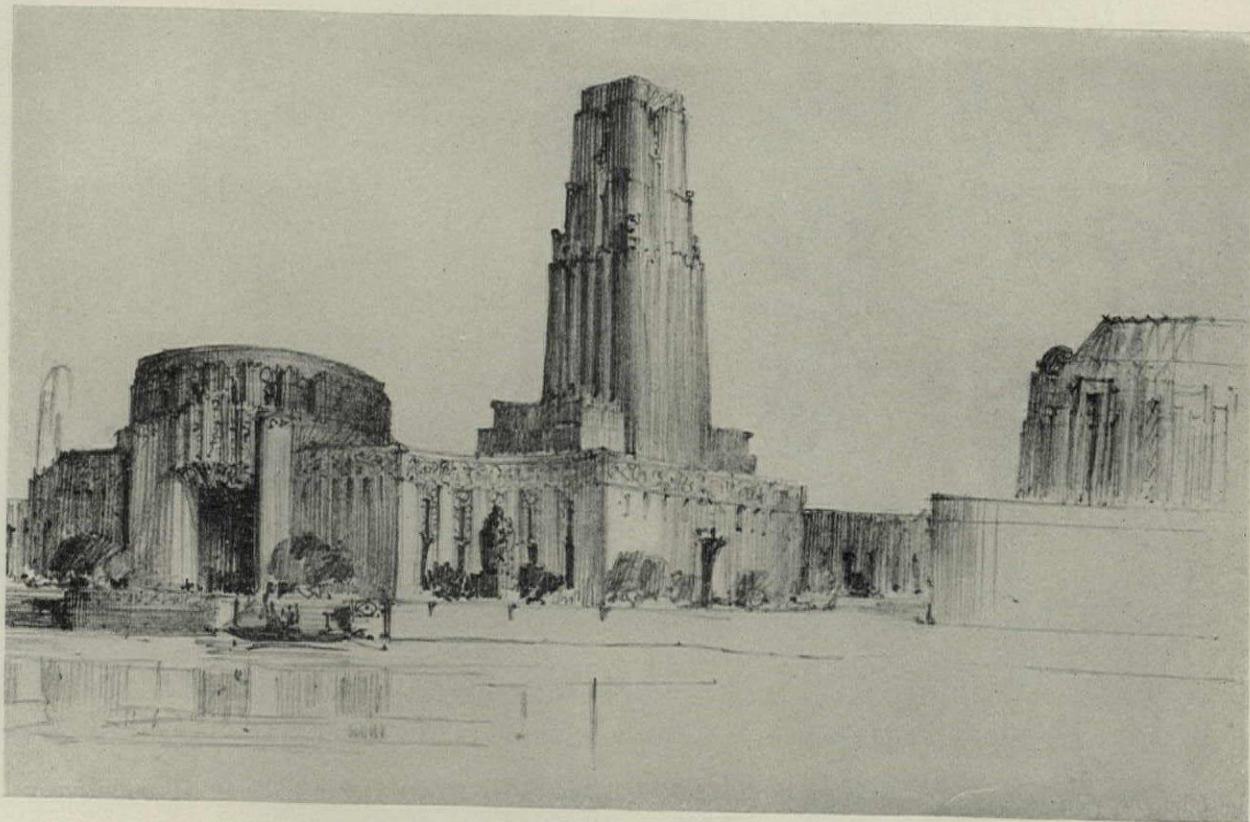
SKETCH MADE IN FEBRUARY, 1928—WORLD'S FAIR, 1933



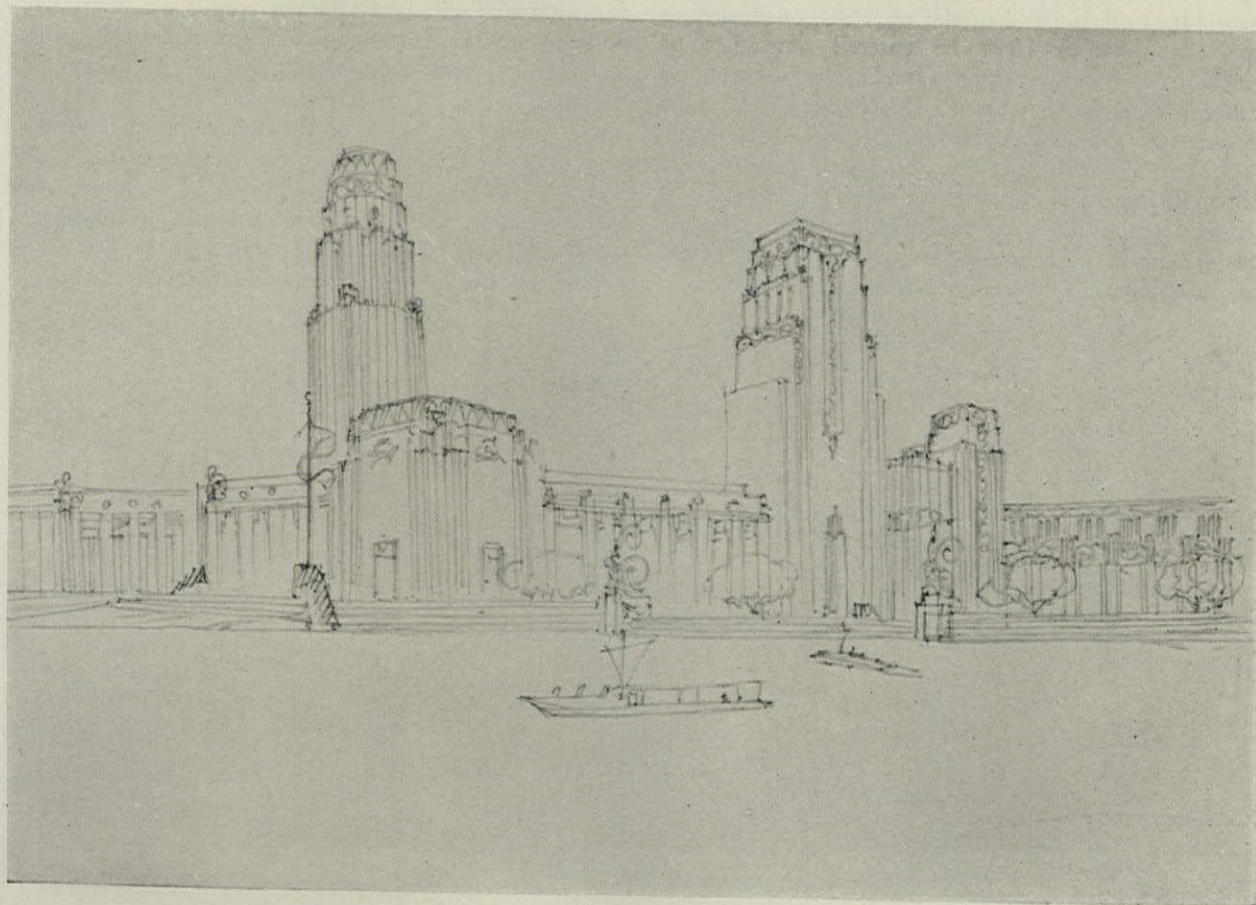
STUDY FOR AN ACADEMIC GROUP, 1926

ARCHITECTURAL STUDIES BY RALPH T. WALKER





SKETCH MADE IN FEBRUARY, 1928, FOR ASYMMETRICAL COURTS AT 1933 WORLD'S FAIR



IDEA SKETCH FOR 1933 WORLD'S FAIR—MADE DURING FEBRUARY, 1928  
ARCHITECTURAL STUDIES BY RALPH T. WALKER





FREEHAND PERSPECTIVE SKETCH MADE WITHOUT PLAN OR VANISHING POINTS

the office of York & Sawyer, and again in Goodhue's office before the United States entered the war. When that occurred he went to France with the Army, remaining until the end of the war. Upon returning to New York in 1919 he entered the office of MacKenzie, Voorhees, and Gmelin, later becoming junior partner in that firm. He obtained a leave of absence the following year to go abroad for four months, and worked at the American Academy at Rome making a restoration study of the *Arapaxis*—a screen around an altar noted for its fine arabesque ornamentation. Fragments are in the Medicis, Vatican, and Thermæ Museums. Mr. Walker became a

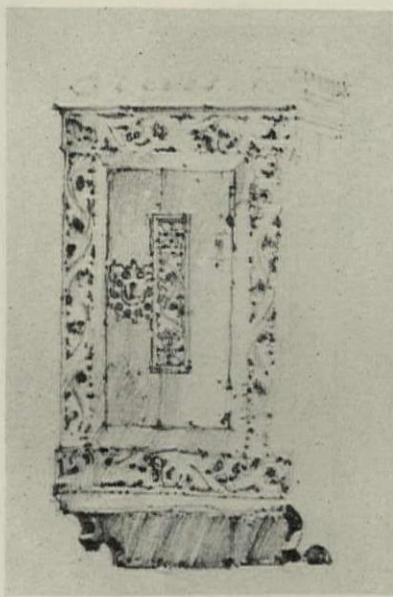
senior partner in the firm of Voorhees, Gmelin and Walker during 1926.

When one of our well-known architects returned from a visit to Paris a few years ago, where he had gone to see the International Exposition of Modern Art, I asked him what he thought of the exhibition. "Well," he said, "about ninety-five per cent of it is simply rotten but most of the other five per cent is *very good*." "And who are the authors of the good work?" I asked, to which he replied, "Oh, mostly the men who were doing the good classic and Renaissance work when we were there." His opinion was confirmed by my personal observation made during a



THIS SKETCH AND THE ONE SHOWN ABOVE WERE MADE IN 1926 BY RALPH T. WALKER



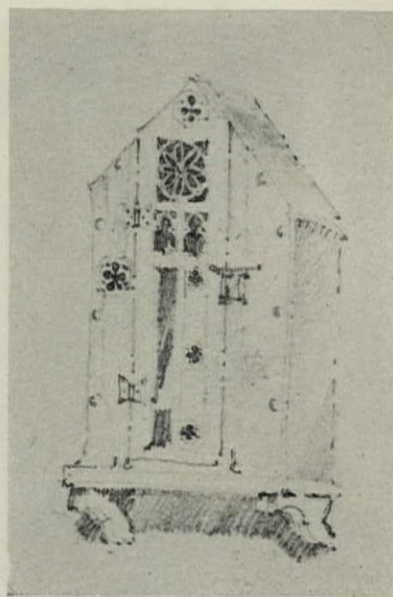


SKETCH OF WALL CABINET

visit to Europe later on. Among designers of all kinds there is always a small percentage of those who give to their work that life, charm, refinement, scale, and proportion which the whole world calls beautiful. Whether such work is along the line of developing a new branch of an historic style or on something grafted upon the big tree of art, whether

tures of today may be entirely pulled down twenty years hence.

Perhaps more to the point of good architecture is to consider whether Mr. Walker's kind of design is a step forward from the types previously prevailing for the particular class of buildings or perhaps accomplishes progress by looking backward.

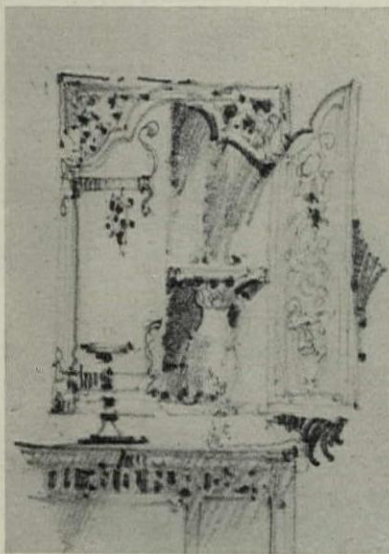


ANOTHER SUGGESTION

their fashion becomes Greek or Gothic, Roman or Renaissance, "Choctaw" or "Modernistic," it will still be something worth seeing. Among the comparatively few good buildings which have been erected in this country in the so-called modern fashion, one of the best was among the first—the Barclay-Vesey Building, in New York—of which MacKenzie, Voorhees, Gmelin, and Walker were the architects. When the Medal of Honor in Architecture of the Architectural League of New York was awarded in 1927 to its designers, MacKenzie, Voorhees, Gmelin, and Walker, the firm stated that Ralph T. Walker was the member principally responsible for the architecture. It was a shapely building on a rhombus site, simple and straightforward in its planning and massing, so interestingly detailed as to make it an outstanding example among the commercial buildings of New York. With it as an example of their designing the firm moved into the front rank of architects in this country, and has since produced a quantity of very large and notable work. "Quantity" is likely to imply too much work for a single designer, and the necessary delegation of a large part of it to imitative assistants likely to maintain only the salient peculiarities of the artist's designing. In our commercial buildings perhaps it does not matter, because if the "work" of an architect becomes unfashionable, it is easy enough to change the wall surfaces carried on the steel skeleton, and it is likely to be done "regardless." We have ample evidence in New York, by such demolitions as are taking place to make way for the new Metropolitan Life Building, that even the very large struc-

We have but to look over the book of designs submitted in the competition for the Chicago *Tribune* Building to realize that neither a "set-back" forced by law or selected by choice of the architect nor the absence of a cornice is necessarily an unmixed blessing. Many buildings constructed in New York suggest that the architect might have done better from every point of consideration without the hampering restrictions of the zoning law. The set-back and absence of cornice do not provide a formula for the *form* of the structure which is the most essential element of architecture, and it is the rhythmical composition and proportion of the geometrical solids of which his masses are made, that seem to me the particularly successful characteristics of the commercial structures produced by Voorhees, Gmelin, and Walker. Relatively speaking, the simple, direct divisions of the wall surface or the personal style of decorative detail, classed as "modern" and sometimes "modernistic" is not so important.

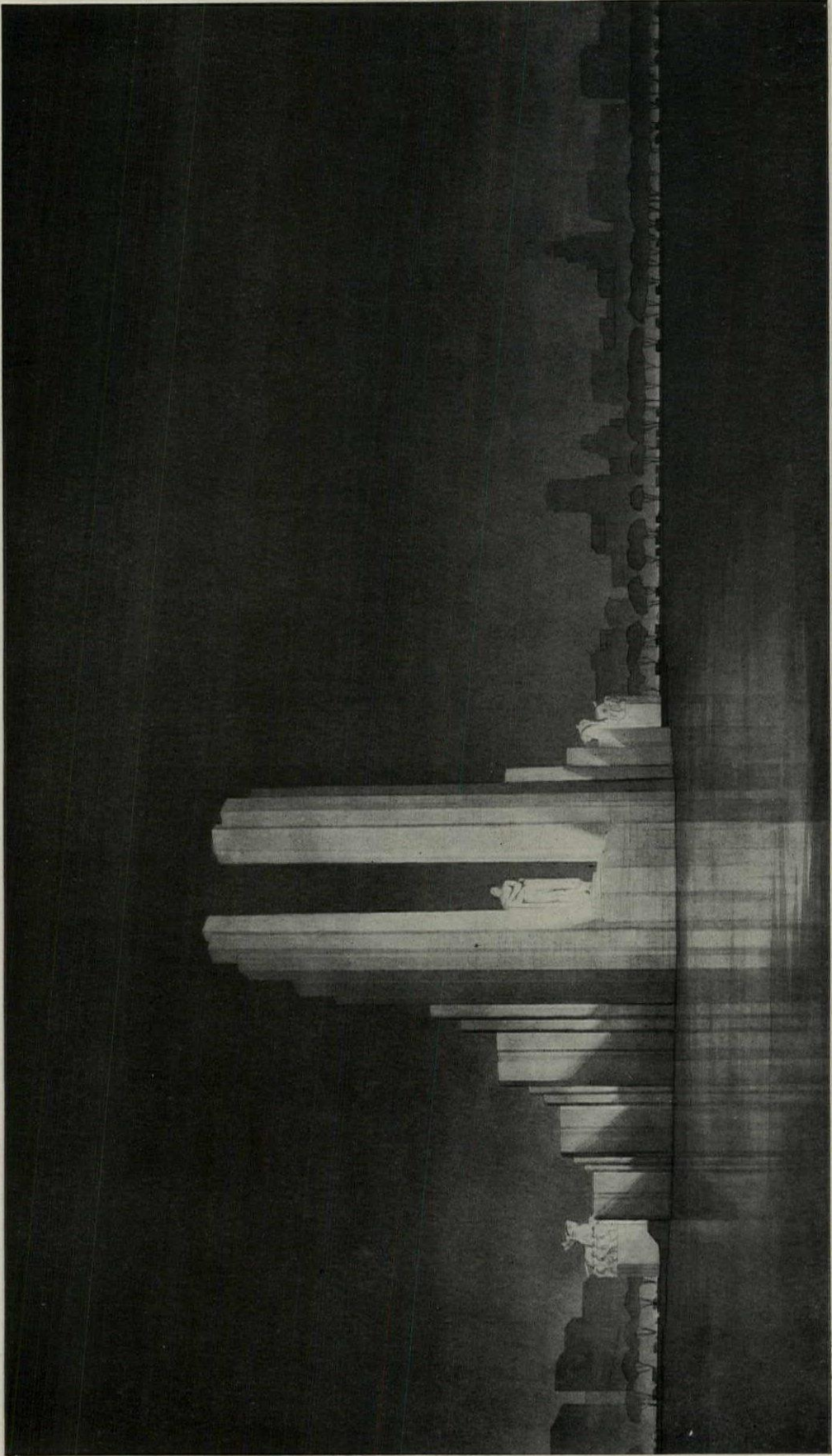
Some of the earliest designs for office buildings such as an ideal one made by Harvey Ellis at Minneapolis in the 'eighties and another by Bruce Price for the New York *Sun* in the early 'nineties show that architects first conceived the huge commercial structures in terms of beautiful form. Later the inane desire to exaggerate "expression of the steel structure" caused form to be forgotten and "the shin-bones" of the frame to dominate the façade while the horizontal members were suppressed behind spandrels—which look more like elevator counter-weights, spaced one over the other and fitted into slides, than as "expression" of the beams and girders which are the most impor-



THE THREE STUDIES SHOWN ON THIS PAGE WERE MADE IN 1916  
BY RALPH T. WALKER

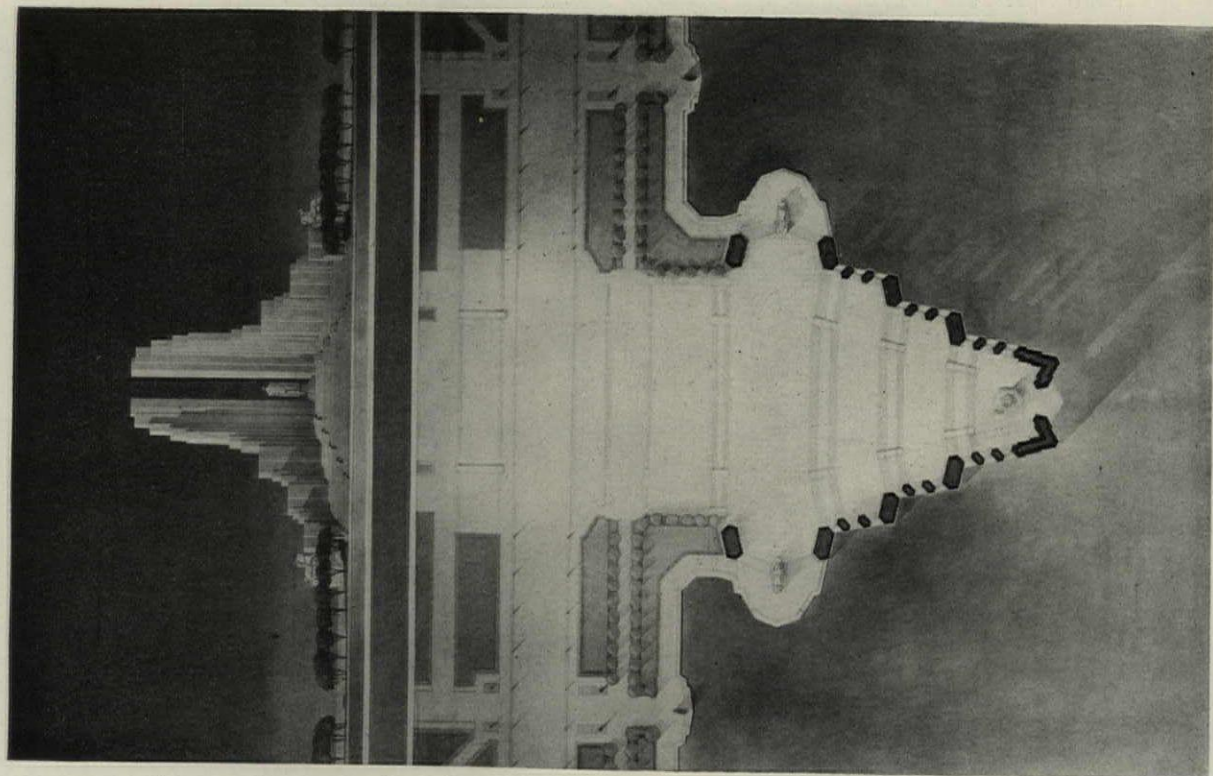
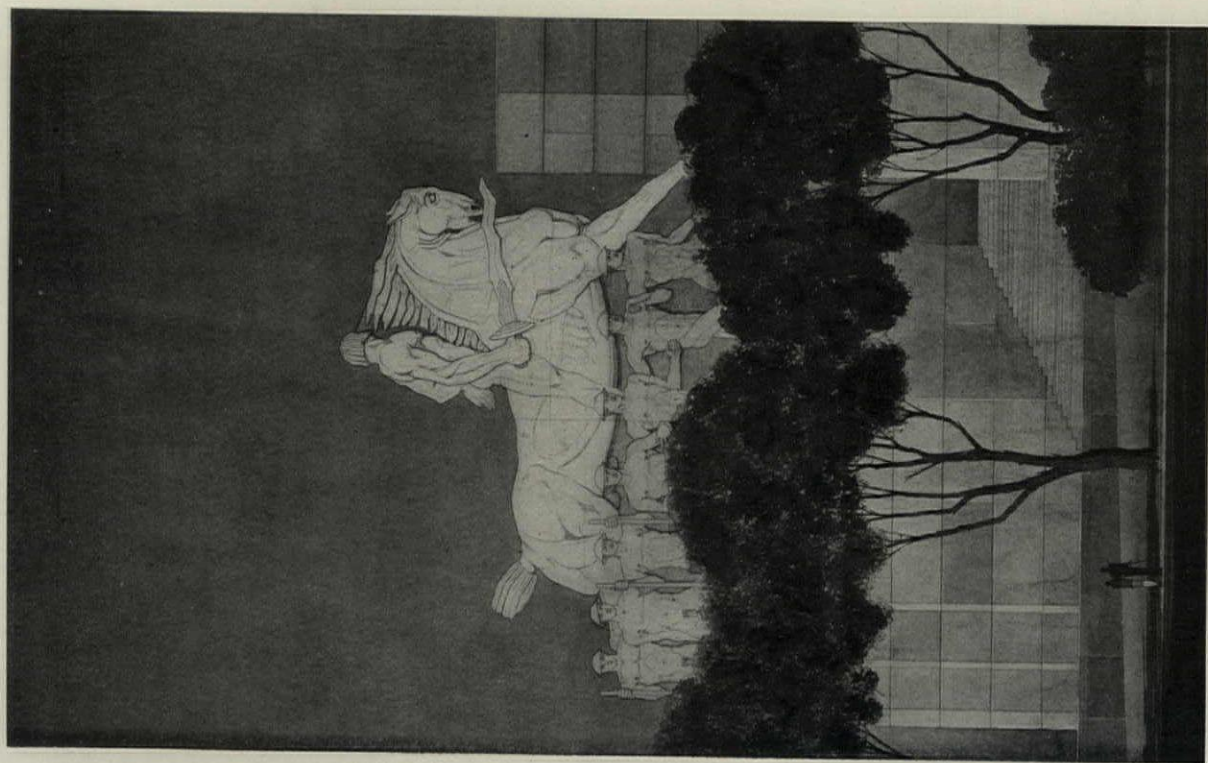


PENCIL POINTS FOR AUGUST, 1930



PERSPECTIVE OF CHICAGO WAR MEMORIAL COMPETITION DESIGN—DRAWN BY PERRY COKE SMITH  
VOORHEES, GRELIN, AND WALKER, ARCHITECTS



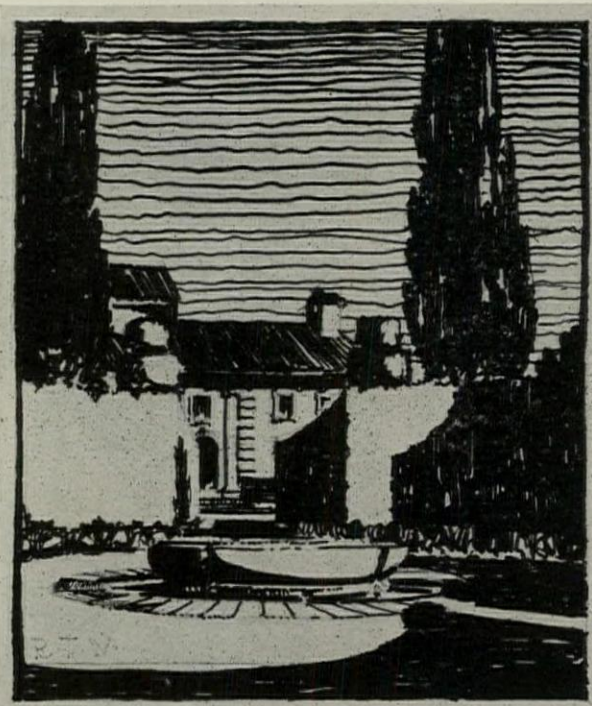


DETAILS SHOWING SCULPTURE AND PLAN AND ELEVATION SHEET—CHICAGO WAR MEMORIAL  
COMPETITION DESIGN SUBMITTED BY VOORHEES, GRELIN, AND WALKER, ARCHITECTS, AND LEO FRIEDLANDER, SCULPTOR



tant, and costly, part of the steel frame. Stressing of verticals tended to avoid difficult decorative problems in the design of high building façades, but such examples as the Lyndon Smith Building in Bleecker Street, New York, by Louis Sullivan and the Great Northern Hotel Annex at Chicago by Burnham and Associates—the first “gothical” manifestation that I recall—proved the effectiveness of verticality in the tower-like structure contrasted to the rows of low structures about them. As the low structures, however, have given way to more high buildings, the irregular vertical stripings of less skillful designers as seen in perspective along the streets of the city is becoming anything but pleasing.

Fortunately, the work of Voorhees, Gmelin, and Walker, upon which verticality is stressed, is located on free standing or corner sites and may be viewed apart from neighboring buildings. A new building now being erected at the corner of Broadway and

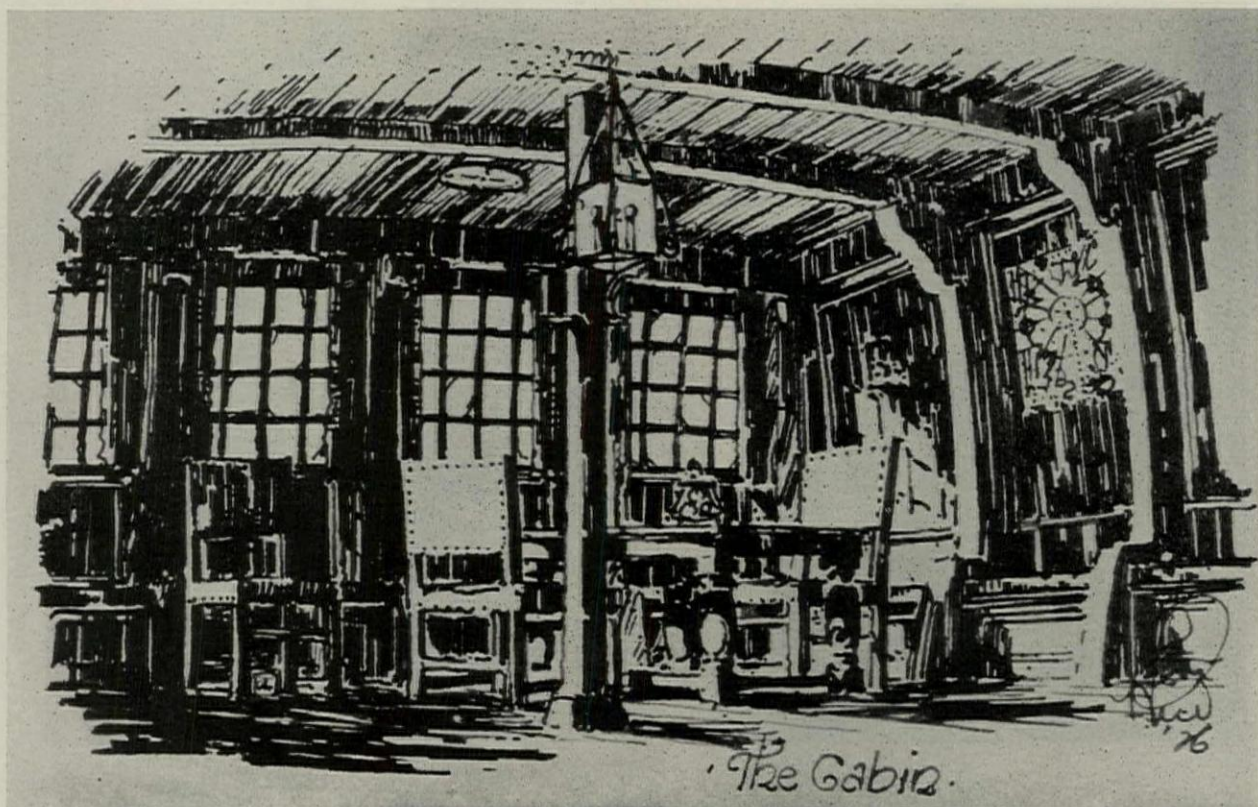


QUILL PEN STUDY IN BLACK AND WHITE

BY RALPH T. WALKER

Wall Street gives promise of being another effective tower. It is so high as to dwarf the whole row of buildings along Broadway, which average about twenty stories, to the insignificance of the old-time row of four or five story buildings of thirty years ago when the American Surety and Manhattan Life (Central & Hanover) buildings—now suppressed in the general “low” level—towered above the east side of Broadway. Only a sense of the form can be obtained, and only the general detail of the lower stories can be really seen from the streets on which it abuts. The feature of the detailing is an effect of high fluting—suggesting the surface

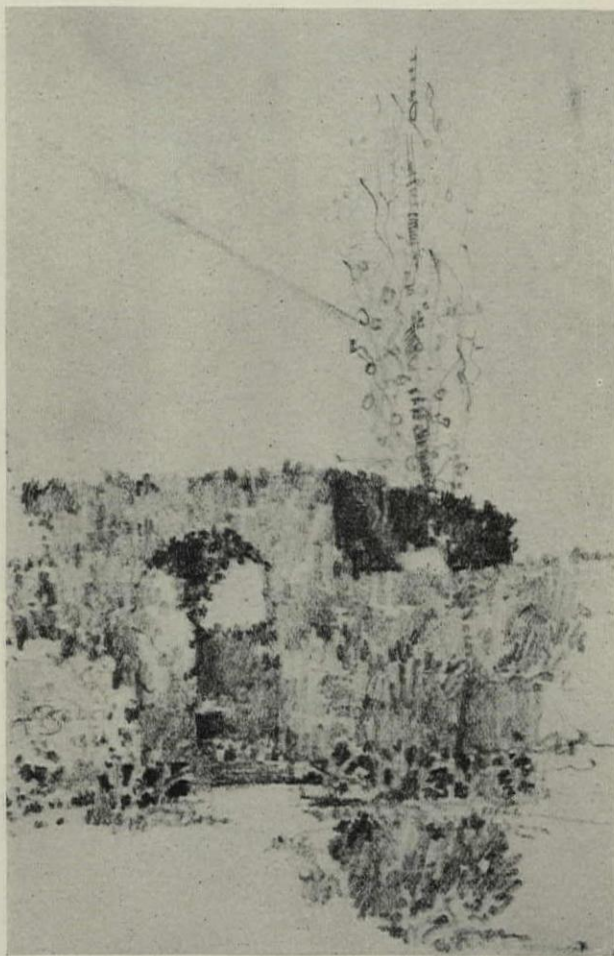
of a Greek Doric column—of the colossal walls, by the inward vertical bending of the spandrel panels. The present (unfinished) effect of the windows is of square holes cut in a fluting. The heads of the windows will cast wave-like shadows on the finished glass surfaces and achieve a novel effect.



FREEHAND STUDY MADE WITH STYLO PEN BY RALPH T. WALKER



These big commercial buildings may be classed among the best and most striking of their kind but their bulk is so great that for examples of Walker's architectural designing and draftsmanship, which may be compressed to a size suitable for illustration, it is necessary to turn to things of more comprehensible dimensions. His "sketches for a church" provide a familiar subject and key to his character of design and style of drawing as well as his method of attack of his problem. It is an ordinary three-aisled church of five or six lateral bays in length. Eight small studies indicate the same principal geometrical solid in different compositions with a tower and entrance of varying mass and arrangement. The plan is obviously in mind though not on paper. A second sheet shows two of the studies carried forward a few steps, the plan, section, and an internal angle being considered. An historic style, English Romanesque, is indicated; also a bit of the type of ornamentation intended. It is all clear enough to enable a good draftsman to start mechanical drawings for study into definite dimensions. Two other sketches for a country house, charmingly drawn, of a strong, well-assembled composition are informative of facility in the English spirit of design. Three brilliant little sketches for a wall cabi-



STUDY MADE IN 1912 OF A GARDEN



TRAVEL STUDY BY RALPH T. WALKER

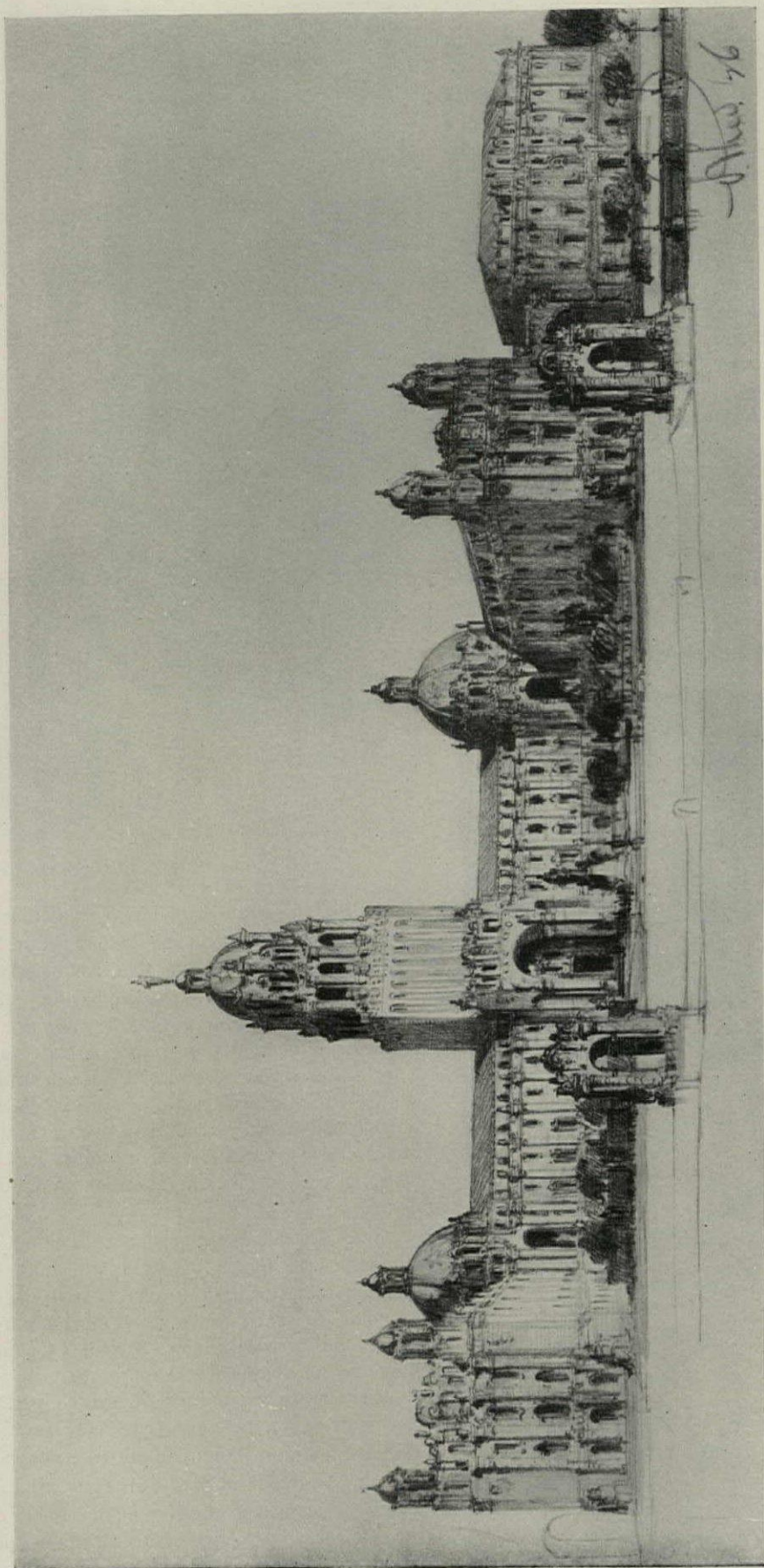
net evince the qualities of feeling and that subtle sense—sometimes meant by the word "taste"—which is sympathetic with the eye that has seen many things and becomes highly discriminating. His foreign sketches tell that he does not miss the quaint and picturesque elements of minor architecture, nor the color values of accessories of landscape and sky as part of the architectural picture. They are the impressions of an artist rather than the memoranda of an architectural draftsman—being indications for a future painting without the intention of going into building details.

Some decorative drawings, combining experimenting with the media of stylo and quill pens, while making studies of lighting effects as the dominant note of color in black and white representation indicate mood and temperament—"The Cabin"—rather jolly, as an Englishman might describe it, and the Southern house beyond a fountain, hedges, and trees—serene, tranquil, far removed from New York.

A competition design submitted by his firm, for the Chicago War Memorial, is an essay in strange forms. The drawings were the best in the whole exhibition of the sets shown at the Architectural League—an exhibition mainly remarkable for masterly drawings and highly skilled renderings of forced and mechanical originalities of conception. Forgetting its purpose as a monument, there is a very interesting, even fascinating



PENCIL POINTS FOR AUGUST, 1930



FREEHAND STUDY FOR THE CAPITOL OF CUBA—ON A SITE OPPOSITE MORO CASTLE

DRAWN BY RALPH T. WALKER IN 1926





STUDY FOR A TOWER—CAPITOL OF CUBA

DRAWN BY RALPH T. WALKER IN 1925



## PENCIL POINTS FOR AUGUST, 1930

quality to the conception as a whole and as a fantasy. Mr. Walker says of it, "I might say that the whole design was a serious attempt to depict the chaos in the structure of war and to attempt to overcome the thought that the only monumental form permissible is the Greek Doric order or a single column. The fact that the design received consideration and was the cause of considerable controversy in the jury is justification enough for the design, when you consider the enormous prejudices that must be removed to obtain

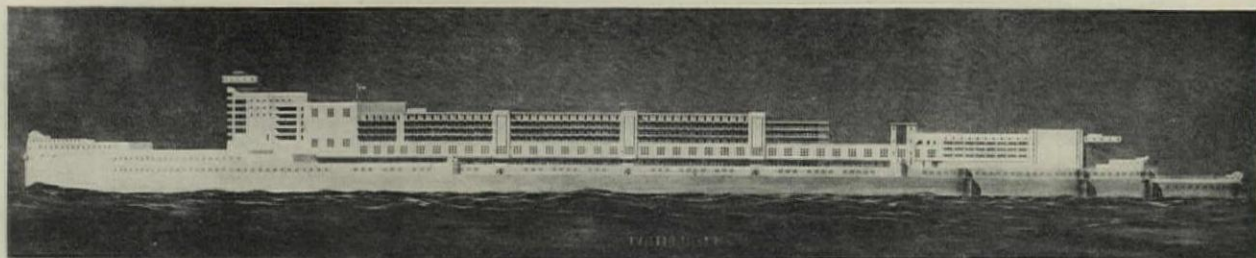
the consideration of a design of originality. It is the hope of the men on the World's Fair Commission that an indication for a monumental art may be attained that is neither classical nor steamboat in its precedent." Mr. Walker's "study for a monument made in 1925" is more "monumental"—more enduring in form and silhouette. His sketches for the projected "World's Fair," Chicago, give promise of rich colorful development yet to come. They are merely embryonic but, taken in conjunction with his other work, indicate more than they show.



FOUNTAIN PEN SKETCH MADE IN 1918

BILLET, A ONE-ROOM HOUSE





SIDE ELEVATION OF THE "NAVAL AND ARCHITECTURAL ENSEMBLE DESTINED FOR ARTISTIC AND SCIENTIFIC PROPAGANDA," DESIGNED BY MARCEL CHAPPEY

## DESIGN IN MODERN ARCHITECTURE

### 7—THE MOVEMENT IN THE SCHOOLS

By John F. Harbeson

"THE . . . advantage of the atelier method lies in the acquisition of broad ideas of plan-composition and design at a time of life when the imaginative faculties are susceptible of development and before the student has become hedged in and cramped by the endless details of actual practice."—HARVEY WILEY CORBETT, "Architecture," *Encyclopedia Britannica*, 1926.

"We have to give to the pupil this artistic conscience, not satisfied with material success only, but seeking always its improvement, with the best reward—the consciousness of continuing the work of ages; this honesty which is not willing to appropriate the work of others or to violate modern requirements in order to use a more pleasing form. This honesty prefers to run the chance of failure in experimenting, rather than follow established precedents, knowing that it is only through mistakes and faults that little by little a new art is formed, and that it is by the sacrifice of the individual that progress is made."—PAUL CRET, "Old Penn," Feb. 1910.

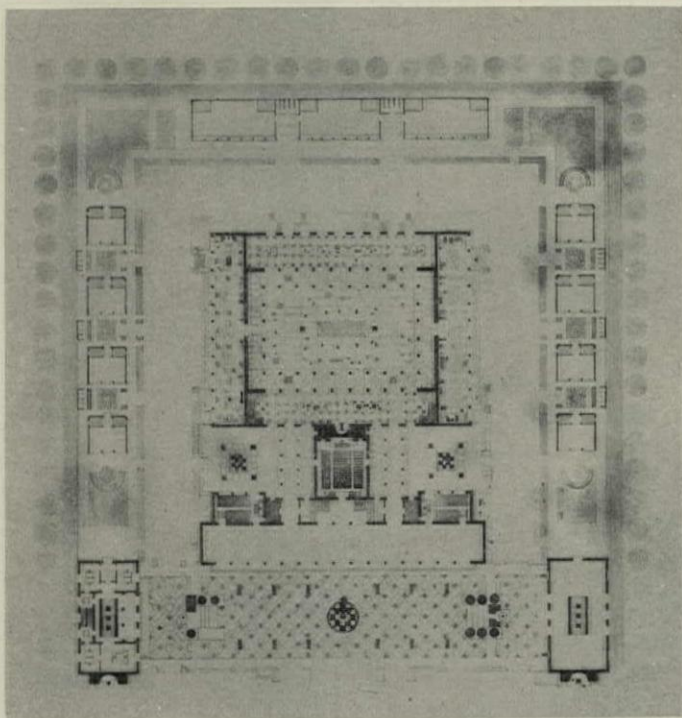
"Even when the university has provided all the higher training it can for the student, it has only prepared

him to develop his faculties by his own initiative in another fashion. . . . Education today therefore knows no limit but the grave."—VISCOUNT HALDANE, "Education," *Encyclopedia Britannica*, 1926.

We have seen many influences at work, altering the character of architecture, both its structural elements and its superficial clothing, and at such a pace that the

changes have been forced upon the attention of even the layman. This results both from new methods of construction and building processes, and from a desire to express new states of mind. The latter is the motivating force, generally speaking, in the new movements in the decoration of surfaces—as it is in painting, sculpture, and stage design. In actual practice free expression is impeded, sometimes by lack of funds, sometimes by a client's opinions. The client frequently remarks that he knows what he likes—and that he is "paying for it."

But there are no such limitations in student work. The client is absent from the start, if we do not consider the jury as client. Juries, as a class, may be called conservative, usually being older men (comparatively

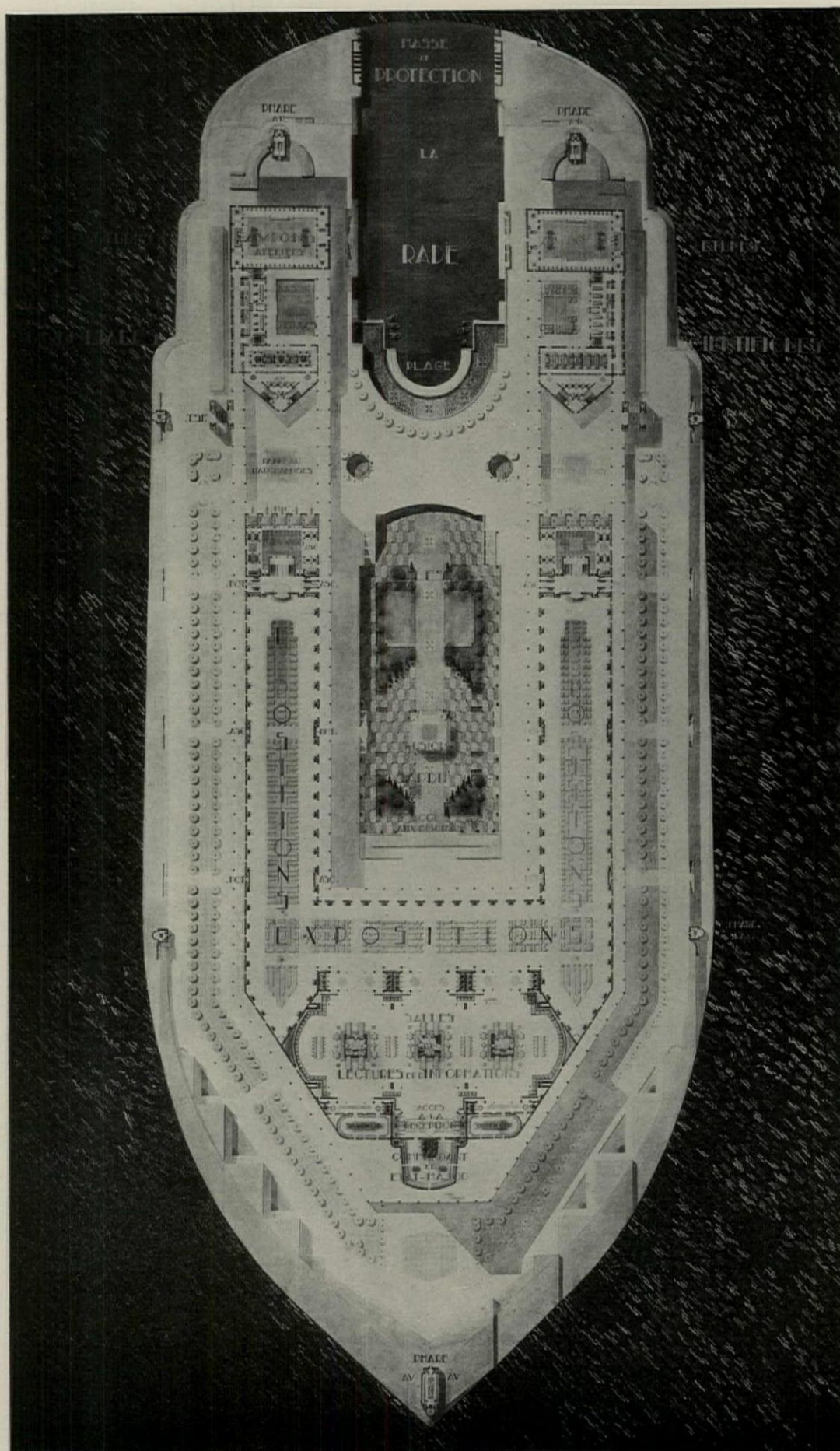


"A SCHOOL OF DECORATIVE ARTS," PLAN BY M. COURTOIS—1ST MEDAL AND CARVEL PRIZE, ECOLE DES BEAUX ARTS

The school of decorative arts with a museum of art objects is an old program. Here is an expression of modern methods of construction with the thin "poché" and small points of support indicative of the use of structural steel and reinforced concrete. In actual practice this expression would likely be altered, certainly in this country because of the space needed for plumbing and heating pipes, ventilating ducts, and other mechanical requirements that would increase materially the reveals of the architectural openings, as we demand that such services be concealed not apparent as on a steamship of twenty years ago.

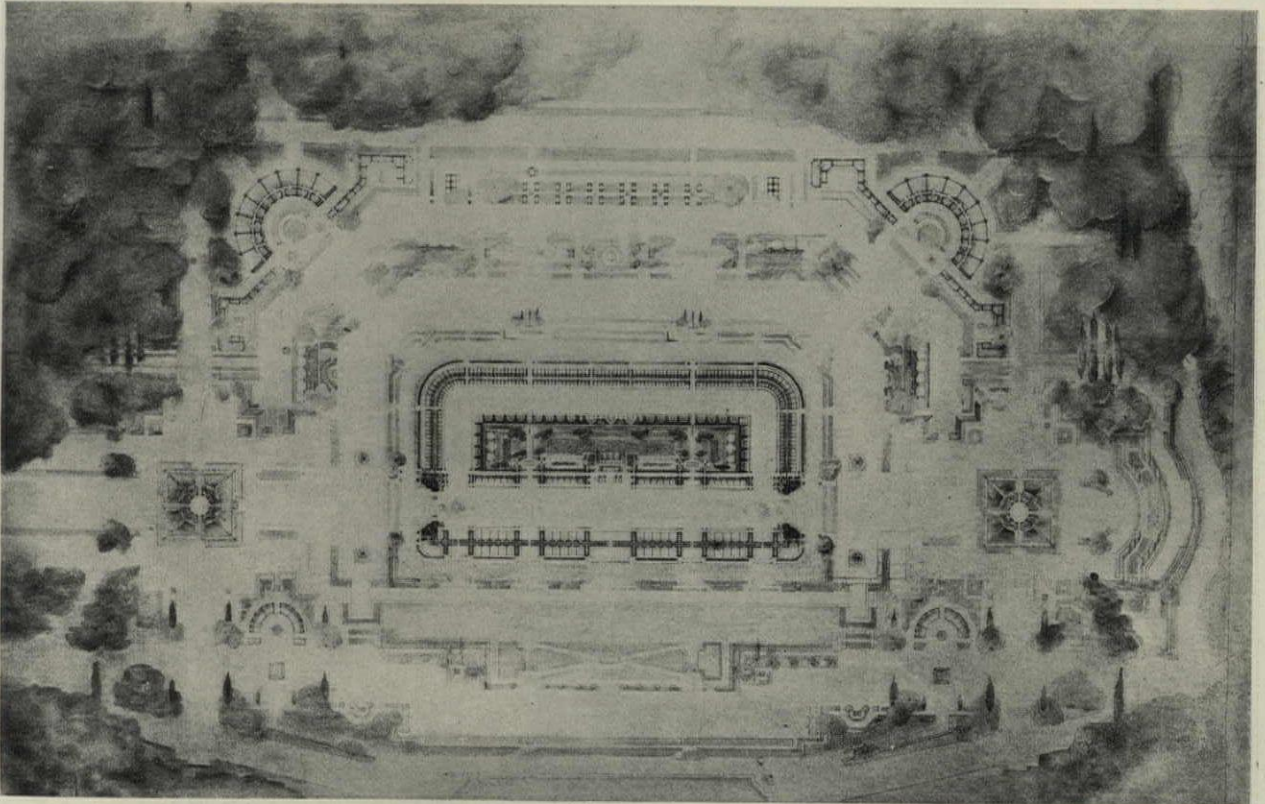


PENCIL POINTS FOR AUGUST, 1930



PLAN OF THE "NAVAL AND ARCHITECTURAL ENSEMBLE DESTINED FOR ARTISTIC AND SCIENTIFIC PROPAGANDA,"  
DESIGNED BY MARCEL CHAPPEY—CHENAVARD PRIZE, ECOLE DES BEAUX ARTS





"A BUILDING FOR CARNIVOROUS ANIMALS IN A ZOOLOGICAL GARDEN," BY M. GILLET—  
FIRST PRIZE, CONCOURS ROUX, ECOLE DES BEAUX ARTS

*The zoological garden, in our tradition, has been a place of rather informal layout of grounds, largely from a desire to make as much use as is possible of the existing topography in order to simulate somewhat the natural habitat of those animals which may be exhibited outdoors. Here the building called for is of such size as to necessitate a more formal treatment of at least a portion of the grounds. Here, as in the other examples of student work, the plan in indication expresses the modern type of construction; and yet in all of them there is the same composing of black, gray, and white which has heretofore characterized good student work.*

speaking) and would not be attracted by expressions of architecture that are obviously trying to be *merely different*: in fact, a jury usually is repelled by ideas that are very different, *unless these ideas compel consideration because they are good*—in that they solve the problem set by a program and satisfy the demands of composition, in plan, section, and elevation.

