DECEMBER 1930

PENCIL POINTS

A JOURNAL FOR
THE DRAFTING ROOM

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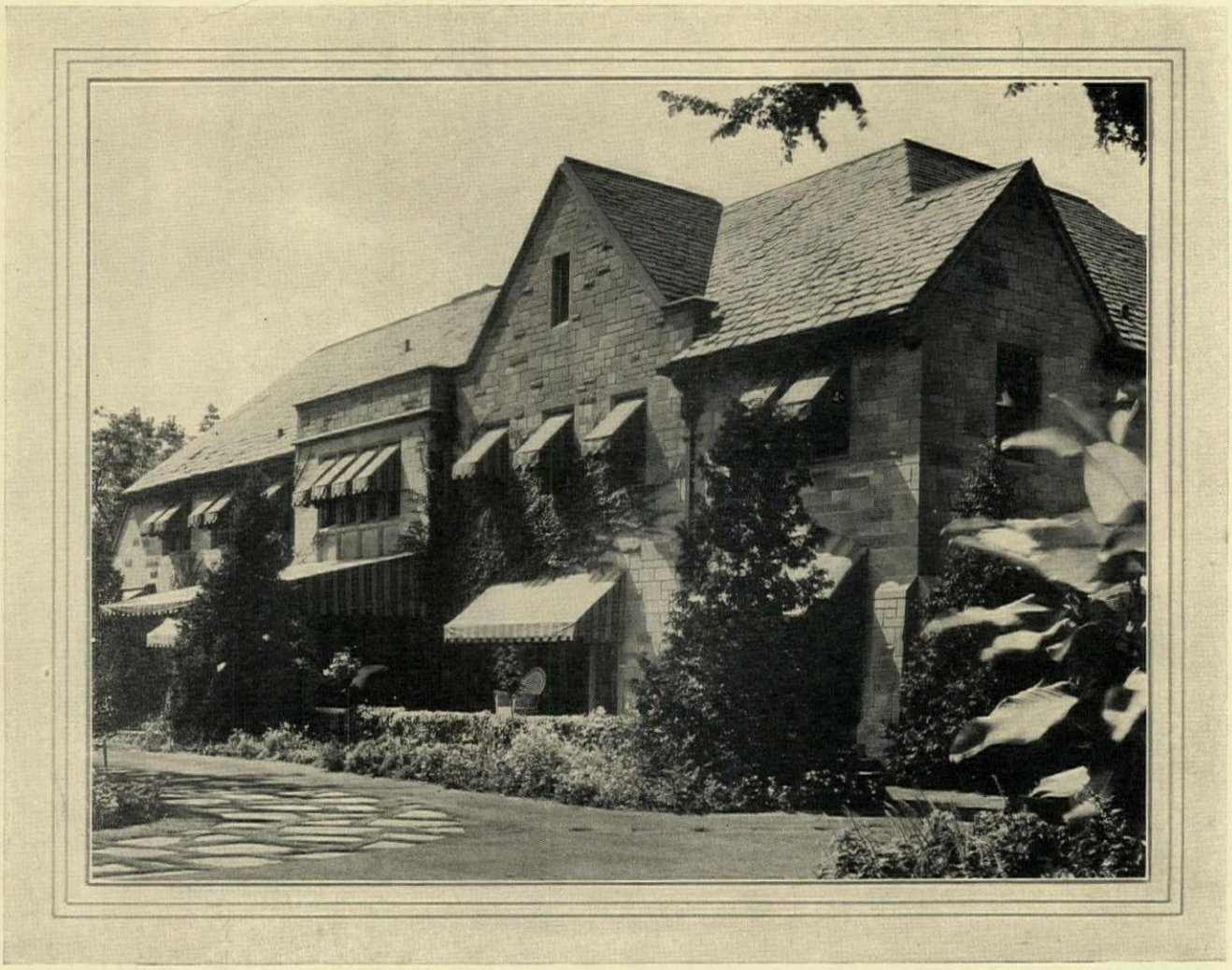

Residence with walls of ILCO Riplstone. John W. Case, Architect.

DON'T THINK STONE IS ALL ALIKE!

A modern method of use, as well as the material itself, makes homes of ILCO Riplstone more attractive. Write for literature.

THOSE subdued grays and tans that make the modern stone home shown here so attractive . . . don't think that you can get such an effect by using just any stone.

Beautiful "shot-sawed" Indiana Limestone of selected colors, textures and sizes . . . with an occasional "rock-face" piece for variety . . . was used to build these walls.

The method of preparing and using the stone is as important as the material itself. Another reason for ILCO Riplstone—Indiana Limestone especially prepared for use in exterior walls of homes, churches, schools.

The cost of building with ILCO Riplstone is surprisingly moderate. Most of the preparation work on the stone is done at the quarries by machinery. The cost of "laying up" is low. A home of genuine Indiana Limestone . . . colorful, enduring, different . . . costs only five to six per cent more than if other facing material is used. Why not plan to use ILCO Riplstone on your next house or educational project? We'll give you every possible kind of co-operation. Send now for complete information about ILCO Riplstone.

Box 2284, Service Bureau,
Indiana Limestone Company, Bedford, Indiana.
Please send information regarding ILCO Riplstone.

Name .....

Street .....

City ..... *State* .....

INDIANA LIMESTONE COMPANY

General Offices: Bedford, Indiana
Executive Offices: Tribune Tower, Chicago

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ATLANTIC TERRA COTTA

BELLEVILLE SCHOOL TEN, Belleville, N. J., Charles G. Jones, Architect, offers a further illustration of the decorative effect made possible by the well conceived plans of the architect, executed with beautiful Atlantic Terra Cotta. For Atlantic Terra Cotta is everlasting ❀ faithful in its adherence to the expression of modern decorative architecture ❀ available in all surface finishes and in *all colors* ❀ and is produced by master craftsmen of the ceramic art.

ARCHITECTS and draftsmen are invited to write for photographs of recent Atlantic Terra Cotta applications as, (a) a facing material for entire structure, (b) wall units for interior wall surfaces, and (c) as an unequalled form of exterior and interior ornamentation. Kindly specify which use is of special interest.

ATLANTIC TERRA COTTA COMPANY
19 West 44th Street, New York

ATLANTA TERRA COTTA COMPANY
Atlanta, Georgia

PHILADELPHIA, PA. · NEWARK, N. J · DALLAS, TEXAS

When Winter lays siege to modern castles

Sturdy defenses of cork-board insulation drive chill and discomfort away

EVERY man's home should be his castle. But it isn't—especially when Winter attacks with snow-filled breath—unless you have helped him prepare his defenses.

Modern homes can be protected against the discomforts of winter—with cork-board insulation. When you insulate walls and roof with Armstrong's Corkboard, you make the home a truly modern castle. No need, now, to huddle around radiators on cold nights. A comfortable temperature can be maintained easily throughout the house. Every room remains warm and cheerful regardless of sudden weather changes.

By reducing loss of heat through the walls and roof, Armstrong's Corkboard Insulation effects this comfort in modern homes. And assures a great saving in fuel! There is a further saving—in the original cost of heating equipment, for the cork-insulated house is so much easier to heat that a smaller plant and less radiation are required. With both these economies, the initial cost of insulation is greatly reduced. In a few heating seasons the saving of fuel dollars repays the entire remaining cost.

The structural strength of Armstrong's Corkboard Insulation offers another advantage. It will never shrink, swell, or buckle. It is fire retardent and vermin proof. Made in the correct thicknesses for house insulation, it is applied in a single layer. So labor costs are cut.

Every home-owner has that holiday feeling more fully when cork insulation increases living comfort within the house.

Two inches of Armstrong's Corkboard for the roof and at least one and one-half inches for the walls is the most economical insulation in returns per dollar of cost. We will be pleased to send you detailed facts and figures upon request. Armstrong Cork & Insulation Company, 902 Concord Street, Lancaster, Penna.

Armstrong's (A) Product

Armstrong's Corkboard Insulation

for the walls and roofs of comfortable homes

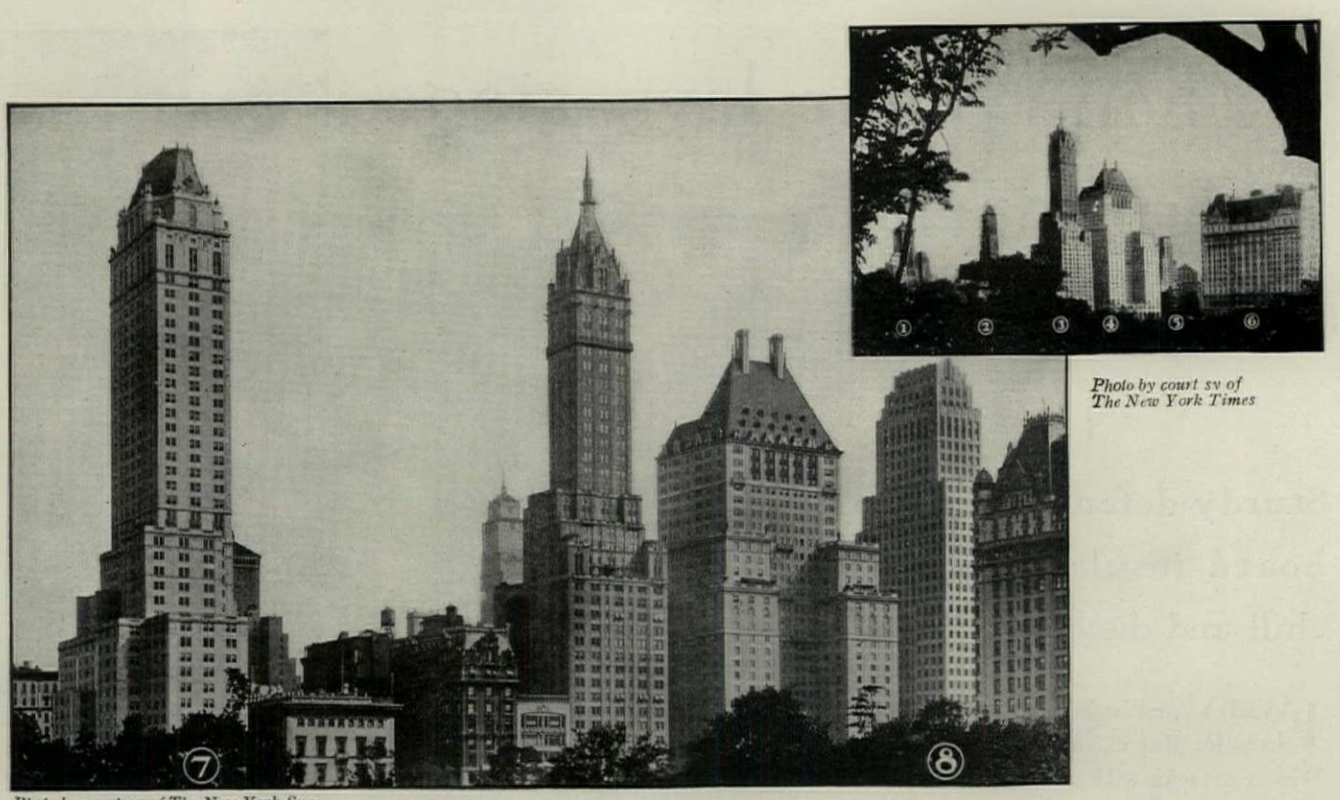


Photo by courtesy of The New York Times

Photo by courtesy of The New York Sun

"BRYANT EQUIPPED" BUILDINGS in the PLAZA ZONE

1. *Delmonico Building.*
   Architects: Goldner & Goldner.
   Electrical Contractor: J. L. Goodrich
2. *Ritz Tower*
   Architect: Emory Roth.
   Electrical Contractors: J. Livingston & Co.
3. *Sherry Netherlands Hotel.*
   Architects & Engineers: Schultze & Weaver.
   Electrical Contractors: J. Livingston & Co.
4. *Savoy Plaza Hotel.*
   Architects: McKim, Mead & White.
   Electrical Engineers: Tenney & Ohmes.
   Electrical Contractors: Walter H. Taverner Corporation.
5. *Brisbane Building.*
   Architect: Emory Roth.
   Electrical Contractors: P. J. Keogan Co., Inc.
6. *Plaza Hotel.*
   Architects: Warren & Wetmore.
   Electrical Contractors: Walter H. Taverner Corporation.
7. *Hotel Pierre.*
   Architects & Engineers: Schultze & Weaver.
   Electrical Contractors: Greer Electric Construction Co.
8. *Squibb Building.*
   Architect: Ely Jacques Kahn.
   Electrical Contractors: Alliance Electric Company, Inc.

A Change—
Not a Correction!
Another "Random Shot"

SOME months ago, we ran an advertisement featuring a photograph, again reproduced in inset, which appeared in the New York Times. All six of the buildings included in this were "Bryant Equipped". Several weeks ago, there appeared in the New York Sun another photograph of the "Plaza Zone", taken from almost the same spot. This is reproduced above. Note the two additions to the skyline—The Hotel Pierre and The Squibb Building. These, too, are "Bryant Equipped". While the New York skyline is constantly changing, those architects and engineers who insist upon the best continue to specify Bryant "Superior Wiring Devices" and contractors who carry out their plans are only too glad to use them, for Bryant Devices, since 1888, have been a standard throughout the world.

A-12

THE BRYANT ELECTRIC COMPANY

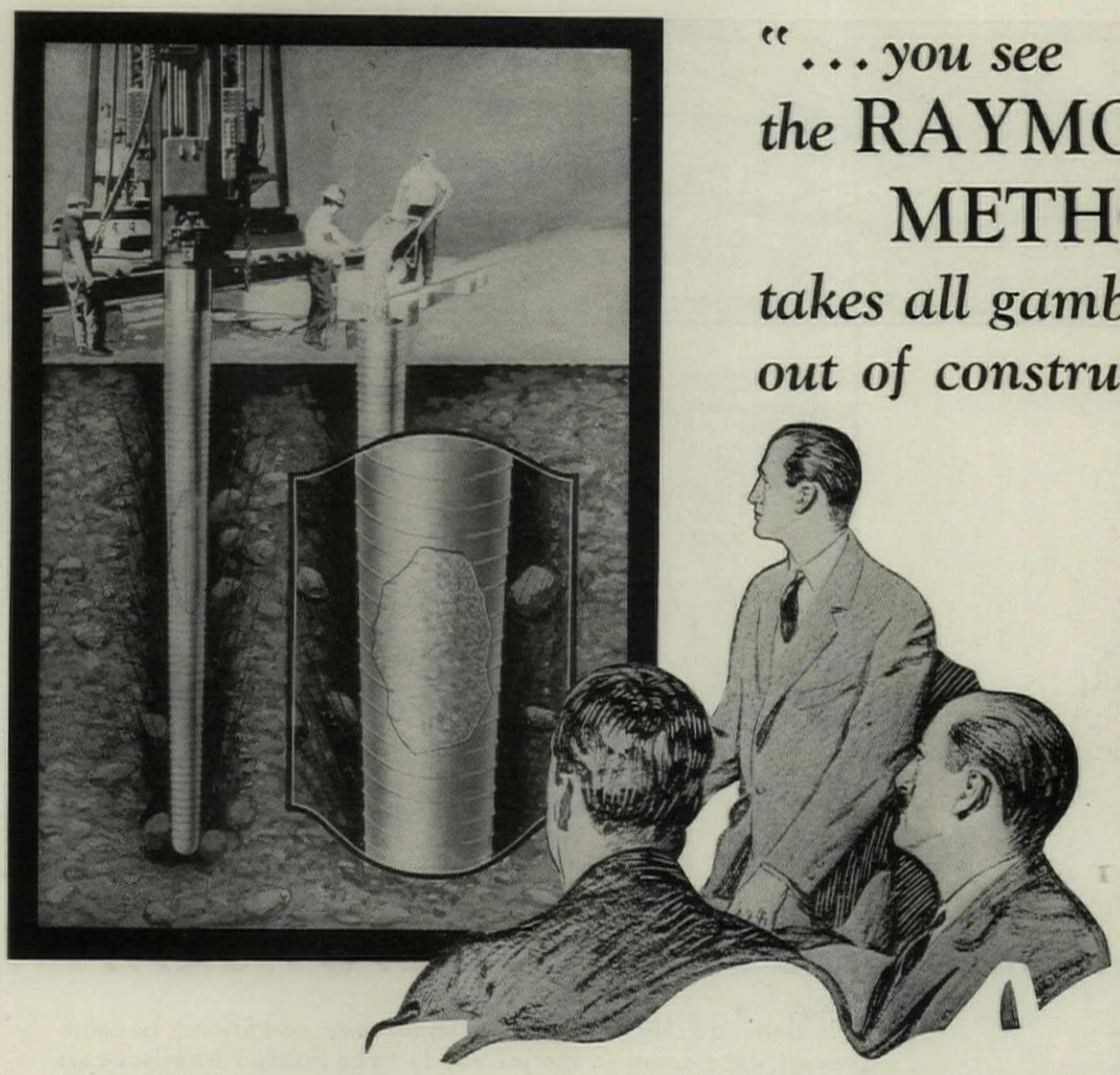
BRIDGEPORT CONNECTICUT, U.S.A.

BOSTON · CHICAGO · NEW YORK PHILADELPHIA · SAN FRANCISCO

50 High Street · 844 West Adams Street · 60 East 42nd Street · 1333 Chestnut Street · 149 New Montgomery Street

BRYANT SUPERIOR WIRING DEVICES

MANUFACTURERS OF "SUPERIOR WIRING DEVICES" SINCE 1888 - MANUFACTURERS OF HEMCO PRODUCTS



"... you see the RAYMOND METHOD takes all gamble out of construction"

It is sound engineering practice to protect poured-in-place concrete by strong forms during the setting period. The Raymond Steel Shell is such a form, its duty being to confine the plastic concrete of the pile column to proper shape and dimension and (which is of vital importance) to maintain the driving resistance developed. The Raymond Method is the "determinate" method applied to Concrete Pile Construction.

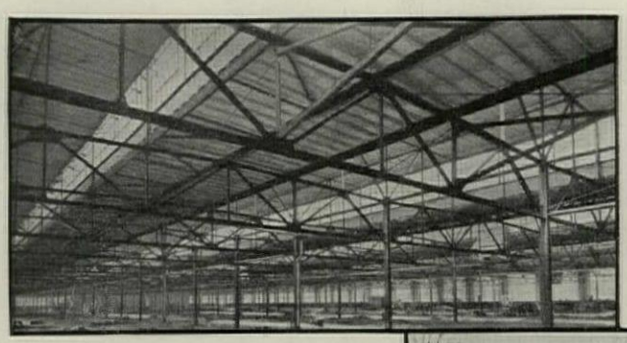
RAYMOND CONCRETE PILE COMPANY

NEW YORK: 140 Cedar St. CHICAGO: 111 West Monroe St.

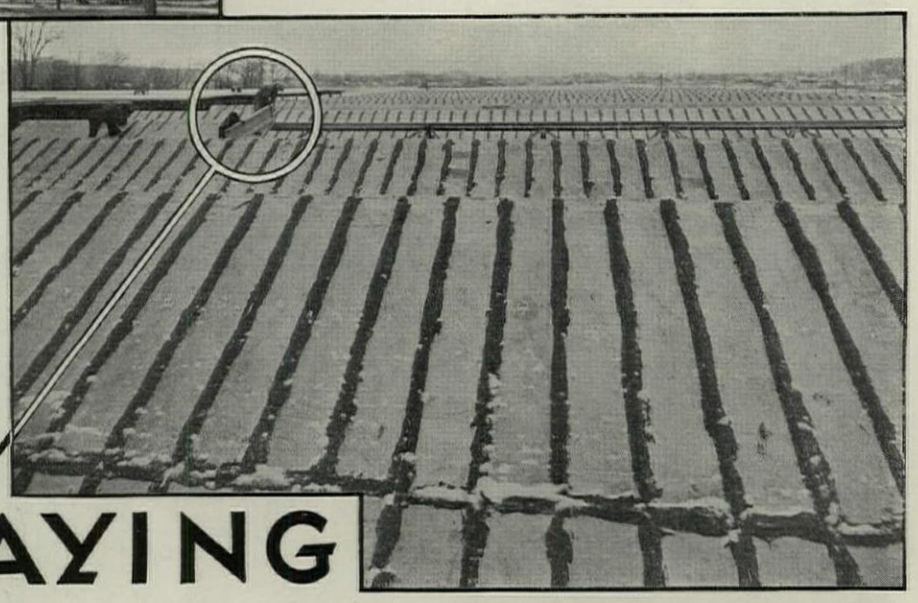
Raymond Concrete Pile Co., Ltd., Montreal, Canada

RAYMOND BRANCH OFFICES

Atlanta, Ga.	Miami, Fla.	Montreal, Canada
Baltimore, Md.	Philadelphia, Pa.	Hong Kong, China
Boston, Mass.	Pittsburgh, Pa.	London, England
Chicago, Ill.	San Francisco, Cal.	Maracaibo, Ven., S. A.
Cleveland, Ohio	Washington, D. C.	Caracas, Ven., S. A.
Detroit, Mich.	Buffalo, N. Y.	Bogota, Colombia, S. A.
Houston, Texas	Milwaukee, Wis.	Buenaventura, Col., S. A.
Kansas City, Mo.	St. Louis, Mo.	Omori, Tokyo-Fu, Japan
Los Angeles, Cal.	St. Paul, Minn.	Portland, Ore.



Bendix Aviation Building, South Bend, Indiana. Below—roof deck *ready for composition covering*. The entire roof of Featherweight slabs was erected in winter—an area of over 300,000 sq.ft. And this expanse represents but half the area of Federal roofs in use by this company!



LAYING a Concrete Roof in Zero Weather.

It is done quickly and easily under *any* conditions, because precast slabs come to the job ready to be hoisted from box-cars and placed directly on the steel roof purlins. The building gets under cover on time — the composition covering may be applied immediately thereafter.

The Featherweight Concrete slab is alone amongst roof constructions in ultimate value — a weight as low as *10 lbs. per sq. ft.*—insulating qualities—permanence—fire safety—freedom from all maintenance.

Many of the country's prominent industrial, public utility, railroad and public buildings are protected by this roof. "Catalog and Roof Standards" on request.

Featherweight Concrete INSULATING ROOF SLABS

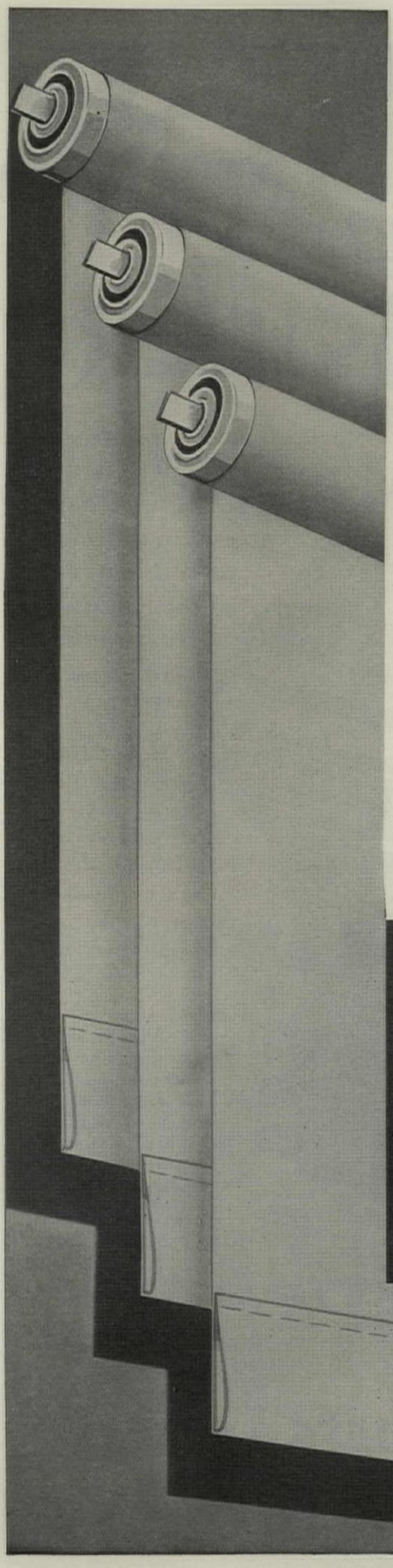
Made, Laid and Guaranteed by

FEDERAL-AMERICAN CEMENT TILE CO.

Executive Offices: 608 South Dearborn Street - - - - - - Chicago

Plants Near CHICAGO - NEW YORK - PITTSBURGH - BIRMINGHAM

FOR OVER A QUARTER CENTURY



How to SAVE MONEY on window shades

To save money on window shades, look for service—and look out for upkeep! True value in window shades is cost *divided by length of good service.*

A *Columbia* shade may differ but little from other shades in cost and appearance when new. Yet the *Columbia* shade will save you money... a great deal of it sometimes. It will be a better shade for a longer time. It will spread its first cost into a surprising minimum per month—or year—of usefulness.

Columbia shades are built for long and active service—by the largest makers in the world. There is a *Columbia* shading for every use. Each is demonstrably the best of its kind. And *Columbia* rollers —strong springed, with a constant reserve of power, ingeniously designed for quietness and ease of operation, staunchly built—are without equal for efficiency and length of service.

To save money on window shades, see that yours are *Columbia.* You will be saving money all the while you use them. And that will be a long, long time.

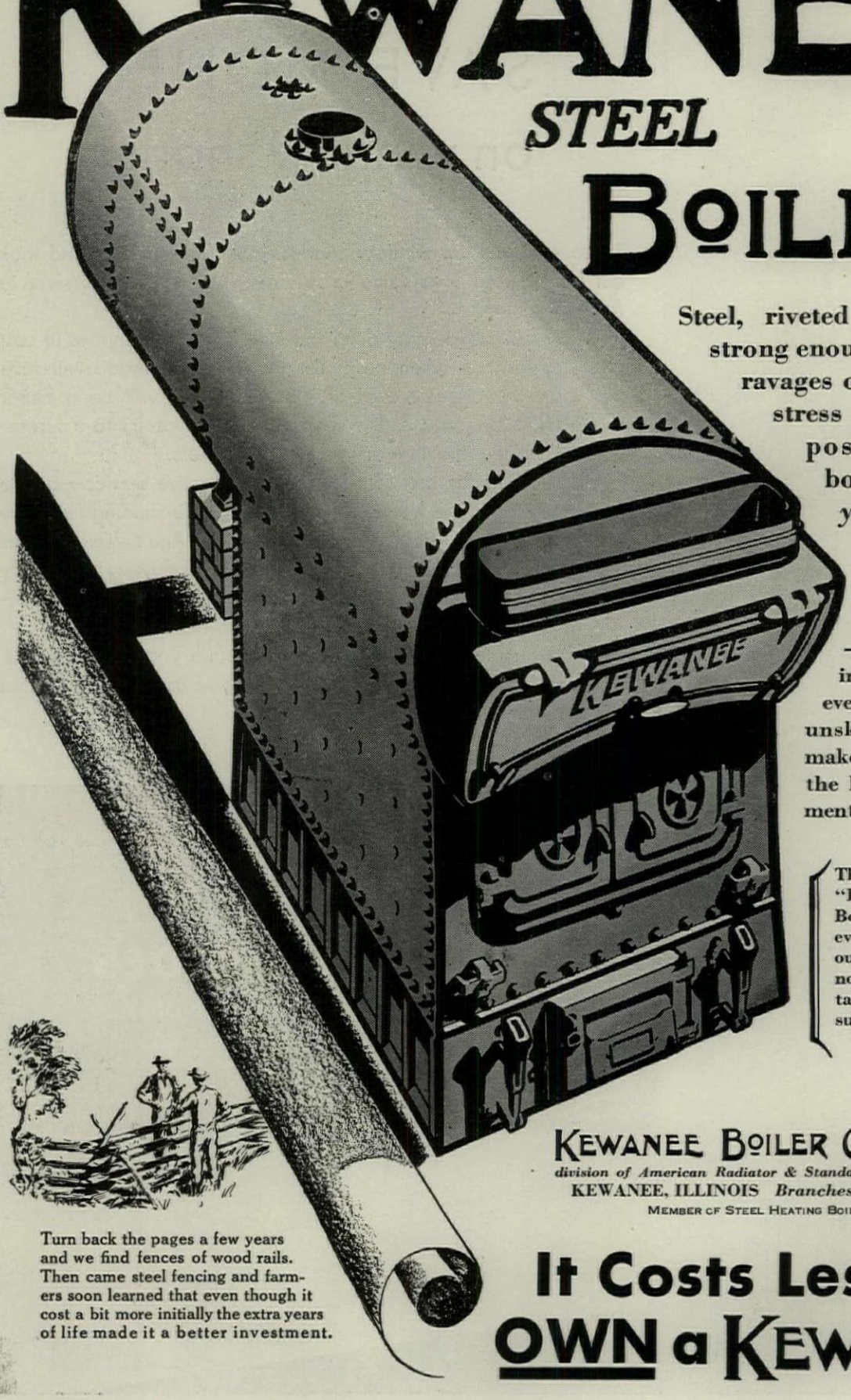
Columbia

WINDOW SHADES

ROLLERS • VENETIAN BLINDS

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 • New York • Philadelphia • Pittsburgh Portland, Ore. • St. Louis • Salt Lake City • San Francisco • Seattle • Spokane • FACTORIES: Chicago • Detroit • Los Angeles • Minetto, N. Y. • Saginaw, Mich. • Wilkes-Barre, Pa.

KEWANEE STEEL BOILERS



Steel, riveted construction; strong enough to stand the ravages of time, and the stress and strain imposed on every boiler; *adds extra years to the life* of Kewanee Boilers.

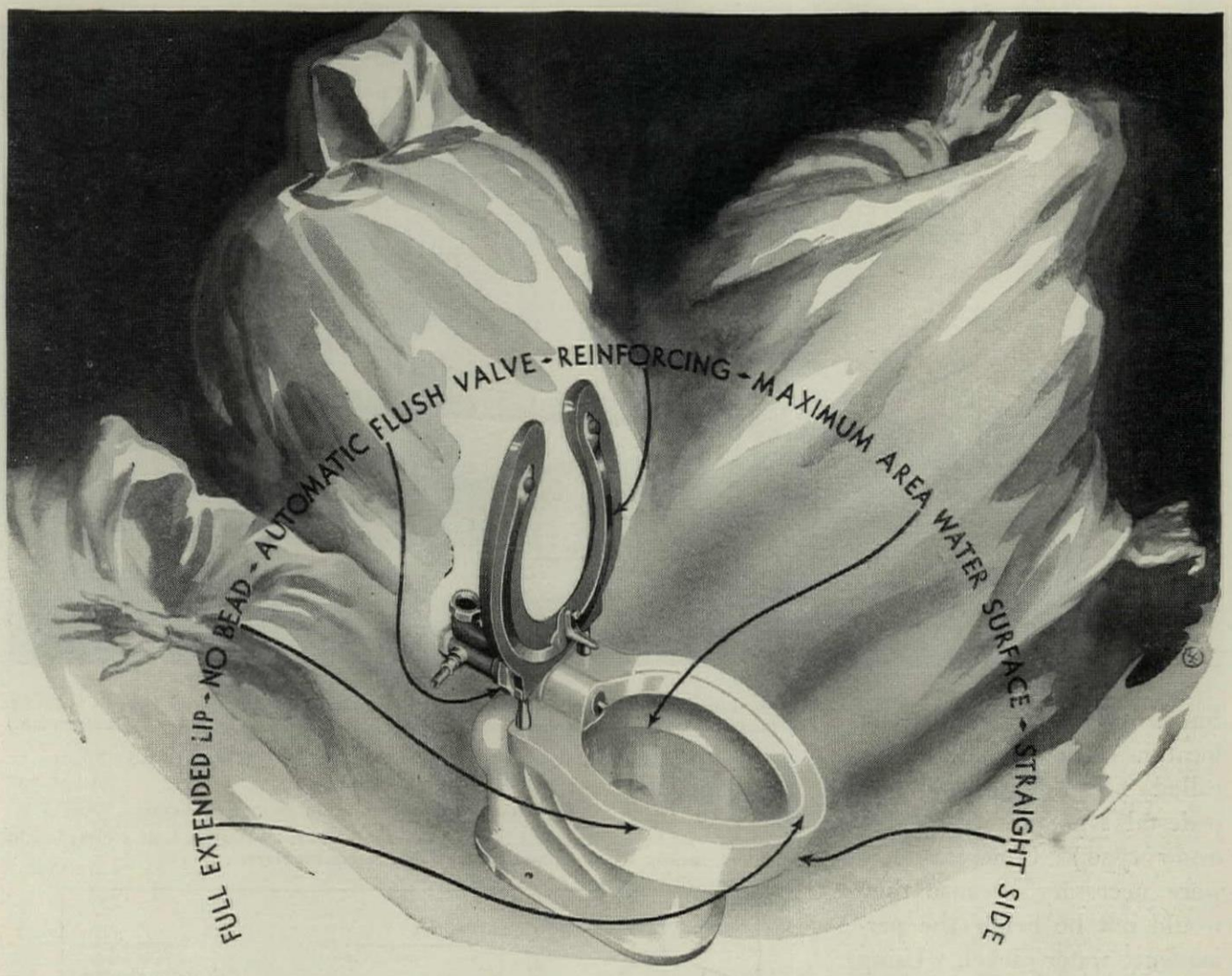
Those extra years—plus the fuel saving guaranteed for every year by correct, unskimped design—make a Kewanee by far the best boiler investment an owner can have.

The arrival of Type "R" Steel Residence Boiler means that every building, without exception, can now have the advantages of Kewanee's superior design and construction.

Turn back the pages a few years and we find fences of wood rails. Then came steel fencing and farmers soon learned that even though it cost a bit more initially the extra years of life made it a better investment.

KEWANEE BOILER CORPORATION
division of American Radiator & Standard Sanitary Corporation
KEWANEE, ILLINOIS *Branches in Principal Cities*
MEMBER OF STEEL HEATING BOILER INSTITUTE

It Costs Less to OWN a KEWANEE



A New Closet That Helps Rout Three Ghostly Shadows

The Clow Soldier of Sanitation has built a new closet to rout the three grimmest shadows that hover in the toilet rooms of public buildings, schools, hospitals, industrial plants and similar places.

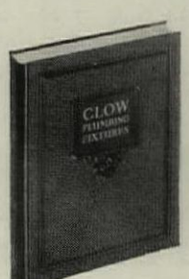
He has made the bowl low, semi-lipped with a form-fitting seat for comfort. He has eliminated the dirt-catching bead that extends around the outside top of more old-fashioned closets.

He has made the bowl sides perpendicular. Anything dropped into the bowl will fall directly into water. Nothing can stick to the sides, because nothing can easily hit the sides.

And even careless minds are defeated and forstalled by the Clow-Madden Valve that flushes the bowl *automatically* after every occupation.

The many records of ten, fifteen and even more years of trouble-free service established by this valve attest to the long life, and negligible repair costs that can be yours.

And with this brand new closet the Clow Soldier of Sanitation scores another big victory for you against your three most hideous toilet room enemies: *Failure—Short Life*—and their ghastly brother *Insanitation.*



This new Exceltic is available in floor standing and stack-hung types in standard or junior heights. It represents but one of the most complete line of specialized plumbing fixtures in the world, that stand behind the Clow Soldier of Sanitation. Ask for a copy of the Clow Catalog.

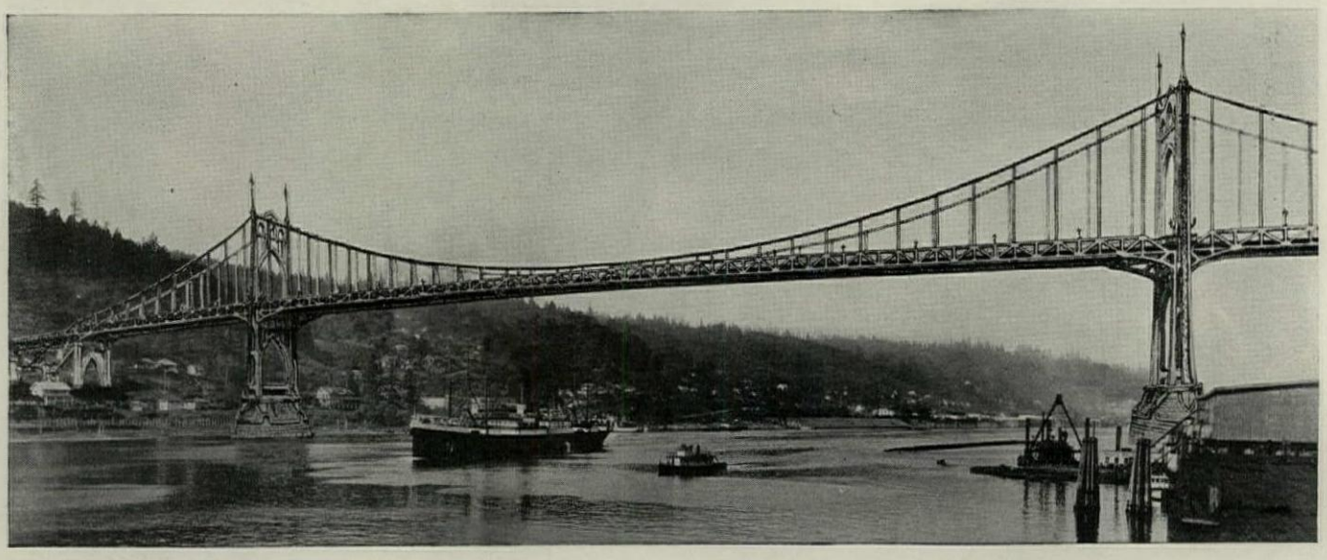
CLOW

CHICAGO

PREFERRED FOR EXACTING PLUMBING SINCE 1878

Consult your architect

East Anchorage of Great Portland, Oregon Bridge is built upon MacARTHUR Pedestal Piles

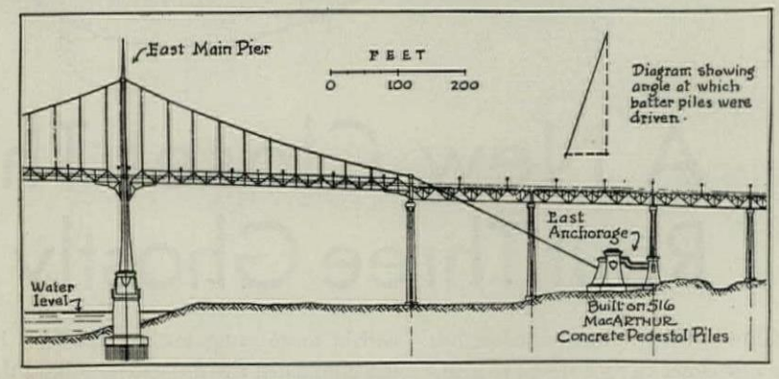


The engineers' drawing of the main portion of St. Johns Bridge, Portland, Oregon, is shown superimposed on a photograph of the bridge site on the Willamette River (looking north.)

ROBINSON & STEINMAN, CONSULTING ENGINEERS
New York and Portland
The Gilpin Construction Co., General Contractors, Portland

This bridge will have a span of 1,207 feet, the longest west of Detroit; and a clear height of 205 feet, making it the highest bridge over a navigable river.

Sub-soil conditions at the location of the east anchorage called for the use of our pedestal type pile (we drive every type.) Concrete Piles were necessary because they would not be below the permanent water level. Using pedestal type piles effected a saving in the number of piles and the depth to which the piles had to be driven.



This elevation shows the *east main pier*, the *east cable bent pier* and the *east anchorage.* The piles upon which this anchorage stands average 29 feet in length. Half of these piles were driven vertically and half at a 1 to 3 batter as shown, upper right corner of drawing.

A letter to us from the Gilpin Construction Co., dated July 9, 1930, states: "We wish to express our appreciation and satisfaction of the manner in which your company carried out your contract with us for the concrete piling on the St. Johns Bridge job. Mr. Sneed, who had charge of this work for you, handled the work in a businesslike and creditable manner."

Check your requirements against MacArthur qualifications:

Product	*proven*
Experience	*20 years*
Equipment	*latest*
Resources	*unlimited*
Personnel	*capable*
Clientele	*illustrious*
Responsibility	*demonstrated*
Engineering	*sound*
Performance	*100%*
Speed	*record-breaking*

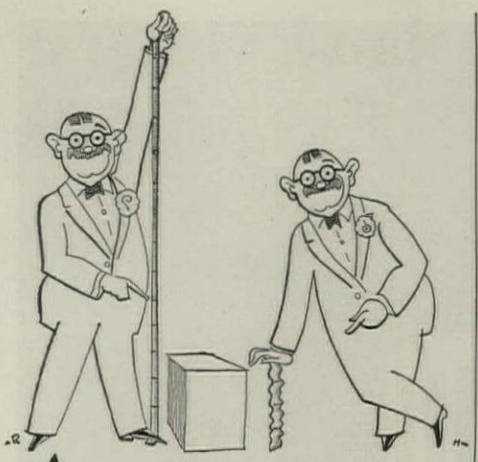
Giles Drilling Corporation (an affiliated company) will welcome the opportunity to submit estimates on core borings or soundings of any description.

MacARTHUR
CONCRETE PILE CORPORATION
19 WEST 44th STREET, NEW YORK CITY

Branch Offices

CHICAGO · BOSTON · NEW ORLEANS · DETROIT · SAN FRANCISCO · PHILADELPHIA · PITTSBURGH · CLEVELAND

CANADIAN MacARTHUR CONCRETE PILE CO., Ltd., MONTREAL



A *rubber yardstick will give you some amazing measurements . . . if you want amazement! . . . But if* you want the truth you must use a surer standard. For example, in judging heating systems, an isolated figure in "lbs. per sq. ft. per season" is meaningless unless 32 variable factors are first checked. Fail to consider any one of these factors and you may have "a rubber yardstick" result.

For example: In one case—a department store—where steam consumption stated in "lbs. per sq. ft." seemed phenomenally low, investigation disclosed a "scotch" engineer who was using the air exhausted from a crowded basement to heat the entrance vestibules! After allowing for this *uncounted factor,* the system was found to be *below* average.

Altogether, 45 variable factors may affect the steam consumption of *any* heating system. We have prepared a "check-list" of these 45 variables to help you check your steam consumption figures and estimates. We will be glad to send you a copy of this check-list.

Engineers, architects and heating contractors will find the related subjects of heating steam consumption analysis, estimating and heating cost accounting, as presented by Warren Webster & Company, of vital interest. Perhaps for the first time in the development of the art and science of heating, there is now provided a reliable basis for intelligent comparison of heating system efficiency. *A request for further details will bring a Webster steam heating specialist to discuss this vitally important subject.*

A Heating System for Every Need and Every Purpose

Heating requirements vary so widely that no one type of heating system can be expected to provide the greatest return on the dollar invested in the heating equipment for all types and sizes of buildings. Realizing this, Warren Webster & Company have consistently developed an entire group of Webster Systems of steam heating to provide *a heating system for every need and every purpose.*

Webster MODERATOR System provides "Controlled - by - the-Weather" heating and makes possible new methods of operation and new standards of economy. Can be applied to any existing steam heating system of sufficient size.

IMPROVED Webster Vacuum System provides distribution balanced from the start—the supply of steam to each radiator is so equalized that all radiators get steam at the same time and in substantially the same proportion, regardless of distance from the boiler. May be supplemented by HYLO Vacuum Variator, permitting manual control by building operator. Applicable to new or existing installations.

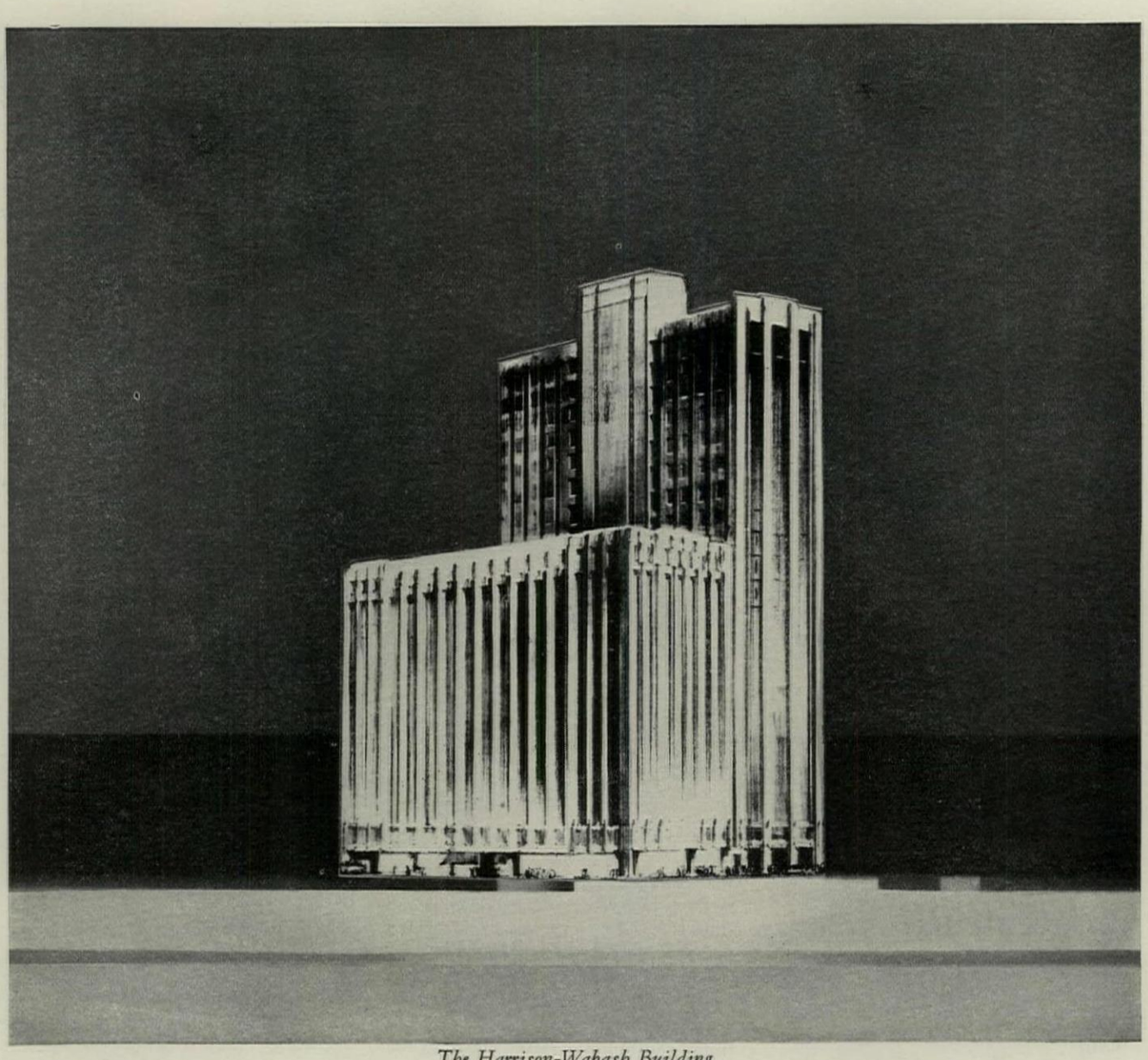
IMPROVED Type "R" System for residences and larger buildings as well, combines advantages of steam heating with advantages of hot water, but without limitations. Meets fully the operating requirements of newer fuels, newer types of radiation and newer thermostatic controls. Also provides better-than-ever heating service with old radiation and old controls.

Full details of any or all of these systems will be furnished on request.

Warren Webster & Company, Camden, N.J.
Pioneers of the Vacuum System of Steam Heating
Branches in 52 Principal U. S. Cities
Darling Bros., Ltd., Montreal, Canada

-since 1888
Webster
Systems of Steam Heating
a I 54

This is one of a series of advertisements discussing the factors affecting heating steam consumption. The purpose of the series is to call attention to the methods of heating steam consumption analysis, estimate and heating cost accounting developed by Warren Webster & Company to provide a reliable basis for comparing heating system efficiency. Actual detailed facts and figures of steam consumption of a number of Webster Systems of Steam Heating, prepared in accordance with these methods, are available for your examination.



The Harrison-Wabash Building
Chicago

Alfred S. Alschuler, Inc.
Architects

Henry Ericsson Company
Contractors

This new building is the advanced conception of hotel accommodation—where automobiles also receive efficient, orderly care. The famous "precision landings" of Westinghouse Electric Elevators are as essential in modern garage operation as in passenger transportation—permitting heavy or light loads to roll smoothly on or off. The elevators in the Harrison-Wabash Building are high speed—full automatic control—the highest type in this class of fine elevators.

Westinghouse Elevators
Are the Logical Highways of
Modern Architecture

ELEVATORS

Westinghouse Electric Elevator Company

It is now possible for USG acoustical experts to determine by scientific methods the cause and effect of various noises, tones and pitches, as well as measuring accurately the efficiency of different methods and materials for controlling sound.

2000 Lincoln Park West Building, Chicago (McNally and Quinn, Architects). The USG System of Sound Insulation prevents the transmission of noise from one apartment to another.

Noise from pianos, radios, late parties, etc., can be prevented from bothering occupants of adjoining suites by employing the USG System of Sound Insulation.

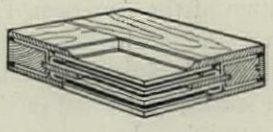
At Your Service on any phase of Architectural Acoustics

A Message to Architects
from the
United States Gypsum Company

. . . .

WITH the growing agitation for noise abatement and the increasing desire for comfortable noise levels in modern buildings of all kinds, many architects have expressed a need for reliable counsel on all phases of architectural acoustics. To meet this situation, the United States Gypsum Company has developed a complete acoustical service.

The USG service includes a competent staff of experts capable of advising architects on any problem of sound control. The creation of a great variety of scientific materials and methods to control noise, and the maintenance of skilled installation crews, enables us to predict definite results and assume full responsibility for them in every assignment which we undertake.



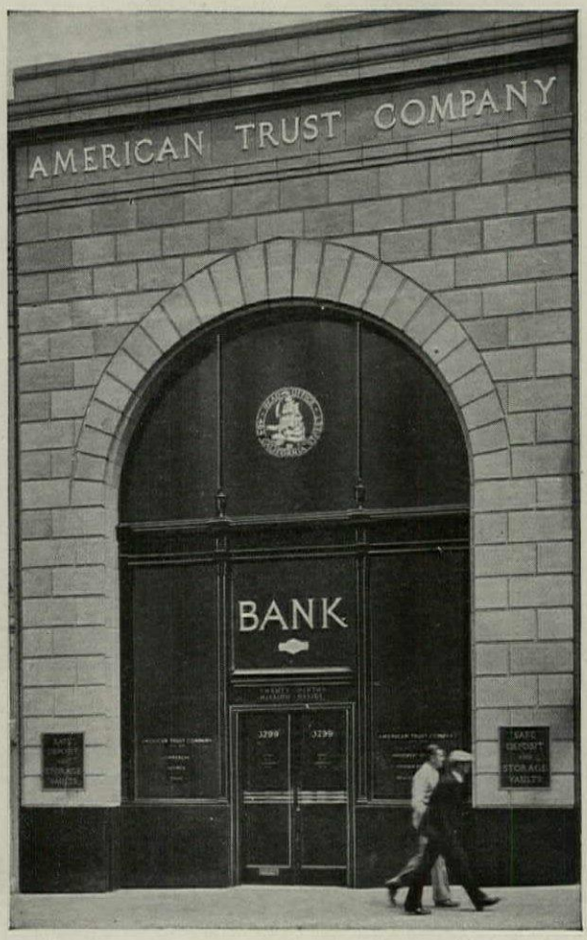
Detail of USG Sound Insulative Door. This door prevents the transmission of sound from room to room.

Where architects and their clients wish to prevent the transmission of objectionable noises from one room or floor to another, the USG System of Sound Insulation meets all requirements. It is a practical method of floor, wall, ceiling and door construction, scientifically designed to confine noise to the room of its origin. The cost is surprisingly low—usually amounting to less than 1% of the cost of the building.

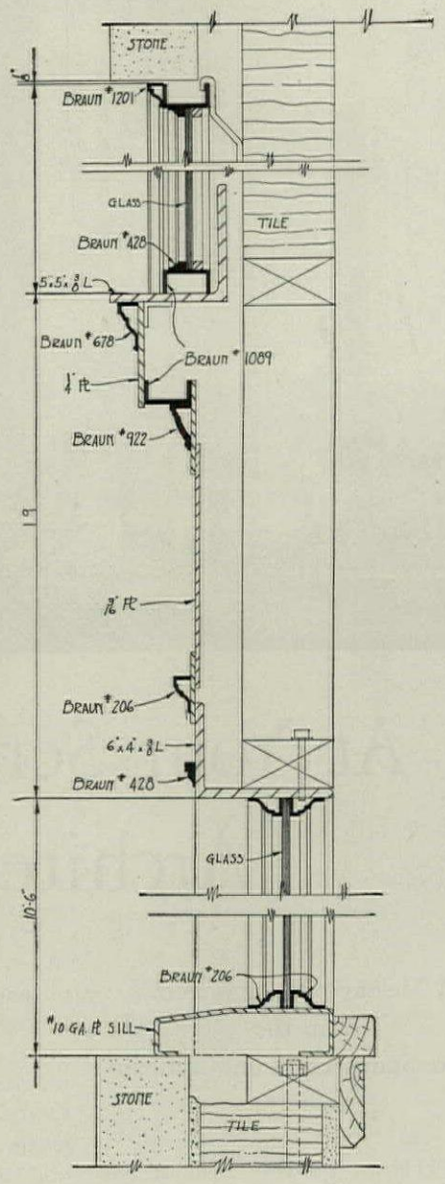
Where it is desirable to reduce noise levels or to provide proper hearing conditions by means of sound absorption, Acoustone, the USG acoustical tile, has been used with great success.

Our complete facilities in architectural acoustics are at your service. For further information or for a consultation with one of our sound control experts write to us. Please address the United States Gypsum Company, Dept. 2812, 300 West Adams Street, Chicago, Illinois.

USG SYSTEM *of* SOUND INSULATION



American Trust Company Building, 29th and Mission Streets, San Francisco. Iron work by Monarch Iron Works



SECTION THRU WINDOW

The Mouldings Were Selected From Braun Catalog 30

IN THE fenestration of the American Trust Company's Building, the architect's design was faithfully executed, with Steel Mouldings carried always in Braun stocks, and listed in Catalog 30.

The drawing identifies the particular sections employed in this instance.

A similar service is offered in Braun Architectural Aluminum Shapes.