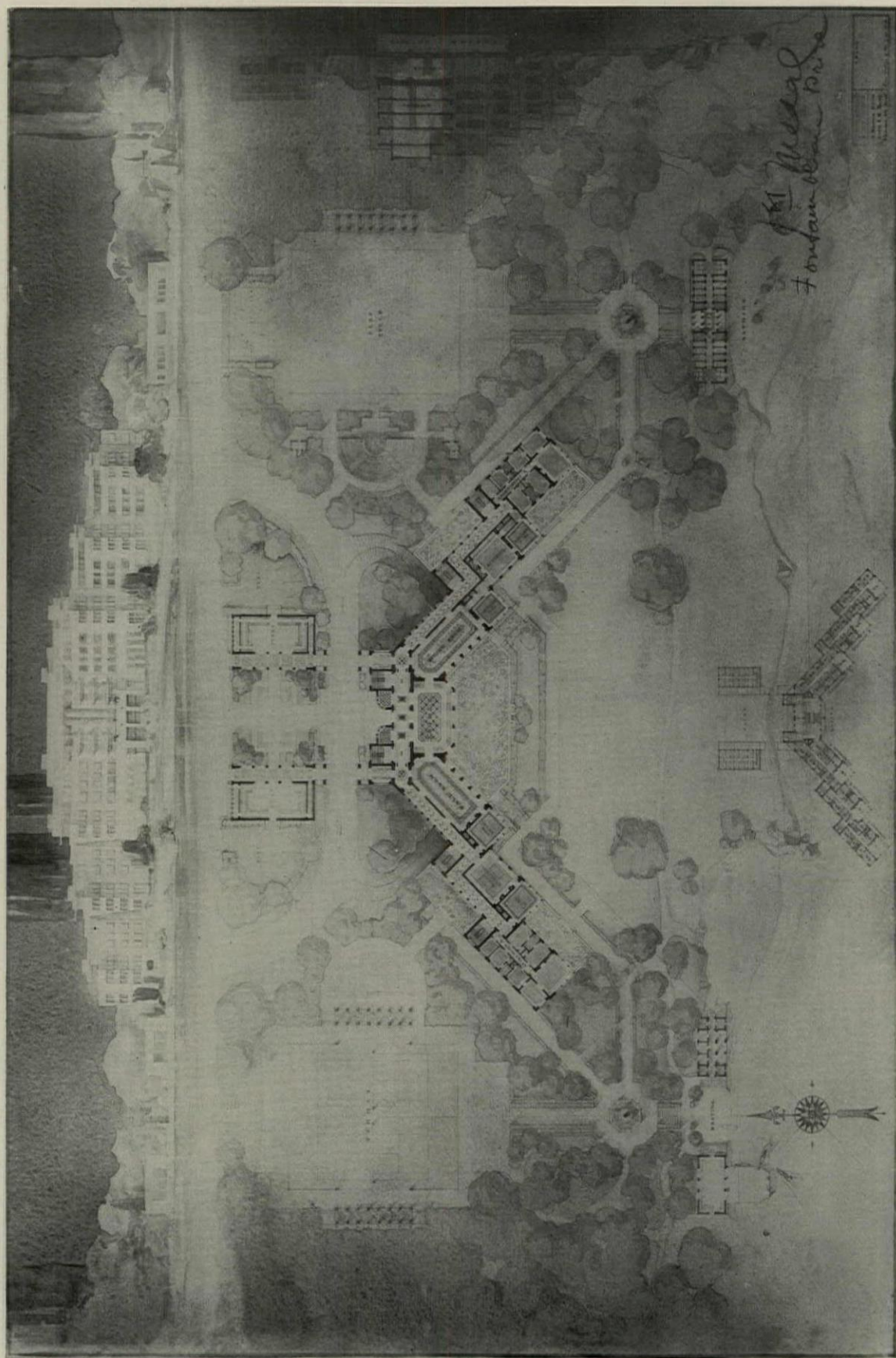
But if, by nature, juries are apt to be conservative, and require that they "be shown," students are, by nature, radical (if they are normal), for the very reason that they are young, and have, as yet, picked up only a comparatively small number of inhibitions and restraints. Young people know that if they make mistakes, there is time to try something else the second time. It is more and more imperative with advancing years to do on the first attempt the thing that is absolutely right, at any cost in care and effort.

And as students have frequently been told that architecture should be constructed, that the exterior should truthfully express the plan, or express the function of a building—most of them at preparatory school age have come under the influence of Ruskin's writings—they naturally are interested in the modern prophets who use such phrases as their texts, who preach functionalism; it is only the unimaginative student who does not try to attack new problems in new

ways. The programs in school work can be, and frequently are, more up-to-date than those of practice, because ideal conditions can be assumed, and some of these programs have been such as to stimulate new ideas—a floating airplane base, for instance, or a restaurant in the air. Such programs having sent the student to new sources of inspiration, seeking modern solutions of modern programs, he has found much to interest him, much that fits what he has been reading in modern literature, what he has seen of modern painting and sculpture and engineering, and what he has been given to think over by modern drama. Naturally the normal student is interested, and finds this point of view fascinating even for today's solutions of such old programs as the church, and the commercial building.

In doing so the student has only done frankly what practicing architects—"practical architects"—have been doing for some time. Though these latter used cornices, eggs-and-darts and "the orders"—the only architectural language most of them knew—they did not hesitate to be quite truthful where it would not show. Thin walls and visibly small points of support have been customary in the basement floors of many of our buildings, even of our monumental buildings, though on the principal floor the reveals would be





Courtesy "The Bulletin of the Beaux-Arts Institute of Design"

"A SUBURBAN COOPERATIVE APARTMENT HOUSE," BY C. B. WHITE, COLUMBIA UNIVERSITY—  
FIRST MEDAL AND WHITNEY WARREN FONTAINEBLEAU SCHOLARSHIP, B.A.I.D.

A program of real difficulty, of very modern requirements, which drew from the students some solutions of great ingenuity, of which this is one. Here the sun porch, or living room, of each apartment is so placed as to have two exposures—southeast and southwest; all the rooms are well lighted, as are the stairs on the north (and less desirable) exposure. The favorable orientation of the rooms is made possible by an ingenious series of Z-turns in the plan, which result in an elevation decidedly "modern" in expression, which is nevertheless residential in character.



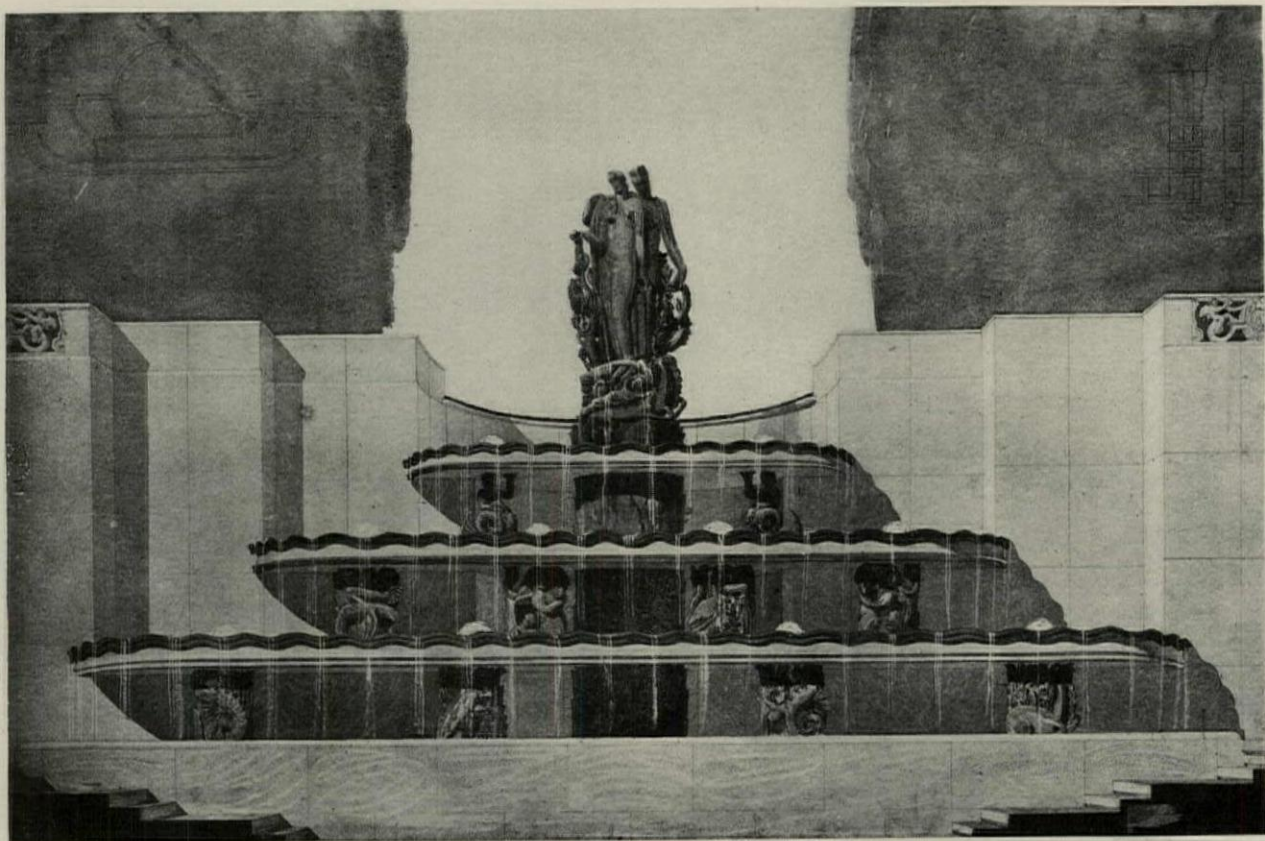


Courtesy "The Bulletin of the Beaux-Arts Institute of Design"

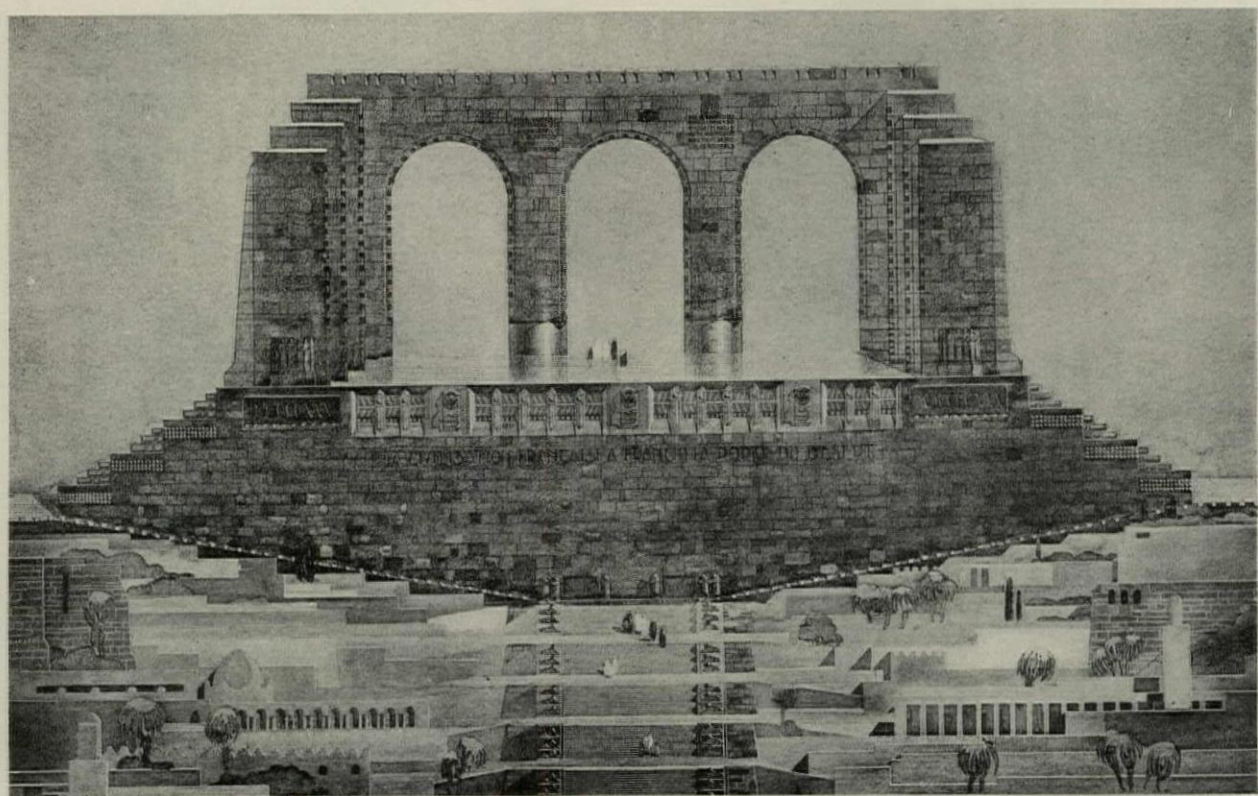
"A HORTICULTURAL SOCIETY," BY F. W. DUNN, YALE UNIVERSITY—FIRST MEDAL, B.A.I.D.

*A program with possibilities for light and playful treatment, this solution (the only one given a first medal) while "modern" in the details of its expression, both in plan and elevation, is, in its proportions, much like the architecture of the pre-steel age of construction.*



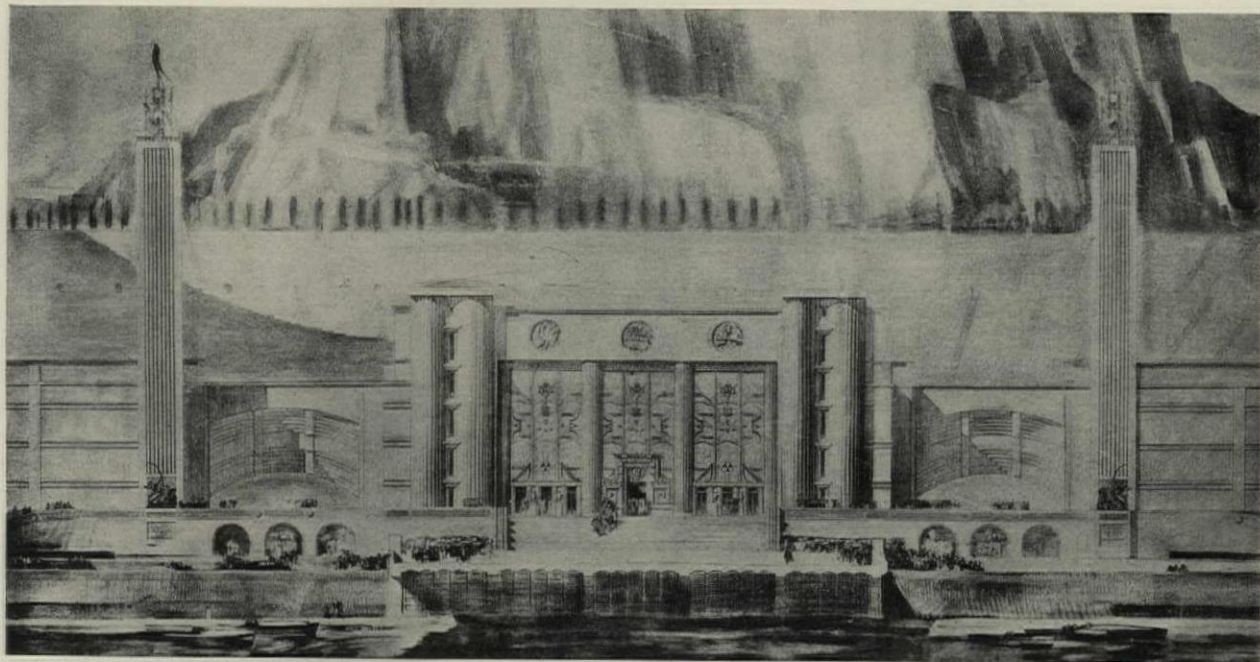


"UN BUFFET D'EAU," BY M. BAZIN—1ST MEDAL AND GODEBOEUF PRIZE, ECOLE DES BEAUX ARTS  
A fountain is essentially a "decorative" composition, but in modern architecture solutions of even such a program are much simplified by comparison with the examples of Renaissance architecture. Note the plain horizontal soffits of the several basins replacing the sarcophagus, dish, and shell forms of the past.



MONUMENT TO COMMEMORATE THE CENTENARY OF THE CONQUEST OF ALGERIA, BY ANDRÉ AUBERT—  
1ST MEDAL AND 2ND PRIZE IN THE "CONCOURS DES ANCIENS ELÈVES AMÉRICAINS DE L'ATELIER LALOUX"  
A design with buttress-like forms in set back arrangement at the corners, without cornice or band-mould, and with little ornament.





"THE CENTRAL PART OF A LARGE STADIUM," BY M. DEFASSE—SECOND PRIZE IN  
CONCOURS ROUX, ECOLE DES BEAUX ARTS

*A stadium to be built for the Olympic games, twenty per cent larger in size than the "Yale Bowl," was to have at one place an entrance of some dignity for "embassies, visiting delegations, officials," etc., with large reception halls, a buffet and its dependencies, with a grand stairway and passages leading to the special boxes in the stadium reserved for officials and distinguished guests. With concrete as apparently the material, and hence proportions different from those of stone, there is nevertheless the same study of proportion between the parts, and in the parts themselves, of the composition, that has always been the chief aim of architectural training.*

great, and the supports are apparently of a size our eyes were accustomed to expect from the masonry of antiquity. The plans of such buildings did not have "poché," in the sense that classical buildings, or those of the Renaissance, or of the Grand Prix de Rome (up to 1900) did.

The student, both at the Ecole in Paris and in the American schools, has made much use of the modern methods of building construction which make so much difference in the expression of a plan.

Plans of a generation ago required much study of "poché"—the thickness of various walls indicated the importance of the rooms they enclosed: a large room, whether roofed by vaulting or by a flat ceiling supported by trusses or beams, required thicker walls of masonry than narrow passages; higher walls must necessarily be thicker than low walls—another reason why the poché of the walls surrounding important rooms, which were naturally more ample in height than service rooms, should be thick. The various functions of the rooms of a plan of that time were very apparent in the poché.

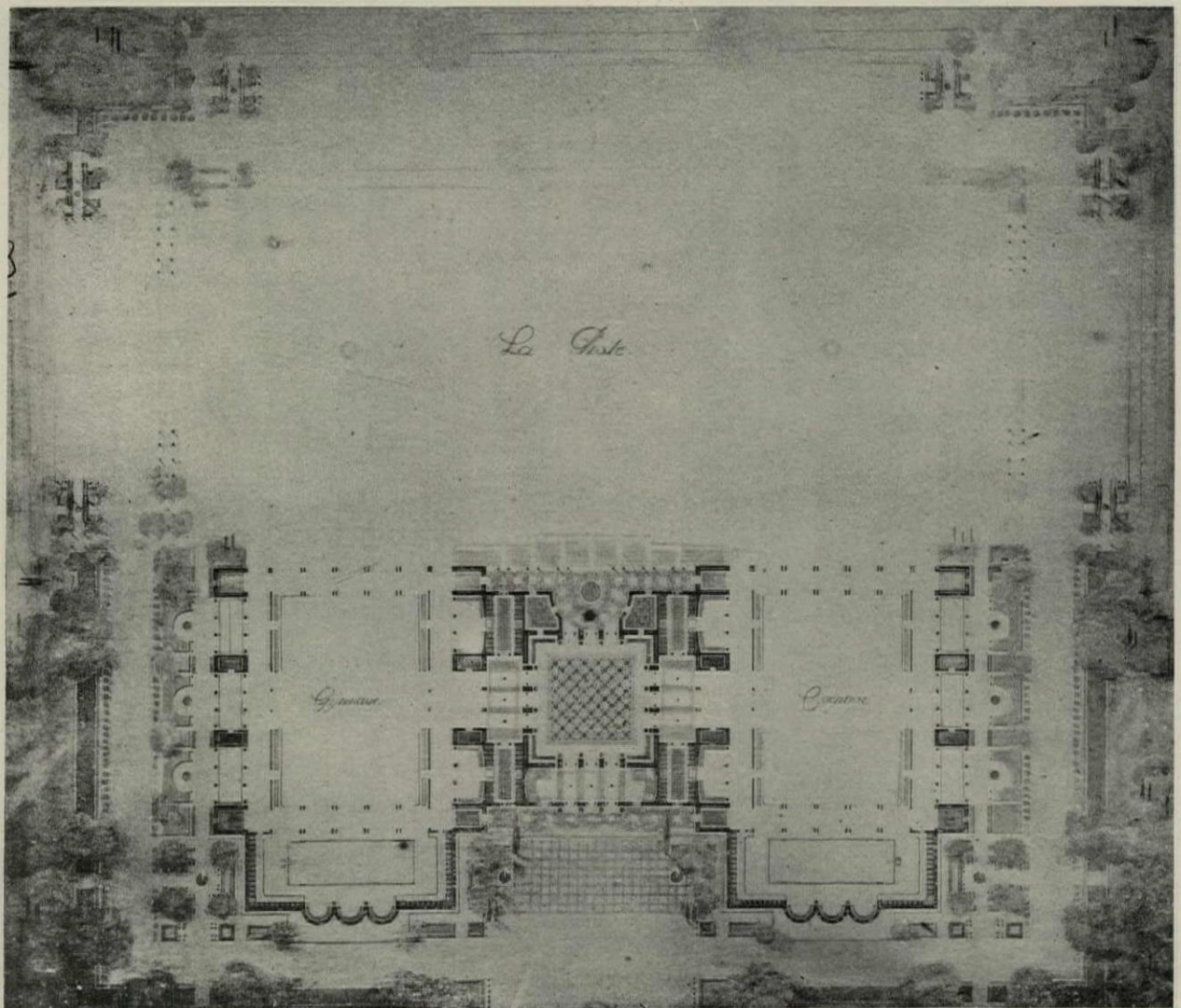
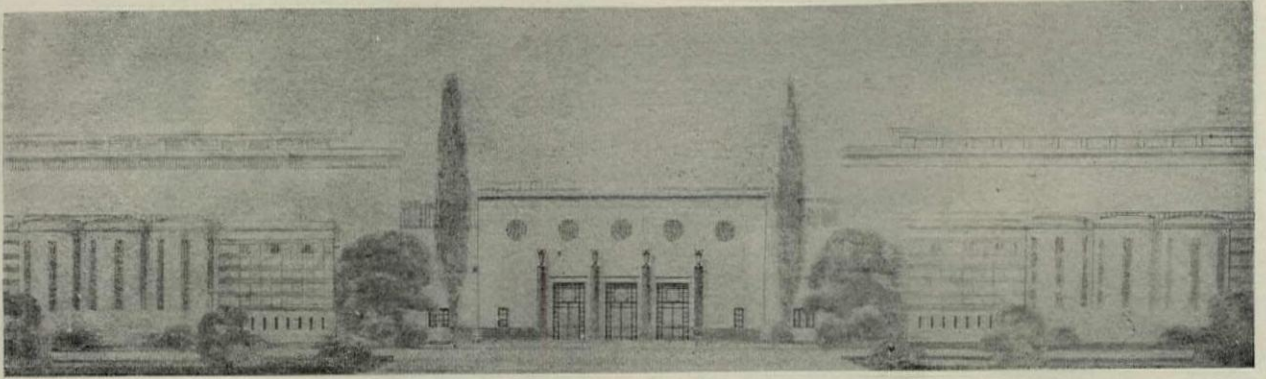
But steel construction has changed all this. At sixteenth scale a twelve-inch column of structural steel is not much larger than an eight-inch column—yet it supports a vastly bigger load: and a Bethlehem section—with a greater amount of steel in cross-section—will support a greater load without an increase in size than would be apparent in a small-scale drawing. The supports have become points; the walls are thin screens, sometimes of masonry, sometimes of other

materials, but seldom carrying anything more than their own weight.

It may be mentioned in this connection that stereotomy—formerly a necessary tool of the architect—is today almost a lost art, using the word to mean that pattern of stone-jointing, which in architecture of past ages was a thing of beauty in itself, with a variety in the sizes of stones, used as they came from the quarry where they were split out by primitive hand processes. In most of the work of today stone-jointing has become a monotonous repetition of stones of one size, or of great quantities of stone of a very small variety of sizes, these being cheaper to fabricate, where so much machinery is used in quarrying and dressing, and cheaper to set, where so little mental effort can be expected of the highly paid but often unintelligent—and uninterested—stone setter of today. We mourn the passing of the "art" of stone-jointing (as distinguished from its science), an art of great beauty; we regret the passing of craftsmanship in stone, wood, iron, and bronze, but we realize that the expenditure of human energy needed for either craftsmanship or good stone-jointing at today's labor prices is, unhappily, very much out of key with the modern economic system, based on quantity production and rapidity of distribution.

Professor Killam, of the Harvard Architectural School, in an address made to the 1930 convention of the Association of Collegiate Schools of Architecture, questioned the contemporary method of closing in modern steel buildings with masonry and brick, as

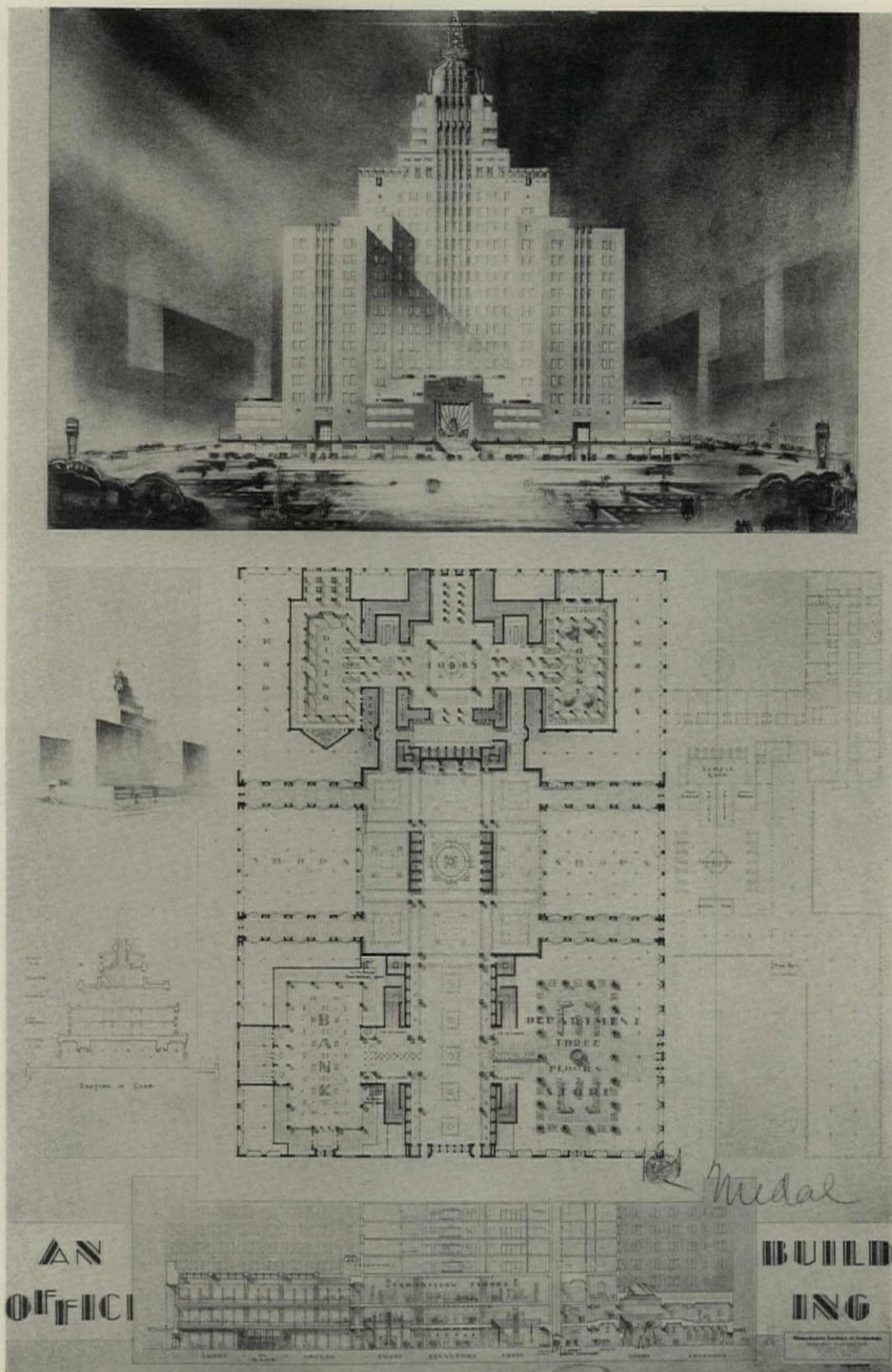




A GYMNASIUM, PLAN, AND ELEVATION BY CARL LANDEFELD, HOLDER OF THE PARIS PRIZE, 1926,  
OF THE BEAUX-ARTS INSTITUTE OF DESIGN

The program of this projet at the Ecole des Beaux Arts called for a building to be located in a high-class neighborhood, which should furnish, with access from a common vestibule, a large gymnasium room, pool, and the usual dependencies, for each sex, with a large space behind for outdoor exercise. Here is a frank expression of modern construction, with the thin points of support, and the characteristic thin enclosing walls of modern masonry. Beyond that we find—the program calling for equal provision for the two sexes—a symmetrical treatment about a main axis, a study of the form and proportion of each element of the plan, and of the relation of these elements one to another, and an expression of circulation by "mosaic"; in these ways the training at the Ecole is much the same as it has been for years.

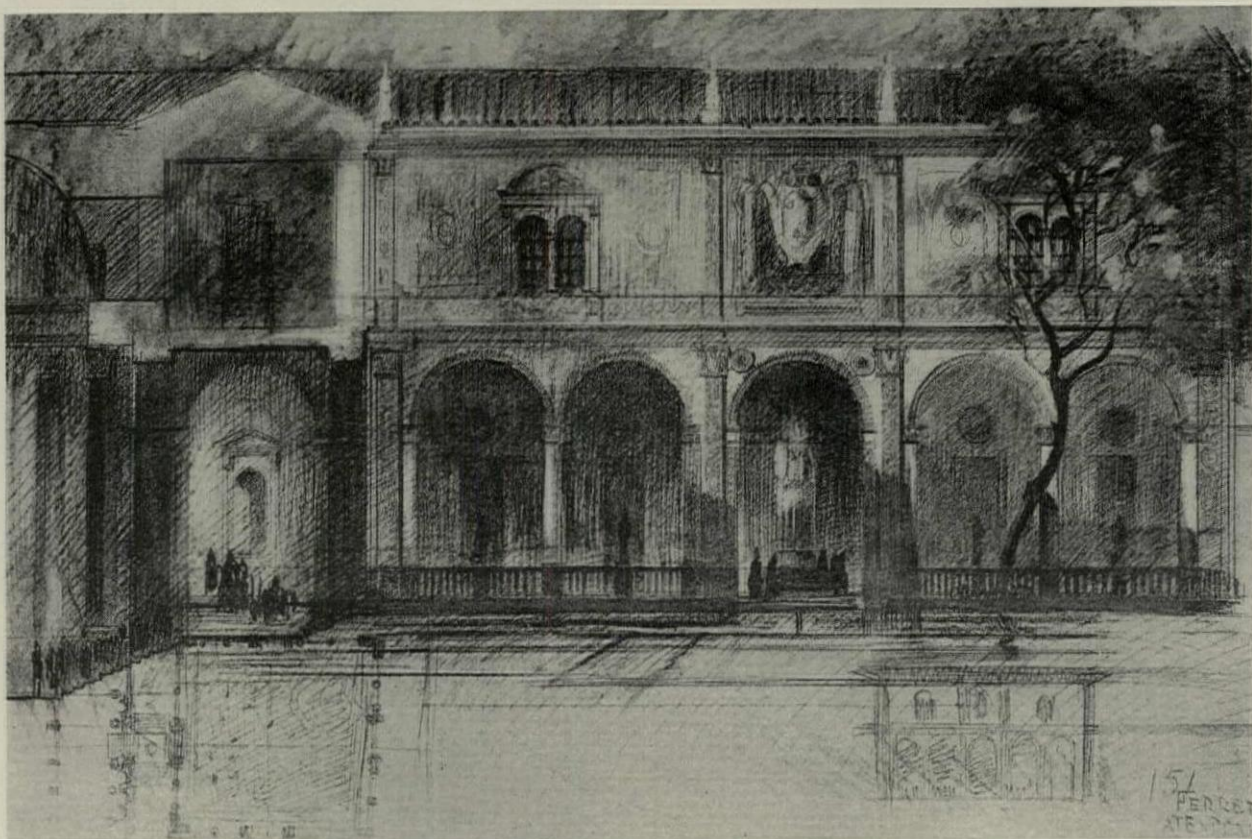
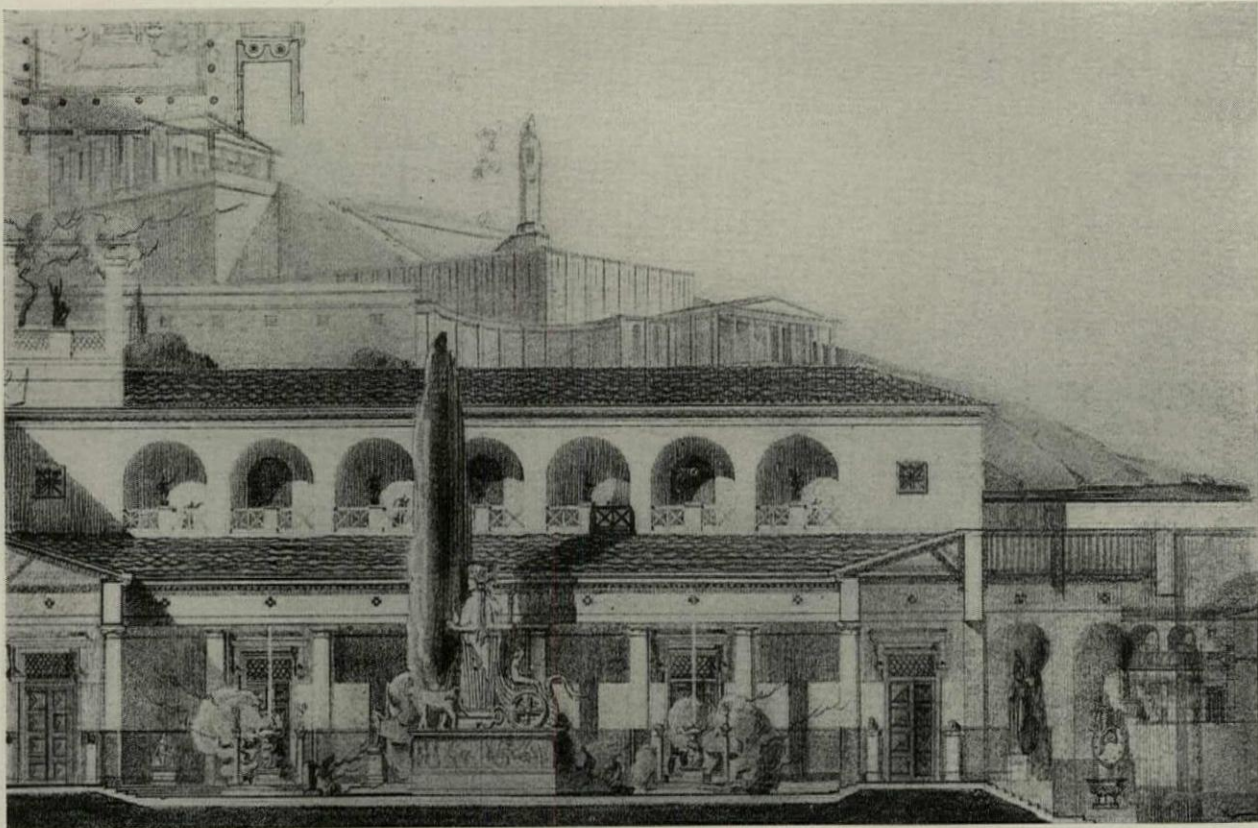




"AN OFFICE BUILDING," BY J. G. CARR, M. I. T.—FIRST MEDAL, B.A.I.D.

Again a program of very modern and complicated requirements, an office building for a great corporation in a small city, which shall contain also a bank, a hotel, shops, and—on the upper floors—a business club; there was required great skill in the disposition of these parts, in the arrangement of elevators and lobbies on the ground floor leading to the portions of different uses on the upper floors—a study of different kinds of circulation. What is most noticeable is the thoroughgoing expression of steel construction in the poché, an expression that does not prevent this plan from having a real beauty of composition—as much beauty as the good plans of thirty years ago with the heavy poché, expressing heavy walls and piers of masonry, contrasting with the light poché of minor walls.





AN INTERIOR COURT IN A MUSEUM OF SCULPTURE. TWELVE-HOUR SKETCHES BY FERRET [BELOW] AND LOPEZ, IN THE FIRST PRELIMINARY COMPETITION FOR THE PRIX DE ROME, 1929, ECOLE DES BEAUX ARTS.

*These sketch problems, made "en loge," and therefore without documents, show that the training in architecture at the Ecole is still founded in a study of "the classic" as a preliminary to more personal expression. As proportion is not an exact science, and as no rules can be laid down which are not at times broken by men of talent—as art is a matter of feeling, rather than of logic—the best preparation for essays in proportion lies in research in the proportion of the past—that past that has fixed the general types of proportion that have become our heritage.*



fundamentally stupid and wasteful of time and money. Many of the buildings put up today, because of fluctuations in real estate values or changes in neighborhood use, or because of the rapid improvement in mechanical appliances, will be economically unprofitable in twenty years' time. Therefore, when a structure must be built as rapidly as possible—in order to start paying a return on its cost—is it not foolish to use for the walls of this building materials such as brick and stone, suitable enough when time was of less value, that must be brought in small pieces, and set laboriously, piece by piece, and which, when the building is demolished, must be taken down piece by piece and have almost no salvage value? As an improvement on such a procedure Professor Killam suggested the use of plates of bronze or aluminum or other metal, that could be put up in large sections and taken down equally quickly, and would have a high salvage value, as they could be melted down and the metal reused. These plates would be backed with some lightweight insulating material.

The building laws of many cities do not permit of such construction at present: if it were found desirable, the necessary changes in the laws would be made in due course of time: some means would have to be invented to prevent vibration and rattle of the metal plates; but the proposal, and the conditions that prompted it, show that present-day construction methods admit of much improvement, and that the advance in knowledge of the possibilities of structural steel and reinforced concrete will, very likely, be paralleled in many other building materials and processes.

The student insists on knowing why this or that is done; he is asking this especially in matters of construction, as he has witnessed so much progress, so many changes, in structural forms. He knows, for instance, that a girder for a given span can be of various depths, depending upon the section and the manner of assembly; there is a limit as to its depth in either direction—it can be made less high, up to a certain point, or it could be made higher, up to a certain point, and still be a reasonable section, from an economic standpoint and from a structural one. He therefore interprets the girder form in its external expression in what is to him the most interesting way. "Architecture is meant to be seen—it should be good looking: its beauty of form is based on its function."

But while modern construction has changed the aspect of student work, and while many of the principles propounded by the leaders of the modern movement have been accepted by the students—that "human intention is the cause of the form and distribution of the architectural masses that house the activities of the people who are to inhabit them," that "there is a unity underlying life; the residence with its increase of mechanization is approaching commercial architec-

ture,"\* etc. In one particular the students have not followed where the modern prophets lead. The latter "have discarded axes as being irrelevant": the axis is still the backbone of architectural composition in the schools, both in America and at the Ecole.

The most striking change in student work from that of twenty years ago is in the complication of the programs that the student must solve. The average Class A problem of today is as difficult of solution, in regard to the number of elements that enter into the forming of a solution, as a Paris Prize problem of a generation ago. The change is more striking in the programs given by the Beaux-Arts Institute of Design than in those of the Ecole. This complication is only an indication that the requirements of modern practice make more demands to be satisfied than was formerly the case; and practice in America, especially because of the standards to which its plumbing and sanitation have advanced, is more complicated than that of Europe. The "Suburban Cooperative Apartment House" and the "Office Building," of each of which there is here shown one of the premiated drawings, are problems more difficult of solution than any that come under the care of any but a very few of the great number of architectural offices in this country.

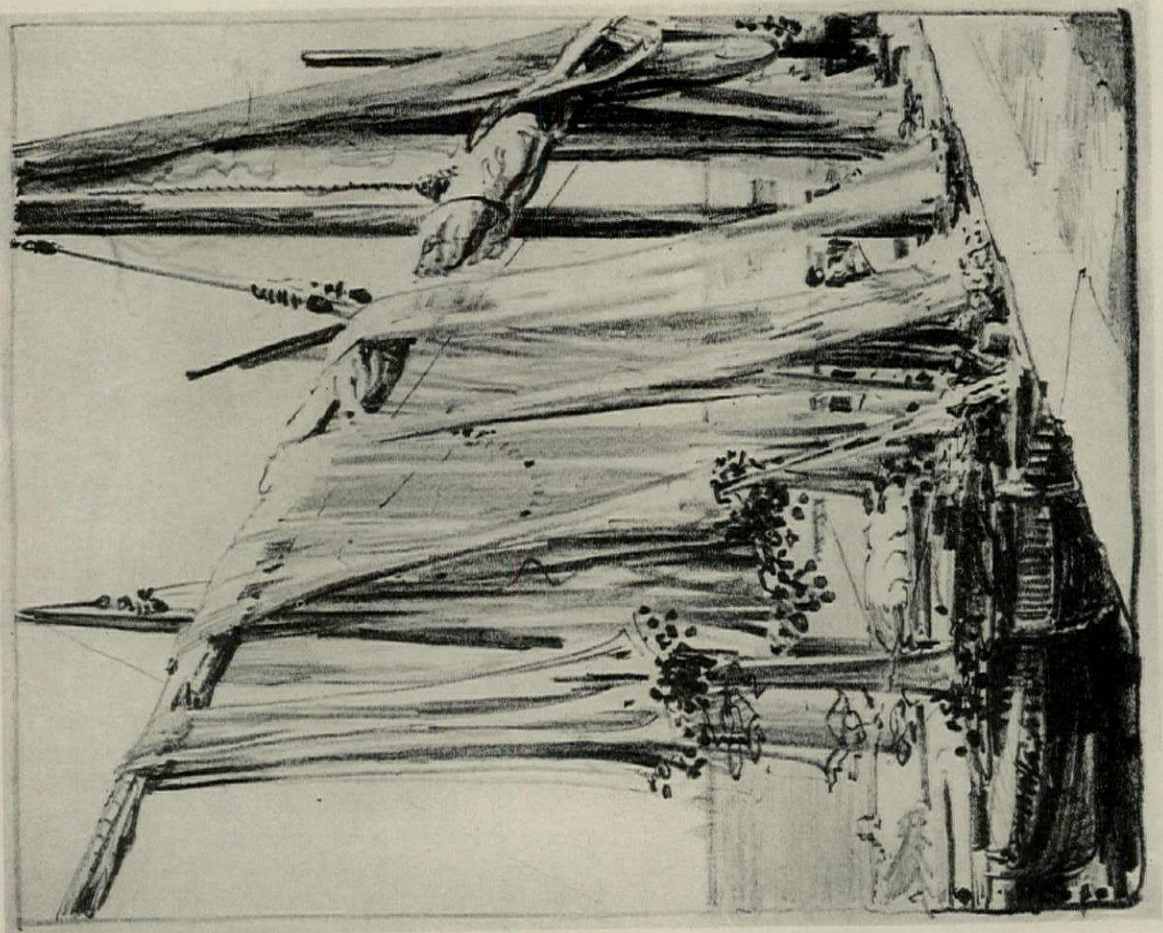
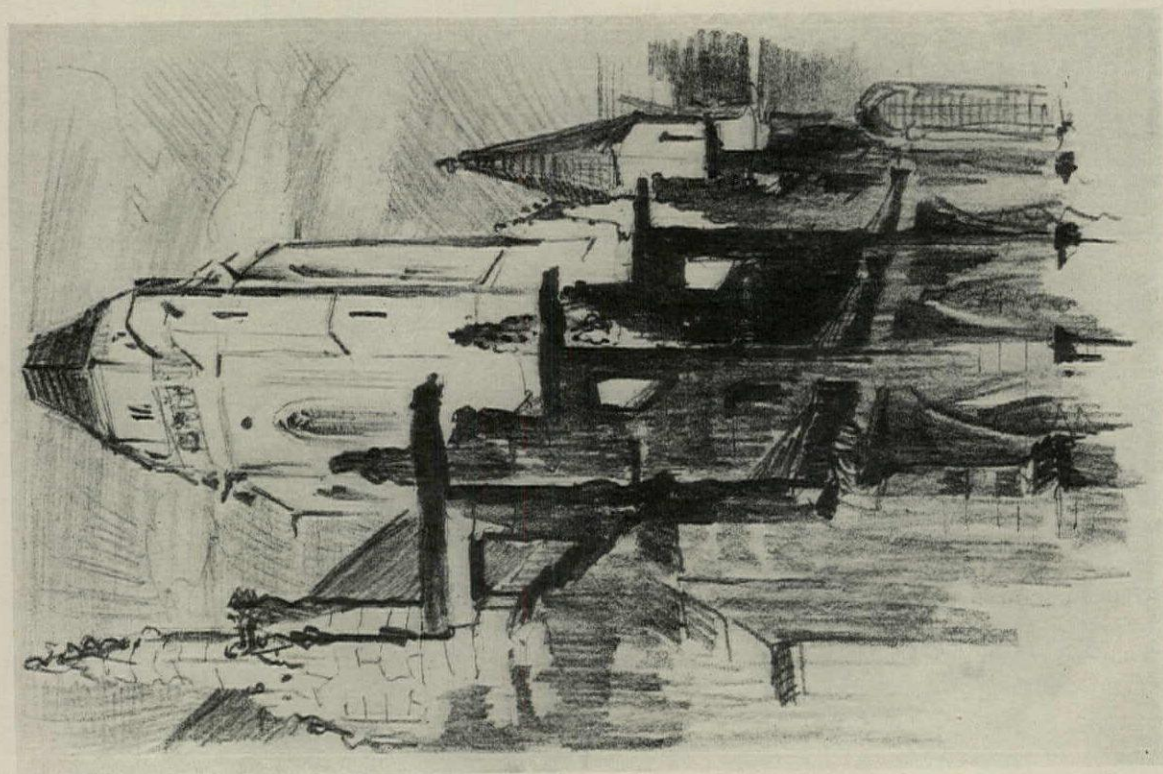
There are other, more superficial, differences between today's student work and that of a generation ago. Perhaps the most noticeable of these is the very prevalent use of opaque color or of tempera in rendering and the more direct methods of application of such colors, rather than the transparent water colors, used in many flat or graded washes.

But the most noticeable fact in architectural education is the greater and ever greater number of men who are studying architecture—causing the establishing of schools in every state, sometimes of several in one city, and very clearly shown by the quantity of drawings sent to the Beaux-Arts Institute of Design for judgment at the end of each competition. And in spite of the great quantity of drawings, or perhaps because of it, the average standard of draftsmanship and presentation is very much higher than it was twenty years ago. If there are still only a few first medals awarded, granted that the programs are more difficult than they were, it is not because the work has not improved in quality, but only because the standards have risen as the competition has become more keen.

The Beaux-Arts Institute of Design, by reason partly of the very good system of architectural training it adapted from that of the Ecole, and partly because of the care and thought with which the programs have been written and the judgments conducted, is responsible for the very high standard of student work today, not only in drawing and rendering, which are only means to an end, but in the training of the mind to evolve a workable "parti," which is the prime essential.

\*George Howe in address before the 1930 Convention of the American Institute of Architects





TWO LITHOGRAPHS BY RICHARD E. HARRISON, MADE DURING A TRIP ABROAD  
A BLACK AND WHITE STUDY OF GOTHIC BUTTRESSES AND A STRIKING SKETCH OF DRYING NETS AT CHIOGGIA



# THE ROAD FROM ROME

By John A. Frank

THE ARCHITECT (every draftsman is an architect when he is traveling) had spent three crowded weeks in Rome, the warm and heavily magnificent, bold and virile, brilliant and cloying. Easter had passed and it was time to start north. He left with regret, but also with a trace of relief, on a leisurely little train that took three-quarters of an hour to make the circuit from the *Stazione Centrale*, around the city walls and the high enclosure of the Vatican until the huge dome of *Saint Peter's* and the white mass of the *Vittorio Emanuele Memorial* vanished behind the hill. The aqueduct of the *Acqua Paola* kept company with the railway for awhile, and then suddenly disappeared underground, as a last farewell to Rome, the memorable and mighty.

The only other occupant of the compartment was a young Italian, who started the conversation by inquiring if the Architect were a Frenchman. When this was denied, he became really sociable, and discoursed with native enthusiasm on the beauties and history of the country they were traversing, as a slow succession of fields, villages, hills, and castles revolved outside the rattling window. Conversation lagged. A substantial lunch, the warm sunlight that shone on the dusty cushions, and the drowsy rhythm of the wheels had their effect. The Architect dropped into a gentle snooze.

When he awoke, his companion was helping him to deposit his baggage on the platform and was directing him to a hotel. The sunny orange stucco of Rome had indeed been left behind. Gray stone walls and gray stone towers, under a gray and dripping sky—this was Viterbo, ancient stronghold of the Popes, who, when intrigue became too thick about them, could slip out the back door of the Vatican and be half-way on the road before any but a few retainers were aware. Here in 1155 Pope Hadrian compelled proud Frederick, the Emperor, to hold his stirrup for him as a sign of submission. Here Popes were elected, prelates blessed, and princes excommunicated. Grim and forbidding, the hard dark volcanic rock defies the wear of centuries and imparts a peculiar rugged char-

acter to the Gothic tracery of the Papal Palace, the grotesque sculpture of the mediæval fountains in almost every public square, the quaint corbelled balconies that guard the entrance to many an old *palazzo*, the massive arches of the *Piazza San Pellegrino*, and the boldly undercut shields and graceful capitals of later generations. Almost devoid of color, the town cries aloud to be etched, aquatinted, dry-pointed, drawn in velvety pencil or in deep-toned gray-brown wash.

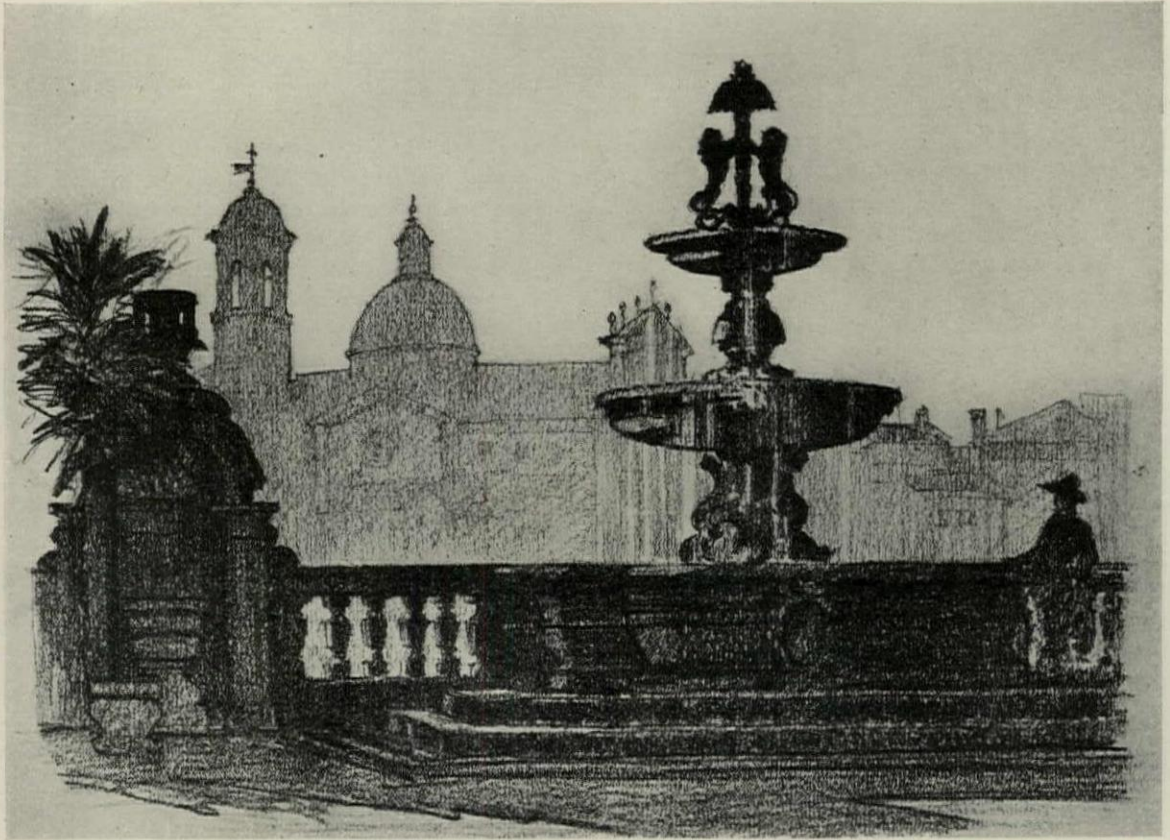
Nearly everything is built of stone, even the streets are paved with great solid slabs of it, wet and slimy this day under the persistent rain. The dripping *Fontana Grande*, restored in 1424, inured by centuries of wetness, splashed bravely on, before manifold competition from eaves, gutters, cornices, door heads, and even hat brims that contributed their few drops to the concerted downpour.

The *Albergo Nuovo Angelo* was at least dry. Too dry, in fact. A warm bath was to be had no nearer than at the barber's, across the square. But the Architect was an optimist. It just couldn't rain like this for more than one day and the next day he would need a bicycle. As he plodded along the street with a boy from the hotel, a little variation of the peasant, donkey, wife, and bundle scene was enacted before him. A girl acquaintance of his guide was coming in the opposite direction, sheltered beneath a large umbrella. At a word from the boy, she handed it over, and trudged on by herself in the rain.

The next day, in fact, was all that could be asked. The bicycle rolled smoothly over a hard white road which led away into a landscape that belonged in the background of a primitive altar-piece, where tiny figures of men and cattle plowed the brown earth, and tall cleft rocks and feathery trees grew out of steep, round hills. A ragged silhouette appeared on the edge of the rolling plain, and grew into the shattered tower of a Romanesque church, guarding the town of *Toscanello*, whose tawny walls and slender belfry might have been painted by the brush of some forgotten Umbrian master.







FOUNTAIN IN VITERBO—PENCIL SKETCH BY JOHN A. FRANK

But the shadows were growing longer and Viterbo was twenty-five kilometers away. The breeze was toward the traveler, and the white stones that marked the kilometers seemed as far apart as milestones, and farther. At last the lights of Viterbo twinkled in the dusk, then shone through the three arches of the *Porta Fiorentina*, as the Architect pedalled wearily into the town.

A few miles to the east lies the village of Bagnaia, the second dirtiest in Italy. It was a short ride for stiff legs, and there was a place to stop on the way—the church and convent of *Santa Maria della Quercia*, where a smiling, if unshaven, young monk readily showed the way into two deserted courtyards, one severe and mediæval, paved with stone, and with a finely sculptured well-head in the center, and a larger one beyond, in the expansive style of the Renaissance, filled with shrubs and watered by a bubbling fountain.

At Bagnaia itself the villa of the Dukes of Lante turns toward the village a well barred gateway, numbered like any of the mean houses in the surrounding *piazza*. The villa has been occupied by the same family ever since it was built from the designs of Vignola, of sacred memory. It is not an order plate by any means, but very mellow and livable. A surprisingly small stream of water from the wood behind is multiplied in jets and basins from one terrace to another where the tortured branches of ancient trees cast pale shadows on gray-green balustrades, and the view stretched away past the sordid town to open fields and farmhouses of faded pink stucco, clear

cool sky and distant hills, and all that makes Springtime in Umbria what it is.

It was at Viterbo that the Architect met the Professor. They were lunching at the *New Angel Hotel*.

"When I am discussing the gods of Olympus with my fine-arts class, I shall tell them that nectar tasted very much like this Montefiascone wine," the Professor remarked. "Did you see the lovely little Madonna in the church outside the walls?" he went on. The Architect had not, and was duly reproached.

They found that they were both on the way to Florence, and equally distrustful of *charabanc* and motor-car tours that whisk the indiscriminating through the most charming part of Italy in three or four days. They met in the afternoon outside the gate, where the local omnibus was preparing to start for Orvieto. They climbed inside while bales, sacks, bundles, kegs, demijohns, live poultry, and coils of wire followed each other to an uneasy resting place on the roof of the decrepit vehicle. The passengers were as varied as the freight. A traveling salesman anxiously watched his case of samples being stowed beside some of the heavier hardware. Two monks in brown robes and sandals and two *carabinieri* in well kept uniforms surveyed each other more amicably than of old. A farmer and his wife bulged over one of the rear seats. A country school-teacher seated herself across from the guardians of the law, and a buxom peasant girl crowded in last, beside the driver. A *carabiniere* jestingly reminded him of the sign which



forbade him to talk to the passengers, the engine smoked and snorted and the bus moved unsteadily.

They halted at a village in the next valley, where some of the passengers got out and the Professor was importuned to buy Etruscan coins. He examined them critically with a pocket glass and, after a number of queries of "*Ultimo prezzo?*" and holding up of fingers, acquired several clay-encrusted specimens.

The evening sun was glowing on the gold and mosaic façade of the *Cathedral of Orvieto*, and filtered through slabs of alabaster upon the spacious harmony of the nave. There was still enough light to see Luca Signorelli's frescoes of the resurrection, and to appreciate the firm outlines of the figures of the blessed and the damned, including, so the story goes, Mrs. Signorelli, who looks rather vexed as she is carried away on the back of a demon.

The *Palace Hotel*, if not all that the name suggested, was very comfortable, and the travelers were already in bed when the bronze soldier on the town belfry struck the bell five times with his hammer, which, in an Italian hill town, means eleven o'clock.

Orvieto was old when Rome was a struggling young republic, for it was one of the chief towns of the Etruscans, whose tombs can still be seen. After following the Professor about the tombs, the Architect went off to make a sketch, assisted by a small boy, who offered his pencil sharpener and pulled the little girls out of the way like a true young cave man.

The proprietor of the hotel himself came out to see them off as they climbed into the bus for Perugia. They clattered down past the railway and climbed the opposite slope on a road which wound back and forth and up and up, giving recurring glimpses of Orvieto growing more distant on its isolated rock. Mountains growing white and blue and green were all around. Domes and towers, seen on the journey of two days before, rose like visions of the past above the ever widening horizon. Past a lonely cross on the bare and windswept ridge, and then down into the valley of the Tiber, reeling around curves where the road they were soon to follow could be seen far below.

Perugia, gripping the converging ridges of several hills like the claw of a gigantic bird, is larger and better built than Orvieto, and also more frequented by tourists. The main street boasts a tram line and is just a bit prosaic. But dark archways lead under modern buildings to tortuous alleys that emerge where unsuspected angles of the town jut out against the sky.

At night the lamps shine softly on walls of streets sliced between jumbled masses of houses, and up and down the valley twinkle the lights of a score of villages. Behind thick battered walls and gateways that once kept out the Romans are gathered paintings from all centuries; inlaid woodwork displaying patient workmanship, if not always consummate art; a carved walnut desk for which J. P. Morgan offered a million pre-war lire, so they say, and was refused. The Professor went into raptures over the University Museum where is housed a rich collection of Etruscan relics.

He was becoming by this time a sort of walking museum himself. In his pockets, scarabs from Egypt and pagan intaglios rubbed against Roman medals and a silver crucifix, while his suitcase was becoming difficult to close.

But even Etruscan raptures have to end when the omnibus is about to make its daily trip, this time to Assisi, where the lofty arcades that support the monastery rear themselves proudly above the grave of the humble Saint Francis. They crossed the youthful Tiber and ascended the hill to the town, while the wind blew in their faces and windows peered through the mist that swirled down from the mountains. Before dinner the clouds had cleared away and the sun had set in splendor behind the purple hills beyond Perugia.

The *Hotel Subasio* is a slightly shabby and very comfortable place with good food and wide terraces overlooking the valley, where thin white roads lead on and on, and slender trees rise beside the river that winds between its sandy banks. It just adjoins the monastery, which was the travelers' first objective in the morning. Their guide was an Irish monk. "This is only a drawing," he said, pointing to an architectural section through the building, "but it shows how the tomb is cut into the rock and how the two churches are built one above the other." He took pleasure in describing the frescoes of Giotto in the upper church, explained carefully the life story of the founder of his order, and related the most preposterous miracles with solemn faith—or was he taking a sly fling at the beliefs of his predecessors? "You might call them portraits," he said, in response to an inquiry about a series of heads done in inlaid wood. "Of course the artist never saw any of these people, especially the angel."

Later that evening the Architect and the Professor wandered forth into the venerable town, which has changed very little in six hundred years. A few yards up the hill they paused, they stopped and listened, for from a small dark window high in an ancient wall came sounds of music. The unseen player seemed to be improvising a soft and melancholy air. It was only an accordion, but played with more expression than they had ever imagined an accordion could be played—in perfect harmony with the mood inspired by the tinkling water of the antique fountain, the deserted streets, and the surrounding night.

They were awakened next morning by the bells which sounded from every steeple. They strolled into the lower church for a parting glimpse, and found the cave-like vaults alive with light that shone from the altar on gilded chalices and embroidered vestments and resounding with the solemn chant of a hundred monks. Bearded dignitaries in gorgeous robes headed a slow procession with censers swinging and the cross borne aloft between the wavering flames of slender candles. The strong voices rose and fell as they implored the aid of all the saints in Heaven, one after another. From the choir the response came like an echo, as the monotonous words of the petition "*Ora pro nobis*" gathered force with each reiteration.





PENCIL SKETCH BY JOHN A. FRANK—ORVIETO

They stepped out regretfully into the sunlit court, and into the twentieth century automobile which was to take them to Montepulciano, through Perugia again and along the shores of Lake Trasimeno, where the Roman legions sank in the marshes before the elephants of Hannibal. They could have gone again by bus, but they had happened to find a driver whose family lived in that part of the country and who, for a ridiculously low price "*un prezzo di far ridere, signori!*" would allow them to accompany him.

Montepulciano held no very thrilling surprises except the *Church of San Biagio*, and a strange Georgian quality about many of the buildings, but it was delightfully quiet and remote, and the wine was excellent. To ask merely for *vino* was to enjoy a rich aroma and an astringent warmth unlike anything that had come before. The moon rose large and red behind the cypresses as they took their evening promenade before retiring to sleep as soundly as weary pilgrims should.

They had bargained for a "small car" to take them to Pienza, and certainly got what they bargained for, a diminutive Citroen, with barely room for two passengers beside the driver. It buzzed along at a good clip, however, honking around the curves and dodging slow, white oxen drawing gay red carts, barefooted peasant women with incredible loads of brushwood, and soon arrived at the town of Æneas

Sylvius Piccolomini. He was very fond of his home among the hills of Tuscany, and when he became Pope Pius II, in the middle of the Fifteenth Century, he built himself a splendid *palazzo* which is still occupied by the Piccolomini family. It is both elegant and comfortable with rarely beautiful furniture and decorations, a fine courtyard and ample loggias. Æneas Sylvius seemed quite like a real person in his little walled garden overlooking a broad landscape, crowned by a snow capped peak. The small museum, too, contains a few real treasures, which are all the more enjoyable for the descriptions of the caretaker, a woman who evidently appreciates the beauty which she guards and delights to explain in flowing and animated Italian.

Siena is a brick town, one of the few in Italy, a fitting prelude to Florence, whose rival she was for so long. It is a tragic place, full of interrupted enterprises and fallen hopes. The cathedral was to have been a tremendous building with the present portion as a transept only. Fragments of the uncompleted nave still stand tall and gaunt, like the fantastic architecture of a painter's imagination. But the plague of 1348 destroyed the enthusiasm of the builders, and they were glad to be able to finish as much as they have. They turned their attention inward and adorned the chapels and altars with the richest work of their most skilled artists, until the result is marvelous, if somewhat bewildering. Many of the other



## THE ROAD FROM ROME

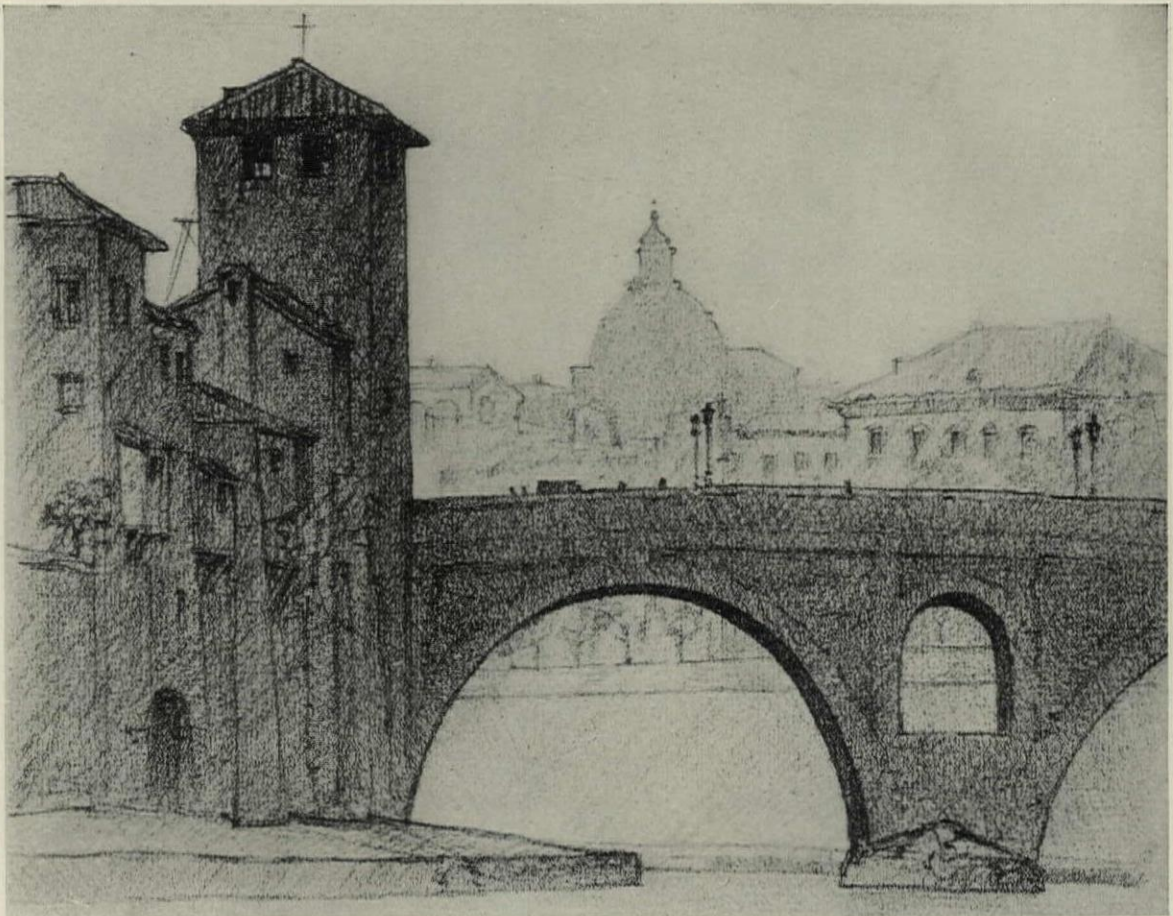
churches, begun in a grand manner, have also remained for centuries unfinished, with bare brick walls and barren interiors.

There is much of beauty and life in Siena, however—the bright frescoes and brilliantly illuminated manuscripts of the Piccolomini library, the mystical and austere madonnas who gaze from gold encrusted frames in the galleries of the *Opera del Duomo* and the *Accademia di Belle Arti*, the soaring tower of the *Palazzo Comunale*, the colorful market, and the vistas of green country and transparent blue hills framed in ruddy archways.

A mile or so outside the walls is the *Convento dell'Osservanza*, on a secluded hill, surrounded by trees. The Professor and the Architect walked out on a Sunday afternoon and were admitted by a quiet, cordial monk, evidently pleased at their interest and appreciation of the light and graceful vaulting and cool Della Robbia figures that created an atmosphere of peace and simplicity quite like the character of their host. As they descended the hill to return to town, they had a fine panorama of roofs and towers, with the clouds sweeping overhead and the bells of Siena pealing joyfully. The next morning, as the Architect was attempting to sketch while the Professor was prowling about in antique shops in search of something Etruscan, the monk of the day before came singing along the dusty road, with a basket over his arm and a rosary at his waist, a true follower of Saint Francis.

"*Es gibt kein autobus heute für San Gimignano,*" said the concierge of the hotel to the Architect. (He was always being mistaken for anything from a Hungarian to a Hindu.) But there was an English family who were going by motor and who were willing to share expenses. It was about an hour's ride, across the fertile rolling country, past avenues of pines leading to solitary villas, a circle of dark battlements and empty gateways—like a ruined town in a book of fairy stories—winding roads, and wooded hills. The bristling towers of San Gimignano finally appeared on the horizon, looking from a distance surprisingly like the skyline of Manhattan.

As it was rather dark to see the Ghirlandajo frescoes in the cathedral, they asked the sacristan when it would be open in the morning. "We usually open at five-thirty," he replied, "but tomorrow we shall open earlier as there is a marriage at five o'clock." They did not see the marriage, but admired the frescoes later in the day and stood within the hall where Dante once exhorted the rulers of the town. They found, on the edge of the hill, a little Twelfth Century chapel attached to an ancient convent. The place was quiet and apparently deserted, but they thought that they could catch the flutter of a veil behind a grating in the gallery, as though someone were stealthily observing the curious strangers. Outside the bare, slender towers and vari-colored fields looked flat against a dark sky, like a picture by Zuloaga, as they



PENCIL SKETCH BY JOHN A. FRANK—PONTE FABRICIO, ROME

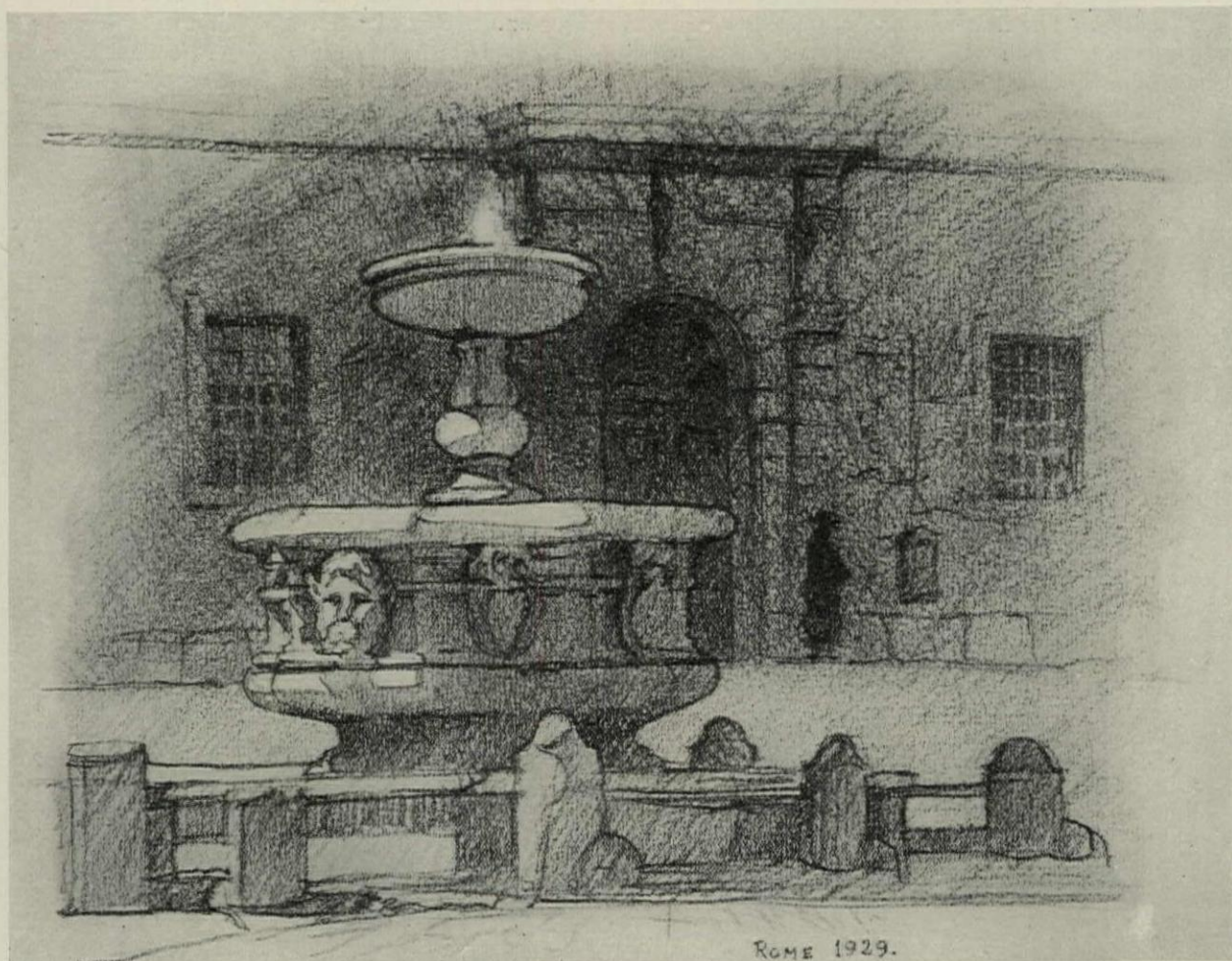


gazed across the valley toward Certaldo, the birthplace of Giovanni Boccaccio.

At dinner they found quite an international gathering at the *pensione*. An American art student, a singer who had lost her voice, two Dutch women, and an Italian who owned a *palazzo* with two towers, which she wanted to sell. Nothing said about plumbing, central heating, or electric light, but think of possessing two of the thirteen towers in San Gimignano! The singer related at length the local gossip after which she and an Italian girl played the piano until ten o'clock, when all good San Gimignesi are supposed to be in bed.

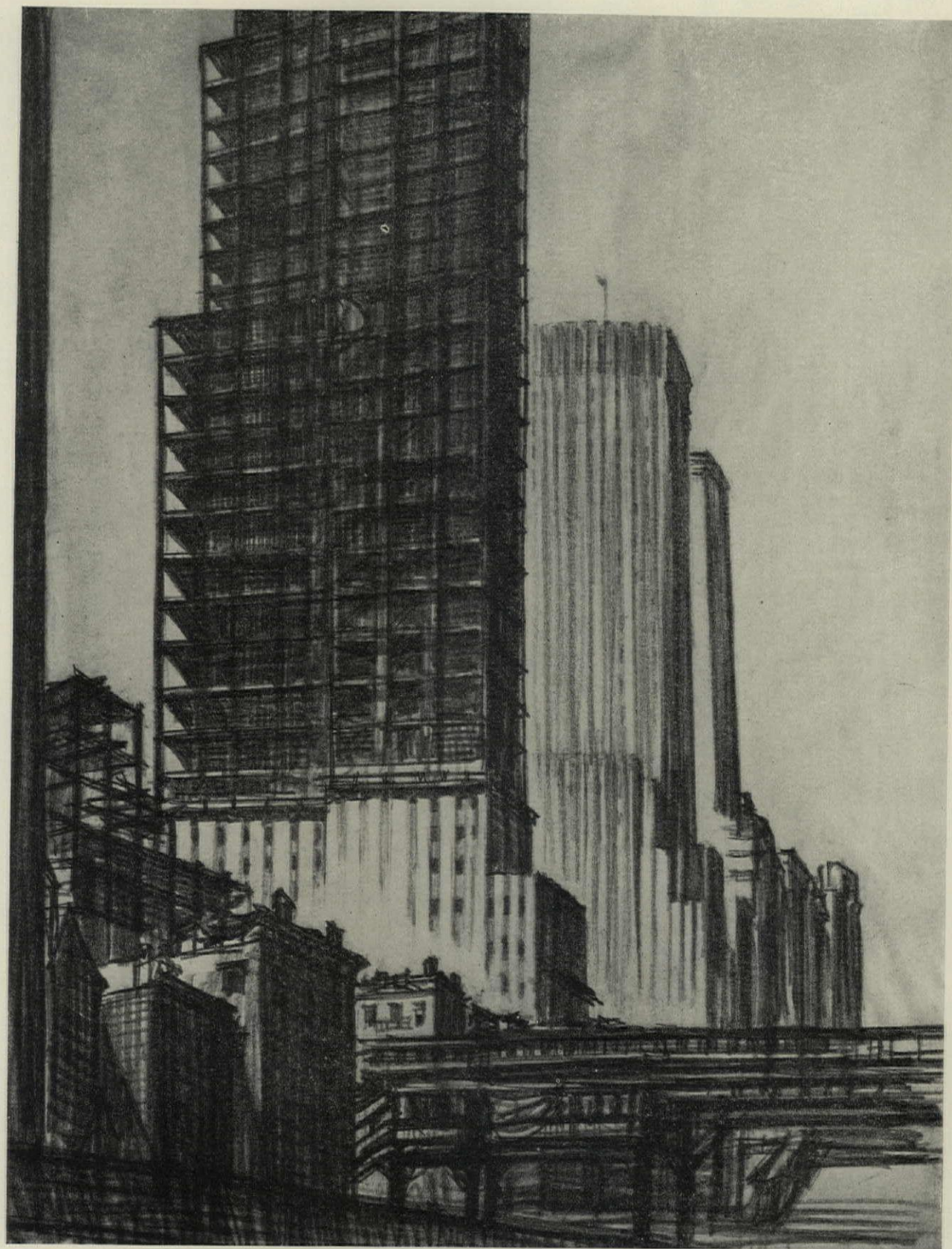
The Professor wanted to make a side-trip to Volterra. It was Etruscan, and he couldn't bear to miss it. So the Architect set out alone for Florence, on the evening bus, to prepare the way for his companion.

The baggage was loaded, the passengers got in and they were off, down the hill, across the river and up again past farms and villages, while the light faded behind the Tuscan hills. The proprietor of the *pensione* had said that the bus would reach Florence at seven-thirty. The porter who carried the baggage to the gate said eight o'clock, while the driver declared that half-past eight was the time. It actually arrived about a quarter to nine, when the lights of the *Ponte Vecchio* were shining on the water and the narrow streets of the old city were dark and still, enveloped in a sense of the past, always more vivid at night than by day. Behind those barred windows Lorenzo *might* be revelling. The cloaked figures that hastened along the opposite wall *might* be bent on a secret mission of assassination. The Architect looked up and recognized the cornice of the *Palazzo Strozzi* and knew that he had not far to go.



PENCIL SKETCH BY JOHN A. FRANK—FOUNTAIN IN ROME





FROM A CRAYON DRAWING BY SHELDON K. VIELE  
THE DAILY NEWS BUILDING, NEW YORK, UNDER CONSTRUCTION



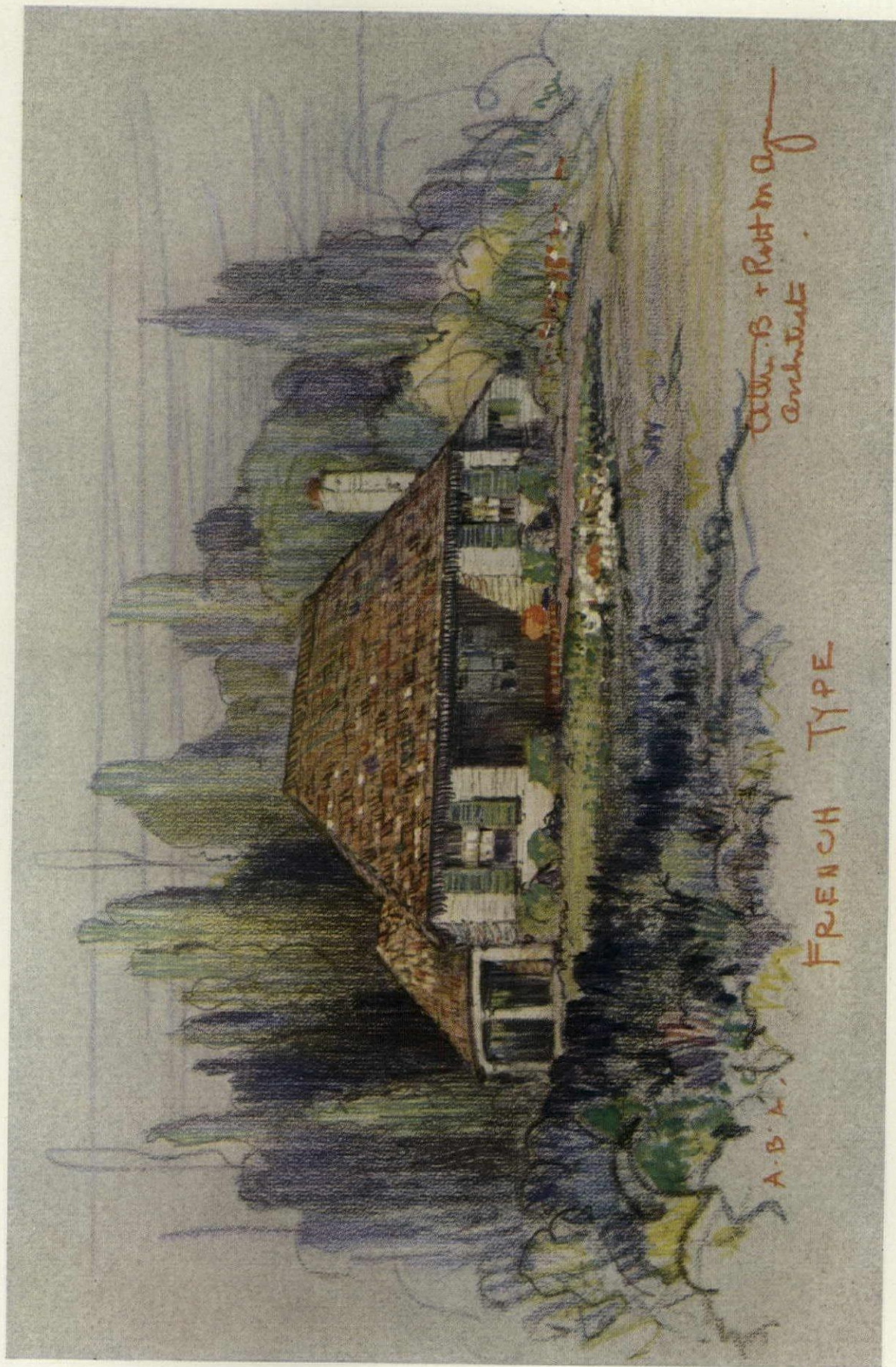
PENCIL POINTS FOR AUGUST, 1930

VOLUME XI

NUMBER 8

*This vigorous sketch was made by Mr. Viele, who is a Buffalo man, during a visit to New York. It is a striking composition in black and white. Other drawings by Mr. Viele will appear in a later issue of PENCIL POINTS.*





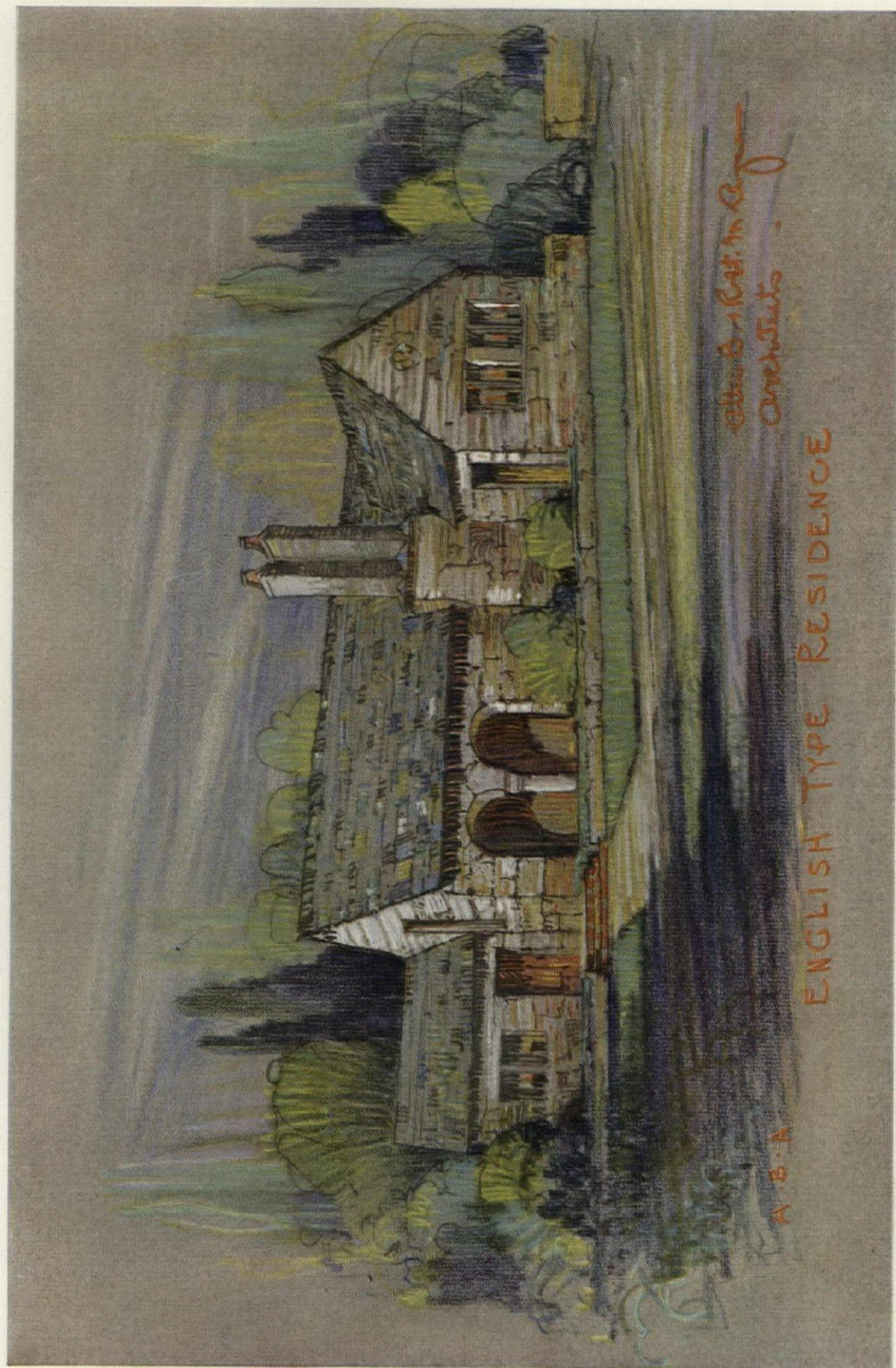
DESIGN FOR A SMALL HOUSE IN THE FRENCH PROVINCIAL MANNER—ATLEE B. AND ROBERT M. AYRES, ARCHITECTS  
 FROM A SKETCH RENDERING IN COLORED CRAYON BY ATLEE B. AYRES



PENCIL POINTS SERIES  
of  
COLOR PLATES

*The color plate on the other side of this sheet, together with its companion in this issue, is from a set of sketches made by Mr. Ayres to show different types of houses. They were drawn on Ingres paper made by Canson & Montgolfier. The design in each case was outlined with carbon pencil, which was then worked over on the surface with a sponge rubber in order to lighten the lines. The color was applied by means of Castell colored crayons and the whole was then fixed. It took about an hour to make each of the renderings.*





DESIGN FOR A SMALL HOUSE IN THE ENGLISH MANNER—ATLEE B. AND ROBERT M. AYRES, ARCHITECTS  
 FROM A SKETCH RENDERING IN COLORED CRAYON BY ATLEE B. AYRES

PENCIL POINTS  
 (August, 1930)



PENCIL POINTS SERIES  
of  
COLOR PLATES

*The drawing shown on this plate, as well as its companion in this issue, was made with Castell colored crayons on Ingres paper. Carbon pencil was used to make the layout, after which the color was applied and fixed. Sketches or renderings made in this medium can be done very expeditiously and are quite effective to show a client. The paper comes in a number of tints and a color can be selected to suit the subject. Both of these renderings measured about 17½" x 11" in the original.*





*Negro Shack - Richmond Va*

*100-15 Louis W. Ballou 30*

FROM A LINOLEUM BLOCK PRINT BY LOUIS W. BALLOU  
A NEGRO SHACK IN RICHMOND, VIRGINIA



PENCIL POINTS FOR AUGUST, 1930

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*This linoleum block print measured, in the original, 11¼" x 8½" and was printed in a hand press on thin paper of a warm tone. This medium offers great possibilities for the decorative rendering of architectural subjects in black and white.*





FROM A PENCIL RENDERING BY GEORGE VERNON RUSSELL  
PROPOSED RESIDENCE IN PITTSBURGH, PENNSYLVANIA—RUSSELL AND BERRY, ARCHITECTS



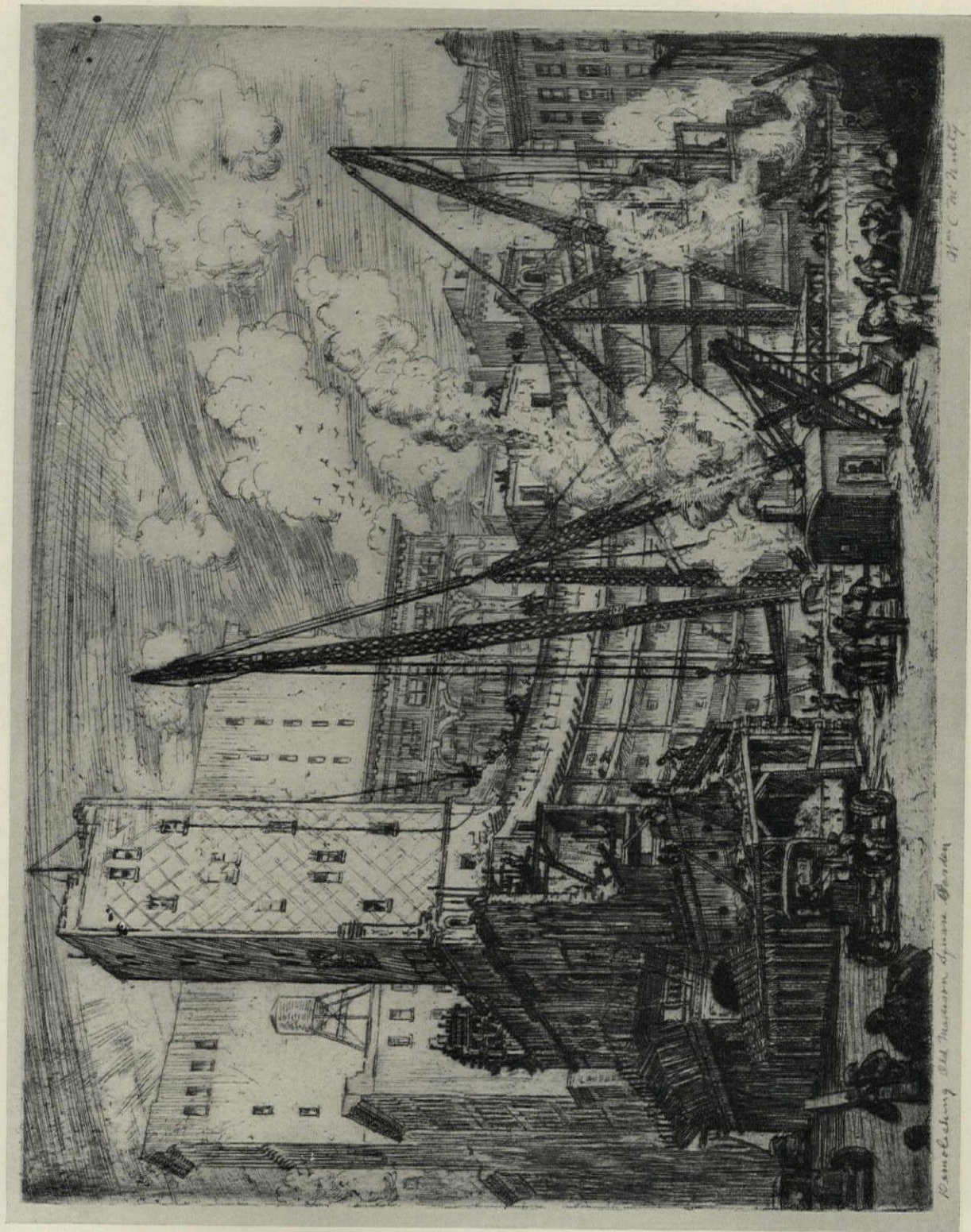
PENCIL POINTS FOR AUGUST, 1930

VOLUME XI

NUMBER 8

*This plate shows a very free and effective sketch rendering drawn in pencil on white paper. It is by George Vernon Russell, one of whose lithographs appeared in the June issue on page 418 wrongly attributed to Russell Limbach. We hope to present more of Mr. Russell's work in a future issue of PENCIL POINTS.*





FROM AN ETCHING BY WILLIAM C. McNULTY  
DEMOLISHING OLD MADISON SQUARE GARDEN, NEW YORK



PENCIL POINTS FOR AUGUST, 1930

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*Another print from William C. McNulty forms the subject of this plate. The subject is of particular architectural interest since it concerns the destruction of one of the most famous of American architectural compositions and brings to mind the temporary quality of the buildings of this modern day. Subjects such as this furnish admirable material for the etcher whose efforts provide us with records of the swiftly changing cities of today.*



# THE REVOLUTION OF THE CHINESE CHARACTERS

By Thomas Pao Ho Liang, of Tientsin, China

LETTERING is both an interesting branch of art and a fascinating hobby. It is the salt that rescues insipidity from the drawing board; it is a pastime which helps many architects and draftsmen to pass dull evenings.

Many years ago, when I was a student in one of the leading architectural schools in your land—which, by the way, the Chinese people call “The Beautiful Country”—I was asked by one of my American friends to translate a laundry ticket. Unfortunately, the ignorant hand that wrote it made the characters undecipherable so I had to admit I was no graphologist. But, from that time on, I have been nursing the idea to make my friends across the Pacific appreciate a little of the graphical Chinese characters, other than those on Mah Jong sets.

The outcome of the incessant civil wars (not as civil as you think they are) in China is that almost all construction works are taking a little nap at the present moment and more architects and draftsmen have

turned temporary loafers. The endless booming of the guns does keep one awake. And you know, of course, that when one is not sleeping he is bound to be mischievous; and when an artist is wide awake he is sure to be found in his studio creating something, either a masterpiece or a rotten piece. And the commendable result of the artists of old Cathay is their revolutionizing of the forms in the traditional characters.

To the uninitiated, the Chinese writings undoubtedly represent a mass of meaningless strokes and dots splashed at random, as are clearly manifested in the laundry receipts which so often make you scratch your head, and I don't mean dandruff. In truth, however, they are just the opposite: they are well-proportioned designs, and some are really pictures. As an illustration, I have called forth the word “door” in Chinese



FIGURE 1

in Modern Poster form. Refer to Figure 1 and you will immediately form the opinion that swinging doors, the cherished relic of the pre-prohibition era of the United States, were first used in China; and we are still free to drink what we like over here.

In Figure 2 I have illustrated the various treatments of the word “foundation” in Chinese, which is pronounced “Gee.” Naturally, when you witness the building of a foundation of a modern skyscraper you would let out such an expression of awe without your knowing it. You will also notice that all Chinese characters are constructed similar to the Roman alphabets, that is, in squares. As a means of comparing them favorably with your alphabets I have laid them side-by-side with the letter “P.” These may be classified as follows:

- A. Roman
- B. Poster
- C. Architects' Pen Stroke
- D. Modern Full Block
- E. French-Roman
- (light)
- F. Spur Egyptian (heavy)
- G. Gothic
- H. Old English



FIGURE 3

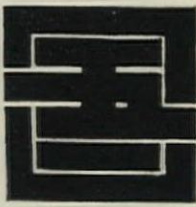


FIGURE 4

The numerals 1, 5, and 2 are shown in Figure 3. And to demonstrate the flexibility of the Chinese characters I have combined them to form the famous PENCIL POINTS' trademark, “152,” in Figure 4. This monogram resembles a typical Chinese fret pattern. Figure 5 is an alliance of the two “P”s, and is treated similarly.

The name in Chinese of Mr. Kenneth Reid, Associate Editor of this excellent magazine, is exhibited in Figure 6. It is pronounced “Rei” and means “Lucky,” which is indeed a very good name.

Since the Chinese people are known to be pretty good philosophers, thanks to Confucius, I have the nerve to include in this article, or whatever it is, my Philosophy of Life. For a long time I wondered just

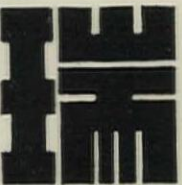


FIGURE 6

what exactly does the word “LACK” mean; and my discovery was that people generally lack one or two, or perhaps all, of the following:

- L - ove
- A - mbition
- C - apability
- K - nowledge

(Continued on page 687)

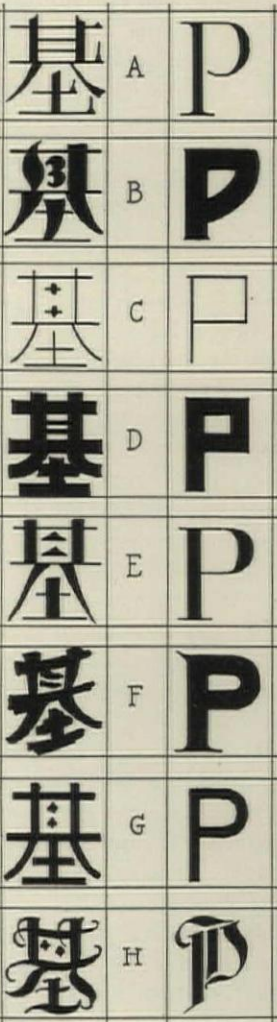


FIGURE 2



# ADVENTURES OF AN ARCHITECT

## 10—A LEAD PIPE CINCH

By Rossel E. Mitchell

"THE MASTERPIECES of architecture," runs a well-worn theory, "were designed by men who had ample time to study their problems. They did not live under the stress and strain of this hurried age, but had leisure to consider their conceptions so thoroughly, the result is the perfection of the masterpiece."

A plausible but doubtful hypothesis! Every age thinks its own the busy, harassed one. Leisurely people have seldom ever produced anything but talk. It was once written of certain Greeks, "Now the Athenians, and the strangers who were there, spent their time in nothing else but either to tell or to hear some new thing."

When this was said, Greek art had long passed its prime and was fast hastening toward this modern day when, should Greek meet Greek—they start a hot-dog stand!

Conversations in idleness never produced good architecture. Neither is a masterpiece the mushroom growth of a single mighty brain, but rather, the composite resultant of the energies of many minds working toward the same objective.

"We are debtors both to the Greeks and the Barbarians," said St. Paul.

"I am indebted to every one of my predecessors and collaborators for my success," is the acknowledgment of each man who achieves the consummation of a great building enterprise, and who desires to be both frank and fair. The truth holds also of a great painting, a sculptured group, a daring feat of engineering.

The ancient architect, however, had at least one enormous advantage over his successor of today. He could concentrate his energies primarily on the single element of design. Structural problems were met in an experimental way, and were confined almost entirely to devices for resisting the laws of gravitation.

Ictinos, designing the Parthenon, did not have to put steam radiators all around the cella, and yet conceal them. He did not have to run a mess of water, vent and heat pipes through massive walls and marble halls, nor a network of electric conduits here, there and yon. He did not have to pick out the most new-fangled and intricate steel sash from a solicitous horde of varieties, all good. Nor was he run distracted by a million kinds and shapes of finishing hardware or a myriad of new concocted patent wall finishes all guaranteed to last until the crack of doom.

Best of all, he did not have to build a Chinese pagoda opposite the Temple of Zeus because the High Priest had a penchant for something new and different! He knew but one style, and to introduce anything else would have brought exile if not the hemlock!

Your modern architect may never create a Parthenon but he must know all about what Ictinos did, and how! He must understand the elements of every

style or method of building that has sprung up in civilization for the past twenty-five centuries. Classic correctness or Mayan barbarity, all canned and cooked in the larder ready for short orders or long, since architecture today is served a la carte!

But architecture nowadays has at least one thing to commend it—it is certainly fascinating! Your alert practitioner skips the morning newspaper murder and hastens to the office wondering what new building material or device will be thrown at him before lunch!

The schools admonish that art is long. Experience commands him to cut art short and get down to brass pipes and copper flashings. Most of us learn that, as I did, on our first practical jobs.

Eager to emulate Ictinos or Palladio, almost my first order as a junior draftsman was to go to a seven-story building and draw up the entire plumbing system. And I didn't know a brass ferrule from a lead pipe cinch! A visit to the basement of the building brought confusion worse confounded. Such a spider web of big and little pipes I never had seen before. It was *Greek* to me all right!