Braun Catalogs for your A. I. A. Files, will be sent you promptly on request

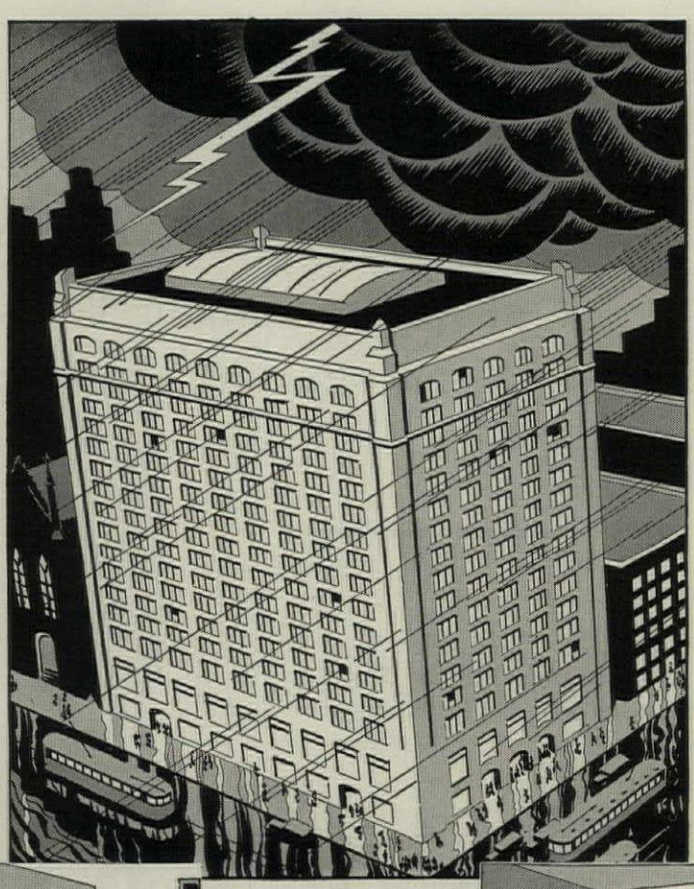
J. G. Braun Company

Steel Mouldings *Wrought Ornaments*
Perforated Sheets

CHICAGO 609 SOUTH PAULINA STREET
NEW YORK 557 WEST 35TH STREET
SAN FRANCISCO 636 POTRERO AVENUE
LOS ANGELES 1205 EAST 8TH STREET

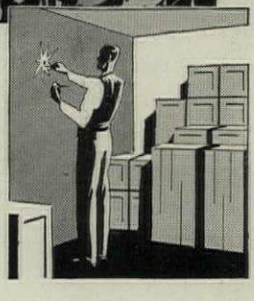
Water Waste!

what it means



WATER WASTE represents the millions of dollars lost through the ruining of merchandise in damp or wet basements and warehouses. Additional millions are lost in moving stored merchandise endangered by water. Water waste also represents valuable basement store sales space due to loss through damp, unsanitary conditions. The protection of interior decoration is also an important factor.

Let's stop this water waste. There is no excuse for it. Storage space properly waterproofed through the use of Medusa Gray Portland Cement—Waterproofed—can be made dry enough to light a match on the walls at any season of the year.



Architects, engineers, contractors and owners can help eliminate water waste. For all concrete or mortar work specify and use Medusa Waterproofed Cements—White or Gray—the cements with waterproofing "ground in" at the mill during the process of manufacture. Medusa Waterproofed Cements have a 20 year record for holding water out and keeping interiors dry.

Medusa White Portland Cement—Waterproofed—has a resistance to moisture and a non-staining quality that make it ideal for mortar or cast stone. In addition to its wonderful water-resisting properties, this cement, either in its pure white color or when tinted, offers splendid possibilities in stucco, interior decorating work and terrazzo.

The two books "How to Make Good Waterproofed Concrete" and "Medusa White Portland Cement (Plain or Waterproofed)" will be sent upon request.

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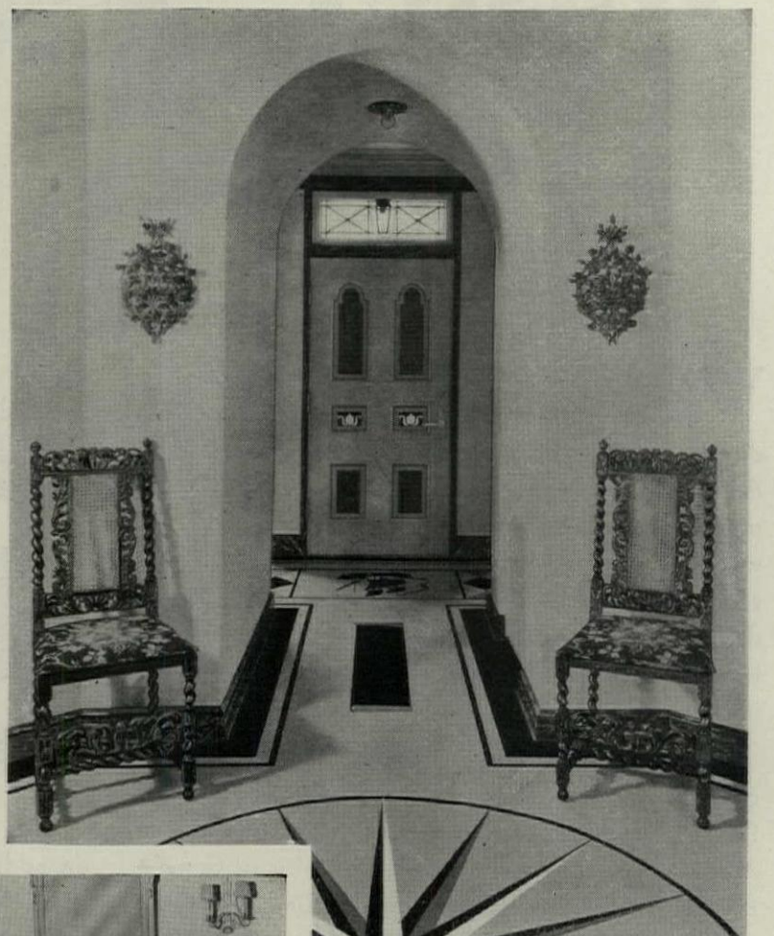
MEDUSA WATERPROOFED WHITE and GRAY CEMENTS

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

...as BEAUTIFUL *as you make them*

The charm of custom-built floors depends solely on the ingenuity of the designer...



This custom-built floor is made from Armstrong's Linotile. The hall of a beautiful Buffalo residence, designed by Mr. Frederick J. Pike, interior decorator.

AN Armstrong's Linotile Floor can be as beautiful as the loveliest mosaic. Its appeal depends entirely on the pattern which the architect designs for it.

It makes no difference whether the room you are decorating is French, Moorish, Colonial, or Modernistic. An Armstrong's Linotile Floor can be created that will blend with any color scheme or fit into any room interior.

Whatever the taste of your clients may be, you can be sure that Linotile will please them. The rare beauty, the deep, rich colors attained by these floors will appeal to the home-owner and all her friends.

And their appeal will include not only beauty but utility, too. These warm, footstep-muffling floors give lifetime service. They are easily cleaned. They require very little attention to keep that "day-they-were-installed" look. Because of their splendid resistance to hard usage, Armstrong's Linotile Floors are just right for private residences—and for banks, stores, and other buildings where custom-laid floors can add that precise decorative effect.

Let us send you our illustrated booklet, "Custom-Built Floors of Cork." It contains all the necessary information about Armstrong's Linotile. It will also tell you about Cork Tile, another Armstrong's tailor-made floor. Just write to the Armstrong Cork Company, Custom Floors Department, Lancaster, Pennsylvania.

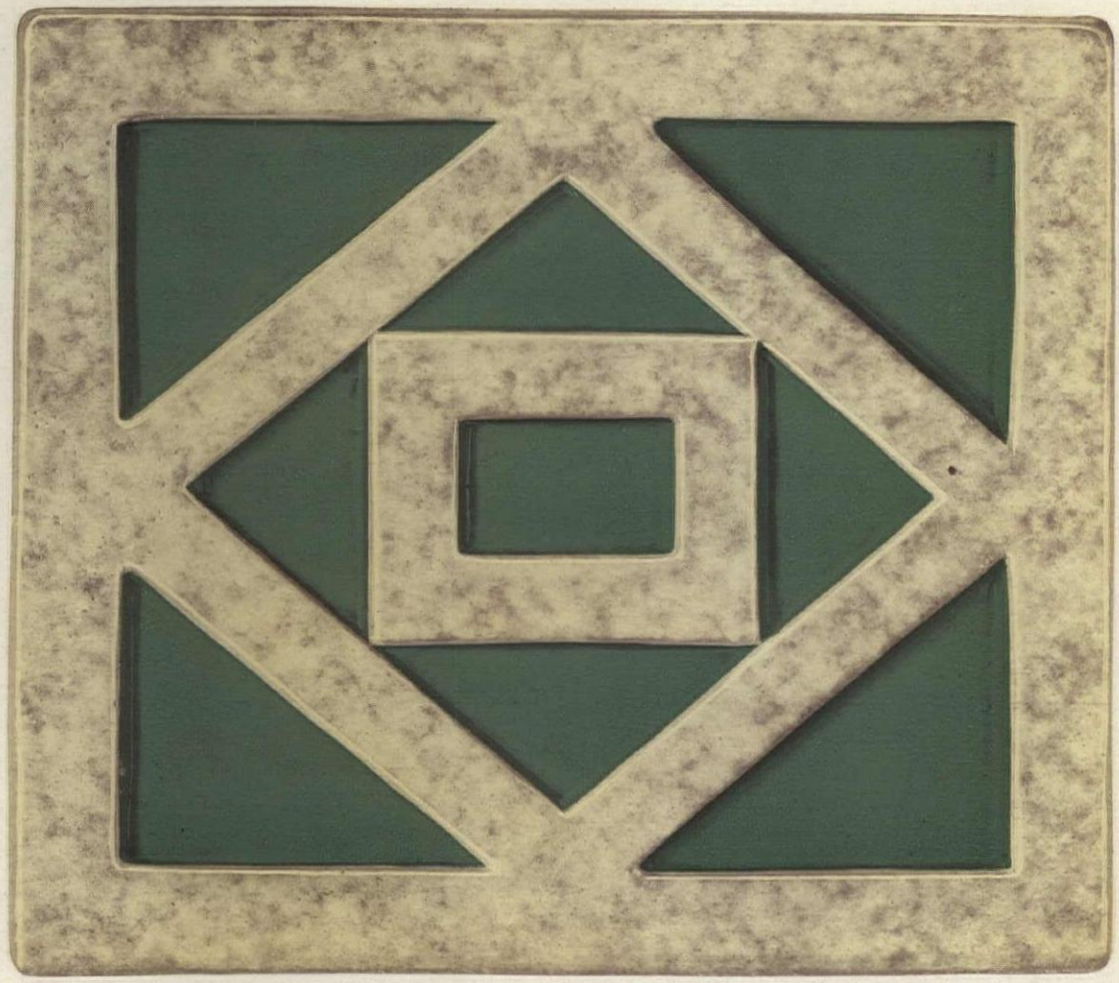
Another Armstrong's Linotile Floor in the same home. The colors are black and gray. This was also created by Mr. Pike.

Armstrong's (A) Product

Armstrong's CUSTOM FLOORS

LINOTILE **CORK TILE**

MADE BY THE MAKERS OF ARMSTRONG'S LINOLEUM



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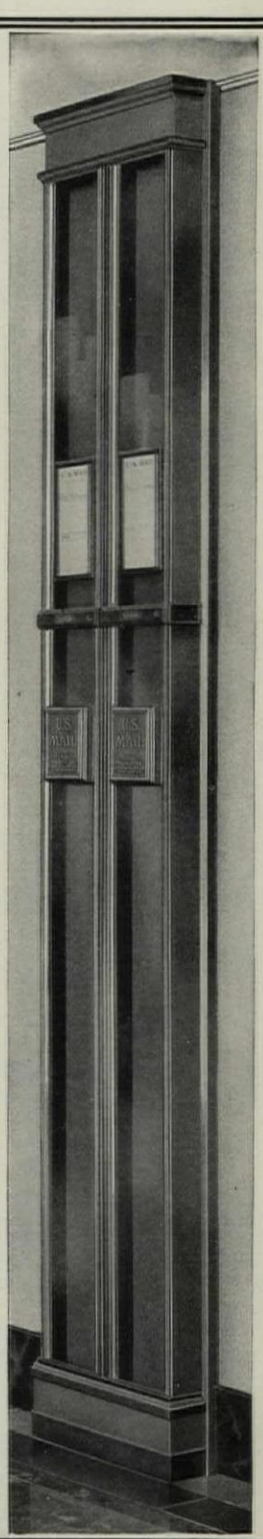

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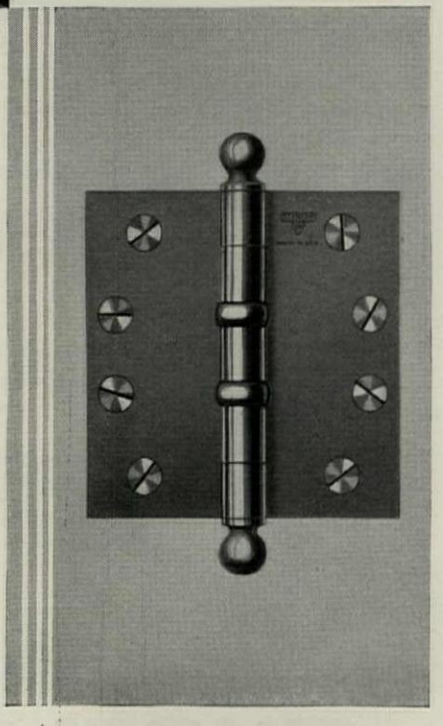

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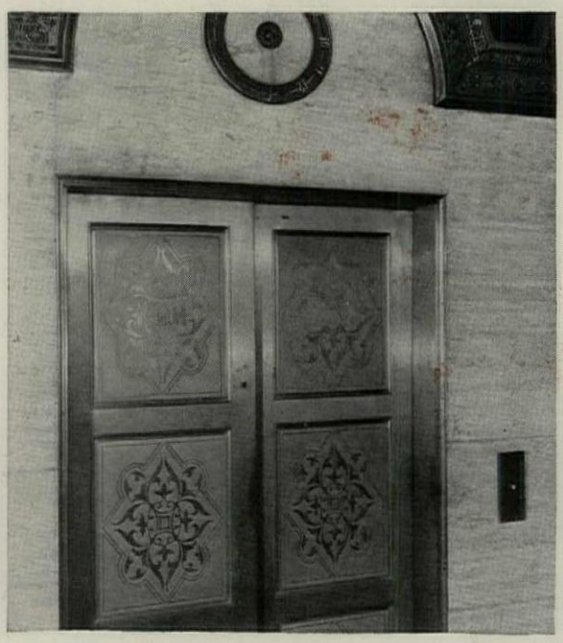
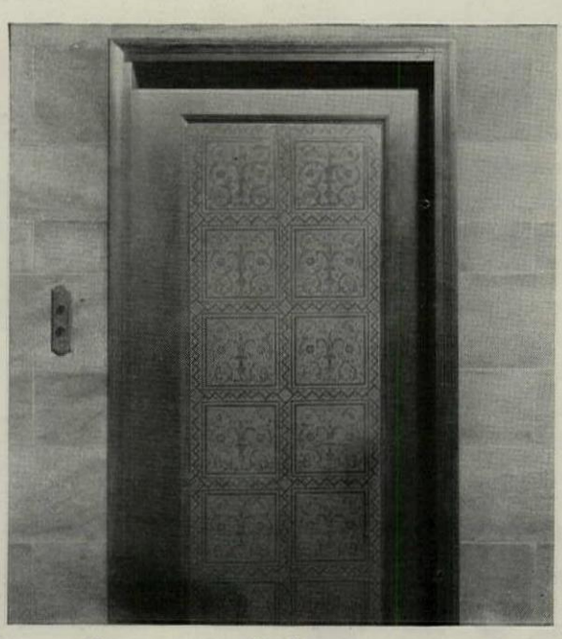


From the Imposing Spivey Building, East St. Louis. Center opening bronze doors add to the interest of every main floor elevator unit. Hollow metal doors were supplied for the other floors. Architect: A. B. Frankel.

From Baltimore's Largest Hotel . . . the new Lord Baltimore. Art Metal etched bronze doors add a final note of distinction to well designed elevator entrances. There are four panels on each door. Architect: W. D. Stoddart.



From Philadelphia's Smart New Chateau Crillon. Close-up view of the etched bronze elevator doors, each with six graceful panels, executed by Art Metal to the specifications of Horace Trumbauer, Architect.

THESE doors represent faithful renditions of the architect's designs. For forty years Art Metal craftsmen have been executing designs in bronze, steel, and, more recently, aluminum. We shall be glad to give you further examples of their work . . . or bring to any of your building conceptions our variety of experience and metal-working skill.

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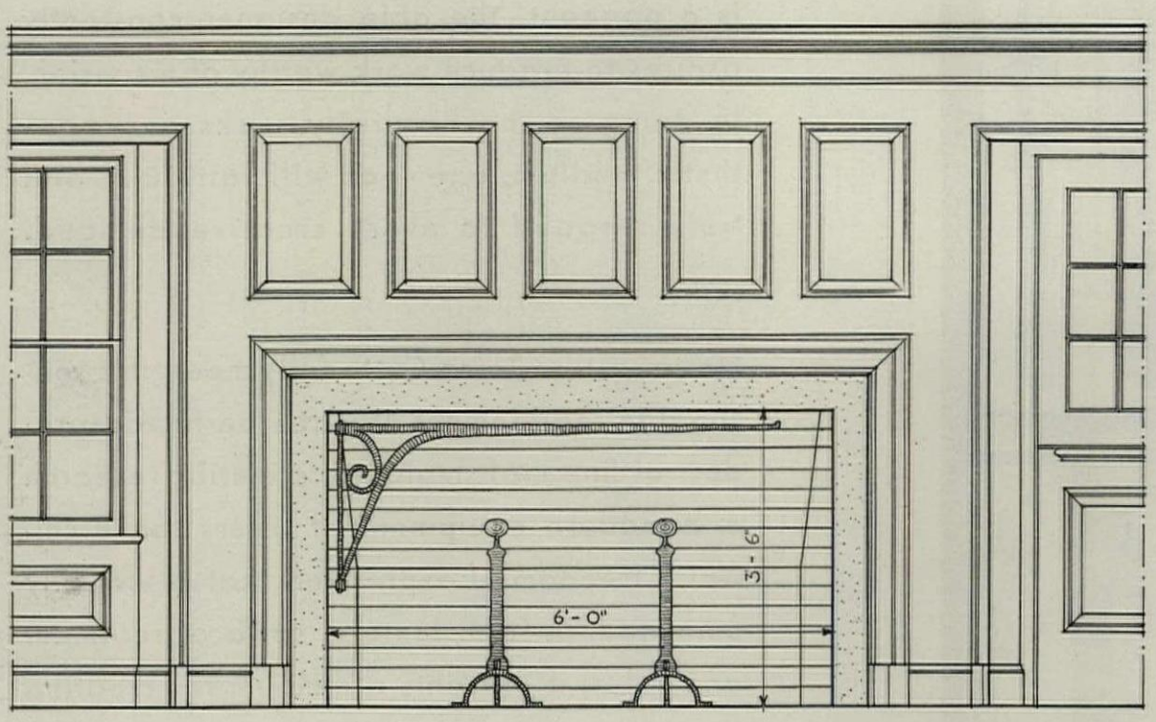

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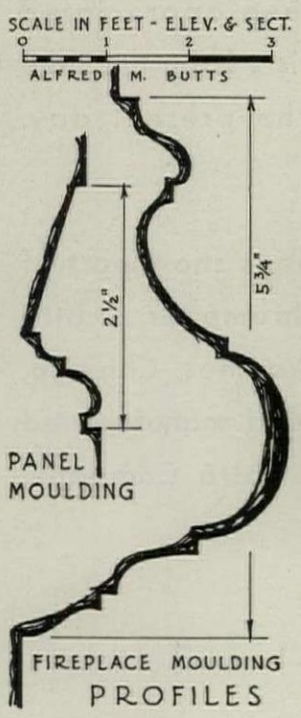

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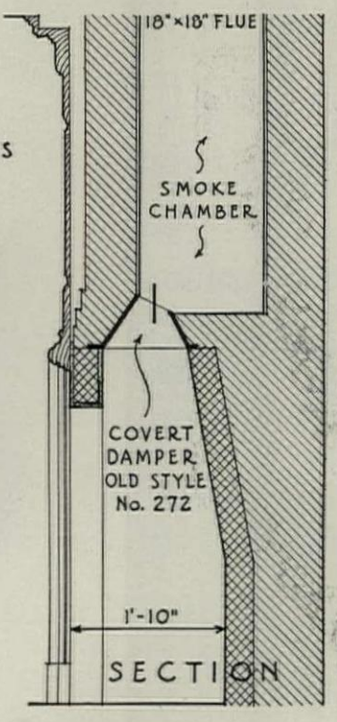

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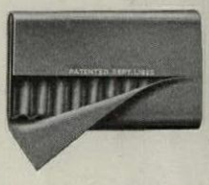

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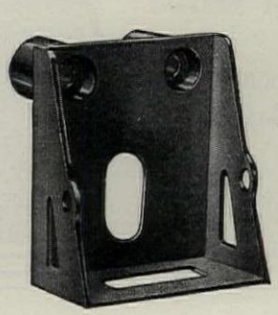

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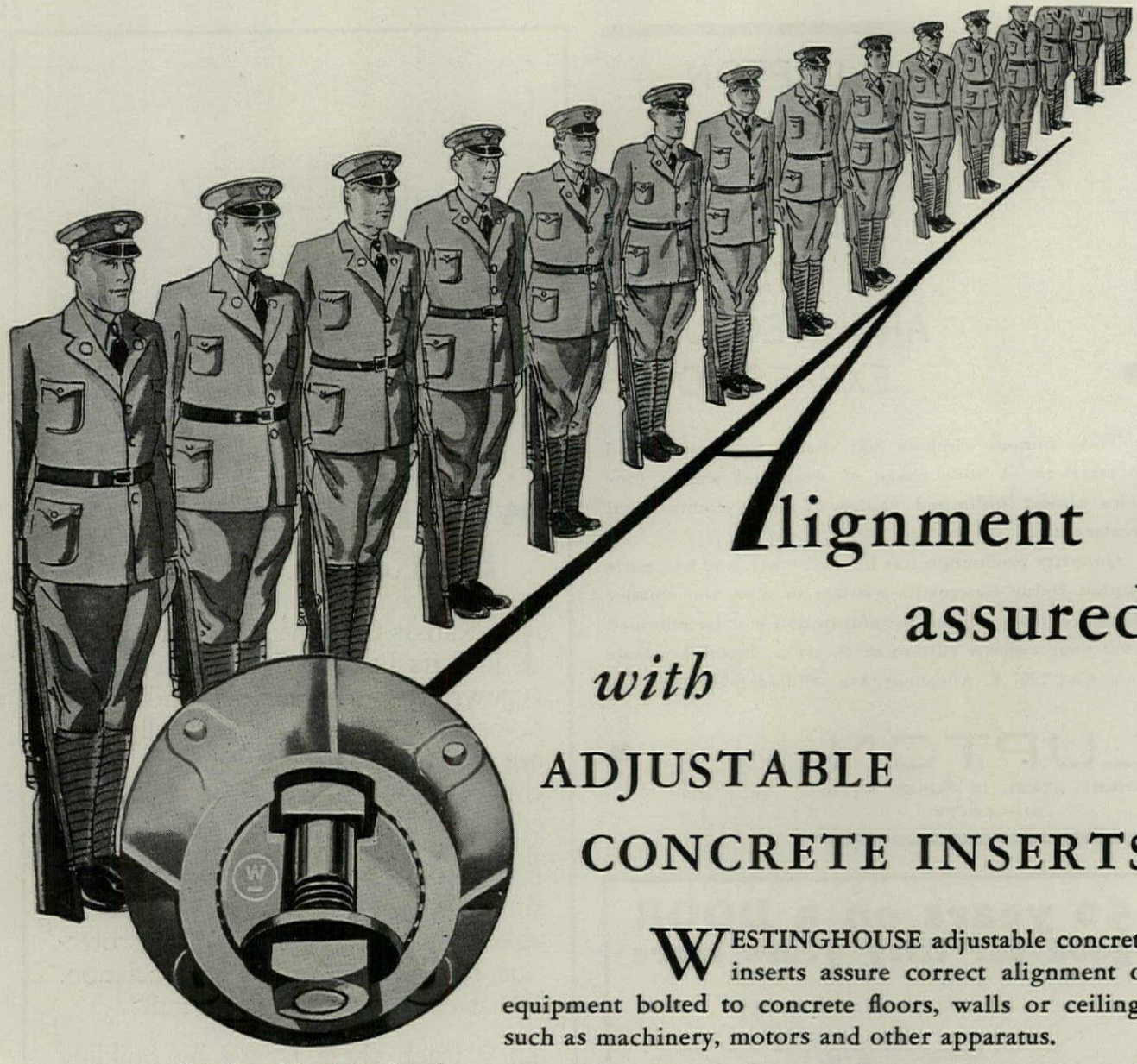

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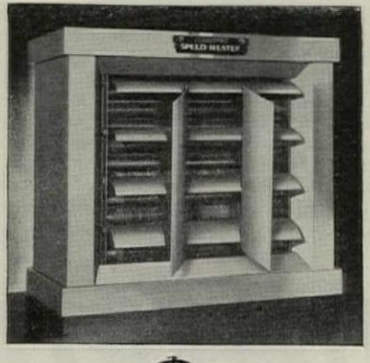

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—For waterproofing mass concrete, stucco and mortars.

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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.....
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Company.....
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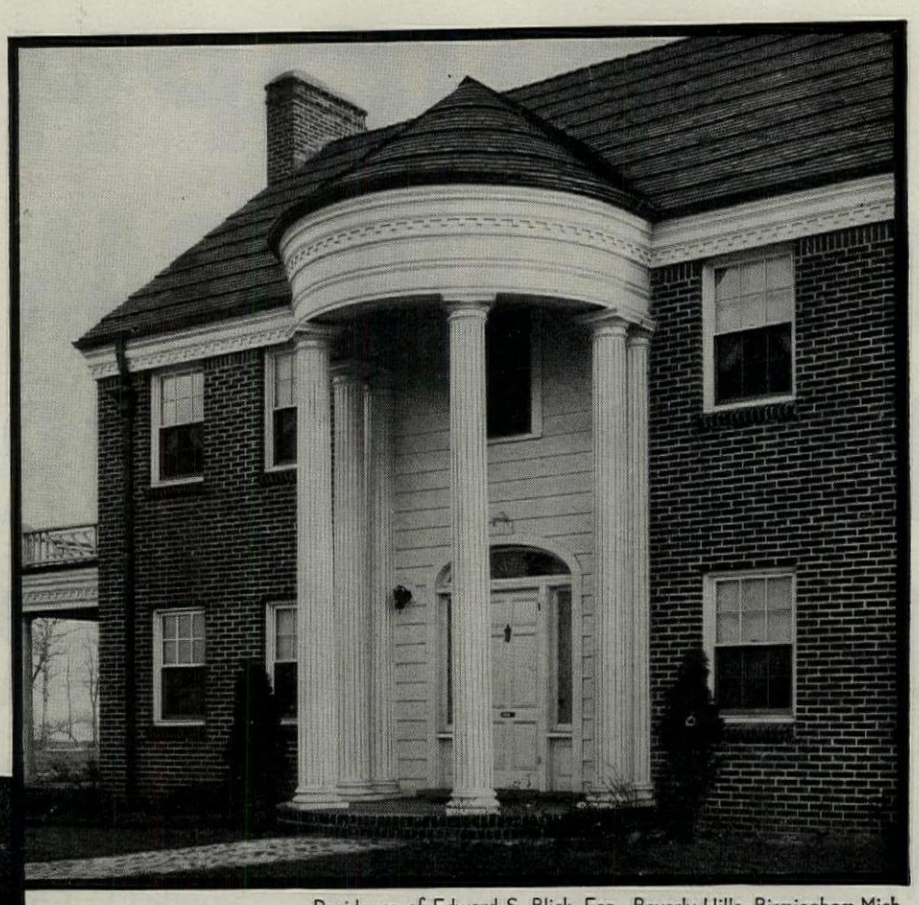
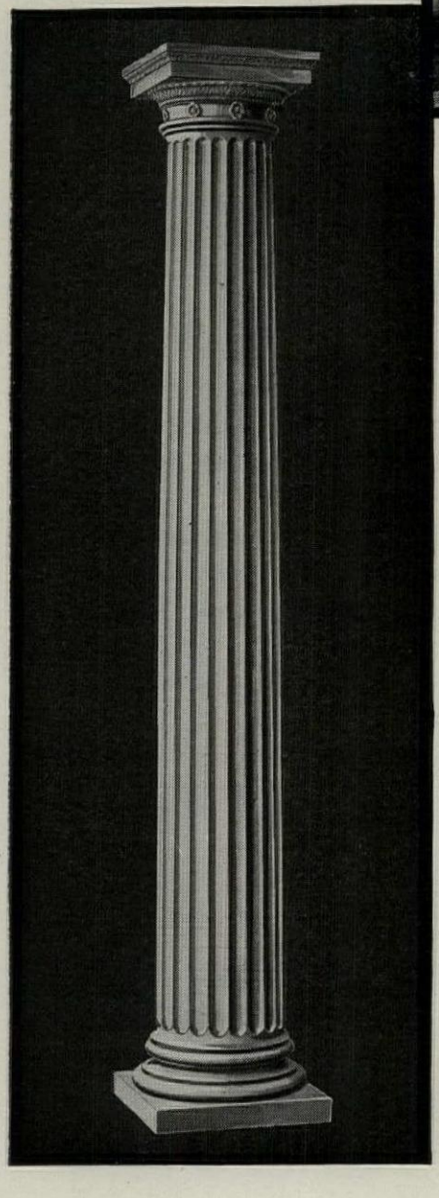
The Beauty of the Past Lives in Pressed Steel Columns



Residence of Edward S. Blick, Esq., Beverly Hills, Birmingham, Mich.
Architect and Builder: Walter Mast. Union Metal Columns No. 224.



Union Metal Columns No. 224 —Roman Doric. One of ten classical designs made in heights from 5′ to 35′ and in diameters from 8″ to 42″.

TYPICALLY American, the Colonial entrance has come down to us as one of our most valued national architectural forms. To best express the charm and dignity which is a part of the Colonial tradition, Union Metal has developed a series of pressed steel columns.

These columns have sharp, clean-cut lines, perfect architectural details. In the wide range of styles there are columns which will impart time-tested beauty to all types of buildings from the small home to the imposing public structure.

But aside from the artistic achievements which are possible, there is the important advantage of economy. Union Metal columns are low in first cost and are free from the warping, rotting and splitting troubles peculiar to the ordinary type of column. Once installed, they are good for a lifetime of service.

THE UNION METAL MANUFACTURING CO.
GENERAL OFFICES AND FACTORY, CANTON, OHIO
SALES OFFICES: New York, Chicago, Philadelphia, Cleveland, Boston, Los Angeles, San Francisco, Seattle, Dallas, Atlanta
Representatives throughout the United States

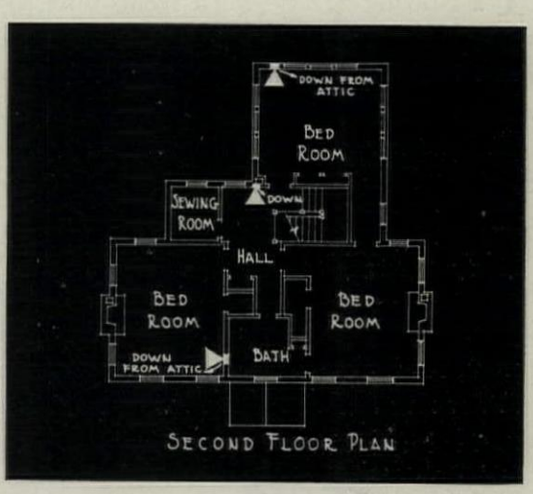
UNION METAL COLUMNS

"THEY LAST A LIFETIME"

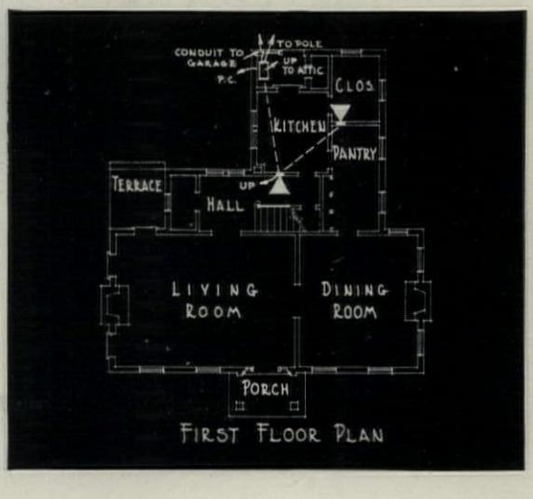
Architects are invited to Consult freely with Bell Company representatives

THE telephone company is constantly studying ways to improve its service. It has much data of interest to architects, particularly in view of the increasing importance of complete *telephone convenience* in the modern home. A call to the Business Office will bring a representative to discuss with you and your clients any questions that may arise in planning for the telephone arrangements in new and remodeled residences.

An important feature of this telephone convenience is the building in of conduit and outlets within the walls and floors during construction or remodeling. This gives improved appearance, by concealing the telephone wiring, and affords protection against certain types of service interruptions. Telephone outlets should be provided in all the important parts of the house. The home owner can then utilize just those which best meet his immediate needs, and he can readily rearrange or expand the service in the future.



Modern telephone convenience is provided for in the residence of Mr. Tom C. Gooch, 3724 Armstrong Avenue, Dallas, Texas, by six telephone outlets, including one in the garage. LANG & WITCHELL, Architects, *Dallas.*



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FOR SMART INTERIORS
Harry Sternfeld *favors* the wood whose charm is ageless

TIDEWATER RED CYPRESS (Coast Type) yields a glowing beauty which seems only to mellow with age. Fashionable today, an interior of this Wood Eternal will not have lost its lovely distinction ten . . . twenty . . . even a hundred years from now.

Architects and interior decorators throughout the country are employing Tidewater Red Cypress in an ever-increasing number of homes.

Like Mr. Harry Sternfeld, of Philadelphia, who has long sponsored this beautiful wood, they find that its exquisite grain holds a charm rarely equaled for panels, doors, beams and trim.

They also find that no other material is quite so versatile. Stained or varnished, painted or charred, sand-etched or left in its natural state, Tidewater Red Cypress is always richly warm.

A Book of Interiors—sent free

In this illustrated book of interesting interiors, designed by noted architects, you will see *how* and *why* Tidewater Red Cypress is being used in greater quantities today than ever before.

We shall gladly send you a complimentary copy. Address the Southern Cypress Manufacturers' Association, Jacksonville, Fla.

If your dealer is not stocked with Tidewater Red Cypress, he can get it for you quickly—or you can write direct to any of the Association Mills listed below.

TIDEWATER RED CYPRESS
(COAST TYPE)
THE WOOD ETERNAL

To this intimately warm yet distinctive living room in the home of Mr. W. N. Morice of Flowertown, Pa., Tidewater Red Cypress lends its inimitable charm. Mr. Harry Sternfeld of Philadelphia was the architect

Quaker Photo Service

This advertisement is published by the following members of the Southern Cypress Manufacturers' Association, Jacksonville, Fla.:

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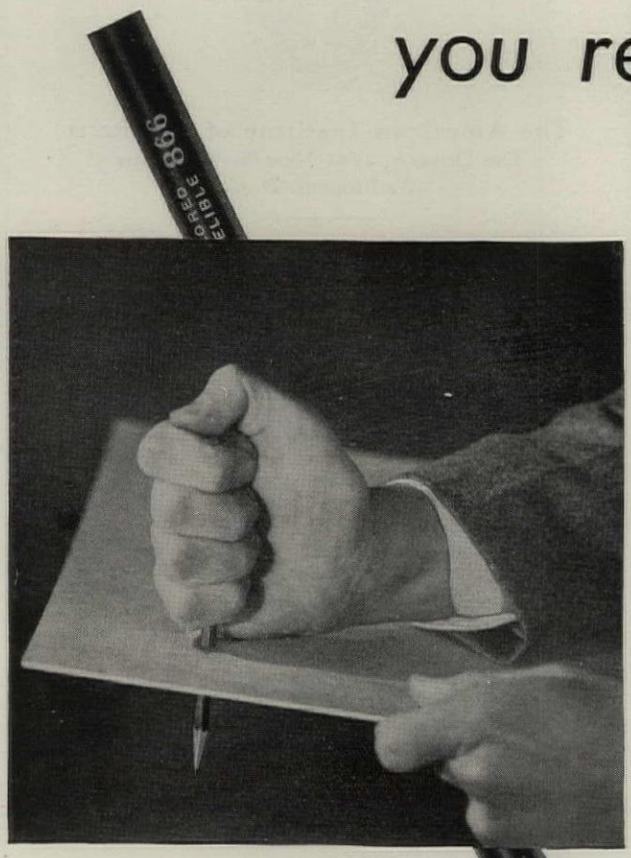
you really need!



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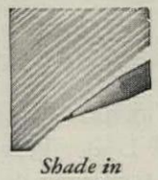
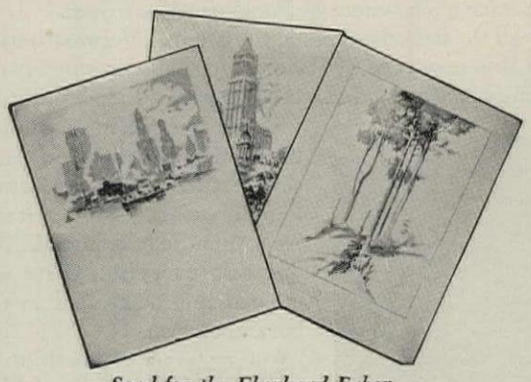


Shade in the color

"Wash" with a wet brush



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EBERHARD FABER PENCIL COMPANY
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Gentlemen: Enclosed is $1 for which send me the Eberhard Faber portfolio of reproductions of sketches made with Mongol Colored Indelible Pencils and with black drawing pencils. Also include without extra charge 6 different colored Mongol Colored Indelible Pencils.

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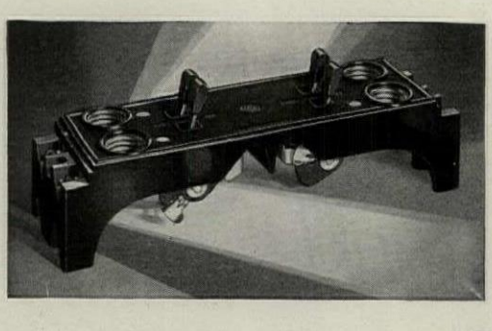

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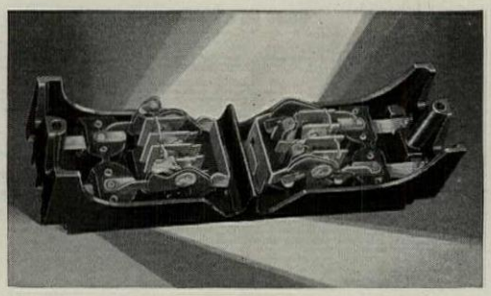
A New Panelboard —typically (FA)

Combining (FA) original sectional construction features with great compactness and light weight



SUPPLEMENTING the progressive (FA) line of Panelboards comes this new addition, the (FA) Leader Type LNTP.

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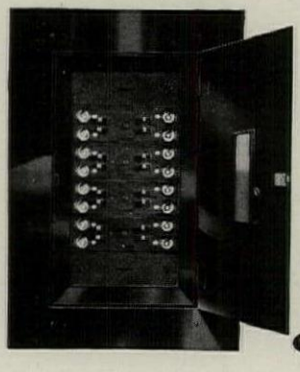

Write for the new Bulletin No. 50 on Type LNTP. See the (FA) man in your territory or write direct about your panelboard and switchboard problems.

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BUILDERS state what architects frequently have claimed: all-Kohler installations make good salesmen. Home hunters reason, rightly, that if fixtures and fittings are efficient, safe, fine through and through, the same care prevails in the rest of the house.

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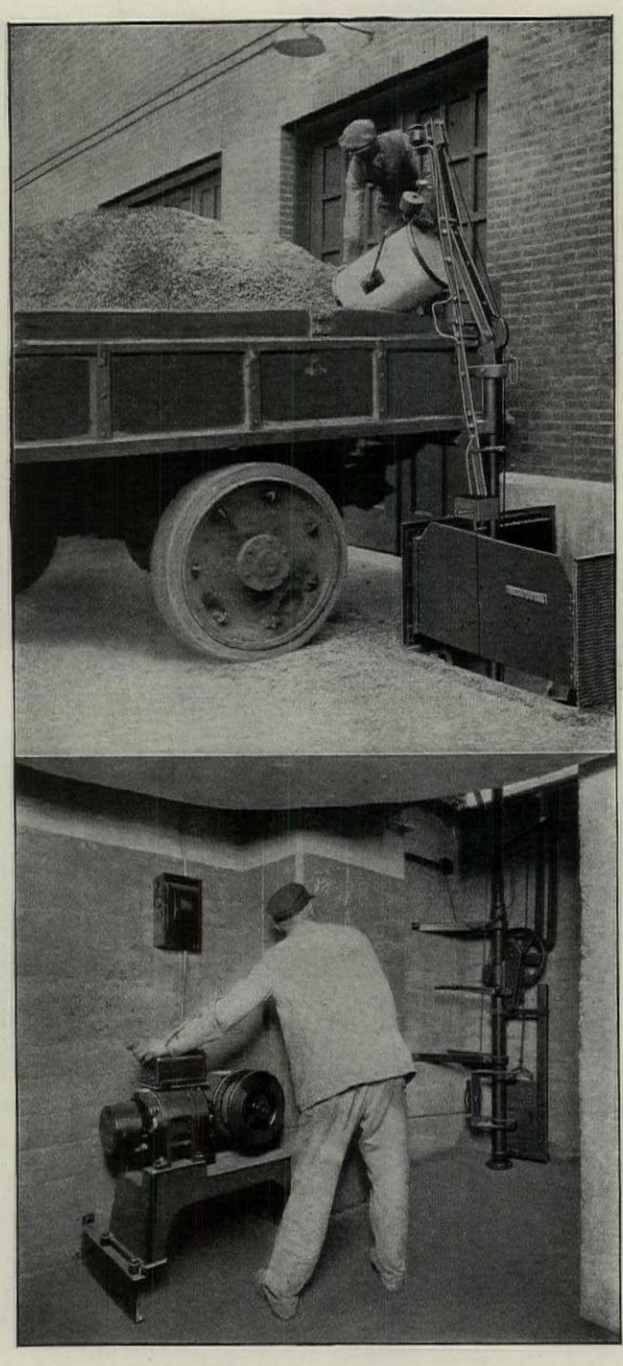

The Model D Electric Hoist is one of **five** G&G Electric Hoists in use in buildings of R. H. Macy & Co. (The World's Largest Department Store), New York, N. Y., Robert D. Kohn, Architect.

The G&G Electric Telescopic Hoist

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THE raising of cans of ashes or garbage, and bales of rubbish, is now being accomplished with G&G Telescopic Hoist equipment in buildings of all kinds throughout the country. 2010 schools in 44 states use this equipment. 189 Bell Telephone buildings and hundreds of hospitals and churches are G&G equipped, as are 614 bank buildings.

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Safety is another important factor, especially with school officials. With this equipment, the sidewalk opening is never left unguarded. Accidents due to carelessness cannot happen.

We have been asked how long this equipment will function without replacement. We do not know. We do have file records of many hoists that have been continuously on the job for fifteen to twenty years and more.

See our Catalog in Sweet's Archt'l. Catalog 1931 Ed., pp. D6342-49
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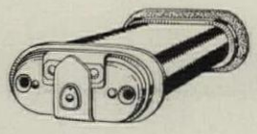
Sun Life Assurance Co., Montreal. Darling & Pearson, Toronto, Archts.
Largest Building in the British Empire

Central Tube Station, State Mutual Life Assurance Co., Worcester, Mass.
Parker, Thomas & Rice, Archts.
Like in a telephone switchboard, lines reach out to provide communication to all departments.



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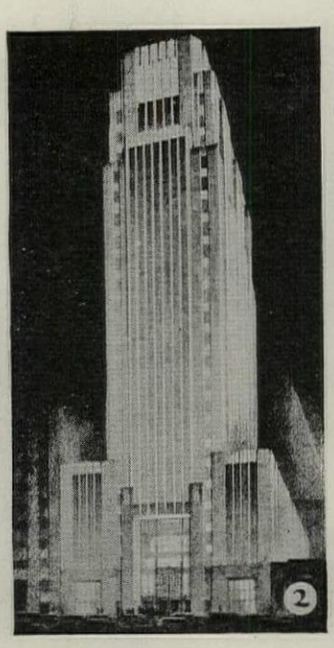

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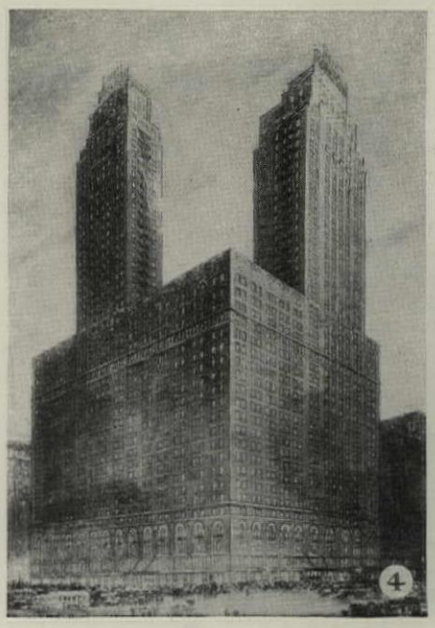


A TRANE YEAR

1—No. 10 Gracie Square, New York, N. Y. Apartment Building. *Architects:* Van Wort & Wein. *Heating Contractors:* Zibold & Donohue. *General Contractors:* T. E. Rhoades Company. 938 Trane Concealed Heater Units Installed.

2—1616 Walnut Street, Philadelphia, Pa. Office Building. *Architects:* Tilden, Register & Pepper. *Heating Contractors:* Keystone Plumbing & Heating Company. *General Contractors:* Wark Company. 523 Trane Concealed Heater Units Installed.

3—No. 1 East End Avenue, New York, N. Y. Apartment Building. *Architects:* Pennington & Lewis. *Heating Contractors:* E. Rutzler Company. *General Contractors:* James Stewart Company. 441 Trane Concealed Heater Units Installed.

4—Addition to Morrison Hotel, Chicago, Ill. *Architects:* Holabird & Root. *Heating Contractors:* Mehring & Hanson. *General Contractors:* John Griffiths & Son Company. 440 Trane Concealed Heater Units Installed.

5—New Central Young Men's Christian Association Building, Akron, Ohio. *Architects:* Good & Wagner. *Heating Contractors:* Forbs-Stanford Company. *General Contractors:* Clemmer-Noah Construction Company. 403 Trane Concealed Heater Units Installed.

6—Banks-Huntley Building, Los Angeles, Cal. *Architects:* John and Donald B. Parkinson. *Heating Contractors:* F. D. Reed Plumbing Company. *General Contractors:* L. E. Dixon Company. *Mechanical Engineer:* Ralph Phillips. 224 Trane Concealed Heater Units Installed.

7—Addition to Southern Pacific Building, San Francisco, Cal. *Architects:* Coffey & Rist. *Heating Contractors:* Frank J. Klimm Company. *General Contractors:* Barrett & Hilp. *Mechanical Engineers:* Robert L. St. John's Company. 187 Trane Concealed Heater Units Installed.

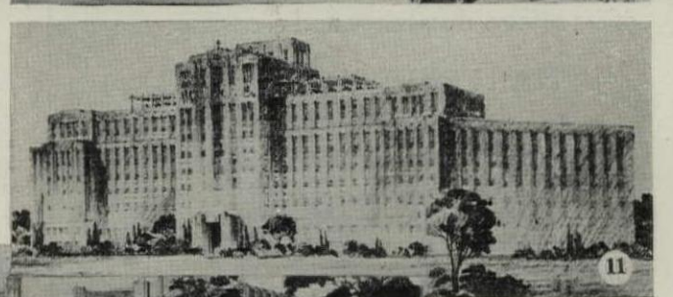
8—Francis Hotel, Monroe, La. *Architects:* Wyatt C. Hedrick, Inc., Fort Worth, Tex. *Heating Contractors:* W. J. Riley Plumbing and Heating Company. *General Contractors:* Ashton Glassell Company, Shreveport, La. 350 Trane Concealed Heater Units Installed.

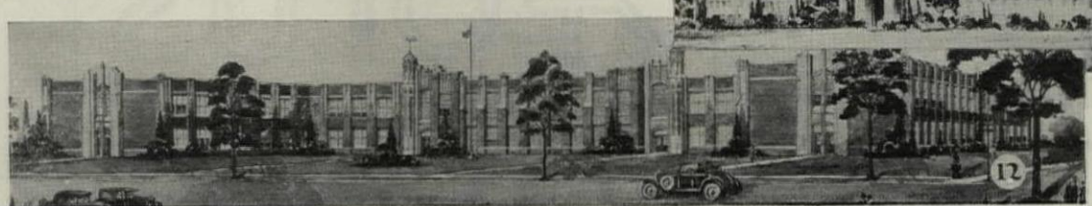
9—Doctors Building, Atlanta, Ga. *Architects:* Pringle & Smith. *Heating Contractors:* Stephenson Company, Inc. *General Contractors:* Southern Ferro Concrete Company. 396 Trane Concealed Heater Units Installed.

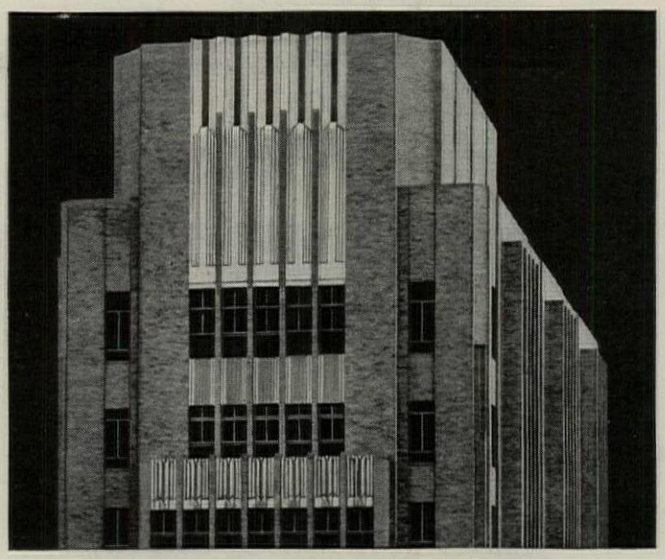
10—Hotel Brownwood, Brownwood, Texas. *Architects:* Wyatt C. Hedrick, Inc., Fort Worth, Texas. *Heating Contractors:* J. C. Korioth Plumbing & Heating Company, Sherman, Texas. *General Contractors:* J. O. Everett Company, Dallas, Texas. 278 Trane Concealed Heater Units Installed.

11—St. Elizabeth Hospital, Chicago, Ill. *Architects:* Hermann J. Gaul & Son. *Heating Contractors:* Glennon-Bielke Company. *General Contractors:* John Gebhardt & Son. 501 Trane Concealed Heater Units Installed.

12—Loren M. Post School, Detroit, Mich. *Architects:* McGrath & Dohmen. *Heating, Ventilating and Plumbing:* Freyn Brothers. *General Contractors:* Culbertson & Kelly. *Consulting Engineers:* Van Tuyl, Heartt & Barron. 134 Trane Concealed Heater Units Installed. (14 other Detroit schools similarly equipped.)







The 1616 Walnut Street Building in Philadelphia is another "Greenberg Project." Architects: Tilden, Register and Pepper, Philadelphia, Pa. General contractor: Wark and Co., Philadelphia, Pa. Sub-contractor: General Bronze Corporation, New York, N. Y.

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Spandrels carry the line movement . . . finishing in a distinctive note of

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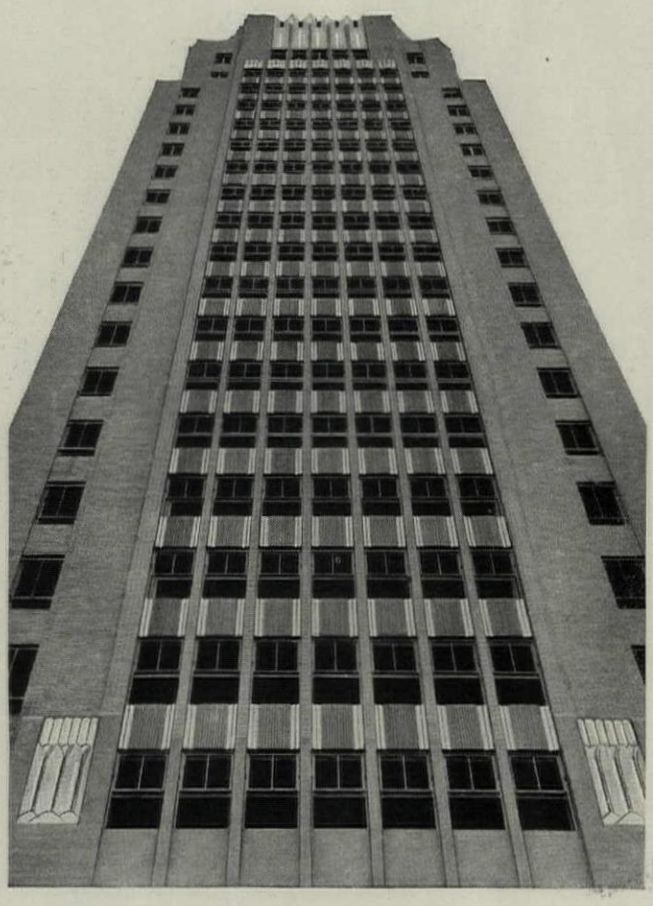

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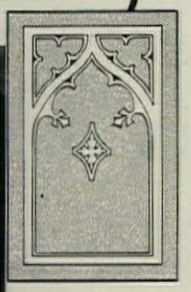

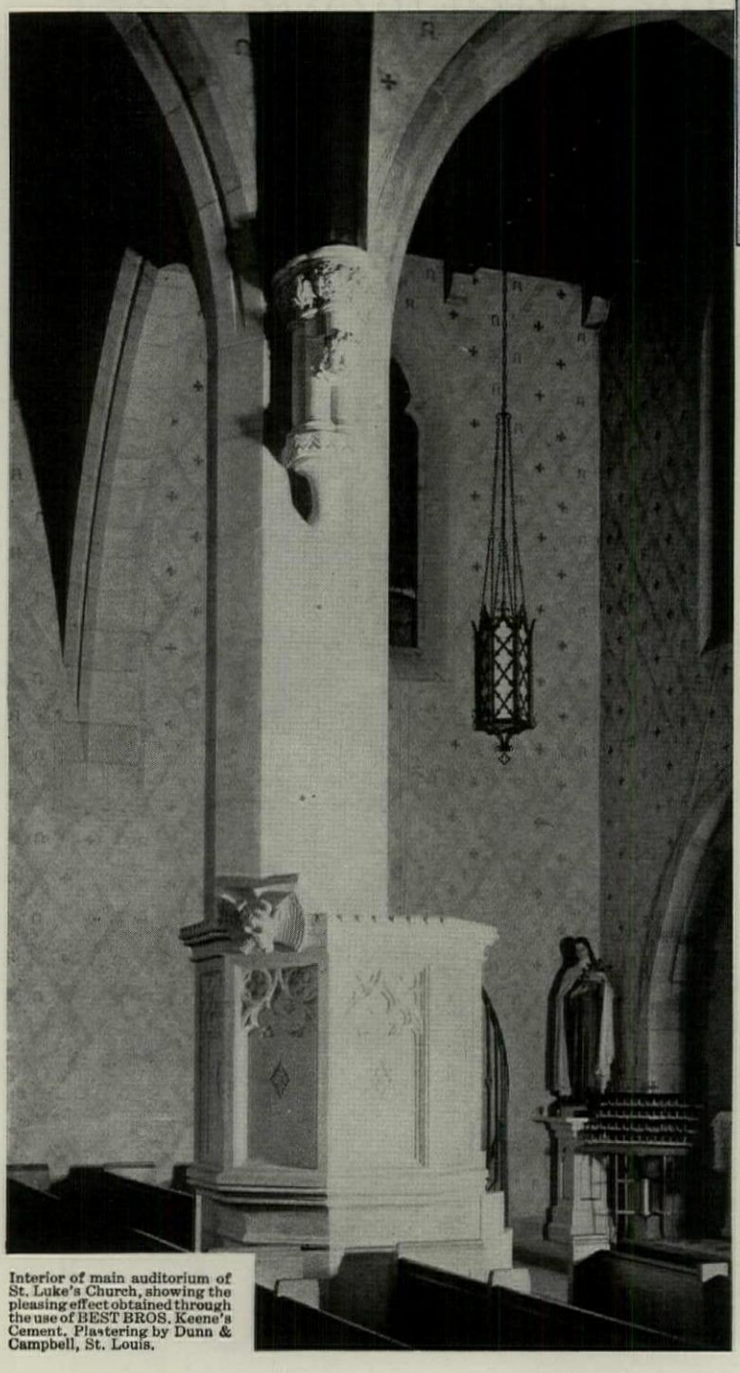

Interior of main auditorium of St. Luke's Church, showing the pleasing effect obtained through the use of BEST BROS. Keene's Cement. Plastering by Dunn & Campbell, St. Louis.