I must either go back to the boss and confess ignorance or find a better way out. I wanted to hold my job: I wanted most of all to learn everything that should be learned about buildings. How could I get information quickly on the technique of plumbing? Starting on a tour of the plumbing establishments, I shortly came across one that possessed exactly what I wanted. It was a small book by a man named Lawler; a primer on plumbing, designed for just such ignoramuses as I was. Beginning at the beginning, it carried one on through the intricacies of traps, vents, supplies, wastes, etc., in a way that anyone with a common school education could understand. Presumably at work at the building, as a matter of fact I took that book home and devoured it all that day and until two o'clock in the morning. Mastering every illustration and all the text, the next morning I went to work on the job. The Chinese puzzle of piping now quickly unfolded itself. With a few questions fired at the building engineer, I soon was able to draw a correct section of the entire plumbing system. With mingled confidence and trepidation, I took my data to the office and drew it up to scale.

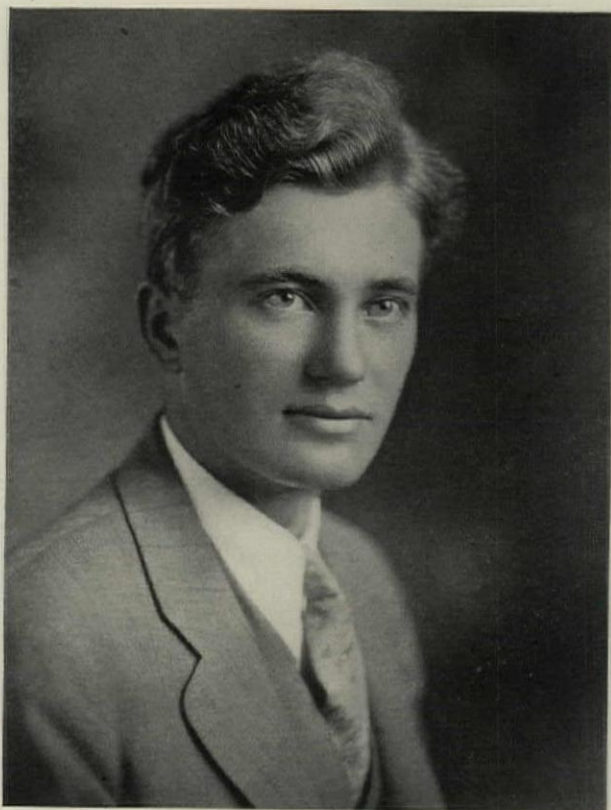
The architect in charge looked it over and approved it. Being asked no questions, I told no lies about my experience with plumbing. As he gave me some further instructions, he remarked, "I am glad you understand plumbing so thoroughly. I have a plumbing specification I shall turn over to you to write."

After all these years, though, I am still finding out things about plumbing now and then!

In view of experiences of that kind, shared by every

(Continued on page 687)





LAWRENCE B. ANDERSON

LAWRENCE B. ANDERSON, winner of the Paris Prize for 1930, was born on May 7, 1906, in Geneva, Minnesota. After a grammar and high school education in Minneapolis he entered the University of Minnesota and here he began his architectural training. He received his B.S. in 1926 and the following year his B.S. in Architecture. During his last year in college he won the Moorman Scholarship for Domestic Travel.

The following fall he was an instructor in Architectural Design at the University of Virginia, where he remained for two years, with a summer vacation of three months' travel in Europe.

The summer vacations from his college course were spent in various architectural offices in Minneapolis, among which are Hewitt & Brown and Magney & Tusler. During the summer of 1929 Mr. Anderson was employed in the office of Long & Thorshov, Architects, of Minneapolis.

In the fall of this year he went to Massachusetts Institute of Technology for graduate study, where he received his degree of Master of Architecture.

Mr. Anderson wishes to express his appreciation to his patron, M. Jacques Carlu. Mr. Anderson also feels greatly indebted to Mr. Leon Arnal, of the University of Minnesota, for his early training, and to Mr. Edmund S. Campbell, of the University of Virginia, for his advice and encouragement.

Mr. Anderson plans to sail the latter part of September to take up his studies in Paris at the Ecole.

#### PARIS PRIZE AWARDED

THE TWENTY-THIRD PARIS PRIZE in Architecture of the Society of Beaux-Arts Architects has been awarded to Lawrence B. Anderson of Massachusetts Institute of Technology.

There were four other competitors in the final competition besides Mr. Anderson: George Brennan of Boston,

placed second; R. A. Weppner of the Catholic University of America, placed third; C. C. Braun of the University of Illinois, placed fourth; E. T. Pairo of the Catholic University of America, placed fifth.

The Jury of Award consisted of Joseph H. Freeland, Chairman; Chester Aldrich, Charles Butler, Philip Allain Cusachs, William Adams Delano, Edward S. Hewitt, Raymond M. Hood, Benjamin W. Morris, Kenneth Murchison, Egerton Swartwout, Whitney Warren, John Van Pelt, C. Herrick Hammond, and C. C. Zantzinger.

The subject of the program for the competition was *A National School of Fine Arts*.

#### THE PROBLEM

For centuries the Fine Arts have been cradled and fostered in European countries; but so rapidly has our art kept pace with our amazing expansion and influence in world affairs, that the center of artistic progress has rapidly shifted to America and it is now incumbent upon us to carry on the leadership which has been thrust into our hands. The importance of the Fine Arts in the life of the nation, both spiritually and commercially, is gradually being acknowledged, and their value as an adjunct to our national prosperity is being recognized by all. The dawn of a new era is breaking in our country.

To organize and crystallize this vastly important movement it is proposed to found in the city of Washington a National School of Fine Arts, erected and endowed by the National Government. The school will be under the direction of the Secretary of Fine Arts who will also be head of the artistic, cultural and allied educational and commercial activities of the United States.

The school shall embrace all the arts and is to be divided into six major departments of Architecture, Sculpture, Painting, Industrial Arts, Music, and Drama. Special benefits are to be gained in each department by its close alliance to the others and it is further desired that this institution reach beyond the customary field of art instruction and, through its application to commerce and industry, serve the greater purpose of enriching the life of the citizens of this great country. To bring this closer to the people, an art conclave or reunion of the arts is to be held every two years with appropriate ceremonies and national recognition of the laureates, under the sponsorship of the President of the United States.

The student body will not exceed 100 in each department and the students are to be admitted by a competitive examination held annually to fill the vacancies caused by graduation or withdrawals. The maintenance of these privileged students at the public expense is to be regarded as an investment in the cultural progress of this country.

The accommodations required within the program are:

An auditorium for 5,000 people with full operative stage equipment and, in addition, several minor auditoria of varying sizes. These spaces shall be available to the general public for special performances and lectures.

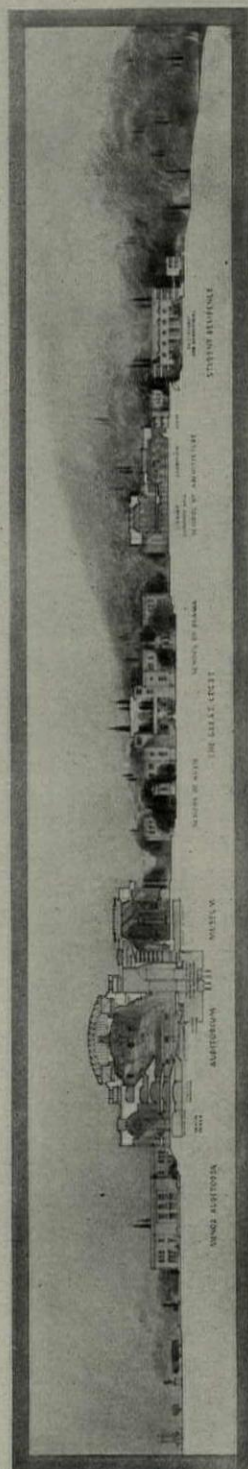
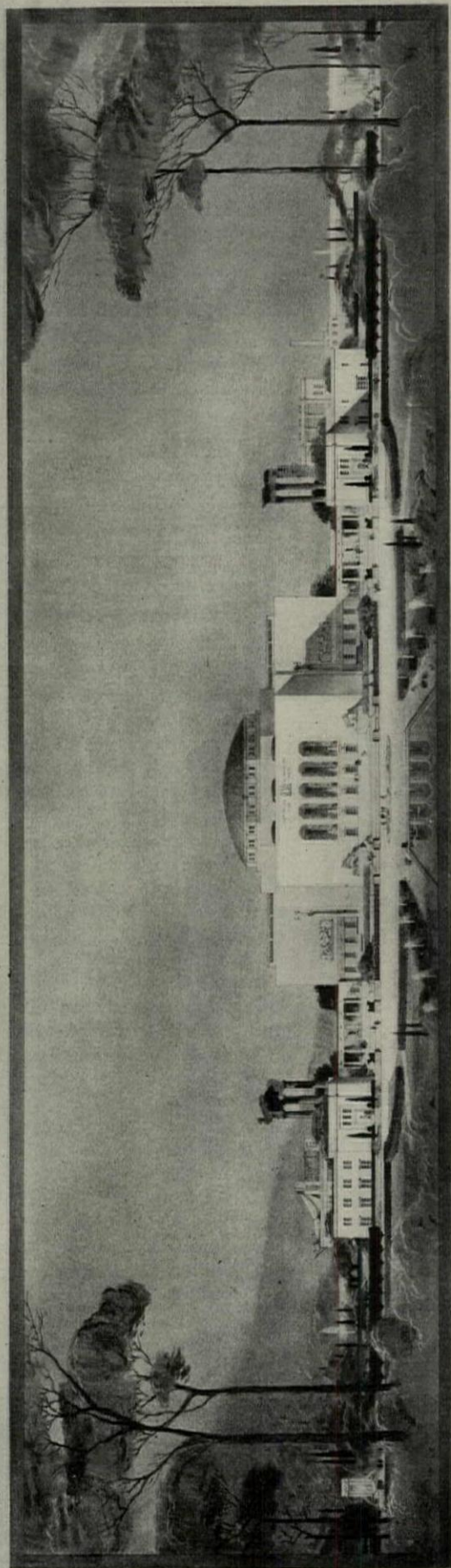
Buildings to provide for the class or lecture rooms, shops, or ateliers and laboratories as required for instruction under the major divisions of the arts.

A Working Museum within easy access of the

(Continued on page 675)

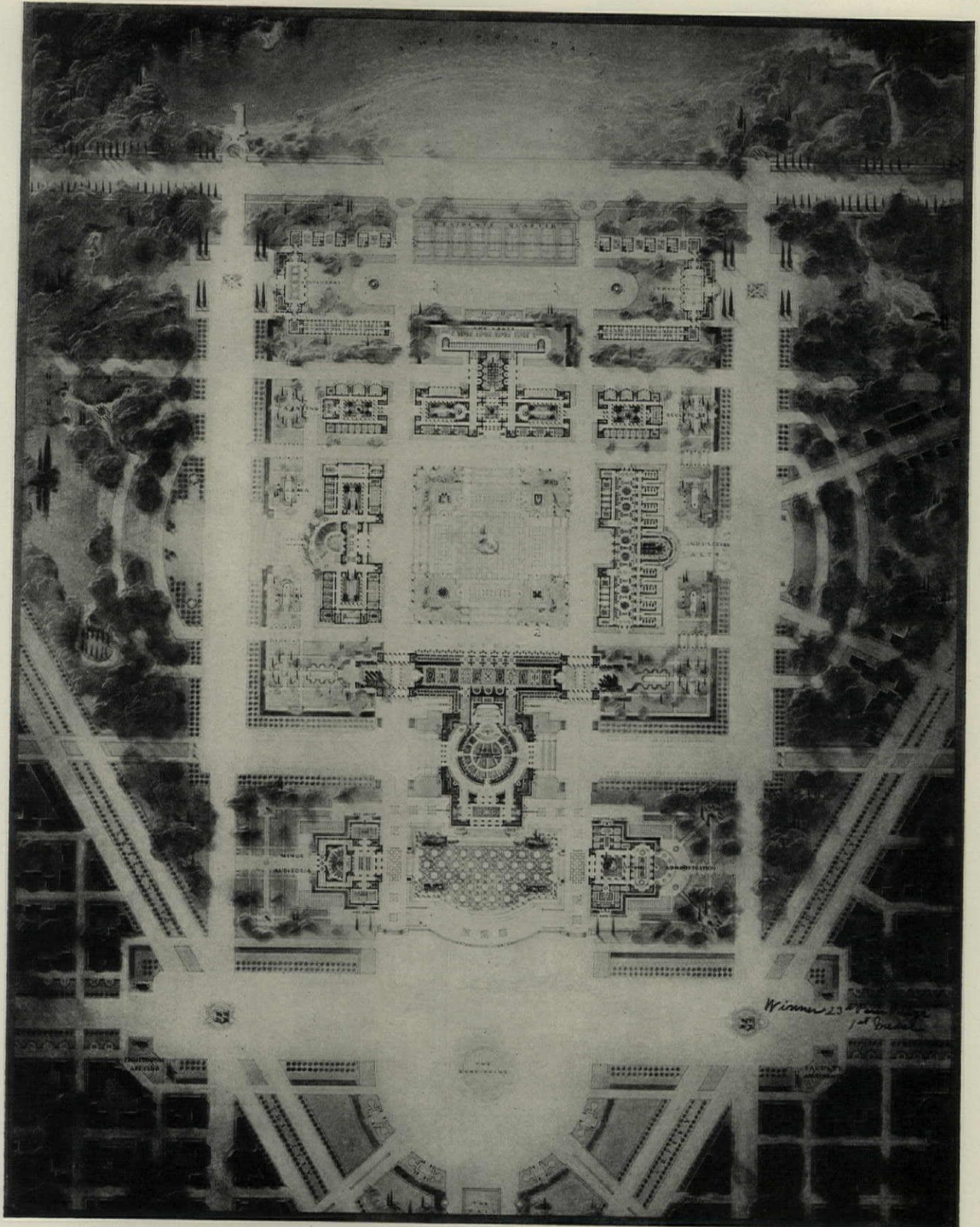


PENCIL POINTS FOR AUGUST, 1930



ELEVATION AND SECTION OF PRIZE WINNING DESIGN FOR "A NATIONAL SCHOOL OF THE FINE ARTS," BY LAWRENCE B. ANDERSON  
COMPETITION FOR THE 23RD PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1930





PLAN OF PRIZE WINNING DESIGN FOR "A NATIONAL SCHOOL OF THE FINE ARTS," BY LAWRENCE B. ANDERSON  
 COMPETITION FOR THE 23RD PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1930  
 (See text on page 661)





DETAIL OF ELEVATION OF PRIZE WINNING DESIGN FOR "A NATIONAL SCHOOL OF THE FINE ARTS," BY LAWRENCE B. ANDERSON  
COMPETITION FOR THE 23RD PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1930

(See text on page 661)



This is a detailed architectural plan of the University of the Pacific campus in Stockton, California. The plan is oriented with the city center at the bottom, indicated by arrows labeled "TO THE CITY". The campus is centered around a large, ornate building complex, likely the main academic or administrative building. Surrounding this central complex are various specialized buildings and facilities, including:

- Architecture:** Located on the left side of the plan.
- Painting:** Located in the center-left area.
- Sculpture:** Located in the upper-left area.
- Music:** Located in the upper-right area.
- Drama:** Located in the center-right area.
- Industrial Arts:** Located on the right side of the plan.
- Female Dormitories:** Located in the lower-left area.
- Male Dormitories:** Located in the lower-right area.
- Working Men's Club:** Located in the lower-left area, near the female dormitories.
- Administration:** Located in the lower-right area, near the male dormitories.

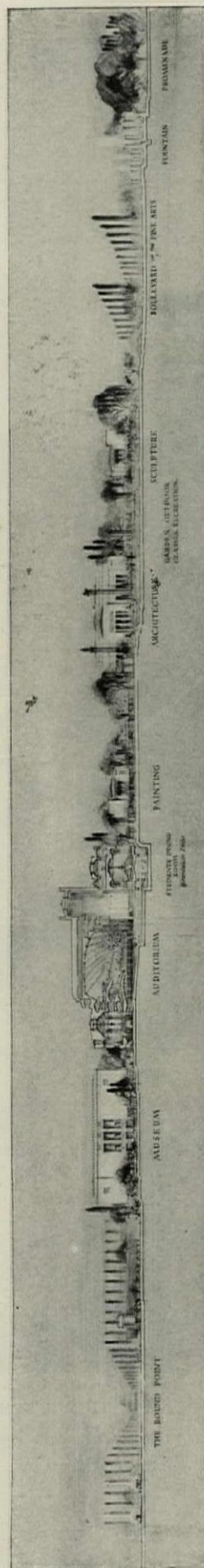
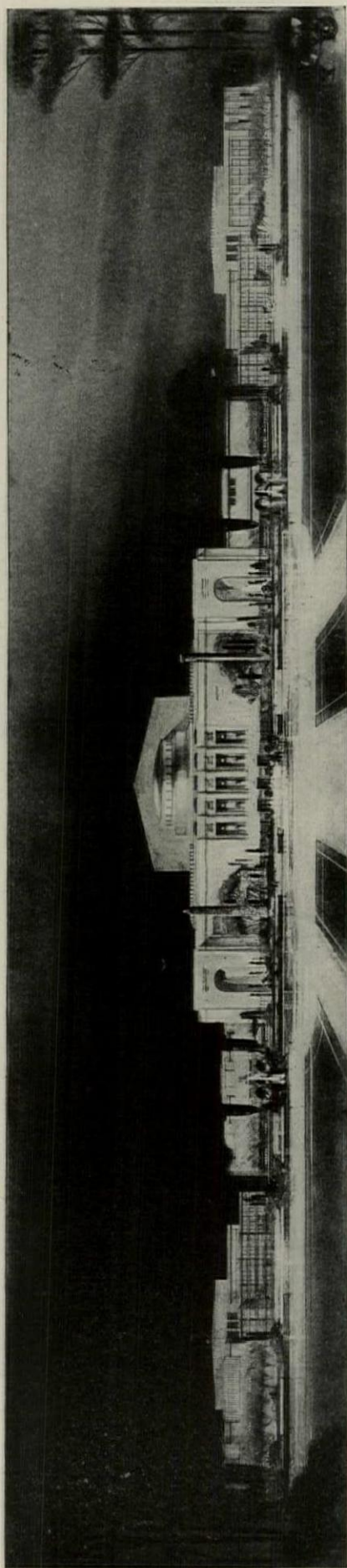
The campus is bordered by several streets, including "Boulevard of the Fine Arts" at the top and "Avenue of Industrial Arts" on the right. A "River" is shown at the top right. The plan also includes "The Round Point" at the bottom center. The drawing is a black and white architectural rendering, showing building footprints, streets, and landscaping.

234 Pacific Road  
1st Floor, Plans, Second

(See text on page 661)

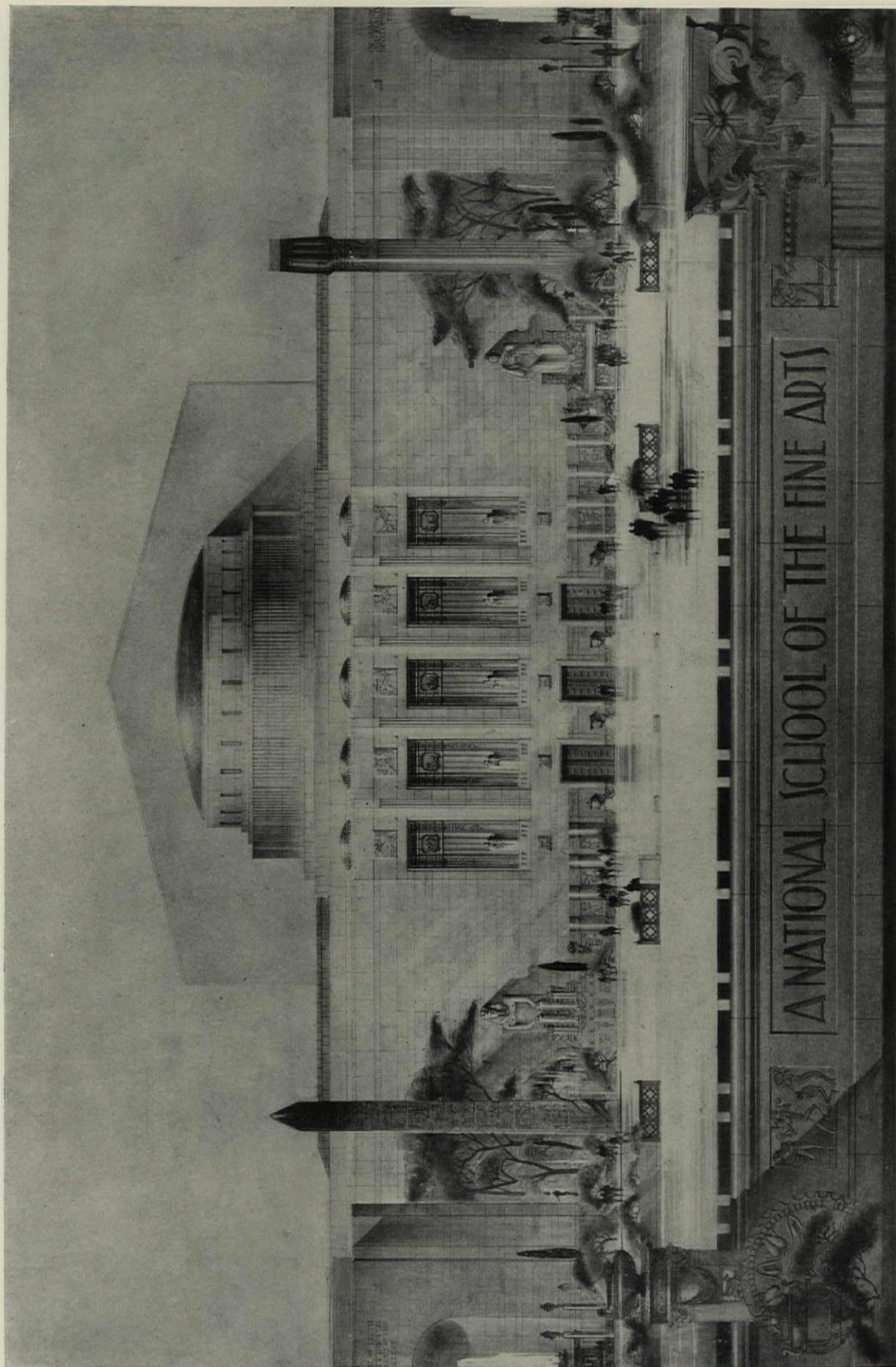


## PENCIL POINTS FOR AUGUST, 1930



ELEVATION AND SECTION OF DESIGN FOR "A NATIONAL SCHOOL OF THE FINE ARTS," BY GEORGE BRENNAN, PLACED SECOND COMPETITION FOR THE 23RD PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1930  
(See text on page 661)

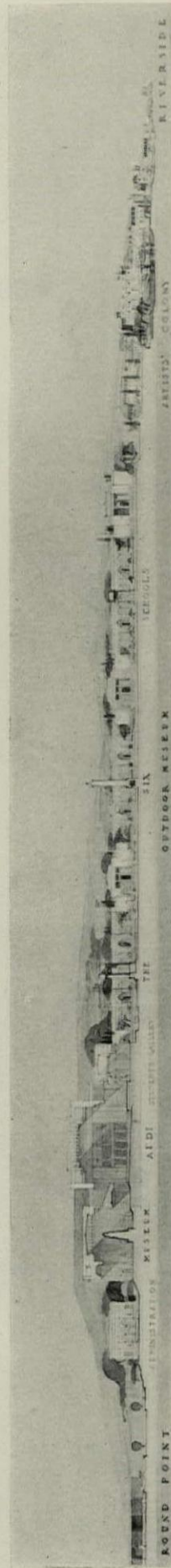




DETAIL OF ELEVATION OF DESIGN FOR "A NATIONAL SCHOOL OF THE FINE ARTS," BY GEORGE BRENNAN, PLACED SECOND  
COMPETITION FOR THE 23RD PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1930  
(See text on page 661)



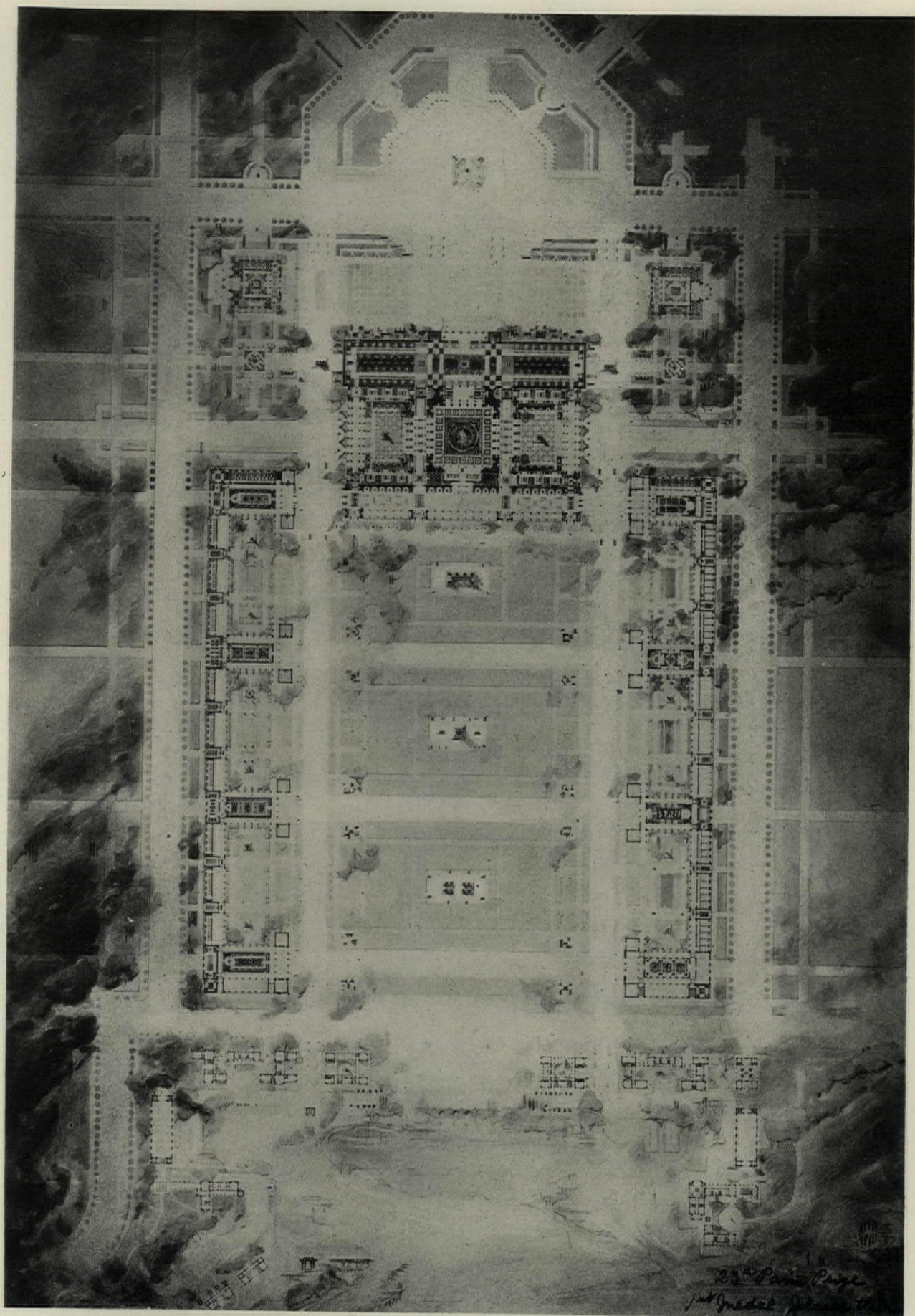
PENCIL POINTS FOR AUGUST, 1930



ELEVATION AND SECTION OF DESIGN FOR "A NATIONAL SCHOOL OF THE FINE ARTS," BY R. A. WEPPIER, PLACED THIRD  
COMPETITION FOR THE 23RD PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1930

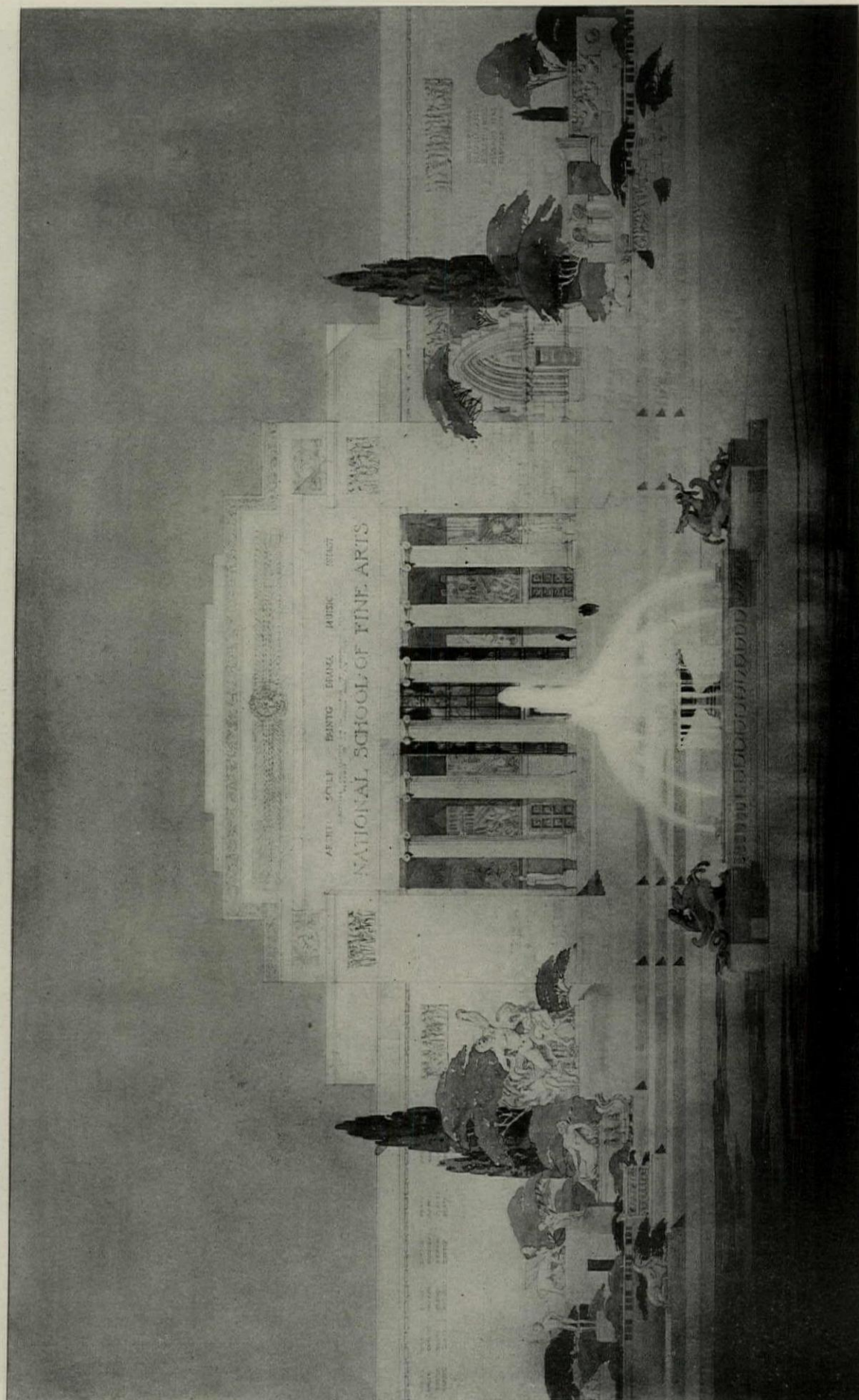
(See text on page 661)





PLAN OF DESIGN FOR "A NATIONAL SCHOOL OF THE FINE ARTS," BY R. A. WEPPIER, PLACED THIRD  
COMPETITION FOR THE 23RD PARIS PRIZE OF THE SOCIETY OF BEAUX-ARTS ARCHITECTS, 1930





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(See text on page 661)



# CONCERNING THE ATELIER HIRONS OF NEW YORK

EDITOR'S NOTE:—The following letter from F. J. Ferrucci, Secretary, will be of interest to all present and former members of Atelier Hirons:

"The Atelier Hirons"  
232 E. 42nd St.,  
New York City.

To the Editor,  
"PENCIL POINTS"

"SIR:

"For the benefit of those old members of the Atelier Hirons who live out in the provinces and never hear anything, I should like to be allowed a small space in your valuable publication to announce the removal of our atelier from its old home in the slaughter house district of First Ave., to its new location at 232 East Forty-second Street.

"I also wish to take this opportunity to say a few words concerning the work of the Atelier during the past year. Through the teaching and inspiration of that peer among artists and gentlemen, Mr. Frederic C. Hirons, our esteemed patron, and under the brilliant leadership of Gosta Sjolín, our massier—Sweden's contribution to American art—the boys achieved quite a measure of success in their Beaux-Arts work. Mr. William Jensen won both the Emerson and the Henry Allen Jacobs Prizes, while Mr. R. K. Posey placed second in the Emerson. Mr. Charles Schillinger won one of the yearly scholarships to Princeton University and Hollis 'Sunshine' Kincaid received an honorable mention in the same. Mr. N. J. Sapienza received an honorable mention in the LeBrun

Travelling Scholarship. In addition to these honors several medals and other awards were won in minor projects.

"The crowning event of the year was the annual dinner given in honor of our patron. We had several distinguished guests present for the occasion, including Mr. Raymond Hood, Mr. Philip Knobloch, Mr. Frederic Mellor and other well known men in the profession, and old members of the Atelier. After the seventh drink, reminiscences became the order of the night and it was a pleasure for the youngsters to hear about the vicissitudes of the Atelier at the time it was first formed, soon after the Civil War, 'when you and I were young, Maggie.' The jokes were good, too, and would have pleased Boccaccio or Rabelais.

"After much lusty singing from such classics as *Made-moiselle from Armentieres*, *Barnacle Bill*, *the Sailor*, *Rolling up Her Little Ball of Yarn*, and *The Three Naughty Young Ladies from Canada*, the party finally broke up when Ed Shack rose to the floor and threatened to make a speech."

## THE ARCHITECTS CLUB OF CHICAGO

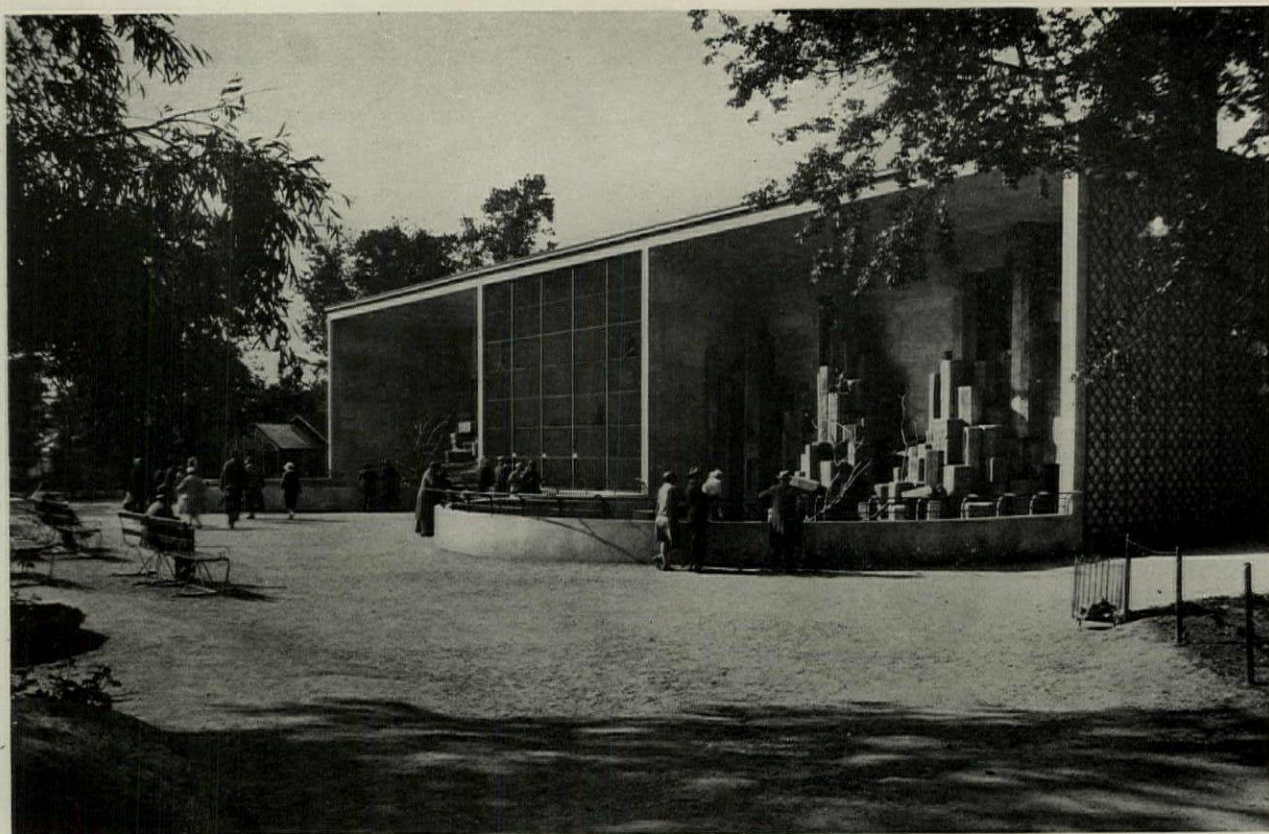
DURING THE SUMMER our luncheons and Directors' Meetings are confined to one a month and preliminary golf tournaments are held every two weeks. At the end of the season the grand final Golf Tournament is quite an event and is participated in by most of the leading people in the building profession in this vicinity.

We will resume our regular schedule of weekly luncheons with prominent speakers, social events, and exhibitions early in the fall.



A GROUP OF STUDENTS OF THE MELBOURNE UNIVERSITY ATELIER





*Photos by F. R. Yerbury*

GENERAL VIEW AND DETAIL OF MONKEY HOUSE IN COPENHAGEN ZOO

PROFESSOR EDWARD THOMSEN, ARCHITECT





Photo by F. R. Yerbury

DETAIL OF MONKEY HOUSE, COPENHAGEN ZOO

PROFESSOR EDWARD THOMSEN, ARCHITECT

#### ARCHITECTS AND ENGINEERS SQUARE CLUB OF NEW YORK

THE ARCHITECTS AND ENGINEERS SQUARE CLUB held its last meeting of the season on Friday evening, June 27th. Installation of officers was followed by entertainment and dancing. This event marked the close of the finest year, in progress, since the club's organization five years ago.

The annual ball at the Ritz Carlton hotel was the gala event. Old friends met in a most congenial atmosphere. There was a formal supper-dance at the Hotel Brevort earlier in the year, and three informal supper dances for members and their friends at the club rooms.

All the regular meetings of the club are well attended, especially since the "Jack Pot" idea was instigated. Of all the membership's names five are drawn and the fifth, if present and well qualified, wins five dollars. If the lucky name's owner is absent, the "Pot" goes to ten dollars for the next meeting.

The employment committee, with the cooperation of the members, has rendered exceptional service.

On the educational foundation sponsored by the National League of Masonic Clubs, for George Washington University, the entire membership went 100%. Another item of interest to this club, in the field of education, is the young draftsmen of the Atelier. A committee is now arranging a program and some definite progress will be announced soon.

The officers for the coming year are: President, Fred Sutton; First Vice President, Herbert Anderson; Second Vice President, John R. Harris; Treasurer, George A. Rogers; Corresponding Secretary, Edward Augustine; Recording Secretary, Charles F. Kennel; Chaplains, Martin Hansen and Edwin Hayner; Sergeant-at-Arms, Casper Buechner; Marshal, David B. Emerson.

#### BOSTON ARCHITECTURAL CLUB

ON TUESDAY, June 3rd, the Annual Meeting of the Club was held, at which time election took place. Mr. DeLoria was reelected Secretary and Messrs. Brown, Elwell and Lynch were elected to the Board of Directors to serve for a term of two years. After the business of the evening had been completed a very interesting as well as instructive film was shown on the making of Drypoints.

The annual election of officers of the Atelier was held on June 6th, at which time the following were elected: Massier, Russell H. Brown, Sous Massier, William J. Landry; Treasurer, Joseph DiStefano; Scribe, Gordon Mallar. That a successful year is at hand seems almost assured for on Saturday, June 21st, the first event piloted by the new officers was held. A trip was made to Provincetown, Mass.—an all-day sail down Massachusetts Bay and return. There were twenty in the party which made a sizeable and congenial crowd.

The third annual dinner of the Atelier of the Club was attended by seventy-three, including the guests.

Several speakers gave high lights on the joy to be found in the profession, together with more direct remarks in regard to the furthering of our educational work by bringing the part of niggering even more into prominence than has been up to the present time; especially since we as an individual atelier may, while the architectural departments of schools and universities are not free to do so.

Mr. Gulick, our president, presided at the dinner, announcing the speakers and commenting from time to time on the work done by the Atelier and the need for working together in order to further the work and maintain the standards set by those who now find themselves in other branches of the profession.

#### REUNION OUTING OF WARREN AND WETMORE

THE PRESENT AND FORMER EMPLOYEES of Warren and Wetmore, Architects, are planning to hold a reunion outing the latter part of September.

This reunion is the outcome of the very successful outings held by the Warren and Wetmore employees in the past two years. This outing will give the men who have been employed by Warren and Wetmore at any time during the past thirty years an opportunity to get together to renew old acquaintances and form new ones.

The New York Architectural Club is giving its aid in furnishing a meeting place for those making the arrangements, and for the present any communications relating to this outing should be addressed to E. F. Clapp, in care of the Club, 118 East 42nd Street, New York. Definite information will be published later, and those desiring to have a part in this plan would do well to send in their names and addresses as soon as possible.

#### SKETCH CLUB ATELIER OF NEW YORK

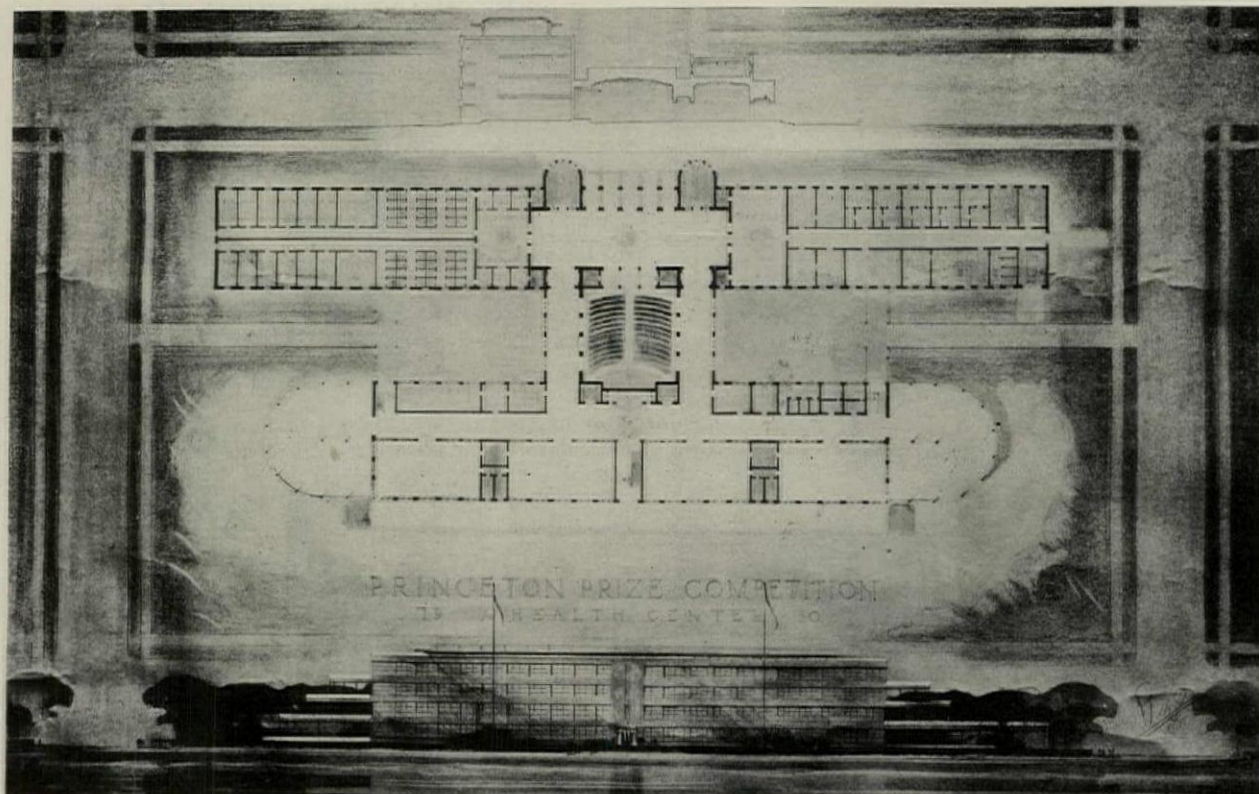
THE SKETCH CLUB ATELIER will open its Fifth Season on Tuesday evening, October 7th, in its new Midtown Studio in the Grand Central Zone, under the direction of its last year's instructor, A. Thornton Bishop, who will continue his personal instruction in sketching and visualization, placing emphasis on interpretation and composition.

The course has been slightly changed. The number of sessions this year will be eighteen instead of twenty-four as previously, and the rate has been reduced from \$48.00 to \$35.00, for the course. The class will be limited to 25 students and a second class, to meet on Thursdays, will be formed as in years past.

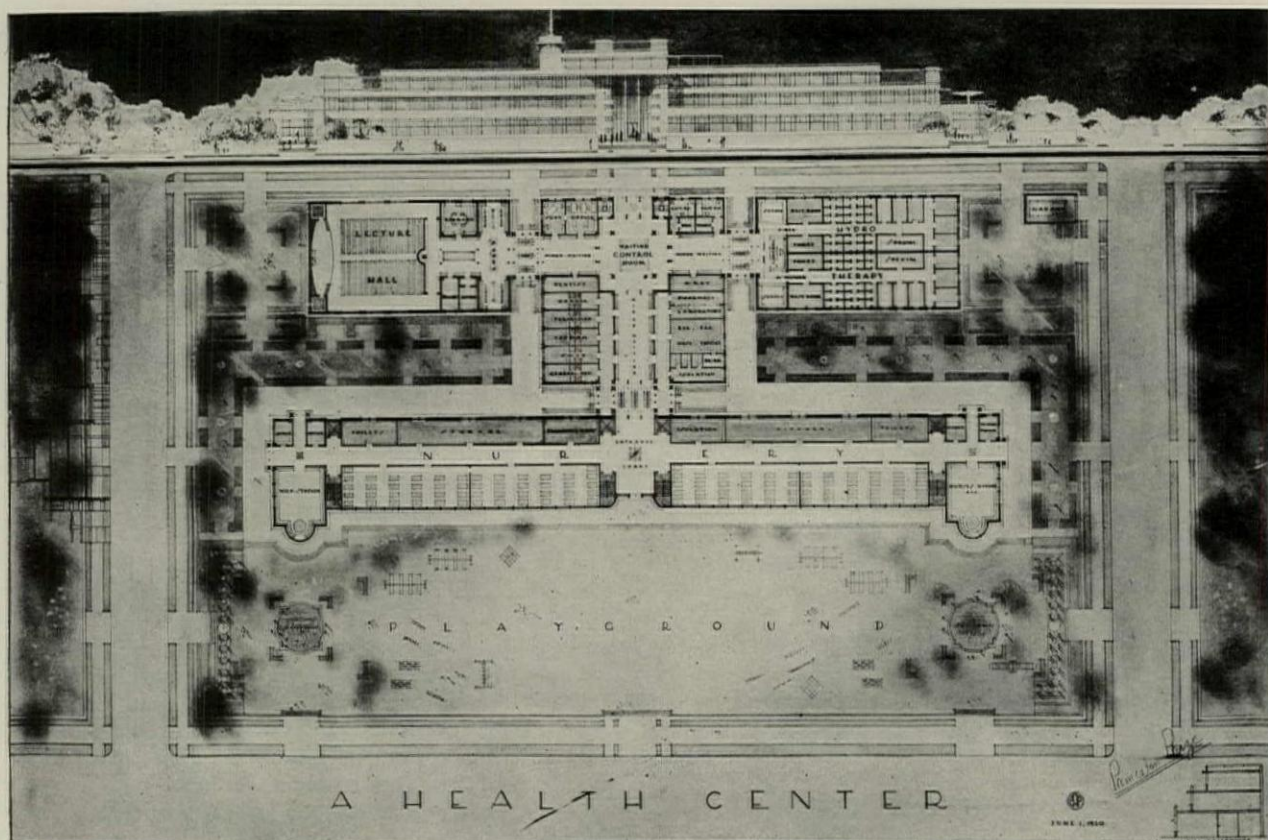
Mr. Jules Guerin has accepted the place on the Advisory Council of the Atelier formerly held by the late Mr. Thomas Hastings.



PENCIL POINTS FOR AUGUST, 1930



"A HEALTH CENTER," BY WILLIAM N. SERHUS



"A HEALTH CENTER," BY CHARLES F. SCHILLINGER, JR.

WINNING DESIGNS IN COMPETITION FOR PRINCETON PRIZES IN ARCHITECTURE, 1929-30

(See text opposite)



## PARIS PRIZE AWARDED

*(Continued from page 661)*

students and yet available to the public for the display of permanent and circulation collections.

The housing of the administrative staff with their headquarters for the National Fine Arts Commission.

The housing of the student-body together with their maintenance and recreative athletics.

It is desired that the site constitute an adjunct to the L'Enfant plan through its development and a round point on the outskirts of the city is to be erected by the L'Enfant Plan Commission as the front boundary of the site. The limits of the site shall be 1,000 feet in width on the round point and 2,000 feet high in depth.

The Paris Prize carries a stipend of \$3,600, which enables the winner to study abroad for two and a half years and carries the privilege of admission to the first class of the Ecole des Beaux Arts in Paris without entrance examination, by decree of the Minister of Public Instruction and Fine Arts of France.

The winning design and those placed second and third, respectively, are shown on pages 662 through 670.

## PRINCETON PRIZES AWARDED FOR 1930-31

THE SIXTH ANNUAL COMPETITION for the Princeton Prizes in Architecture was judged at Princeton on June 11th, 1930. The jury consisted of Messrs. Raymond Hood and George A. Licht of New York, Monsieur George Legendre, A. D. G. F., of Paris, and Professors Sherley W. Morgan and Francis A. Comstock of the Staff of the School.

After very careful consideration of the drawings submitted, the prizes for 1930-31 were awarded to Messrs. Charles F. Schillinger of New York City and William N. Serhus of Cleveland, Ohio. Mr. Samuel S. Reisbord of Philadelphia was appointed first alternate; Mr. John R. Stenken of Jersey City, second alternate; and "honorable mention" was awarded to Mr. Hollis W. Kincaid of New Britain, Connecticut. The winners each receive the sum of \$800 to enable them to spend a year in the Princeton School of Architecture in the advanced Class in Design. In addition, they are exempt from tuition fees, and entitled to residence in the Graduate College.

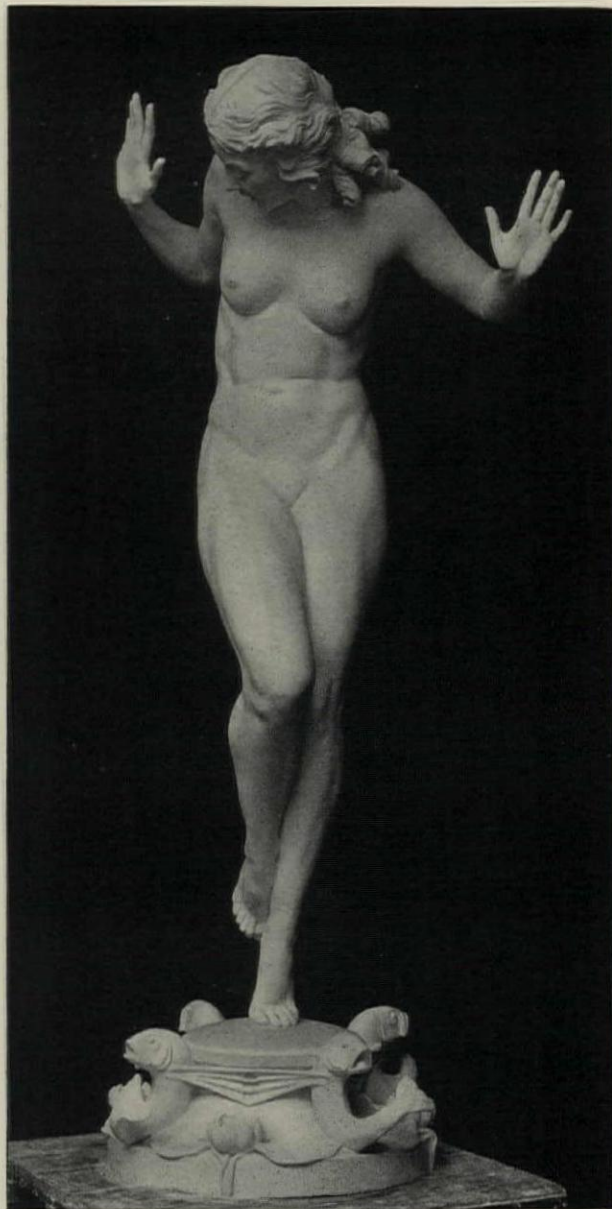
In the opinion of the jury, both the prize winners showed unusual ability to express in simple architectural terms the complex conditions of a difficult and interesting program. The use of the property for playgrounds as well as for buildings, the proper orientation of the rooms (particularly the Day Nurseries), the relation of the various units to each other and to the public, and the internal arrangement of the various departments were exceptionally well handled. While the elevations were not up to the standard set by the plans, it was felt by the jury that in a ten-day competition it was more important that the fundamentals of arrangement should be solved, than that the façades should be brought to a high pitch of excellence. Both the prize winners gave evidence that, with more time for further study, they could have made their elevations as interesting as their plans.

The solutions offered by the two alternates were meritorious in many ways, but not as direct as those of the prize men. The design awarded "honorable mention" was also an excellent arrangement.

The general average of the other drawings was very high. The program follows:

*"A HEALTH CENTER"*

A great American city, encouraged by philan-

*"SCHERZO"—GARDEN FIGURE*

HARRIET W. FRISHMUTH, SCULPTOR

thropists, has begun an extensive program of civic betterment, aimed directly at an abolition of the slum evil. An integral part of this scheme (supplementing the erection of model workers' apartments, the creation of new parks and playgrounds, etc.) will be the establishment, in congested districts, of Health Centers; designed to promote in every way possible the physical welfare of the tenement dwellers.

For the particular Health Center which forms the subject of this competition, the city has set apart an entire block, 250 by 450 feet. One of the long sides faces a river to the south, across a wide avenue. Upon this block the various elements of the program may be disposed in one building, or a group; the remainder of the lot will be developed as a park playground. Additional play space may be assumed in one or more of the surrounding blocks, or along the river-front across the avenue.

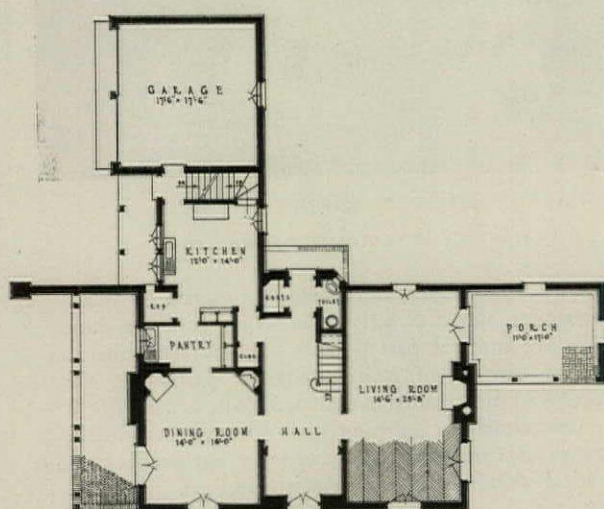
The buildings shall provide:

*(Continued on page 77, Advertising Section)*

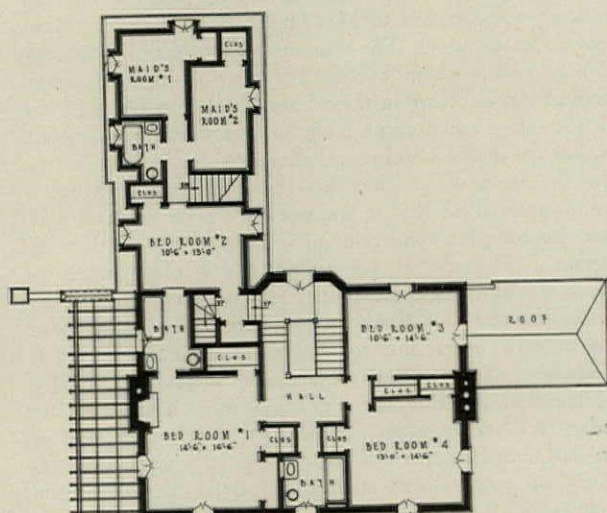




FROM A PENCIL RENDERING BY ALFRED E. POOR



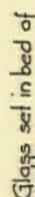
FIRST FLOOR PLAN



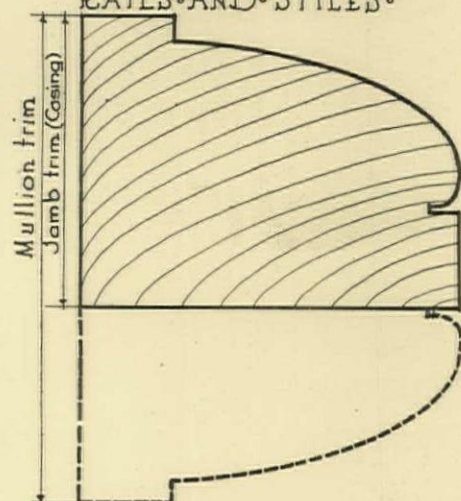
SECOND FLOOR PLAN

HOUSE AT HEWLETT HARBOR, LONG ISLAND  
ALFRED EASTON POOR AND ROBERT PERRY RODGERS, ARCHITECTS

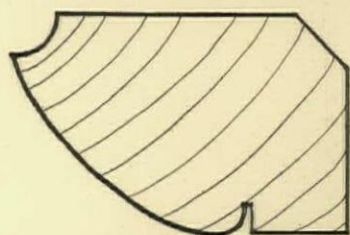




FULL-SIZE-DETAIL-FOR-RAILS-AND-STILES.



FULL-SIZE-DETAIL-INTERIOR-  
CASEMENT-TRIM-JAMB-&-MULLION

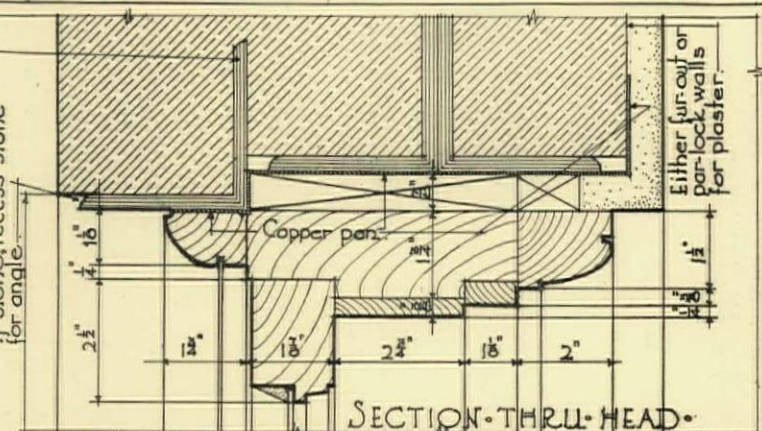


FULL SIZE DETAIL FOR  
BRICK MOULD.

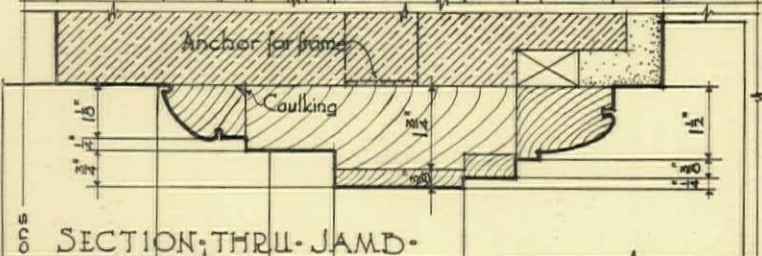
Hinges to be "throw-off type" to permit easy cleaning of glass.  
Windows to be "weather-stripped".

DETAIL OF WOOD CASE-  
MENT WINDOW (SWINGING  
OUT) IN MASONRY WALL.  
Scale 3"-1'-0" unless otherwise noted.

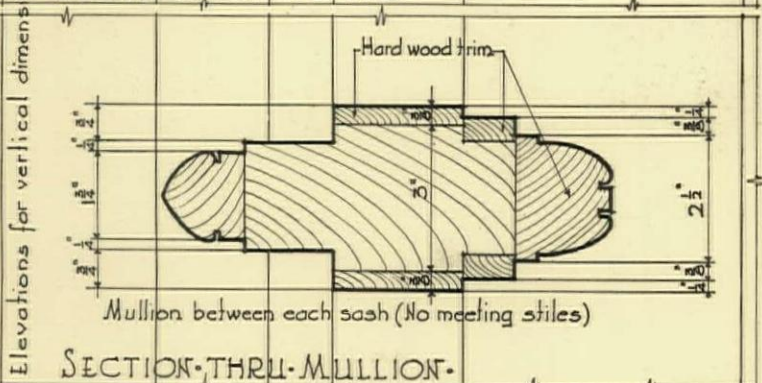
Steel lintels as shown  
on plans.  
If stone, recess stone  
for angle.



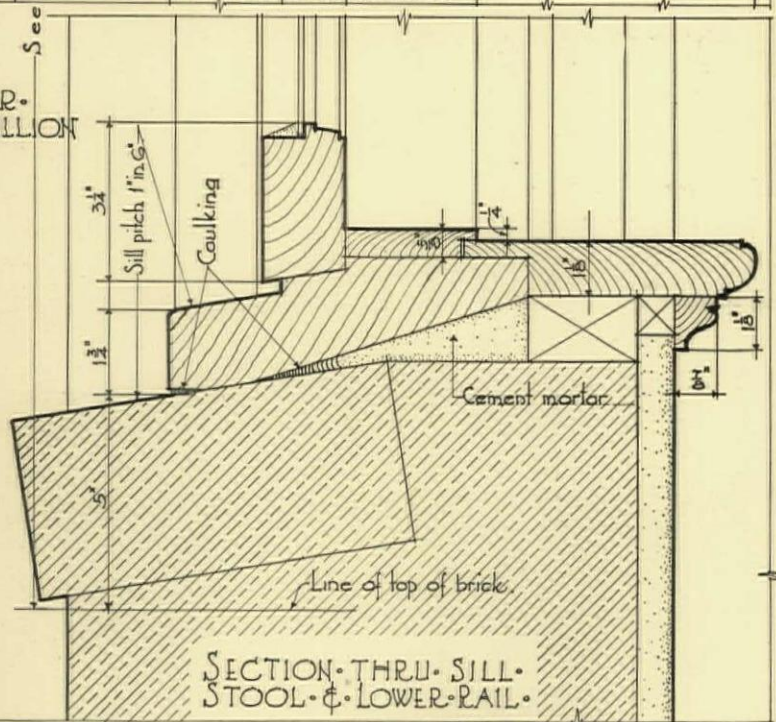
Either fur-out or  
par-lock walls  
for plaster.



See Elevations for vertical dimensions.

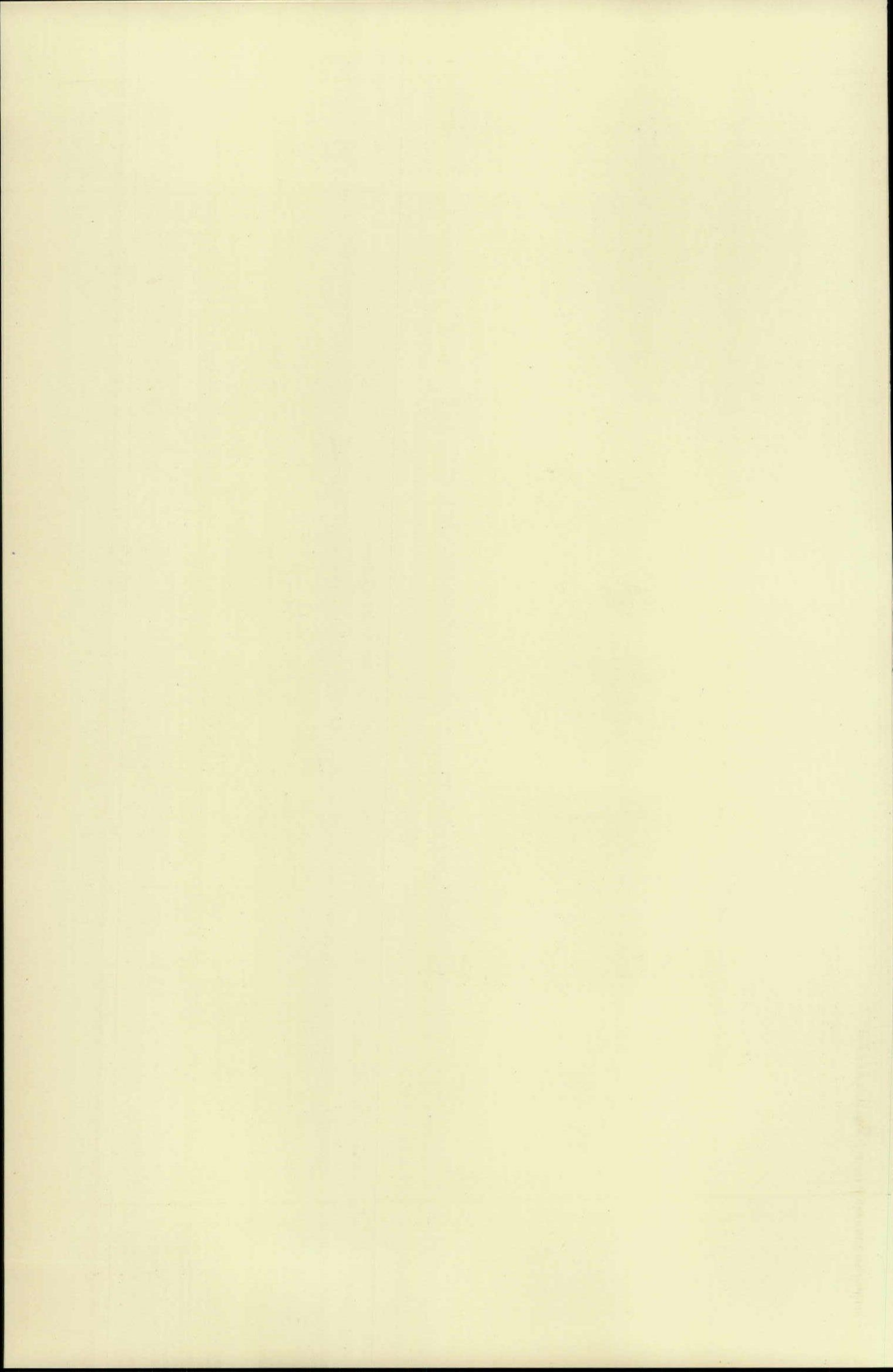


Mullion between each sash (No meeting stiles)

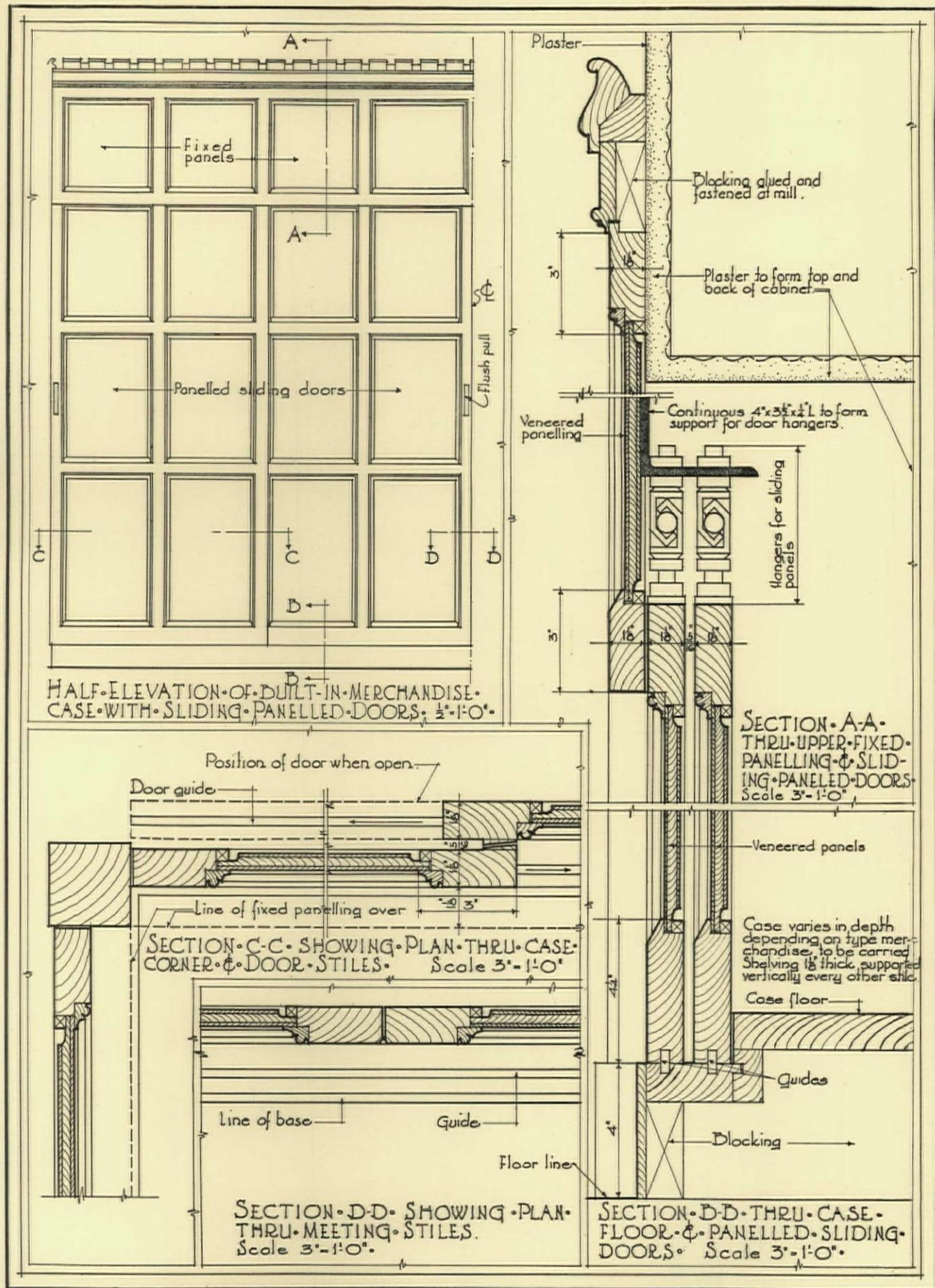


SECTION THRU SILL  
STOOL & LOWER RAIL









GOOD PRACTICE IN CONSTRUCTION—BUILT-IN SHOP CASE—DRAWN BY PHILIP G. KNOBLOCH

PENCIL POINTS  
(August, 1930)







## PARIS PRIZE IN SCULPTURE AWARDED

The Seventh Paris Prize in Sculpture of the Beaux-Arts Institute of Design has been awarded to Leonard Mitchell, 22 years of age, born in the United States of America. He has been a student in the Sculpture Department of the B. A. I. D. for the past two school years and has worked as assistant to Ulric H. Ellerhusen and Leo Friedlander. Before coming to New York City from Scranton, Pa., he had several years' experience at stone carving.

Sixteen models were submitted in the final competition, the subject of which was "A Decorative Wall Fountain." In addition to the Paris Prize giving \$1,200.00 for one year's study in Paris, the following Honors were awarded: 2nd Place, Silver Medal and \$100.00 to Michael Lantz; 3rd Place, Bronze Medal and \$50.00 to Ray Wever; 4th Place, First Mention Placed and \$25.00 to George J. Sklar; 5th Place, First Mention and \$10.00 to Meredith Cramer; 6th Place, First Mention and \$10.00 to Ottavio Mastrovito.

In Architectural Ornament, the season was ended by an important competitive design, entitled: "Ornamental Panel and Flag Pole Holder," in the Roman Style, which was the occasion for the following Honors: 1st Prize, Silver Medal and \$100.00 awarded to Warren Straton; 2nd Prize, Bronze Medal and \$50.00 to John Amore; 3rd Place and Mention to John Rosalia; 4th Place and Mention to Mario Monteleone; a Mention was awarded to each of the following: J. Bubenheimer, A. Arata, A. Santoro, T. Saviano, M. Arata, G. Rosalia, P. Mutalipassi. Eighteen Models were submitted in this competition.

Other Annual Awards consigned at the end of the season were as follows: Trustees' Prize, \$50.00 for the best ornament during the year, to Jan Sowinski; Silver Medal and \$50.00 for best composition during the year, exclusive of the Paris Prize, to Joseph Cappolino, of Cooper Union; Bronze Medal and \$25.00 for second best composition during the year, exclusive of the Paris Prize, to Walter Yoffe, of Cooper Union.

The Jury of Award was composed of Henry R. Sedgwick, Arthur F. Brinckerhoff, Edward S. Hewitt, H. Oothout Milliken, John V. Van Pelt, Philip A. Cusachs, Gaetano Cecere, Alexander Sambugnac, Charles G. Peters, Robert G. Eberhard, Adolph A. Weinman, Ernest W. Keyser, Wheeler Williams, Ulric H. Ellerhusen, John De Cesare, Albert T. Stewart and Edward McCartan, Director, Department of Sculpture, Beaux-Arts Institute of Design.

## LOUIS C. ROSENBERG

LOUIS C. ROSENBERG, one of whose etchings appears as a frontispiece in this issue, "was born in Portland, Oregon, in 1890. At the age of sixteen his natural gift of drawing happily determined his training as an architect, in which profession he has been thoroughly grounded. It is not, however, in the art of architecture, but in its graphic interpretation that he has found his *métier*; the award of the Travelling Fellowship of the Massachusetts Institute of Technology of Boston, which was gained in 1914, but could not be filled until 1920, was instrumental in turning his mind from the abstract expression that functional architecture, as a creative mode, is concerned with, towards the reflex concrete beauty realized by the active architectural spirit of all ages and all countries. Rosenberg's whole architectural insight thus came to be developed, through the revelational medium of travel, into a special faculty for transcribing architecture into terms of a subordinate art, which an etcher's eye and an etcher's hand have enabled him to exercise to the full.

"Rosenberg first turned to etching at the end of 1921, while at the American Academy in Rome. In the following year he went to New York, where he soon came to be in request as an exponent of original architectural design; but the inspiration of travel was becoming more insistent, his innate gifts were impatient for wider outlets, and ultimately Mr. Rosenberg went to London to practice for a year under Malcolm Osborne at the Royal College of Art, where he mastered those secrets of dry point that have given him his supremacy as an etcher of significant architectural form.

"Rosenberg's etchings are invitations into the study of architecture; they help us to study a building; and they possess a particular charm in a singular and sometimes provoking detachment, in which the whole feeling is felt to be expended on an abstract beauty that is veiled for us in sensuous form. His art has the serenity, that Greek serenity, in which an artist's inmost sensitiveness is finally tempered, his whole expression being thereby imbued with a reticence that we involuntarily respect."—*From unpublished Notes on Modern Etchers, by Max Judge.*

## PHILADELPHIA ARCHITECTURAL EXHIBITION

Preparations are now being made for the Thirty-third Joint Architectural Exhibition of the Philadelphia Chapter of the American Institute of Architects and the T-Square Club, to be held November 17th to 29th inclusive, on the twenty-fourth floor of the new Architects' Building, 17th and Sansom Streets.

The members of the Joint Exhibition Board, consisting of Nicola D'Ascenzo, Chairman; J. Fletcher Street, Vice-Chairman and Managing Director; William C. Stanton, Secretary; George I. Lovatt, Treasurer; Stanley Yocom; E. Lewis Dales; Herbert R. Leicht and Isabel Walker McCoy, Executive Secretary, are now at work upon plans for the Exhibition, and the Annual Year Book which will be published in connection with this exhibition. A circular letter has already been sent out to architects and to others interested in the Allied Arts, asking for submission of photographs or drawings so that the Jury may make selections. These should be delivered before September 10th to Room 704, Otis Building, Philadelphia.

## MORE ABOUT SAFE STAIRS

IN THE JANUARY ISSUE of PENCIL POINTS there appeared an article by George Eichenlaub discussing the part that proportioning of tread and riser plays in eliminating stair hazard and voicing a protest against the proposed legislation by which the State of Pennsylvania intends to limit the proportions of stairs. Simultaneously a similar article by Mr. Eichenlaub was published in *The American Architect*. These two attracted the attention of many architects and aroused some discussion. Among others, the matter interested H. Weaver Mowery, Past President of the American Society of Safety Engineers and present Chairman of the Safety Committee of the American Society of Mechanical Engineers, who has contributed an article to the July, 1930, issue of *The American Architect*. It is to this article that we wish to direct attention.

Mr. Mowery points out that materials as well as proportions affect the safety of stairs and discusses in detail the effects of different stair tread materials upon accident prevention. Any architect or draftsman who is interested in this stair question should read Mr. Mowery's contribution to the discussion for it throws much light on the whole matter of designing satisfactory stairs for both private and public buildings.



# HERE AND THERE AND THIS AND THAT



This department conducts four competitions each month. A prize of \$10.00 is awarded in each class as follows: Class 1, sketches or drawings in any medium; Class 2, poetry; Class 3, cartoons; Class 4, miscellaneous items not coming under the above headings. Everyone is eligible to enter material in any of these four divisions. Good Wrinkle Section: a prize of \$10.00 is awarded for any suggestion as to how work in the drafting room may be facilitated. No matter how simple the scheme, if you have found it of help in making your work easier, send it in. Competitions close the fifteenth of each month so that contributions for a forthcoming issue must be received by the twelfth of the month preceding the publication date in order to be eligible for that month's competitions. Material received after the closing date is entered in the following month's competition. The publishers reserve the right to publish any of the material, other than the prize winners, at any time, unless specifically requested not to do so by the contributor.

THE SUMMER WEATHER surely has lessened the ambitions of the Contributors to this department. Absolutely nothing of any great interest has happened around here this month. Our hopes are high that all the poets are off day dreaming and will return from vacations full of all sorts of inspirations. Remember, too, to send in those vacation sketches!

The prizes in our regular monthly competitions have been awarded as follows:

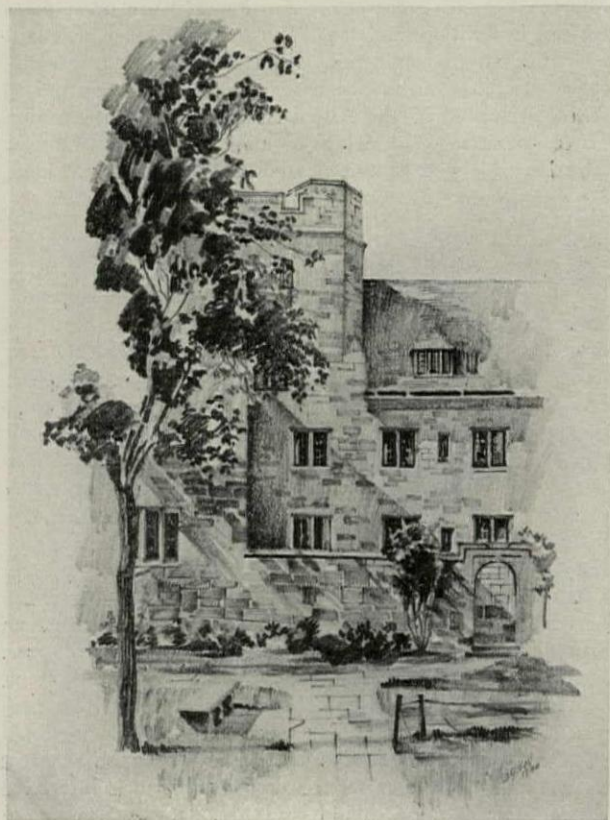
Class I—Thomas B. Coughlin, of Stratford, Conn.

Class II—Wilna Wigginton, of New York.

Class III—No Award.

Class IV—Trent Elwood Sanford, of Evanston, Ill.

WE WANT TO CALL your attention to the article by our Subscriber, Friend, and Foreign Correspondent—PENCIL POINTER Thomas Pao Ho Liang. The article starts on page 659 and continues over on 687, where a Chinese PENCIL POINTS cover is shown. We've asked to be trans-



PENCIL SKETCH BY THOMAS COUGHLIN  
Killingworth Court, Yale University  
(PRIZE—Class One—July Competition)

ferred to a possible Shanghai office, but until definite announcement is made please continue to address us at the New York office.

## PALISADE TRAIL

By Wilna Wigginton

(PRIZE—Class Two—July Competition)

Not these the trail:

The hard packed dirt, the rock hand-laid

But

Locust petals drifting down,  
Patterns laced in light and shade,  
Waves tapping on a curving shore,  
Night stealing down the palisade,

These make the trail.

Not these the camp,

Rock rimmed fireplace and low pitched tent

But

Winds singing through encircling trees,  
Rocks piling up in sharp ascent,  
Dawn breaking on a waking world,  
Camp fire dreams and sweet content,

These make the camp.

Give me carefree feet to trod the trail

And at the end,

Let me share earth and sky with Him I call

The one real friend.

## BOOK REVIEWS

By Trent Elwood Sanford

(PRIZE—Class Four—July Competition)

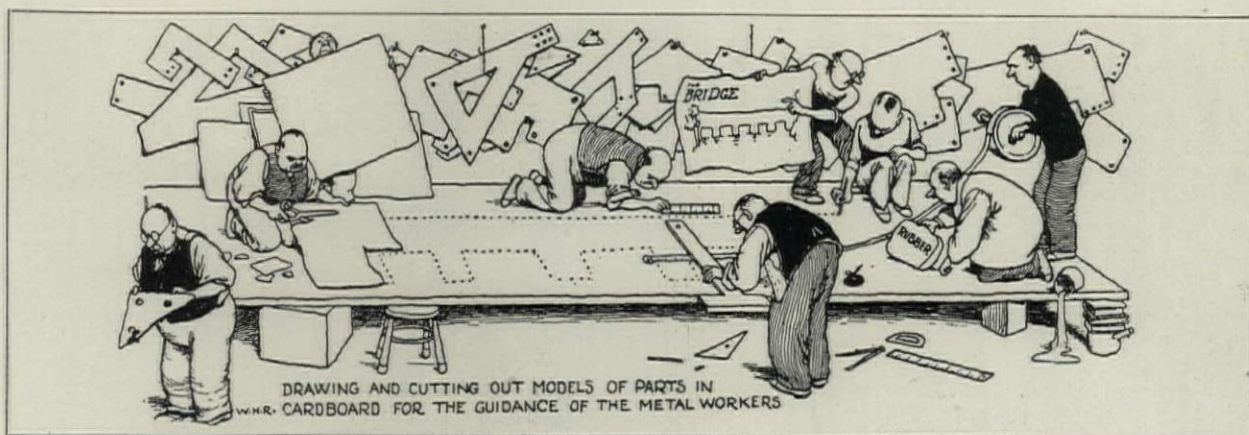
BOOKS, RECENTLY RECEIVED, of special interest to the Architectural student who is contemplating a trip to Europe.

*Tricycling Through the Tyrol*, by Tyrolee Trala La. 666 pages (plus advertisements), 13-1/16 by 17-31/32 inches. Illustrated with measured drawings by the author. \$25. (\$24.98 autographed.)

Mr. La vividly describes his adventures atop the Austrian Alps, and, in his convincing way, proves that the tricyclist has a point of contact with the country that the bicyclist cannot have.

*Paris in Seven Minutes*, by Russell D. Sheckels. Six volumes, only, available, 1 by 1 inches; one for every minute except the one under the Seine, which failed to pass the National Board of Fire Underwriters, the Royal Society of Heating and Ventilating Engineers, and such others as may apply. Illustrations from photographs in the collotype process.





Reprinted from "The Architect's Journal," London

FROM A CARTOON BY W. HEATH ROBINSON

"Do you want a nice bridge? They will make one to measure for you—a 'contract' bridge, guaranteed to score heavy honors."

The impressions of the wealthy American thumbtack magnate who, wishing to make the most of his only too brief visit to the world's gayest capital, charts a train on the Metro and makes the trip from the Porte d'Orleans to the Porte de Clignancourt without a stop.

*Through Wurttemberg on Won Dollar a Week*, by Ilfo Gamble. 13 pages, hip pocket size. With vocabulary, Deutsches Register, table of German proverbs, and a list of antidotes to common poisons. \$73.50.

Always ready to take potluck himself, this versatile young writer describes how, in traveling, one can almost meet the expenses of such a trip by often taking the pot as well.

*Taxis of the Tooter Period in Paris and Other Parts of France*. Twelve volumes, by Constant Rider. 500 pages of introduction and descriptions, 24 by 36 inches, and 17,489 full-page illustrations. Velour binding. Prices on request.

The most complete compilation of the subject yet published. A bit cumbersome as a pocket guide, but a set with which the prospective traveler should become familiar if he is to thoroughly understand and properly appreciate the different routes across the Place de la Concorde.

*Around the Clock in Bed*, by Y. F. X. Spence. 1200 pages, 9 by 12 inches. Illustrated with the author's woodcuts.

A fascinating account of travels to the dream cities of the world and elsewhere, at the lowest possible cost and without the usual concern over petty details such as missing the boat, appendicitis in Florence, or being stung in the Pyrenees by a hornet.

*Venice from the Top of a Bus*, by Aloysius A. Plush-bottom. 2 pages, 13 by 23 inches. With many reproductions of etchings, and a frontispiece in oil.

The author's powers of description are exceeded only by his keen imagination. A travel tale that will intrigue the most skeptical reader.

And for the Architects' wives:

*The Lure of the Chapeaux*, by Anna Ware. 365 pages, 6 $\frac{7}{8}$  by 7 $\frac{3}{8}$  inches. Illustrated from sketches and measured drawings. Complete Inhaltsverzeichnis. All one price, \$1.85.

Miss Ware leads the hungry traveler through the rue de Rivoli, the Place Vendome, the rue de la Paix, the Avenue de l'Opera, and other such streets tucked away in the obscure corners of Paris, streets almost unknown to the American tourist, and unearths relics of which most of us have never even dreamed.

NOTE:—The Editor has personally examined all of the above books reviewed by Mr. Sanford and highly commends them as works of art. Each volume is in a class by itself and the bibliophile will be in luck if he is fortunate enough to secure copies from his book dealer.



TILE DESIGNS DRAWN IN BLUE PENCIL BY JOHN H. HOWE OF NEW YORK





HIGHLIGHTS OF ARCHITECTURE

MANSARD SUBMITS SOMETHING HOT — IN ROOFS  
THEREBY KEEPING UP A QUAIN OLD ARCHITECTURAL CUSTOM.

THE SIXTH IN A SERIES OF CARTOONS BY ARTHUR F. BAER, DEPICTING HIGHLIGHTS OF ARCHITECTURE

*Mansard submits something hot—in roofs, thereby keeping up a quaint old architectural custom.*

*History has it that François Mansard, 1598-1666, received most of his work via the petticoat route, even as you and I.*





# THE SPECIFICATION DESK

A Department for the Specification Writer

## THE STORY OF LACQUER

By Bertha Anne Houck

IT IS A FAR CALL from the patient Chinese furniture-maker of ancient times who spent from twelve to twenty years finishing a single lacquered piece to the modern builder who sprays or brushes a lacquer finish on wood-work which he knows will dry in half an hour; or the contemporary homemaker who "does over" the breakfast room table while dinner is cooking. In this historic evolution from other ages and places, lacquer has passed through many adventures that make it one of the most romantic of building materials.

Lacquer, like so many rare, beautiful things, had its inception in the Orient, over two thousand years ago. There are lacquer pieces existing today, legitimately worth their weight in gold, that are from six to seven hundred years old. What qualities has this finish which make such pieces treasures of collectors and connoisseurs? How has it so successfully preserved them to withstand the weathering of the centuries? To answer this we must look into the method which the Chinese follow in finishing their beautiful chests and screens with lacquer.

As far as ingredients are concerned, oriental lacquer in no way resembles the lacquer which is used today. Nor has it the quick drying qualities for which ours is justly popular. But in the finish, oriental and occidental lacquers have the same appearance. The hard, smooth, brilliant surface which lacquer gives is its distinguishing characteristic in all lands and times, a finish which no other coating quite duplicates and which, as it was used by the Chinese and Japanese, no other finish quite surpasses.

The lacquer of the Orient is obtained from the sap of the "lac" tree which is related to "poison ivy." It is thinned for finishing purposes with camphor or perilla oil. It dries by oxidation like varnish but, unlike the latter, moisture quickens the process. Unbelievable as it may seem, the Chinese artisan places the freshly lacquered screen or chair in a damp cellar or a humidity box overnight before he puts on the next coat.

The oriental workman devoted the patience and industry of the ages to finishing a lacquer piece. When it was completed it stood as a symbol to the painstaking craftsmanship of the furniture-maker and the great wealth and rank of the owner. We see how true this is when we consider that twenty to thirty coats were not an uncommon number to apply to a piece of furniture, the number of coats varying, of course, with the quality of the work. Each coat was brushed on, dried in a cold damp closet for twenty-four hours and then rubbed down according to some very special method, the rubbing-down process for each coat being different from the previous one. Such materials as charcoal, soft paper, or a fine, hard rubbing stone play their part in these rubbing-down processes. Each is accomplished with care and precision and the workman is completely unhurried, for is he not creating

something beautiful which will live to distinguish him in the eyes of his children and their children's children for countless years to come?

As extraordinary as some ingredient of a witches' brew, the material which is used to rub down the lacquer surface on the final coat is deer's horn ashes. It is applied with the finger and rubbed on over and over until the most brilliant polish possible is obtained. When completed in this fashion the finish is durable beyond all ordinary standards. Not only is it applied over teak wood, one of the hardest woods known, but the finish, itself, is impervious to varnish remover, alcohol and ordinary acids, as well as to the disintegration that results from years of wear and atmospheric changes.

The fine gold pattern which distinguishes oriental lacquer pieces is applied in a most complicated manner. The design which is to be applied to the article is drawn on thin paper and the outlines traced very lightly in orpiment (a lemon yellow pigment) with a fine brush of rat's hair. The paper is laid, with the orpiment side down, on the article to be decorated and pressed lightly so that the marks leave impressions on the work. After the paper is removed, orpiment, mixed with glue, is again used on the impressions. Gold dust is scattered on the design and the article set aside to dry for twelve hours. There is still more rubbing, polishing, and application of lacquer before the work is completed.

The known history of lacquer dates back as far as A.D. 906. Lacquer was first taken from the "lac" trees that grew wild in the woods. None were planted with the conscious aim of obtaining the precious sap. But as the lacquer work grew in favor and fame with the orientals, the supply from the wild trees was found to be inadequate. As a result, the farmers were ordered to plant lacquer trees on their ground and great lacquer plantations grew up. The trade became so flourishing that at one time the annual taxes were paid in lacquer, as we use money, today.

In Japan, it takes ten years to rear a lacquer tree and, after it has reached maturity, its time of usefulness is but one short year. This tree, *Rhus vernicifera*, is tapped as high as a man can reach and the precious sap carefully collected. Even the branches are cut off and the sap allowed to run out of them. The finest sap comes from the old trees and is employed in the manufacture of transparent lacquer, which is used over beautifully grained woods to show the grain. Black lacquer is made of a tooth dye which is otherwise used by the women of Japan to blacken their teeth. The other lacquer colors are obtained by mixing crude lacquer with such materials as cinnabar, Prussian blue, or red oxide of iron. One of these oriental lacquer colors has become so famous as to be known for all time as "lacquer red."



Quite different, this natural lacquer, from the analogous product which is manufactured today. The evolution from it to our quick-drying lacquers was a very slow but adventurous one, in which the drawing rooms of England and the young ladies of fashion in the Eighteenth Century played important roles. While fine lacquer work is an art that was first known to the Chinese, they taught it to the Japanese and the Japanese far excelled them, because of the clearer varnish they could grow.

For centuries, the orientals went patiently ahead making lacquered furniture for their own enjoyment and use. It was not until near the end of the Seventeenth Century that oriental lacquer was first introduced to the western world, when Dutch traders brought back curiously decorated boxes, chairs, and small tables from the East. The lacquer was called "Japan varnish" by the occidentals and imitations of it soon began to appear. The material that was used for these imitations was chiefly made of shellac mixed with dry vermilion, chrome green, lemon yellow and bone black. The art of applying this mixture to furniture, screens and art objects was known as "japanning." It attained such a wide popularity that it took its place, along with piano playing and embroidering, as a necessary accomplishment of the fashionable *jeune fille*.

With the Eighteenth Century vogue for oriental forms, color, and decoration, oriental lacquer had its fullest western flowering. It was applied to all or part of much Georgian cabinet work. Whole dining rooms, walls, woodwork, and chairs were lacquered in vermilion and decorated with oriental designs in gold and silver. In translating these periods into contemporary terms, the architect and decorator find more definite uses for lacquer on walls



*Courtesy of Metropolitan Museum of Art*

*This English, 18th Century secretary, lacquered in black and decorated in gold, is a product of the period which was inspired by Oriental pieces to finish whole rooms, as well as furniture, with lacquer.*



*Courtesy of Metropolitan Museum of Art*

CHINESE ROOM, AMERICAN WOMAN'S ASSOCIATION CLUB, NEW YORK

BENJAMIN W. MORRIS, ARCHITECT

*The modern use of lacquer and the interesting finish which it gives is well illustrated in this room.*

and woodwork than is ordinarily the case in the modern house. As a background for Chippendale furniture, especially, lacquer takes its original place as a decorative material, even today, instead of being simply a convenience because of its quick-drying qualities, which makes it mainly important to us.

Many attempts have been made to adapt the original Chinese lacquer to modern production methods but it has always proved unsuccessful. However, the lacquer which has been developed by modern industrial chemists, though perhaps lacking the richness in tone of its oriental forerunner, gives a very fair imitation and is admirably suited for commercial use because of its fast-drying properties. The speed of application means that lacquered products may be put in the hands of the many at a moderate price.

Pyroxylin lacquers have come into extensive use in recent years, first for finishing automobiles and furniture and now for decoration in the home, as well. The best description of pyroxylin is to be found in the term "liquid wood" as it is made of the chief ingredients of wood. These lacquers are closely related to collodian and celluloid. They are made by dissolving nitrated cottons in certain solvents. Various oils and gums are added to give them elasticity. When these lacquers are transparent, they are described as clear or colored lacquer. When they contain pigments, they are described as pigmented lacquers. The transparent ones when tinted in natural wood colors give the same appearance to wood as a stain and varnish. The distinction between clear lacquer and pigmented lacquer is purely technical. The general term by which the latter is known is brushing lacquer.

The earliest uses of pyroxylin in varnish was for collo-  
(Continued on page 70, Advertising Section)



# A POINT CONCERNING MILLWORK DETAILING

IN A LETTER FROM Mr. C. D. Robb of Cincinnati, Ohio, there is included the following statement about a matter which should be of importance to architects: "The mills in this locality find it necessary to redraw all full sized details delivered to them by the architects. Should this be necessary? One of the changes they [the mills] always make is to reduce our 1 1/8" pieces to 1" and the 7/8" pieces to 3/4" on interior finish and cabinet work in gum or yellow pine."

A little investigation by the architect or draftsman concerning the practice of the mills in his vicinity on this point might help to save duplication of labor.

## THE REVOLUTION OF THE CHINESE CHARACTERS

(Continued from page 659)

and I have written these four words in Figure 7. The little characters on the right are "To Mr. Reid, who will kindly refine and correct my lettering" and those on the left are "Composed by Pao Ho Liang, April 10, 1930."

Figure 8 is introduced merely to show you how the PENCIL POINTS' cover looks like when it has shaken hands with the Chinese characters. I cannot very well leave out the words "PENCIL POINTS" and "35c." without running the risk of getting it printed upside down; and I certainly do not wish to see it appear that way. Above "PENCIL

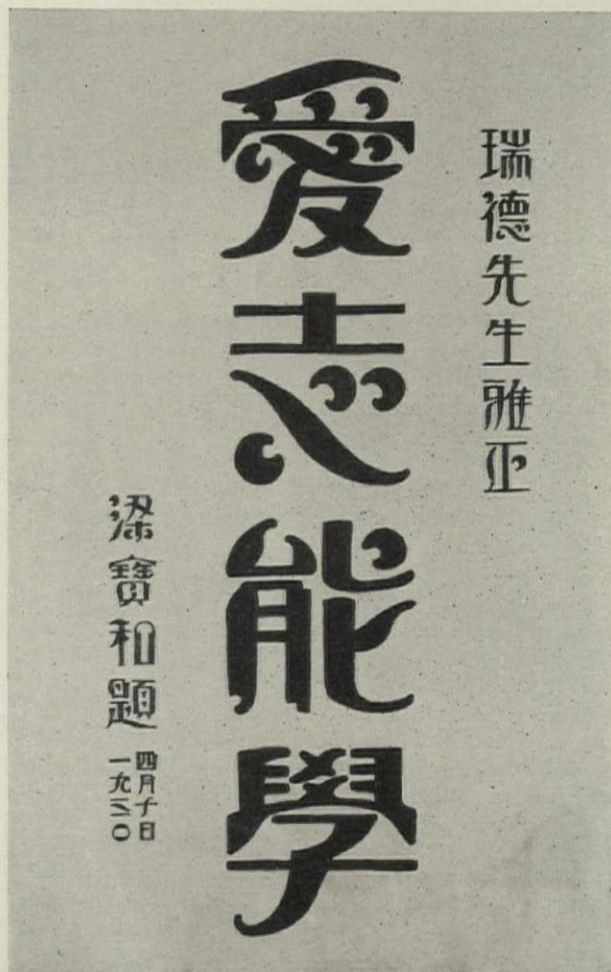


FIGURE 7

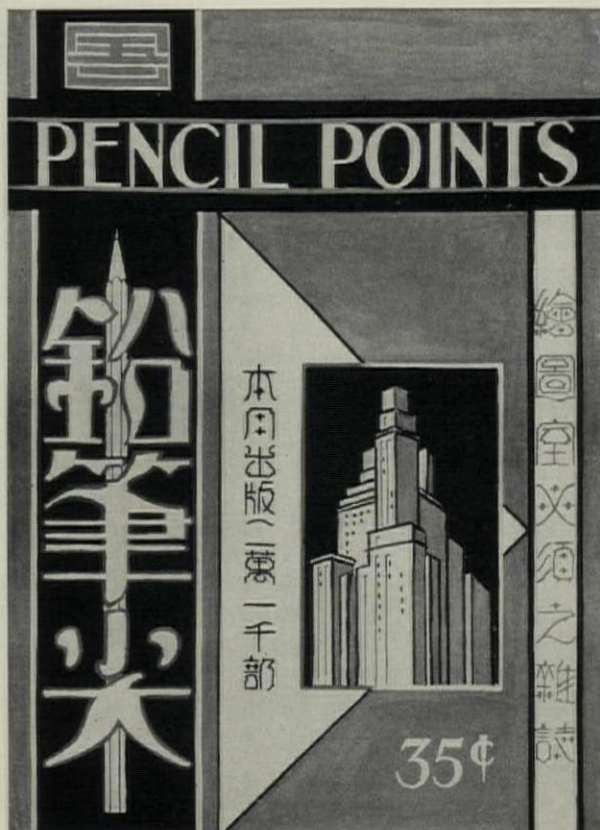


FIGURE 8

POINTS" is the famous "152" monogram. Under it are three big characters which represent "PENCIL POINTS" in Chinese, directly translated. In the background is the valued pencil. The characters on the right are "An Indispensable Journal for the Drafting Room," and those within the white triangle mean "21,000 Copies of this issue Printed."

Who said "East is East, and West is West; and ne'er the Twain shall meet"?

## ADVENTURES OF AN ARCHITECT

(Continued from page 660)

architect, it is strange to me the architectural profession has never paid just tribute to that indefatigable investigator and assembler of practical building information, Frank E. Kidder. Every middle-aged architect in America is a debtor to the author of the Architect's and Builder's Pocketbook. It is hardly an exaggeration to say that he has contributed as much to the cause of good building as a dozen technical schools combined. The unusual value of the earlier editions, Mr. Kidder's own work, was that he assembled his information in such a way that it was readily understandable and assimilable by every student. He did not presume a specialized technical engineering education as a basis for the use of his tables and figures.

Treatises on design, and monographs to Jefferson and others are fine in their places, but the man who made architecture a practical art and science in America is Kidder. Is it not long past time for architects to pay due honor and justice to a neglected benefactor of the entire profession?





# SERVICE DEPARTMENTS

**THE MART.** In this department we will print, free of charge, notices from readers (dealers excepted) having for sale, or desiring to purchase books, drawing instruments and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

**PERSONAL NOTICES.** Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed under this heading free of charge.

**QUERIES AND ANSWERS.** In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

**FREE EMPLOYMENT SERVICE.** In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all.

**SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES:** Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire concerning it.

*Notices submitted for publication in these Service Departments must reach us before the fifth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.*

## THE MART

Raymond Grueninger, 8015A Bonhomme Avenue, Clayton, Mo., would like to obtain the following copies of **PENCIL POINTS**: January, February, March, and April, 1927; May, 1928.

J. E. Kline, 154 East 61st Street, New York, is anxious to obtain the three volumes of *The Georgian Period*, with text.

Mrs. Ethel McVeety, Librarian, North Dakota Agricultural College, State College Station, Fargo, N. D., wishes a copy of the May, 1929, issue of **PENCIL POINTS**.

L. F. Cervenka, 401 West 22nd Street, Lorain, Ohio, has the following issues of **PENCIL POINTS**, which he will trade for any art books, etc.: October, 1920; December, 1924; January, March, April, May, August, October, November, December, 1925; February, March, April, July, and September, 1926; January, June, July, September, October, November, 1927; June, 1929.

George W. Alderson, Cordyhill Lane, Newton, Scarborough, England, wishes to correspond with American architectural students, with reference to architecture.

**Space Wanted by Architect:** Architect wants to obtain space with an established New York City architect. Small private office and separate drafting room for ten men required, with use of reception room and business office. Send communications to Statistical Department, **PENCIL POINTS PRESS, INC.**, 419 Fourth Avenue, New York.