AGAIN BEST BROS. Keene's Cement has proved its quality and adaptability . . . this time in the beautiful St. Luke's Catholic Church, Richmond Heights, Mo., near St. Louis. The problem was to find a treatment for the interior walls that would be beautiful and lasting . . . and economical. There were objections to brick and ordinary plaster . . . and decorative tile or Bedford Stone were too expensive. Then Guy Study, of Study, Farrar and Rothenheber, architects of the church, had the thought of BEST BROS. Keene's Cement.

In writing of the successful results, Mr. Study says:—

"We sought for a treatment of the plaster in St. Luke's Church that would be permanent, reasonably economical and in entire sympathy with the character of the architecture. This was obtained by plastering with BEST BROS. Keene's Cement. While this was still wet we marked off the walls with a diamond pattern and in the center of the diamonds, stamped the Greek letters Alpha and Omega and a Greek cross.

"We used a trowel perforated with these designs and merely pressed the trowel on the plaster, so that the design was a raised ornament. The criss-cross diamond pattern was obtained with a sort of rake or trowel. After the plaster was thoroughly dry, we washed the entire wall with a glaze, slightly tinted.

"This simple lattice work design is the type of design common in Gothic work and it is more than probable that in many of the old churches the plaster was scratched this same way. Nearly all who have seen these walls have been tremendously struck by the beauty of this simple method of decoration."

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IN OUR JANUARY ISSUE

WILLIAM WILLIAMS, who will be remembered by subscribers as the author of two entertaining little architectural essays printed during the past year—*Architectural Ablutions* and *To Each Man His Beautiful*—leads off in our January issue with a story entitled "Apples." It is based on the recently adopted scheme for relieving unemployment in New York by setting men to work selling apples on street corners. More we cannot tell you, but Mr. Williams (which, by the way, is not his real name) has given the thing an architectural twist and has produced one of the most delightful little yarns we have ever printed.

GEORGE EICHENLAUB, the well known stair enthusiast, had something to say on the matter of safe stairs last January, not only in PENCIL POINTS but in *The American Architect*. After a period of silence, during which he has continued his investigations, he has prepared for us some additional discussion of the subject to be presented in January and February. We are sure that every architect and draftsman who has encountered difficulty with the proper design of stairs to achieve safety will be immensely interested in what Mr. Eichenlaub has to say. He will take into account not only the proportioning of tread and riser but also such matters as materials used, color, and the position of the stairway in the plan of the building.

SINCE, PRESUMABLY, architects and draftsmen have more time to read in times like these, we will include in January "The Pyramider," another architectural story somewhat longer than that by Mr. Williams and rather different in context and moral. This one is in the form of a narrative as told to W. B. Warren by R. W. Meadows, an architect in a mid-western city. Both of these names are fictitious for a reason which will be clear when you have read the story. Although it is a story, it will, we think, furnish food for thought and may be of some practical value after all.

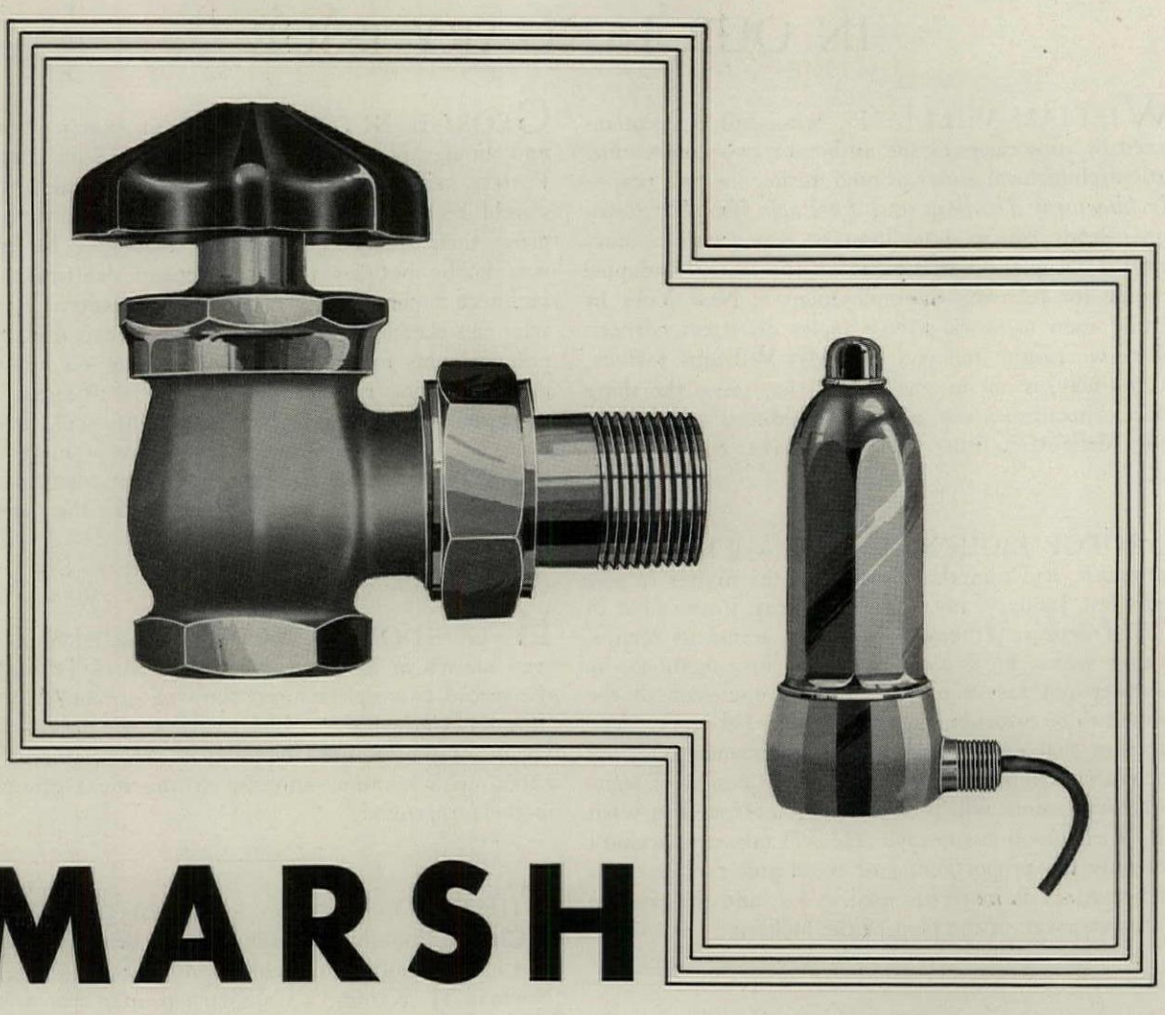
ERNEST IRVING FREESE will be back again with us next month with Part 14 of his very instructive and valuable series on geometry as applied to drafting. His subject will be "The Subjugation of the Circle," and he will give you a method of precise graphical cyclometry which has never before been made available for practical drafting room use. With it you can do anything you like with any portion of a circle. You can transform circles into straight lines or *vice versa*, can divide a circular arc in rectilinear ratio or a straight line in angular ratio, can convert circular measure to linear or linear to circular. Many practical applications of the method will be shown, knowledge of which will add speed and precision to your everyday work.

GEORGE NELSON, several of whose sketches and lithographs have recently appeared in PENCIL POINTS, will have something to say in January which should be very helpful to all those who want to improve their ability at sketching. Sketching for many is a hobby but for the architectural draftsman and architect it comes near to being a necessity. A man who can sketch rapidly and effectively can find many practical uses for this talent in carrying on his work in the drafting room and in dealing with clients and workmen. What Mr. Nelson presents will, we are sure, be of real help since it concerns a method of procedure not now followed by a great many draftsmen who do not understand the reason for their present lack of success in making sketches.

H. GORDON WARLOW, whose etchings are well known in England, is represented in January by the special frontispiece insert showing one of his prints, "Exeter Cathedral." It is a view of the principal façade of that famous building as seen in direct elevation with a rather amusing arrangement of figures in the foreground.

THE TWO color plates for January are the work of Chesley Bonestell, several of whose beautiful renderings have already been included in our color series, and Norman H. Kamps, a California painter who is new to the pages of PENCIL POINTS. Mr. Bonestell's drawing is of the Bronx Soldiers' Memorial at Pelham Bay Park, New York, for which John J. Sheridan is the architect. Mr. Kamps' contribution is somewhat different from anything we have reproduced in color since the series of color plates was started. It is a study in flat colors for a mural decoration based on the famous Mission Play given annually at the San Gabriel Mission in California. With it we have arranged to include reproductions in black and white of several pages from the artist's sketchbook showing how he gathered his material for the composition. The drawings are of interest not only by reason of their technique but as examples of how to make quick sketches of figures.

WE ARE still interested in receiving further suggestions from the architects and draftsmen who read PENCIL POINTS as to what they would like to have published in 1931. That we are succeeding in pleasing our readers is indicated by the fact that our circulation is increasing, even in these dull times (we will have to raise our edition to 22,000 copies beginning with January), but in order to continue giving you what you want we need your help. Every suggestion, however slight, is greatly appreciated by the editors so do not hesitate to let us have yours. Remember, the magazine is published for you.



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Ralph Reinhold, *President*, L. F. Nellis, *Vice-President*, William V. Montgomery, *Secretary*

BUILDINGS ARE A BARGAIN TODAY

EVERY architect, every draftsman, and in fact every person making his or her living directly or indirectly from the practice of architecture, should use every opportunity to inform the general public that buildings can be bought cheap right now.

Any person needing a building of any type within the next two years can save from fifteen to thirty per cent. by building now. At the same time he can get on the average a better building than could have been bought two years ago or can probably be bought two years hence.

The architects can study their jobs more carefully now than in the rush period. Materials can be bought for less money and labor is much more efficient. All these factors combined enable the owner to build under more satisfactory conditions—to save money, representing many times the interest on his capital.

Nor should anyone who needs a building, or who will need one soon, hesitate to launch his project now. Prices will not go lower on the average. Some materials, because of special circumstances, may show an infinitesimal drop from present quotations. But competent authorities in a position to know are unanimous in holding that the bottom has been reached and that the next move will be upwards.

Make yourself a salesman, tell people with money or the ability to raise it that they can get a bargain in a building if they build it now. Everyone knows that clothing and many other necessities of life can be bought at bargain prices today. Lots of people do not know that buildings are on the bargain counter. Do not hesitate because everyone else is hesitating. This is the traditional psychology of every period of depression like this one. And it is furthermore true that a few long-headed, courageous individuals always profit by such a situation. The rank and file wait until prices are again on the up-grade before venturing to buy. Then they all jump in and the bargains are gone.

Let every PENCIL POINTER do what he can to induce people to build while building is good. The owners need the buildings, or will need them, and the architects need the work.

Contents

for December, 1930

PENCIL POINTS—*Yearly subscription, payable in advance, $3.00 to the U. S. A., U. S. Possessions, Cuba, and Mexico. Foreign subscriptions in the Postal Union, $1.00 additional for postage; Canadian subscriptions, 50 cents additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. Payable in United States Funds. Subscribers are requested to state profession or occupation. TO SUBSCRIBERS: Instructions for change of address shou'd reach us before the twentieth of the month to assure delivery of the forthcoming issue. Please give both old and new addresses. TO CONTRIBUTORS: We are always glad to receive manuscripts, drawings, etc. We will use due care with material in our hands, but cannot be responsible for damages.* *EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK.*

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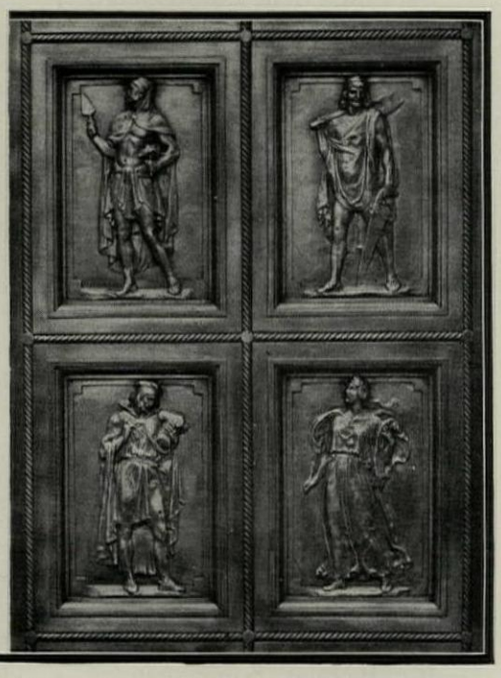

Above is shown a detail from the bronze doorway. In 24 panels is depicted an allegory of the evolution of civilization and commerce.

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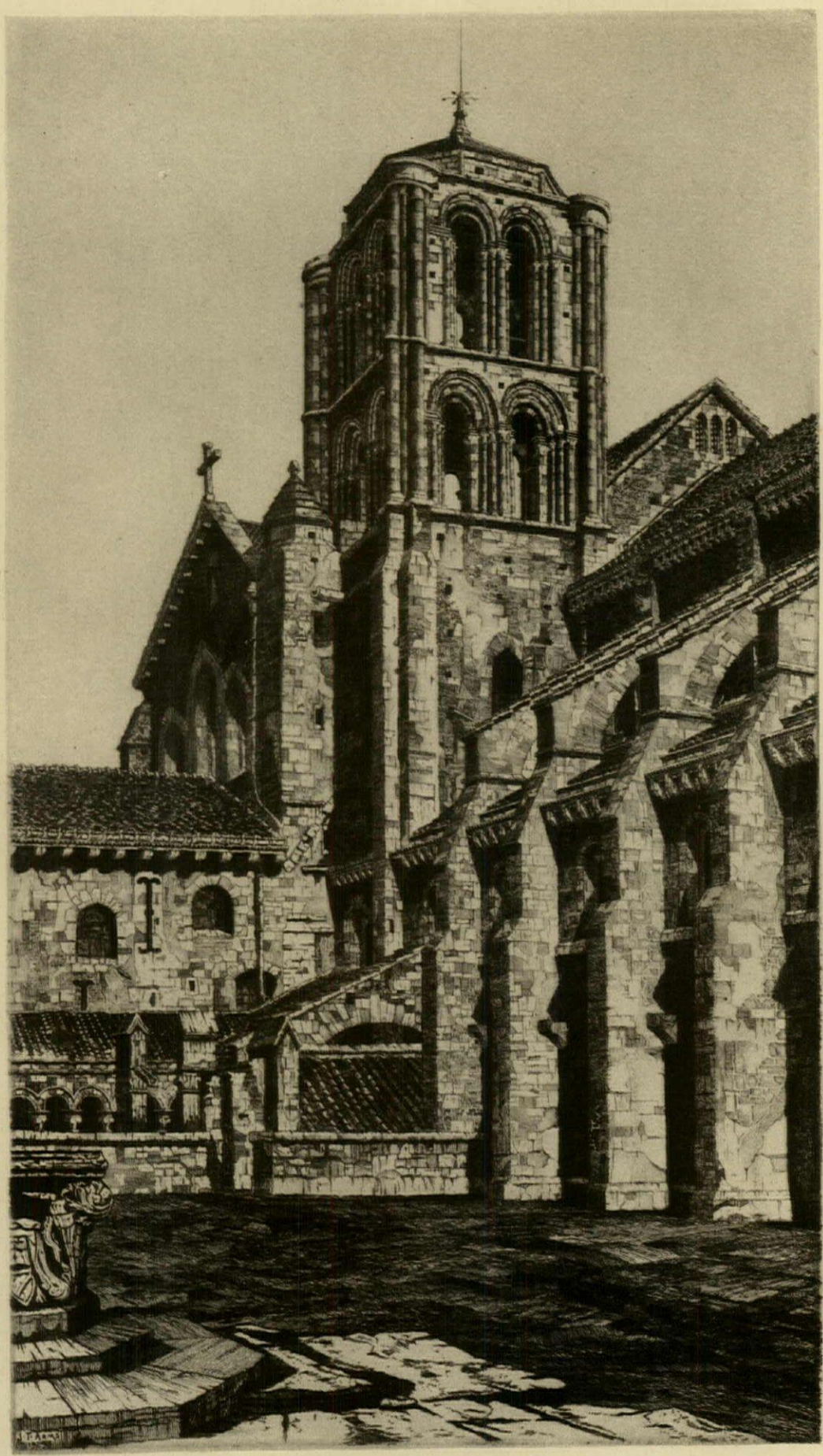


VEZELAY
FROM AN ETCHING BY JOHN TAYLOR ARMS
Reproduced by courtesy of Kennedy and Co.

PENCIL POINTS

Volume XI December, 1930 Number 12

WHEN A DRAFTSMAN STARTS OUT ON HIS OWN

By Elmer Grey, F. A. I. A.

WHEN A DRAFTSMAN decides to start out for himself it is almost always an occasion calling for courage. It is something like a swimmer about to take his first plunge off a springboard—he is not sure just how he will land or where he will come up. In my own case the time for such a move came unexpectedly, so the agony was soon over; but if I had not been preparing for it in various ways over a period of years it might have ended disastrously.

Starting out professionally is too often looked upon as a thing by itself, whereas it should be the culminating step of much preliminary preparation, which it should follow as the natural thing to do. Time and again I have seen talented draftsmen plunge into this move without any such preparation, only to find that they could not make a go of it—and often they did not know why.

Foreign travel is one invaluable preliminary. Travel does much more than acquaint one with the architecture of other days and places; it imparts an assurance which goes far toward inspiring confidence in prospective clients and so bears a very definite relation to professional success.

Wide reading is another help and for the same reason. People who build want to feel that the man who plans for them has a proper grasp of their situation —and such a grasp is aided by good reading and all else that makes for culture.

Another necessary preliminary is the cultivation of a wide acquaintance. This need not be among people of wealth necessarily, for many who build accept advice regarding the choice of an architect from those who are not wealthy—but it should be among those of taste or influence; and among such one never knows when one's good fortune may start. When I first came to California it was for my health and I worked on a ranch for a time in what is now the heart of Hollywood. I then made the acquaintance of the manager of a nearby hotel. Many years afterward, when I had resumed practice, this man, who had first known me as a hired hand on a ranch, handed me a $200,000 hotel commission. Contractors, interior decorators, and real estate salesmen have all been among my professional benefactors.

The practice, more or less prevalent, of established architects placing the names of one or more of their valuable assistants upon their office doors and stationery is another help to those starting out and is often only fair to such assistants. Many architects owe much of their success to the unusual efficiency of one or more of their employees and when they have achieved success in this way they certainly owe that much to those who have helped them.

When I first started I had been working for one firm for twelve years. As more and more responsibility was placed upon me I became better known and was finally offered a commission of my own. I suggested to my employers that I accept the work while still retaining my position with them. To this they consented. The plan did not work out well that particular time but I see no reason why a similar one should not work under proper conditions and I have offered such opportunities to my own draftsmen since. The heads of many offices frequently have it brought home to them that they can no longer retain their most valuable assistants unless they offer them something more than a draftsman's wage.

The marked success of one's first few commissions is a great aid to further success. The public, always keenly interested in indications of talent in beginners, is apt to be avid to help all such along. Soon after I started I built a summer home for myself in a new suburban district then opening up. The site was magnificently situated on the top of a bluff overlooking Lake Michigan, and the house made a hit. In consequence I secured much new work from it and it showed the practical value of one's first successful efforts.

My right to speak authoritatively on these points I base upon the fact that twice since I first started I have been forced to close my office for years at a time on account of illness and start all over again. So three starts have I made professionally instead of the usual one start. Hence I am ready with advice.

Some of my hesitation in starting out at first came from an appreciation of the appalling magnitude and wide variety of knowledge more and more required in the profession I had chosen. I was anxious to be very thorough. Yet I had no taste for the engineering side of the practice. My employer had repeatedly told me that I need not worry because that side could always be employed separately; but I was long in realizing that this was indeed so and that in this as well as in other modern callings the complexity of life had made specialization necessary. I finally saw that no one man can hope to handle the details of all departments of modern building practice with the same efficiency as those who have specialized in those depart-

ments. Of course all draftsmen now know that in all large architectural enterprises some work is done by the structural engineer, other portions by the heating and ventilating expert, and still others by other specialists, the architect acting as general director of the whole. Should the latter himself attempt to attend to all these details more than likely he would pass judgment upon some matters wherein he had better not and where a wiser man would have sought another's advice.

So, young man, you who are starting out in architecture, learn what you can learn thoroughly and only the general principles of that which you cannot learn as a whole. Leave the details of the latter to others. And since I have started giving advice of this kind I will add more:—Do not see your own work with such engrossing attention as to lose balance of judgment. In one sense all the world's work is one big workshop and we divide it into professions merely for convenience and greater ease of handling. Try constantly to bear in mind what relation your particular part bears to the whole. A logical method of thinking may perhaps more easily be obtained at college, but the practical application of it is better seen in the workshop. Herein lies the value of present-day technical schools where the two are often combined. But in some professions of which architecture is one, the practical cannot be entirely taught in the schools. Consequently it is well for young men to have some previous experience in an office or on a job before entering college. They may then better see the why and wherefore of what they learn in college and will better appreciate its value.

The business end of a profession should not be looked upon with scorn. Much of business is only another name for order and system. No man's work can be well done when there is loss occasioned by careless or unsystematized methods.

Don't be a grouch. People want their professional advice to come from genial and interesting sources. Many a capable young man has found hard going because he did not make his capacity pleasant to deal with.

If you are really efficient let it be known. The world needs efficiency. It is only the man who pretends to have it but who has it not, or he who, when insisting upon his value, shows lack of delicacy in the method, whom the world objects to.

Do not sell yourself cheap. The incapable have to do so. If you are capable your work is worth more. Stick to the highest ideals of your profession. It will make your aims and purposes higher than those of the average of your fellows, and though at times the path ahead may seem dark, when you land it will be upon a higher level than that of those who followed a path lower down.

Have some kind of higher faith to sustain you. The world's workshop is run on a moral basis and, other things being equal, matters will go well with you when you do your work in accord with its laws and awry when you do not. Besides there may come times of trouble when you will sorely need more moral support than you can get from human sources.

FERRARA—STAIRWAY IN COURTYARD OF THE MUNICIPAL PALACE

FROM A PENCIL SKETCH, DONE IN 1928 BY VERNON HOWE BAILEY

VERNON HOWE BAILEY, DELINEATOR OF ARCHITECTURE

By Francis S. Swales

THE VIVID, spirited style of drawing which distinguishes the work of Vernon Howe Bailey is well known to architects, draftsmen, and architectural students, for he has drawn so much architecture that he is often thought of as one trained in the profession. This supposition is, however, not in accord with the fact. He is an illustrator, schooled to represent that which he sees and to do so in the simplest and most direct manner. He was the first illustrator that I can recall who chose to make his final sketches for publication, or exhibition, in the medium of soft lead pencil. Up to that time the pencil sketch had been regarded by most as suitable only for preliminary studying, and the final sketch was made in ink, wash, or color. A series of Bailey's pencil sketches of London, Oxford, and Cambridge, published in *The Studio* in 1902, called the especial attention of architects and connoisseurs of drawing to his work. Due, perhaps, mainly to those drawings it is supposed by many that he is an Englishman, but that, again, is not the case. He is an American of English ancestry on both sides of his family, the ninth generation in this country.

VERNON HOWE BAILEY

Painting on the banks of the Tiber, Rome.

Bailey's drawings of English architecture showed a developed personal style of expression, vigorous and sure, marking him as one who knew what to omit and how to give the salient things. Where did this arrived artist come from and what had he done before?

As is often found among those artists who draw very well and easily, he began drawing during childhood and entered his life work rather unconsciously through class work in drawing, by becoming associated in such classes with others whose work conduced emulation. His first instruction was received at the old Quaker school in Camden, New Jersey, where Edward Redfield, afterwards celebrated for his landscape paintings, was also a pupil. At fifteen he entered the School of Industrial Art of the Pennsylvania Museum, Philadelphia, where he remained for two years, during which time he had several decorative drawings accepted for publication by the *Cosmopolitan* magazine, perhaps his first published work. By this time his ambition was definitely directed towards a career of illustration and some drawings by an English artist, published in the *Philadelphia Press* to illustrate the riots accompanying a famine in Ireland, strengthened in him the desire to witness great events and make pictures of them.

In 1892 he became a member of the art staff of the *Philadelphia Times* and during the following two years supplemented his daily work by attending night classes at the Pennsylvania Academy of the Fine Arts. Among his fellow students there were John Sloan, William Glackens, James Preston, and Everett Shinn, also engaged in newspaper illustration on the *Philadelphia Press*.

In 1894 Bailey joined the art staff of the *Boston Herald* where for seven years he had widely varied experiences in picturing news events, often under highly difficult conditions. The necessity of seizing upon the significant essentials of a subject and setting them down with accuracy and speed proved a most valuable training. Each day brought fresh subjects in crime, courts, disasters, and practically every happening of a news nature. During one particularly severe winter the New England coast was strewn with wrecks, which he pictured in the face of gales of hurricane force. The Spanish War in 1898 gave many opportunities and when the Spanish Admiral Cervera was brought, after the Battle of Santiago, to the Portsmouth Navy Yard, Bailey was there to picture his arrival. In 1900 he attended both the Democratic National Convention at Kansas City and the Republican at Philadelphia. Not only did he sketch the vast scenes in the convention halls, but McKinley, Mark Hanna, Roosevelt, Bryan, and other political leaders, sat especially for him.

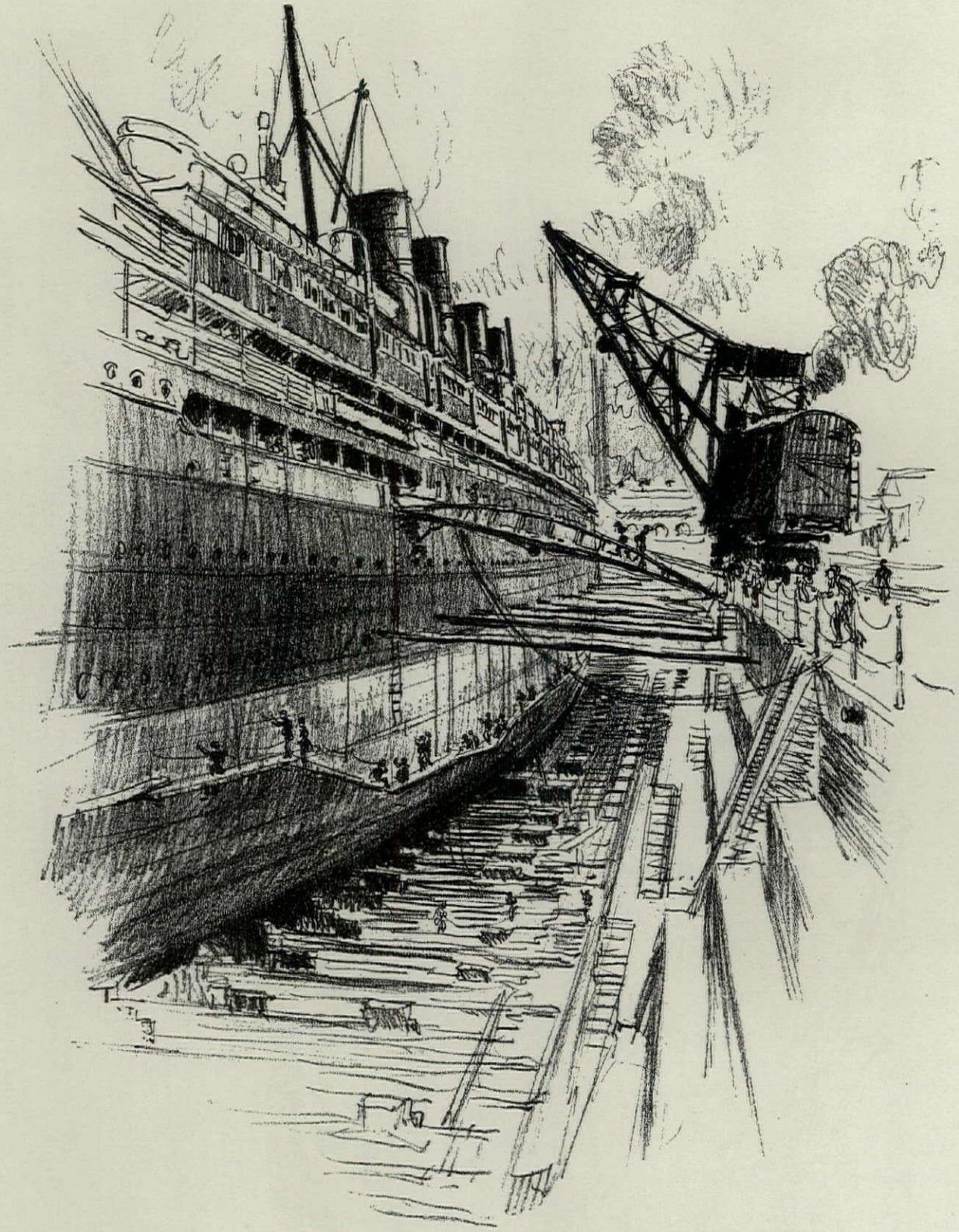
In 1901, he decided to go abroad, and started for Paris to study. Going by way of London, he found the streets and buildings of the British capital so interesting as to cause him to decide to tarry a week or so before proceeding. The week lengthened into a year and Paris remained unvisited until several years later! During his London visit he contributed drawings to

VENICE, THE RIVA DEGLI SCHIAVONI, LOOKING TOWARDS THE CAMPANILE FROM THE PIETA

A lithographic crayon drawing by Vernon Howe Bailey, made during 1927.

VENICE, CORNER OF THE CA' GRANDE (MONTE DI PIETÀ) AND PESARO PALACE ON THE GRAND CANAL

From a lithographic crayon drawing, one of a number made by the artist in 1927.



S.S. KAISER WILHELM II IN DRYDOCK, 1917—A LITHOGRAPH BY VERNON HOWE BAILEY

This is one of a collection of wartime drawings in the Smithsonian Institution at Washington. Mr. Bailey was the first artist authorized by the government in 1917 to make drawings of Navy Yards, Gun Shops, and Munition Plants. For his services he received the official thanks of the United States Navy. This drawing was first published in Scribner's Magazine.

MARSEILLES—LE VIEUX PORT ET NOTRE DAME DE LA GARDE

LITHOGRAPHIC CRAYON DRAWING MADE IN 1925 BY VERNON HOWE BAILEY

the *Daily Graphic*, the *Daily Mail*, and to the *Express*. *The Studio* published two sets of his drawings of London and commissioned him to make drawings of the Oxford and Cambridge Colleges. It was these drawings, made in pencil and already referred to above, that gave him the "hall mark" as a master of the art and craft of illustration.

Returning to the United States in the autumn of 1902 he began to make drawings for the New York monthly magazines — *Harper's*, *Scribner's*, *The Century*, *McClure's*, *Everybody's*, and for the illustrated weeklies — *Harper's*, *Leslie's*, *Collier's*, etc. Working on a series for *Everybody's Magazine* entitled "American Cities in Pencil," he made the last drawings of old San Francisco a few days before its destruction by earthquake and fire in 1906.

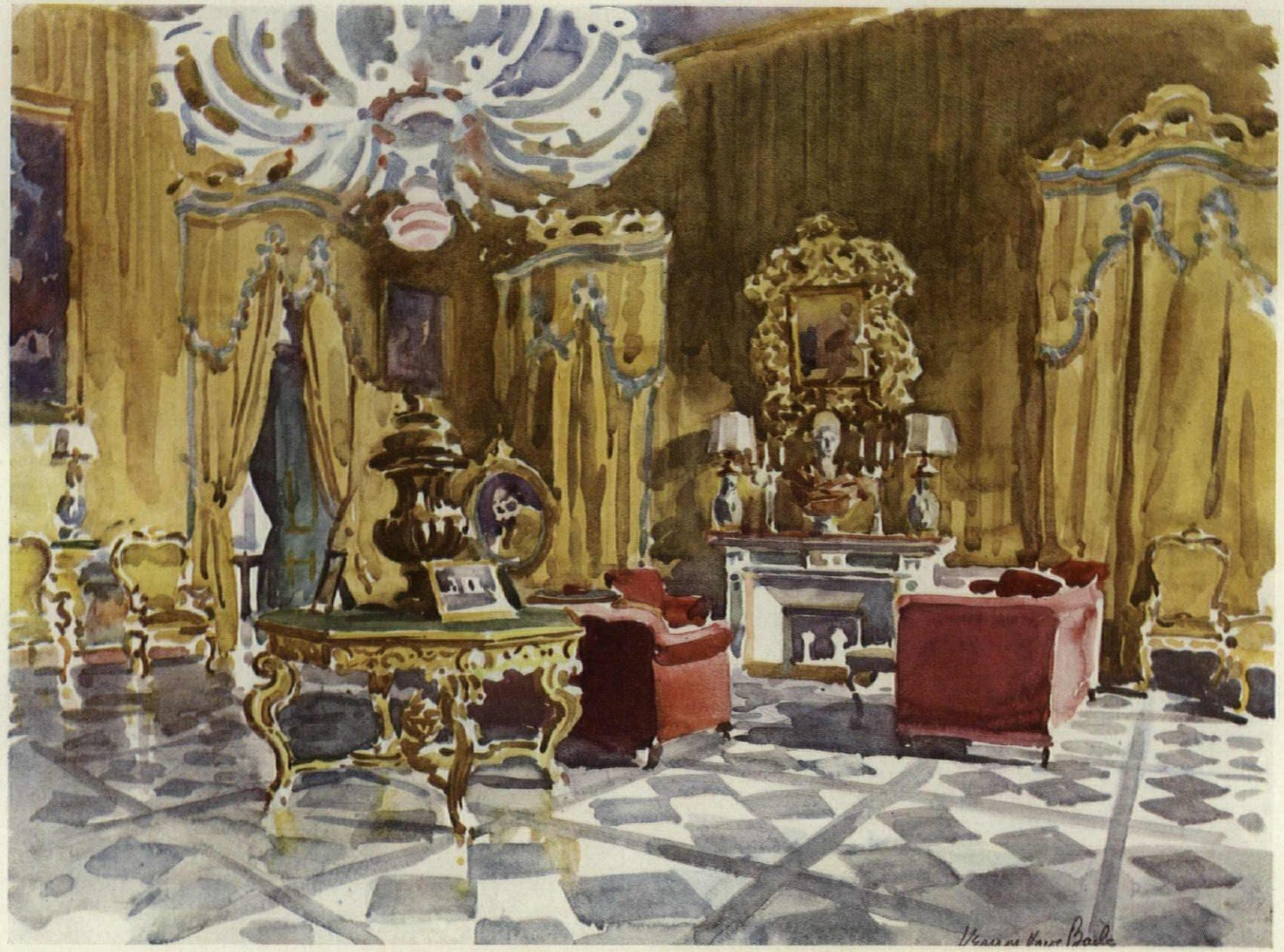
For *Everybody's Magazine*, Bailey also went to St. Louis to make drawings of its World's Fair under construction. He had understood he was to produce nine pictures in nine days, but on arrival it developed that twenty-three drawings were wanted. With only nine days in which to produce them, he sketched all day at the Exposition grounds and worked far into the nights. This was difficult enough, but a blizzard swept St. Louis of such severity as to bury it under many feet of snow and stop all construction work. Carpenters and mechanics could not work, but Bailey with his schedule to maintain had to do so. His journalistic training in overcoming the most grilling conditions and well-nigh insurmountable obstacles enabled him to complete the large number of drawings successfully.

In this country and in Europe he represented the magazines, made drawings for leading architects, painted water colors of important town and country houses, and pictured great American industries. Among more strictly architectural subjects he made the official drawings presented for the consideration of President Taft of the buildings in connection with the Washington Group Plan, of the Department of Justice, designed by Donn Barber, the Department of Commerce and Labor, designed by York and Sawyer, and the Department of State, by Arnold W. Brunner. Also, in 1918, Mr. Bailey was engaged by the Chicago Plan Commission to make a series of drawings illustrating the Michigan Boulevard Extension, from plans by Andrew N. Rebori.

When the United States entered the World War in 1917, Mr. Bailey was the first artist authorized by the government to make drawings of the Navy Yards,

LITHOGRAPH BY VERNON HOWE BAILEY—THE STANDARD OIL BUILDING, NEW YORK, 1927

Mr. Bailey's 41 lithographs, completed early in 1927, record the earlier examples of set-back architecture. They were exhibited in New York, London, Madrid, and Rome and published as a book, "Skyscrapers of New York," by William Edwin Rudge.

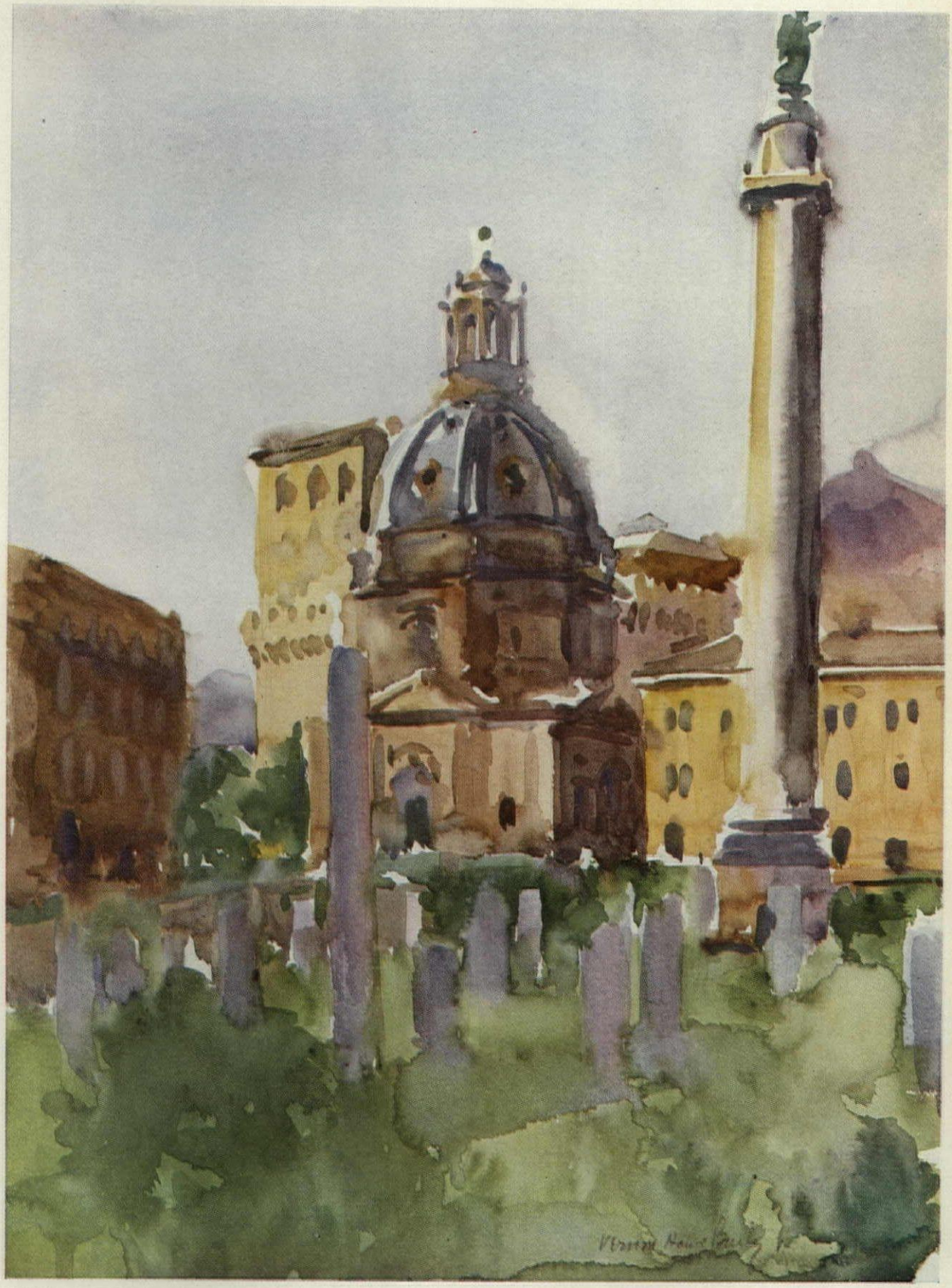


SALON OF AMBASSADOR HENRY P. FLETCHER—ROSPIGLIOSI PALACE, ROME, ITALY

FROM A WATER COLOR BY VERNON HOWE BAILEY

PENCIL POINTS SERIES
of
COLOR PLATES

This water color of the interior of one of the famous Roman palaces was reproduced through the courtesy of United States Ambassador Henry P. Fletcher. The original, which measured about 25" x 20", was done on a sheet of handmade Fabriano paper of medium surface. It was lightly sketched in with pencil merely to place the chief elements and then painted with a rather full brush. Mr. Bailey's usual palette includes Ultramarine, Cobalt Blue, Cerulean Blue, Vermilion, Alizarin Crimson, Yellow Ochre, Cadmium Yellow (deep), Burnt Sienna, Vandyke Brown, Viridian, and Hooker's Greens.



THE TRAJAN FORUM, ROME

FROM A WATER COLOR BY VERNON HOWE BAILEY

PENCIL POINTS SERIES
of
COLOR PLATES

This very free and wet water color by Vernon Howe Bailey was done last year in Rome. As is his custom, he worked with a very wet brush—a large one—and carried the drawing to completion with this one brush. He feels that this makes for broader treatment, even in the more detailed portions. His water colors are all completed in one sitting of two or three hours. His large interiors of Roman palaces—the Farnese, Barberini, Rospigliosi, Quirinal, Vatican, etc.—were completed in four or five hours each, a half hour of this being devoted to the sketching in pencil. The drawing shown on this plate measured 15" x 20". Mr. Bailey has used various of the finest papers but has come to prefer Fabriano handmade in medium surface in block form. His palette is noted on the other color plate in this issue.

Courtesy of Guardian-Detroit Bank

PRELIMINARY ROUGH PENCIL SKETCH—BLAST FURNACES, FORD PLANT, RIVER ROUGE, MICHIGAN

Rapid notes such as this are sometimes made by Mr. Bailey to study a composition. They are sketched in as speedily as the average person writes.

LORCA, SPAIN—CHURCH OF SAN PATRICIO—FROM "LITTLE KNOWN TOWNS OF SPAIN"

Mr. Bailey has traveled extensively in Spain; first in 1921, when his entire collection of 150 drawings then made was purchased by the Hispanic Society of America for its museum. In 1925 he made a tour of remote towns in practically all parts of Spain, resulting in the publication in New York and London of "Little Known Towns of Spain," brought out by William Helburn, Inc.

RAVENNA—PALACE OF LUDOVICI IL MORO

FROM A WASH DRAWING BY VERNON HOWE BAILEY

Gun Shops, Munition Plants, and other war work centers. By special orders of the Secretary of the Navy he was the only artist permitted to visit and picture the American fleet at sea before it sailed to join the British fleet. The collection of eighty lithographic drawings made under government authority was purchased and presented to the Smithsonian Institution at Washington. Prints of some of the subjects are in the French War Museum at Paris. Bailey was also the first artist ever permitted to make drawings inside the plant of the Bethlehem Steel Company. The permission was justified by the resulting sketches which convey graphically the drama of colossal power in modern industry.

In 1921, Mr. Bailey made his first extensive sketching tour in Spain (which he believes to be the only unspoiled country in Europe) and his entire series of one hundred and fifty drawings made at this time was purchased by the Hispanic Society of America and installed in its museum in New York.

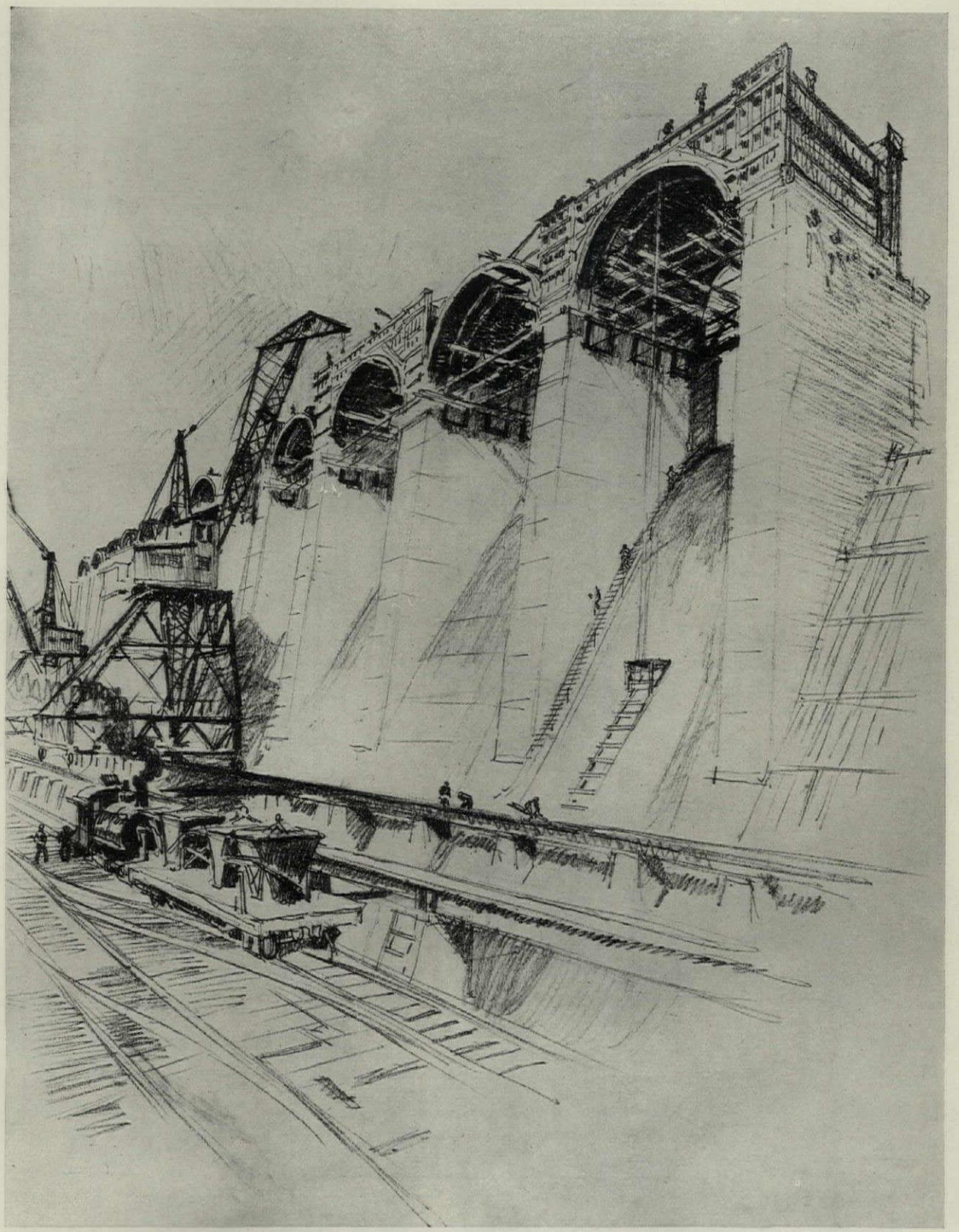
In 1924 he made fifteen large lithographs of the Wilson Dam, Muscle Shoals, in the surprisingly short space of five days. Two of these, one giving a view of the whole dam from the shore, and another showing a detail of the arches on the face of the dam (pages 948 and 949) demonstrate his grasp of distance and great space and his fine sense of scale. He was invited to the White House to show these drawings to President Coolidge. Later, they were placed on exhibition in the Capitol and were ultimately acquired by the Smithsonian Institution.

The next year, Bailey made a second extensive tour of Spain, especially to remote towns. A selection of his drawings and water colors was published in London and New York in a book, "Little Known Towns of Spain," dedicated to the Duke of Alba. A French translation, "Visions d'Espagne, les Cités Trop Peu Connues," appeared in France and the entire edition was exhausted before the day of publication—"oversubscribed," as the bond dealers announce sometimes.

The next important group of drawings numbered forty-one lithographs of the new skyscrapers of New York, made during the fall of 1926 and the spring of 1927. What whooping, slashing sketches they are! None have been made by anybody giving a more exact expression of the size of the subjects shown. They were exhibited at the Architectural League and at Frederick Keppel's galleries, New York, early in 1927 and during the June season at London under the auspices of the Duchess of Rutland. They

WILSON DAM, MUSCLE SHOALS, ALABAMA, 1924

One of a set of fifteen lithographs by Vernon Howe Bailey in the Smithsonian Institution, Washington.



WILSON DAM, MUSCLE SHOALS, ALABAMA, 1924

Another of Mr. Bailey's set of lithographs of this great engineering work as it appeared during its construction.

LITHOGRAPH BY VERNON HOWE BAILEY—THE FISHER BUILDING, DETROIT,
ALBERT H. KAHN, INC., ARCHITECT

ONE OF A SERIES OF THIS BEAUTIFUL BUSINESS BUILDING MADE IN 1929 FOR THE FISHER BROTHERS CO.

attracted marked attention and many of them were published in the English and French illustrated magazines.

The next winter, the collection was exhibited at Madrid, under the auspices of the Duke of Alba, in the Palace of the National Library and Museums. His Majesty Alfonso XIII attended the exhibition and issued to Mr. Bailey a royal decree of thanks for his work in Spain. The artist was further honored by election to membership in Spain's distinguished art society, the Royal Academy of Fine Arts of San Fernando, of which there are but four members in the United States.

In November, 1928, the collection was exhibited in Rome in the galleries of the Italy-America Society in the Salviati Palace under the auspices of Ambassador Henry P. Fletcher. This exhibition was opened by Count Volpi, the Minister of Finance, and Giuseppe Belluzzo, Minister of Public Instruction. During the exhibition, Mr. Bailey was received in private audience by Premier Mussolini.

In the same year some of Bailey's drawings and water colors were shown in The Salon des Beaux Arts in Paris.

The American Federation of Arts, meanwhile, sent a set of prints of the skyscraper drawings on tour of the United States during 1927 and 1928. "Skyscrapers of New York," a book of reproductions of these lithographs, was published at this time with an introduction by Cass Gilbert who is himself one of the best of American illustrators of architecture as well as architects. Mr. Gilbert said, "Now comes a most accomplished artist, an architectural illustrator who knows the beauty of the great buildings of the old world as well as the new; who sees with the architect's eye, and who, with skilful, subtile line and well accented light and shade, has shown in black and white that the skyscrapers of New York form the most picturesque group of buildings in the whole world. He needs no introduction from me for his illustrations of this volume tell the story far better than it could be told in any preface I might write."

During 1928 Bailey spent several months at the cities and small towns of northern Italy and painted along the Italian Riviera from the French frontier to Genoa. Two of his sketches of Venice accompanying this article show his style of representing the essence of architecture in agreeable compositions—the effect, the design, the sunlight, the water, the boats, the people, the life—but not a detail that is unessential. Later he painted about the Gulf of Spezia, on the

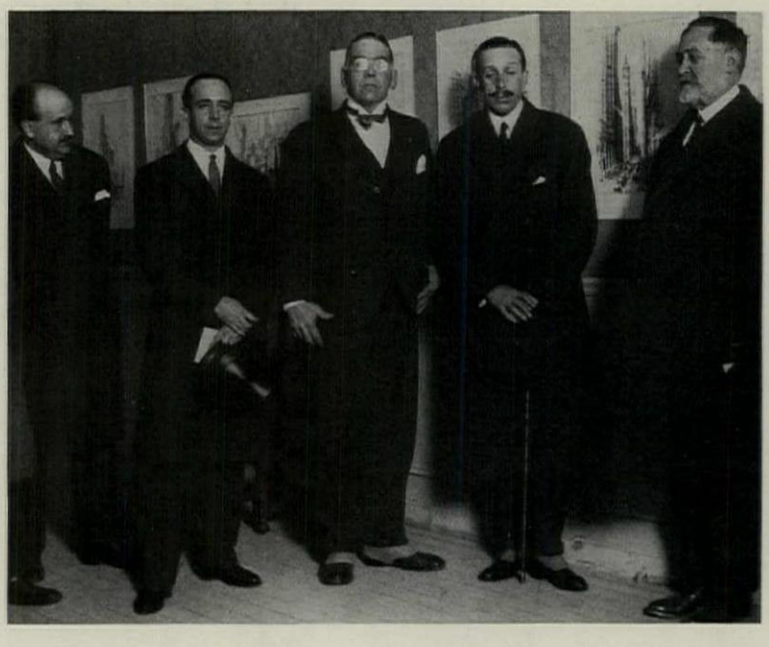
FROM A WATER COLOR SKETCH BY VERNON HOWE BAILEY

QUAI DE CRONSTADT, TOULON

Mediterranean, at the small ports of Italy, at Rome, and in the Campagna. The water colors he made during that time were exhibited a year ago at New York and have since been shown at Philadelphia, Detroit, and at the University of Michigan, meeting with high commendation by critics and connoisseurs.

Whether he uses brush, pencil, or pen-and-ink, Bailey's work has always that freshness which comes from working in the open air. To obtain points of vantage he climbs to places on skyscraper or mountain, on the framework of industrial buildings or scaffoldings of engineering works. He carries a lightweight drawing board on which he clips his paper. Most of his drawings are about two by two and a half feet and they are finished on the spot in the time available.

Collections of Bailey's drawings and lithographs have been hung in a dozen museums in America and in countries of Europe. He is a corresponding member of numerous societies and clubs, a first-rate, interesting talker, and the best of fellows with whom to spend an afternoon if one is interested in art, travel, and anecdote. He has all of the enthusiasm of a young fellow just starting in and he is personally just like his work—need any more be said?



His Majesty Alfonso XIII attending Vernon Howe Bailey's exhibition at the Palace of the National Library and Museums, Madrid. Reading from left to right: Lopez Otero, Director of the College of Architecture, Madrid; Marqués de Pons; V. H. Bailey; Alfonso XIII; Marcelliano Santa Maria, distinguished painter.