J. Hermann, 905 Summit Avenue, Bronx, New York, has for sale at a reasonable price, a Pease drawing table, 60" by 36", equipped with drawers, T-square, and several triangles. All in good condition.

## PERSONALS

**ELMER E. BURRUSS, ARCHITECT**, has moved his offices to 710 National Bank Building, Charlottesville, Va.

**OTHER FREE EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGE 74, ADVERTISING SECTION**

**JAMES WYNBOROUGH, ARCHITECT**, has moved from 29 East 83rd Street to 25 East 30th Street, New York. Telephone, Bogardus 2185.

**CONE & Fox** have recently opened an office for the practice of architecture at 11 Asylum Street, Hartford, Conn. **THEODORE EICHHOLZ, ARCHITECT**, has moved from 230 Fifth Avenue to 411 Boulevard of the Allies, Pittsburgh, Penna.

## FREE EMPLOYMENT SERVICE

**POSITION WANTED:** All-around draftsman, detailer, and designer, 15 years' college and practical experience. Will go anywhere. Address Station B, Box 1295, Cleveland, Ohio.

**POSITION WANTED:** Architectural designer and draftsman, age 30, twelve years' experience, residences, hospitals, mausoleums, alterations. Graduate of German University. Modern design, perspectives. Box No. 800, care of **PENCIL POINTS**.

**POSITION WANTED:** Young man, 23 years of age, three years drafting and estimating at Cooper Union, wishes position with architect, builder or contractor. New York City or vicinity. Box No. 801, care of **PENCIL POINTS**.

**POSITION WANTED:** Mechanical draftsman, 21 years old, thoroughly experienced on patent office drawings. Speedy, clean cut. Can furnish finest recommendations. Will go anywhere for suitable offer. Box No. 802, care of **PENCIL POINTS**.

**POSITION WANTED:** Chief draftsman, experienced, executive, capable of handling preliminary design to completion. Specialist in schools and public buildings, is available for engagement. Willing to go anywhere. Will consider taking interest in business. Box No. 803, care of **PENCIL POINTS**.

**PARTNERSHIP DESIRED:** Well trained experienced architect, fully qualified, good designer, capital available, would like to enter partnership with high class man. Box No. 804, care of **PENCIL POINTS**.



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## THE STORY OF LACQUER

*(Continued from page 686, Editorial Section)*

dian or "liquid court-plaster" which, when applied to wounds, dries almost instantly and forms a film that protects from dirt and infection. The colored lacquers are made by dissolving various dyes in the pyroxylin solutions and pigmented lacquer enamels are manufactured by grinding pigments in the clear lacquer. Perhaps one wonders why these pyroxylin products are called lacquer, since their composition differs so widely from the true lacquers of the Orient. The definite reason is there, however, for brushing lacquer gives a finish which more nearly approximates that of the oriental lacquer than any other finish. At the same time, it is consistent with contemporary demands for a manufactured product which gives adequate protection to surfaces and is easily and cheaply applied.

What are the uses of lacquer today? Commercially, it is used more widely for automobile and furniture finishing than for any other purpose. As it will dry in thirty minutes, furniture can be coated several times and still be ready for use within a few hours. This is an important consideration from the manufacturer's standpoint. When lacquer is used commercially, it is generally applied with a spray gun. It lends itself very well to this means of application and many unusual finishes may be obtained in this way.

But because the demand for quick results is not relegated to the industrial world, the quick drying properties of lacquer have brought it into great favor for home decoration. There, it is more frequently brushed on the surface than sprayed on with a spray gun, although many painters find the latter method satisfactory for application on woodwork. Lacquered floors have been found to be very substantial as to wear. And for the floor, a quick-drying coating has obvious advantages.

Lacquer is not ordinarily used for walls, mainly because the finish which it gives is more lustrous than most persons care to see in such a large space. However, modernistic decoration calls for braver colors and finishes than

those of the past so lacquer has played a wider part in the decoration of the modernistic room than in earlier styles. Black lacquer is very beautiful in its jet richness and a type of decoration like the modern that demands the striking contrasts of black, reds, and white employs it largely. Certainly though its widest use is for furniture, both factory and handmade.

Lacquer may be used on new wood which has previously been treated with a filler; or over an old finish if it is dry, very hard, and in good condition. It is inadvisable, however, to use it over a mahogany finish, as the red color is likely to "bleed" through. It is flowed on with a full brush, smoothing itself out. In case it fails to do so, it may be gone over quickly with a brush which has been dipped in a little lacquer thinner. One should, however, always avoid this when possible. If the lacquer does not go on smoothly it may be too thick and should be thinned with lacquer thinner. As pigmented lacquers are applied heavily and are opaque in appearance, two coats are generally adequate for a good finish. One coat, even, may often suffice. A soft brush has been found to be best for applying lacquer, although any good paint brush will do. While lacquers dry quickly, it is advisable, if possible, to wait two or three hours before applying a second coat over the first one.

To avoid air bubbles, the lacquer should be stirred gently when the can is opened and a small quantity at a time is poured into a shallow dish instead of dipping the brush directly into the original container. If directions are followed carefully, the finish which results is beautifully reminiscent of the fine finishes of the Orient.

## NEW COURSES AT ALABAMA POLYTECHNIC INSTITUTE

THE SCHOOL OF ARCHITECTURE AND ALLIED ARTS of the Alabama Polytechnic Institute, Auburn, Alabama, is offering a new course for 1930-1931. It is a four-year degree course as follows:

*Landscape Architecture:* Intended for students who wish to become Practicing Landscape Architects, or serve as Landscape Specialists in Architects' Offices, or act as Designing Members of Nursery Corporations. Course given in cooperation with the School of Agriculture.

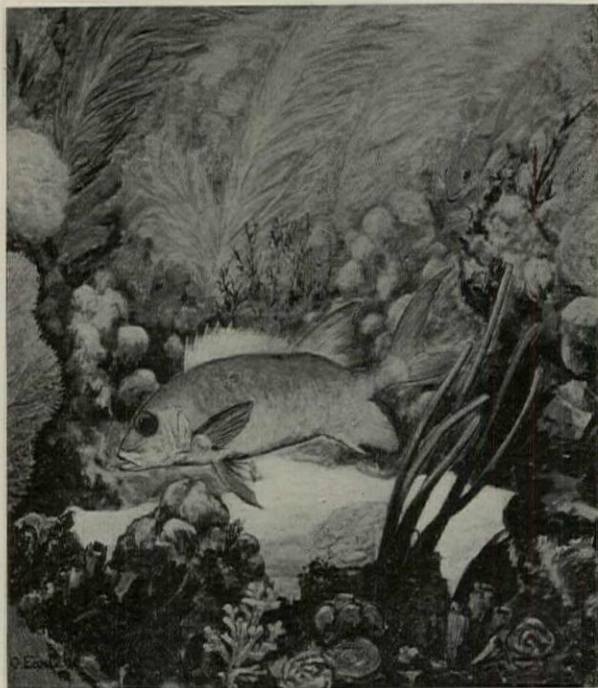
## THE INDIANAPOLIS ARCHITECTURAL CLUB

ON JUNE 26TH that irresistible little "bug" was let out in the environs of the Indianapolis Architectural Club and three full foursomes braved the razberries to inaugurate the first annual Golf Tournament. The outcome was very gratifying however. Bill Foltz won low net score, 64; Ben Carter low gross score, 95; Ken Pierson highest net score, 95; Alden Meranda highest gross score, 135; Charlie Earhart most pars, 7; Ray Roberts most birdies, 1.

The Foursomes: 1. B. Carter, C. Earhart, K. Pierson, E. Snyder; 2. J. Small, R. Roberts, C. Vonnegut, W. Warren; 3. B. Foltz, G. Kustad, A. Meranda, H. Eichacker.

Walter Warren was considered last year's champion.

Bowling is also "high fever" in the I.A.C. We have secured the able tutorship of Jesse Pritchett, one of the best known bowlers in the state and have a weekly class of young bowlers taking his instructions. This fall two teams will be formed and entered in the Architects', Contractors', Engineers', and Supply Dealers' Bowling League and we anticipate a real tournament.



FROM A PAINTING BY OLIVE EARLE



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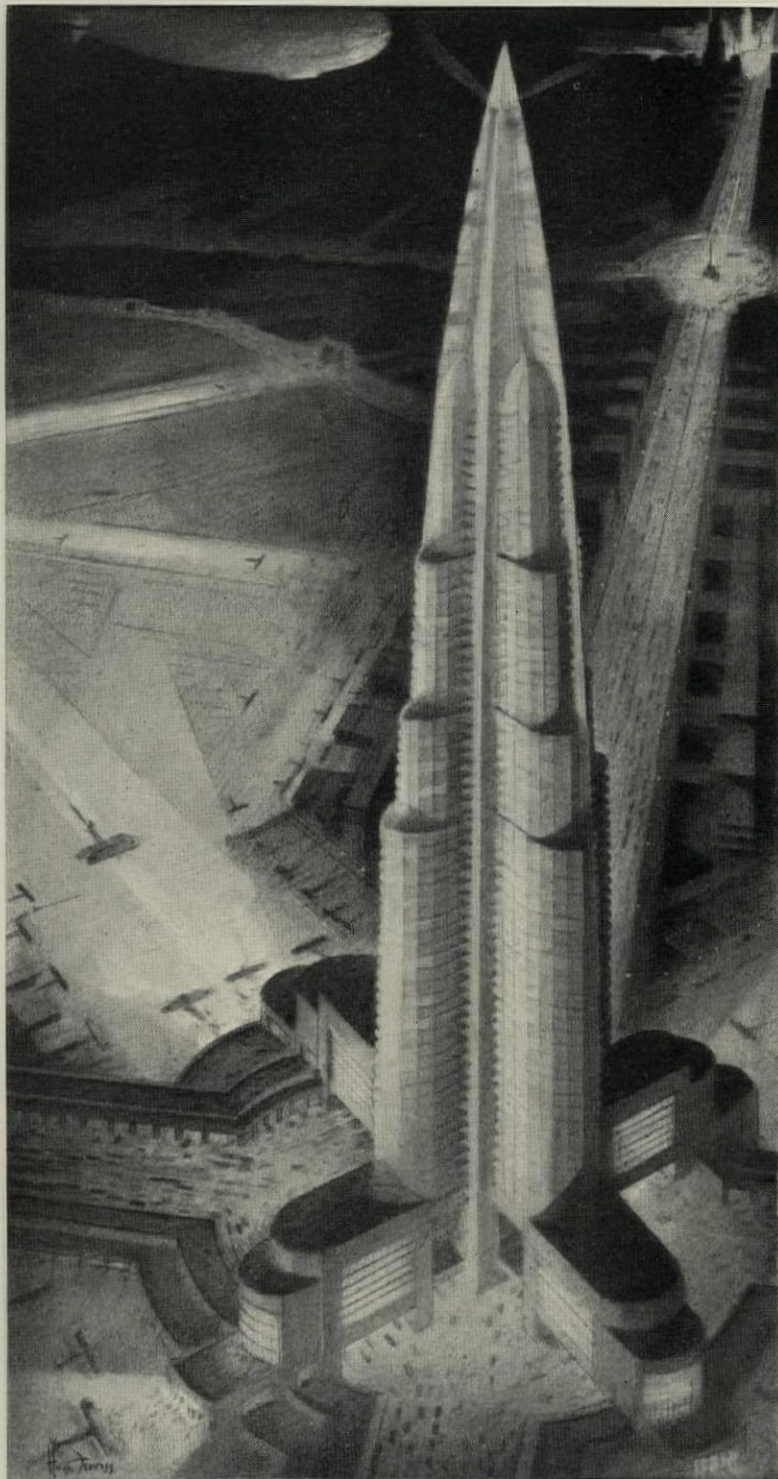
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## PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER

*Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.*

**Office Planning Studies by Hauserman.**—A.I.A. File No. 28-a-3. Attractive new brochure on the subject of Hauserman movable steel partitions contains series of 20 plates showing office layouts of various sizes and sketches indicating correct methods of lighting and ventilating partitioned spaces. Descriptive data accompanies drawings. Useful reference document for architects and draftsmen. 40 pp.  $8\frac{1}{2}$  x 11. The E. F. Hauserman Co., Cleveland, Ohio.

**Wall Units of Atlantic Terra Cotta.**—A.I.A. File No. 9-c. New looseleaf catalog prepared particularly for designers describes a new way of using standardized Atlantic terra cotta for the construction and decoration of interior walls and partitions, also for exterior work. Included is series of 50 plates showing dimension drawings and wall construction details. Specifications. 110 pp.  $8\frac{1}{2}$  x 11. Atlantic Terra Cotta Co., 19 W. 44th St., New York, N. Y.

**Dovetail-Anchor Method of Fastening Precast Treads to Steel Stairs.**—A.I.A. File No. 22-b-21. Folder with specifications, detail drawings and descriptive information on this new method of securing precast aluminum aggregate treads to steel stairs.  $8\frac{1}{2}$  x 11. De Paoli Del Turco Foscatto Corp., 527 W. 45th St., New York, N. Y.

**New Ruud Delineator.**—A new delineator in the form of a card 14 x 22 printed especially for distribution to architects to simplify perspective drawing. Ruud Manufacturing Co., Pittsburgh, Pa.

**Multicell Unit Heaters.**—Illustrated folder with descriptive information covering this new type of unit heater suitable for use in industrial plants, warehouses, terminals, garages, auditoriums, airplane hangars, etc. Multicell Radiator Corp., Lockport, N. Y.

**Homes of Edham Kolored Shingles.**—Attractive new brochure printed in full colors gives many interesting suggestions for the use of colored shingles in roof and side wall construction. Included is a description of the new Edham Sunfast process, also a number of house designs showing exteriors in full color along with sketches of floor plans. Pad of these shingles in the actual stain finish accompanies brochure. 24 pp. Edham Co., Inc., Minnesota Transfer, St. Paul, Minn.

**Ru-Ber-Oid Built-Up Roofing Specifications.**—A.I.A. File No. 12-b-1. Document prepared especially for architects and engineers contains a series of specifications covering the application of this type of asbestos built-up roofing over wood roof decks and poured concrete or poured gypsum surfaces. 28 pp.  $8\frac{1}{2}$  x 11. The Ruberoid Co., 95 Madison Ave., New York, N. Y.

**Gorton Single Pipe Vapor Heating System.**—Catalog No. 95 presents complete information on this single-pipe vapor heating system with detailed descriptions of vapor heating appliances. Piping plans, roughing-in dimensions, etc. 56 pp. Gorton Heating Corp., Garwood, N. J.

*Published by the same firm, "Gorton Installation Data." Standard filing size folder with detail drawings and data covering the installation of this type of vapor heating system.*

**Nachtegall Bank Equipment.**—Attractive brochure showing installations of this line of bank fixtures in bronze, marble, metal and fine woods. Bank layouts. 36 pp. Nachtgall Manufacturing Co., Grand Rapids, Mich.

**Higgin All-Metal Screens.**—A.I.A. File No. 35-p-1. Architects' filing folder with complete specification data and many full page plates of construction details. A valuable document covering the subject.  $8\frac{1}{2}$  x 11. The Higgin Manufacturing Co., Newport, Ky.

*Published by the same firm, "Higgin All-Metal Weather Strips." Attractive publication printed in colors fully describes various types of weatherstrips for windows and doors. 12 pp.*

**3-Way Luxfer Transom Lights.**—A.I.A. File No. 26-a-5. Illustrated folder with descriptive data, specifications and detail drawings on the subject of 3-Way Luxfer transom lights and ventilators.  $8\frac{1}{2}$  x 11. American 3-Way Luxfer Prism Co., 1313-1315 South 55th Court, Cicero, Ill.

**Corcoran One-Piece Steel Bathroom Cabinets.**—A.I.A. File No. 29-i-1. Fourth edition of this looseleaf catalog describes and illustrates a full line of bathroom cabinets, including many additions in sizes and designs. Specifications. 26 pp.  $8\frac{1}{2}$  x 11. The Corcoran Manufacturing Co., Cincinnati, O.

**Duplex-Krause Incinerator.**—A.I.A. File No. 35-j-41. Illustrated catalog gives complete information covering the construction, operation and installation of this type of incinerator for residences, apartments, hospitals, schools, stores, clubs, lodges, etc. Specifications, installation details. 16 pp. Standard filing size. Duplex Incinerator Division of the Duplex Hanger Co., East 53rd and Lakeside Ave., Cleveland, O.

**Bi-Flax Metal Insulating Lath.**—Descriptive folder announcing the winner of the name for this new type of insulating plaster base which is composed of Flax-li-num, building paper and metal lath.  $8\frac{1}{2}$  x 11. Flax-li-num Insulating Co., St. Paul, Minn.

**Austral Multi-Unit School Wardrobe.**—A.I.A. File No. 28-b-33. Illustrated catalog with complete descriptive information, specifications, and blue print details covering this new type of multi-unit school wardrobe. 8 pp. Standard filing size. Austral Window Co., 101 Park Avenue, New York, N. Y.

**Rossman Faience and Unglazed Saxon Tiles.**—Folder with brief descriptive data and color chart covering this new line of Faience and unglazed Saxon tiles. 4 pp.  $8\frac{1}{2}$  x 11. Rossman Corporation, 160 E. 56th St., New York, N. Y.

**Tri-Treat—A Wood Preservative.**—A.I.A. File No. 19-a-34. New illustrated document on the subject of wood preservation presents detailed information on Tri-Treat and the Tri-Treating process. 16 pp. Standard filing size. E. L. Bruce, Memphis, Tenn.

**Sarco Heating Specialties.**—A.I.A. File No. 30-c-24. Catalog No. 401, just issued, describes this full line of radiator traps, packless valves, air eliminators, alternating receivers, temperature regulators, strainers, etc. Diagrams of typical vacuum and vapor heating systems, roughing-in dimensions, tables, etc. 12 pp.  $8\frac{1}{2}$  x 11. Sarco Co., 183 Madison Ave., New York, N. Y.

**Grilframe.**—New document illustrates and describes in detail a new type of grille construction. A wide range of designs are included. 24 pp. The Harrington & King Perforating Co., 5655 Fillmore St., Chicago, Ill.

*Published by the same firm, "Grilles of Perforated Metal."*

*A.I.A. File No. 30-e. Valuable handbook for architects, engineers and contractors on the subject of grilles. Descriptive data, illustrations, diagrams, tables, etc. 48 pp.  $8\frac{1}{4}$  x  $10\frac{3}{4}$ .*

**Morton Steel Bathroom Cabinets.**—Catalog M-6 just issued. Attractive looseleaf publication printed in colors shows a complete line of bathroom cabinets for residences, apartments, hotels, etc. Included is descriptive data covering Morton adjustable ironing boards. Specifications, installation details, etc. 24 pp.  $8\frac{1}{2}$  x 11. Morton Manufacturing Co., 5105 W. Lake St., Chicago, Ill.

**Marb-L-Cote.**—Illustrated folder with complete application and descriptive data covering this kind of textural wall finish. Standard filing size. Marb-L-Cote, Inc., Engineering Bldg., Chicago, Ill.

**Details and Data for Screen Installations.**—A.I.A. File No. 35-p-1. A valuable new publication for architects, builders and draftsmen on the subject of Orange extruded aluminum screens which also serves as a practical guide for the installation of any metal fly screen. Construction data, standard hardware and accessories, standard method of hanging, specifications, also series of 21 detail plates of standard window construction. One full set of these details in loose plate form is contained in portfolio at back of catalog. 28 pp. Standard filing size. Orange Screen Co., 515 Valley St., Maplewood, N. J.

**Contemporary Architecture.**—Attractive new publication describes the recent development in modern architecture insofar as the use of Indiana limestone is concerned. Interesting illustrations of exteriors and details.  $8\frac{1}{2}$  x 11. Indiana Limestone Co., Bedford, Ind.

*Published by the same firm, "Indiana Limestone for Public Utility Buildings." Service bulletin FE-16 shows numerous applications of this stone for facing and trim for public utility buildings.  $8\frac{1}{2}$  x 11.*

*"Indiana Limestone for Bridges." Service bulletin FE-12 is devoted to the subject indicated.  $8\frac{1}{2}$  x 11.*

**Humidity in the Home.**—First of a series of publications intended to extend popular knowledge of the science of healthful heating through the control of temperature, humidity and air motion, contains much useful information on the subject of humidity in the home. 36 pp. Holland Furnace Co., Holland, Mich.

*Published by the same firm, "Air Motion in Home Cooling and Home Heating." Bulletin No. 2 of the series of publications mentioned above deals with the subject indicated. 46 pp.*

**Briar Hill Golden Tone Ashlar Wall Facing.**—A.I.A. File No. 8-b-6. New publication dealing with the application of Briar Hill golden tone ashlar facing for the exterior walls of residences. Numerous illustrations taken from the work of good designers. Color plates, notes on textures, etc. 12 pp.  $8\frac{1}{2}$  x 11. The Briar Hill Stone Co., Glenmont, Ohio.



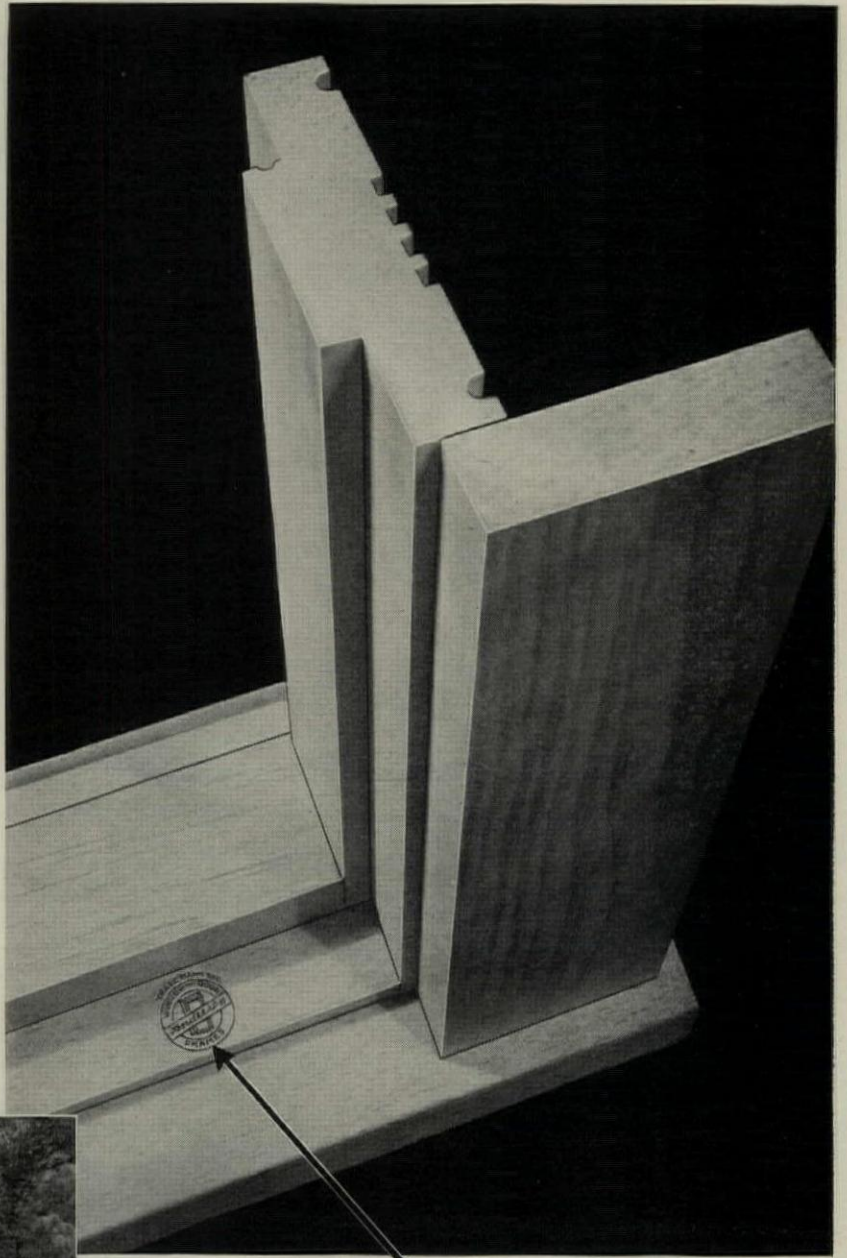
# Real Casement Beauty Captured in new Andersen Master Frame with locked sill-joint . . . .

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# A Free Employment Service for Readers of Pencil Points

Replies to box numbers should be addressed care of PENCIL POINTS, 419 Fourth Avenue, New York, N. Y.

**Position Wanted:** Industrial arts designer. Three years' training at the Art Institute of Chicago. Also practical experience in interior decoration and design, both modern and period styles. Can handle perspective, elevations, and water color renderings. Free lance work preferred. Box No. 805, care of PENCIL POINTS.

**Position Wanted:** Presentable young lady, high school academic course graduate, with knowledge of typewriting and office practice, inexperienced but ambitious, alert and good at drawing, seeks situation in congenial professional office. Box No. 806, care of PENCIL POINTS.

**Position Wanted:** Clerk of works as architect's representative to superintend any type of building construction, any location. American, age 40, married; technical training and fifteen years' experience. Would like personal interview in connection with salary and references. Box No. 807, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman and designer. Ten years' continuous experience in leading architectural offices. Thoroughly experienced on college, school, apartment, hospital, and high class residential buildings. Age 35. University training. Will consider any location. Box No. 808, care of PENCIL POINTS.

**Wanted:** Good designer who specializes on first sketches, small scale plans and elevations, not on details. Salary from \$3200 to \$3800 a year. This position is located in Washington. Please send full particulars as to experience, age, etc., in first letter. Box No. 809, care of PENCIL POINTS.

**Wanted:** Man to fill vacancy in the building construction department. Work consists chiefly of teaching mathematics, which includes beginning mathematics, mechanics, and steel and concrete structural design. Applicant is also to assist in the making of architectural working drawings of the buildings handled on the campus. Prefer man who has had some experience either as a builder or architect and some few years teaching experience if possible. Salary not to exceed \$200.00 per month for nine months. Write full particulars in first letter to Ray A. Lawrence, Department of Building Construction, The Hampton Normal and Agricultural Institute, Hampton, Virginia.

**Wanted:** Estimator who can follow up the prospects with the architects. Man with experience in an architect's office, a man of good personality and who can discuss questions of design as well as price with architects. Box No. 810, care of PENCIL POINTS.

**Wanted:** Architectural draftsman, one who has had some experience in designing. Should be a man who has had at least four or five years' experience in an architect's office. Box No. 811, care of PENCIL POINTS.

**Position Wanted:** Specification writer, now employed in well known architect's office in New York City, wishes to make a change either south or west or in another Metropolitan office. College graduate in architecture. Ten years' experience on all types of work. Married. Position must be permanent. Familiar with conditions in all parts of the country. Good superintendent. Box No. 812, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman, nine years' experience, apartment houses, dwellings, public garages, alterations. Can design steel for same. Box No. 813, care of PENCIL POINTS.

**Position Wanted:** Draftsman with eight years' practice in reputable New York offices where accuracy, speed and neatness are essential. Architectural training at Columbia and N. Y. U. Field experience. Salary secondary if position is permanent and nature of work equal to that engaged on heretofore. Box No. 814, care of PENCIL POINTS.

**Position Wanted:** Architect, registered, ten years' experience private practice and New York offices, desires position requiring varied experience and executive ability. Box No. 815, care of PENCIL POINTS.

**Position Wanted:** Eight years' experience, good knowledge of design, construction and other work connected with architect's office. Age 39, twenty-four years' experience. Associate of the R.I.B.A. Present position chief draftsman in moderate sized office. Box No. 816, care of PENCIL POINTS.

**Position Wanted:** Specification writer wishes to secure free lance work with architects anywhere. Located in New York City. Capable and have means of handling all types of work. Samples of work submitted. Familiar with Building Congress standard specifications. Box No. 818, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman, twelve years' experience, nine years in New York on nearly all types of buildings and three years on sanatoriums, high class types of residences, hospitals, churches and theatres in northern New York State. Can handle job from sketches to working drawings and full size details. Three years of College. Thirty-three years of age. Box No. 817, care of PENCIL POINTS.

**Position Wanted:** Junior draftsman, age 15, desires position. Thomas Sette, 37-39 95th Street, Elmhurst, L. I.

**Position Wanted:** Architectural junior draftsman. Domenic Ditrano, 325 East 120th Street, New York, N. Y.

**Position Wanted:** Junior architectural draftsman. Eddie Odiena, 48-28 58th Lane, Woodside, L. I.

**Position Wanted:** In architect's office either as a junior draftsman or helper around office. Telephone, Haddingway 7457, 1189 St. Marks Ave., Brooklyn, N. Y.

**Wanted:** Space wanted in architect's or contractor's office in exchange for structural engineering services, by licensed (N. Y.) professional engineer. Member A.S.C.E. Thorough experience in nonfireproof and fireproof building construction. Steel and concrete, schools, theatres, tall structures, also industrial and high class residential buildings. Box No. 819, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman desires permanent position with architect. Five years' general experience on hospitals, apartment houses and residence buildings. Salary moderate. Will travel if assured permanent position. Peter J. Scimeca, 298 Montauk Ave., Brooklyn, N. Y.

**Position Wanted:** Draftsman and bookkeeper in architect's office. Young lady, 18 years of age, one year architectural training in Polytechnic High School, Los Angeles. Willing to work for small salary. Very ambitious. Miss Betty Eldridge, 1207 West Center Street, Provo, Utah.

**Position Wanted:** Architectural draftsman, five years' experience in New York architects' offices. Will consider position with building equipment firm. College graduate. Age 27. Single. Clarence S. Lynch, Westlake, Rockville Center, L. I.

**Position Wanted:** Woman draftsman and stenographer, ten years' experience designing houses, small apartments and office layouts. Experienced stenographer, specifications, quantitative analysis. Wilma Wigginton, 324 West 107th St., New York, N. Y.

**Position Wanted:** Young man, 26, desires connection with responsible architect, broad experience in design, rendering, working drawings. Graduate three technical schools. The best of references will be furnished upon request. New York, Northern New Jersey vicinity preferred. Box No. 820, care of PENCIL POINTS.

**Part Time Work Wanted:** Architectural designer. Renderings any medium, perspectives, working drawings, etc. Also by mail. Samples submitted. R. Mitre, 101 East 16th Street, Room 4, New York, N. Y. Telephone afternoons Stuyvesant 1014.

**Position Wanted:** Architectural man desires connection with architect, corporation or builder. Twenty years' experience on all types of buildings and construction. Experienced on designing, scale drawings, all kinds of detailing, checking shop drawings and outside supervision. Box No. 821, care of PENCIL POINTS.

**Position Wanted:** Designer-draftsman, thoroughly familiar with all styles and modern architecture. Sketching, designing, detailing, working drawings, perspectives and renderings in all mediums. Box No. 822, care of PENCIL POINTS.

**Wanted:** Old established architectural firm with extensive practice (monumental and academic work throughout the East) has permanent position open for head draftsman office manager with executive ability and experience. No design necessary. Send complete statement of office experience with references. Confidential if desired. Box No. 823, care of PENCIL POINTS.

**Position Wanted:** Registered architect, twelve years in private practice and as office manager in New York City and the middle west, wishes to make connection with reputable architectural office as office manager or in executive capacity. University graduate and very extensively traveled in Europe and the United States. A.I.A. and past president of one of its Chapters. Broad general experience and thoroughly versed in all phases of architectural practice. Man of culture and social standing. Box No. 824, care of PENCIL POINTS.





● Unique among American churches is the new First Baptist church at Asheville, N. C. Its architect, Douglas D. Ellington of that city, roofed it with IMPERIAL Spanish Tiles, variegated.

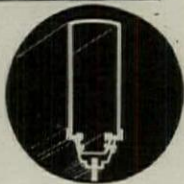
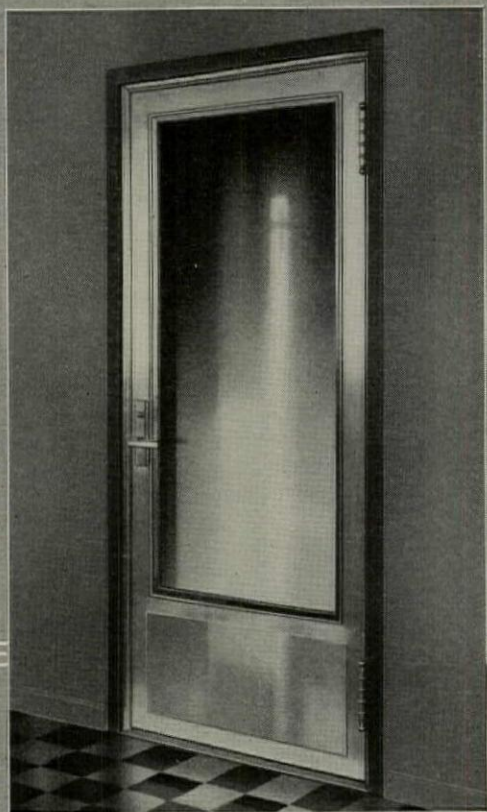
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Heavy tubular frame  
strongly welded

## WELDED BRONZE DOORS for COMMERCIAL BUILDINGS

The rails and stiles of this door consist of heavy tubular members, the joints of which are strongly welded. The inner edge of the frame is trimmed with shapely mouldings used for securing the center panel. With necessary hardware furnished and applied the complete ensemble presents a unit appropriate for use in the finest commercial buildings.

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AUSTRALIA: *Melbourne*; P. H. Meldrum.

JAPAN: *Osaka*; Kaoru Fukunaga.



## PRINCETON PRIZES AWARDED

*(Continued from page 675, Editorial Section)*

- A. A Dispensary, for diagnosis and treatment. This shall contain:
- 1 A waiting room for about 100 people.
  - 2 Office space for the superintendent and three stenographers employed in making case records, etc.
  - 3 Small isolation room with three individual cubicles, for the segregation of contagious cases prior to their removal to a hospital.
  - 4 Five clinics: Cancer, Tubercular, Venereal, Skin, and General Medical, each about 300 sq. ft. in area, and containing an examination room and a smaller waiting room, with dressing cubicles.
  - 5 Eye, ear, nose and throat clinic; about 500 sq. ft., with a dark room for optical examination.
  - 6 Dental clinic; two chairs, about 250 sq. ft.
  - 7 X-Ray rooms; about 250 sq. ft.
  - 8 Pharmacy and Laboratory, for the preparation and distribution, gratis, of medicines.
  - 9 Rest rooms, etc., for doctors and nurses.
  - 10 Toilets for men and women.

Additional space may be assumed on a second floor for special treatment, such as physio-therapy, terraces for sun-bathing, resident nurses' quarters, etc. A garage for one ambulance should be provided.

- B. A Hydro-therapy unit, for special medical baths. This shall be about 6,000 sq. ft. in area, and shall contain:

- 1 Entrance lobby with control, and distribution rooms for towels, bath-robies, etc.
- 2 Fifty (50) dressing rooms.
- 3 Twelve (12) bathing rooms.
- 4 A larger room for special baths.
- 5 Rest rooms and toilets for men and women.

- C. A Day Nursery. This shall serve as a home, seven hours each day, for some 400 children, divided into four age units between two weeks and six years old. These may be disposed on several floors. A maximum of light and air is necessary, and terraces should be provided at each floor level for outdoor play. The ground floor, about 10,000 sq. ft. in area, shall contain:

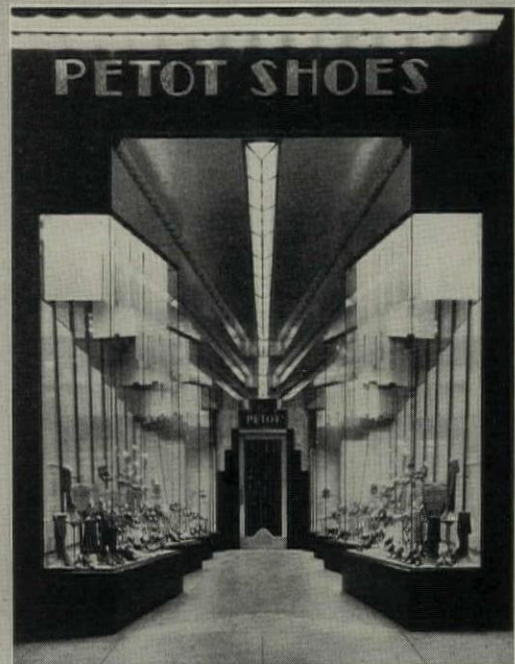
- 1 Entrance lobby, with stairs, elevators, office for examining nurses, and isolation room for suspected contagious cases.
- 2 Four rooms, each about 1800 sq. ft. in area, and accommodating 25 children between 4½ and 6 years.
- 3 A milk station, for the distribution to mothers of certified milk.
- 4 Office for the visiting doctor; rest rooms, dining room, etc., for nurses; kitchen (serving both the nurses' dining room and the four children's rooms); toilets; store-rooms for play-apparatus and kindergarten equipment.

- D. A Propaganda Unit, for the dissemination of knowledge about sanitation hygiene, care of children, etc. This shall be about 4,500 sq. ft. in area, and shall contain:

- 1 A lobby with space for exhibits, and office of an attendant.
- 2 A small library.
- 3 A lecture room, seating from 300 to 400 people.

The two winning designs are shown on page 674 of the Editorial Section.

# STORE FRONTS

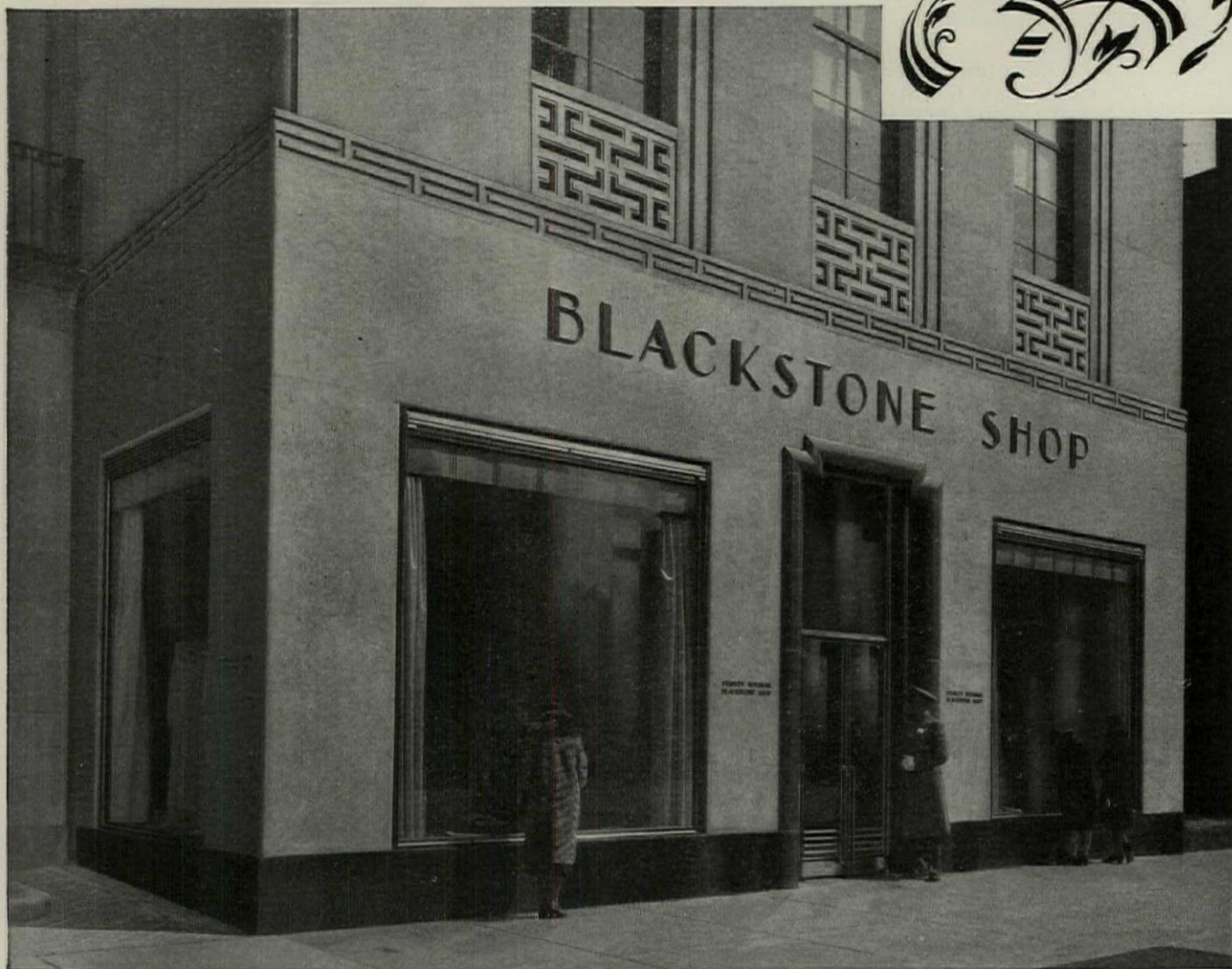


Through years of experience, Kawneer craftsmen have acquired the art of rendering in metal (cast, drawn and extruded) distinctive and efficient store fronts of any size or design. Write for book of outstanding installations.

**Kawneer**  
BRONZE  
STORE FRONTS

THE KAWNEER COMPANY, NILES, MICHIGAN  
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Manufacturers of  
RUSTLESS METAL STORE FRONTS, WINDOWS and DOORS





## The Modernistic Movement

PLATE 2

The Blackstone Shop is known as one of the most exclusive mercantile establishments on Michigan Boulevard, Chicago. The building itself—modern in design and flawless in craftsmanship—has brought additional distinction to the business. It was designed by Philip B. Maher and constructed largely of Neshobe Gray Marble.

VERMONT MARBLE COMPANY—PROCTOR, VERMONT

*Branches in the larger cities*

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# VERMONT MARBLE





QUIET  
SMOOTH

Notice the quiet,  
smooth operation of  
the Westinghouse  
Elevators.



THIELBAR & FUGARD,  
*Architects*

MCGRAW-HILL BUILDING, CHICAGO

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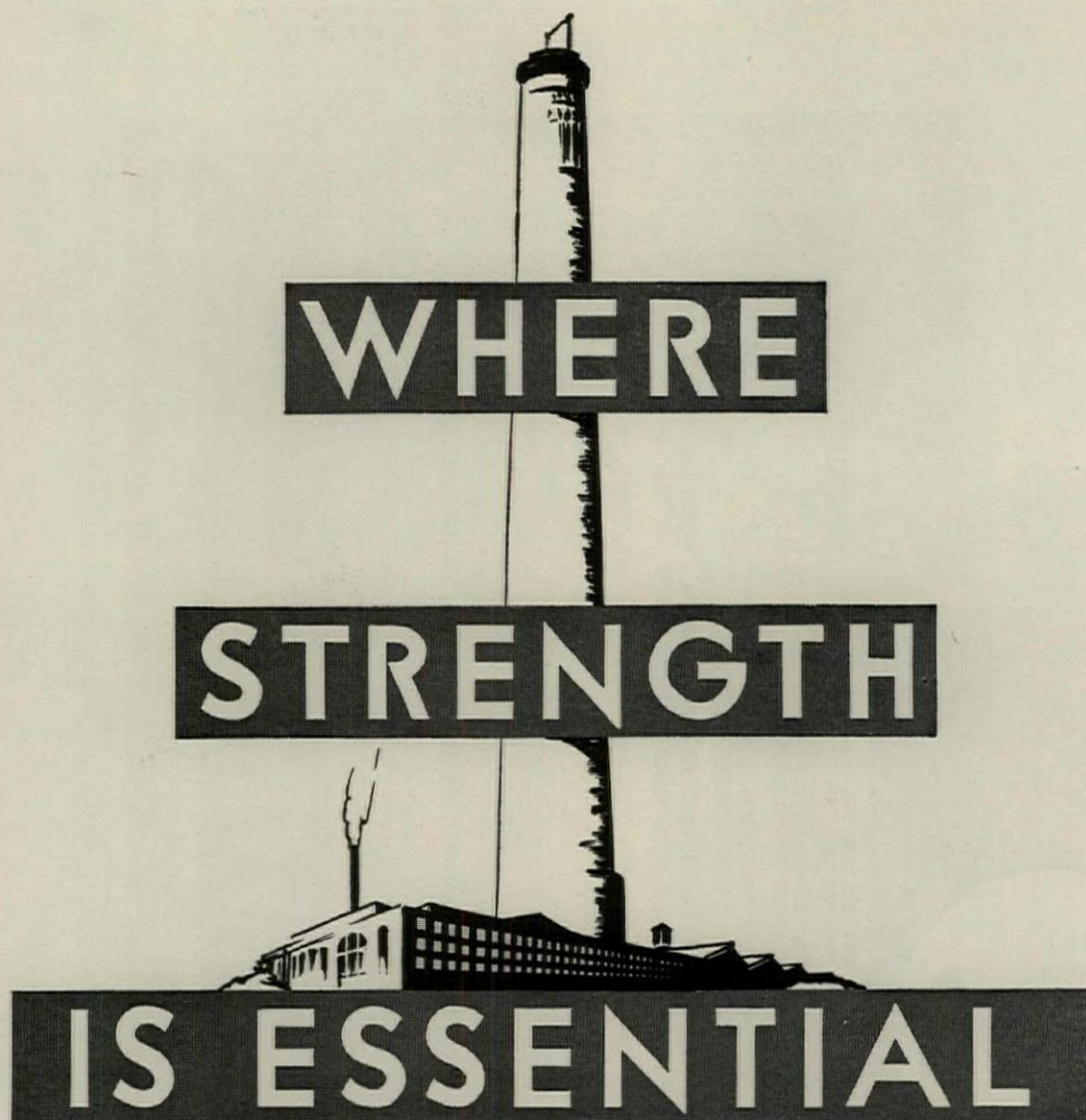
Westinghouse Elevators—One of the features of excellence  
and a high standard characteristic of the McGraw-Hill  
Building throughout.

*Westinghouse Elevators are the logical highways  
of modern architecture.*

# Westinghouse Electric Elevator Company







**W**HEN tested in piers, Brixment mortar approaches straight 3-to-1 portland cement mortar in strength.

And since Brixment is more plastic, is ground finer and hardens more slowly, it insures a better bond and more thorough bedding of the brick.

Ideal for foundation, load-bearing or parapet walls and even for tall, free-standing stacks. Louisville Cement Company, Incorporated, Louisville, Kentucky.

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# BRIXMENT

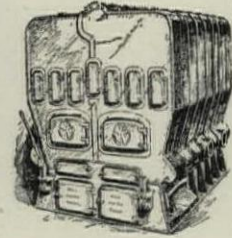
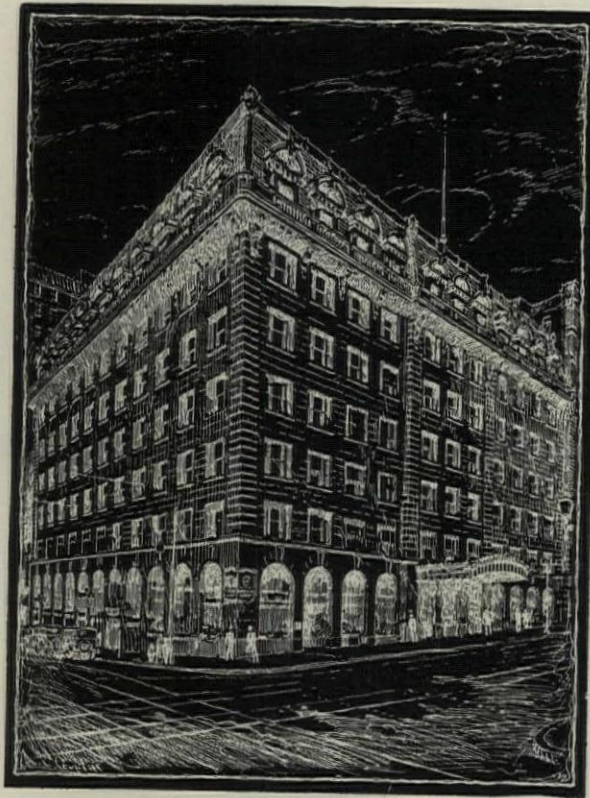
For MASONRY

and STUCCO





Bellevue Hotel, San Francisco, Cal., where two 50 inch Big Twin Burnham Boilers were installed by A. C. Bennett, Heating Contractor, to replace two 100 H. P. steel boilers, formerly in use.



Burnham Big Twin has the Burnham long fire travel that makes its short fuel bills.

## Why Big Twin Burnhams Went in Here To Replace Steel Boilers

**W**HEN the problem is to replace boilers in existing buildings, as at the Bellevue Hotel in San Francisco, sectional cast iron Burnham Boilers have definite advantages.

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They carry the same heating load as do steel boilers, while their extra long fire travel makes for short coal bills. When oil is the fuel, as in this case, this same long fire travel gets a maximum of heat from the long oil flames, and they tend to muffle down all objectionable sounds of combustion under pressure.

Special Architects' Catalog and Engineering  
Data Book gladly sent on request.

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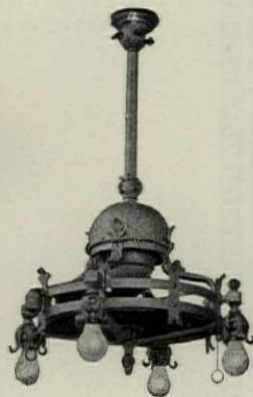
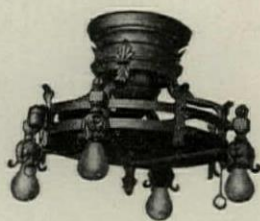
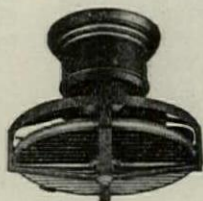
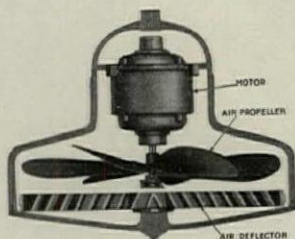
New York Office: Graybar Building, 420 Lexington Avenue

Representatives in many principal cities of the United States and Canada



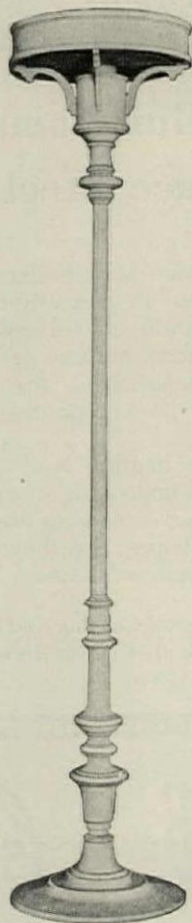
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*The Only Electric Fan of Its Kind*



The Fandolier is different in operation and in appearance from all other types of fans. It provides a gentle intermittent breeze without draft, and it absolutely controls the movement of air in direction, velocity and frequency.

It is not a new product, but a comparatively new adaptation of a fan perfected to meet the exacting requirements of high class railway cars—a fan that has proved its worth through all-year service to the railroads of the country for many years.



The motor, a six-blade propeller and an air deflector are the essential operating parts of the Fandolier. The air deflector consists of two groups of parallel planes, disposed at an angle to the air propeller so as to direct the air movement into the form of a cone. The speed of this air deflector is so regulated that every point within the conical range receives an air movement every two seconds—not a strong blast but a gentle, comfortable breeze that is never annoying.

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# ALUMINUM—magic metal of the age



New laboratory, front entrance and front elevation of Aluminum Company of America at New Kensington, Penna. (P. R. L. Hogener, Architect; Fort Pitt Supply Co., Jobber)

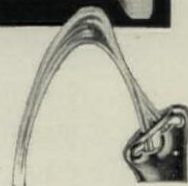
*...in this new laboratory  
its uses are developed*

In using light, strong alloys of Alcoa Aluminum, the architectural field finds an almost magic metal at its finger tips, for the character of aluminum is such that a great saving in weight and handling is effected and new beauty and design is made possible. » Aluminum

Company of America, in equipping this new and all-important research building, used Halsey Taylor Drinking Fountains, realizing in them a product as modern in its field as is aluminum. » » See Sweet's » » » The Halsey W. Taylor Company, Warren, Ohio.



No.  
605



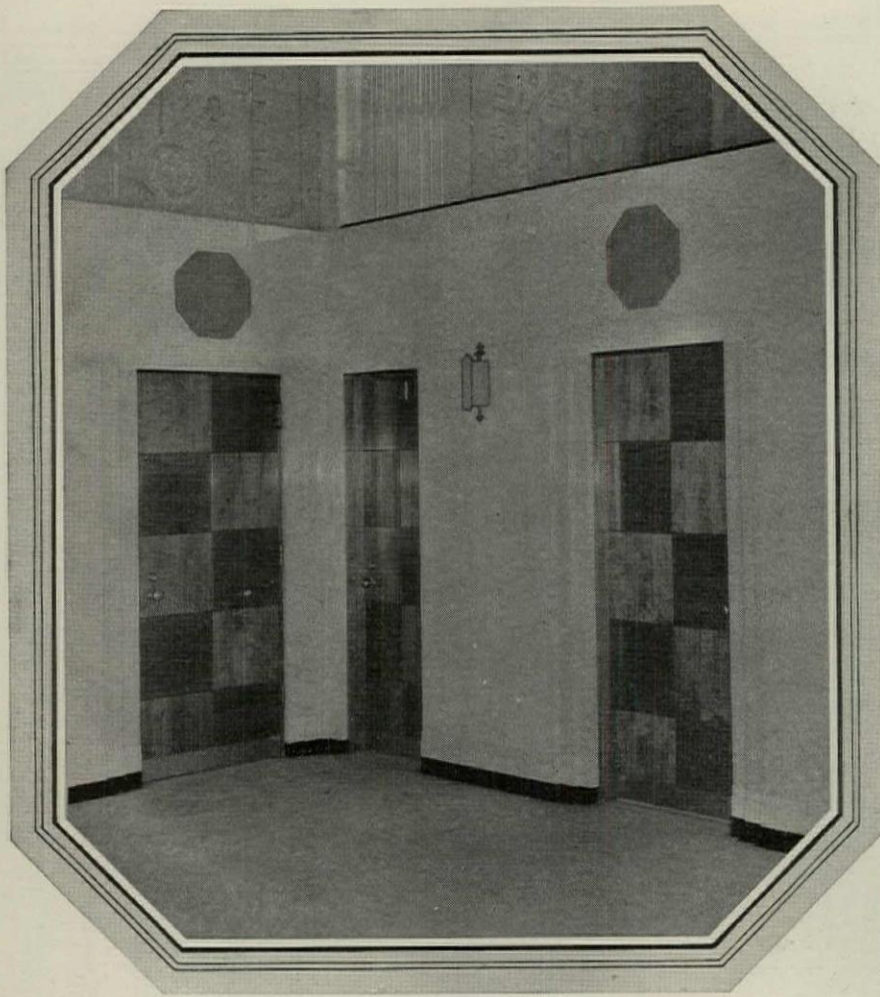
## Automatic Stream Control

No. 605 and No. 611, a two-part fountain, were used in this building. Practical automatic stream control, two-stream projector — water always uniform in height regardless of pressure, no lips need touch or contaminate source of supply!

## HALSEY TAYLOR *Drinking Fountains*

THE SPECIFICATION FOR SANITATION





Dollar Savings & Trust Co. Building,  
Pittsburg, Pennsylvania  
Press C. Dowler . . . . . Architect  
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Roddis Flush Doors, Special Design: Black  
Walnut Faces, Veneer Laid In Squares  
With Alternate Squares Parallel and V-  
Grooves on all joints. . . . .

## ACCURATE QUALITY AND CRAFTSMANSHIP

An unusual excellence of high craftsmanship, with a correctly basic principle of solid construction and enduring design, make Roddis Flush doors the most desirable for every type of building. This is substantiated by the fact that Roddis Flush Doors are used universally, and distinctly detailed in specifications quite generally. Before deciding on doors write for and read the interesting, illustrated Roddis Catalog: sent on request. . . .  
Roddis Lumber & Veneer Company, Marshfield, Wis., 128 Fourth St., Established 1890.  
Distributors In All Principal Cities. . . . .



Trade  
Mark  
On edge of  
each Roddis  
Door. . . .

RODDIS quality of construction, rich beauty of design and finish give Roddis Doors first place in door selection for residences. And Roddis' reasonably low prices, well in line with customary costs, make Roddis Doors economically preferable for the modest dwelling as well as the residence of most pretentious proportions. Standard designs, or made special to order, as suggested here. Write now for details regarding Roddis Doors for residences: and Roddis special design service.

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Has Special Design Doors Custom Made By Roddis  
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# DOORS by RODDIS



# Trading Dollars

NO ONE ever made any money doing this unless the other fellow was "short changed." This "short changing" process seems to be responsible for a good deal of unsatisfactory work. It is one method of getting blood out of a stone.

The consistently "low man" hands in a figure which looks like an even exchange of currency. You feel that you are putting HIS profit in YOUR pocket . . . that is, until you look at the completed work. Then you feel sorry for

yourself and wish to Heaven you had taken a figure more consistent with good workmanship. SPECIFY PARDEE TILES . . . and then insist on a PARDEE BONDED INSTALLATION.

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Whatever You Need in Tile*

THIS COUPON WILL ACT  
AS A USEFUL MESSENGER

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Kindly send me without cost or obligation:

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\*I enclose { ☐ sketch of tile area (with dimensions)  
(check one) { ☐ blueprint with area indicated.

Color scheme is.....

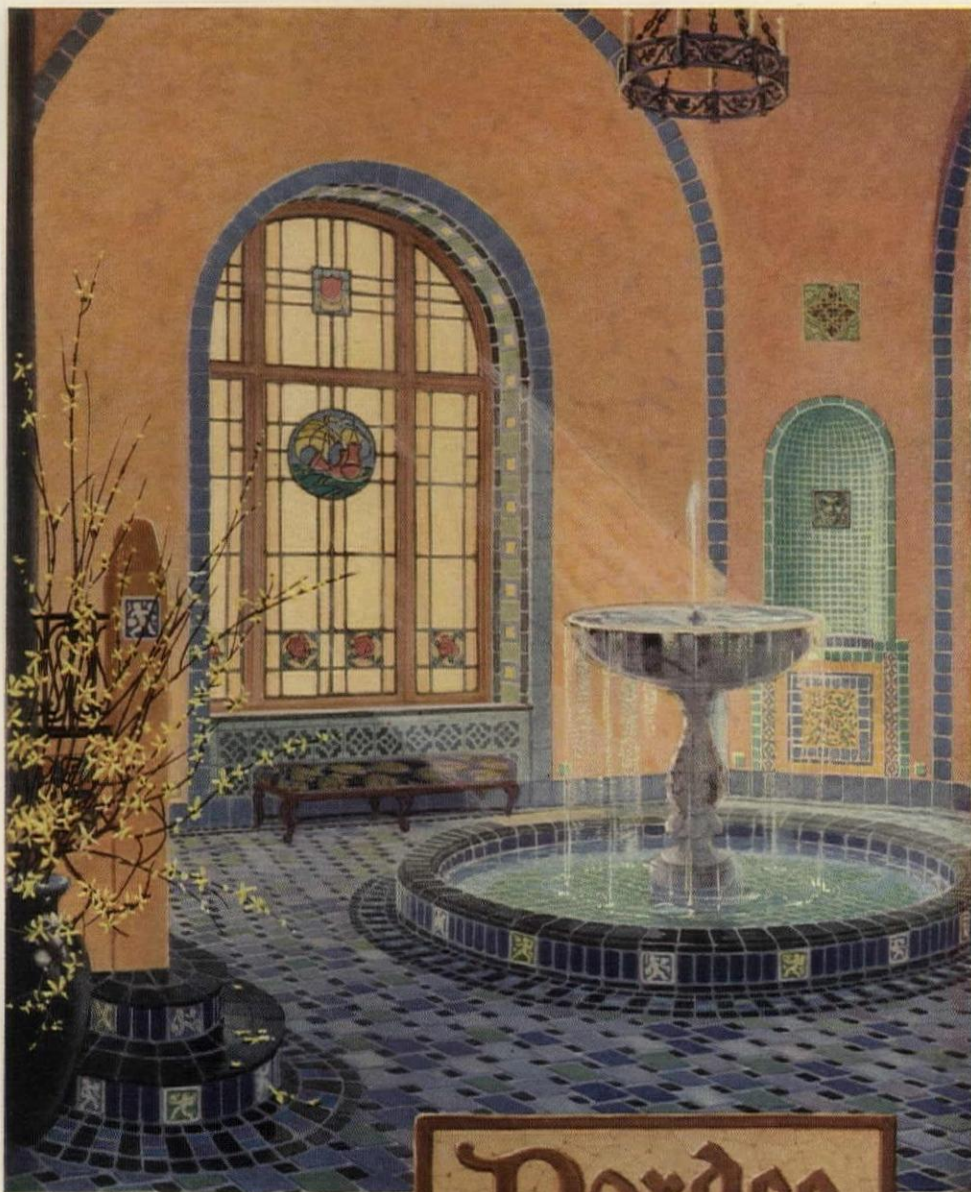
Name.....

Street.....

City.....

State.....

**Pardee  
Tiles**







Hartford Mortuary, El Paso, Texas. Guy L. Fraser, Architect. Fourteen Union Metal Columns 16" x 16' 10", Design No. 237, used.

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WHERE the building calls for dignity and conservative design, there Union Metal Columns are most appropriate. Their classical design makes them particularly well suited to the large public or semi-public building.

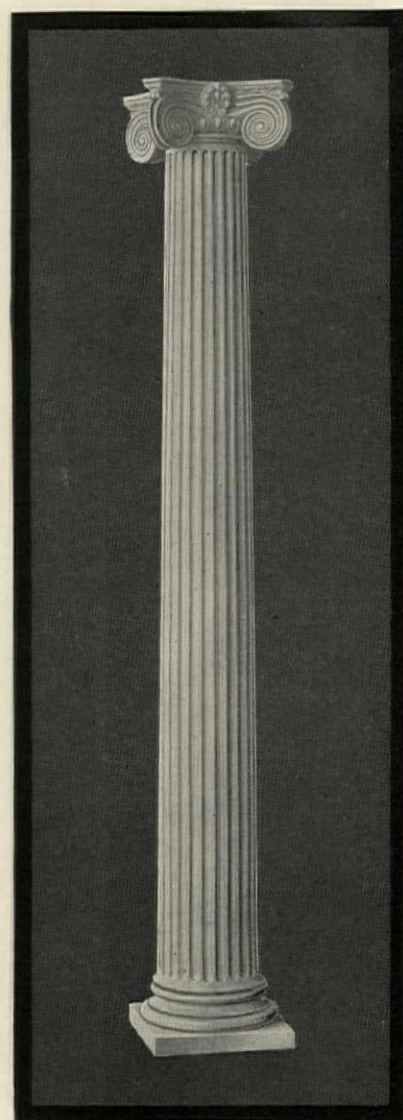
The manufacture of Union Metal Columns from heavy steel provides sharp flutes and clean-cut details. No horizontal seams mar the appearance of the columns. Here, then, are columns architecturally correct, graceful, sturdy, accurately proportioned—columns which express in every line the beauty and dignity of the classical tradition.

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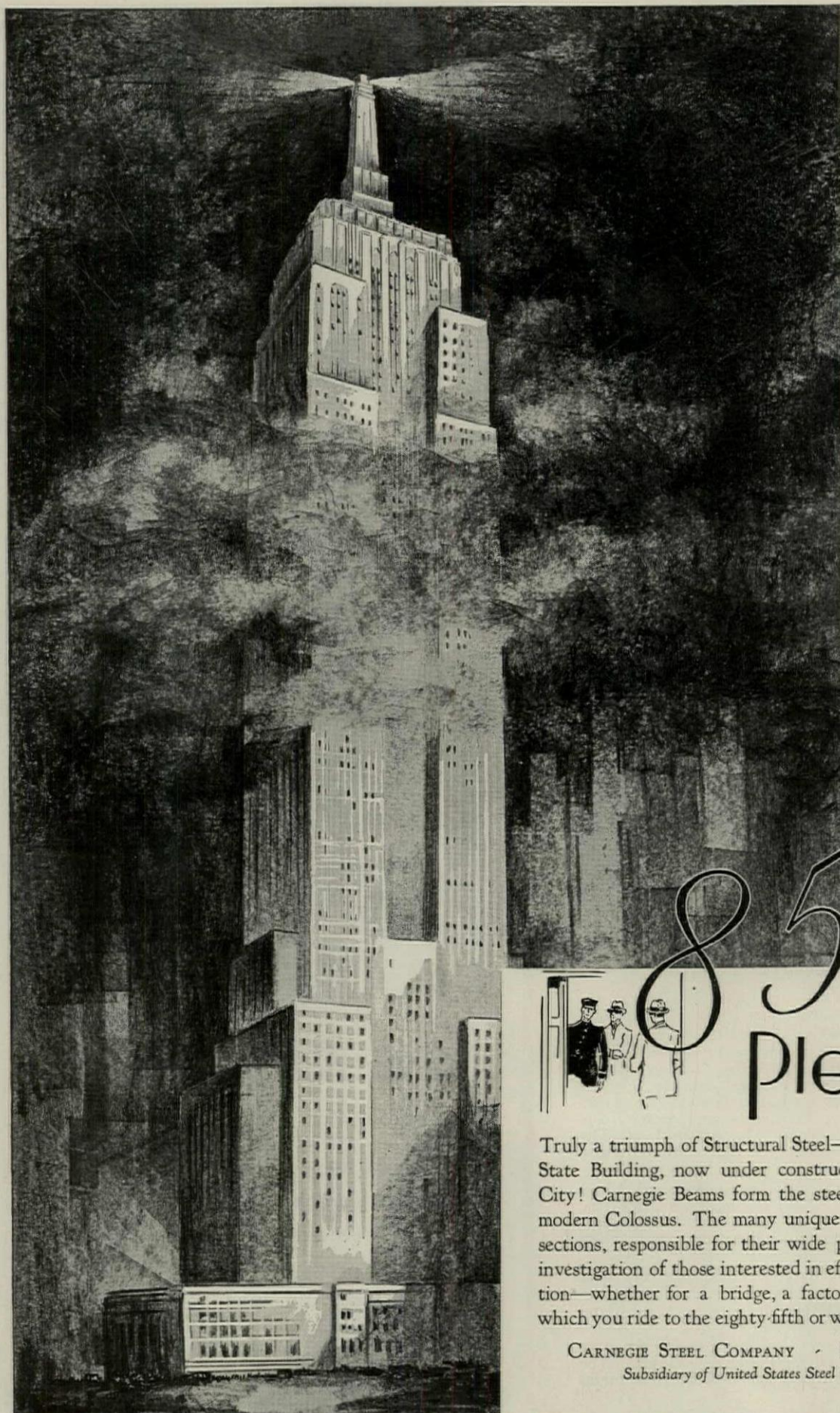
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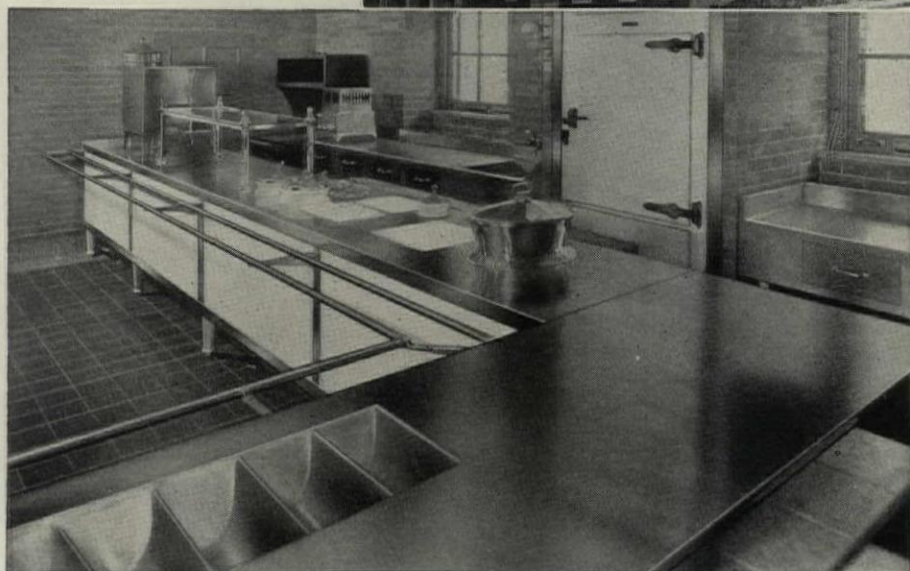
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CARNEGIE BEAMS



# GLEAMING Monel Metal



The Montefiore Hospital, Pittsburgh, Pa., has Monel Metal food service equipment, installed by THE BERNARD J. GLOEKLER COMPANY, Pittsburgh, Pa. Architect: SCHMIDT, GARDEN & ERICKSON, Chicago, Ill.

View of Nurses' Cafeteria, Montefiore Hospital. The table top, workbench, sinks, cafeteria counter trim, railings, refrigerator trim, linings, are all Monel Metal, installed by The Bernard J. Gloekler Company, Pittsburgh. In the left hand corner may be seen a Monel Metal urn manufactured by THE LYONS SANITARY URN COMPANY, New York.

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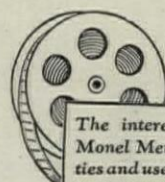
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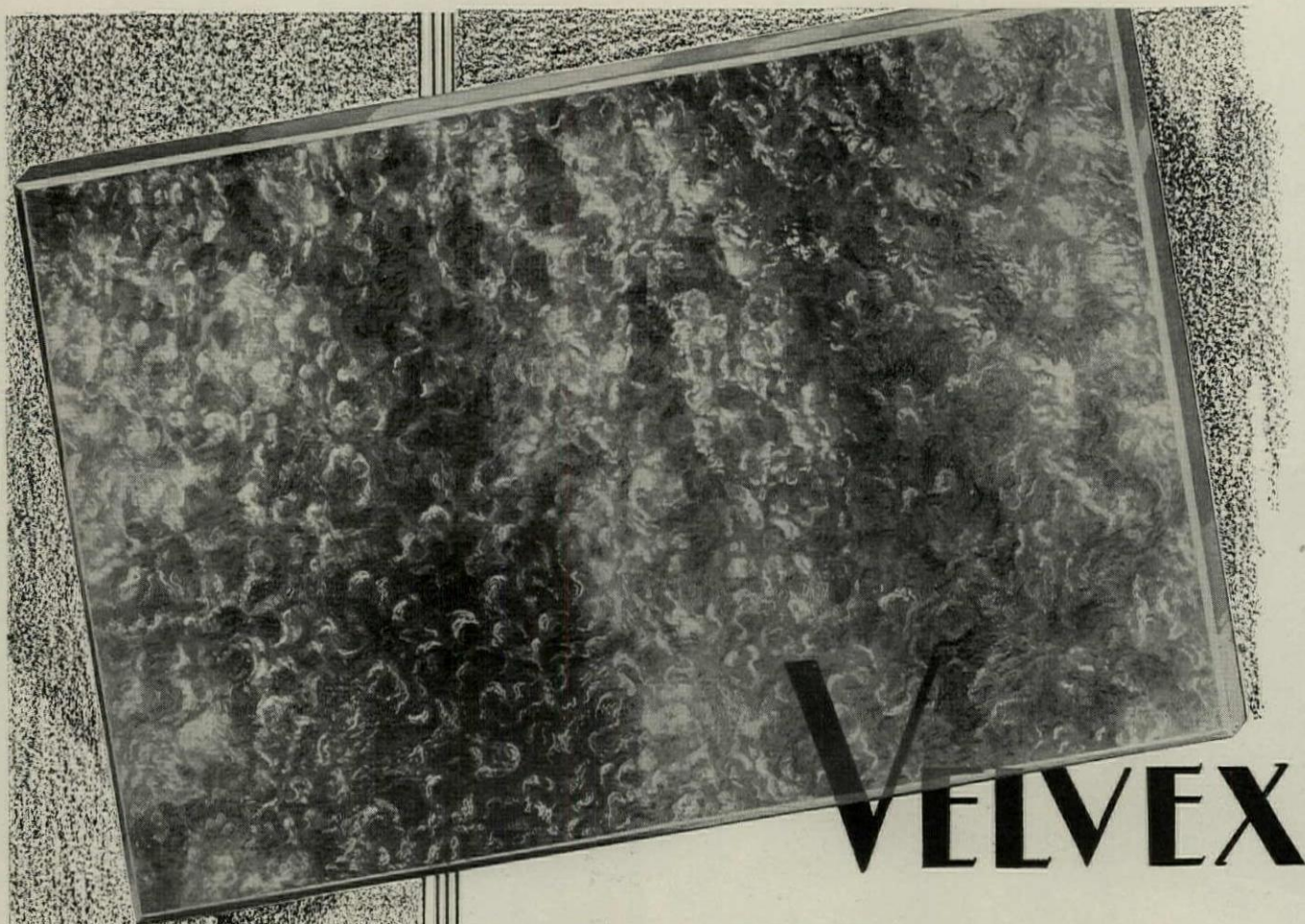
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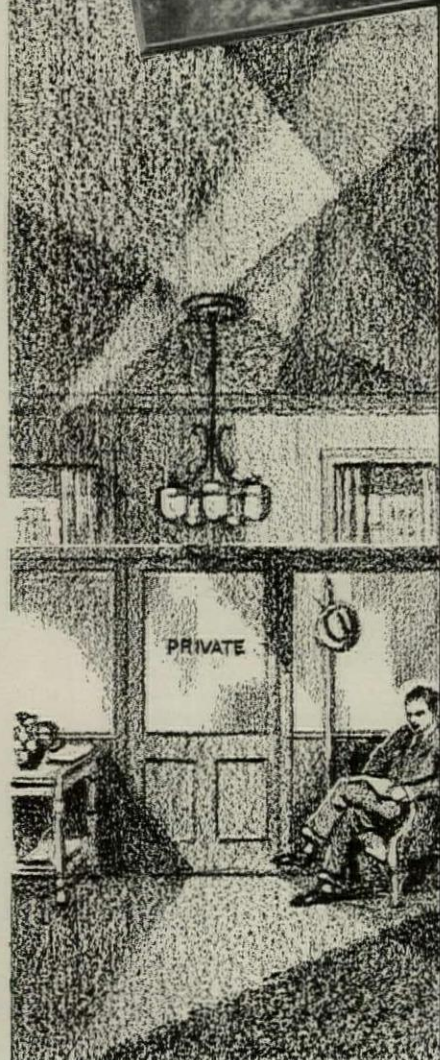






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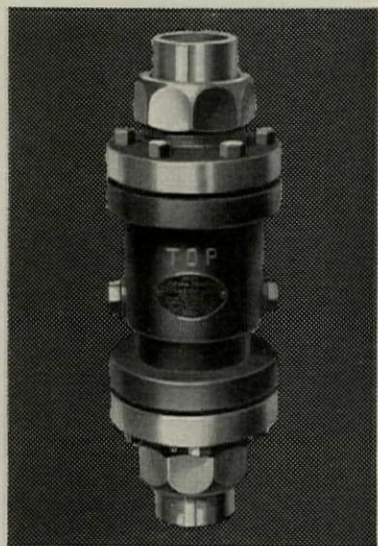


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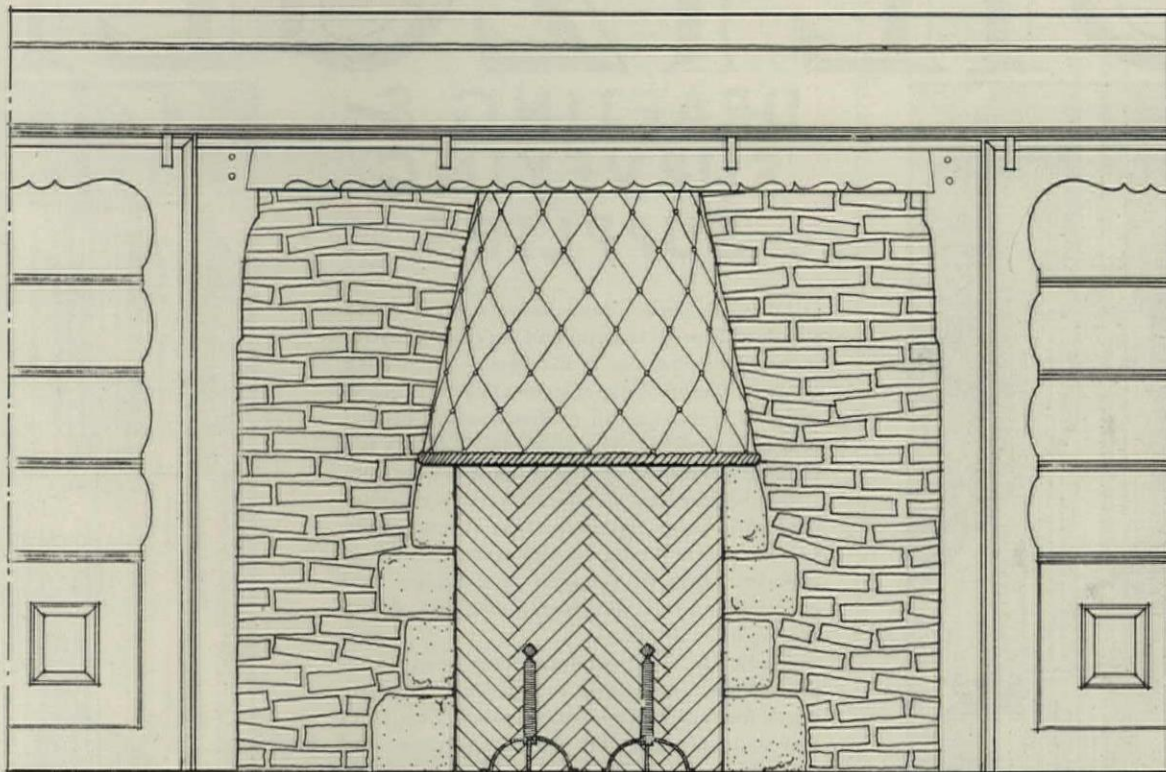
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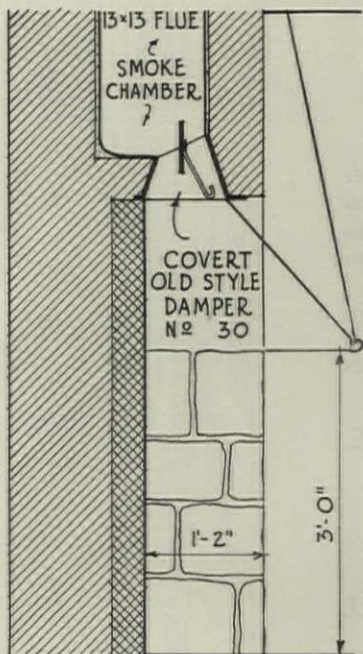


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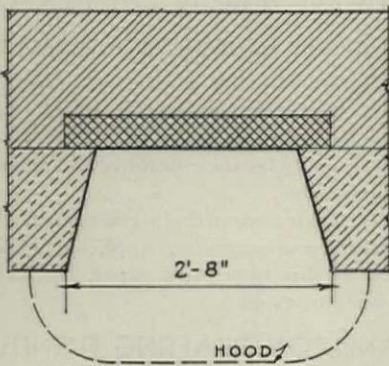


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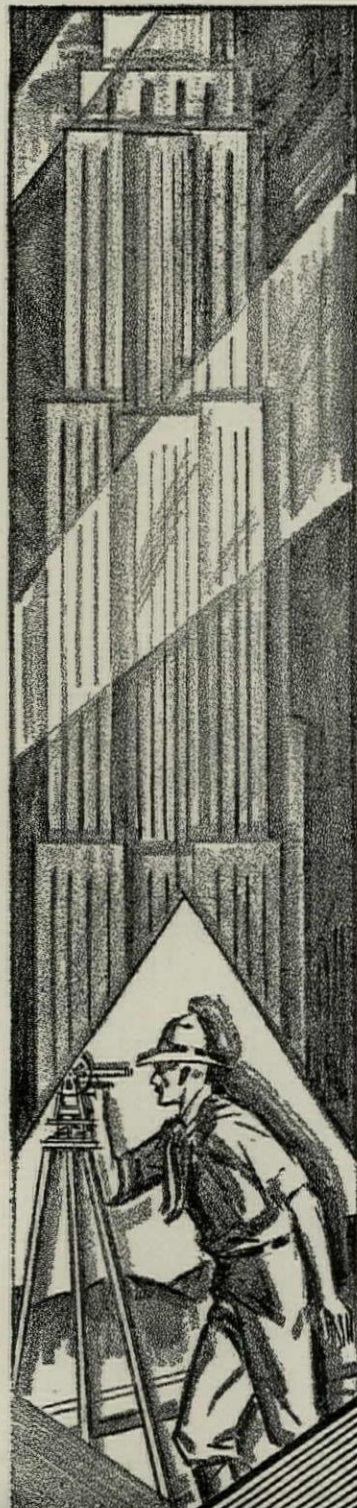
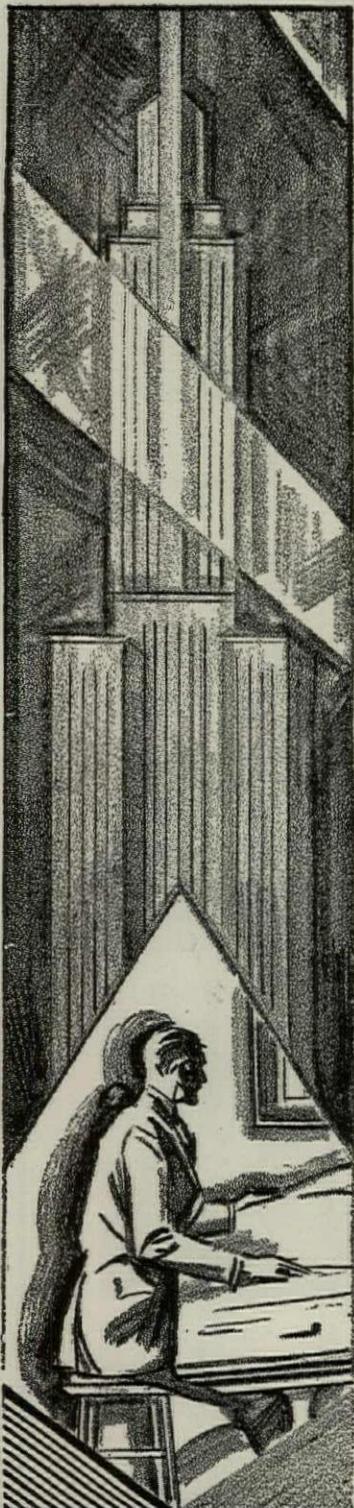
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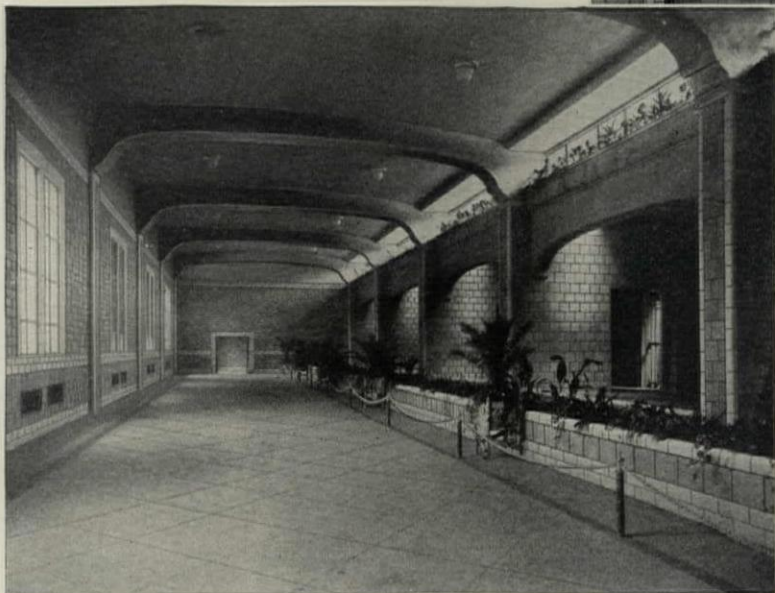
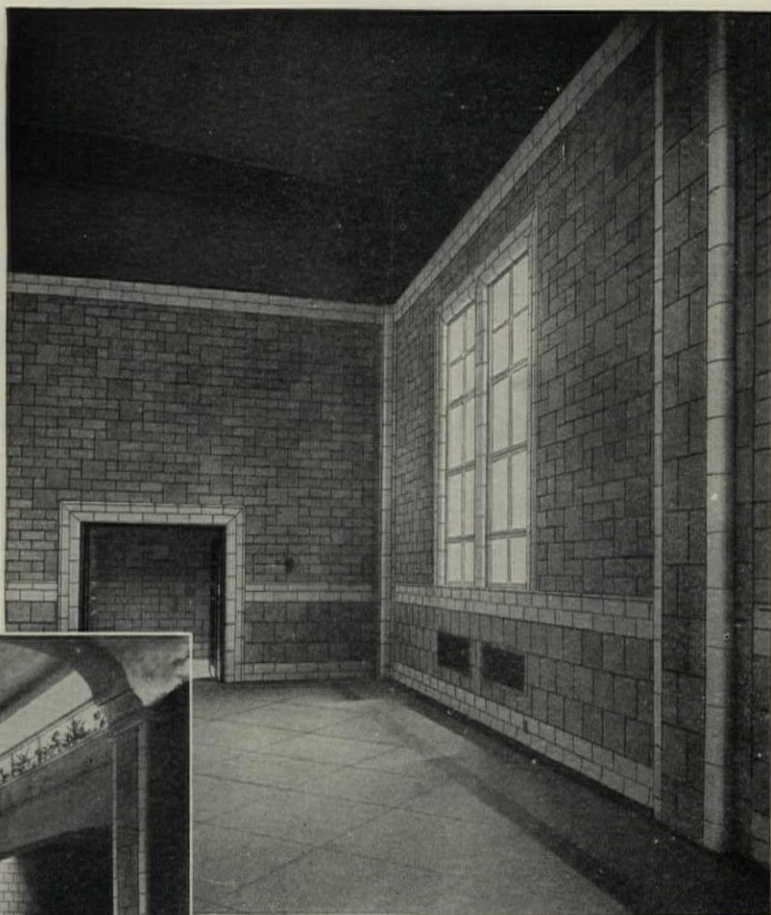


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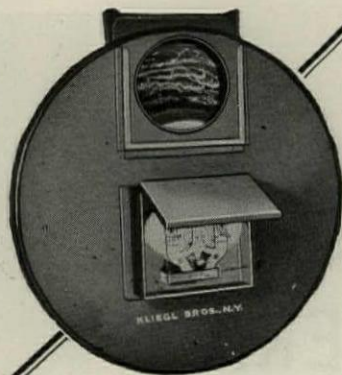
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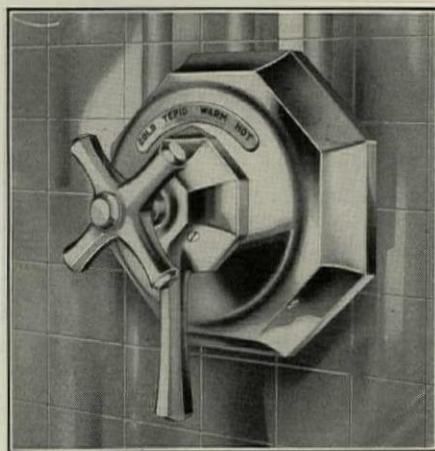
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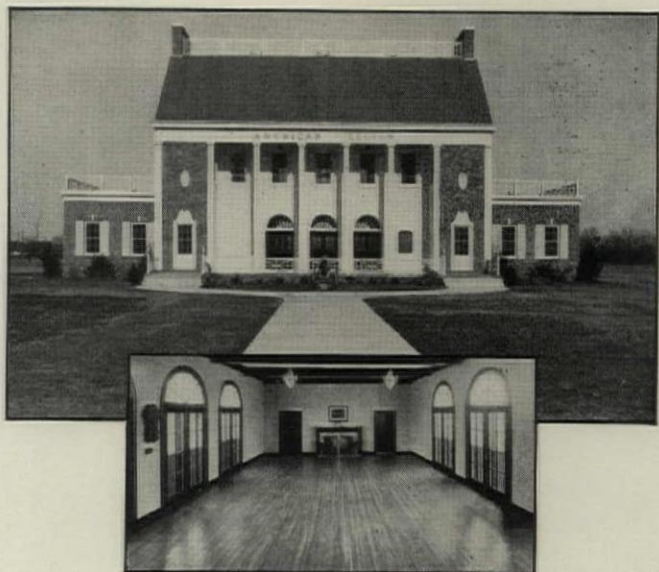
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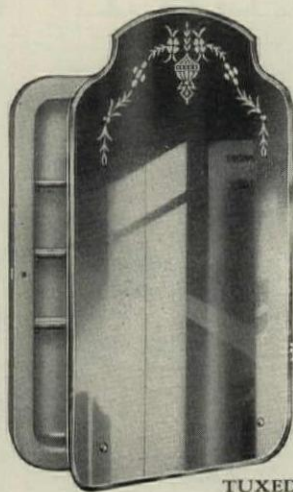


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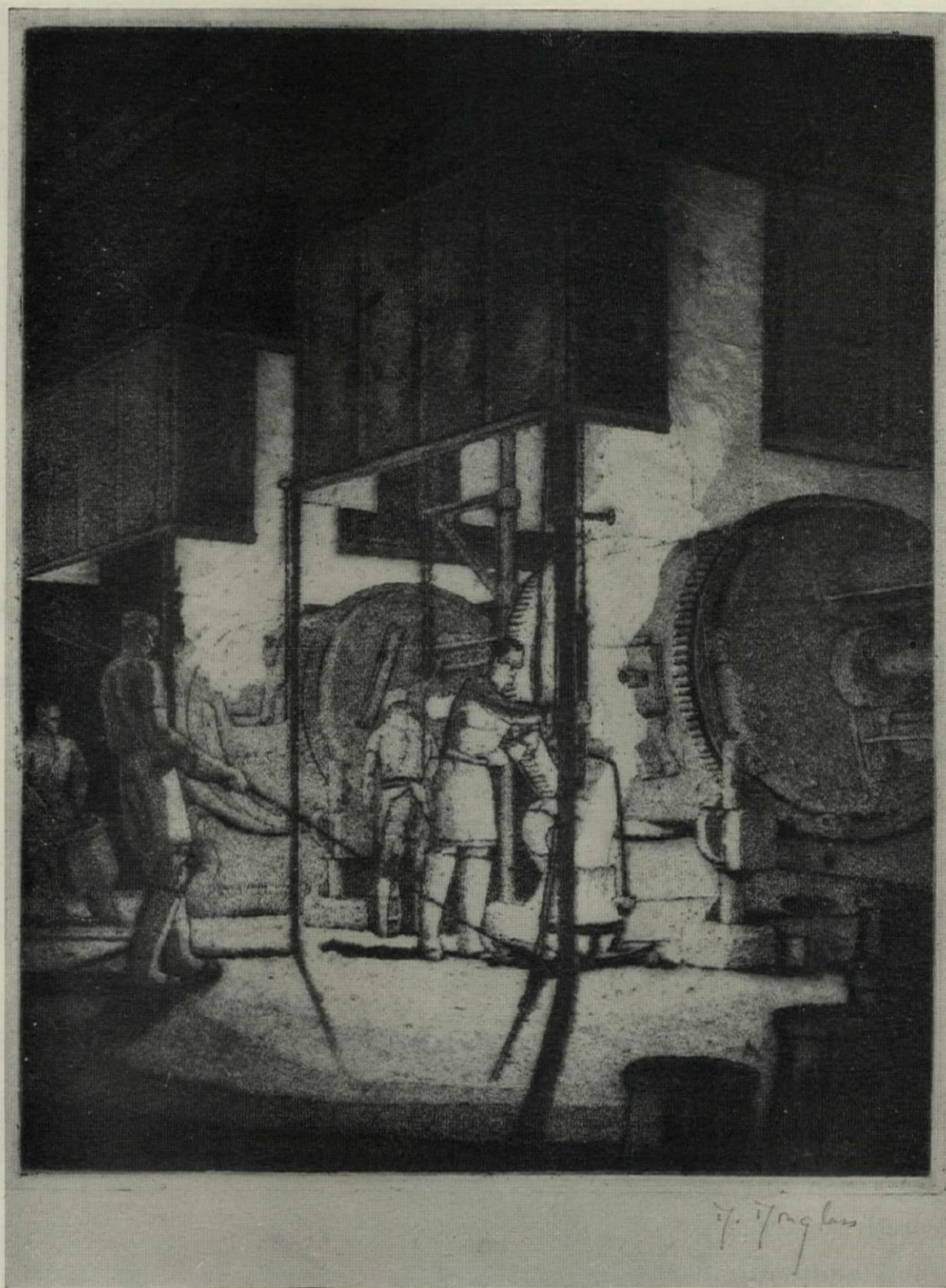
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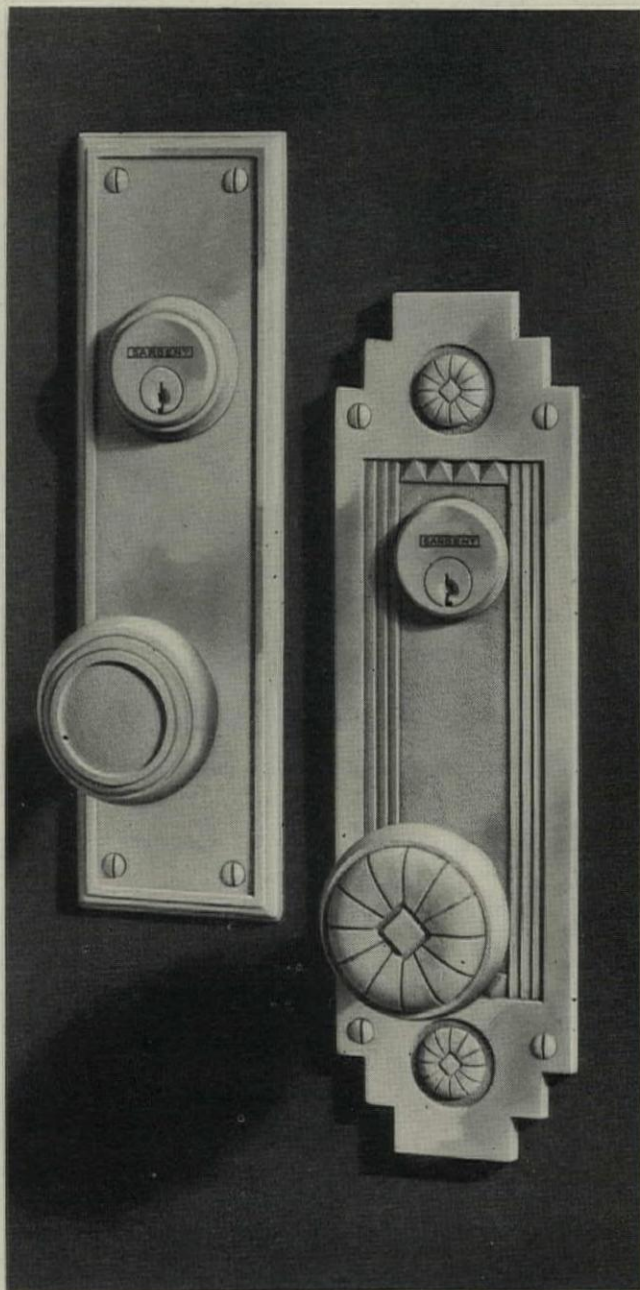
# SARGENT HARDWARE

## In Aluminum Alloy

SARGENT KEEPS in step with all the most modern trends in hardware manufacture. Designs appropriate for every style of decoration — authentic reproductions, artistic adaptations, modern designs expressive of the latest decorative tendencies. Materials and finishes that suit every building need — solid brass, solid bronze, white bronze of enduring silvery finish, rustless hand-forged black finish.

Sargent recently completed an equipment in aluminum alloy for the Aluminum Company of America. This new material for hardware brings out all the refinement of the design. It resists corrosion under all weather conditions. And its soft silvery sheen blends perfectly with all backgrounds.

The perfect operation, beauty, and durability of all Sargent Hardware can be depended on. Sargent & Company, New Haven, Connecticut; 94 Centre Street, New York City; 150 North Wacker Drive (at Randolph), Chicago, Illinois.



*Two Sargent Hardware items made in aluminum alloy*

---

# SARGENT

LOCKS AND HARDWARE





Reading 5-Point Pipe was chosen to guard the New York Post Office from the attacks of Time, That Tough Old Tester. This beautiful structure was designed by McKim, Mead & White, Architects, New York.

## WHEN YOU FIGURE OPERATING COSTS DON'T FORGET PIPE!

When you estimate the operating costs of any building you plan, be sure to include pipe maintenance. For pipe is an item of operation as surely as machinery! Inferior pipe, with its constant failures, piles up operating costs sky-high. Reading 5-Point Pipe, with its proved record of outlasting the building in which it is installed, means lowered operating costs per year of service.

It pays to put rust-resisting, Reading 5-Point Pipe into your specifications—and to keep it there! This pipe is Genuine Puddled Wrought Iron, made by the original puddling process that has passed the Test of Time, that Tough Old Tester. We'll be glad to give you estimates showing how much Reading 5-Point Pipe saves in various types of buildings—get in touch with our nearest representative today.

READING IRON COMPANY, Reading, Pennsylvania

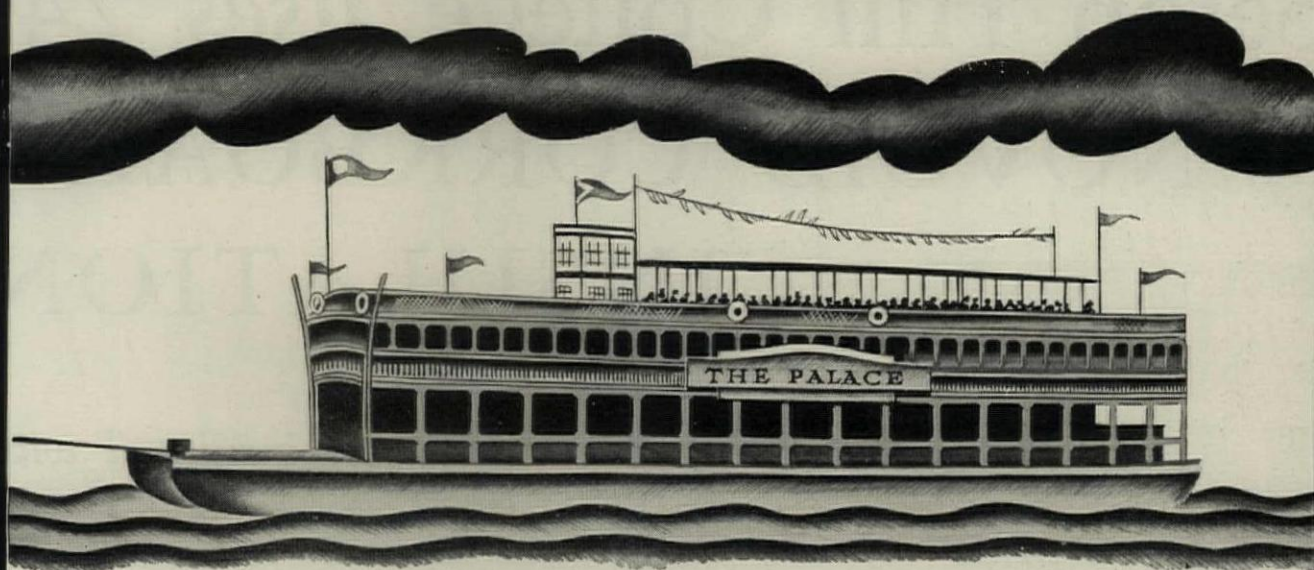
Use only Reading 5-Point Nipples with Reading 5-Point Pipe... you'll know them by the indented spiral band.

For Your Protection,  
This Indented Spiral  
Forever Marks



Science and Invention Have Never Found a Satisfactory Substitute for Genuine Puddled Wrought Iron





## ***“there GOES the Show Boat”***

No longer does the glittering Show Boat follow royal plumes of black smoke . . . slowly and majestically riding down the muddy Mississippi.

Times change. Everywhere, *Slowness* is replaced by *Speed* . . . *Efficiency* is increased . . . greater *Permanency* obtained. In construction methods, *Wood Joists* and *Wood Cross-Bridging* are becoming *obsoleted* by the *Improved Firesafe Floor and Roof Construction*.

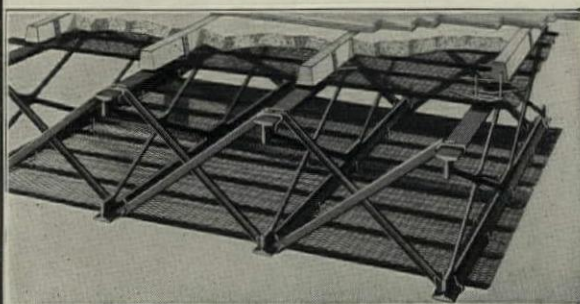
This new method provides far greater *Strength* and *Rigidity* . . . a *Faster* job . . . with erection *Economy* and *Firesafeness*. The proven principles of wood floor and roof construction are employed in modern, fire-safe *Steel*.