MODERNISM

By W. Francklyn Paris

ONCE UPON a time a certain King of France, on the signing of a certain treaty with Spain, uttered the apothegm that there were no more Pyrenees. Now that wireless telegraphy and air navigation have annihilated distance, we can say with equal aptness that there are no more oceans.

The old world and the new world being no longer separated by time and distance, we have come to see the same sights and hear the same sounds—and seeing with the same eyes and hearing with the same ears, we have come to believe the same things. The interdependence of Peoples as regards trade and finance already existed when such barriers as slow transportation and an alien language interposed, but now it has become a necessity. Soon this interdependence will extend from the material into the spiritual so that we will not only eat the same foods and wear the same clothes but write, play, and dance the same music, paint the same pictures, build the same houses, create and admire the same art.

Before the cinema, villages distant from the capital lived a localized life. The women wore clothes that from long habit had become characteristic of the region and interpretative of the individual taste, or preference, of the locality. You could teach the geography of Europe by displaying the various costumes of its inhabitants; each province in France could be told by the headdress of its village maidens. Before the phonograph, and now the radio, music was nationalistic or at least racial. You could tell a *czarda* from a *barcarole* and a *lied* from a *seguidilla* and each had in it something individual that revealed the temperament and emotional character of a nation.

Now, the village girls wear the same clothes as those worn by their sisters in Paris and the senoritas and the mademoiselles, the gretchens and the lassies, the geishas and the glorified girls, all dance to the same tunes.

Opinions are infectious and the facility and rapidity with which they may now be circulated render the world very vulnerable not only to an epidemic of sartorial, or musical, uniformity, but to the spread of sameness in everything, up to and including art.

A very distinguished French psychologist, Gustave Le Bon, has pointed out that we are guided by beliefs which may be divided into personal beliefs and impersonal beliefs. Impersonal beliefs are created by thought and intelligence and based on scientific observations. They are truths that can be proved and are accepted without question by all thinking people. Personal beliefs are independent judgments, frequently of affective or mystical origin, which vary according to the mentalities that formulate them. The rapidity of present-day communications makes it easy for the contagion to spread and makes it possible for any personal opinion with any degree of prestige to grow into a collective opinion. It then acquires, no matter how much error it may contain, a force that may be irresistible. So much so, that individuals of the highest intellect have frequently had to accept false beliefs grown to the size and influence of collective beliefs. Professor Le Bon concludes with the assertion that we are governed by mediocre conceptions which have acquired power by the fact of their being widely held and not by reason of their being true.

This discussion has not been written with the idea of establishing the truth present or absent from the collective belief now prevalent as to Modern Art. Such a verdict can only be rendered by Time. When a malady—if malady it is—attains such virulence that it spreads to the four corners of the world in the remarkably short time of ten years or less, however, it deserves study, and observations as to its origin and growth should prove of interest.

It is to France, "first to face the truth and last to leave old truths behind," that must be given the credit for evolving the new style expressed in the term "Modern Art." Since the truest art of any given century must be a criticism of life and reflect its surroundings, it is natural that the influence of new modes of life, the effect of changed habits growing out of utilization of new scientific inventions, the acceleration of the tempo of existence, the standardization of nearly all the accessories of urban intercourse, and an altered technique born of new materials and improved mechanical facilities should have guided the innovators in their search for a new expression.

In looking over the styles now variously grouped as "antique," one notes a relationship between them. It is easy to trace the derivation of each from the other; they are, strictly speaking, successive modifications of a primitive model. Henri II is an adaptation of Italian Renaissance. Louis XVI is a derivative of Louis XV. As long as the materials used remained the same, there was nothing revolutionary in the design of furniture or for that matter of exteriors.

When mahogany came into use, the difficulty of carving it gave birth to the application of sculptured bronze ornamentation. But applied ornamentation nowadays is taboo. Our artists have re-discovered that

"Loveliness needs not the foreign aid of ornament
But is, when unadorned, adorned the most."

And so, in order to supply for the want of pictorial effect in a naked, flat, or angular surface, pleasing solely by its good proportions, they have come to use materials that are decorative in themselves. Africa and the jungles of South America and Asia have made available new woods of rare and wonderful fibre, the grain of which is as grateful to the eye as an antique verdure tapestry. The *ébénistes* of France have been quick to sense what these woods, alone or combined in marquetry or inlay, could produce in decorative value. *Balsa* from the Andes, *barrigudo* from Brazil, *quebracho* from Argentine, *palodiablo* from Cuba,

guayatil from Panama, *striped ebony* from Gaboon, *cocobolo* from Nicaragua, *koa* from Hawaii, *flowerwood* from China, *longo tramena* from Madagascar, present in their grain such artistic tracery as to relegate to the cabinet makers' limbo such old favorites as maple, oak, hickory, rosewood, mahogany, walnut, dogwood, yew, cedar, sycamore, tulip, amaranth, and palissander. The same quality that gives to marbles their decorative value exists in these exotic woods, and color contrasts are achieved through inlay that render unnecessary any resort to form. A beautiful silk damask, stretched on a flat wall, quenches the artistic eye quite as effectively as a perfectly turned vase or a flawless statue. When you have color and design you can do without form. Cut velvet does not gain in beauty by being made into a dress.

Modernism, in domestic architecture, is not a deliberate and conscious effort to break away from stencils and hackneyed styles but a spontaneous response to new stimuli, the utilization of new materials, and the adaptation of our environment to a changed method of living. The high priests of this new religion, like Aladdin, offer us new lamps for old and new lamps must perforce take into consideration the invention of electric lighting. As long as the cubists and ultra-radicals held the stage with the undisguised motive of *épater le bourgeois* by their attempts to be new and different, the innovations of the French were looked upon with suspicion, but, following the trail of these fools who rushed in sacrilegiously, treaded angels awake to the necessity of meeting changed conditions in a fresh way. At first, the "stunt" was to design something entirely unrelated to anything which had gone before, but the extremists have lost out and those modernists whose works have some claim for permanency acknowledge their debt to the past and show a decent respect for tradition.

Freedom of artistic expression is always to be encouraged. If the expression, however, comes not from an artist, but from a blind Dervish suffering from artistic hysteria, it will only cause the simple to wonder, the cynical to sneer, and the indifferent to laugh. Commenting upon this phase of the movement, the wittiest of our architects, the distinguished and talented Egerton Swartwout, has said, "I hate a copy and I am keen for originality, but I cannot help feeling that in their zeal for it some of the modernists have gone beyond their wildest hopes and have not only succeeded in doing something that no one has ever done before, but something that no one will ever do again."

The apostles of *"Art Nouveau,"* back in 1900, sought and found their inspiration in plant life. Everything was sinuous, pliant, supple, curly, and curved. Today, the torch bearers find their inspiration in the machine. It was suddenly discovered that the automobile, the ocean liner, the locomotive, the printing press, the unadorned office building, have a power of inspiration quite as æsthetic as any garden. How ungainly, how positively ugly was the outline of the first automobiles—and now how sleek, how graceful, how æsthetically satisfying! The inherent taste resident in all artists certainly recoiled before the motor-cars of twenty-five years ago, but it is logical that it should have been stimulated by this most modern and most widely distributed accessory of our present-day existence. "How far that little candle throws its beams." Similarly with our giant office buildings, as long as they remained commonplace they played no part in the development of a new architecture, but as soon as they assumed an individual character—a silhouette eloquent of Beauty as well as of equilibrium and durability—they became an inspiration and a stimulant.

The word "art" expresses what there is of permanent and reasoned beauty in the works of man. To tack to it the qualificative of "modern" is an empty gesture, since at some time or other the Greeks, the Romans, the artists of the Middle Ages, produced work that contemporaneously was modern. Art is continuously being renewed in its forms but it remains eternal in its fundamental laws. The academicians have fettered its development by insisting upon rigid formulæ taught in their academies, but the art syntax is based on truth and it is heresy to hold that because Pericles is dead we should no longer utilize Doric, Ionic, or Corinthian columns in our architecture.

To shake off the thraldom of Classicism when what is classic ceases to be in harmony with the spirit of the age and changed conditions—racial, climatic, or social—is not a desecration. Time adds new words to our vocabulary but language remains—and underlying language is thought. The present is not an age of frills and furbelows, and we are not as adjectival in our speech as were our periwigged ancestors. Bobbed hair and short skirts are not simply the manifestation of a preference in dress or coiffure—they are the evidence of a changed state of mind, of an altered outlook upon life.

There is a correlation between the stream-line automobile, free from projecting or protruding parts that would impede its speed, and the one-piece bathing suit designed to facilitate freedom of movement in the water. Harmony, simplicity, rationalism, reflect a mood that may be only temporary, but while that mood lasts the externals of life must reflect it. You cannot translate the present-day insistence upon comfort by filling a living room with fragile gilt chairs bristling with intricate carving. The present-day, athletic, long-stepping, Charleston-dancing, self-asserting young woman cannot go about attired in crinolines, corsets, panniers, plumed hats, and trailing skirts. Think of the mental attitude that was necessary before men could be brought to wear starched ruffs around their necks or powdered wigs upon their heads. *Autres temps, autres moeurs!*

Men pass and fashions change, but in the art of their day their characters, their tendencies, remain crystallized for all time. The architecture, the furniture of the past were congruous during the Nineteenth Century because the men and women of that period differed but slightly in temperament and character from the men and women of antiquity. Comfort, hygiene, locomotion, were as they had been for ages. Landscapes passed before the eye no faster than a

horse could gallop. The majority of the human race was rooted to its place of birth and knew only the sights, habits, occupations, likes, and dislikes of the immediate neighborhood and of its inhabitants. Art remained localized owing to difficulties of transportation. The railroad, the invention of photography, later the automobile, the aeroplane, and the cinema, to say nothing of the telephone, the telegraph, the radio, have changed the temperament and character of man, and adjuncts of life compatible with the ideas and practices of our grandfathers have become incongruous in this age of electricity and speed.

The designers of 1900 vaguely sensed that there was something paradoxical in the art and architecture of that period. They groped for a new expression. Influenced by the pre-Raphaelists in England and the designers of the Munich school in Germany, they essayed a new ornamentation. Their efforts were away from simplicity and did not conform with the spirit of *mechanisme* then just taking form. For that reason the religion of "*Art Nouveau*" made few converts and the cult itself soon died.

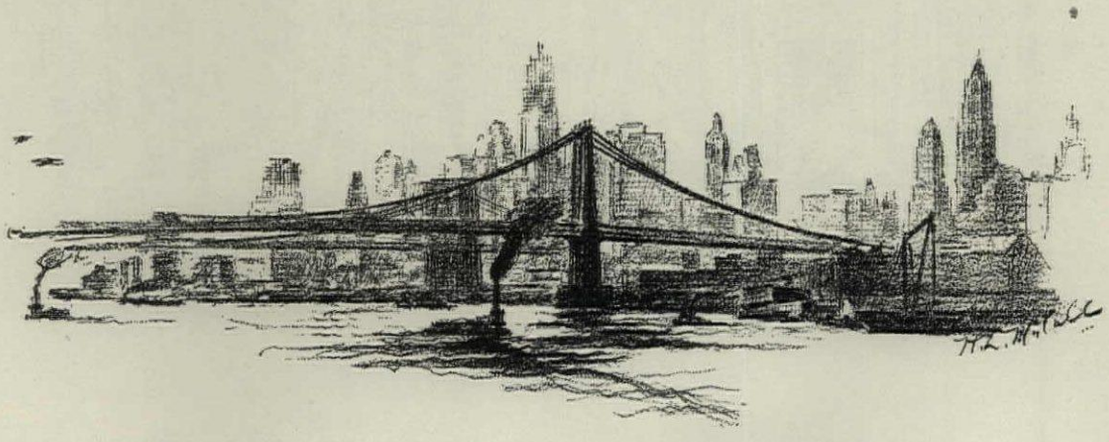
An impetus had been given, however, and, once the need was realized of a new æstheticism corresponding with the changed spirit, the new and more rapid rhythm of life, there were many to draw a moral from the simplification then going on in the designing of automobile bodies—a youthful and active industry full of enthusiasm and receptive to new ideas.

In England, in Belgium, in France, in Germany, was dawning the realization of a new Beauty—the beauty of Simplicity. Cloyed with ornamentation based upon botanical themes, the eye rested gratefully upon plain surfaces, well-proportioned and logically disposed. In Germany, industry allied itself to art. This coöperation, originating in Munich in 1907 and soon known as the Werkbund, bound together in a common effort some 800 craftsmen and manufacturers and resulted in the sensational exhibition of this Munich school held in Paris in 1910. Paris the year before had been agreeably shocked by the new color values revealed by the Russian ballets and its gorgeous settings by Leon Bakst. Influenced by this new treatment of color and line, the French in the persons of artists like Maurice Dufrène, Paul Follot, Emile Ruhlmann, began to assemble a decorative whole in which all the parts harmonized and in which applied ornament was almost totally banished.

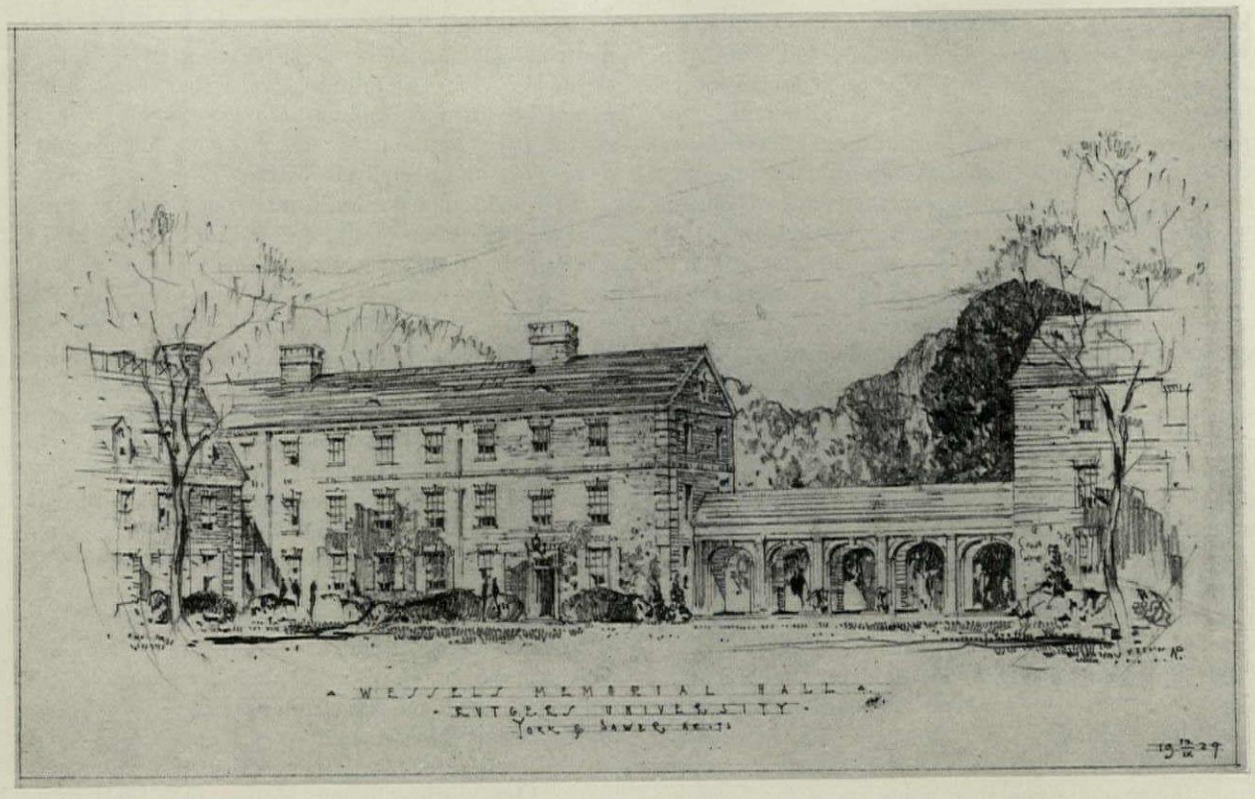
The war quite naturally interrupted this evolution but when the salon of the *Arts Décoratifs* reopened in 1919 most of the artists represented exhibited works that were pragmatic in character and in which parallelism was the dominant factor. The influence of certain radical architects like Auguste Perret, Mallet-Stevens, Francois Jourdain, André Ventre, is apparent in the furniture constructed and designed to ornament (?) the interiors of their geometrical houses.

Neatness, order, comfort, are the considerations that prevail. Louis Sue, André Mare, compose an orchestration both rich and simple—rich in the materials used, simple in the silhouette of their *meubles;* they do not forget the past but their neo-classicism is untrammelled and tradition does not fetter them—form is conditioned by function. Alongside of the neo-classicists are extremists who must be original though the heavens fall. They rally about Le Corbusier and cry out against Ornament.

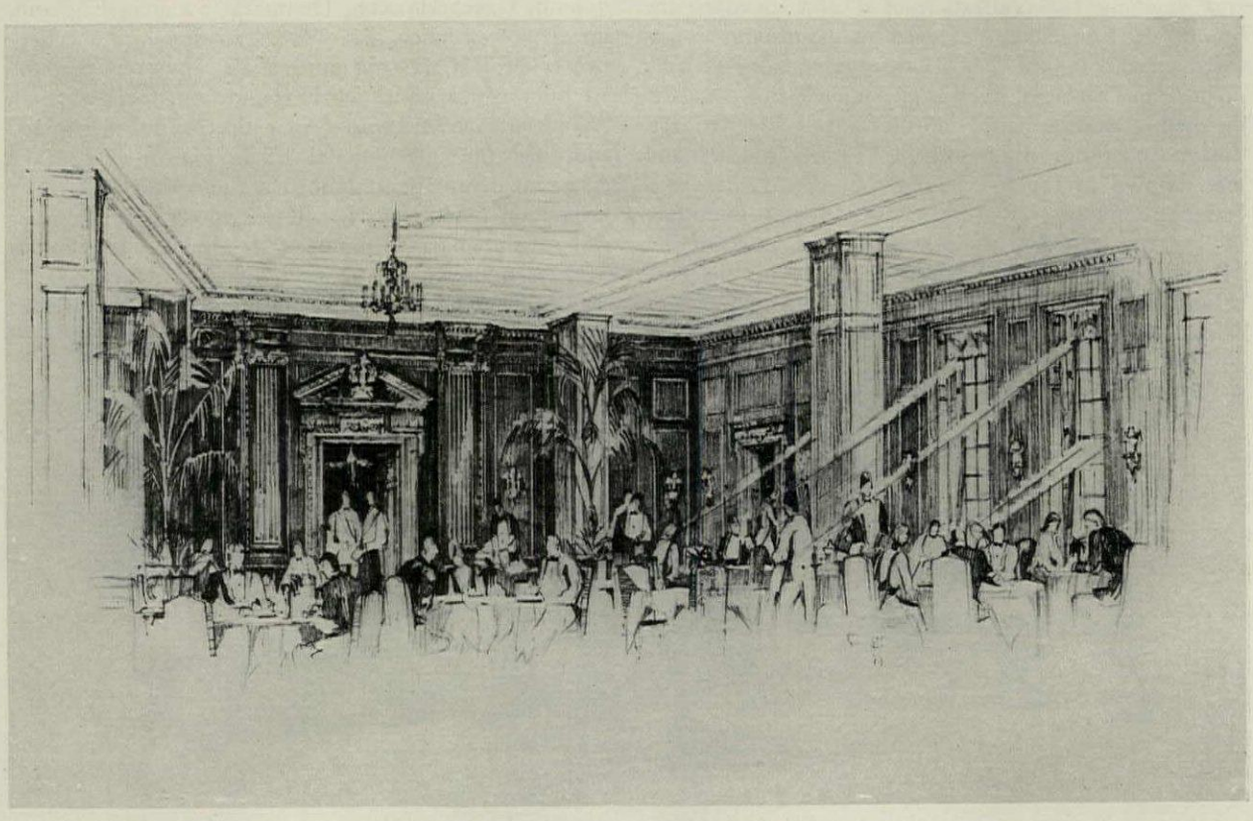
The anti-academic contagion spread, the Germans, Otto Firle, Joseph Hoffmann, Adolf Loos, Richard Riemerschmid; the Viennese, Paul Lazlo, Wilhelm Jonasch; the Belgians, Victor Horta, Paul Hankar; the Dutch, Dudok, Van Ravesteyn. In Poland, Czechoslovakia, Denmark, Sweden, England, the new conception of art was growing into a collective belief. It was not until 1925, however, that the attention of the entire world found itself focussed upon "Modern Art." In that year the French organized and held the international Exposition of Decorative Arts that definitely established the new doctrine. The Exposition made history. It was epochal in character and revolutionary in many of its effects. Its exhibits have been dispersed and its temporary structures demolished but no one can really understand the present trend without studying it in detail.



FROM A PENCIL SKETCH BY H. L. McCALL



WESSELS MEMORIAL HALL, RUTGERS UNIVERSITY—YORK AND SAWYER, ARCHITECTS



STUDY OF INTERIOR—A DINING ROOM IN A MEN'S CLUB—HARRY ALLEN, ARCHITECT

TWO PENCIL RENDERINGS BY NICHOLAS PAVLOFF

DESIGN IN MODERN ARCHITECTURE

9—STAINED GLASS AND MOSAIC

By John F. Harbeson

L'EXPOSITION des Arts Décoratifs de 1925 nous montra la vulgarization du cubisme, le caprice du triangle et des plans syncopés. Le cubisme se superposait ornementalement à la nudité du meuble rationnel. Déjà le cubisme est en régression. Bientôt l'ornement cubiste rejoindra l'ornement Louis XVI . . . . C'est ainsi que l'on peut voir des étoffes brodées où la fleur et le triangle jouent à cache-cache et se camouflent l'un l'autre. — LEON WERTH, *"Le Premier Salon de L'Union des Artistes Modernes"—Art et Decoration, August, 1930.*

The Gothic revival in architecture in the middle of the last century awakened a new interest in the medieval crafts that had much to do with producing the general effect of medieval architecture, especially religious architecture, stained glass, and mosaic. This revival was less successful than the contemporary movement in the metal crafts; the stained glass of the Gothic revival was, in general, pictorial. It relied on the simplified lines of Pre-Raphaelite drawing, without understanding the true effect of light traveling through a transparent medium. * And the mosaic of that time was hard, of even pieces, evenly set, and without that play of light on the surface which was such a distinguishing characteristic of Byzantine mosaic.

FOURTEENTH CENTURY FRENCH STAINED GLASS FROM CHARTRES CATHEDRAL

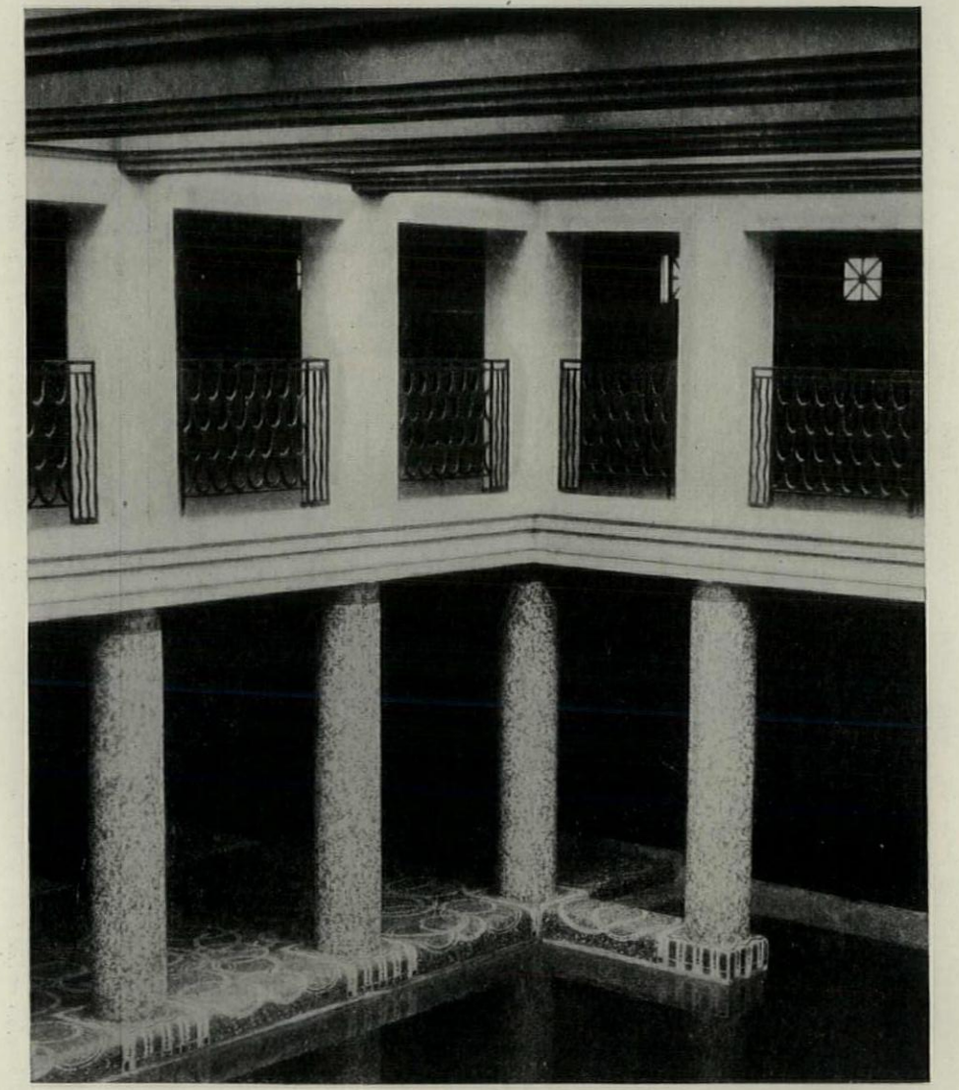
"The sky, water, trees" is a fragment of the legend of Saint Eustache. Note the conventionalized drawing of these three elements. From "L'Art Religieux du XIIIe Siecle," by E. Mâle.

Perhaps these crafts are, by their very nature, less suitable in a mechanistic age than the metal crafts. Certainly much of the leaded glass of recent years looks out of place—like an anachronism in this day of machine-made glass, when plate glass without flaw (and

* *Y'a-t-il analyze possible, même d'un art qui est à la fois, et dans le même moment, analyze et synthese? d'un art qui décompose et recompose instantanément la lumiere? d'un art qui orne en construisant, qui garnit les baies d'une sorte d'échafaudage et d'etai coloré?*—ERNEST TISSERAND, *L'Art Vivant, Nov. 1929.*

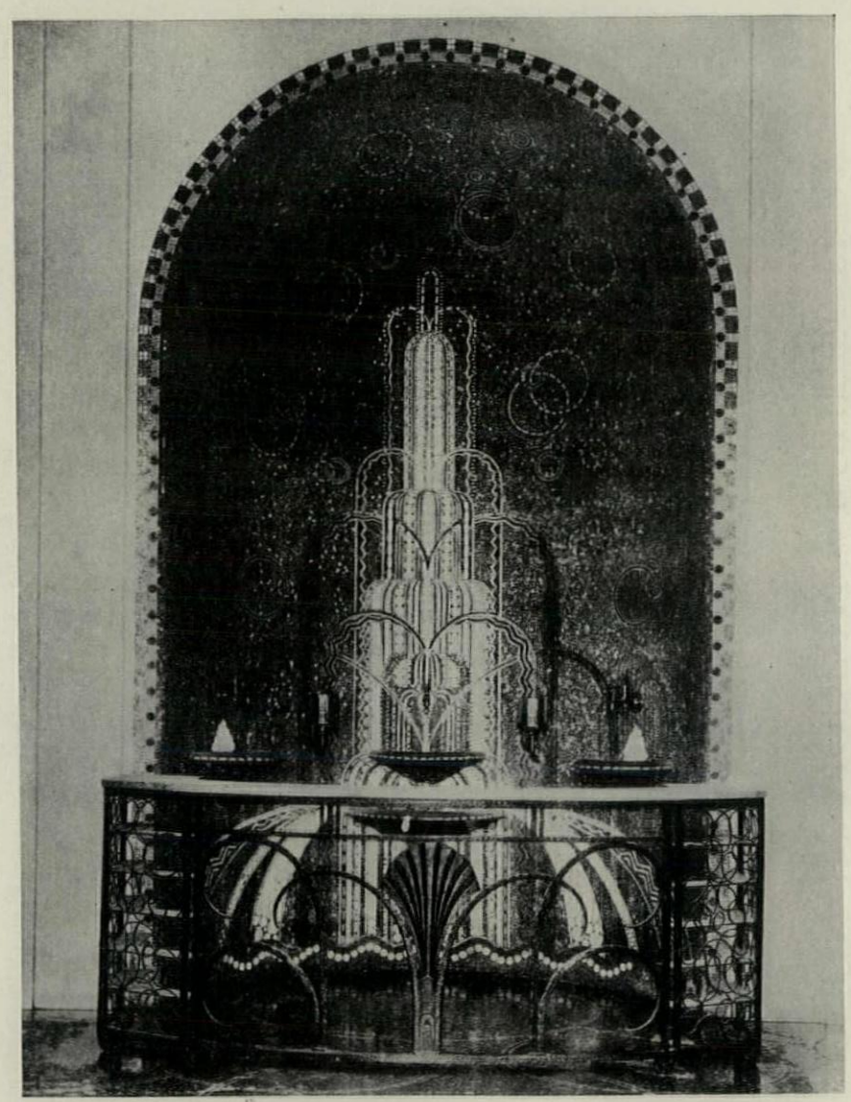
MUSIC ROOM OF THE PAVILION OF THE CITY OF NANCY AT THE PARIS EXPOSITION OF DECORATIVE ARTS, 1925.
LE BOURGEOIS AND BOURGON, ARCHITECTS

The glass at the left, though naturalistic, is simple in drawing, not truly stained glass technique. From Roux-Spitz, "Bâtiments et Jardins."



DETAIL OF POOL, THERMAL ESTABLISHMENT AT CAMBO
MOLINIÉ, NICOD, AND SAJOUS, ARCHITECTS

The floor, just above the water level, is mosaic, of marble tesseræ of modern geometric design, the execution of proper mosaic technique. It was designed by Sajous. From "Documents d'Architecture Contemporaine," second series.



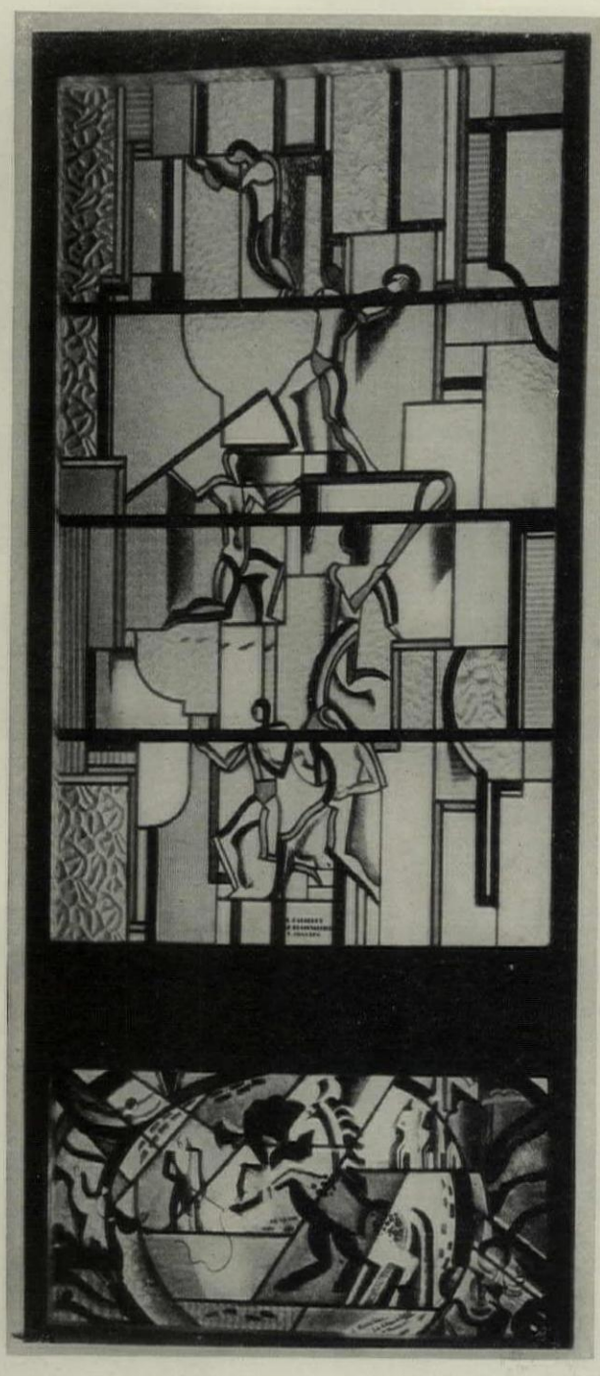
DRINKING FOUNTAIN AT CAMBO, THERMAL ESTABLISHMENT
MOLINIÉ, NICOD, AND SAJOUS, ARCHITECTS

This motive was designed by Sajous. The mosaic is modern in spirit and drawing, but has been executed with the same technique as was used in the Church of St. Marks at Venice and at Ravello—with tesseræ of slightly uneven surface and shape. From "Documents d'Architecture Contemporaine," second series.

it is the flaw that has much to do with the charm of leaded glass) may be had in unbroken areas of great size, and in cylindrical and spherical pieces of any required radius.

Even those of the modern school who believe in simplified surfaces — where none but functional lines are tolerated — are apt, when they use leaded glass, to indulge in complicated patterns (usually of geometric type, it is true) that are at variance with the severity and restraint with which other materials are used. Robert Mallet-Stevens is one of these. His windows in general are simply treated —large areas of glass, in metal frames, in which no divisions occur except such as are needed for the proper support of the glass, or make possible the opening of portions for ventilation or cleaning. These are the windows that naturally result from the use of the materials of quantity production. But on a stair, where a long vertical line may be made in a façade, the stair landings being treated merely as balconies on the inside, he frequently has filled his opening with leaded glass in a geometrical pattern of rectangles, the glass being of different shades. The illustration shown on page 962 of a house in Paris is but one of a number of cases of such a use of leaded glass by this architect. Where every other surface is treated simply, and lines not absolutely needed are avoided, this glass appears somewhat out of place. There is something effortful, and useless, in the complication.

But these modern designers are responsible for an interesting development of leaded glass. Believing that modern art should be a product of modern conditions, and believing sincerely in the use of machinery, and of machine-made products, these architects have had their designs for glass-work executed in commercial glass—the rolled glass of uniform thickness and texture. They have used with great skill the "obscure" glasses of commerce — the various surfaces of chipped, rippled, pressed-lens, etched and ground glass that were developed primarily to satisfy the demand for an obscure glass of pleasing appearance, or a glass that would give a better light by the principles of refraction. Light through such glass takes on varying tones of gray, and designs made with these have much of the color charm of the grisaille compositions of the French Renaissance decorators.

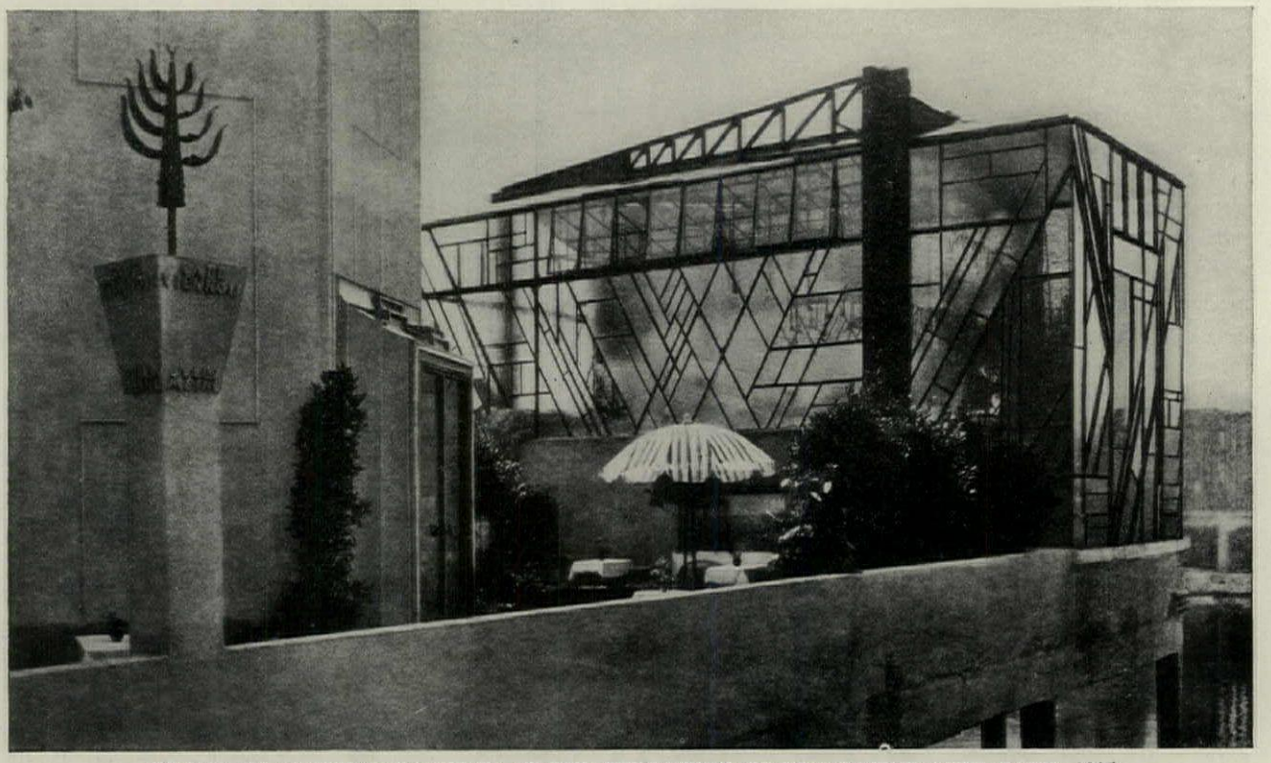


GLASS WINDOW DESIGNED BY LOUIS BARILLET IN COLLABORATION WITH H. LECHEVALLIER AND TH. HAASEN

This window was exhibited at the first Salon of the "Union des Artistes Modernes," Paris, 1930—a group that has seceded from the "Société des Artistes Decorateurs," with phases of modern sport for subject; the technique of drawing and coloring is that of the modern poster designer. For all areas other than those where the figures occur the glass has been chosen almost at random, from the many different kinds of commercial "obscure glass." From "Art et Decoration," August, 1930.

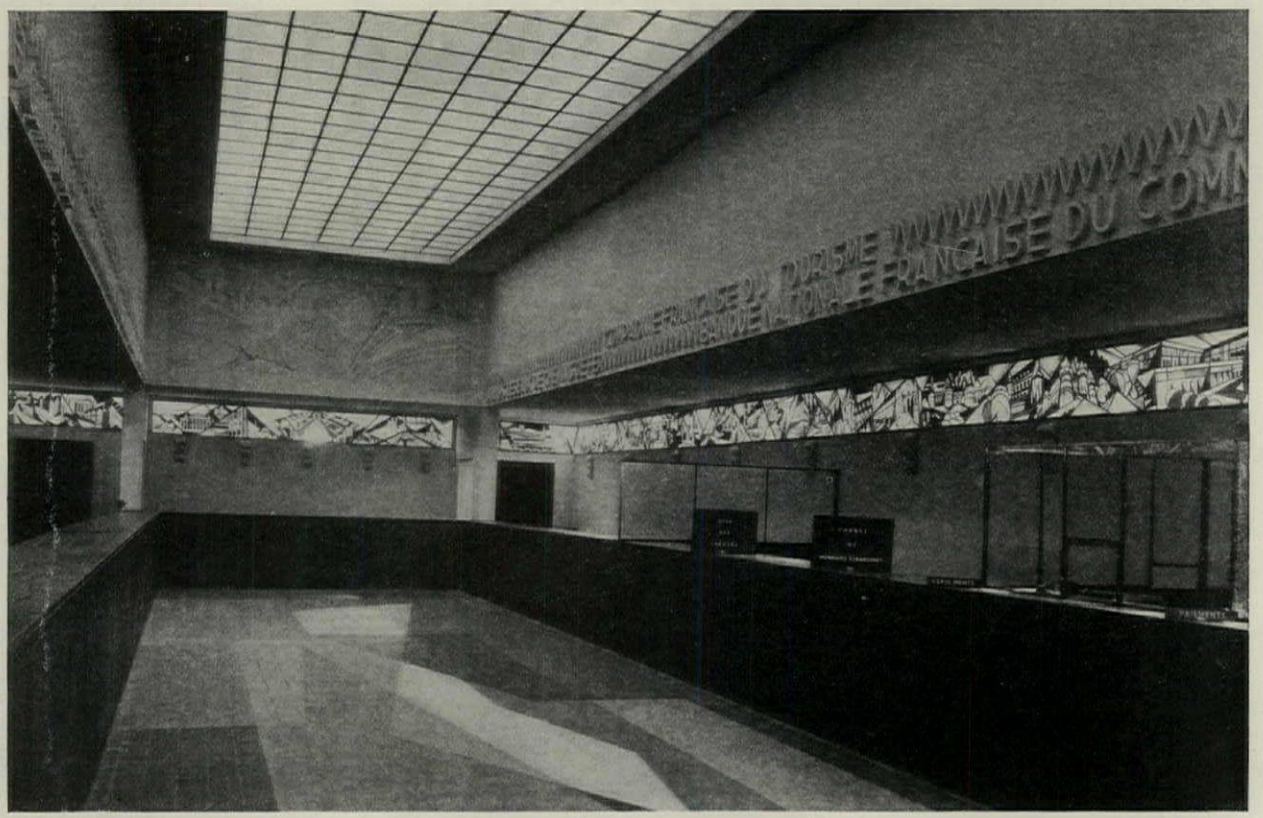
The story of the stained glass of former times has been a part of the story of ecclesiastical architecture. Its development was in the wake of church building. "The charm of medieval glass lies, to a great extent, in the material, and especially in the inequality of it. Chemically impure, and mechanically imperfect, it was rarely crude in tint or even in texture. It shaded off from light to dark according to its thickness; it was speckled with air bubbles; it was streaked and clouded; and all these imperfections of manufacture went to perfection of color . . . . and an appreciable part of the beauty of old glass is the result of age and accident."*

* *Lewis F. Day on* "Stained Glass," *in the Encyclopedia Britannica.*



DETAIL OF AUSTRIAN PAVILION AT THE EXPOSITION OF DECORATIVE ARTS, PARIS, 1925

Here the glass enclosing the conservatory is modern—and satisfying. Where openings are needed (for ventilation, for instance) the forms are rectangular for ease of operation. Where the glass needs no opening over a large surface it is filled in with a geometric pattern, the glass having a rippled texture. J. Hoffmann, Architect. From Roux-Spitz, "Bâtiments et Jardins."



INTERIOR OF PAVILION FOR BUREAU OF TRAVEL INFORMATION, EXPOSITION OF DECORATIVE ARTS, PARIS, 1925. R. MALLET-STEVENS, ARCHITECT

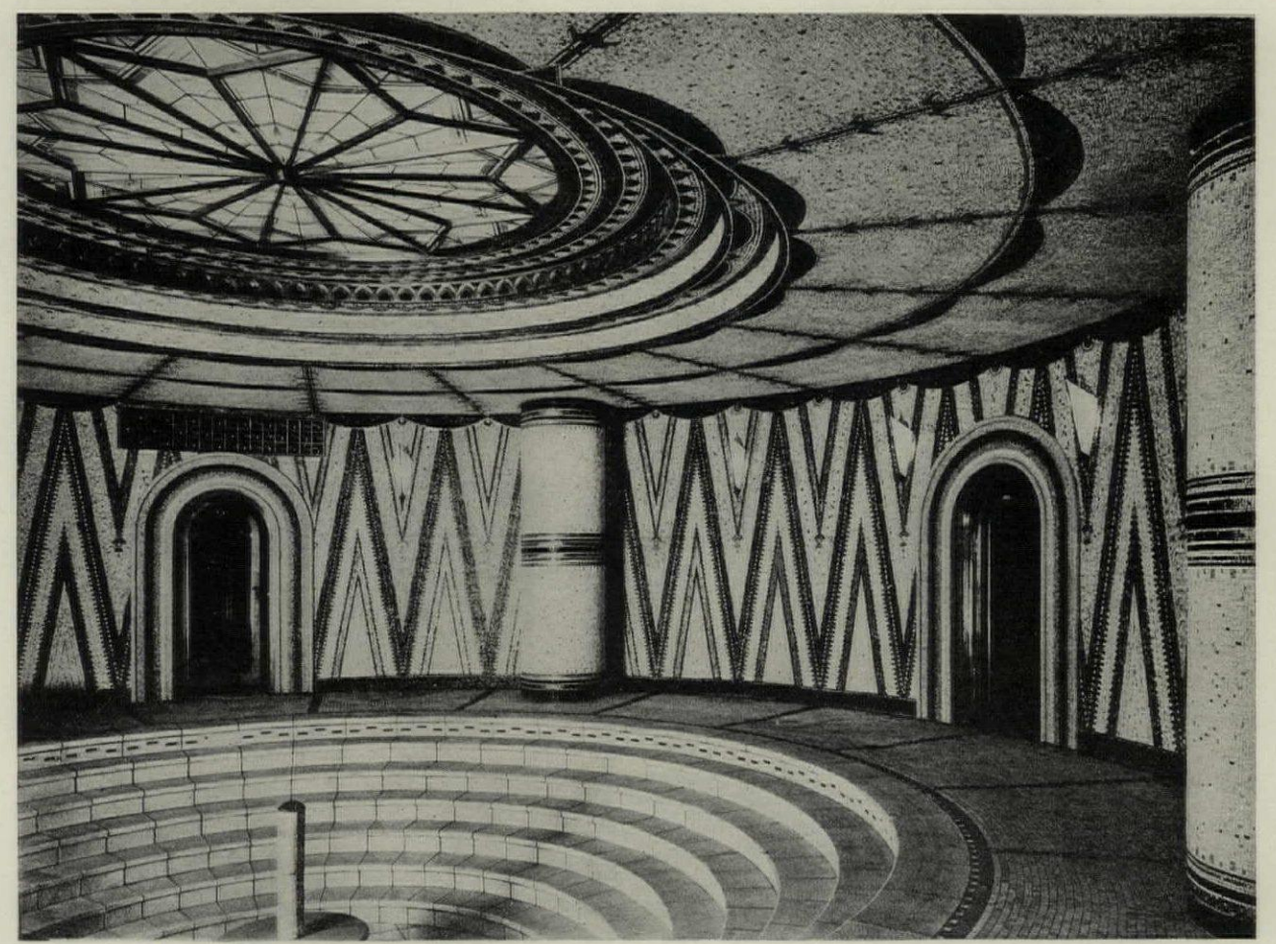
The room has a frieze on all sides of painted glass of modernistic (conventionalized) drawing, depicting travel scenes, in rather a poster technique. The general effect is not satisfactory—the scenes do not read well from a distance, and the first impression of this band of lighted glass is that it is not formal enough to harmonize with the severe lines of the architecture. From Roux-Spitz, "Bâtiments et Jardins."

Good leaded glass in color, indeed good craftsmanship of any kind, depends upon an artisan with taste and skill. Most modern craftsmanship results from the work of an able designer, expressed in great detail, that is then executed by workmen of some mechanical skill but little or no taste. Today the designer seldom translates this design into its ultimate materials, as did the medieval designer. But the good modern designer of leaded glass has this in common with him of the Middle Ages—he thinks in terms of simplified, conventionalized forms; he is more preoccupied with the success of the composition than with the drawing of the details; and realism is not a desired end, which brings his work into a closer relation to architecture than was possible when realism was the fashion in decorative art. There is something very "modern" in the drawing of many medieval windows. Note the treatment of sky, water and trees in the fragment from the legend of Saint Eustache in Chartres Cathedral (page 957).

Mosaic has been more happy in its adaptation to the needs of modern work. The problem is simpler, as the effect depends upon the play of light upon the surface and not upon its passage through the material. Perhaps also, as building has made more and more use of concrete and other processes of work cast in forms, and less use of carved stone and carved wood, the resultant planes, of simple lines and little surface quality, have naturally suggested a surface decoration that can be applied with little additional weight or thickness but with rich effect.

There has been the same approach to modern problems as with leaded glass—a study of the materials and processes of good periods, principally of Byzantine work from the 5th to the 12th Century, and an attempt to use these processes in modern design, sometimes of geometric inspiration; where not of geometric type, good work is treated with the simplicity of line, and avoidance of detail and realism of drawing or chiaroscuro that are antithetical to the technique of Mosaic.*

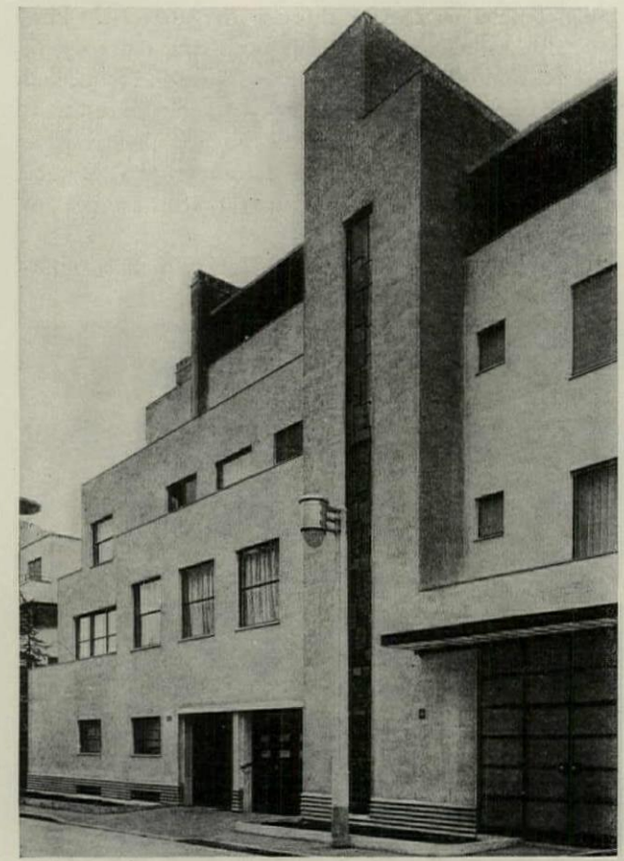
The surface of a fine Byzantine mosaic is rough, not



RUSSIAN-ROMAN BATH IN THE EXCELSIOR HOTEL, BERLIN, GERMANY

A successful mosaic design that combines Pompeian forms with those of Russian Peasant Art, with the colors of both. The glass in the oculus, unlike the mosaic, seems out of date. There is something old-fashioned, rather "Victorian," in its clumsy and effortful pattern. The mosaic was designed by César Klein, executed by "Ravenna Mosaics."

* *"The very first principles which go to make a fine picture are just those which should be avoided in mosaic—elaborate modelling, delicate transitions of light and shade and picturesque effects of*

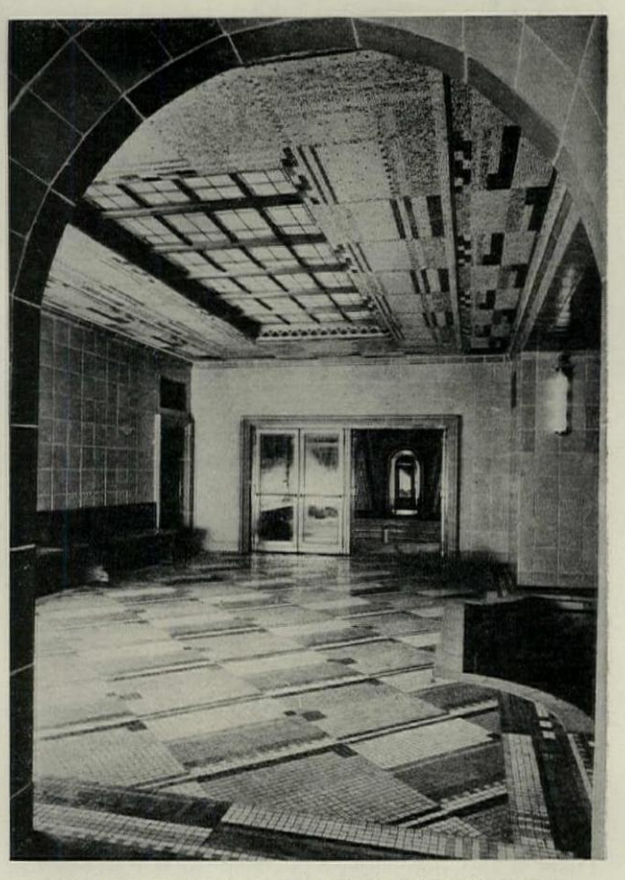


HOUSE FOR "MADAME R" AT PARIS, DESIGNED BY ROBERT MALLET-STEVENS

This architect, one of the foremost of the group of "functionalists" in Paris, has used the obscure glass of standardized commercial surfaces in a geometric pattern on the stairwall of this house. From "Maisons d'Habitations."

smooth; the cubes of glass of different color (or those containing a piece of gold leaf) are irregular in shape, and there is always a space between these cubes, so that the color of the cement in which they are set has much to do with the general color tone. It is for these reasons that light plays on the surface with that brilliant and scintillating effect that is essentially the character of true mosaic. The modern designers have accepted the technique of the Byzantine work, and this has led to very satisfactory modern examples in this craft. Whether the design is in the manner of the 12th Century work as to drawing, such as the decorations of the large hall of the Stockholm City Hall, or is of the type inspired by peasant art forms, such as the background on the tower of the Frauen-Friedenskirche at Frankfurt-am-Main, or is geometrical in motive, as in the fountain at the Excelsior Hotel in Berlin, it has been carried out in true mosaic technique. Much of this knowledge is the result of the research of the staff of "Ravenna Mosaics"—a research that has fortunately been followed by so many commissions for executed work that a large and experienced staff of craftsmen has resulted. One of the most pleasing decorations of this group is that in the steamship *Bremen* in the passageway to the dancing room—a composition of fish, shells, and seaweed, mostly in tones of green and blue, with here and there an accent of coral red or lemon yellow or Chinese vermilion.

There is also a revived interest in floor mosaic, in which the tesseræ are of small pieces of marble. This process, so much used in Rome, has never died out. Some Latin countries, notably Portugal and the Portuguese islands, and the Portuguese-speaking countries of South America, make many of their pavements even to this day of small pieces of stone—marble in important places and in the richer cities, limestone and diorite where money is less plentiful. The stones of two colors form elaborate patterns of scrollwork; sometimes inscriptions are formed in the same way.



END OF POOL ROOM IN RUSSIAN-ROMAN BATH, EXCELSIOR HOTEL, BERLIN, GERMANY

Here both the floor, in marble mosaic, and the flat ceiling, in glass mosaic, are of the textile type of design, which seems particularly appropriate in a place of which Turkish Towels might be the symbol. Designed by César Klein, executed by "Ravenna Mosaics."

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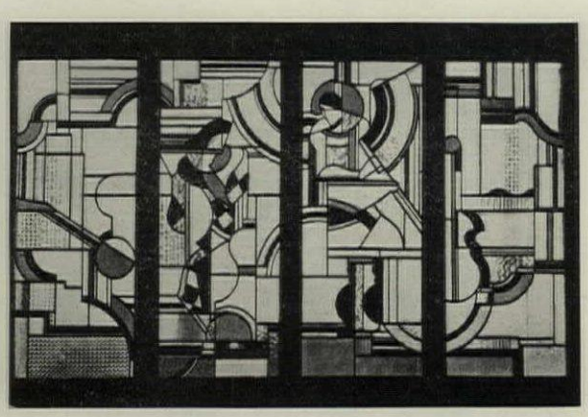
dark and light, materialistic resemblance indeed . . . . The restrictions in mosaic are many. The primal and most obvious limitation is in matters of detail—detail as regards a multiplicity of forms, many gradations, either of color or tone and naturalistic accidents. A good mosaic . . . . is accomplished by firmly pronounced outlines, unconfused masses, large planes unbroken up by small adjuncts, and generalized and conventionalized forms and simple color." J. H. Middleton and H. S. Jones on "Mosaic," Encyclopedia Britannica.

Modern interior use of this floor mosaic is apt to be of geometric design, often of textile inspiration. In the Russian - Roman Bath of the Excelsior Hotel in Berlin both the floor, in marble mosaic, and the ceiling, in glass mosaic, are of the latter type, and appropriately so. The floor of the thermal establishment at Cambo is another example of geometrical pattern; this work—the mosaic as well as the ironwork and the architecture itself—recalls the simpler of the Pompeian forms.



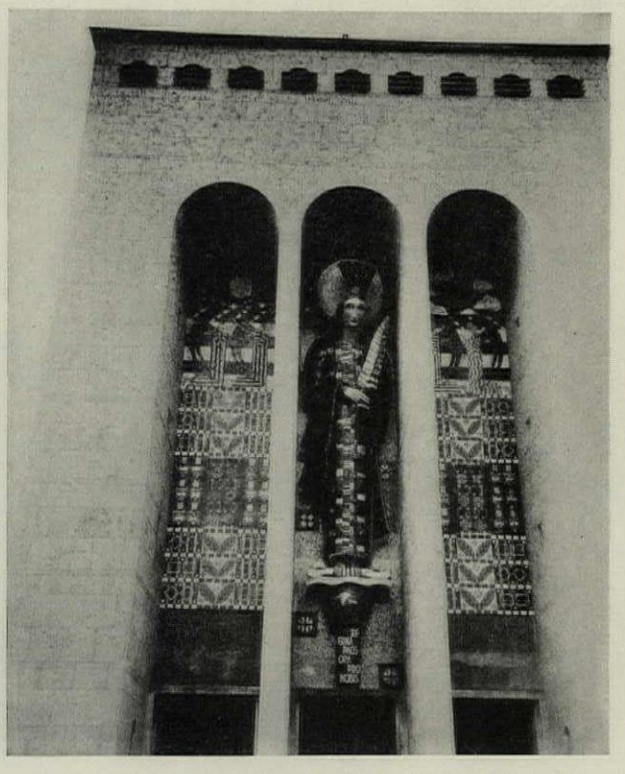
WINDOW DESIGNED BY LOUIS BARILLET

This is cubist art translated into terms appropriate to the technique of leaded glass. Ribbed, rippled, and pressed-lens glass of commerce is used for the variety of tones of transmitted light, giving a pattern in the background of grisaille tones. From "L'Art Vivant," November, 1929.

In mosaic, and in only slightly less degree in leaded glass work, the technique of execution is of great importance, for even with good design the work will not look well with a mechanical execution, whereas with an execution that makes an understanding use of the materials of the craft, especially if good taste in color be present, work may look well, even if of indifferent design. No good work in these crafts has yet been done that makes use of the methods of quantity production, except in the manufacture of the raw materials. Once the stage of fabrication is reached, the processes employed are very similar to those that have been in use for thousands of years. The design may be modern in spirit, but the technique of execution is that of history.

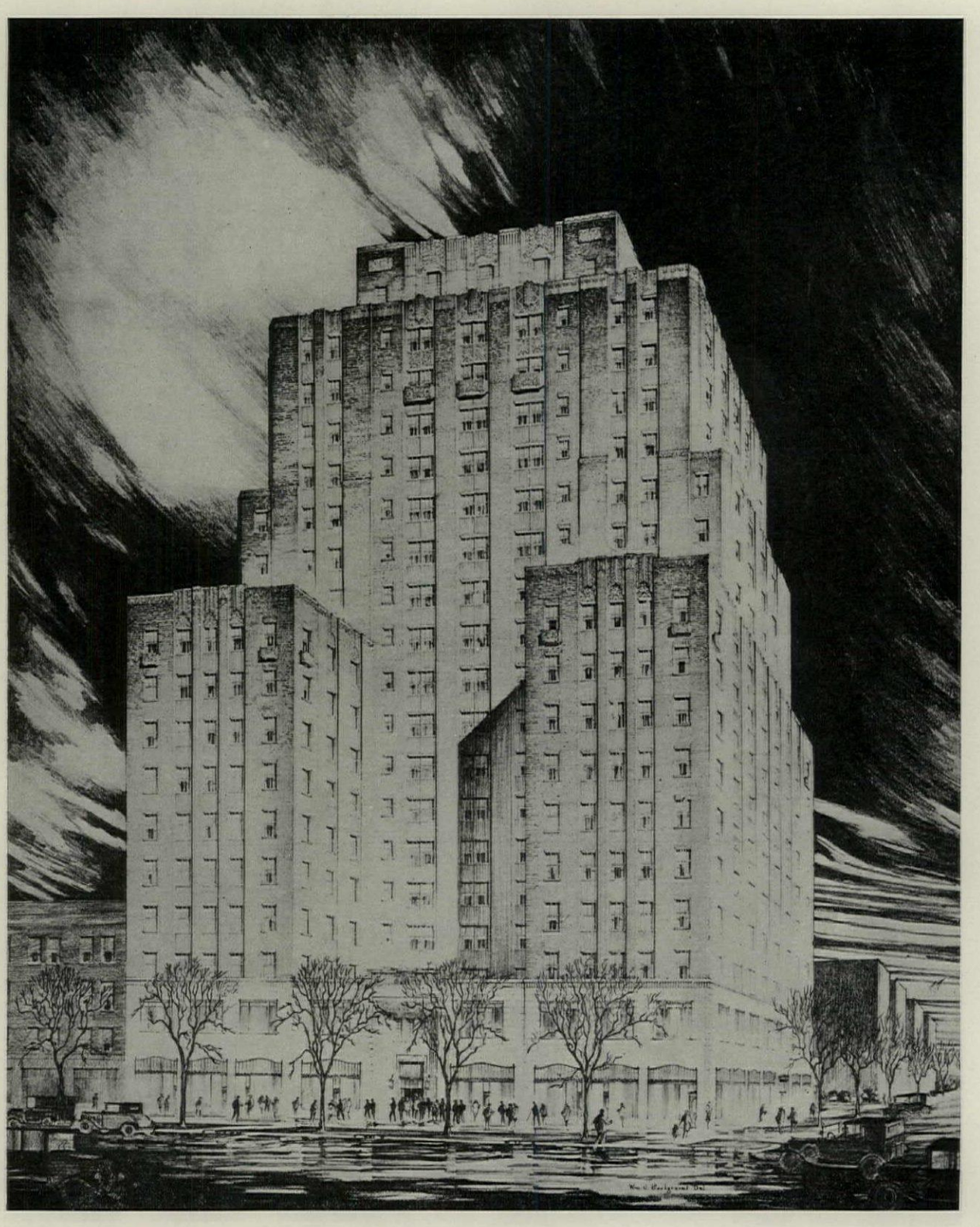
FOUNTAIN, EXCELSIOR HOTEL, BERLIN, GERMANY

The background of mosaic is much the type design used for many contemporary carpets and other textiles in France and Germany. The rich colors of glass mosaic are particularly effective when used as a background for water, or where water is used as a reflecting mirror. Mosaics designed by César Klein, executed by "Ravenna Mosaics."



DECORATION ON THE TOWER OF THE FRAUEN-FRIEDENSKIRCHE, FRANKFURT-AM-MAIN, GERMANY

Mosaic sculpture and mosaic background forty-five feet high. Mosaic designed in rich colors and gold by V. Sutor, and executed by "Ravenna Mosaics." The lower parts of the design are peasant art motives: at the top is a recall of the Gothic wall paintings of the 12th Century.



GRAPHITE PENCIL RENDERING BY WILLIAM J. HARTGROVES

PROPOSED APARTMENT HOTEL BUILDING, KANSAS CITY—WALTER A. BESECKE, ARCHITECT

Size of original, 26" x 33"

THE NECESSITY OF COOPERATIVE PROFESSIONAL ADVERTISING

AN ADDRESS DELIVERED BEFORE THE STATE ASSOCIATION OF CALIFORNIA ARCHITECTS AT DEL MONTE—OCTOBER 10, 1930

By L. G. Scherer

MY ADDRESS is the result of a very intensive study of every phase of the question of cooperative professional publicity, and in a large measure representative of the opinion of the leading architects of the country, who have written me recently relative to such a program. I might add that a number of them expressed the hope that the State Association of California Architects will take constructive steps towards the realization of it during this convention. If we will, we can lay the foundation for a great educational campaign—a campaign dedicated to and resulting in tremendous human welfare, and in professional benefit. Architecture can do that.

Today the profession is confronted with a condition of uneasiness as a result of the consciousness that we are straggling behind in this great game of life. Gentlemen, it is highly imperative that the profession get in tune with our times and adopt scientific business methods. If we are to progress, we must analyze conditions and apply their laws. There is no alternative.

Every progressive architect who has a deep interest in the welfare of the profession feels that soon steps must be taken which will enable us more completely to fulfil our mission. This present reaction reflects a clearer conception of the principles of modern business, a more complete understanding of its methods and functions. Architecture is suddenly becoming conscious of itself, of its business significance and the necessity of carrying the message of its importance to the public. This can be done most successfully by means of collective publicity, which means paid publicity, or, to use the objectionable word, "Advertising." We have been buzzing between silence and publicity for several years now and little has been done. Our disheartening response to the efforts of several of our leading journals indicates that, as yet, we are not sold on the idea. We are not sold because religiously we have permitted our adherence to ethical conceptions to prevent us from making an open-minded investigation of the philosophy of advertising. We have been so completely embedded in ethical fireproofing that we are almost completely insensitive to its achievements, but today the elements are penetrating and our present structure is weakening. Let us not regret it, because in its place something monumental, magnificent, and in harmony with the best interests of the public and the profession will arise.

At the time the Directors of the American Institute of Architects voiced their objection to the use of advertising, and established the ethical codes which have thus far regulated our behavior, advertising was in its infancy, and suffered the usual juvenile diseases. Its use was devoted principally to the selling of questionable products and services. It was even so bad that when John Wanamaker opened his store in Philadelphia, the better merchants of the day considered a card or a brief announcement all their dignity could permit to appear. John Wanamaker recognized the need of educating the public and his vision told him that advertising could become an instrument for public benefit. Advertising was the first step toward raising business to higher standards, to humanize it. Since then advertising has become chastened—a thing of morals. It has become one of the greatest civilizing influences in the world today. Its purpose is not only a necessity but its aims are consistent with the highest principles of human association. It has changed the economic stature of at least one-fourth of our people; it has improved living conditions; it has educated man to higher and finer standards of living. Yes, it has done more than this—it has made this world a better place to live in. The men of vision, the farsighted, progressive leaders of business have grasped, and accordingly acted upon this idea. They recognize that advertising is a vital necessity to the upbuilding of any business—that public confidence, good will, and understanding are indispensable.

Some years ago the Bell Telephone Co. said "Our business is different," when the idea of paid publicity was proposed to them. However, today, every large utility company advertises, and advertises extensively. It has been said that *our* business is different, and this is an unfortunate misconception. Architecture may differ in motives, but not in principles, not in fundamentals. We are in business to render a service, a service which we know to be indispensable to progress. To fulfil more completely our mission, it becomes imperative that we do what we can to educate the public as to its importance.

The gigantic step taken in advertising in the last decade has been cooperative advertising. The great campaigns of recent history, such as "Save the Surface," educated the public as to the value of protecting building investments by keeping them protected with paint; it did a great deal to beautify our communities. Such advertising is dedicated to the common good—it is educational. There have been innumerable other campaigns of this nature, such as the Laundry Association, whose campaign, by the way, increased their business by 2000% and has eased the lives of millions of women. One of the most recent cooperative campaigns to be inaugurated is that of the furniture manufacturers. They have subscribed over five million dollars to a fund to educate the public to the apprecia-

tion of better and finer furniture. They have realized that the interior of the average American home is not in harmony with present living ideals. Today the average American is more proud of his automobile than his home. He buys a new car every year, not because the new car surpasses in performance, but because the automobile manufacturers realize the value of selling the public on beauty rather than performance. Many an American is today driving an expensive car, and sleeping in a brass bed. Why? Because he has not been sold on the idea of improving his home environment. This disorganization, this restlessness of modern life is due in a large measure to the fact that the American home lacks interest, convenience and comfort, artistic expression. The architectural profession has within its power the opportunity to render invaluable service to humanity along these lines. It can be done by publicity. Publicity believes in erecting a castle on the precipice instead of a hospital at its base.

The monumental achievements of business have been to a large measure the result of cooperative effort. Association is the first essential of progress in any endeavor. The many associations of modern businesses today is one of the greatest steps in human evolution. Secrecy and underhanded methods are fast disappearing. Men are fast learning that greater success can be achieved through cooperation and gentlemanly competition. The larger and more general the association, the greater are the possibilities of improvement. Men that cooperate in an enterprise that is worth while come to understand each other, they realize that no man standing alone can achieve the degree of success he can if he cooperates with others. Our profession will progress only in proportion as we get together and intelligently apply our accumulated knowledge to the amelioration of conditions.

Ethics, the science of conduct, is a study of right and wrong in human relations and, since human relations are subject to evolution, an invariable consistent code can never exist permanently. When we discover that we can no longer serve to our fullest capacity by observing certain formulated codes of ethics—when they prove a barrier to the fulfillment of our responsibility to society—it behooves us to alter them to fit time and place. The new forces which progress has brought into the world will either compel us to intelligent action or overwhelm us. The profession that does not occasionally study the fundamentals of its business, its possibilities and performances, and look things squarely in the face—that does not adjust its principles to existing conditions—is playing chance against law. We cannot live by chance—progress does not happen that way.

There is something anomalous about a profession so vital, so closely interwoven into the life of man, and which depends so much upon public understanding and appreciation for its growth and existence, not availing itself of the means to educate the public. Architecture has not progressed in consistence with modern life, because the public is unfamiliar with the comprehensiveness of its purpose, the extensiveness of its services. We have thwarted our progress by our silence. General appreciation is wanting because people do not understand our profession. To them it is not only an impenetrable mystery, but, facing the situation squarely, the masses, to a large degree, hold the opinion that the architect is an unreliable, irresponsible burden to the building world. As a result the profession has been ruthlessly exploited.

We have a host of antagonists, those of related businesses, who to a considerable extent have reduced our profession to a state of subserviency. The profession has received many a black eye from those who usurp our rightful positions. This condition is more general than we may appreciate, and, too, there are those in the profession who do advertise, those who know no code of ethics, and whose business conduct tends to belittle the standing of the profession. These things now exist and something must be done to counteract them. Such an undertaking will require complete cooperation, a mutual appreciation of each other's problems and a desire to be of assistance to every other man in the profession, regardless of his status. We must remember that the character of our profession is not builded upon the reputation of a few but on the general reputation of all those who are a part of it. The architectural profession has a serious mission to fulfil. Is the realization of this creed unethical? The deeper one delves into this question, the more one becomes convinced that not intelligently to educate the public is unethical, unmoral. To neglect to do this is to remain derelict in the responsibility humanity has graced us with, thwarting the destiny of the profession and curbing the development of art and culture. Unless architecture exerts every effort to extend the field of its services, it cannot claim to be advancing in fundamental social value.

The most important function of our educational campaign must be to educate the public to the economic importance of our profession. Man is more interested in costs than in æsthetics, but once we sell him on the economic importance, the æsthetic will take care of itself. Once we educate him to this phase of our service, it will be less difficult to obtain better fees and more consideration from him, which will enable us to create better architecture. As a profession we have no right to keep from the public those things which would tend to give them better buildings for the money they invest, those things by which they would profit, those things they should know. It has been estimated that of the four billion dollars spent last year in building, three billion of it has resulted in a liability rather than an asset. This is the greatest economic waste of time. President Hoover's Building Commission has just announced that within the next twenty years over sixty billion dollars will be expended on residential construction alone. This money is going to be spent, and if we are to fulfil our duty to man, we must do what we can to see that it is spent intelligently and not wasted in the tills of the hammer and saw artists. We must awaken to a new consciousness of our conditions, our possibilities, our responsibilities, and to the realization that only by assuming them can we fulfil our destiny. Unless we do something to educate man as to

the importance of our profession, we are traitors to the trust that society has given us. We must reconstruct our conceptions of the ethics of the profession. If they are inimical to public welfare it becomes a moral obligation. Modern business methods must be adopted and with them a cooperative educational campaign addressed to and circulated among the masses. This campaign will educate them to appreciate better architecture and therefore demand it. The status of the profession will rise because of it—we will have more buildings—better buildings—finer architecture.

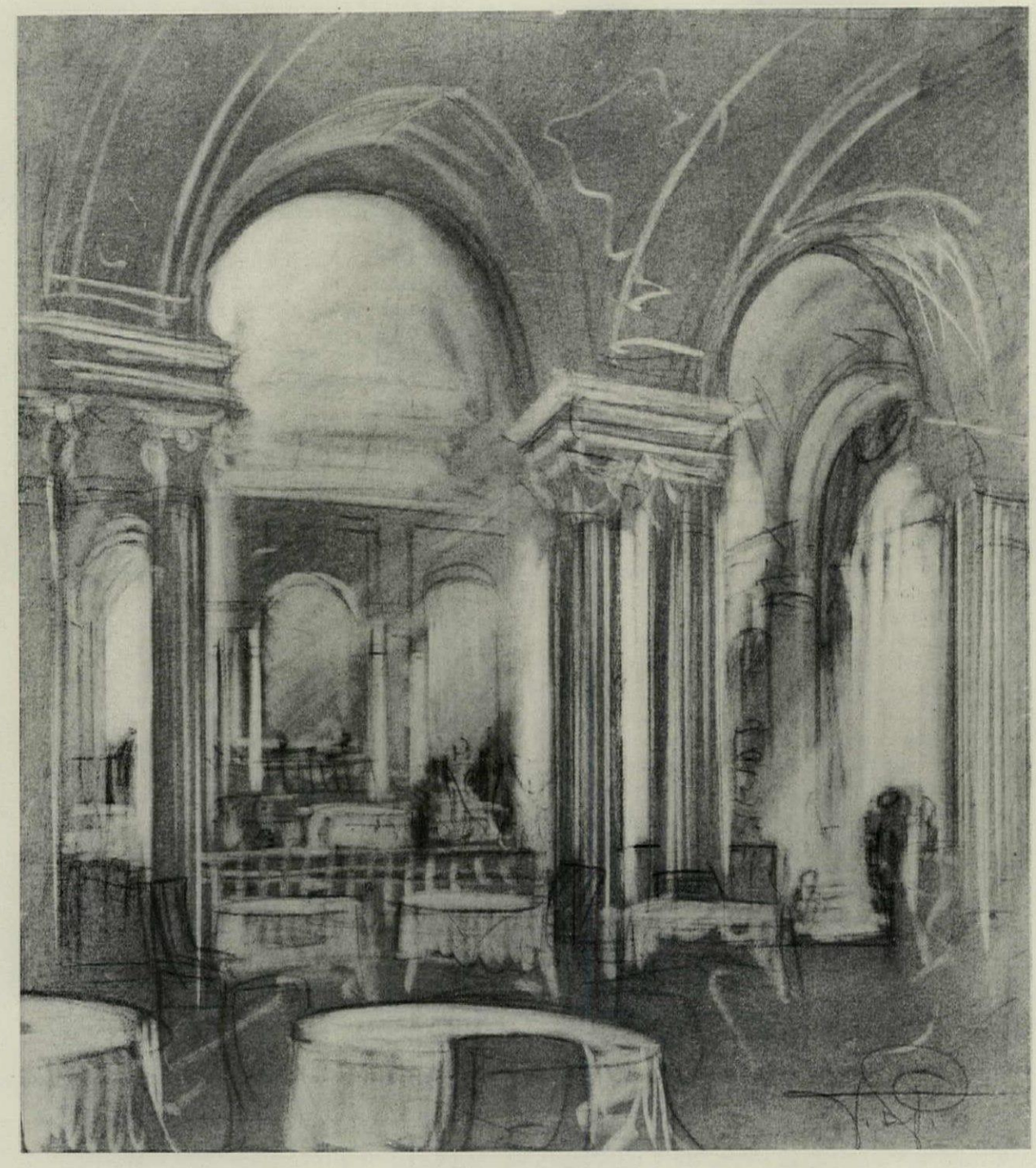
We stand on the threshold of the greatest period of architectural history. Our future will be written in terms of our action today. Our campaign can be effected by securing the cooperation of the building material businesses, but it must be done in consonance with the high principles and dignity of the profession. It has been stated that to secure such cooperation will entail a dangerous responsibility that will cast its shadow over the brow of our profession. But, as we analyze the conditions, we find it is not quite consistent with facts—the manufacturers today are spending millions of dollars in every conceivable way to establish the good will of the architects. The greatest thing that can be done for the benefit of the profession and the benefit of the manufacturers would be a cooperative educational campaign sponsored by the architects and financed by the material men. Nothing would more quickly and more economically establish mutual good will than that. The manufacturers would profit because of more building and the assurance that their products are intelligently used, and the architect would profit because of the creation of a larger field of service. His remuneration would be increased because, once educated, the public would be more willing to pay legitimate commissions for his services. The public would not look askance upon this program, they would welcome and endorse it. It would be the greatest step ever taken by the profession for public welfare.

Let us hope that today some definite measures may be taken to further this program and that within a short time the American Institute of Architects will take it upon itself to further this program. But in the meantime, the State Association of California Architects must commence its own program.

Concomitant with this, let every architect do what he can in his own way to help the cause along. Individually let us go into our communities and preach the gospel of good taste and logical planning and awaken the people to the ugliness that everywhere engulfs them. Collectively let us enthusiastically and seriously take up the question of an educational campaign. It is an integral part of our work. It is our duty to the society of which we are a part. This condition can be made manifest only through whole-hearted concerted and intelligent effort, and every architect, irrespective of past achievements, should unite and do his part in the furthering of it. Once this is accomplished, the architect will have come to himself. He will not only gain a more favorable livelihood, but because of it, he will gain a broader life, become a finer citizen, a better man and architect. I see him arising a new man, with a truer and clearer perception of who and what he is. Because of the consciousness that his profession has attained a position of high regard in the eyes of the world, that its importance is generally recognized, he will do bigger, better, and greater things—he will serve society to his fullest capacity.

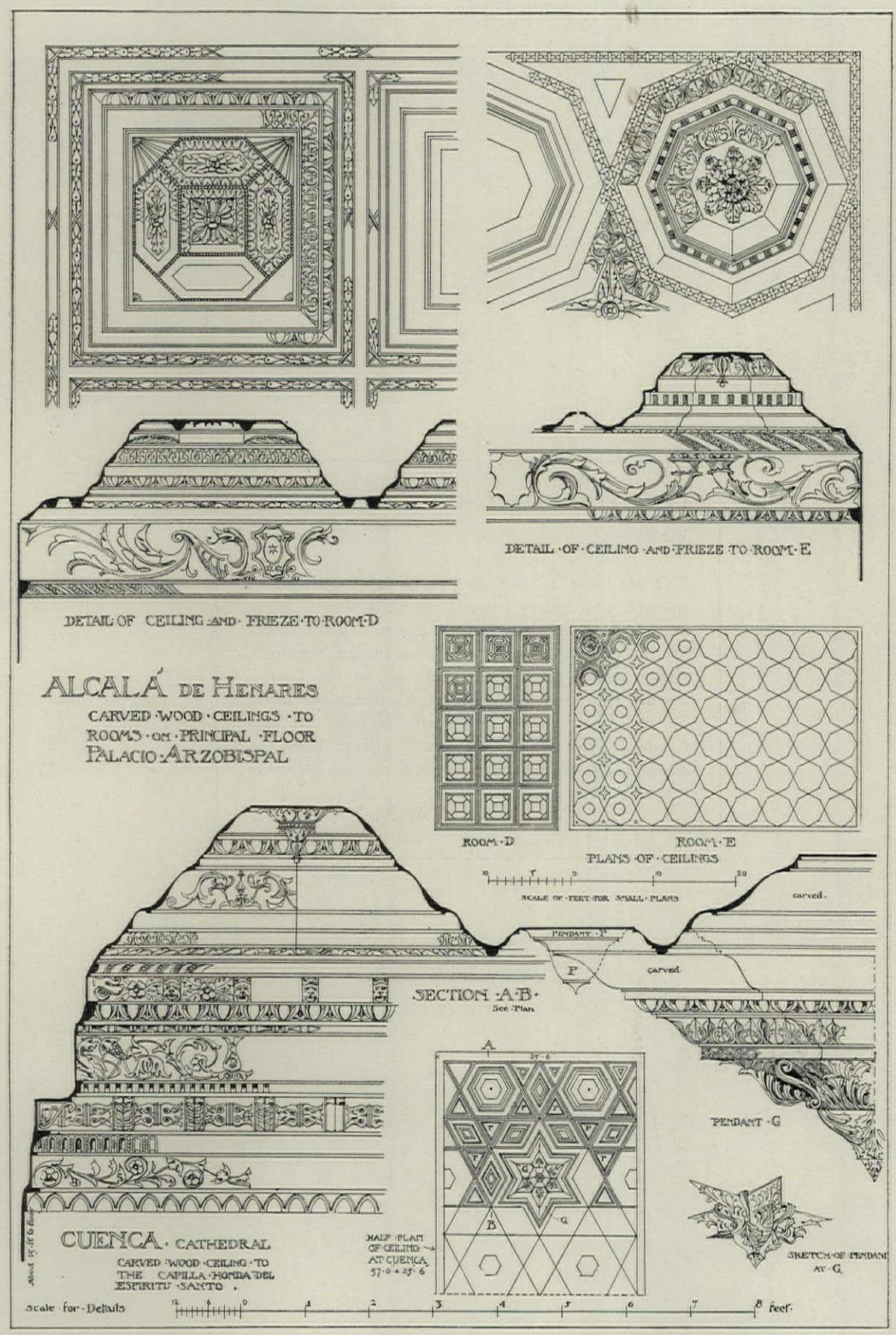
PENCIL RENDERING BY ALFRED T. GRANGER

ALTERATIONS TO A HOUSE FOR MR. JOHN REID, JR.—WELLS AND HUDSON, ARCHITECTS



SKETCH STUDY OF AN INTERIOR, BY THEODORE DE POSTELS

This drawing was made with pastel on tracing paper over a perspective layout. The pastel was rubbed in and the whites were removed with an eraser. It suggests a rapid method of getting a striking effect.



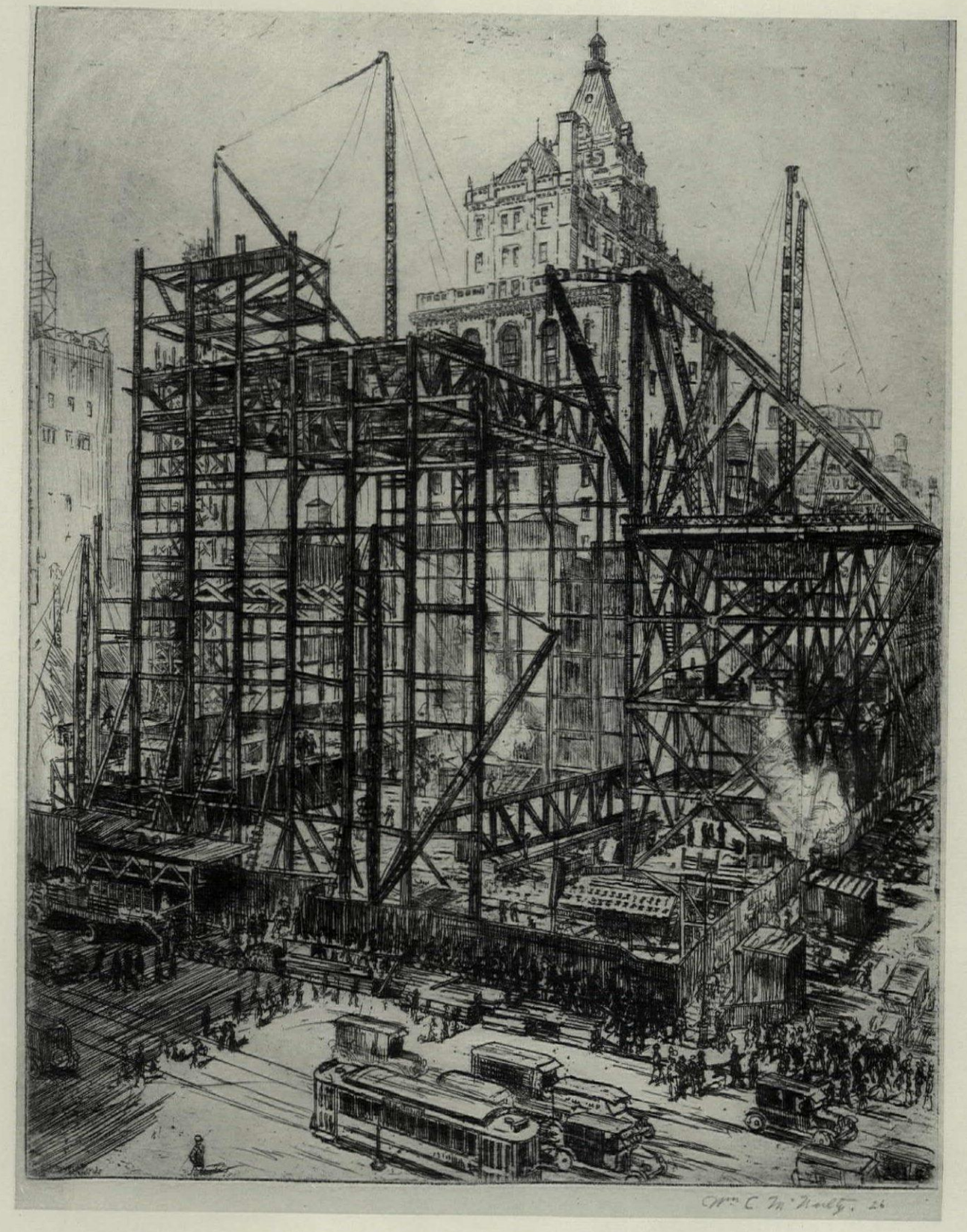
RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PENCIL POINTS FOR DECEMBER, 1930
VOLUME XI NUMBER 12

"At the foot of this plate will be found a rich example of a ceiling from the Cathedral of Cuenca, one of the most remarkable in Spain. In the centre of this ceiling are two deep star-shaped pendants, richly carved, and these being above the Chapel detract too much from its height, hence the name by which it is known, 'Capella Honda,' or 'low Chapel.' These deep coffered ceilings were no doubt suggested to the Spaniards by the Moorish work."

A. N. PRENTICE.



FROM AN ETCHING BY WILLIAM C. McNULTY

THE BEGINNINGS OF THE PARAMOUNT BUILDING, NEW YORK

PENCIL POINTS FOR DECEMBER, 1930

VOLUME XI NUMBER 12

This print by William C. McNulty was made several years ago when the Paramount Theatre, New York, was under construction. The artist is one of the comparatively few working today who are adequately recording on copper the rapidly changing aspect of our big cities as the changes are being made. The original print measured 10¼" x 13".

FROM A PENCIL RENDERING BY NICHOLAS PAVLOFF

HOTEL DE M. RALPH STRASSBURGER, PLACE VAUBAN, PARIS—WYETH AND KING, ARCHITECTS

PENCIL POINTS FOR DECEMBER, 1930
VOLUME XI NUMBER 12

The drawing reproduced on this plate was done in pencil on white paper at a size of 18" x 12¾". It is of interest as an American interpretation, not only in the rendering but in the architecture, of the spirit of old Paris.

Printed by Gaston Dorfinant

FROM A LITHOGRAPH BY GEORGE NELSON

ST. ETIENNE DU MONT, PARIS

PENCIL POINTS FOR DECEMBER, 1930
VOLUME XI NUMBER 12

The original of this very striking lithograph was quite large, measuring 17" x 23". It was done by George Nelson of Yale during his recent trip abroad and marks him as one of our coming young men in the field of graphic art. Some of his pencil and charcoal sketches have already appeared in PENCIL POINTS *and there will be others in future issues.*

A SKETCHER LOOKS AT NEW YORK

SOME REMARKS PERHAPS EQUALLY APPLICABLE TO OTHER BIG CITIES

By Max Feldman

I SKETCH in the city because it is an undiscovered and unexplored ground; because it is a living, growing, moving subject; because it is new and therefore permits and even requires new approach.

New York is not a sketching ground for the "flowing tie" artist. Here are no murmuring brooks, no trees in blossom, no pink flowerbeds. Here are no "pretty" pictures, here is no pastoral charm; it is all strong, virile appeal of steel and concrete, of men at work, of conflict with elements.

But sketching from nature is a tradition of centuries' standing and consequently not questioned by the student of academic turn of mind. Those who have ventured in search of new sketching grounds, and there are few who have, have found a wealth of material in New York City. It is strange that so few have taken advantage of the opportunity that is before them. It seems that most sketchers are not even aware of the fact that there is an opportunity. True, New York hasn't centuries of decay as a factor of appeal. Here are no picturesque ruins that the academic commonplaceness could set up as an ideal to the unsuspecting student. New York's architecture cannot be admired for refinements in mouldings, intricacy of cornices, hand-carved detail. Its appeal is broader, and therefore less popularly appreciated. It is architecture of light and shade, architecture of mass and void. It is sculptor's architecture.

FROM A WATER COLOR BY MAX FELDMAN

COAL DOCK, EAST RIVER, NEW YORK

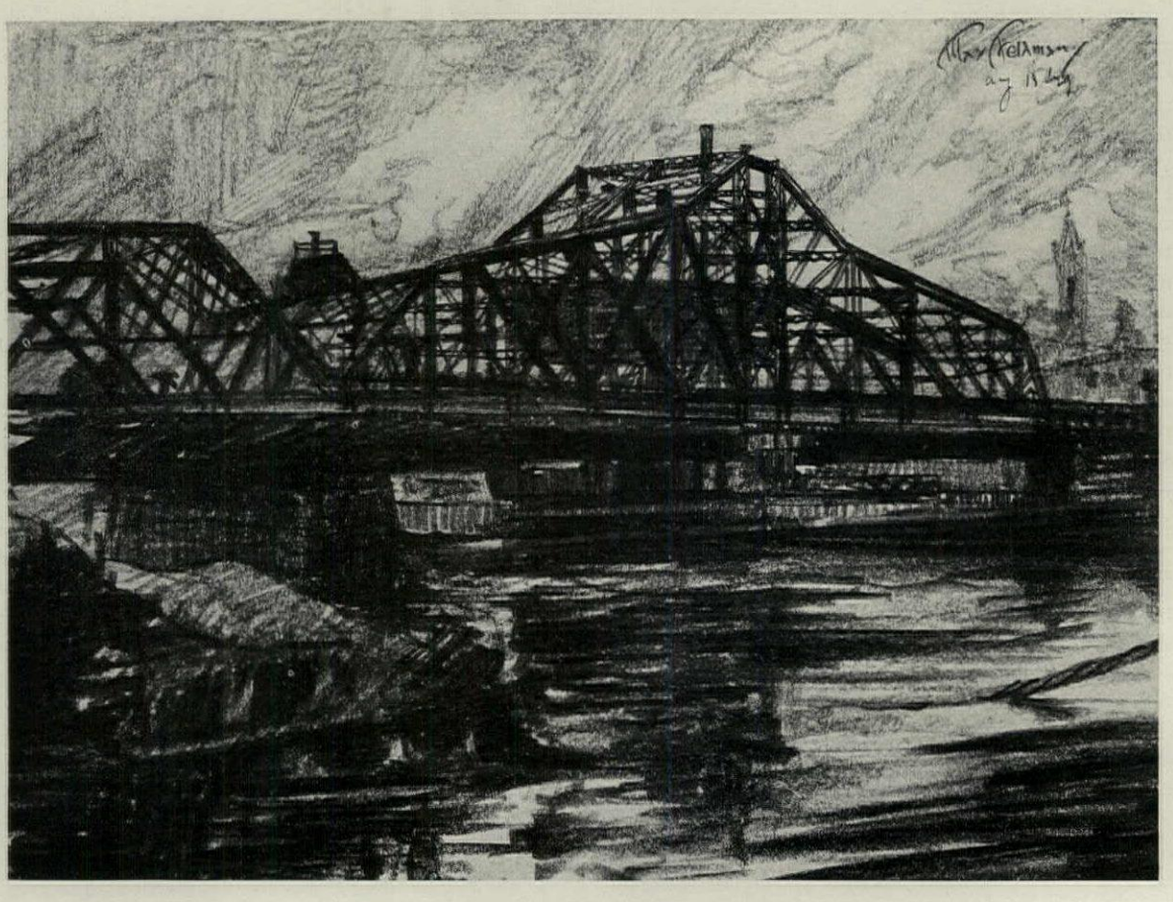
The art student has prejudice against drawing buildings and the architectural student is bewildered when first attempting to sketch. Of the two, the architectural student, because of his training, has some advantages. He knows and understands architectural forms and therefore should be able to suggest them with little effort. In that he has an advantage over the art student. But what actually happens is that his training with hard pencil over the drafting board makes it almost impossible for him to see anything except in terms of small details. His drawings, consequently, become all-over renderings of architectural detail.

This approach does not make a successful sketcher. Unfortunately, even art students naturally tend to work similarly although lacking the technical training. This is the chief reason why the sketcher, when first attempting to draw in the city, is bewildered by the intricacy of detail. There is no reason for this to happen, if he realizes beforehand that he is not setting out to compete with the camera. If he is, and I have known people whose ambition is just that, he is on the losing end before he starts.

It does seem difficult to convince the beginner, and many an advanced sketcher, for that matter, that all he can do is to register an impression. If he does that well he has accomplished more than if he had laboriously copied his subject closely and accurately. A good sketch is a product of far more spontaneous and far more fertile concentration than a carefully planned and studied drawing. To register such an impression the artist must have caught the very essence of the subject, not in terms of its component parts but of the few elements which make the structure what it is. In sketching a bridge, for instance, he must forget the maze of intricate trusses, beams, and girders. He must, subconsciously perhaps, analyze the structural conception, see the few big elements which served as the starting point for the engineer.

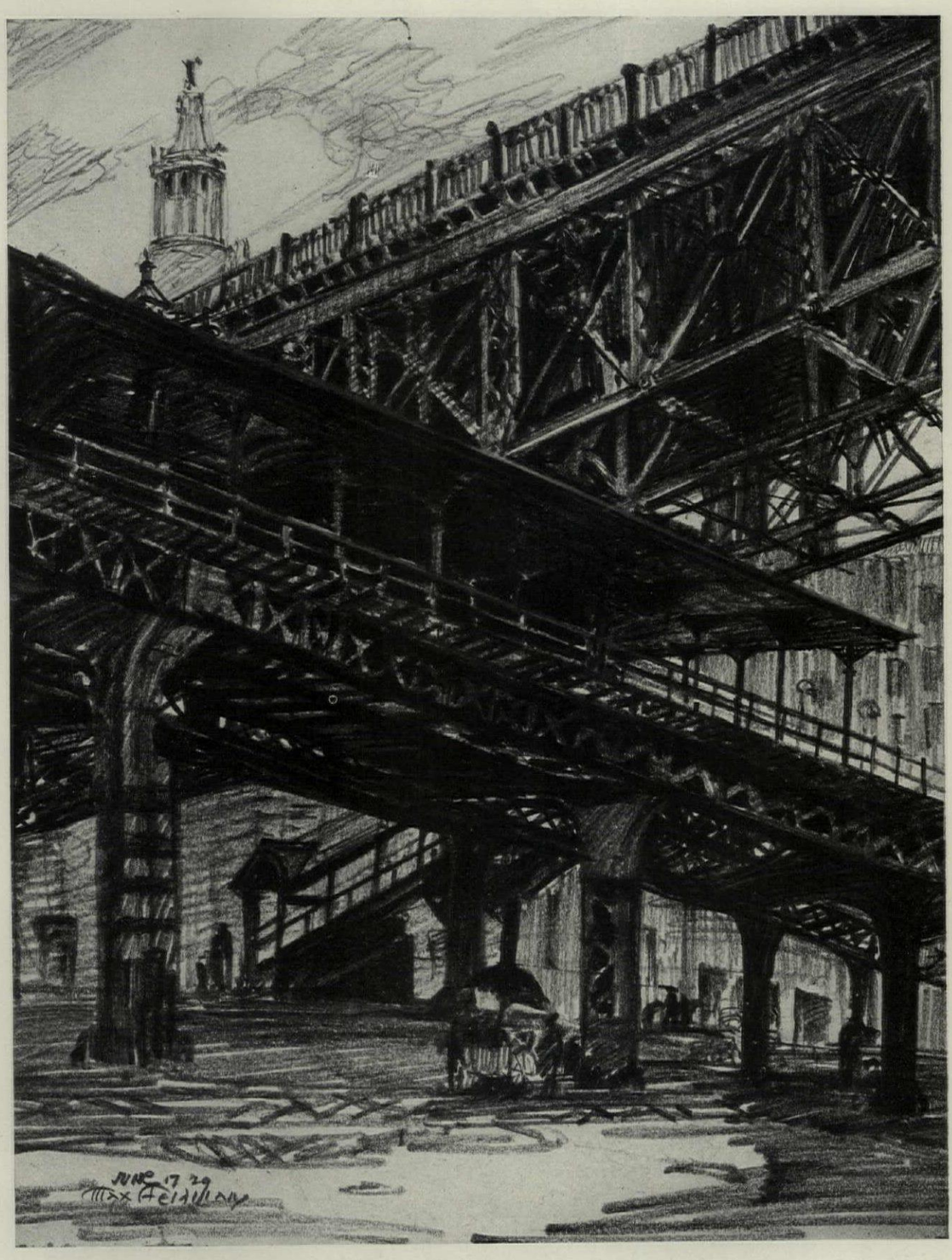
If he attacks his subject in this manner, and not, as he is most likely to do, with chief concentration on technique of expression, he will be far more successful

AVENUE D AT FOURTEENTH STREET—EAST RIVER, NEW YORK



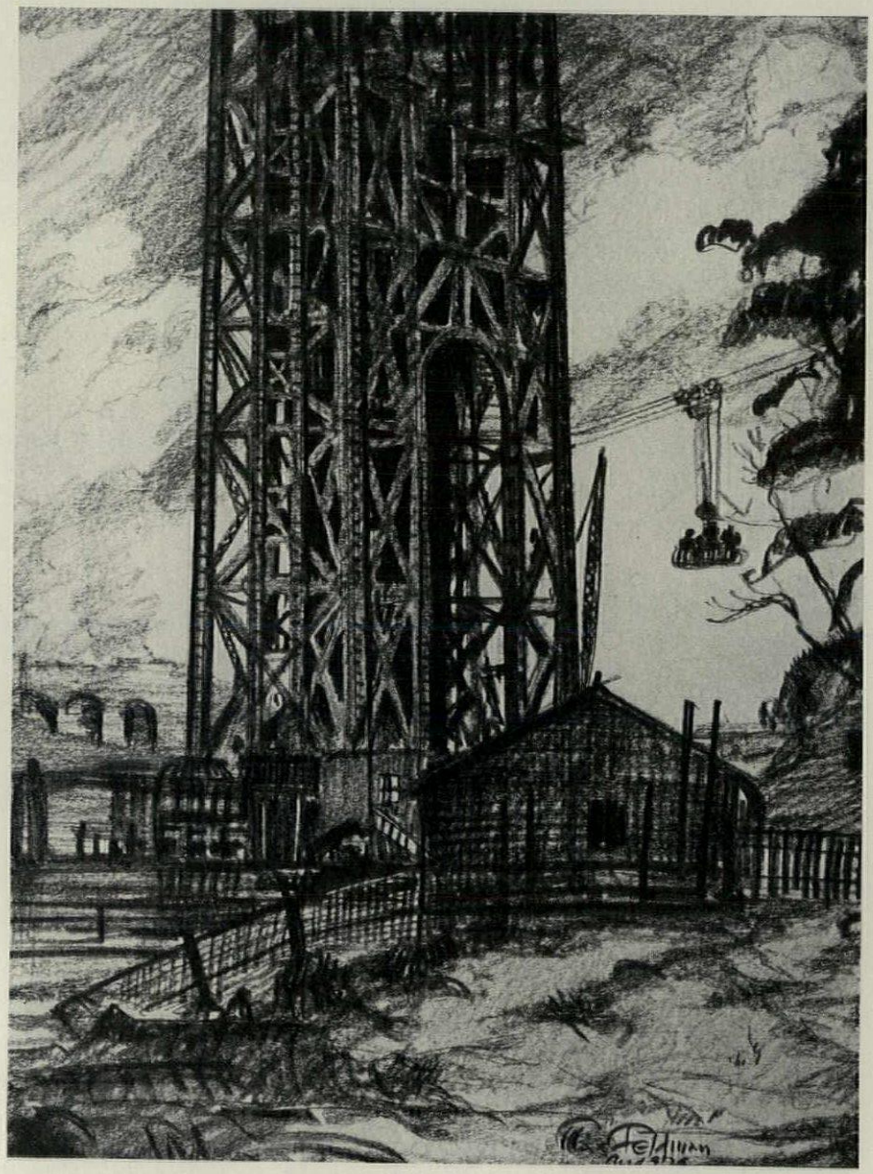
BRIDGE ACROSS THE HARLEM RIVER, NEW YORK

TWO SKETCHES BY MAX FELDMAN

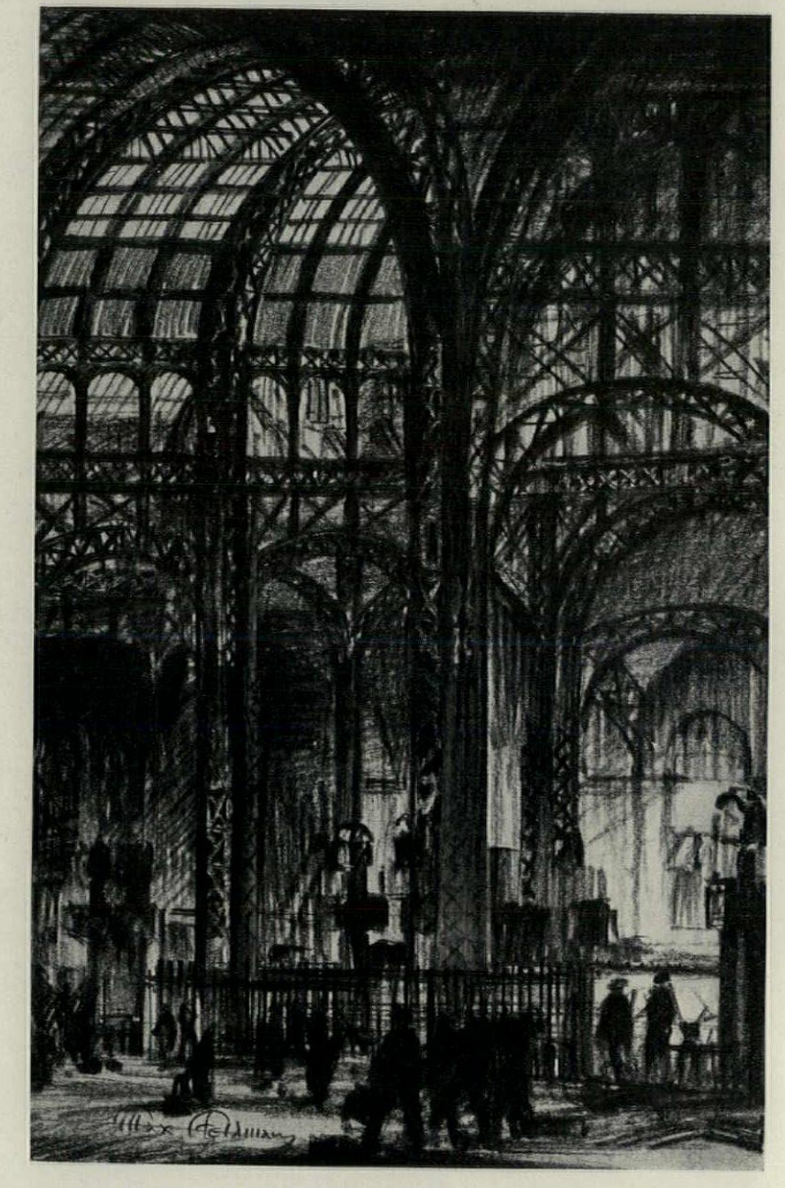


IN THE BOWERY, NEW YORK—A STUDY IN STEEL

FROM A SKETCH BY MAX FELDMAN



HUDSON BRIDGE TOWER, NEW YORK SIDE

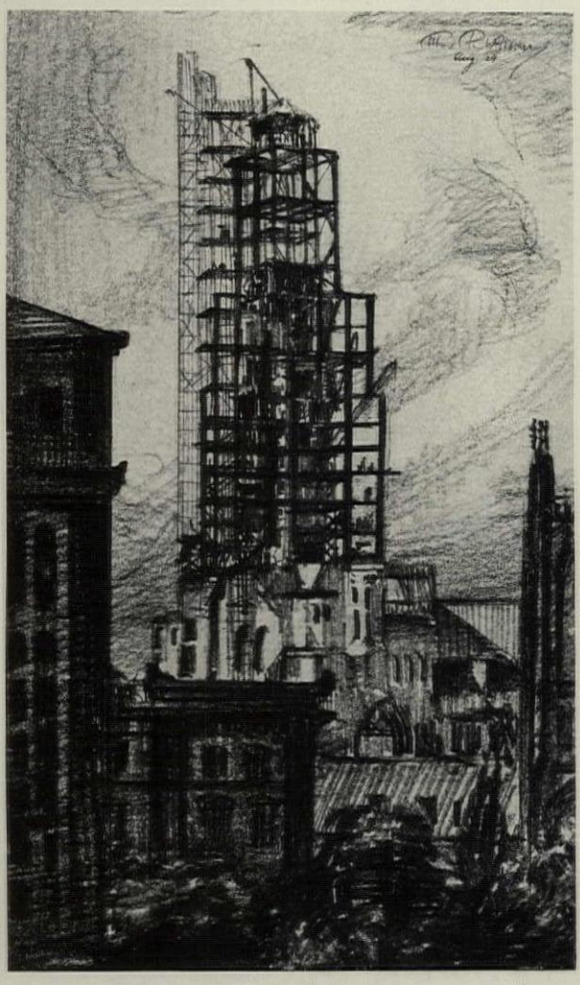


PENNSYLVANIA RAILROAD STATION CONCOURSE

TWO CARBON PENCIL SKETCHES BY MAX FELDMAN

in his efforts. He should remember that it is not his proficiency in handling the pencil that makes a work of art. Excellency in technique can result in only one thing: in a drawing which is a sample of that technique, a cold statement of how the medium has been used. True, the sketcher should be acquainted with the possibilities and limitations of the different media and should choose the proper one for the particular drawing. But once the selection is made he should no longer be conscious of the fact that his mental interpretation must reach the paper through the means of a conventionalized technique. There is a period during which every sketcher is interested in the way he draws more than in anything else. But it is possible for him to get out of this primitive stage and then a new field opens for him.

The sketcher in the city is faced with still another problem. He often has to draw before an audience. In a busy section it is possible for him to remain unmolested. But he cannot count on that. He may be surrounded any minute by dozens of spectators who are willing to give criticism and anxious to ask questions. One way to prepare yourself for this at first unpleasant phase of work is to develop an attitude of superiority that will enable you to consider your audience as so many nonentities. Of course, when they lean on you and otherwise come in contact with you they become fairly painful realities. You'll have to solve the particular problem in your own way.



RIVERSIDE CHURCH UNDER CONSTRUCTION

SKETCH BY MAX FELDMAN

The resources of the city as a sketching ground are only limited by the sketcher's ability to see them. The subjects are all around, all different, all new. Shipyards, waterfronts, East River coal yards, downtown skyscrapers and narrow streets, East Side tenements, Harlem bridges spanning the borough, all these teem with strange and varied subjects. Subdued in fog, brilliant in sunlight, mysterious in sweeping shadows, they change constantly with the time of day and weather conditions.

These are obvious subjects although hundreds of thousands of New Yorkers pass by them and are never conscious of it. But there is another way of seeing the city, a way depending on mental rather than on visual appeal. Think of the factors that enter into the making of the metropolis, and the dullest factory façade assumes a significance of its own. A tall office building is no longer just a veneer shell pierced with rectangular openings for windows. It becomes an expression of an idea that necessitated such a structure. It becomes a symbol for the financial ruthlessness that made these buildings possible. The tenements stand grim guarding their secrets, lofty towers gleam in sunlight in contrast to the dingy streets below. They rise there, firmly asserting their superiority by their majestic scale, dominating everything about them.

You stand under the elevated tracks in the downtown section. Office buildings tower above you imposingly. The "L" thunders by with annoying frequency, drowning all conversation with deafening noise. Tooting of horns, traffic whistles, pounding of riveters, all this blends itself into a confusion typical of New York streets. Then go up to the top of one of the office buildings and look down upon the same scene. It is quiet up here. Down below the "L" is a serpent-like thread laboriously and noiselessly winding its way on a toy track. The surrounding buildings no longer have awe-inspiring proportions, the hustling crowd below looks insignificant and ridiculously futile in its haste. Here you have two very distinct subjects, two different impressions, two different angles.

One of the most interesting subjects for sketching in the city are buildings in the process of construction. They are more typical of the spirit of the city than any other single phase. The modern construction is as romantic as ventures of medieval and ancient times. It represents the same instinct for achievement, the same striving quality, but more than that—it is our own. It is a part of our lives, part of our background, a result of our aspirations. It challenges the elements, it strives to conquer space. Steel and concrete are piled seemingly without effort to dizzy heights, spelling weight and stability despite their flimsy appearance.