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***The Kalmantruss Joist Has No Bolts, Rivets, or Welds in Tension***



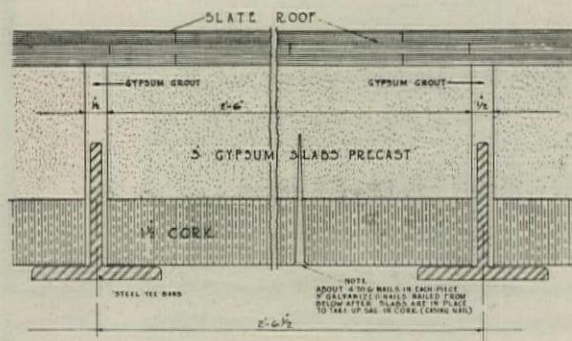
***The Improved Firesafe Floor and Roof Construction is composed of:***

Kalmantruss Steel Joists, Rigid Bridging,  $\frac{3}{8}$ -inch Rib Kalmanlath, Kalman Lath Clips and Accessory Products. Kalmantruss Joists replace wood joists—one-piece joints give greater dependability. Kalmantruss Rigid Bridging replaces wood cross-bridging—and insures proper distribution of loads

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# Seton Hill College uses 24" NOVOID CORKBOARD INSULATION



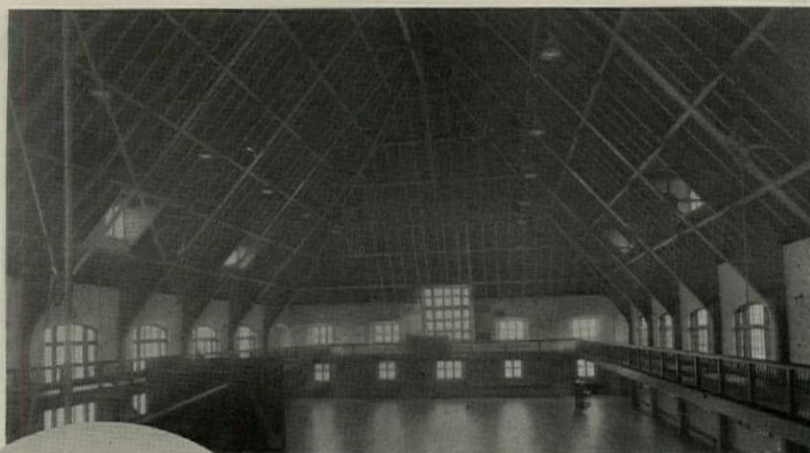
*Roof permanently insulated with one layer on under side*

**I**N the new gymnasium of Seton Hill College, Greensburg, Pa., the roof is insulated with double-width (24") Novoid Corkboard, 1½" thick. The cork was laid on the flanges of the tee-bar purlins and nailed to the precast gypsum slabs on top of the cork.

Used in this way, Novoid Corkboard not only provides permanent protection against heat, cold and condensation of moisture, but it also has a tendency to deaden objectionable sounds.

Full information regarding the use of Novoid Corkboard for the insulation of roofs will be sent, with samples, on request. Cork Import Corporation, 345 West 40th Street, New York City, N. Y.

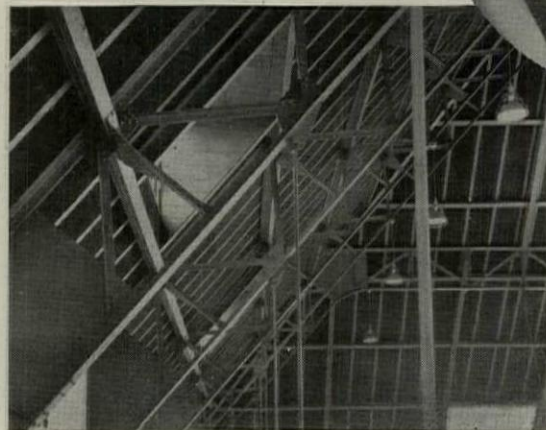
Seton Hill College Gymnasium, Greensburg, Pa. Carlton Strong, Pittsburgh, architect. Duquesne Construction Co., Pittsburgh, contractors.



*Interior of Seton Hill College gymnasium. Novoid Corkboard is shown between the tee-bar purlins.*



*The 6" x 24" trimmings from the full-size sheets of Novoid Corkboard were used to insulate around the dormers.*



*The rich, brown color of Novoid Corkboard makes a pleasing decorative treatment when left exposed. The surface may also be painted if desired.*

## Novoid Corkboard Insulation

THE CLOSE-STRUCTURED CORKBOARD





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Outstanding by night or day;  
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with soap and water,  
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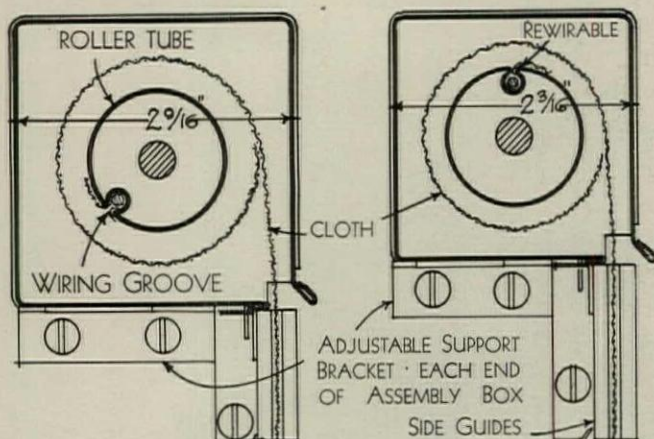
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Kansas City, Mo. Airport  
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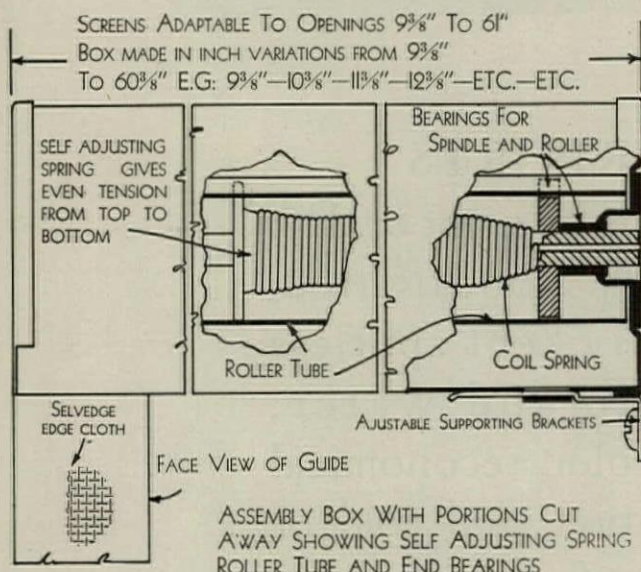
# Higgin Rolling Screens



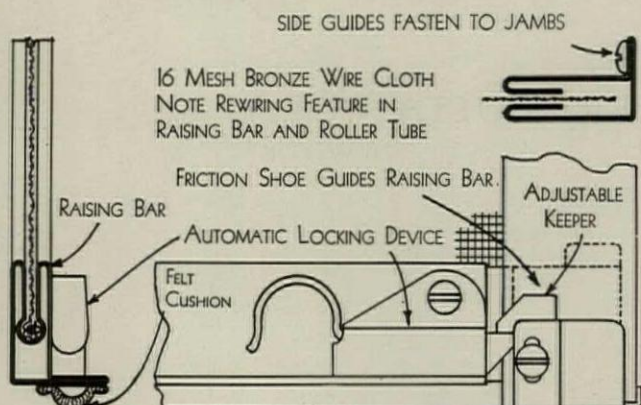
2 7/16" BOX SIZE TAKES  
OPENINGS TO 96" HIGH

2 1/4" BOX SIZE TAKES  
OPENINGS TO 62" HIGH

*These details show just a few reasons why Higgin Rolling Screens are better screens.*



*There is a Higgin representative in your vicinity who will show you a working model. Complete installation details will be sent on request.*

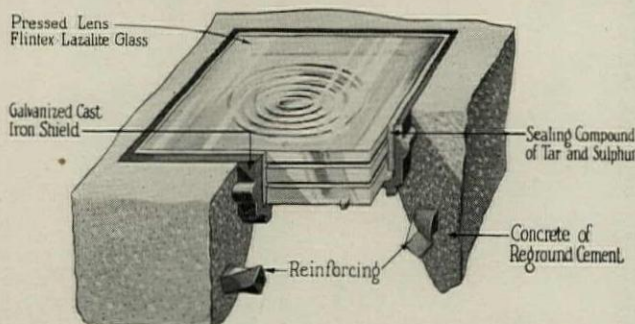


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[ Cross section view showing construction. ]

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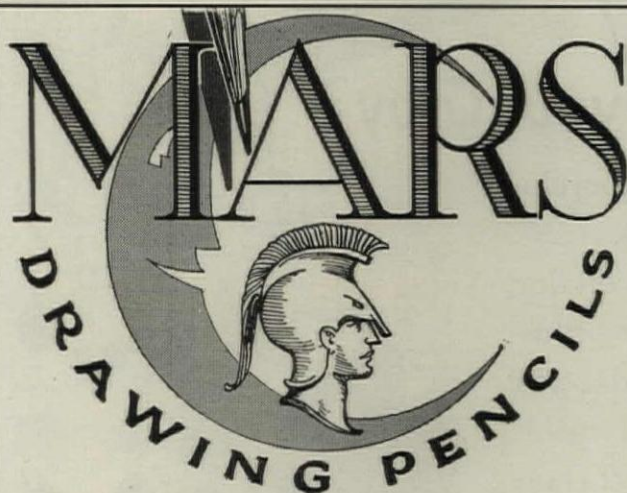
Window—Church of  
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Architect  
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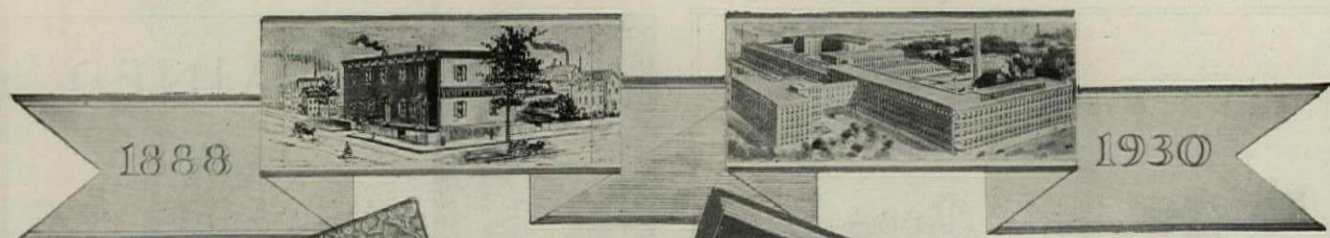
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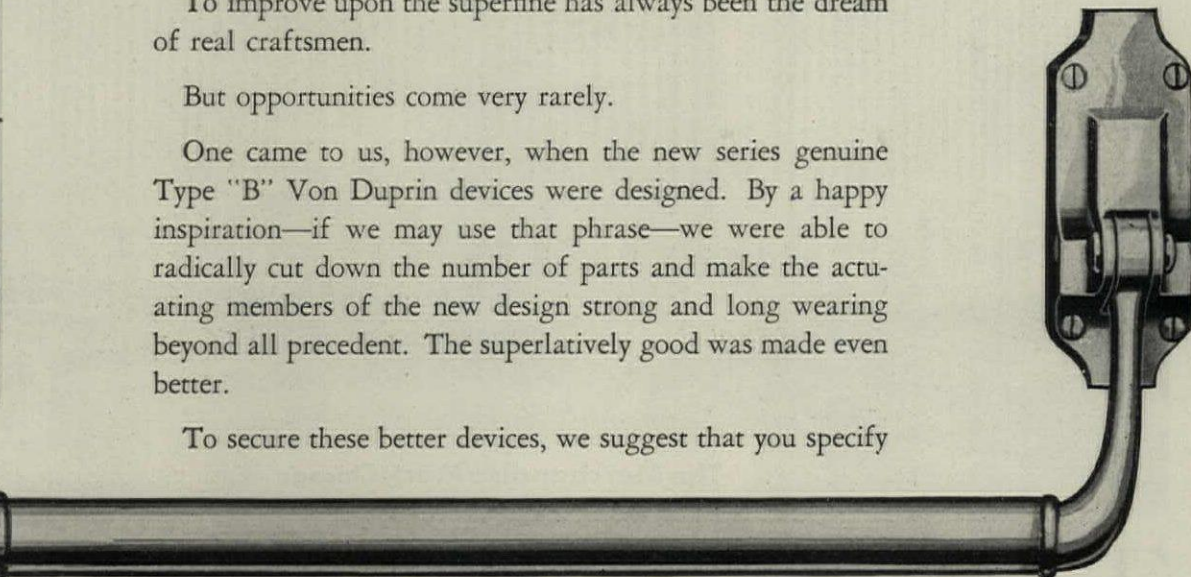
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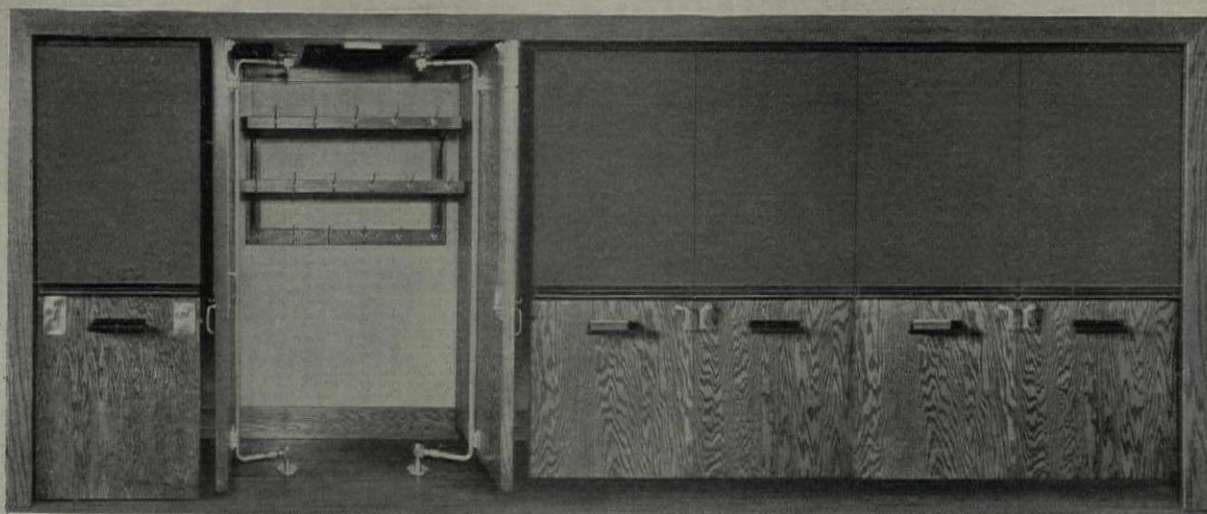
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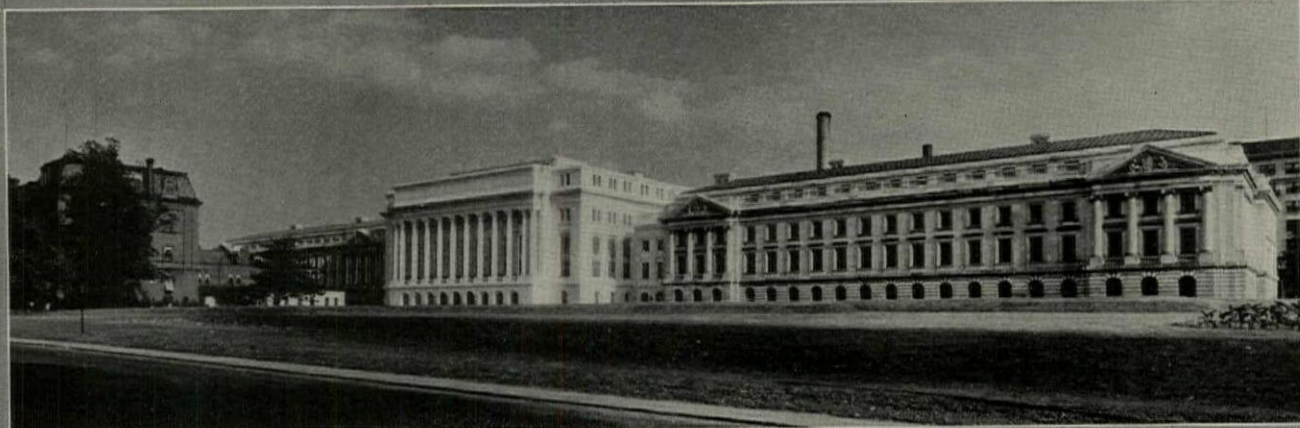
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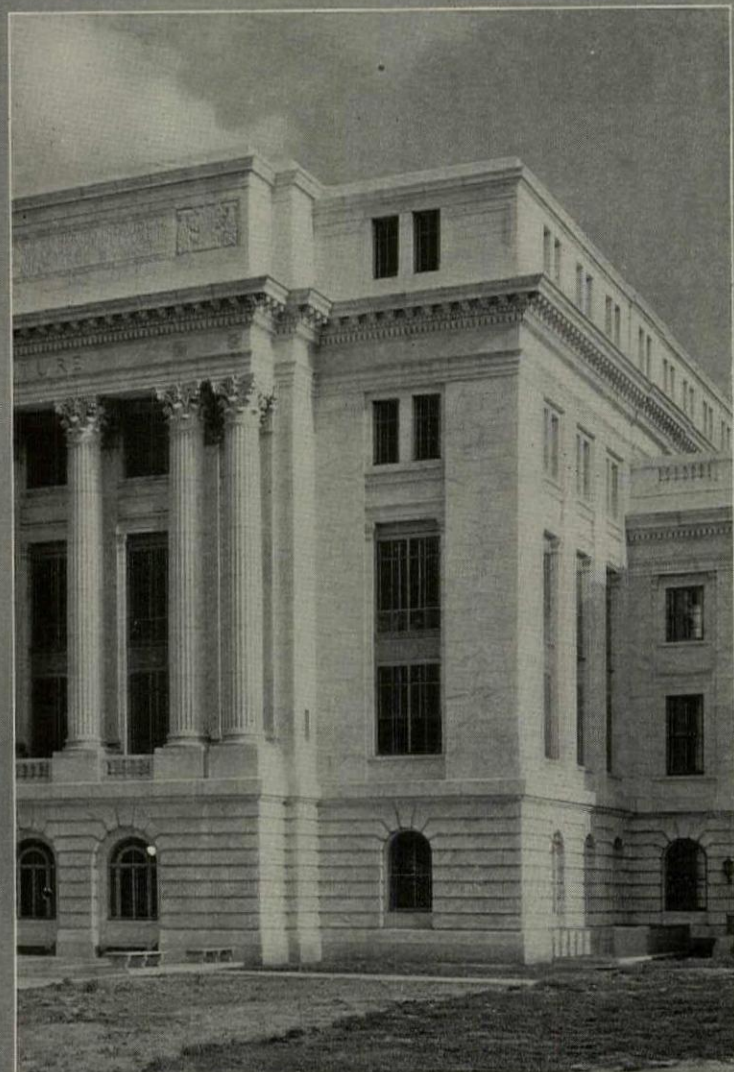


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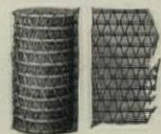
## WIRE FABRIC THE STEEL BACKBONE OF CONCRETE

**T**ODAY—the development of American architecture has reached a plane that holds the undivided attention—the admiration and acclaim of the entire world.

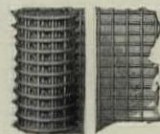
Today—the architect and builder are causing vast edifices to tower more and more toward the sky—to stand as enduring monuments to present standards of design and efficiency of materials.

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Yet within those few minutes every actual sale must be consummated. Here, within the walls of one room, across one desk, and in the space of a few hundred seconds are focused the entire efforts of management, produc-

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And because these selling minutes are so few, so precious, it is important to save them for actual selling, to free the hands of salesmen for the important work which can only be done face to face with the buyer.

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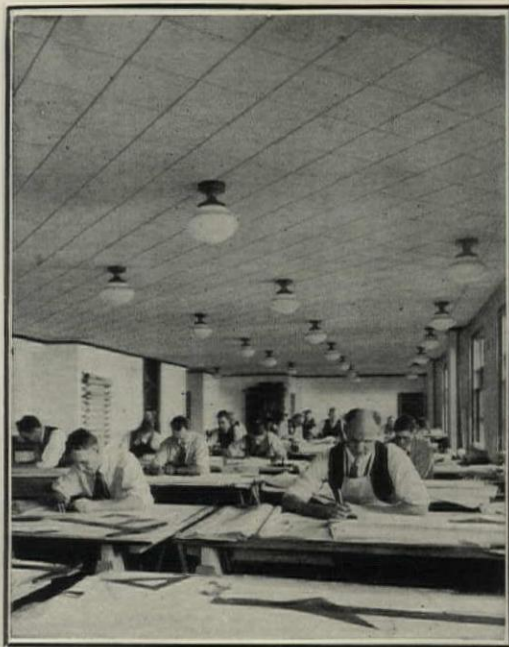
Because the business paper of today deals so authoritatively and constructively with the problems of its industry, profession or trade, it not only passes through the ground-glass door, but it is read, thoroughly and attentively, by the man who constitutes the manufacturer's most important single objective. His interest makes the business paper the key to saving crucial selling minutes.

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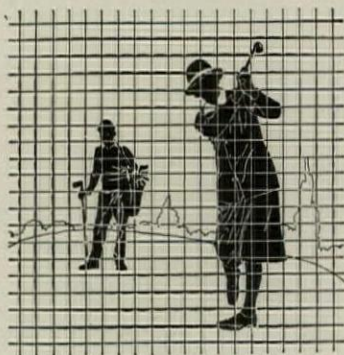
is a thoroughly modern institution—an outstanding example of architectural beauty and practical appointments. To insure quietness, sanitation, and floor covering economy, Blabon's Inlaid Linoleum and Wild's Brown Battleship Linoleum (3/16") have been installed. This makes an important addition to the long list of hospitals, public institutions and commercial buildings equipped with these life-time floor coverings.

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FINANCE BUILDING PHILADELPHIA



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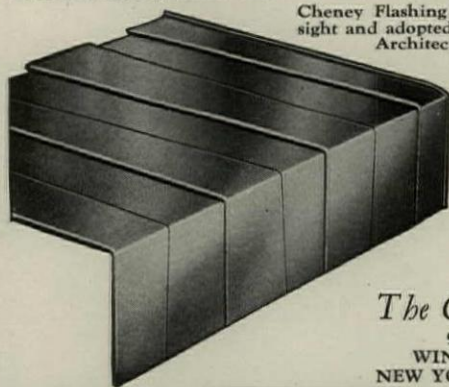
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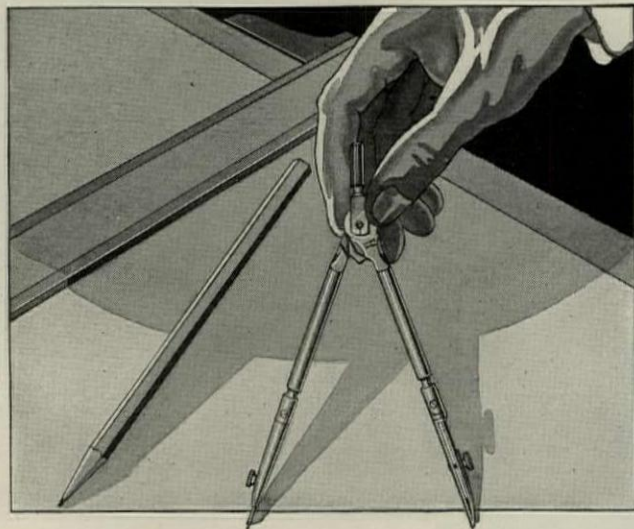


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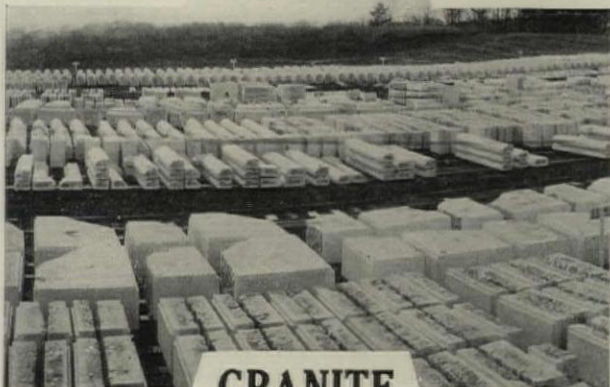
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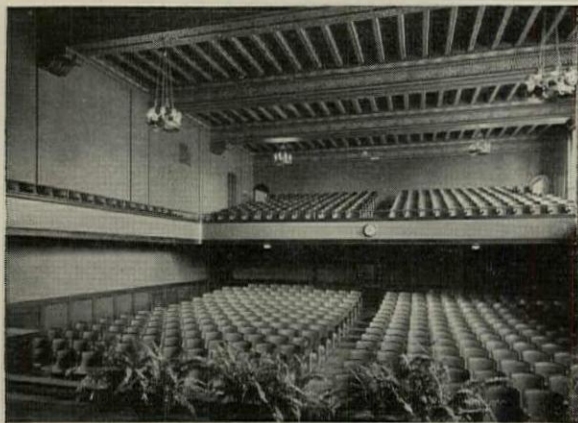
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The exterior view below shows the Little Rock Senior High School, Little Rock, Arkansas, in which modern American Seating Company posturally correct seats are used. Kiehnel & Elliott, Miami, Florida, were the architects. The smaller view at the top shows a typical arrangement of American Universal movable seating. Below, a modern school auditorium seated with comfortable upholstered assembly chairs with sound absorption values built in to aid acoustics.



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There is more to the selection of school seating than merely providing children with something on which to sit.

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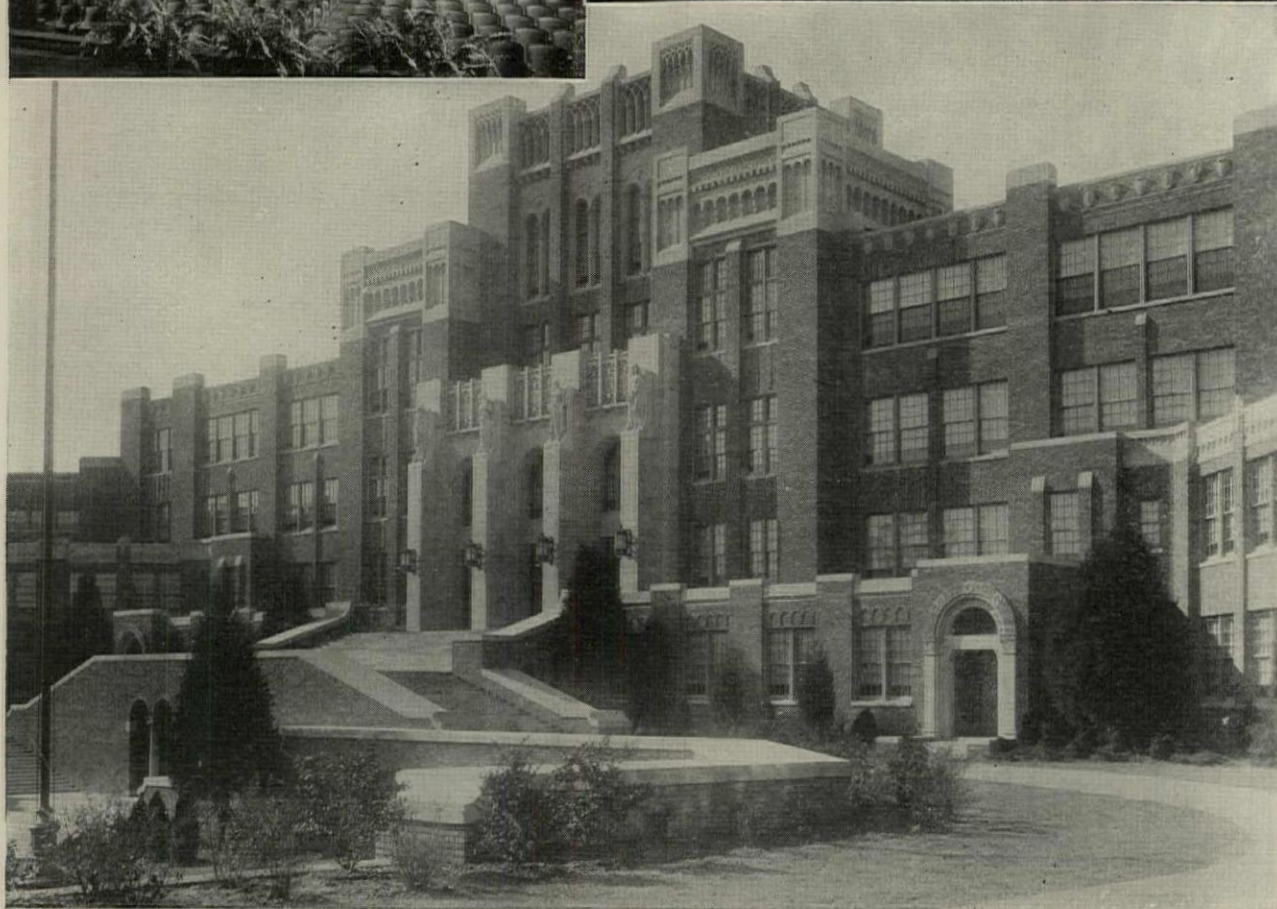
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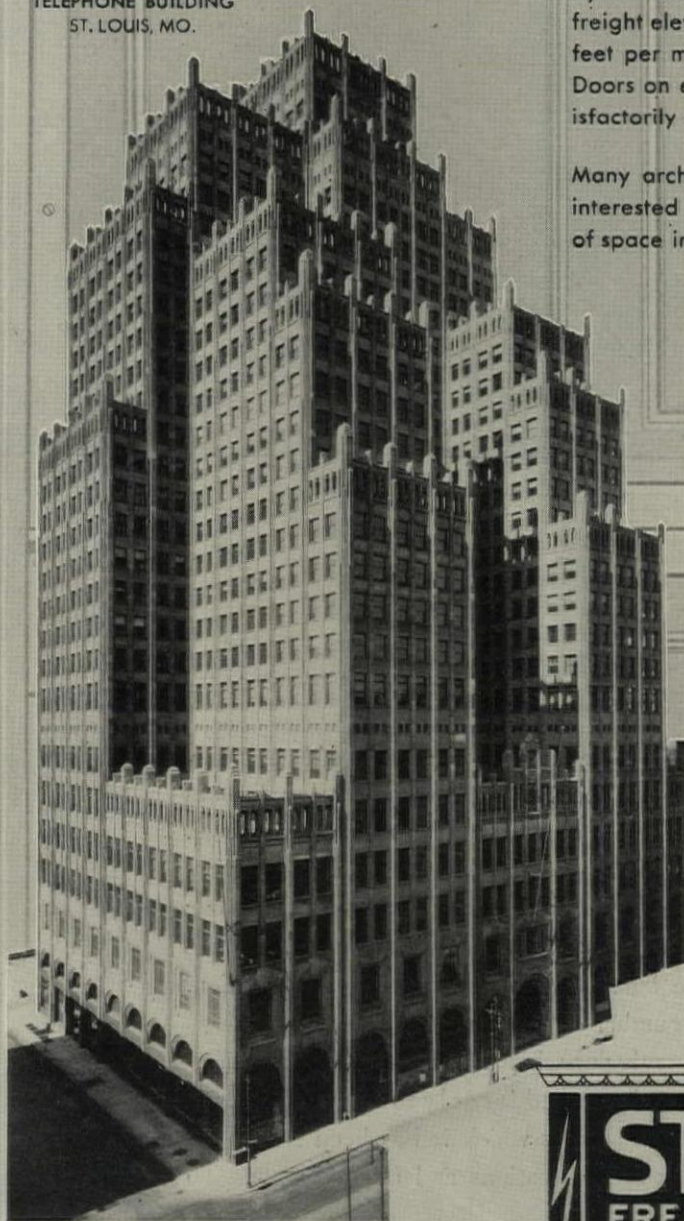
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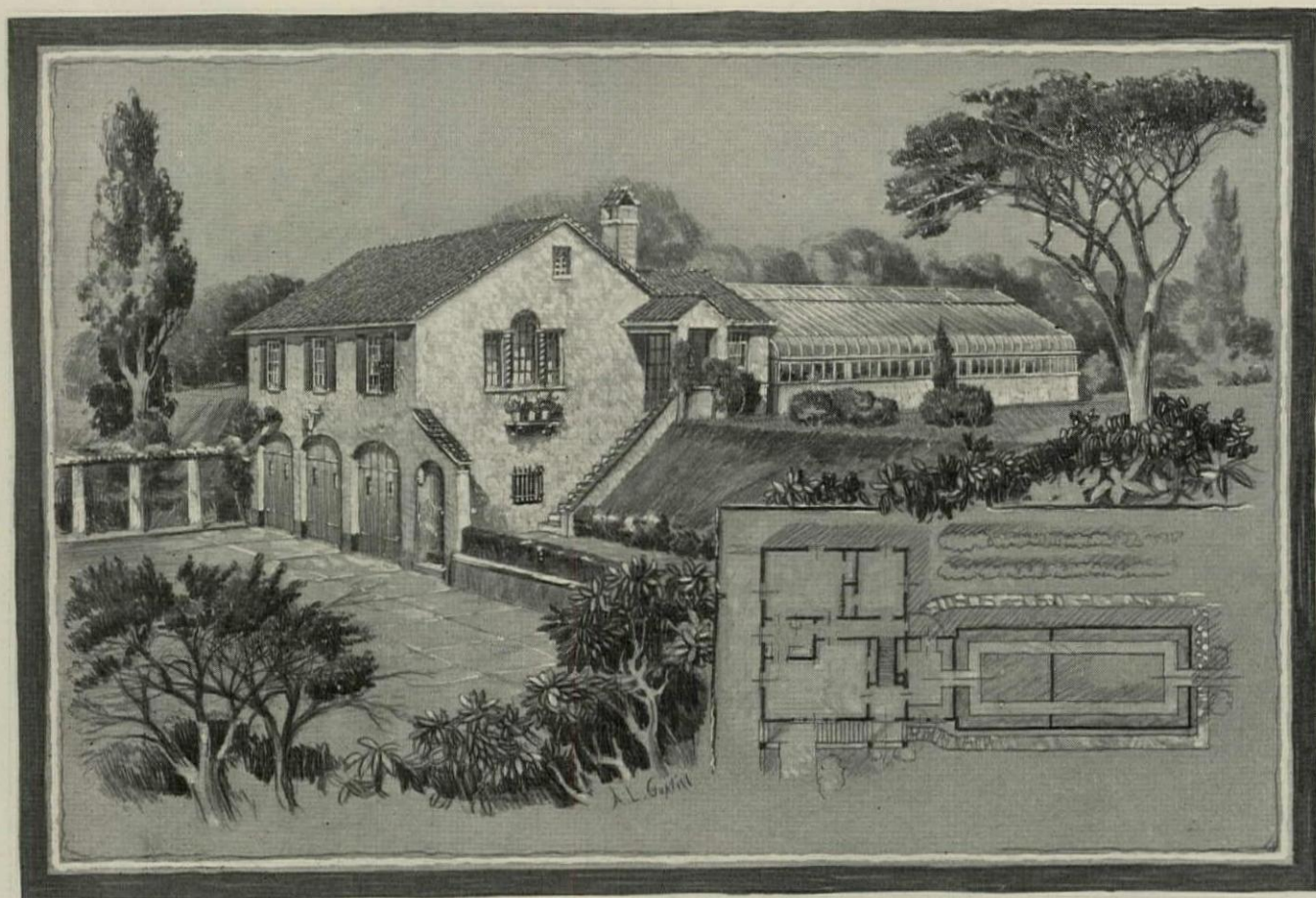
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and help your sales  
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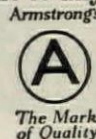


*Sales room of the Crane Company, Memphis, Tenn. Notice how the floor of Armstrong's Linotile gives the whole interior a clean cut business-like effect.*

with a hand-laid Linotile Floor, the architect may let his imagination work with all the combinations of thirty different colors in a score of sizes. Any interior effect may be created—any color scheme easily matched.

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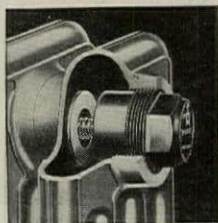


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Bronze Windows by  
General Bronze Corporation

## Operating Sash in Groups at the Hoboken Bank for Savings

**I**N EACH of the four side windows of the banking room, two upper rows of ventilators are operated as a unit, with the control rod and operating gear case concealed behind the inside Travertine wall.

The lower ventilators are controlled with separate similar equipment.

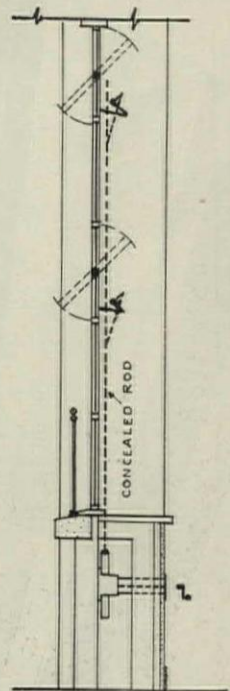
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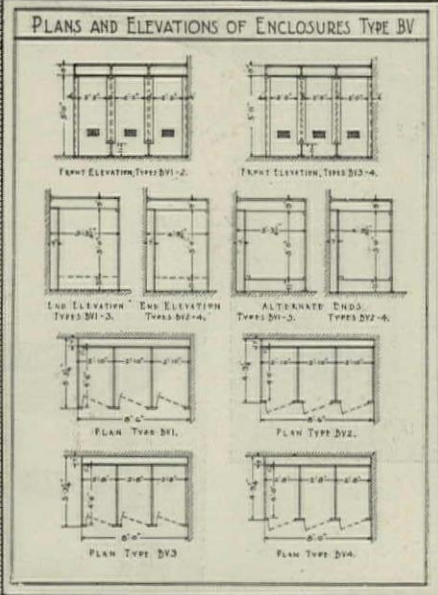
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Section showing  
method of operating  
and recessing  
of operating  
rod and gear.

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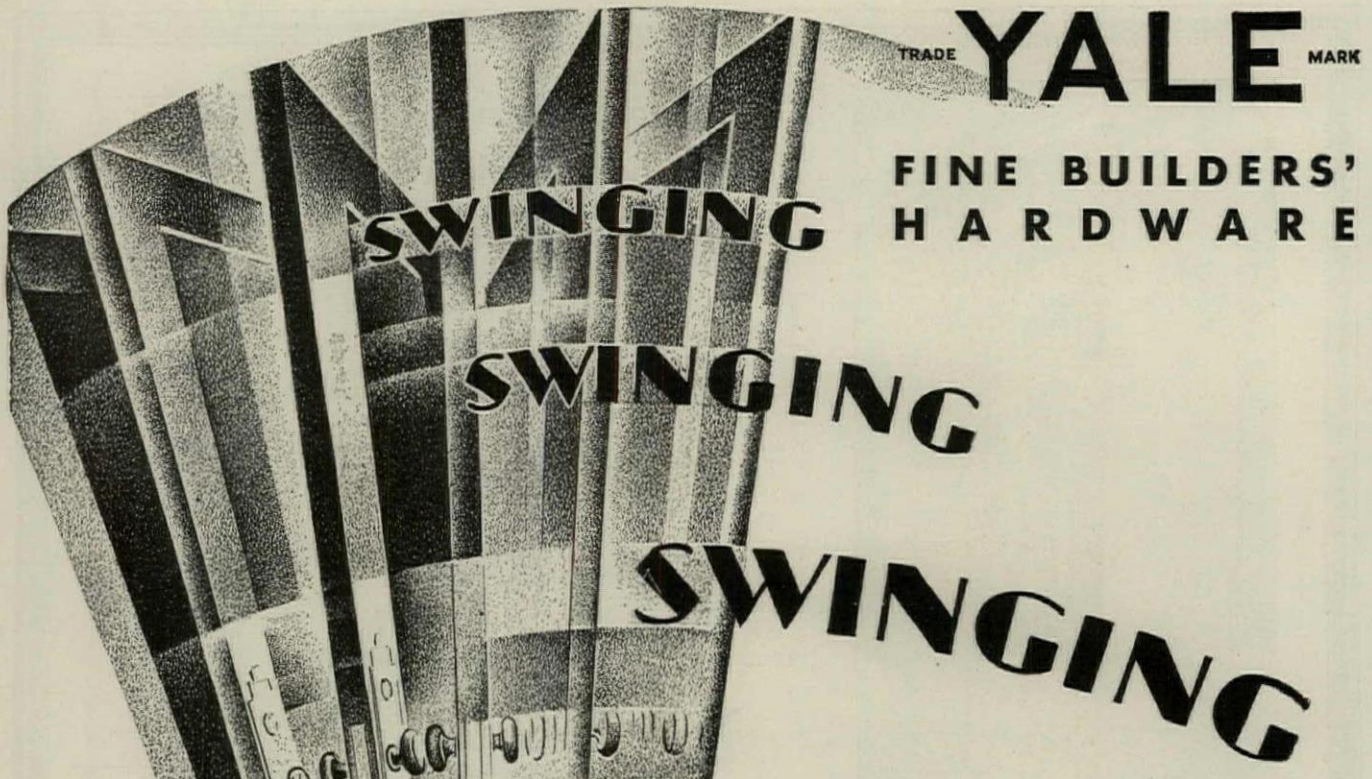
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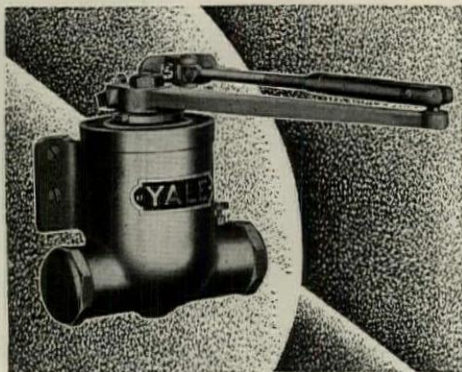
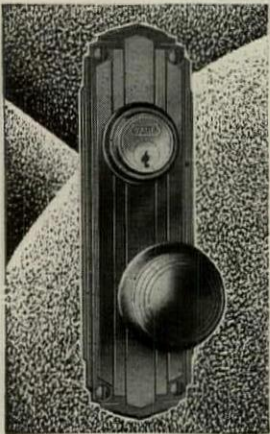
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The American Radiator & Standard Sanitary Corporation announces that it has enlarged its facilities through the purchase of the Murray Radiator Corporation, together with their exclusive manufacturing patents. For the present the sale of Murray enclosed radiators will be made by the Murray Radiator Corporation, 37 West 39th St., New York.

The A. C. Horn Company, manufacturers of paints, varnishes, enamels, lacquers, waterproofings and floor treatments, is now located in its own warehouse and offices at 650 West Randolph St., Chicago, Ill.

The Board of Directors of Jenkins Bros., New York, announces the election of James R. White as vice-president of the corporation, and also his appointment as director of sales.

The Bryant Electric Co., Bridgeport, Conn., announces with deep sorrow the passing, on July 5th, of Waldo Calvin Bryant, its founder and the Chairman of its Board of Directors. Mr. Bryant was born at Winchendon, Mass., on Dec. 17, 1863. After graduation from the Worcester Polytechnic Institute at the age of twenty he entered the employ of the Thomson-Houston Electrical Co. and in 1885 became connected with the Waterbury Electric Light Co. In 1888 after having invented the Bryant push and pull switch, Mr. Bryant formed the Bryant Electric Co. for the manufacture of electric light supplies. Subsequently Mr. Bryant took out patents on several electric lighting devices and continued their manufacture until 1889 when he incorporated the Bryant Electric Co. Mr. Bryant was president, treasurer, general manager and director of the company until 1921 when he sold out his interests to the Westinghouse Electric & Mfg. Co., but remained as president and general manager until 1927 when he became chairman of the Board of Directors of the Bryant Electric Co.

The B. F. Sturtevant Company, Hyde Park, Boston, Mass., manufacturers of blowers, heaters and ventilators of all kinds, announces the removal of its Minneapolis branch office from 1024 Metropolitan Life Building to 874-875 Northwestern Bank Building. P. A. Dwyer will remain in charge.

Effective July 1, 1930, the Pelican Works Gunther Wagner announces it has given to A. Manzone, who has been connected with this firm for more than twenty-three years, and who has hitherto managed its American sales office at 34 East 23rd St., New York, the exclusive representation for the sale of Pelican drawing inks, artists' material and other Pelican products in the United States. Mr. Manzone has acquired control of the Rich Art Color Co., of New York, and in his capacity as president will hereafter direct the policies of this corporation. The sales office and plant for the distribution of Pelican products and for the manufacture of Rich Art products are located at 31 West 21st St., New York.

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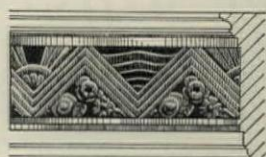


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by  
ZOURI  
in



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COLD ROLLED COPPER,  
BRONZE & ALUMINUM,  
CAST AND EXTRUDED  
BRONZE

ARCHITECTURAL  
CASTINGS  
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FINISHES

ENTRANCE  
DOORS  
SHOWER STALL  
DOORS

## The Zouri Company

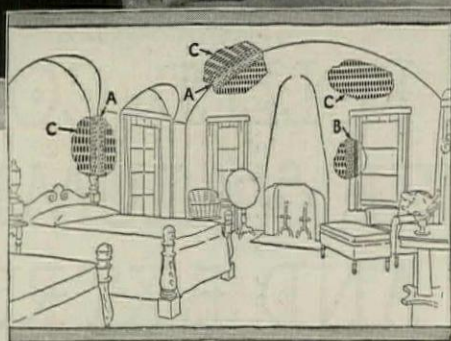
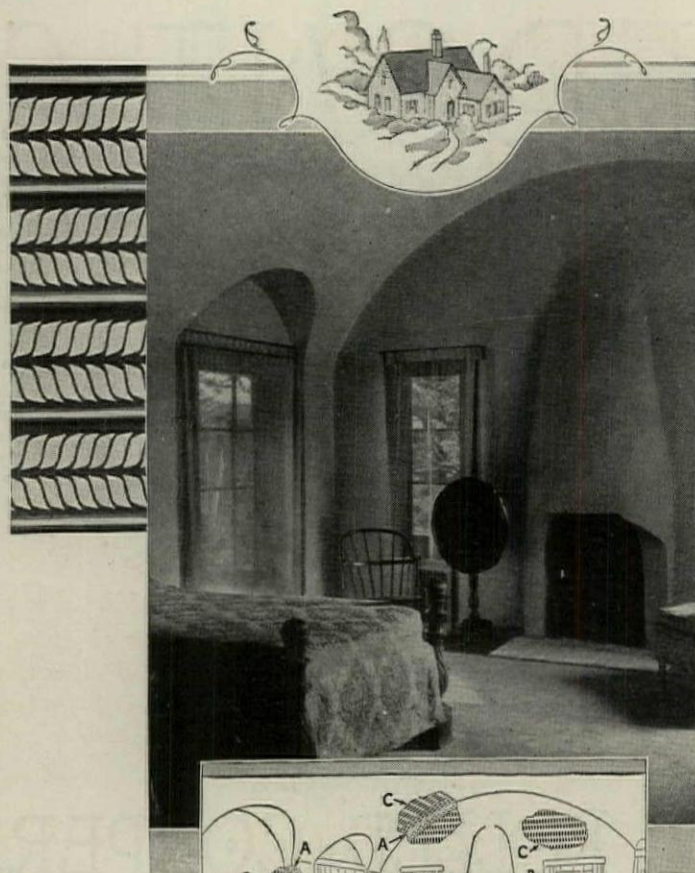
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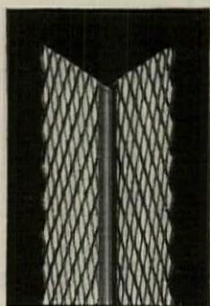
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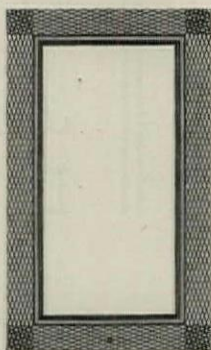


Ingot Iron

Copper Alloy  
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Milcor Expansion Corner Bead provides reinforcement for the plaster right up to the nose of the bead. Corners and curves so reinforced are able to withstand more than the usual abuse. No hunting for nail holes. Milcor Expansion Bead can be nailed, wired or stapled quickly to any kind of wall.

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Save with Steel

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A SUBSTANTIAL saving in material and labor...plus greater stiffness...are the outstanding advantages of Stay-Rib Metal Lath. Its success is supreme because it does a better job at lower cost.

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Only Milcor can make Stay-Rib Metal Lath. An exclusive process is used to produce the Stay-Rib design and painted Stay-Rib is heat treated and re-annealed after forming... for longer life and easier handling. Specify Stay-Rib by name. It has no equal.

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(formerly the Milwaukee Corrugating Co., Milwaukee, and the Eller Mfg. Co., Canton, Ohio)

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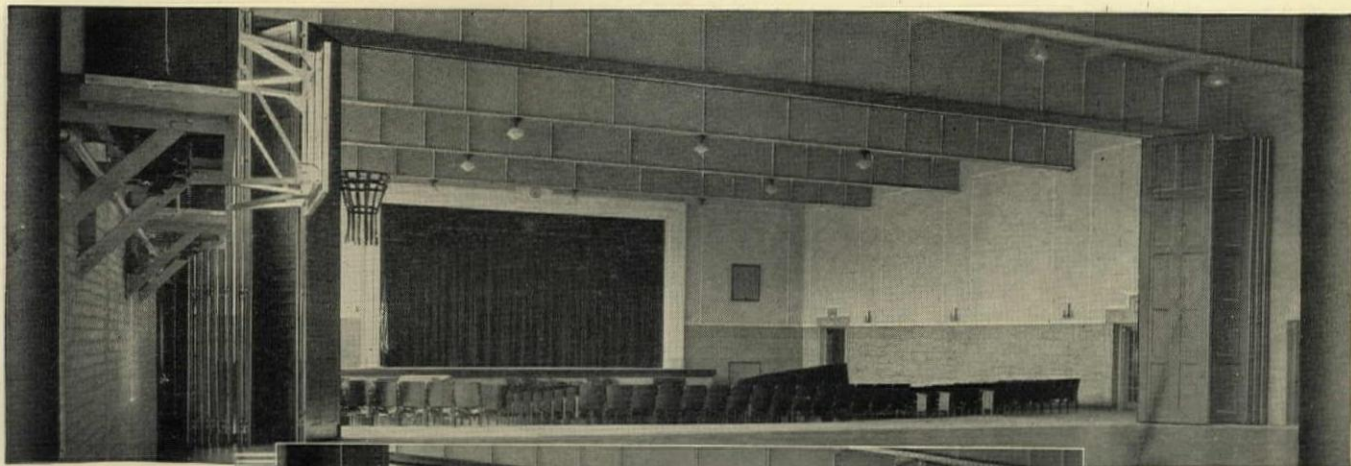
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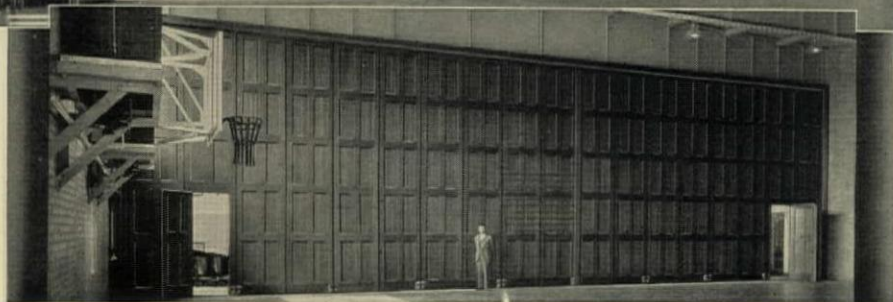
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# NO OPENING TOO HIGH ... NONE TOO WIDE



"Quality leaves  
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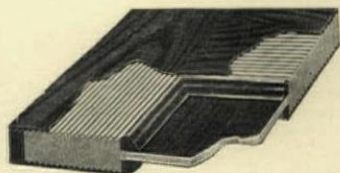
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*The beauty and smooth operation of R-W Compound Key Veneered doors are lasting. Sagging, warping, swelling, shrinking are practically eliminated by tongue and groove method of applying veneer. These famous doors are now made exclusively and sold only by R-W for FoldeR-Way partitions.*



*Write for Catalog No. A-53, illustrating R-W Disappearing Door Wardrobes for the classroom.*



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