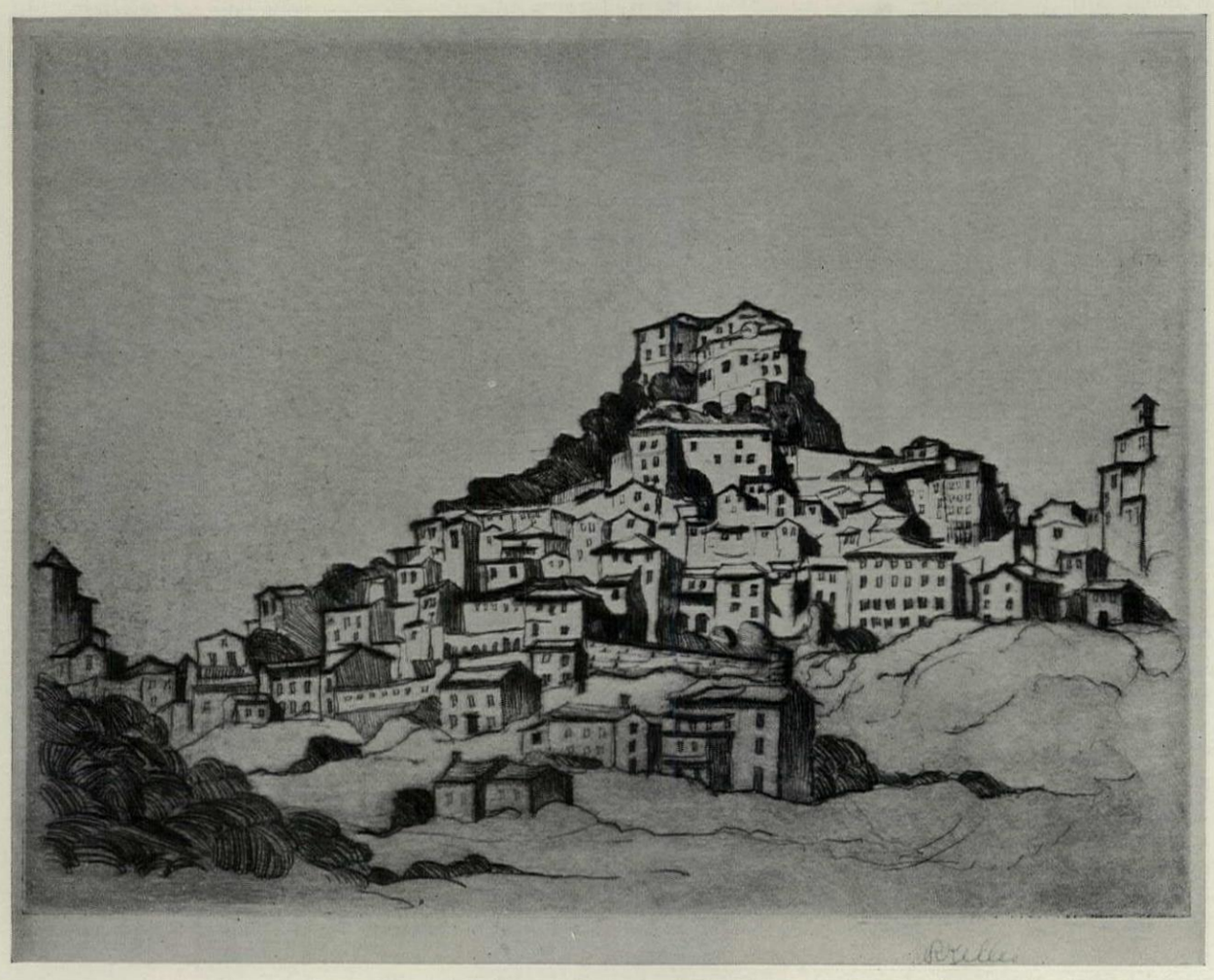
The romance of construction—look at these efforts and admire the courage and daring that made these possible. Up go skeletons of steel, regulation setbacks step naturally into glorious climaxes. Financial enterprises become romantic ventures into space, man's

intelligence and resourcefulness are emphasized by his insignificance in the presence of his own work. Individuals are not important, it is the conception that counts and the machinery to execute it.

The black and sharp silhouettes of derricks, beams and girders are symbols of the restlessness of the day; symbols of the energy and aspirations of man. Structures grow before your eyes, buildings are torn down, the ground is cut open, foundations are sunk into the rock, new enterprises are started. Riveting guns thunder ceaselessly, cranes lift tons of steel, ropes are taut, signal bells ring. A new city is being built, new ideas and concepts are being formed.

And you are right in the midst of it all, with the opportunity to observe this and to register your impressions. It is hard for you to see and to evaluate this opportunity properly because you are so close to it. It usually takes decades if not centuries to furnish proper perspective for the human mind. But we may be able to avoid undue distortion if we try to understand the factors that enter into the making of this city; if we try to understand the mental and philosophical attitudes governing all these enterprises; if we try to understand the instinct for climbing upwards, this seemingly unreasonable desire to build higher and higher.

To understand this is to be able to put down what you see with more power and more directness; it is to be able to put down ideas rather than studies of buildings; it is to be able to crystallize the noise, the smell, the confusion, the energy, the speed, the power of the city. And that is thrilling.



DRYPOINT BY J. R. KELLEY—A FRENCH HILL TOWN

PROGRAM OF COMPETITION FOR THE DESIGN OF A RADIATOR GRILLE

THE TREND OF MODERN ARCHITECTURE has awakened interest in manufacturers with a desire to participate in furthering its progress. Influenced by the demand to use materials truthfully for their proper purpose, manufacturers want their products employed in the best manner possible with the highest degree of efficiency, to conform with contemporary art and lend unity to the whole. The Harrington & King Perforating Co., Chicago, specialists and pioneers in the field of radiator grilles and enclosures, is sponsoring this competition to increase the variety of designs in the field of Modern Art. They have consulted with the Architectural Sketch Club of Chicago regarding a suitable program for such a competition. The Board of Directors of the Club has requested the following to serve as members of the Program Committee: George M. Nedved, Architect, Chairman; Louis Pirola, and T. O. Menees.

This committee has decided that the competition shall be held under the auspices of the Architectural Sketch Club of Chicago and shall be open to Architects, Artists, Draftsmen, Engineers, and all students of the arts within the boundary lines of the United States and Canada, and that the jury shall award the following prizes to designs of merit.

1st prize	$300.00
2nd prize	150.00
3rd prize	75.00
4th prize	50.00
5th prize	25.00

and $20.00 to each design the sponsors may desire to use. The Committee then proposes as a subject for the competition

A NEW RADIATOR GRILLE

The Program

An end wall of a large public lobby has a radiator recess 2'0 x 6'0 in its greatest dimensions, the front of which is to be grilled. The depth is excessive so the competitor is free to establish any desired relation of the grille to the face of the wall. The form of the opening and treatment of the wall is unrestricted, and the competitor is free to use intermediate members or panels of any form or material to satisfy structural or aesthetic demands.

The grille may contain as many different unit designs as the competitor desires, and these may also vary in size. Units may be grouped, staggered, alternated, or arranged in bands in any direction or composition.

Bands may be arranged as part of a wall treatment and they may be raised, depressed, "V" shaped, curved, semicircular or in any simple form that could be produced within the practical limits of the manufacturer's process.

Great stress in judging will be laid on the design of the units. Although designs that may be produced by punching alone are easy to fabricate, competitors may submit designs that require bending as well. These may be designed for specific radiator conditions which, by the unique forms evolved to satisfy definite conditions, would render both efficiency in its function and beauty in its effect. The outcome of any research of this nature that has been developed in the design may be explained to the jury by the use of brief notes and diagrams. The maximum area (or areas) permitted for this purpose shall not exceed 42 square inches.

The competitor must bear in mind that the manufacturer's product is produced with a die in a perforating press. This does not strictly limit to punching, as bending can also be performed with punching. Any metal or combination of metals may be used, as the manufacturer now fabricates from steel, brass, bronze, Monel metal, stainless iron, and aluminum. The stock ranges from 20 gauge (.0375") to ⅛ inch thick. A unit in the design of a grille should not be more than 3 inches, as experience has taught that larger units result in large margins when a dimension is not evenly divisible by the size of a unit. Units may be as small as ⅝ of an inch. This size, common in radiator enclosures, is usually punched from 20 gauge stock while the larger units range from 22 gauge to 3/16 of an inch. Embossing is not practical in gauges greater than 20 gauge. Long unsupported bridges and unsupported projections are difficult to make and to maintain in hardened steel dies especially for ⅛" to 3/16" metals. A study of the manufacturer's catalogue will be of assistance in determining present practices.

The requirements of good practice in heating and ventilating demand the open work in a grille to be at least 50%, preferably 65%, or 70%, of the area. In the smaller units with the thin metals this may range from 45% to 55% open. These figures apply only to the units (or grille surface) as the recess opening is larger than required for the radiator.

FOR THE RENDU

An elevation of the wall showing the grille at a scale of three inches to the foot.

A plan through the grille at the same scale.

A full size detail of one or more of the units (with profile sections if necessary).

A perspective may be substituted for the elevation, but the grille itself in the picture shall measure not less than 15 inches in height.

An outline of a human figure 5'6" high is required on the elevation or perspective.

The design shall be presented on one sheet of heavy paper or cardboard measuring exactly 20" x 30". If descriptive notes are submitted, they must be incorporated on the final sheet within the dimensions of the sheet and not cover a larger area than 42 square inches. Any medium of presentation is permissible, and the free use of color is encouraged but not required. It is expected that the details will be so arranged on the sheet so as to form a harmonious frame or composition. Each competitor may submit only one design.

FINAL DRAWINGS

Drawings will be received at the Architectural Sketch Club of Chicago at 10 P. M., Feb. 15, 1931. Local competitors shall deliver their drawings by messenger. All mailed entries must be postmarked prior to that time and will be received on or before Feb. 28, 1931. Drawings shall not be folded. They shall be shipped flat or sent in a carton tube not less than 2 inches in diameter. They shall be addressed to the *Program Committee*, Architectural Sketch Club of Chicago, 1801 South Prairie Ave., Chicago, Illinois, with no other mark of identity either on the wrapper or the final drawing. A space of 1½" x 3" shall be reserved on the final drawing, in the lower right-hand corner, free from any drawing or

(Continued on page 70, Advertising Section)

MEMBERS OF THE ORGANIZATION OF STARRETT AND VAN VLECK, ARCHITECTS, NEW YORK

1—*Raymond Schraedel*, 2—*Charles Leonardi*, 3—*Victor McCarey*, 4—*William Wilkinson*, 5—*Harry Nimphius, Jr.*, 6—*Julius Schrieber*, 7—*Russell Bateman*, 8—*George Coyle*, 9—*Howard Bernstein*, 10—*Francis McKeogh*, 11—*William Finn*, 12—*Fred Walther*, 13—*Ivar Carlson*, 14—*Francis Cruess*, 15—*Walter Weeks*, 16—*Carl Weigelt*, 17—*Max Schlegel*, 18—*Charles Jones*, 19—*Frank Weber*, 20—*Austin Mather*, 21—*Leonard Panza*, 22—*Isaac Allen*, 23—*Manueal Gonzalez*, 24—*Irving Leibowitch*, 25—*Ernest Thompson*, 26—*James Quigley*, 27—*Murray Klein*, 28—*Morris Jackson*, 29—*Roy Legg*, 30—*Mervyn Anderson*, 31—*James Solomone*, 32—*Carl Johnson*, 33—*George Phillips*, 34—*Rudolph Borner*, 35—*Richard McDonald*, 36—*Harold Kendall*, 37—*Ben Stanton*, 38—*Joseph Keenan*, 39—*James Bergman*, 40—*Walter Kerr*, 41—*Robert Daly*, 42—*Alfanas Kendis*, 43—*Theodore Harding*, 44—*Fred Benedict*, 45—*William Cromwell*, 46—*James Thetford*, 47—*William Busse*, 48—*Donald Lockhart*, 49—*Harry Bond*, 50—*Alexander Kerekes*, 51—*Kurt Briefs*, 52—*Harold Gilbert*, 53—*Howard McIlhargy*, 54—*Alexander Stienfield*, 55—*Thomas Byrne*, 56—*Joseph Veselak*, 57—*Charles Fest*, 58—*Herman Bruns*, 59—*Frederick Roosa*, 60—*John Burke*, 61—*Henry Johnson*, 62—*Louis Bose*, 63—*Henry Caligiuri*, 64—*Santiago Iglesias*, 65—*Thomas Watson*, 66—*Irwin Schlesinger*, 67—*Roland Amateis*, 68—*Thomas Durkin*, 69—*Bruce Angus*, 70—*George Schofield*, 71—*Frank Bowers*, 72—*Harold Litt*, 73—*Walter Goddard*, 74—*Fred Ashfield*, 75—*Edwin Mulary*.

TABLET TO WORKERS' CRAFTSMANSHIP

FOR THE FIRST TIME on record the owners of a building made an enduring acknowledgment to the craftsmanship of the workers who built it when Frederick J. Haynes, president of the Durant Motor Company, unveiled a tablet in honor of the outstanding members of forty trades who erected the new Union Trust Building in Detroit, designed by Smith, Hinchman and Grylls. The architects also designed the tablet.

It is made of Monel metal to harmonize with the rest of the ornamental metal work in the building and is erected in the main lobby. Five prominent Detroit residents were selected to serve as judges in choosing the one representative from each trade whose name appears on the tablet. In addition to this honor each workman received a cash award and a colorful engraved replica of the building itself, framed as a certificate of his skill.

The tablet records the workers' achievement in the construction of the forty-story building with this message: *This tablet is erected to honor all those who labored to bring the Union Trust Building into being and to commemorate the true craftsmanship of those workmen of unusual merit whose names are recorded here.* The names of the forty are inscribed under this message.

COMPETITIONS FOR THE PRIZES OF ROME

THE AMERICAN ACADEMY in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting, and sculpture.

In architecture the Katharine Edwards Gordon fellowship is to be awarded, in landscape architecture the Kate Lancaster Brewster fellowship, in painting the Jacob H. Lazarus fellowship, provided by Metropolitan Museum of Art, and in sculpture the Parrish Art Museum fellowship.

The competitions are open to unmarried men not over 30 years of age who are citizens of the United States. The stipend of each fellowship is $1500 a year with an allowance of $500 for transportation to and from Rome and an allowance of $150 to $300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about $2500 a year.

The term of each fellowship is three years. Fellows have opportunity for extensive travel and for making contacts with leading European artists and scholars.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfil the obligations of the fellowship.

Entries for competitions will be received until *February first.* Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York.

ARCHITECTURAL BOOKS NEEDED

AT PURDUE UNIVERSITY there is no established course in architecture, nor is there any offered in any of the other state schools of Indiana. There has been started, however, in the Engineering Drawing Department of the Department of Practical Mechanics several courses in architecture, comprising about thirty students at the present time.

The University has no money to supply these students with an adequate library, and Mr. A. H. Carter, of the Department of Practical Mechanics, has requested us to invite architects, or other persons interested in architecture who may have architectural books or magazines that they would be willing to donate to such a library, to send them to him. There are undoubtedly a number of architectural books in various places in this country sitting idly on library shelves. It is to be hoped that some of the readers of this magazine may be prompted to dig out some books and send them to Mr. Carter, Dept. of Practical Mechanics, Purdue University, West Lafayette, Indiana, where they may be used to great advantage.

DRAWING BY CLARE M. WATERMAN

This reproduction was made from a Waterman "Rendo-Print," a new type of photomechanical print developed by Mr. Waterman who also made the drawing. The print was a soft neutral sepia in color. The process, which involves the making of several successive photographic prints before the final stage is reached, offers an attractive method of duplicating original drawings in ink, pencil, or charcoal.

The Burlesque Show; The Amusement Park; The Boxing Bout; The Subway; The Salvation Army; Street Preacher; Soap Box Speaker.

The Dance Hall; Motion Picture Theatre; The Social Worker; The Soda Fountain; The Circus (at top right); The Stock Market (at top center); The Speakeasy (at top left); The Home Still (at bottom left).

TWO OF A SERIES OF MURALS BY THOMAS HART BENTON, REPRESENTING "CITY ACTIVITIES," FOR THE NEW SCHOOL FOR SOCIAL RESEARCH, NEW YORK

THE MURALS BY THOMAS HART BENTON

THE TWO MURALS shown opposite are part of a series done by Thomas Hart Benton for the building of the New School for Social Research, New York, designed by Joseph Urban, architect. The murals encircle the Board Room on the third floor and depict the America of today—a capitalist society as it is. The artist has made no attempt to satirize or to stimulate desire for reform. He has simply presented each phase of American life as he sees it. The height of the decoration is 8 feet and the entire series of episodes measures 96 feet. Moldings, which divide the episodes, form in themselves and by their relations to one another, a line pattern around the room. The painting was done with oil-tempera over Gesso on canvas mounted on Vehisote panels.

The other panels of the series present episodes in the various industries of America: cotton, cane, river traffic, and so on in the deep South; lumber, corn, wheat in Virginia, Tennessee, and Oklahoma; oil and allied activities in West Texas and New Mexico; coal in production and consumption from New York, West Virginia, and Alabama; steel from one of the big eastern plants; city building as done in New York. The last and largest panel is a representation of the instruments of power, not a symbol but a selection from fact. Lightning has been used as a conventional symbol for electricity but a section of the actual electrical instrument is there. Steam is presented in the railroad engine, internal combustion in the airplane and the dirigible. The Diesel engine is treated in cross section and water power is shown in the dam, spillway, and high-tension line. Every detail of the mural was done from a thing the artist himself has seen and known.

FRENCH TRAVELING SCHOLARSHIP AWARDED

AWARD OF THE FRENCH TRAVELING SCHOLARSHIP of the American Institute of Architects to Pierre Mathe, of Paris, is announced by Dr. Charles Butler of New York, chairman of the American Institute of Architects' Committee on Education. M. Mathe, who is twenty-eight years old, will tour the United States under the auspices of the Institute. Airports will be his chief field of study.

M. Mathe, who was chosen by a committee of leading French architects, has already won the *Second Grand Prix de Rome*, and still has two more opportunities to compete for the first prize. He has finished his training at the Ecole des Beaux Arts, and is already engaged in active practice, specializing in the design of airports in association with M. Martin, architect of the Midi Railroad in the Airport Branch of the Société d'Appareillage et de Specialites Electriques.

He has studied airports of Germany, Holland, and England, and, Dr. Butler's announcement pointed out, will be in a position to draw interesting comparisons between European and American methods of airport installation. The company for which he is architect has already completed plans for a number of airports to be constructed in 1931, of which that at Cannes on the Riviera is the most important.

M. Mathe superintended the construction of the new Casino at Dinard, and various apartment houses in Paris. In association with M. Patout, one of the best known of the successful younger architects of Paris, he took part in the Competition for the League of Nations Building in Geneva.

The French traveling scholarship was established by William Adams Delano and his partner, Chester Holmes Aldrich of New York.

The French committee of selection was composed of Andre Arfvidsen, chairman, and Camille Lefevre, Georges Gromort, Auguste Pellechet, and Gustave Jaulmes. Arfvidsen, Lefevre, and Gromort are honorary corresponding members of the American Institute of Architects.

M. Arfvidsen, well known in America, is the architect for the new office building of the National City Bank in Paris, and M. Lefevre is architect of the Louvre. M. Pellechet, architect of the new Zurich Insurance Company building on the Grands Boulevards in Paris, has just been awarded the Grand Medaille of the Société Centrale in Paris.

M. Jaulmes, who in recent years has devoted himself especially to decoration, is known in Philadelphia for his great tapestry of the departure of the American troops for the war, now hung in Independence Hall, and for the tapestry of the Rivers of France in the salon of the steamship Ile de France. He has just been selected to design four large tapestry panels in the new French Embassy in Washington. M. Gromort is well known to many American students as head of a successful atelier of the Ecole des Beaux Arts.

The French scholarship plan, a development of the American Institute of Architects' program of international relations, was initiated as an experiment three years ago by Julian Clarence Levi of New York, and was administered by a committee of which Mr. Levi was chairman. Mr. Delano and Mr. Aldrich will continue the scholarship under the administration of the A.I.A.'s Committee on Education.

ELECTION OF OFFICERS AT INDIANAPOLIS ARCHITECTURAL CLUB

CANDIDATES FOR OFFICE have been nominated and up until the middle of December, when the election is held at the annual Banquet and "Ballyhoo," interest will be centered on the candidates of the traditional parties, namely the Pencil Party and the Eraser Party. Each party has a campaign manager and typical political speeches of the *faux pas* type will be staged at the weekly meetings. It is generally conceded the boys who best withstand the broil of the opposing party are favored in the election. The group of members of the Club shown on page 1002 represents about half the total membership and is a typical turnout at the weekly meetings.

FROM A PENCIL SKETCH BY ALEXANDER RICHTER

"PONT NEUF, PARIS"

A RECENT LETTER ON THE MATTER OF ARCHITECTURAL PUBLICITY

from MORTIMER E. FREEHOF *of New York*

I HAVE BEEN following with much interest your proposed publicity campaign relative to architectural services. It has been most enlightening to read the various suggestions, criticisms and experiences embodied in the correspondence you have published from other architects. It occurs to me, however, that one of the most important phases of the situation resulting in poorly designed and poorly constructed buildings has scarcely been touched on by your correspondents.

My own experience has led me to the conclusion that the real question involved is not so much the problem of convincing those who build that the services of an architect are necessary, but rather the evolving of some method calculated to bring the building public to an understanding of the difference between a good architect and a poor one. I suppose that my own practice has brought me in touch with people who might be considered as representing a typical cross section of that large, vague, conglomerate class designated as the architects' clientele. The greatest percentage by far of those who have consulted me in regard to some proposed building operation have actually been aghast at the mention of the regulation architects' fees as set forth by the American Institute of Architects. I am convinced that in almost every case of this kind there was a sincere conviction on the part of the potential client that the amount of fee quoted, based upon the usual percentages, constituted an exorbitant demand.

The cause of this misguided conception is, I believe, rather obvious. In the larger cities, particularly in New York—and for all I know this may be a general condition even in the smaller communities—the great bulk of building construction is of a speculative or investment nature. The ancient law of supply and demand seems to function in this respect to the extent that the greatest number of those styling themselves as architects are soliciting this speculative kind of work. Competition among them is keen and cutthroat. At the risk of being held accountable for indicting the majority of the architects as a class, I am frank to say that I have every reason to believe that most architects, and again I am speaking particularly of New York City, will take on a commission for practically any fee they can get. I have positive knowledge of many cases where the fee, computed on a percentage basis, has been as low as one half of one per cent.

With this kind of practice going on, together with the lack of sufficient information and development of taste on the part of the client to enable him to know the difference between the right sort of architectural service and the kind of service he is getting, it is not difficult to understand the fact that most of those who build consider the A.I.A. percentage schedule exorbitant. The result in most cases is that the client engages a speculative architect for almost any kind of job he may have in prospect. The one point I am trying to make clear is that the client realizes in most cases the necessity for employing an architect, but sees no reason to engage one who charges six per cent.

There may be those who will wonder what magic stone is possessed by these bargain sale architects that enables them to get out any sort of drawings or render any kind of service at the prevalent market rates. Here again I blush for some of those who are permitted to style themselves architects. Setting aside the obvious saving in lack of study, offering incomplete information, omitting entirely the preparation of details, and rendering the sketchiest kind of supervision, if any, here are some practices of which I have positive information. One architect of my acquaintance has told me very frankly that in order to obtain work he accepts whatever fee he can get, and that once the client has signed on the dotted line he presents the following scheme. He advises his client that due to unstable financial conditions and the failure of many general contractors the best way to protect the interests of the job is to permit the architect to pay out monies direct to all subcontractors and some material concerns, upon the presentation of requisitions. The client is usually most favorably impressed by this apparent desire on the part of his architect to see that the money expended is paid to the proper persons, and consents to this arrangement. Thereupon the architect bargains with the subcontractors, cuts all requisitions and final payments, and pockets the difference. Another man revealed that he makes a practice of advising his clients of the necessity for taking care of certain officials in pertinent municipal departments in order to overcome certain objections which he purports to be based upon technicalities of the Code, and to comply with which would involve considerable additional cost. The client often falls for this line, the architect expends a very small part of the amount mentioned in this manner, and the balance goes to swell his fee. Still another architect of this class makes it a practice to leave out of the specification certain obscure requirements which are later put in as extras at amounts very much exceeding reasonable cost, and splits the difference with those involved.

I could go on in this manner almost indefinitely. I realize full well that these assertions will be pooh-poohed by many of my fellows who will state that they are not concerned with meeting the competition of unscrupulous persons, and who hold themselves above comparison with them. To those men I say we must cease to be high hat and stop playing at ostrich. Of the three cases quoted two have to do with men who were graduated from the school of architecture of one of our largest universities. Their answers to my expression of censure for this practice were that they had to live.

Another phase of the situation which I have also lamented is the attitude of the newspapers. A great many people depend for their information, architecture included, upon what they see in the daily press. The publications given of photos and news items in the real estate sections of our newspapers, indiscriminately labelled as beautiful buildings, are good, mediocre, and bad. Unfortunately most of those published are in the last category. This practice, I believe, is due to two considerations. One is the policy held by most newspapers of giving publicity in the news sections only to those buildings whose promoters, builders, and real estate operators are among their advertisers. The other cause is the employment by newspapers as real estate and architectural experts of those who know absolutely nothing of architecture.

I have tried to point out a few of the conditions which I have encountered in my practice. Unfortunately I cannot make this criticism constructive to the point of proposing a cure. It may be that the stricter requirements now in force for registration, together with the enforcement of the

license law, will eventually tend to overcome these conditions. That they do exist is no hypothesis or theory. I have no means at hand of quoting accurate figures, but it is my opinion, speaking conservatively, that out of one hundred people or organizations considering a building operation, ninety would concede the necessity of employing an architect, but only ten would understand the necessity for employing a good one. I should be very much interested in suggestions for an educational campaign which would correct this condition.

EXHIBITION OF INDUSTRIAL ART

THE THIRD EXHIBITION of Contemporary Industrial Art sponsored by The American Federation of Arts, consisting of decorative metalwork and cotton textiles, began in October at the Museum of Fine Art in Boston. It is now at The Metropolitan Museum of Art in New York where it will be on view until the 28th of December.

There is being shown in this third exhibition, in addition to the American entries, the work of eight foreign countries: Czechoslovakia, Denmark, England, France, Germany, the Netherlands, Sweden, and Switzerland. About 939 objects produced by some 181 firms and craftsmen, involving the work of nearly 275 designers, have been included.

The exhibition assembles the best American and foreign work in a general international exhibition, thus making possible a detailed comparison as to type, technique, and design in current production. Standards are formulated on a broad international basis, which helps to establish style tendencies on rational lines and a corresponding testing-out of the style value of contemporary forms. Each object is clearly marked with the name of the designer. Two of the exhibits are shown herewith, through the courtesy of The American Federation of Arts.

The exhibition will be at the Art Institute of Chicago from January 19th to February 15th, 1931, and will then go to the Cleveland Museum of Art where it will be on view from March 11th to April 5th, 1931.

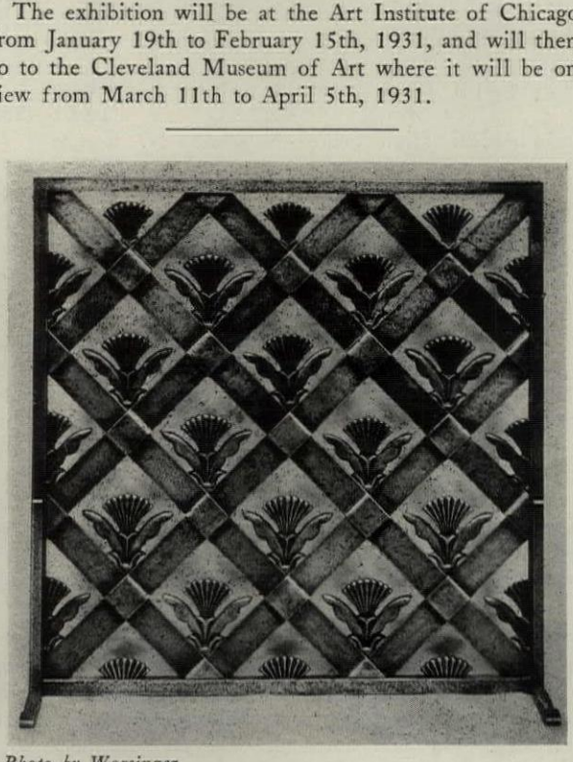


Photo by Worsinger

FIRE SCREEN FORGED IRON LATTICE AND FLOWER DESIGN. EXECUTED BY EDGAR BRANDT IN THE EXHIBITION OF INDUSTRIAL ART

STEEL REPOUSSÉ PANEL—"BOY AND RAM," DESIGNED BY C. A. LLEWELLYN ROBERTS IN THE EXHIBITION OF INDUSTRIAL ART

CASS GILBERT AWARDED MEDAL

CASS GILBERT has been awarded a medal by the Society of Arts and Sciences for his design of the Woolworth Building, which was deemed as having "contributed most conspicuously to the modern movement in architecture, especially toward the development of the skyscraper type."

The text of the award to Mr. Gilbert reads:

"The Society of Arts and Sciences has appointed the following Jury, representative of the fine arts and of the sciences of engineering and building construction, for the purpose of electing the architect whose work has contributed most conspicuously to the modern movement in architecture, especially toward the development of the skyscraper type of building, which is giving to New York its majestic sky line: Robert Aitken, sculptor; Irwin S. Chanin, engineer and architect, governor and chairman of the committee of architectural awards of the Society of Arts and Sciences; William A. Delano, architect, chairman of the Jury of Architectural Awards; Raymond M. Hood, architect, president of the Architectural League; William F. Lamb, architect; Jonas Lie, painter; Benjamin W. Morris, architect, and William A. Starrett, engineer and builder."

The Jury met and voted to award the Gold Medal for Architecture to Cass Gilbert for his outstanding contribution to the sky line of New York in the design of the Woolworth Building.

Mr. Delano, chairman of the Jury, reported:

"In order that the sense of appreciation of your work may be felt for all time the Society of Arts and Sciences has, subject to your permission, authorized the erection of a bronze tablet in the Woolworth Building, upon which will be sculptured your portrait in bas-relief and a suitable inscription bearing the signatures of this Jury of your fellows, to the end that the reverence and esteem in which your name is held will be as enduring as the art in which you stand preeminent.

"This award will be presented to you at a dinner given in your honor, attended by the officers, governors and members of this society, to which members of your profession and affiliated professions will be invited, to be held at Hotel Astor on January 16."

DETAILS OF CONSTRUCTION

THE DETAILS of construction for rolled screens, in this issue, were worked up in part by Philip G. Knobloch from information supplied by the office of Dwight James Baum, Architect.

BYZANTINE MADONNA, GEORG LOBER, SCULPTOR

ATELIER HIRONS

AT THE ANNUAL MEETING of the Atelier for the election of officers, the following men were inaugurated: Massier, F. J. Ferrucci (of Pisa, Italy, and Galveston, Texas); Sous-Massier, U. N. Mills (of Washington, D. C.); Treasurer, Edward Remson (of New York and Copenhagen, Denmark); Chef-de-Cochons, Wm. Ellis (of Brooklyn); Librarian, Robert McKinnon (of Philadelphia); Asst. Librarian, Hollis Kincaid (of New Britain, Conn.); Secretary, J. D. Cheesman (of Adelaide, Australia).

Present indications suggest that the forthcoming year will be one of the best. Our new quarters at 232 East 42nd Street, New York, to which we moved during the summer months from the 1st Avenue abode, have taken on the atelier atmosphere, with some 25 active members hard at work.

We haven't noticed many of the old members drifting in yet. To these we suggest it is worthy of a visit, so just refuse to forget where we now live (it's over the Tudor Tavern Restaurant, just beyond the Daily News Building). Drop in some time and say "How do" to the boys—there's plenty of the old men still there. Eddie Bircsak (winner of the 1929 A. W. Brown Traveling Scholarship) is again with us, and at present working on his envois required by the Scholarship.

Our record of old members' whereabouts is somewhat behind. Will all past members post their home and business addresses and telephone numbers to the secretary, J. D. Cheesman, 242 East 42nd Street, New York, for record purposes? This will be greatly appreciated. Do it now!

We are planning one of our convivial reunions sometime before Christmas and we hope to have a good crowd of the old members present. The beer and sandwiches will be free—other refreshment if so desired may be supplied by the guests!!

DETROIT ARCHITECTURAL BOWLING LEAGUE

STANDINGS ON Nov. 7, 1930:

	W.	L.
Robert O. Derrick, Inc.	16	8
Donaldson & Meier	16	8
Malcomson & Higginbotham & Trout	16	8
Hubbard & Wagschall	14	10
Smith, Hinchman & Grylls	13	11
Albert Kahn, Inc.	12	12
McGrath & Dohmen	11	13
Louis Kamper, Inc.	11	13
Giffels & Vallet	6	18
Weston & Ellington	6	18

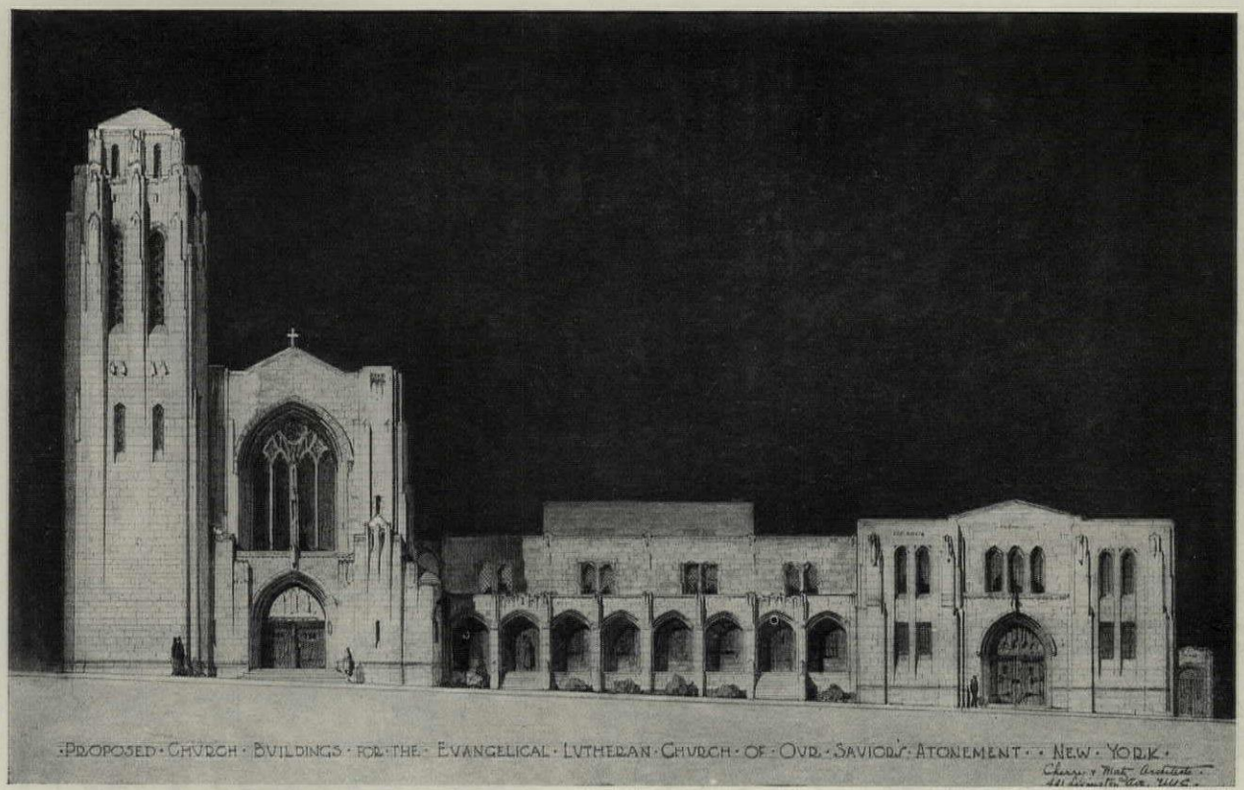
Individual High Score—1 game—Bradshaw (AK)—268
Individual High Score—3 games—N. Krecke (H&W)—688
Team High Score—1 game—M & H & T — 993
Team High Score—3 games—M & D —2828
Individual High Average (24 games)—Stegkamper (LK)—196

PRATT ARCHITECTURAL CLUB, INC.

NOT TO BE OUTDONE by the rest of the country in the great effort to stimulate business, the Club has been doing a little stimulating of its own in an effort to make this the greatest year of its existence.

The movement for an Allied Pratt Club, with a permanent clubroom in the Fraternity Club, is making great headway and we hope that the cooperation of the Pratt Architectural Club with the other Alumni of Pratt will make this long-cherished dream a reality.

The Committee on Business Information is busily engaged in working out the details of a plan whereby applications of men for immediate positions, or a possible change in the future, will be compiled with the aid of a permanent secretary. Our aim is to put these men in touch with others who are anxious to place qualified applicants or to find men capable of filling a particular job. We hope to have this organized in the very near future so that the Club may be of real service in this very important work.



FROM A RENDERING BY EUGENE MARUGG FOR CHERRY AND MATZ, ARCHITECTS

PROPOSED BUILDING FOR THE CHURCH OF OUR SAVIOUR'S ATONEMENT, NEW YORK

AN OPEN LETTER FROM THE WASHINGTON STATE CHAPTER, A.I.A.

"Recently President Hoover declared his purpose to stimulate government building activities in order to furnish employment as speedily as possible to men in the building crafts and industries. Appropriations were made over a year ago for an extensive building program in the State of Washington. So far little or nothing has been done.

"In acting in this matter, and in trying to obtain some of the work for local architects, the recent slogan of the National Chamber of Commerce was brought to mind—i.e., *To Get the Government Out of Business.*

"It is the strong opinion of this Chapter that the office of the Supervising Architect of the Treasury Department should perform only those duties the name implies. The government does not try to do its own masonry or steel work nor does it manufacture plumbing supplies. Why should it undertake the most important work of all, the making of plans?

"President Kohn's approval has been received. He feels, however, that in smaller work, the government has produced far better architecture than the local architects. This Chapter believes that when a failure occurs in design or in any other respect, when a local architect is commissioned, this failure is directly the failure of the Supervising Architect in his capacity as Supervising Architect. One need only cite the recent policy of several church denominations and the Central Building Bureau of the Y. M. C. A. Their present success is attributed to their care in choosing the right architects, and having all standard and technical data in such order that the utmost in cooperation between the Supervising and the Designing architect is attained.

"We realize that to break down a vast bureau is a herculean task. This Chapter has had resolutions passed by Chambers of Commerce and Business Clubs and is exerting pressure on its representatives in Congress. If other Chapters feel the same as the Washington State Chapter and if they would act vigorously, quite an impression could be made.

"If agreeable to your Chapter, will you please pass a resolution requesting the National Chamber of Commerce to act on behalf of the profession and, in addition, request your Congressional representatives to support this movement?"

Very truly yours,

The American Institute of Architects,
Washington State Chapter,
Lance Edward Gowen, Secretary.

CINCINNATI ARCHITECTURAL SOCIETY

The Cincinnati Architectural Society has been sponsoring some very interesting lectures on various phases of subjects allied to architecture. At the dinner meeting of the club on Nov. 4, the speaker of the evening was Prof. Earhart of the University of Cincinnati. The lecture was on the subject of *Color.*

Our able president, Julian Bechtoed, has recently conducted a résumé of current architectural publications. This brings to the front many good articles that might have been overlooked while hurriedly scanning the magazines.

The present educational activities of the club include a class in Beaux-Arts Design and a class in Life Drawing and Painting. It is hoped to establish again a weekly sketch class upon the return of Oscar Friedhoff, who now is in Europe on tour.

MARINA GRANDE, CAPRI

A BIT OF THE SAN JUAN MISSION

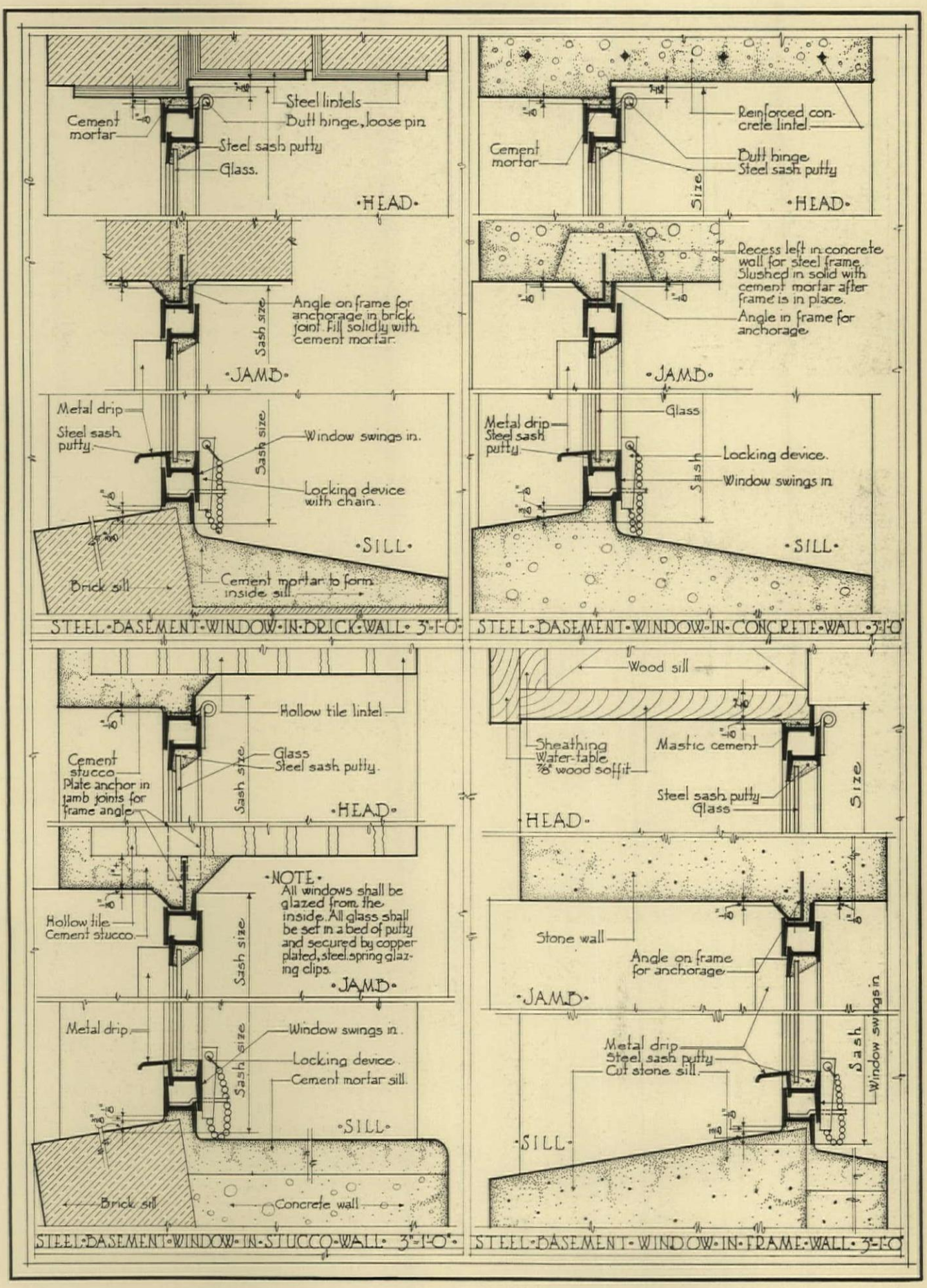
ADOBE HOUSES, SANTA FÉ

RAMONA'S MARRIAGE PLACE, SAN DIEGO

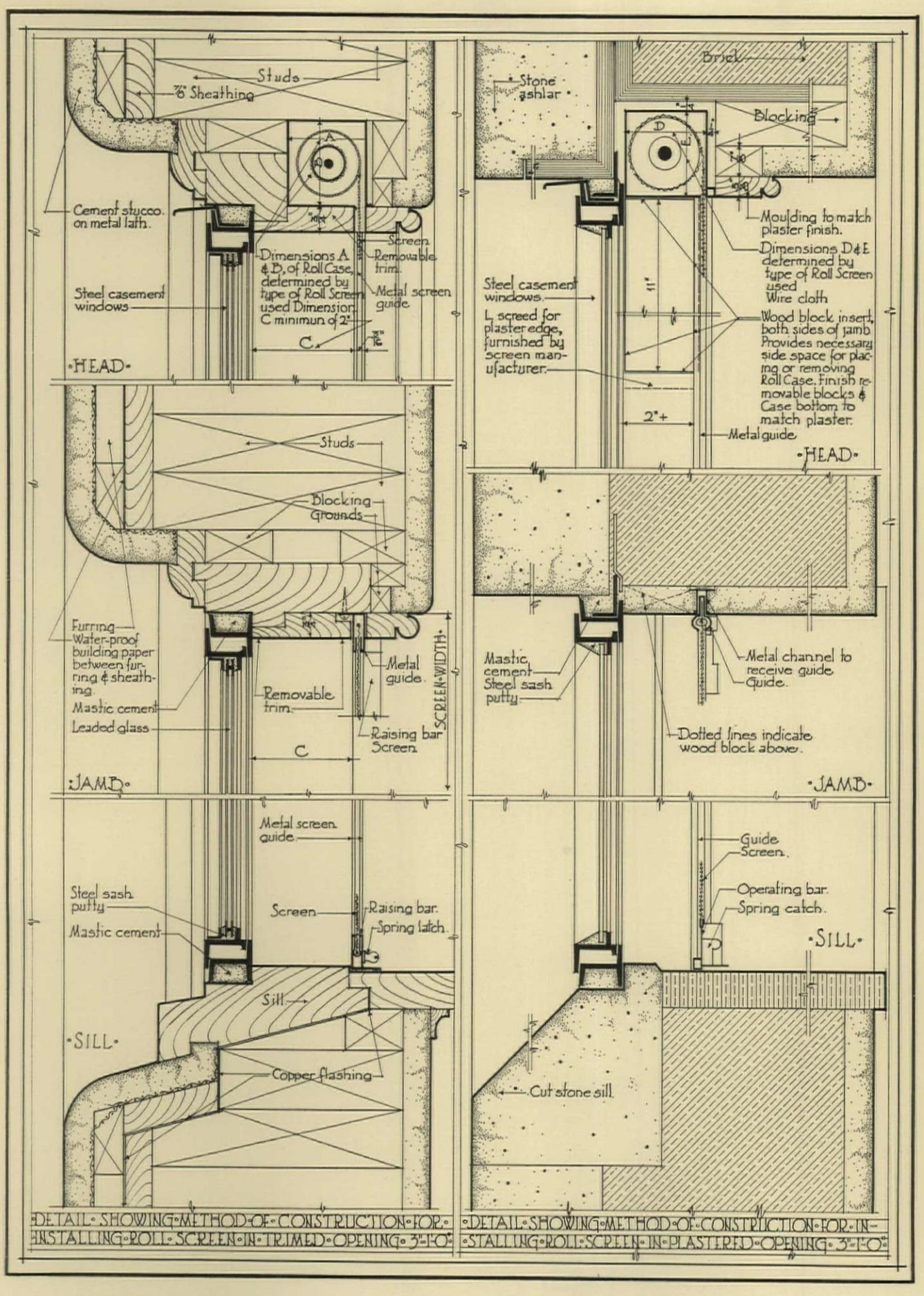
A COURT IN OLD SANTA FÉ

RITTENHOUSE BIRTHPLACE, PHILADELPHIA

FROM LINOLEUM BLOCK PRINTS BY WILLIAM S. RICE OF OAKLAND, CALIFORNIA



DETAILS OF CONSTRUCTION—STEEL BASEMENT WINDOWS—DRAWN BY PHILIP G. KNOBLOCH



DETAILS OF CONSTRUCTION—ROLL SCREEN IN WOOD AND PLASTER—DRAWN BY PHILIP G. KNOBLOCH

HERE AND THERE AND THIS AND THAT

CONDUCTED BY E.L.C.

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 WINNERS in this month's competition are:

Class I—Richard Belcher of Hackensack, N. J.
Class II—Rossel Edward Mitchell of Washington, D. C.
Class III—No award.
Class IV—Hurd Whitney of New York.
Good Wrinkle—Stratton O. Hammon of Louisville, Ky.

First of all we want to wish everyone a Merry Christmas and a Happy and *Prosperous* 1931!

We've printed some Christmas cards on the following pages and hope that each of our contributors will send us a hand-painted greeting. Of course we'll have our regular yearly competition. The winner and mention designs will be published in the January issue.

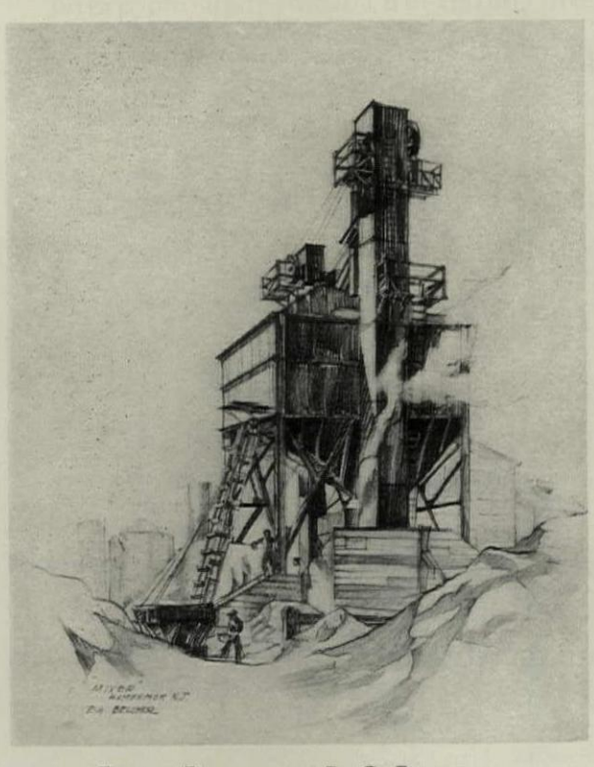
Miss Barbara Blinn Sanford appeared in this world on October 7th, 1930, and is receiving congratulations at her private nursery at the home of her parents in Evanston, Illinois, upon her election to membership in the A.I.A. (American Infants' Association).

In the next issue we are presenting the first of a series of cartoons drawn specially for this department. Our regular monthly cartoon competition is still going, not very strong at the moment, however. Well, we take this philosophically and like to think all you cartoonists are so busy drawing office buildings and garages that you haven't time to think of us.

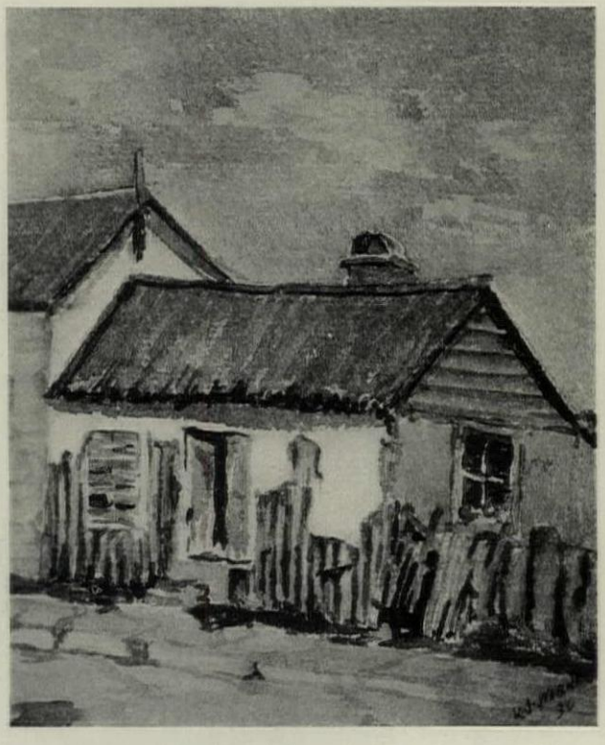
WHAT! NO THUMB TACKS?

By A. E. Klueppelberg

Many a draftsman I've heard say
Confound those thumb tacks, they're in the way.
And many a tack has left its mark
Just where some nice fresh ornament should park.
The holes they leave are always there
So that your pencil, the paper will tear.
Now I've a scheme, such troubles prevent
By simply using rubber cement.
And when you're thru, just pull it up,
(What! Don't be a Dub),
It leaves no mark after a little rub.



PENCIL DRAWING BY R. G. BELCHER
Mixer at Hackensack, N. J.
(PRIZE—*Class One—November Competition*)

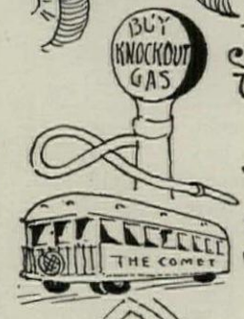


WATER COLOR BY R. J. WERNER, SAN ANTONIO, TEXAS
Mexican House Approximately 70 Years Old. Wood Posts with 'Dobe Fill Between

The Village Blacksmith's Grandson

Under a blighted chestnut tree, where the village smithy stood,
A service station now we see, with a hot-dog stand for food—
And the smith's grandson with knowing eye, peers under the troubled hood—

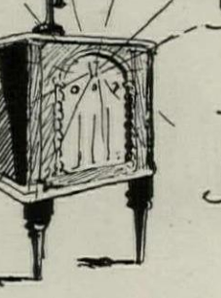
His hair is slick and black and long, a la Rudolf Valentine
His ear is keen for a sick machine; he sells a popular line—
A world on wheels goes by his place, and business is very fine—



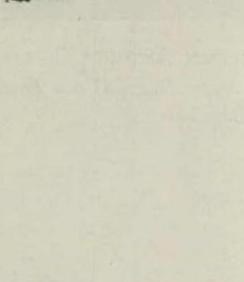
Week in, week out, from morn to night, you can hear the motors roar—
You can see the cars parked right and left each side of the sliding door—
While the busy pumps disgorge the gas and the tank-truck dumps in more—

The children coaching home from school discuss the models new,
That glisten through the plate glass front, in tints of every hue—
"When I'm sixteen", a youth remarks, "my Dad has promised me two."

The smith's descendant goes to church in a building high and grand
His daughter sings for sixty a month from a Gothic choir stand
The parson arrives in a 4-door-8 to broadcast over the land



His wife is sitting at his side; her hair and skirts are short—
She crossed to England recently and had her day in Court—
She's slated to be village Mayor, according to report—



Driving, striving, thriving, onward through life they go—
When not engaged at the telephone they turn on the radio.
The luncheon, golf and country clubs their frequent faces know.

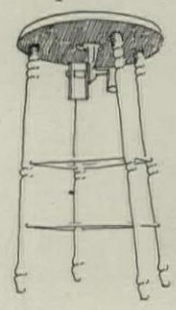
Thanks, thanks to thee, my worthy friend for the business you have brought—
You've helped to put our town on the map and boosted as you ought—
The pace you live is faster than your Granddad's swiftest thought.

Rossel Edw. Mitchell

SUBMITTED BY ROSSEL EDWARD MITCHELL

(PRIZE—*Class Two—November Competition*)

STRATTON O. HAMMON, ARCHITECT, of Louisville, Kentucky, sent in a good wrinkle for which he is awarded the prize in that department this month. An architectural pencil sharpener is mounted upside down under a drafting stool top, as shown in the sketch. The containers on these sharpeners are all reversible. Mr. Hammon has used sharpeners in this way for several years and says they have become a necessity although at first he considered them a luxury. After a short time, Mr. Hammon tells us, the sharpening is done unconsciously and more often. Try it out and see!

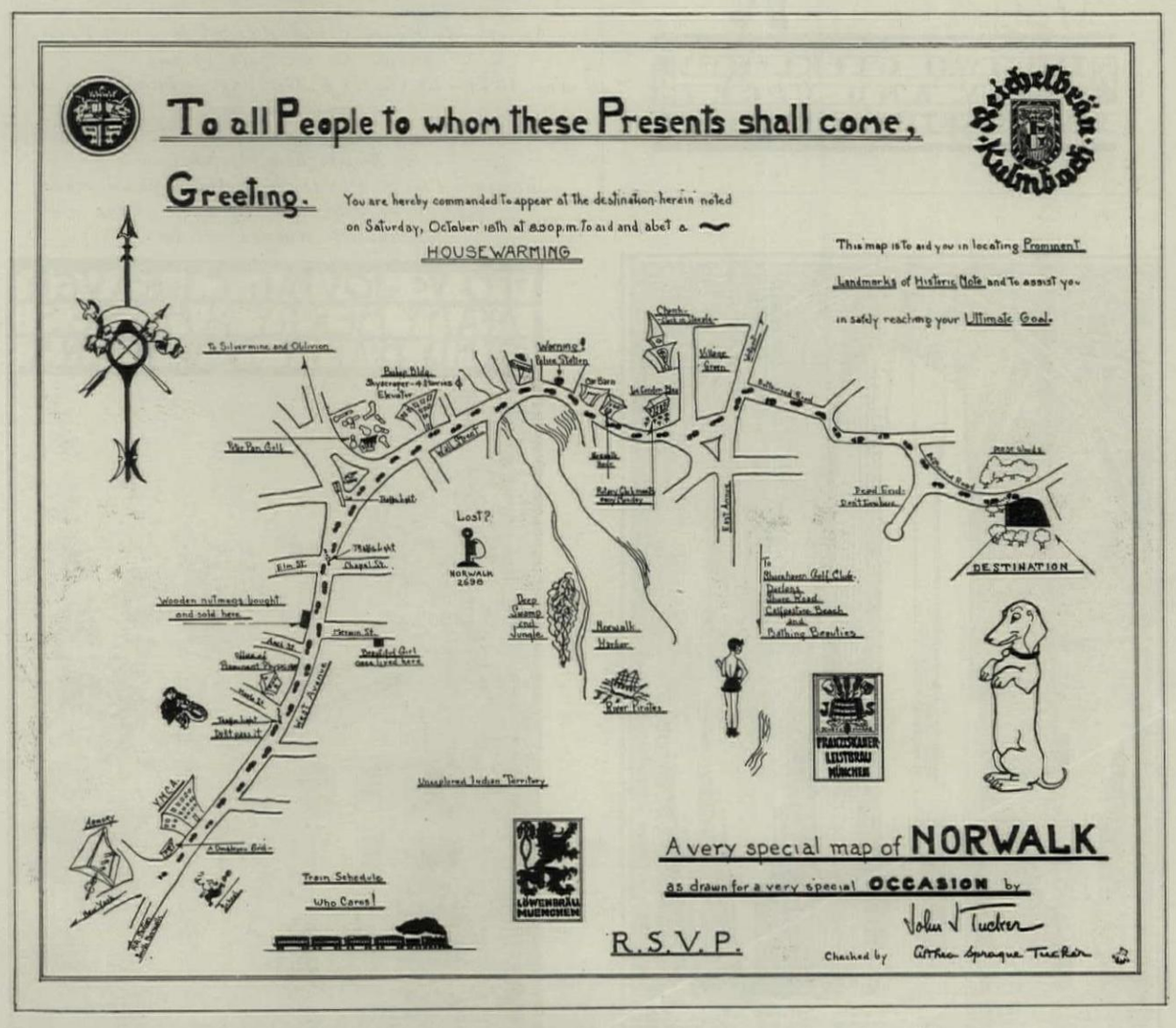


The following, submitted by Raymond McNabb, of Brooklyn, N. Y., is reprinted from "Johnson's Joke Book."

HARD EARNED WAGES

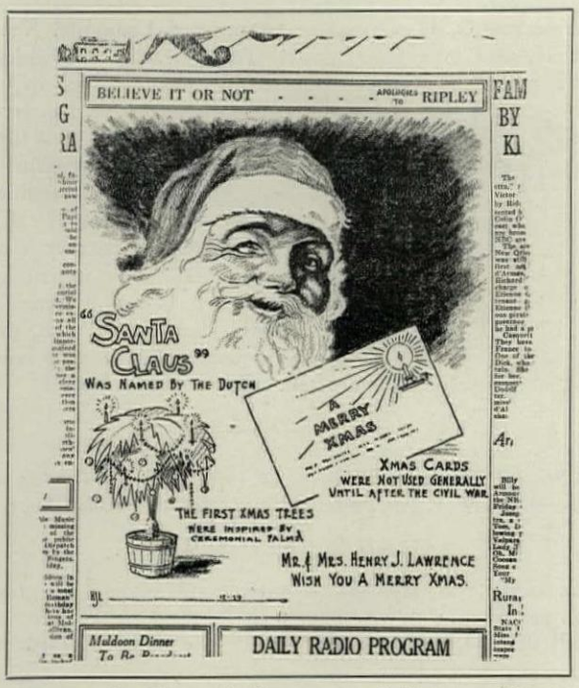
AN ARTIST was employed to renovate and retouch the great oil paintings in an old Church in Belgium and rendered a bill of $67.30 for his services. The Church Wardens, however, required an itemized bill, and the following was duly presented, audited, and paid.

For correcting the Ten Commandments	$ 5.12
For renewing Heaven and adjusting Stars	7.14
For touching up Purgatory and restoring Lost Souls	3.06
For brightening up the flames of Hell, putting a new tail on the Devil and doing odd jobs for the Damned	7.17
For putting new stone in David's sling and enlarging head of Goliath	6.13
For mending shirt of the Prodigal Son and cleaning his ear	3.39
For embellishing Pontius Pilate and putting a new ribbon on his bonnet	3.01
For putting new tail and comb on St. Peter's rooster	2.20
For re-pluming and re-gilding the left wing of the Guardian Angel	5.19
For washing the servant of the High Priest and putting carmine on his cheek	5.02
For taking the spots off the Son of Tobias	10.02
For putting earrings in Sarah's ears	5.54
For decorating Noah's ark and new head on Shem	4.31
	$67.30

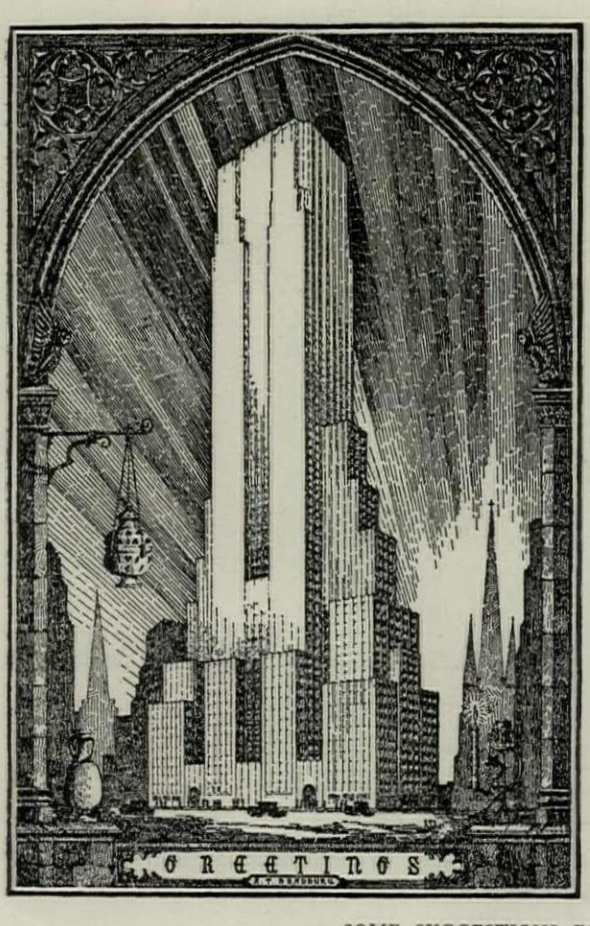


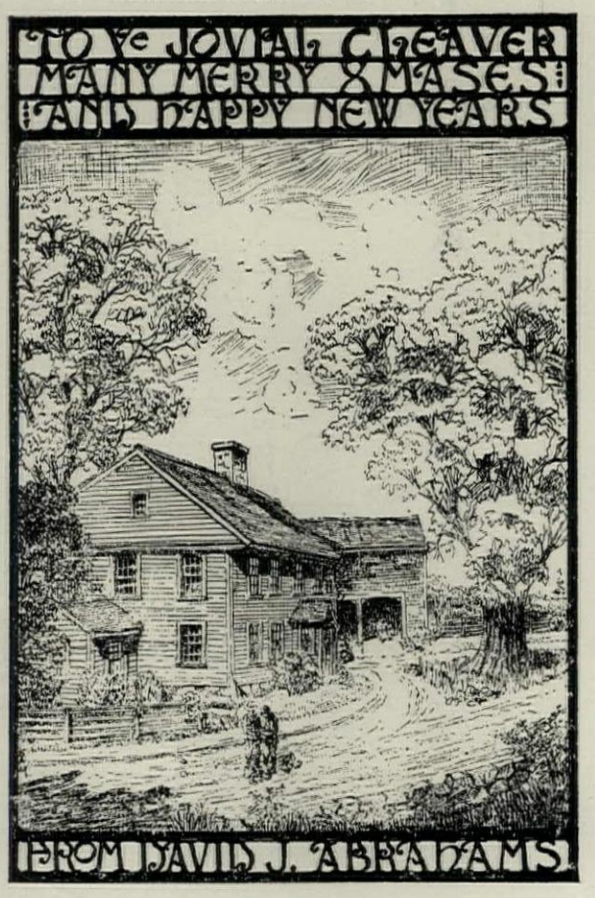
DRAWN BY JOHN J. TUCKER OF TUCKER & BURGESS, ARCHITECTS, NORWALK, CONNECTICUT, AND SUBMITTED BY HURD WHITNEY, OF NEW YORK

(PRIZE—*Class Four—November Competition*)



ABOVE—*By Henry J. Lawrence, of Houston, Texas, printed on newspaper paper.*
TOP, LEFT—*By Gerald K. Geerlings, printed in red on a cream-colored card.*
BOTTOM, LEFT—*Greeting card used by A. T. Bradbury, of Birmingham, Alabama.*
BELOW—*This card by David J. Abrahams was made personal by lettering in the name of the individual to whom it was sent.*





SOME SUGGESTIONS FOR YOUR GREETING CARDS

ABOVE—*By Stephen E. Chase, printed in black with touches of water color added.*

RIGHT, TOP—*By Albert R. Caulstone, of Cambridge, printed in dark blue on a white card.*

RIGHT, BELOW—*By Joe Schneider, of St. Louis, Missouri, printed in black on a white folder.*

BELOW—*Black and white design by Bob Fink, of Miami, Florida.*

THE DESIGNS ON THESE PAGES ARE ALL INDIVIDUAL AND INTERESTING

SOME OF THE MEMBERS OF THE INDIANAPOLIS ARCHITECTURAL CLUB TAKEN ON THE STEPS OF THE INDIANA WORLD WAR MEMORIAL

First row: Edward Clements, Vice-President, fifth from the left; Howard Foltz, President, seventh from left; Fran E. Schroeder, Cor. Secretary, thirteenth from the left. Second row: George W. Applegate, Rec. Secretary, fifteenth from the left. Third row: Lot Green, Treasurer, fourth from the left.

PENCIL POINTS

INDEX TO VOLUME XI

January to December, Inclusive, 1930

PROGRAM OF COMPETITION FOR THE DESIGN OF A RADIATOR GRILLE

(Continued from page 983, Editorial Section)

rendering. An opaque envelope sealed and securely attached to the back of each drawing shall contain a sheet of paper cut exactly 1½" x 3" upon which shall appear, in plain block letters, the competitor's name, address in full, and telephone number. After the jury has rendered its decision, this shall be fastened to the front of the drawing in the space reserved for this purpose. Submitting a drawing signifies a competitor's acceptance and approval of the entire program.

The Jury of Awards shall consist of: Frank L. Venning, Chairman, of Granger & Bollenbacher, Architects; David W. Carlson, of Holabird & Root, Architects; Philip Maher, Chicago; N. Max Dunning, Chicago, and J. M. Fuller, President of the Harrington & King Perforating Co.

The sponsors and the jurors are forbidden to discuss the program with the competitors or render them any criticism.

Jurisdiction of the Jury

The power of awarding prizes shall be embodied in the Jury of Awards. Their decision shall be final and incontestable. They may withhold any or all awards if, in their opinion, the drawings submitted are not of sufficient quality or character deserving such recognition. They shall vote by ballot after thoroughly qualifying themselves. This shall consist of, first, fully and thoroughly understanding the program; second, fully and thoroughly understanding each drawing and its details and notes. The votes of the members of the jury shall place the drawings in the proper order for prizes after which the identity of the competitor shall be revealed.

Hors de Concours

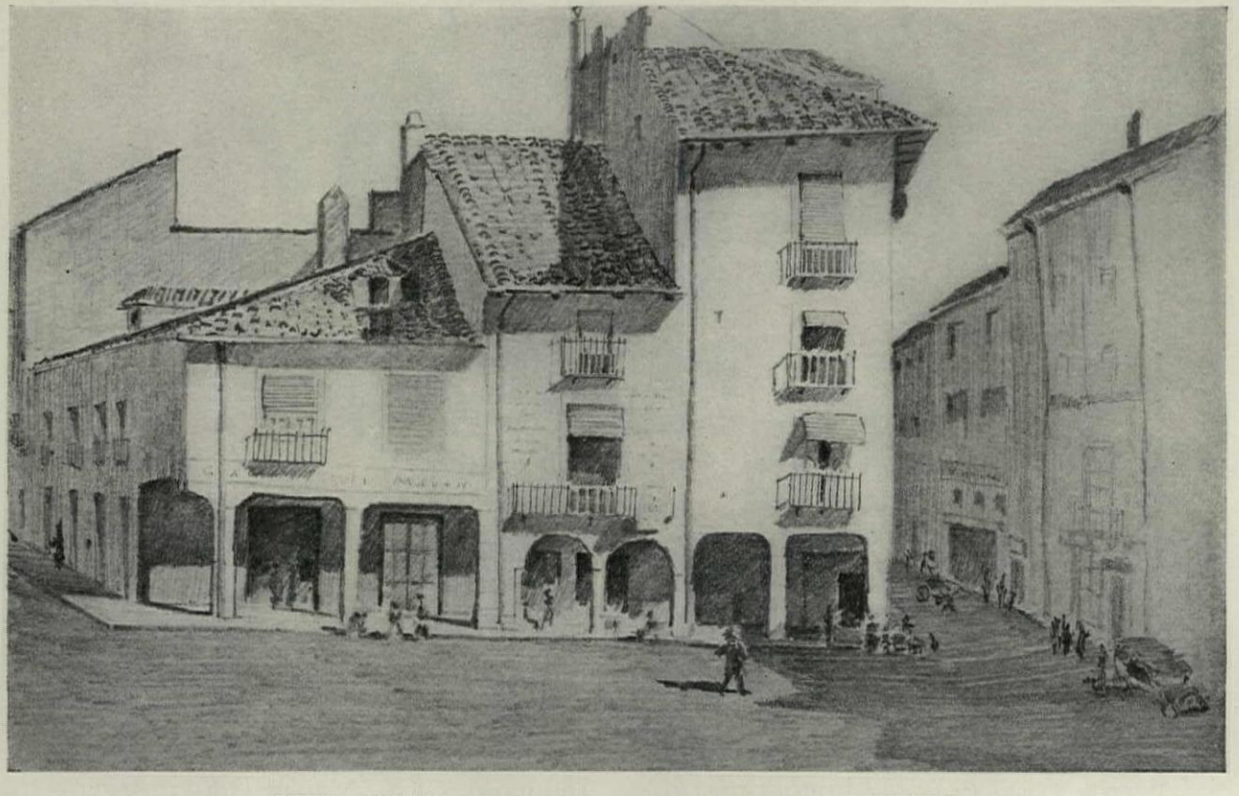
Inasmuch as the sole purpose of this competition is to secure new designs, Hors de Concours will be given to drawings that have employed designs shown in the Harrington & King Perforating Company's catalogue.

Proprietary Rights

All drawings receiving prizes or compensations as stated above shall become the property of the sponsors and the designs shall be copyrighted for the exclusive use of the Harrington & King Perforating Company of Chicago. All other drawings not receiving the above recognition shall be returned, as soon as practicable, to the competitor, at the address submitted, prepaid by the sponsor. The Architectural Sketch Club of Chicago reserves the right to hold such exhibitions as its directors may desire of any or all drawings submitted.

Communication

The latest catalogue of the Harrington & King Perforating Company's product will be sent to all competitors upon request to the Competition Committee, Architectural Sketch Club of Chicago, 1801 South Prairie Ave., Chicago, Illinois. Sponsors will distribute checks to all successful competitors within 10 days after the judgment and will circulate a report of the jury with the results of the awards to all competitors. Competitors are forbidden to discuss the program or receive criticism from the Sponsors or any member of the Jury of Awards.



PENCIL SKETCH ON CAMEO PAPER BY STANLEY H. BREWSTER

"SEGOVIA, SPAIN"

STRUCTURAL STEEL CREATED THE SKYSCRAPER

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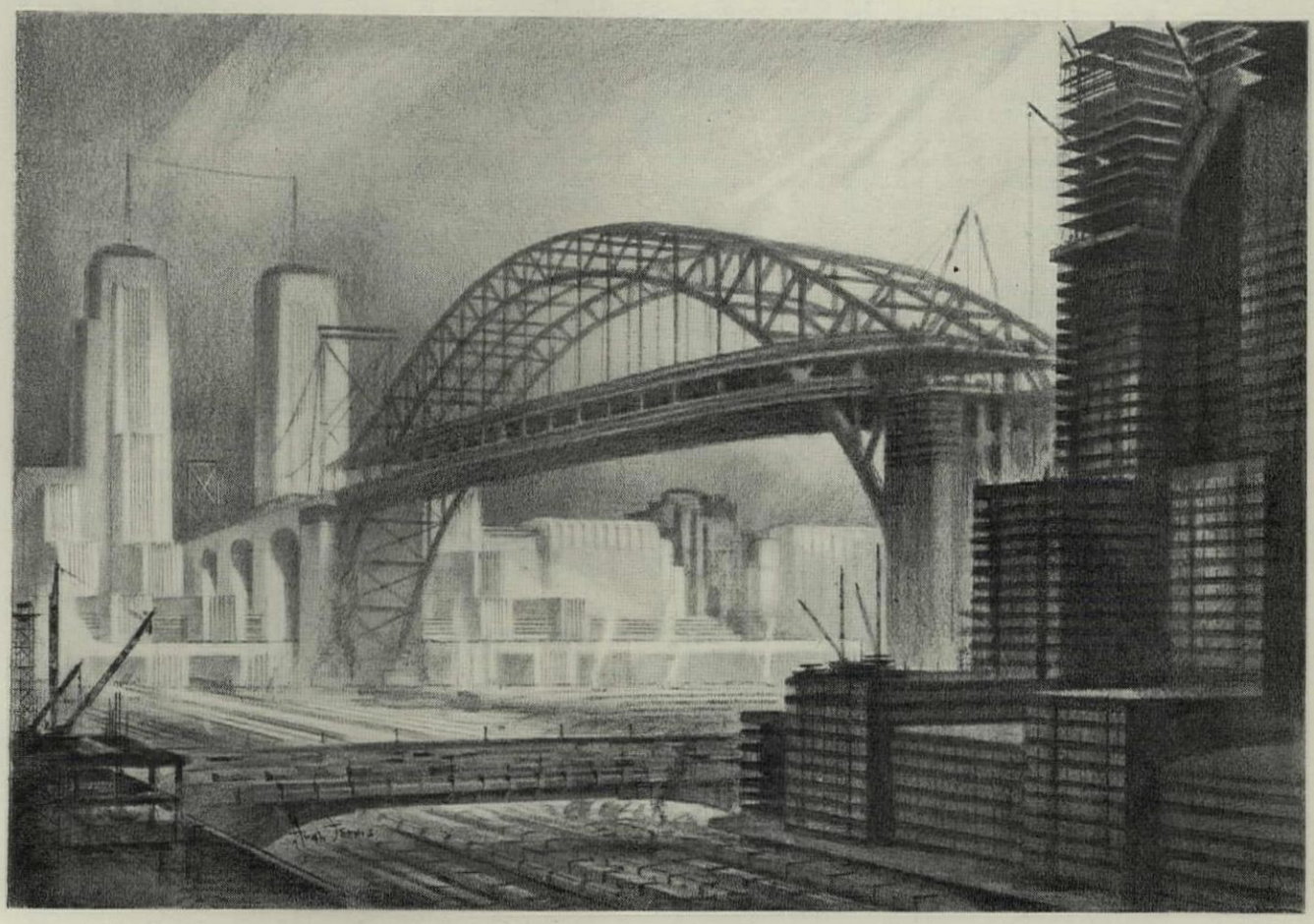

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STEEL is the modern beast of burden . . . long proved best fitted to shoulder the world's work. In its clean, compact sinews is equal resistance to tensile, compressive and shearing stress. Steel, the strongest building material known to man, can have no hidden weaknesses . . . it is worked and reworked at the mills, rolled and rerolled, tested and tested again.

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AMERICAN INSTITUTE OF STEEL CONSTRUCTION

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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.

Clinton Grilles.—A.I.A. File No. 30-e. Handbook for architects showing a large number of designs of steel, brass and bronze heating and ventilating grilles. Tables of sizes and openings, detail drawings, specifications. 26 pp. Standard filing size. Wickwire Spencer Steel Co., 41 East 42nd St., New York, N. Y.

Plank Floors as Crafted by Bruce.—A.I.A. File No. 19-e-9. An interesting and complete treatise on the subject of solid oak plank floors illustrating the adaptability of oak planks for floors of residences, clubs, directors' rooms, as well as for walls and ceilings. Application instructions are included. 14 pp. 8½ x 11. E. L. Bruce Co., Memphis, Tenn.

Acoustone—USG Acoustical Tile.—New illustrated publication presents descriptive and specification data covering this type of acoustical tile suitable for office quieting, auditorium correction and all other conditions where a sound absorbing treatment is needed. 8 pp. Standard filing size. United States Gypsum Co., 300 West Adams St., Chicago, Ill.

Sedgwick Dumb Waiters and Elevators.—A.I.A. File No. 33. Catalog R. New document with useful information for architects, draftsmen and specification writers on the leading types and arrangements of Sedgwick dumb waiters and elevators. Specifications, blue print drawings, tables of sizes and charts of suggested uses. Indexed. 36 pp. 8½ x 11. Sedgwick Machine Works, 150 W. 15th St., New York, N. Y.

Kewanee Firebox Boilers.—A.I.A. File No. 30-c. Catalog 90, just issued, gives descriptive and engineering data covering this line of steel riveted coal burning boilers for use in apartments, hotels, clubhouses, schools, industrial buildings, etc. Specifications, blue print sections, color plates, etc. 32 pp. 8½ x 11. Kewanee Boiler Corp., Kewanee, Ill.

Premier Welding Wire.—New handbook contains useful data for architects on the subject of electric arc welding and gas welding together with complete information on the various grades of this welding wire. Tables of sizes and weights, American Welding Society specifications, etc. 32 pp. American Steel and Wire Co., 208 South LaSalle St., Chicago, Ill.

Ornamental Lanterns.—Catalog No. 220-L lists and illustrates a wide range of ornamental lanterns and floodlight lanterns, also lighting standards. Specifications, dimension drawings. 28 pp. 8½ x 11. The Pyle-National Co., 1334 North Kostner Ave., Chicgao, Ill.

Miami Cabinets and Bathroom Accessories.—A.I.A. File No. 29-i-1. Catalog No. 8 shows a complete line of steel bathroom cabinets and fixtures. Descriptive data, specifications. 16 pp. 8½ x 11. The Miami Cabinet Co., Middletown, Ohio.

Robras Box Fin Concealed Radiators.—Bulletin with engineering data, detail drawings, capacity tables, grille dimensions, etc., covering this new type of concealed radiator. 8 pp. 8½ x 11. Rome Brass Radiator Corp., 1 East 42nd St., New York, N. Y.

Johns-Manville Corrugated Transite.—A.I.A. File No. 12-F-2. New illustrated brochure explains the characteristics and advantages of this roofing and siding material suitable for industrial and similar structures. Erection data, accessories, etc. 20 pp. 8½ x 11. Johns-Manville Corporation, 292 Madison Ave., New York, N. Y.

Campbell Patented Weatherstrip Projected Windows.—A.I.A. File No. 16-e. Useful reference document for architects, specification writers and draftsmen devoted to this line of commercial and architectural projected steel windows. Specifications, detail drawings, dimensions, hardware, etc. 10 pp. 8½ x 11. Campbell Industrial Window Co., Inc., Pershing Square Bldg., New York, N. Y.

Published by the same firm, "Campbell Pivoted Industrial Windows." A.I.A. File No. 16-e. Bulletin dealing with the subject of weatherstripped horizontally pivoted windows for industrial buildings. Specification data, installation details, sizes, hardware, etc. 10 pp. 8½ x 11.

The Preservation of Steel Tanks.—A.I.A. File No. 25-c-31. New bulletin discusses the advantages of the Brisk method of tank preservation for providing protection for steel tanks and standpipes against the corrosive action of water, brine and chemicals. Application data. 8 pp. 8½ x 11. Brisk Dampproofing Co., 103 Park Ave., New York, N. Y.

Bennett Bonded Fireplace.—Attractive brochure illustrates and describes in detail the construction and operation of a modern fresh-warm-air-circulating fireplace unit. Included is a collection of fireplace designs of various periods. 18 pp. 8½ x 11. Bennett Fireplace Corporation, Norwich, Conn.

Henry Weis Toilet, Shower and Dressing Room Compartments.—A.I.A. File No. 28-a-3. Catalog No. 13, just issued, describes compartments of various types including a new line of aluminum alloy partitions and doors. Specifications, detail drawings, color plates and chart, hardware. A useful book to all in any way interested in schools, hospitals, public institutions, clubs, industrial buildings, etc. 20 pp. 8½ x 11. Henry Weis Manufacturing Co., Inc., Elkhart, Ind.

Tapestry Glass.—A.I.A. File No. 26-a-5-6. New brochure with useful information for architects on this new kind of glass suitable for business buildings, hospitals, hotels, banks, churches, residences, libraries, etc. Illustrations show many applications and interesting surface treatments. 24 pp. 8½ x 11. Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa.

Athey Perennial Window Shades.—A.I.A. File No. 28-e. Illustrated document with descriptive data, specifications and drawings covering a type of window shade suitable for office buildings, banks, stores, hospitals, etc. 8 pp. 8½ x 11. Athey Co., 6035 W. 65th St., Chicago, Ill.

Published by the same firm, "Athey Weatherstrips." A.I.A. File No. 35-p-6. Illustrates and describes a full line of cloth lined weatherstrip equipment for doors and windows. Specifications, detail drawings. 24 pp. 8½ x 11.

Bates-X Expanded One-Piece Steel Joists.—A.I.A. File No. 13, Catalog No. 6 just issued. Useful data for architects and engineers covering this type of expanded steel joist. Specifications, load tables, accessories. 12 pp. 8½ x 11. Bates Expanded Steel Corp., East Chicago, Ind.

New Ideal Arcola Gas Boilers.—Descriptive folder covering two new types of Arcola gas boilers explains a new development in gas boiler design for hot water heating and supplying hot water. Capacity, rating and dimension tables. 4 pp. 8½ x 11. American Gas Products Corp., Gas Utilization Division, 40 W. 40th St., New York, N. Y.

A New Invisible Latch for Secret Panels and Doors.—A.I.A. File No. 27-b. Illustrated folder announcing and describing a new type of invisible latch for secret panels, cabinet and closet doors, doors for wall safes, clothes chutes, etc. Installation instructions. Glynn-Johnson Corp, LaPorte, Ind.

Published by the same firm, "Glynn-Johnson Standardized Door Holding Devices."—A.I.A. File No. 27-b. A useful reference guide for architects and specification writers describing a complete line of door holding devices, also a new invisible latch for secret panels, doors, cabinets, etc. Detail drawings. 32 pp. Standard filing size.

Caran D'Ache Drawing Pencils.—Descriptive folder announcing the introduction of this new line of technical and thin lead colored pencils. Sample pencils accompany folder. Carl Schleicher & Schull Co., 167 East 33rd St., New York, N. Y.

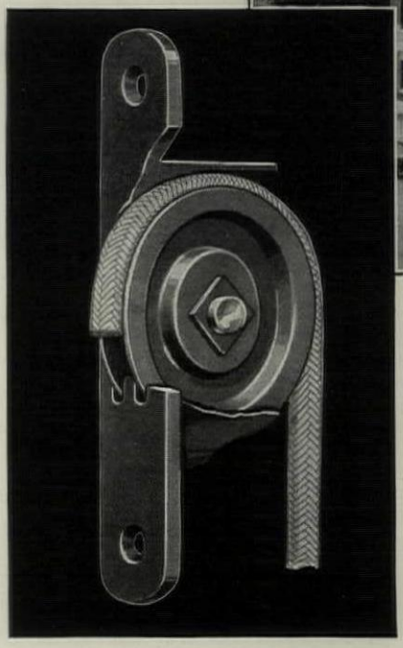
The Important Points of Interior Decoration.—A brief but interesting treatise on the subject of interior decoration with particular reference to the treatment of walls, woodwork, ceilings and floors, draperies, upholstery, color schemes and rugs. Other bulletins in this series discuss the advantages of Wall-Tex as a wall covering for the modern home. Selected number of samples of this material accompany bulletins. Columbus Coated Fabrics Corporation, Columbus, Ohio.

Columbus Heavy Duty Gas-fired Unit Heater.—Illustrated catalog giving complete descriptive and engineering data covering this type of gas-fired unit heater for heating and ventilating factories and industrial buildings. Capacity and dimension tables, diagrams, etc. 12 pp. 8½ x 11. The Columbus Heating and Ventilating Co., 400 Dublin Ave., Columbus, Ohio.

Michaels Patented Bronze Doors and Windows.—A.I.A. File No. 16-e-1. Filing folder with collection of full-size detail designs covering extruded glass frames and trims for show windows and store fronts, double-hung windows, mausoleum doors and fittings, welded hollow and extruded doors, casement windows and doors. The Michaels Art Bronze Co., 230 Scott Blvd., Covington, Ky.

When Masonry is Glass.—A.I.A. File No. 11-j. New folder with useful data for architects and engineers covering this line of glass units suitable for the construction of windows, walls and partitions, sidewalk lights, floor and roof lights, vacuum glass insulation. Specifications, construction details. 8½ x 11. Structural Glass Corporation, 101 Park Avenue, New York, N. Y.

Windows in the Paxton Hotel, Omaha, Nebraska, equipped with Andersen Sash Pulleys, noiseless and wear proof as long as the hotel stands.



Note the improved housing design of the Andersen Sash Pulley, reducing air leakage and preventing sash cord from slipping off wheel or catching.

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

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. 1200, care of PENCIL POINTS.

Position Wanted: Architectural designer, experienced on various types of work. Can handle entire job from making sketches to the final detailing. Would like to connect with architect or contractor in Northwestern Ohio. Best references. Box No. 1201, care of PENCIL POINTS.

Position Wanted: Expert designer, colorist and renderer, specializing in modern design. Seven years' experience. College graduate and winner of several competitions. Box No. 1202, care of PENCIL POINTS.

Partner Wanted: Established White Plains architect offers an opportunity to a good all-round designer and renderer. Applicant must be financially able to invest in the business for expansion. The work consists mostly of high grade homes, developments and commercial projects. Only those applicants who are financially able to carry themselves will be considered. Box No. 1203, care of PENCIL POINTS.

Position Wanted: Draftsman, designer, construction superintendent, specification writer, can take complete charge of project in office and field, etc. Prefer New York or New England but will consider other locations. Salary secondary. Box No. 1204, care of PENCIL POINTS.

Position Wanted: Architectural draftsman, University graduate, 4 years' experience on institutional and commercial work, seeks position. Thoroughly capable in design, structural engineering, supervision and general office work. Age 25. Best of credentials. Box No. 1205, care of PENCIL POINTS.

Position Wanted: Architectural draftsman-designer, 31 years old, desires position in architect's office anywhere in the U. S. Studied at Carnegie Institute of Technology, 10 years' office experience. Can carry work from sketches to completion of job. Box No. 1206, care of PENCIL POINTS.

Position Wanted: Junior draftsman, age 21, desires position with architectural firm in United States or Canada. Qualifications, Beaux Arts, one year, commercial art, one year, topographic work, two years. I.C.S. student in Architecture. Experienced in commercial lettering. Artistic ability. 100% enthusiasm. Box No. 1207, care of PENCIL POINTS.

Position Wanted: Designer with long experience in leading offices of the East, am qualified for work of a creative character, familiar with the conventional and modern styles of architecture. Graduate of an accredited school, competent in planning, perspective, rendering, working drawings and scale details. Box No. 1208, care of PENCIL POINTS.

Position Wanted: Hospital specialist wants permanent position with architect or firm that will guarantee a future. Well versed in modern hospital layouts, equipment and other problems of the work. Can handle job from preliminary sketches to finished working drawings and get good results from men under my supervision. Seventeen years' broad experience. Box No. 1209, care of PENCIL POINTS.

Position Wanted: Architectural draftsman and structural steel designer, experienced on industrial plants, chain stores, and small homes. Columbia man, Gentile, married. Salary $50.00 a week. Box No. 1210, care of PENCIL POINTS.

Position Wanted: Mechanical engineer, technical college graduate, desires connection with established architect. Fifteen years' experience on heating, ventilating, plumbing, power plant, design, installation, cost estimating and buying. Box No. 1211, care of PENCIL POINTS.

Position Wanted: Architectural draftsman, designer, 12 years' experience, 31 years old, experienced in high grade residential work, club houses, suburban development, etc. Desirous of connecting with first-class office. Able to handle complete projects. Last employed by one of the best architectural offices in Westchester as designer. Can arrange for individual projects and part time work. Samples of work and references upon request. Box No. 1213, care of PENCIL POINTS.

Position Wanted: Eighteen years' general office experience all types of work, complete working drawings from preliminary sketches. Squad leader eight years. Age 36. Prefer New York location, but will go anywhere. Box No. 1212, care of PENCIL POINTS.

Position Wanted: Architectural draftsman, College graduate, 12 years' experience on apartment houses, hotels, commercial buildings. Working drawings, details, steel. Familiar with new multiple dwelling law. Chas. Garai, 2085 Valentine Avenue, New York, N. Y.

Position Wanted: Junior draftsman. Some practical experience. Neat, accurate. Best references. Joseph A. Savino, 428 Lawton Place, Perth Amboy, N. J.

Free Lance Work Wanted: Architectural renderer, pencil, pen and ink and color. Prompt, efficient service by mail. Rates by hour or fixed charge. Truman J. Hemmer, 237 Northampton Street, Buffalo, N. Y.

Position Wanted: Young man, High School graduate, wishes position as beginner. Studying architecture at Columbia University. Salary no object. Caesar De Sina, 214-21st Street, West New York, N. J.

Position Wanted: Architectural draftsman on building or subordinate lines—stone millwork, etc. Central States location. Modest salary. Edward Lechner, 1859 East 39th Street, Cleveland, Ohio.

Position Wanted: Young draftsman, six months' experience, would like position in architect's office. Two years of High School. Box No. 1214, care of PENCIL POINTS.

Position Wanted: Young man desires position as a junior draftsman. Student at New York University School of Architecture, evening session. Willing to work for very little. Herman Siegel, 1530 Boston Road, New York, N. Y.

Position Wanted: Young man, 20, High School education, desires position in architect's office as beginner. Attending Architectural School at night. Neat letterer and tracer. Willing to start at a low salary. Michael Lisinicchia, 131 Avenue A, New York, N. Y.

Free Lance Work Wanted: Designs furnished for special woodwork, period and modern residential and office interiors and furniture sketches, perspectives, plans, scale drawings and full size details for complete department store and specialty shops equipment. Details for wood-carving, ornamental metal work, church furniture, art objects. Correspondence invited. Herman Shoenfelds, Designer, 427 Uvedale Road, Riverside, Illinois.

Position Wanted: Junior architectural draftsman. Also experienced on structural drafting. Vincent Porcelli, 822 Eagle Avenue, New York, N. Y.

Position Wanted: Young draftsman and designer, married, desires permanent position in reputable architect's office. Graduate of Carnegie Tech, with three years' practical office experience. Adept at delineation in any medium. J. Marcus Pinsker, 127 Linden Avenue, Edgewood, Pittsburgh, Pa.

Position Wanted: Young man, has worked in builder's office two years, desires position in builder's office as general office clerk. Attending Night School and is eager to learn building construction and estimating. Salary no object. Louis Orland, 32-29 95th Street, Corona, L. I., N. Y.

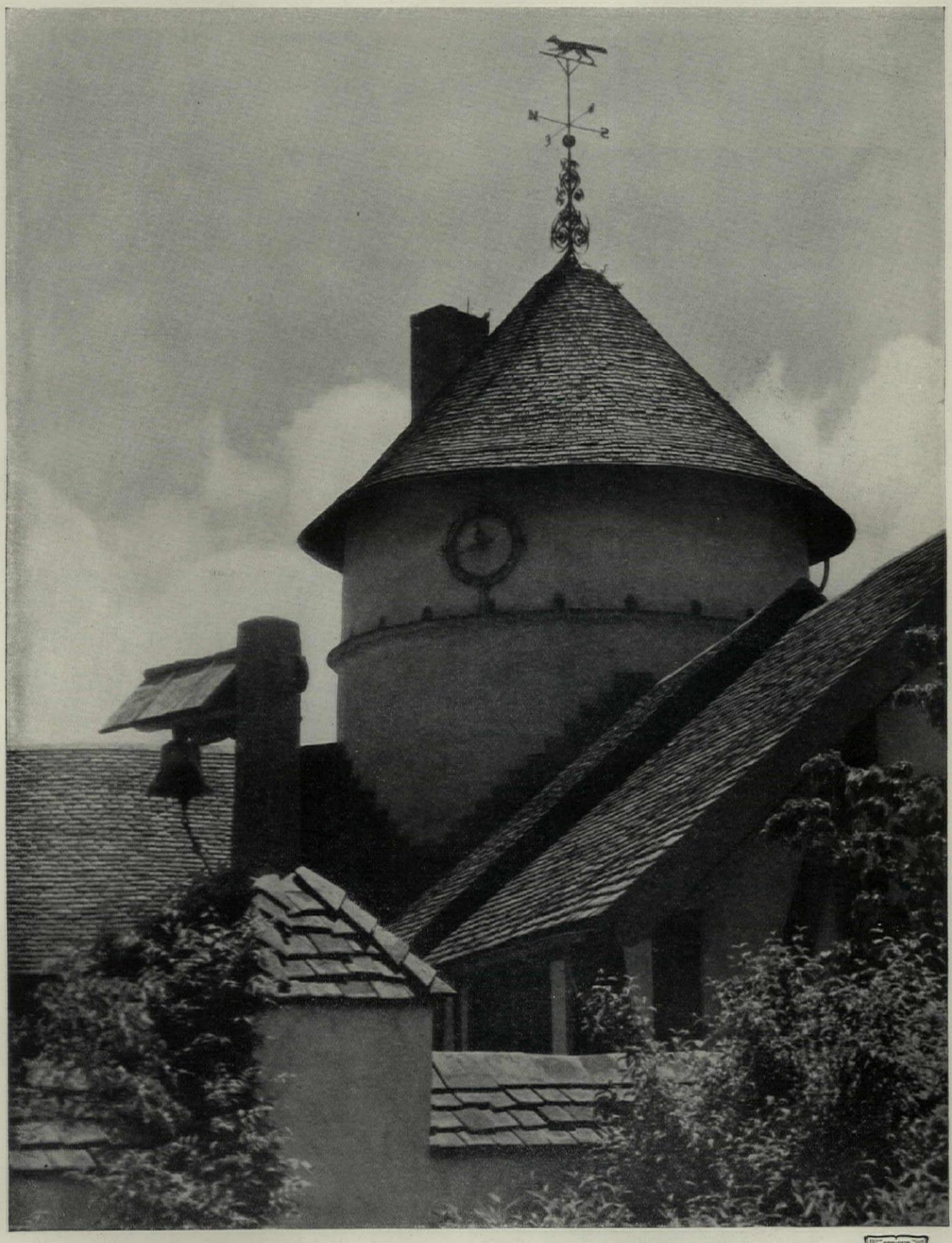
Free Lance Work Wanted: Electrical and mechanical layouts and specifications by competent engineer in New York City. Phone Nevins, Ashland 8947.

Position Wanted: Junior architectural draftsman, 2 years' experience. Neat and accurate. Monumental and building work. Suitable references. Twenty-three years of age. Would like position in New York City. Frank Ferri, 456 East 116th Street, New York City.

Position Wanted: Young man, two years' College training. Just completed one year's training in architectural school. Desires position as beginner in architect's office, anywheres in the United States. Ambitious, hard worker and of good character. J. Penney, 230 West 113th Street, New York, N. Y.

Position Wanted: Experienced architectural draftsman and superintendent of construction with 12 years' successful record desires connection in capacities mentioned or as associate. Have demonstrated results as associate architect beyond question. Box No. 1215, care of PENCIL POINTS.

(Other items on pages 76 and 77, Advertising Section)



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A FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

(Other items opposite and on page 74, Advertising Section)

Position Wanted: Architectural and engineering draftsman and construction superintendent. Four years College. Chief draftsman last two years, three years on last job. Familiar with mechanical equipment of buildings. Can supervise building construction from beginning to end. Estimating and all-round experience. Box No. 1216, care of PENCIL POINTS.

Position Wanted: Stenographer-Secretary desires position with architectural or contracting office. Thoroughly experienced, competent, tactful receptionist. Monitor board operator. Box No. 1217, care of PENCIL POINTS.

Position Wanted: Senior draftsman, 12 years' experience. Will go anywhere. Salary open. 37 years old and married. Box No. 1218, care of PENCIL POINTS.

Wanted: A buyer for my well established architectural office in an east-central city in South Dakota. Reason, poor health. A partial list of work done the past 24 years, together with all future prospective work, exhibited to real buyer—a splendid future list on tables now. Office equipped with electric blueprinter, four drafting tables, drafting machine, two office desks, etc. One of the very best equipped offices in the northwest. Invoiced at $3200 unencumbered. Any information furnished confidentially. Box No. 1219, care of PENCIL POINTS.

Position Wanted: Young man with 8 years' experience, certified, college graduate. Designer, renderer, general all-around man. Best references. New York City and Building Code experience. Experienced in handling prospects and clients. Box No. 1220, care of PENCIL POINTS.

Position Wanted: Seventeen years' experience in the office and field on institutional, school, hospital and bank work and who is familiar with modern methods. Capable of assuming charge as squad leader, chief draftsman, superintendent, specification writer. Thirty-five years old, married, and wants something permanent in the eastern or southern states. Box No. 1221, care of PENCIL POINTS.

Position Wanted: Senior architectural draftsman, graduate leading Southern University. Four and one-half years' office experience, three and one-half years with first-class New York City offices, all types of buildings, details and design, wants position with architect in any part of the U. S. or Canada, preferably New York City. Box No. 1222, care of PENCIL POINTS.

Free Lance Work Wanted: Modern designer, specialist on refined modern interiors. Will furnish sketch designs, renderings or completed job. Walls, backgrounds, lighting effects and furniture, etc. Box No. 1223, care of PENCIL POINTS.

Position Wanted: Modern architectural designs of dignity —all phases of the work. Both interior and exterior. Free lance basis or will work direct with you. Box No. 1224, care of PENCIL POINTS.

Position Wanted: Architectural draftsman desires connection with interior decorator doing a fine class of work. Five years of drafting experience and one year of supervision of very fine interior decoration. College education and of good appearance. Box No. 1225, care of PENCIL POINTS.

Position Wanted: Registered architect desires responsible connection with reputable architectural engineering firm where salary and advancement will be commensurate with initiative and ability. Familiar with all phases of architectural practice. Twenty years' experience on power houses, schools, hospitals, institutional buildings, commercial and industrial buildings. Box No. 1226, care of PENCIL POINTS.

Position Wanted: Young man, Junior architectural draftsman, desires position in resident architect's or builder's office. Willing to do anything. Neat worker, competent, etc. Arthur N. Jacobs, 3543-89th Street, Jackson Heights, L. I.

Position Wanted: Young man, 19, desires position in architect's office as a beginner. Good letterer and tracer. Salary secondary. George F. Niedelman, 1226 Sherman Ave., New York, N. Y.

Position Wanted: Architectural draftsman, 15 years' experience on church, residence, theatre, office buildings and hospital work. Have supervised the production of large operations from sketches to finished building including field superintendence. Box No. 1227, care of PENCIL POINTS.

A FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

(Other items on pages 74 and 76, Advertising Section)

Free Lance Work Wanted: Architectural designer. Renderings any medium, perspective sketches to final working drawings, detailing. Mitre, 36 Union Square—Room 4, New York, N. Y. Telephone, Stuyvesant 1014.

Wanted: Opportunity for young man as associate with one of the oldest, successful architect's firms in Detroit. References and capital required for 49% interest. Box No. 1228, care of PENCIL POINTS.

Association Wanted: Architect with high class practice in New York for 35 years has in mind retiring in a few years. He desires to associate with a younger architect or firm with good training and practice to occupy adjoining offices or the same suite if conditions permit. Box No. 1229, care of PENCIL POINTS.

Position Wanted: Practical draftsman, 32 years of age, Christian, single, 8 years' experience drafting and supervision of fine residential work, country clubs, suburban apartments, desires position with architect or builder. Would make ideal man for the "small" architect. Box No. 1230, care of PENCIL POINTS.

Position Wanted: Architectural graduate, 5 years' experience, desires position anywhere in the U. S. Good church draftsman, residences, apartments, etc. $40.00. Working drawings, perspectives, preliminaries, and details. Good typist. Box No. 1231, care of PENCIL POINTS.

Position Wanted: Nine years' architectural experience, drafting and estimating. Want detailing or estimating for manufacturer. Age 31. College education, married. Box No. 1232, care of PENCIL POINTS.

Position Wanted: Landscape architect desires position as planting designer, preferably with professional firm or with commercial firm. College bred, two degrees, traveled. Able to design, draft, render plans and perspectives, estimate, supervise planting, interview clients. Go anywhere. O. R. Forbes, care of J. A. Toorsback, West Nyack, N. Y.

Position Wanted: High class draftsman and designer with some 8 years' experience on high class residence and country house work. Best technical school, varied experience, good contacts. References and drawings by appointment. One year's study abroad. Box No. 1234, care of PENCIL POINTS.

Wanted: The services of two first-class draftsmen for our New York and Scranton offices. Maximum salary about $70.00. Must be fast and accurate detailers with considerable experience on high grade architectural woodwork and store fixtures. Applications must state age, education and experience. Box No. 1235, care of PENCIL POINTS.

Position Wanted: Architectural draftsman, 6 years' experience in office, 5 years of schooling, desires position. $40.00 per week. George T. Musip, 138 East 235th Street. Telephone, Fairbanks 5758, New York, N. Y.

Position Wanted: By architect as contact man, representative, etc. Prefer firm where work will be rewarded by advancement. Box No. 1236, care of PENCIL POINTS.

Position Wanted: Registered architect in New Jersey and New York, 39 years old, and married. For the past 17 years have been connected with architects, builders and contractors and have thorough architectural training in all its branches. Have also done some promotion work, consultant to architects. Can furnish best references. Box No. 1237, care of PENCIL POINTS.

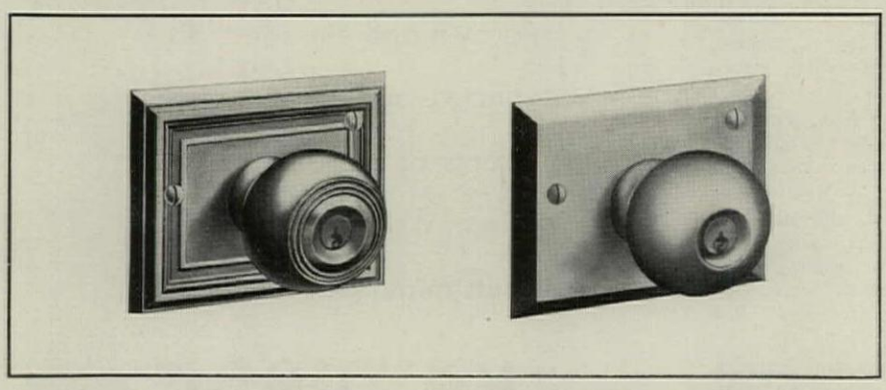
Position Wanted: Architectural draftsman and designer, 6 years' practical experience on hospitals, schools and residences with Boston architect. Age 27, single. Graduate of Mass. Inst. of Technology. Good references. Will go anywhere. Wm. A. Loumot, 168 Trapello Road, Belmont, Mass.

Position Wanted: Architectural draftsman, 8 years' experience planning, detailing, designing and rendering of apartments, residences, and country houses. Neat worker and capable of making working drawings from sketches to full-size details. Box No. 1238, care of PENCIL POINTS.

Position Wanted: Designer-draftsman, thoroughly familiar with all styles and modern architecture. Sketching, designing, detailing, working drawings, perspectives and rendering in all mediums. Box No. 1239, care of PENCIL POINTS.

EXCELLENCE OF CONSTRUCTION DEMANDS THE BEST EQUIPMENT

Sargent Hardware adds to the beauty and service of this recently completed Cleveland Terminal Group, consisting of hotel, office building, and railroad terminal. Graham, Anderson, Probst & White, architects. The Sargent Union Locks shown indicate the up-to-date design and the high quality of the complete Sargent equipment.



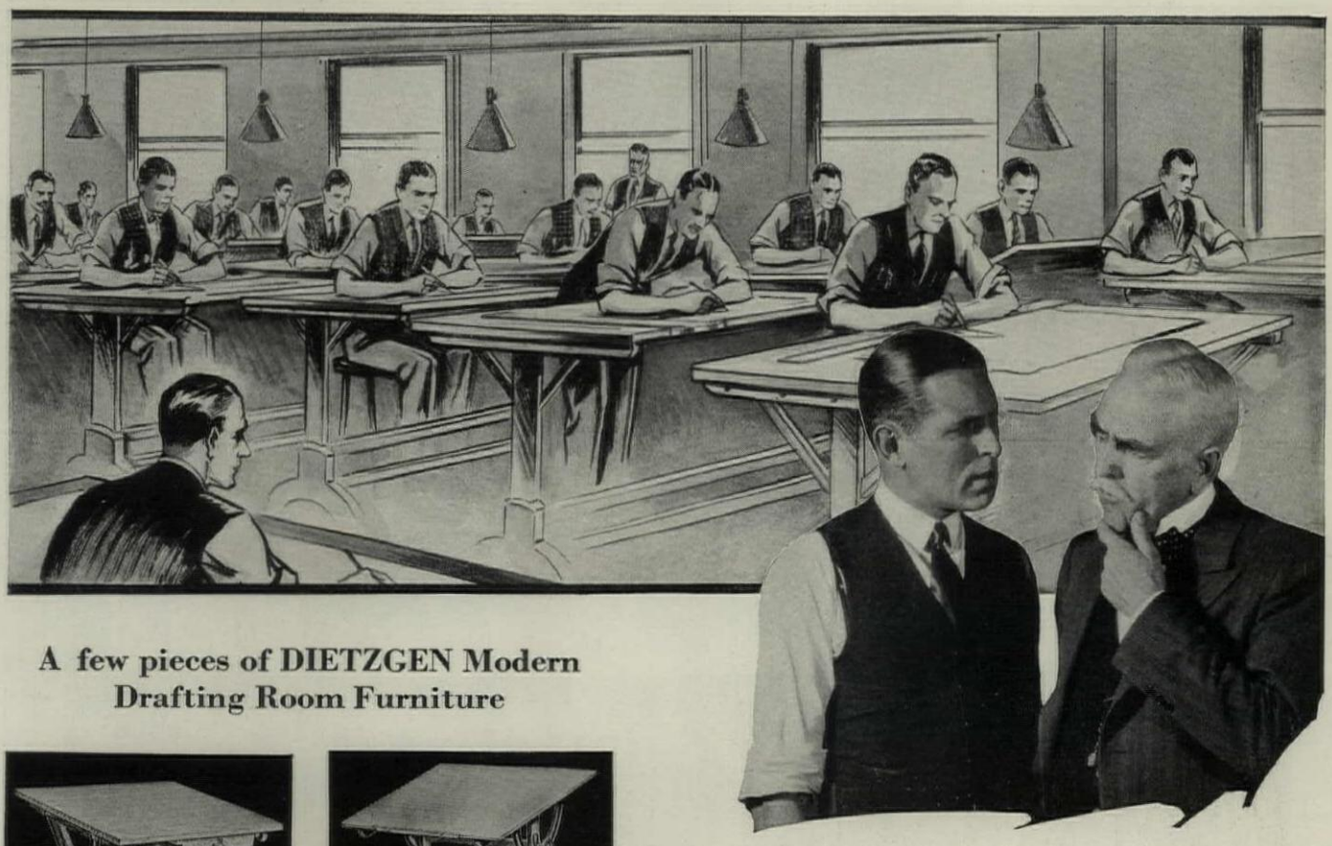
SARGENT

LOCKS AND HARDWARE

SARGENT HARDWARE contributes to the beauty and usefulness of each one of the buildings that make up the great Cleveland Terminal Group — office building, hotel, and railroad terminal. So also Sargent Hardware will add to the complete satisfaction of your own home. This fine quality hardware is a usual specification when excellence of equipment must finish off excellence of construction.

Sargent Hardware covers the entire field of building — hotel, apartment, hospital, public and educational buildings and residences of every size. Designs range from classic, authentic reproductions of the various period patterns to the extreme simplicity of the ultra-modern.

Sargent Hardware, of solid brass or bronze, is extremely durable. Of the finest materials and the most precise workmanship, the operation of each item is lastingly easy and smooth. Now, as for generations, the name SARGENT, on any hardware item, stands for finest quality merchandise. Sargent & Company, New Haven, Connecticut. In New York City — Builders' Hardware Division and Showroom, 295 Madison Avenue; Warehouse, 94 Centre Street. In Chicago—150 North Wacker Drive (at Randolph).



A few pieces of DIETZGEN Modern Drafting Room Furniture

Shamrock Adjustable Drawing Tables—Furnished in the many standard sizes of tops.

Ideal Adjustable Drawing Tables—Furnished with the many standard sizes of boards.

Sturdy Drawing Tables—With Adjustable Tops in the standard sizes.

Sturdy Drawing Tables—With Adjustable or Solid Tops in the standard sizes.

Steel Sectional Filing Cases—Made of cold rolled furniture steel, welded corners eliminate joints. Practically indestructible—fireproof.

Draftsmen's Stools—Wood and Steel. Everhold Automatic Extension Stool with leather-cover and footrest. Draftsman's Stool with golden elm wood seat.

"You think we should turn out more work . . . . of course we should

"We can turn out more . . . and **better work** but not until we first junk some of this antiquated equipment. We've got as capable a staff of draftsmen as you'll find anywhere. But working eight hours a day on wobbly antiquated equipment, doing extremely exacting work is certainly **not** inspiring and it is extremely difficult. It's hard on the nerves . . . makes best work impossible . . . slows production.

Give them some new solid, substantial drafting furniture, modern in every way, and you'll have better work—in less time."

* * *

Dietzgen is one of the largest manufacturers of drafting room furniture in the country and our years of experience in planning and installing new or revamping antiquated drafting rooms is yours for the asking.

Write for descriptive literature on our complete line of drafting room furniture

EUGENE DIETZGEN CO.

Enduring worth at reasonable cost

Chicago · New York · New Orleans · Pittsburgh · San Francisco · Philadelphia · Washington · Milwaukee · Los Angeles

DIETZGEN ESTABLISHED 1865

Factory at Chicago

Manufacturers of Drafting and Surveying Supplies

THE MODERNISTIC MOVEMENT—*PLATE 4*

The Baker Shoe Store, on Hollywood Boulevard, has been called the most attractive store front in the Motion Picture City. That is a real tribute, for Hollywood is one of the most beautiful of California cities.

Noteworthy as a product of the new school, the Baker Store is none the less unusual as an example of marble work. Black and Gold, Belgian Black and White Vermont were the varieties used. It was designed by Myron Hunt and H. C. Chambers.

VERMONT MARBLE COMPANY—PROCTOR, VERMONT

Branches in the larger cities

See Sweet's Catalog for Specifications and Other Data

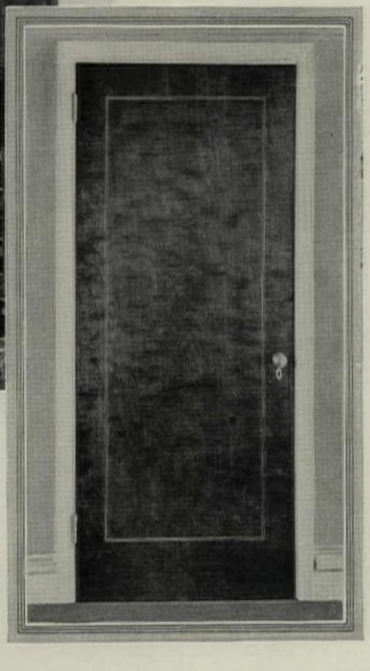
VERMONT MARBLE

GREATLY HIGHER VALUE FOR GREATER LESS COST

Chateau Crillon Apartment Building
Philadelphia . . . . . .
Horace Trumbauer . . . . . *Architect*

And a View of the Roddis Flush Doors
Installed . . . . . .

After all, Roddis Flush Doors when finished cost less than ordinary doors made ready for hanging. Roddis Doors when stained, filled and shellacked at our factory before shipping are protected and preserved in transit against moisture, warping, raising grain, etc. The doors arrive at the job ready to hang, with only the final coat of finish to apply. The sanding and finishing expense is saved; and in addition a far superior door is obtained because of Roddis completely solid construction and permanently enduring beauty and finish. Therefore, where Roddis quoted price might be a little higher, the greatly higher value and economy represented make Roddis price actually lowest



SPECIAL ARCHITECTURAL DESIGNS MADE TO INDIVIDUAL ORDER . . . .

— for residences especially

Before you next decide upon doors write for and read the interesting Roddis Catalog: of exceptionally attractive stock doors, for apartment buildings and residences particularly. Where you require a special inlay or figure design to particularly lend with the interior trim, Roddis Department of Design is at your service: to originate or to follow idea furnished. Roddis Flush Doors, of standard styles or custom made special designs are universally preferred: for most enduring service and beauty and real economy value. Write Roddis now.

Ph. Lindsley Small, Cleveland, Ohio . . Architect

RODDIS LUMBER & VENEER CO.
128 FOURTH ST. MARSHFIELD, WIS.

ESTABLISHED 1890

DISTRIBUTORS IN ALL PRINCIPAL CITIES

DOORS *by* RODDIS

Trade Mark

Red-White Blue Dowel on edge of each Roddis Door. The mark of Roddis identity and quality.

GEORGIA MARBLE

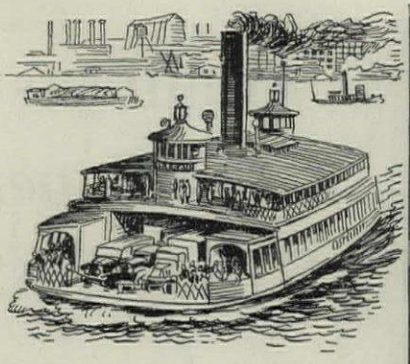
OFTEN AN ECONOMY

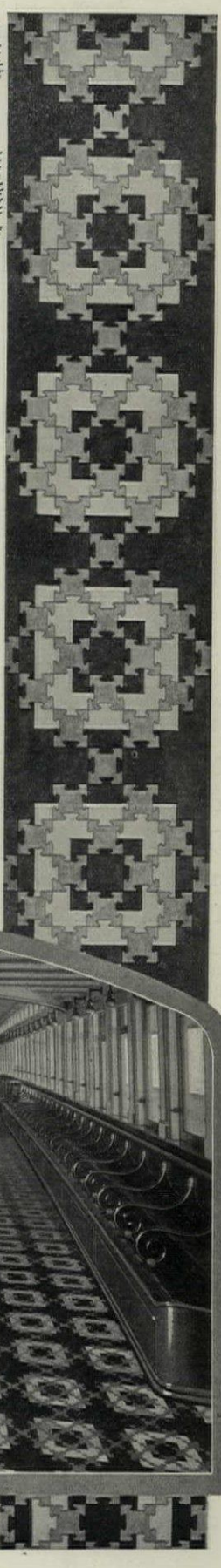
Our engineers are especially keen in pointing out the way to economy in the use of marble for exteriors. Often their suggestions as to jointing and bonding make it possible for you to use Georgia Marble at a cost not appreciably greater than that of a commoner material. . . And in addition to this—Georgia Marble in itself is a decoration which requires no costly enrichment to obtain a striking and beautiful effect.

Lorain Street Branch of the GUARDIAN TRUST COMPANY, Cleveland, O., Rowland Johnson, *Archt.*, Geo. L. Craig, Inc., *Contrs.* The facade is Georgia Mezzotint Marble with Georgia Creole Marble base and trim. The white metal used in the large openings of the bank proper, contrasts beautifully with the bold veining in the Creole Marble trim.

THE GEORGIA MARBLE COMPANY · TATE · GEORGIA

1328 *Broadway*	814 *Bona Allen Bldg.*	648 *Builders' Bldg.*	622 *Construction Industries Bldg.*	1200 *Keith Bldg.*
NEW YORK	ATLANTA	CHICAGO	DALLAS	CLEVELAND





Where Many Million Feet Have Trod'

Three Eighths Inch Rubber Tile Flooring Has Successfully Passed Its Severest Test

THE Ferry Boats of the LACKAWANNA RAILROAD which constantly ply their way between New York and New Jersey, carrying hundreds of thousands of passengers daily, are equipped throughout with New York Belting and Packing Co.'s Interlocking Rubber Tile Flooring, some of which has been in service for twenty-three years.

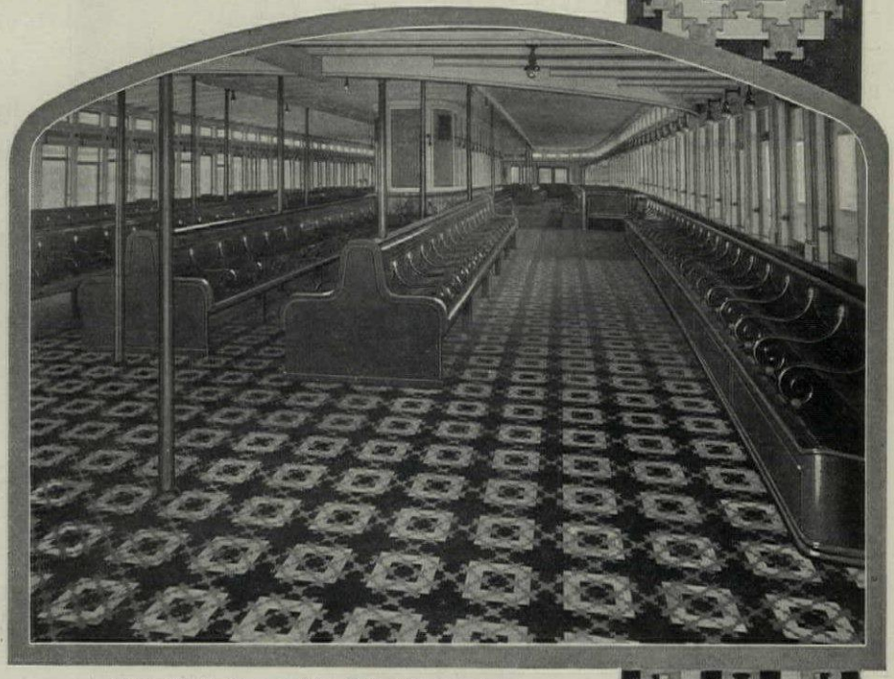
When an installation of rubber flooring stands up under normal conditions for a quarter of a century it is considered above the average but picture for yourself the treatment given the Rubber Tile Flooring (illustrated below) during the last twenty-three years and you can appreciate its remarkable record.

It has been subjected to the constant wear of many million feet under all kinds of weather conditions. Constant cleaning has not dimmed its color. Extreme temperature and endless vibration have failed to loosen or warp or in any way disturb the perfect surface of Rubber Tile Flooring.

Send for Samples and Information.

NEW YORK BELTING & PACKING CO.
91-93 Chambers Street, New York

Boston Philadelphia St. Louis
Chicago Pittsburgh San Francisco

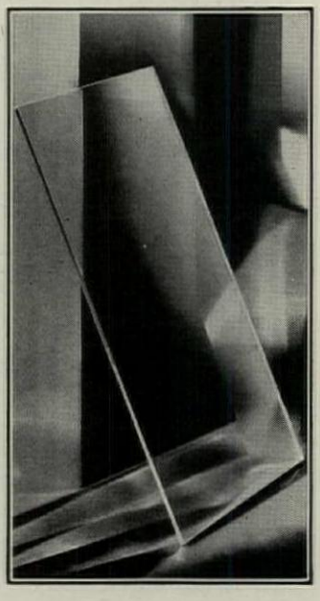


This Interlocking Rubber Tile Flooring was installed in 1907. Still in excellent condition.

A PRODUCT OF NEW YORK BELTING & PACKING CO.

RUBBER TILE FLOORING

Architects Recognize *the Superiority of* LIBBEY·OWENS·FORD GLASS *because of its* Permanent Lustre, True Flatness and Crystal Clearness



OVER a period of many years—in fact, ever since the perfection of the exclusive Libbey·Owens·Ford flat-drawing process—architects have learned to depend upon Libbey·Owens·Ford Glass. For—in the basic qualities that every architect knows are absolutely essential—Libbey·Owens·Ford Glass has always excelled.

It is truly flat because it is drawn flat. Its brilliant, sparkling lustre is an inherent feature of the exclusive Libbey·Owens·Ford process of manufacture. The fire-finish it possesses is permanent. And it always affords crystal-clear vision.

If you are not already a consistent Libbey·Owens·Ford user, write it into the specifications for your next building. Insist upon Libbey·Owens·Ford "A" quality flat-drawn clear sheet glass. Each light is inspected and reinspected to insure uniform high quality, and it is paper packed to protect its brilliant, sparkling lustre. The familiar L·O·F label appears on each light for your identification and protection against substitution.

LIBBEY·OWENS·FORD GLASS COMPANY

TOLEDO, OHIO

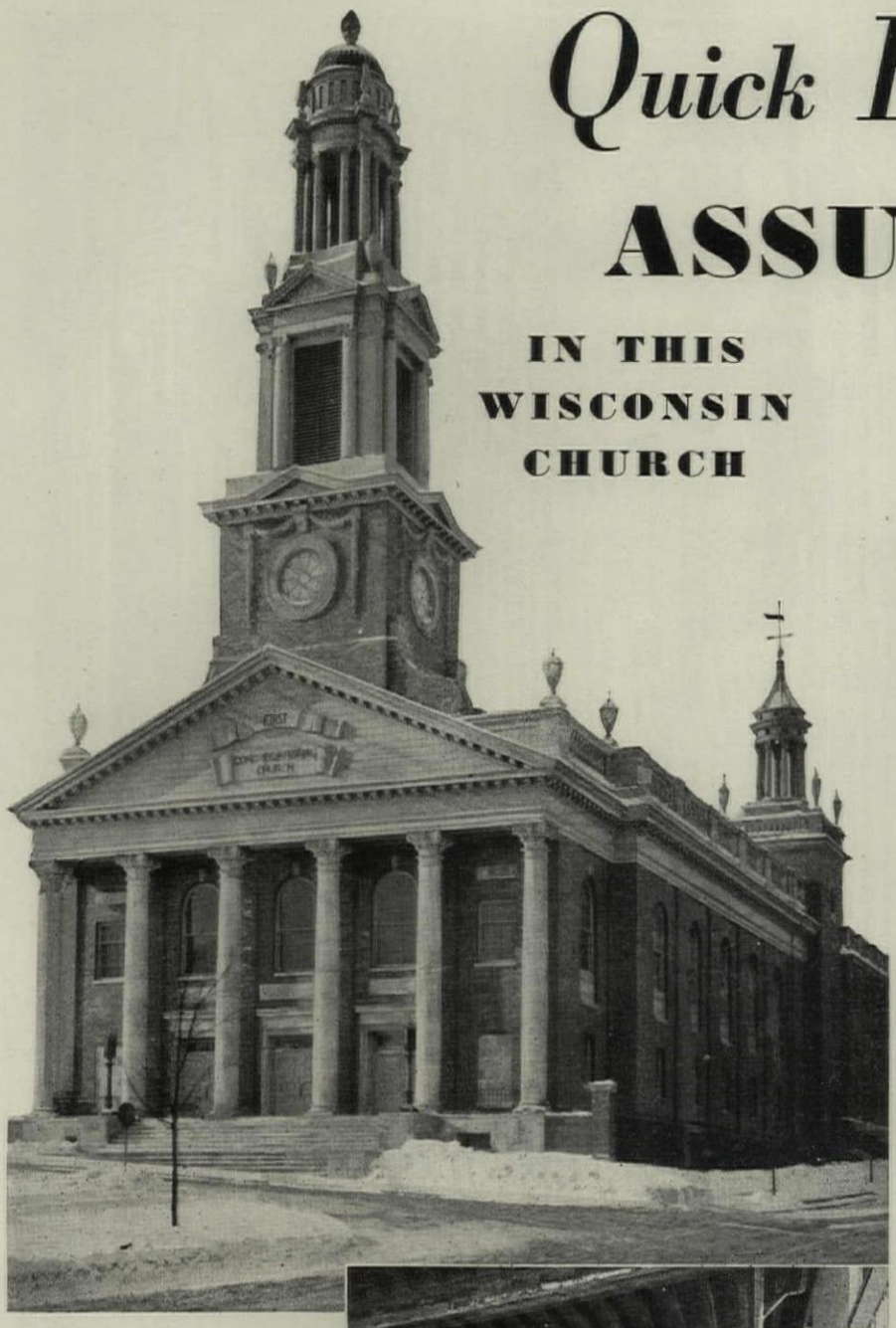
Manufacturers also of Polished Plate Glass and Shatter-proof Safety Glass

TUNE IN! FLOYD GIBBONS—*Libbey·Owens·Ford Radio Program—Sunday Evenings at 9:30 E.S.T.—over WJZ and Associated N.B.C. stations*

L O F

Quick Heating ASSURED

IN THIS WISCONSIN CHURCH



Insulated with 7,000 square feet of Novoid Corkboard, the roof of the First Congregational Church of Madison, Wisconsin, protects the church from winter's cold and summer's heat. Law, Law & Potter, architects. General Paper & Supply Co., Contractors.

QUICK heating has been assured in the First Congregational Church of Madison, Wisconsin, by insulating the roof with Novoid Corkboard. The warm blanket of cork cuts down the rapid loss of heat through the roof. It holds the heat inside and makes it possible to bring the building up to a comfortable temperature in less time and with less fuel. And it can be held at that temperature easily and economically.

Roofs insulated with Novoid Corkboard are an essential in churches and other intermittently used and heated buildings. Not only does Novoid Corkboard assure quick heating and saving of fuel in winter, but it keeps the buildings cooler in summer. Cork keeps sun's heat out as effectively as it keeps in furnace heat.

COMPLETE DATA IMMEDIATELY AVAILABLE

For samples, prices and further information regarding Novoid Corkboard, write Cork Import Corporation, 345 West 40th Street, New York City.

LEFT—*Corkboard has novel use in the church gymnasium. A 4-foot wainscoting protects the athletes from hard knocks against the walls.*

Novoid Corkboard Insulation

For Churches and other Public Buildings

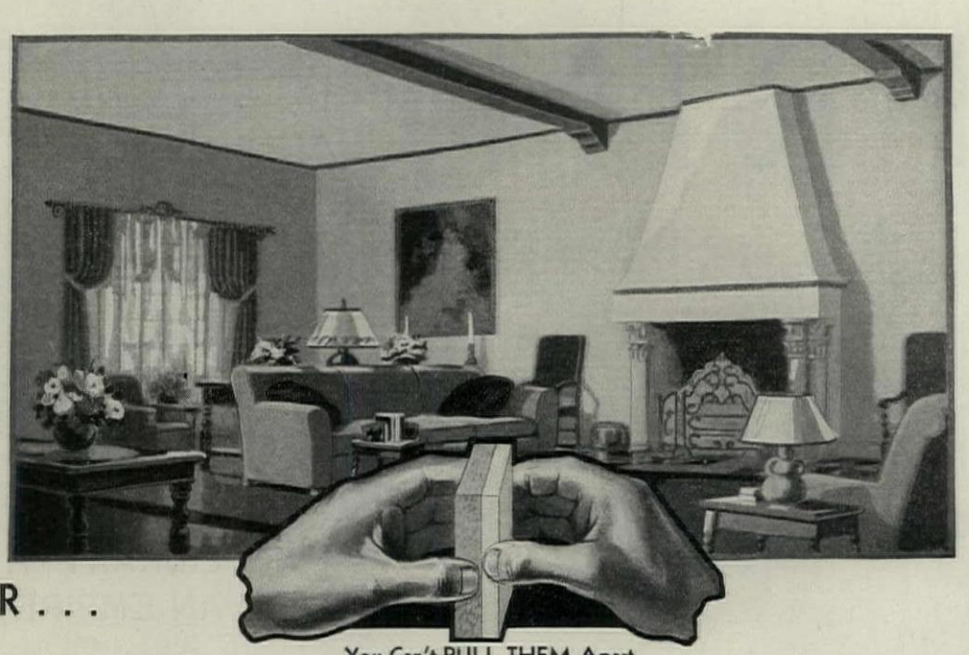
Looking back thru the year 1930

upon the more outstanding

DAHLSTROM INSTALLATIONS

THE DAHLSTROM METALLIC DOOR COMPANY, *(Established 1904)* JAMESTOWN, NEW YORK

INSULITE LATH EFFICIENTLY INSULATES *and* GRIPS PLASTER . . . *with*



You Can't PULL THEM Apart

Much Greater STRENGTH *than* Wood Lath

WHEN you specify Insulite, you kill two birds with one stone . . . because Insulite Lath not only efficiently insulates, but it also guards against unsightly cracks and lath marks . . . and grips plaster with more than twice the strength of wood lath.

It's an admitted fact that all thermal insulation materials achieve efficiency through dead air cells. A scientific count shows that Insulite contains more than 3,000,000 enduring wood-locked air cells to the square foot — that means real insulating efficiency.

Insulite Lath is made in two thicknesses, full 1/2" and full 1" and in units 18"x48", a practical size, convenient to handle. The 1" Insulite Lath is built of two layers of 1/2" Insulite, and firmly fastened together with ship lap edges. The 1/2" Insulite Lath also has ship lap edges. Insulite Lath insures increased insulation efficiency and prevents air infiltration.

And Insulite has many other uses and advantages in the building field. For instance, when used as sheathing, it has several times the bracing strength of lumber horizontally applied. Remember, also, that the use of Insulite Roof Insulation is an improved method for "heat sealing" a roof and preventing condensation. And when you have an acoustical problem in a theatre or an auditorium, or when you desire to deaden noise in offices or public buildings, you will find the use of Insulite Acoustile the efficient and economical method.

May we send you additional information about Insulite and samples. Write today for our A. I. A. File of Specifications and Details. There is no charge or obligation.

INSULITE LATH

Wood lath has a bonding strength to plaster of 514 pounds to the square foot. Insulite has a bonding strength to plaster of 1,152 pounds — more than twice the gripping strength of wood lath. There is no case on record where plaster has fallen from an Insulite base.

THE INSULITE CO.

{A Backus-Brooks Industry}

1200 BUILDERS EXCHANGE, Dept. 24-L MINNEAPOLIS, MINN.

OFFICES IN ALL PRINCIPAL CITIES

INSULITE

the Wood-Fiber Insulating Board

2,000 Times—He tried to cause a Plaster Crack—AND FAILED!

To verify the fact that Kalman Steel Door Frames insure freedom from plaster cracks in the surrounding wall, one architect proved it for himself.

In a Kalman-built doorway, he slammed a heavy door 2,000 times. Eventually, the lock fell off—the door split—yet the surrounding plaster remained crack-free.

So much a part of the wall does the Kalman Steel Door Frame become—overlapping and closely engaging the side of the tile—providing a positive bond and terminal for plaster—*that the possibility of plaster cracks is eliminated.*

There are 15 advantages with the Kalman Steel Door Frame as compared to any other doorway construction. Write for file folder.

KALMAN STEEL DOOR FRAMES

KALMAN STEEL COMPANY

ALBANY · ATLANTA · BALTIMORE · BOSTON · BUFFALO · CHICAGO · CLEVELAND · COLUMBUS · DALLAS · DAYTON
DETROIT · HOUSTON · MILWAUKEE · MINNEAPOLIS · NEWARK · NEW HAVEN · NEW YORK · NILES · PHILADELPHIA
PITTSBURGH · ST. LOUIS · ST. PAUL · SYRACUSE · WASHINGTON, D. C. · YOUNGSTOWN · *EXPORT OFFICE*, NEW YORK

IN THIS PITTSBURGH HOSPITAL

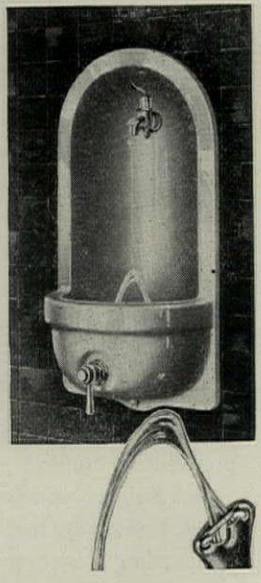
Allegheny General Hospital
Pittsburgh, Pa.

York & Sawyer,
Architects

Geo. H. Soffel Company,
Plumbing Contractor

See Sweets
(14 Pages)

York & Sawyer, New York architects, fully realize the value of assured sanitation and freedom from servicing troubles in the drinking water fixtures they select. So, in specifying the drinking fountains for this beautiful, modernly appointed hospital, Halsey Taylor was the choice! The Halsey W. Taylor Co., Warren, Ohio.



This is No. 631, the type specified for the above building, with automatic stream control (uniform height of drinking stream regardless of pressure changes) and patented two-stream projector (illustrated) which makes it impractical for lips to touch source of supply.

HALSEY TAYLOR *Drinking Fountains*

THE SPECIFICATION FOR SANITATION

You whose children have food this Yuletide

Give unto those who are *starving*

Scent of holly in the air . . . . a gay tree brimming with holiday blessings . . . perfume from the kitchen where a generous Christmas dinner is being readied by you and yours . . . and a mother, her happy, healthy children in her arms, looking out upon the serene night, in which celestial candles gleam and glitter. Home . . . sanctuary . . . gifts . . . food . . . . protection.

During good times or bad, the average American home manages to approach the Yuletide season with joyous anticipation. And the sympathetic urge to help those who are less fortunate, is, always, a national characteristic.

But today . . . . the need for "having a heart" is more tragic, more urgent, more terrifyingly necessary, than ever in the world's history. American children and children of many nations, are STARVING. As the facts accumulate, this situation might well cause us to shudder with horror . . . "Starving Children" . . . . not a pleasant thought!

What a beautiful thing it will be for YOU, this Yuletide, to give, if but modestly, to these tiny sufferers to whom even a crust of dry bread will come as a blessing. "GOLDEN RULE WEEK" is a constructive opportunity in this direction. The long arm of its vast charity reaches out and finds these hungry youngsters . . . . feeds them. You will do YOUR share, we know.

"Whatsoever Ye would that others should do unto You do Ye even so unto Them . . . . .

"GOLDEN RULE WEEK"

DECEMBER 7—14

The donor may designate his gift for any philanthropy in which he is especially interested and one hundred cents of every dollar will go as designated—none for expenses.
Undesignated gifts will be allocated by the Survey Committee, after careful investigation to meet the most acute needs through the most efficient agencies.

THE GOLDEN RULE FOUNDATION.
Lincoln Building, 60 E. 42 St.,
New York, N. Y.

Enclosed find $ ..... to be used in meeting the needs of suffering humanity.

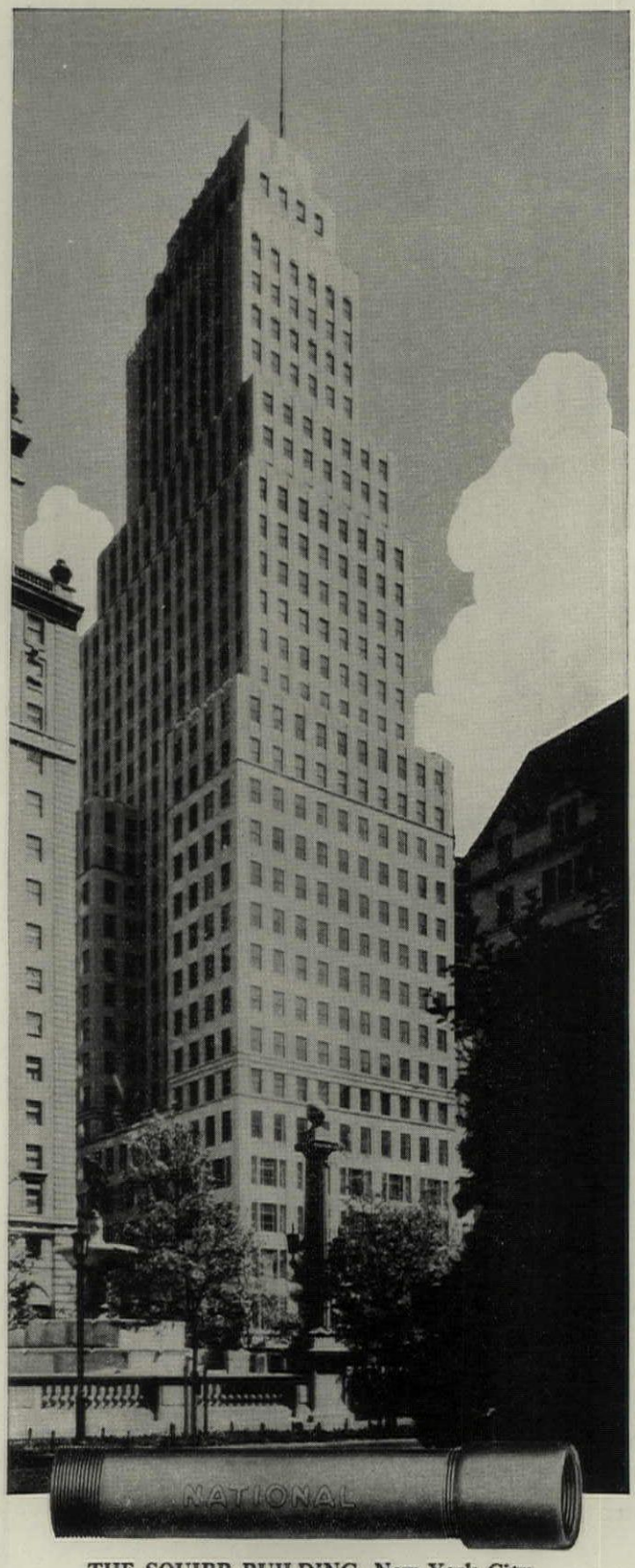
NAME .....

ADDRESS .....

Designated for .....

THIS SPACE IS CONTRIBUTED BY
PENCIL POINTS

DECEMBER 7—14



THE SQUIBB BUILDING, New York City.

Architect: The Firm of Ely Jacques Kahn, New York City
Consulting Engineer: H. B. Oehrig, New York City
General Contractor: Shroder & Kopel, New York City
Plumbing Contractor: F. B. Lasette, Long Island City, N. Y.
Heating Contractor: J. L. Murphy, New York City

In a *Worthy Building* for a *Worthy House*

IN the fine neighborhood of the Savoy Plaza, the New Netherlands and the Plaza Hotel, and taking its place rightfully among such neighbors, the new Squibb Building in New York embodies beauty, convenience, and structural soundness, without and within.

Its proportions are lofty and graceful, its external parts all satisfyingly composed, its approaches and immediate setting dignified, its interior rich in effect and interesting in detail.

In such a building, where architects, engineers, and builders have been free to incorporate the best, it is not strange that piping should be carefully considered and that the major tonnage should be NATIONAL—

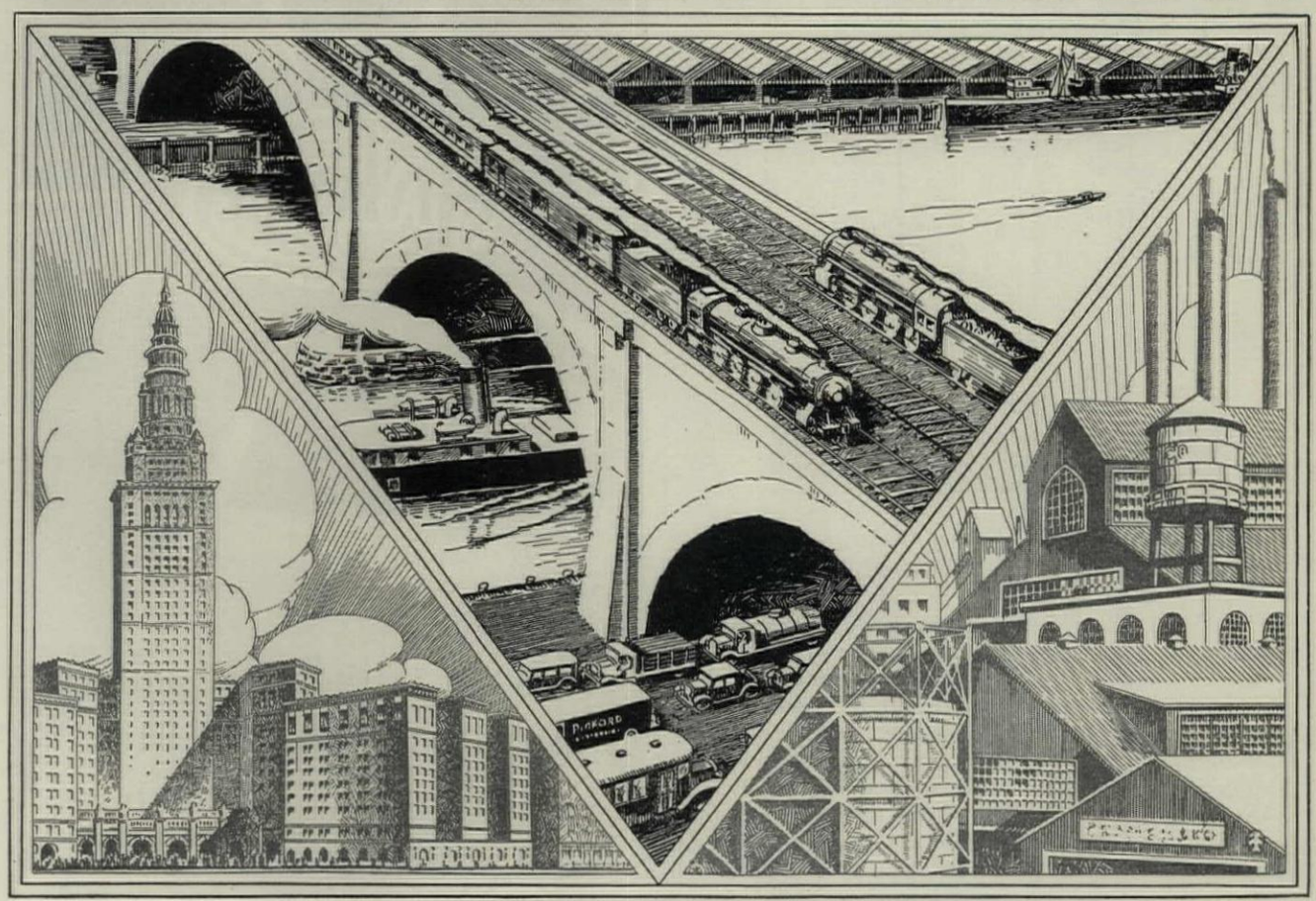
America's Standard Wrought Pipe

National Tube Co. : Pittsburgh, Pa.
Subsidiary of United States Steel Corporation

U S STEEL

NATIONAL PIPE

AMERICAN SHEETS



Build More ENDURING QUALITY Into Your Construction and Transportation

KEYSTONE COPPER STEEL AMERICAN SHEET AND TIN PLATE COMPANY PITTSBURGH

AMERICAN Steel Sheets are built upon these basic and essential elements:

Research, which is constantly functioning through the laboratories.

Correct Materials, which must pass stringent experimental tests.

Exacting Manufacture, that is closely controlled and is combined with skilled craftsmanship.

Successful experience extending over many years has shown that these rigid standards build lasting walls of reputation and proven worth—AMERICAN Quality. Supplied in Black and Galvanized Sheets, Automobile Sheets, Special Sheets, and Tin and Terne Plates for all known purposes. When KEYSTONE Copper Steel is used, it assures maximum endurance and resistance to rust. The excellence of this alloy has been established by time and service. Sold by leading metal merchants.

American Sheet and Tin Plate Company

GENERAL OFFICES: Frick Building, PITTSBURGH, PA.

SUBSIDIARY OF UNITED STATES STEEL CORPORATION

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FEDERAL SHIPB'LDG. & DRY DOCK CO.
ILLINOIS STEEL COMPANY
NATIONAL TUBE COMPANY
THE LORAIN STEEL COMPANY
TENNESSEE COAL, IRON & RAILROAD CO.
UNIVERSAL ATLAS CEMENT COMPANY

Pacific Coast Distributors—Columbia Steel Company, Russ Bldg., San Francisco, Calif.

Export Distributors—United States Steel Products Company, 30 Church St., New York, N.Y.

1100 NORTH DEARBORN, Chicago, Ill.
McNally & Quinn, Architects and Engineers

For the 1100 North Dearborn Apartments, McNally and Quinn, Architects and Engineers, selected the Corcoran "Glendale." 248 cabinets were installed. It is in such a building as this, where only the best is good enough, that Corcoran beauty of design and enduring qualities of construction meet with the unanimous approval of the most discriminating architects. If you are not already acquainted with Corcoran One-Piece Cabinets, fill out the coupon below.

Sizes and Types for All Buildings

√ 38 different models—Venetian Mirrors, Colonial Mirrors, regular insert type models and hotel cabinets make up the complete line. Large and small sizes available in every type. Corcoran Cabinets harmonize with any scheme of bathroom beautification no matter what the style—there is at least one to fit every mode.

CORCORAN
one piece
Steel Bathroom
CABINETS

√ Round Corners inside and out eliminate collection of dirt, rust, and corrosion—no possibility of wall moisture seeping through—providing absolute sanitation and easy cleaning.

√ Continuous Piano Type Hinge—heavily nickel plated—made of brass—will not sag or warp.

√ Automatic Door Opener swings door open with a slight push on the button—no broken, split finger nails here.

Corcoran Cabinets are the Original and Only One-Piece Steel Bathroom Cabinets. No cracks—no seams—no welded joints—no raw edges.

The Corcoran Manufacturing Co.
Norwood Cincinnati, Ohio

– – – – –*MAIL THIS COUPON*– – – – –

THE CORCORAN MFG. COMPANY, Cincinnati, O., PP-12-30
Gentlemen:
We are interested in Corcoran One-Piece Bathroom Cabinets. Kindly send catalog and full details.

Name .....
Address .....
City ..... State .....

Ankyra

What is the Best and Simplest Way to Fasten Grounds, Trim and Fixtures to a Hollow Tile Wall ?

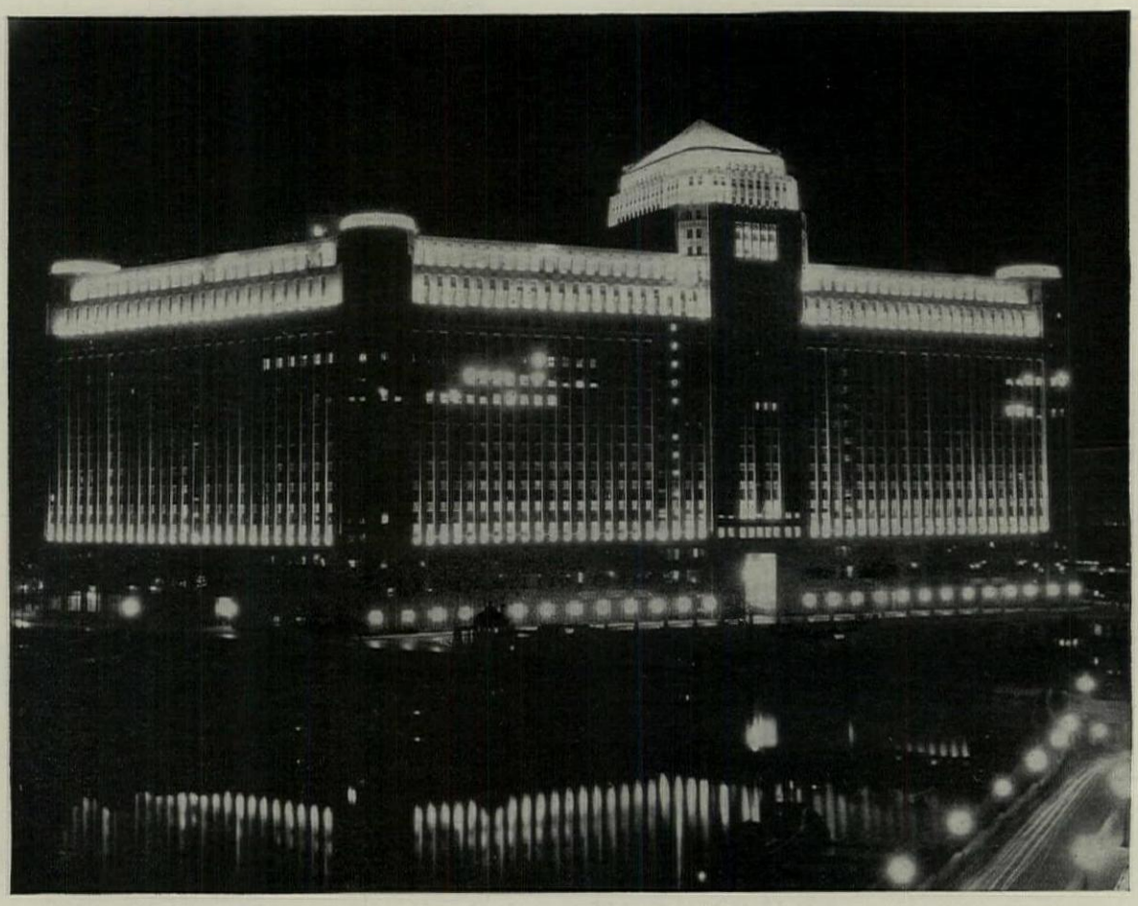
Ankyra Ankor Bolts provide the answer. They meet every condition fully, without exception and to the complete satisfaction of thousands of architects and builders who regularly specify them for many score uses.

Self-riveting, self-adjusting, they adapt themselves to walls of varying thickness and composition.

Write for new folder "Only 1 answer to this question"—just off the press!

ANKYRA MFG. CO.
Wayne Junction Philadelphia

Ankor Bolts



Merchandise Mart
Chicago, Ill.

Graham, Anderson, Probst and White
Architects

Substantially one half of the wall area of the Merchandise Mart—largest building in the world—is of

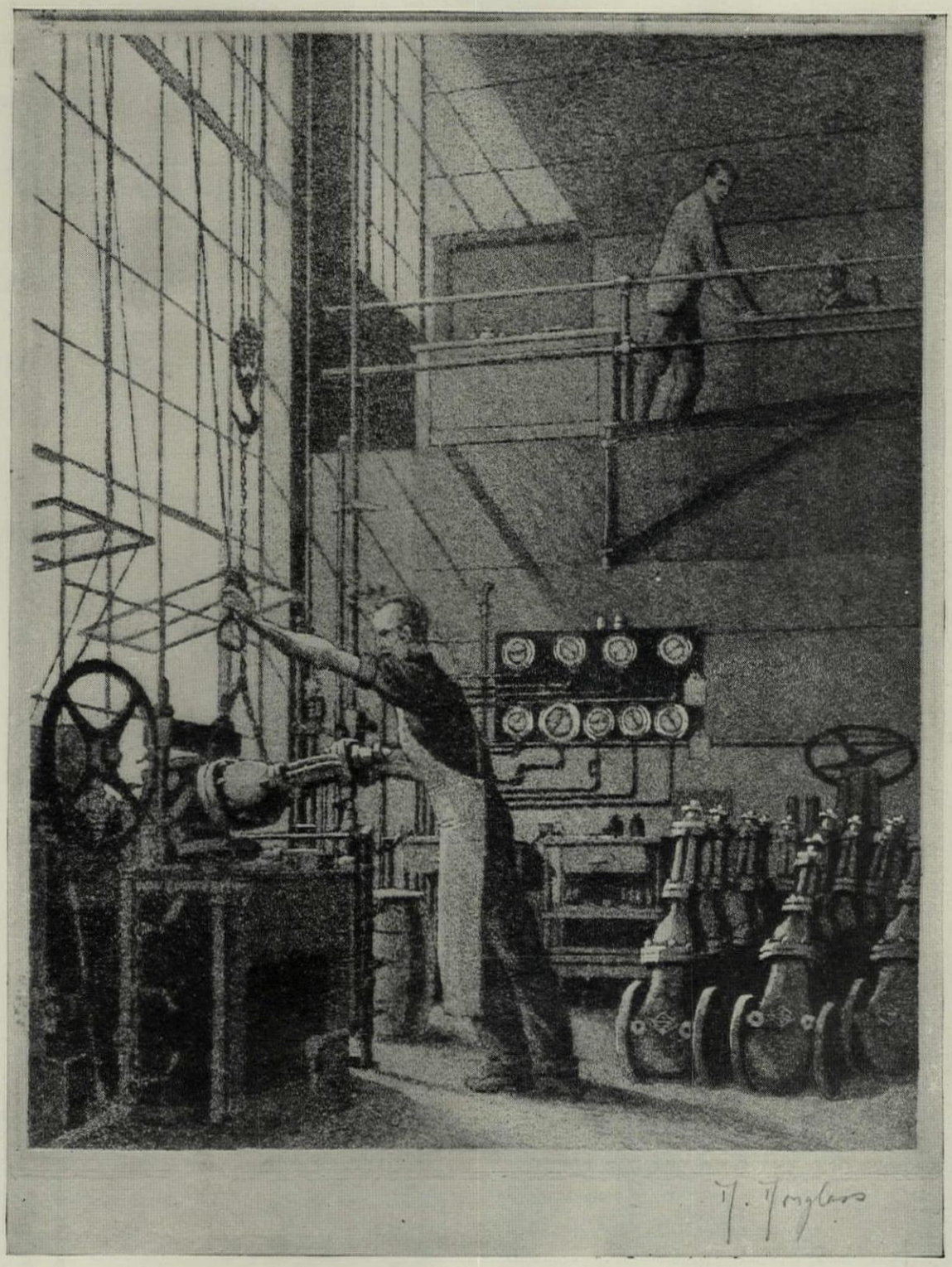
TERRA COTTA

This includes dark green spandrels throughout, heroically scaled ornament, the entire third and fifteenth stories with their decorations, etc.

The extended use of gold, color and ornamentation made possible by terra cotta obviously sets the building apart from its colorless and therefore less modern neighbors.

NATIONAL TERRA COTTA SOCIETY
230 PARK AVENUE · · · NEW YORK

How there is 50% MORE DAYLIGHT in a narrow city street if the building is TERRA COTTA is shown in our reprint "Surface Reflections". More daylight means lighter offices, which in turn are more easily rented. Reprint sent gratis on request.



FINAL TESTING...INDICATES A WIDE MARGIN OF SAFETY

After assembly every Jenkins Valve is subjected to severe factory tests which show that the valve will bring to the job a wide margin of safety and strength... Jenkins Tests are the logical climax to a manufacturing routine, which at every step, is characterized by exacting fidelity to Jenkins high standards of craftsmanship. Jenkins are made in types and patterns suitable for practically every service. Jenkins Bros., 80 White St., New York; 524 Atlantic Ave., Boston; 133 No. 7th Street, Philadelphia; 646 Washington Blvd., Chicago; 1121 No. San Jacinto, Houston, Texas; Jenkins Bros., Ltd., Montreal, London.

Von Duprin

Self-Releasing Fire and Panic Exit Latches

Profits from the Superfine

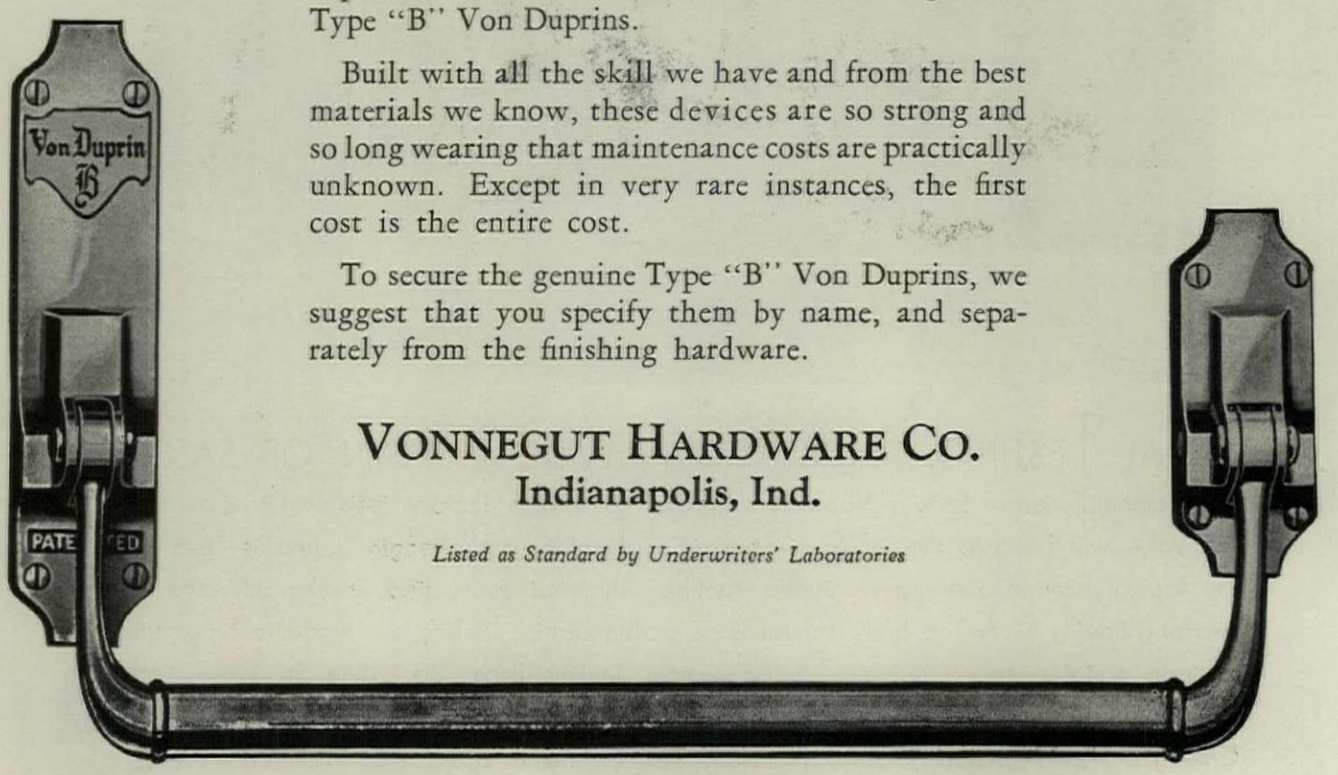
Like other specialties entering into the construction of a building, panic devices offer the architect the choice of specifying an article which is low in first cost or one which is higher priced, but which, because of freedom from maintenance expense, costs far less over the life of the building.

Sweets
Pages C3130-C3135

Many architects believe that any building except a temporary structure deserves panic devices which are as nearly free as possible from upkeep and repair expense. It is for these men that we make the genuine Type "B" Von Duprins.

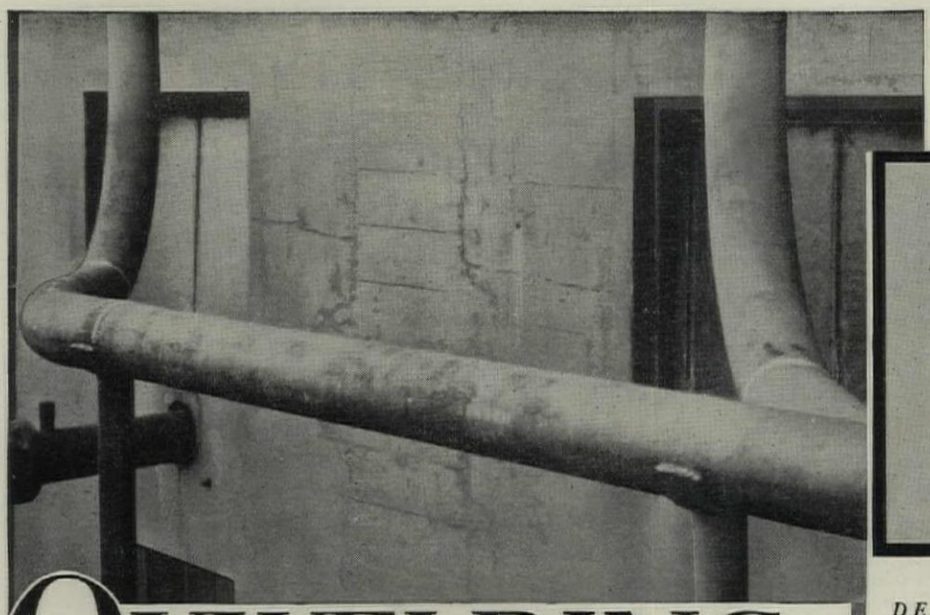
Built with all the skill we have and from the best materials we know, these devices are so strong and so long wearing that maintenance costs are practically unknown. Except in very rare instances, the first cost is the entire cost.

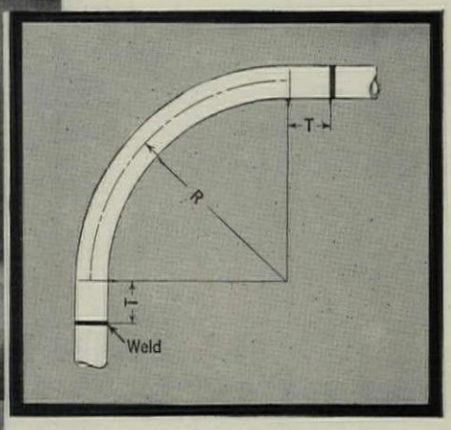
To secure the genuine Type "B" Von Duprins, we suggest that you specify them by name, and separately from the finishing hardware.



VONNEGUT HARDWARE CO.
Indianapolis, Ind.

Listed as Standard by Underwriters' Laboratories





OXWELDING

Eliminates Joint Maintenance

There are a number of sound reasons for the growing popularity of the oxwelded joint among piping designers. One of the most important is permanency. A properly made oxwelded joint is permanently tight. After testing it may be forgotten. There is no maintenance cost.

The oxwelded joint entirely eliminates joint leaks and resulting losses, delays and reinsulation and maintenance expense. In addition, the oxwelded joint is as strong as the pipe wall and equally resistant to corrosion. The only maintenance costs that arise in connection with welded lines are for tightening and replacing gaskets where connections necessarily are made by other means.

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.

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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.

STANDARD PIPE BENDS AND TUBE TURNS

Explanation of Designs:

The various standard pipe bends having their ends beveled may be butt welded into position. The standard radius of such bends is 5 diameters or greater.

Uses:

For lines carrying high pressures and subjected to high temperatures, it is recommended that standard pipe bends or tube turns be used.

Specification:

When standard pipe bends and tube turns are specified the following features should be included in the specification:

1. Standard pipe bends and Tube Turns shall be of the desired radius with ends beveled 45 deg. for welding.

2. Tangent lengths shall be in conformance with the usual practice for flanged bends as given on page 49, "Design Standards for Oxwelded Piping."

3. The Open Single Vee Butt Weld shall be used for connecting standard pipe bends and Tube Turns into the line.

The above is excerpted from a handbook on 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.

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P.P.-12-30

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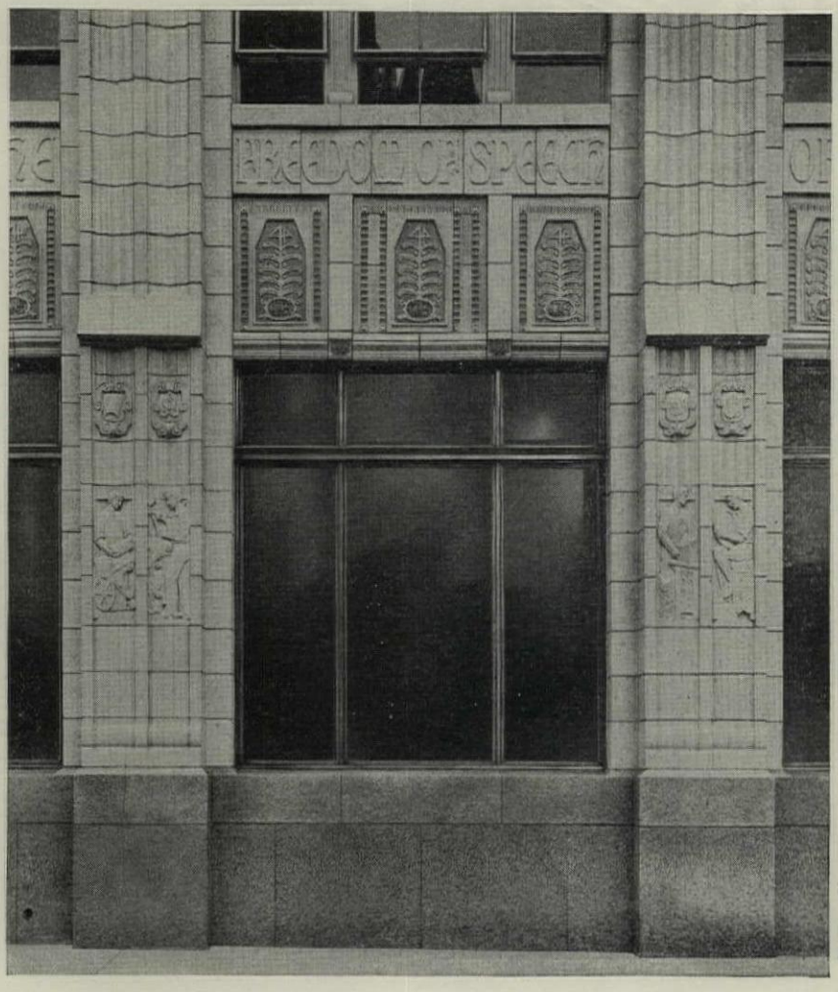

New building for the Buffalo Courier, Buffalo, N. Y.
Monks & Johnson, *Architects.*
John W. Cowper Company
Contractors.

AN example, in modern design, of how, in color, form and cost Federal Seaboard Terra Cotta meets all requirements . . . The general color is buff multichrome texture. Spandrels are of polychrome in golden yellow and green . . . Attention is directed to the large bas-reliefs at the entrance and in the parapet; all made in one piece.

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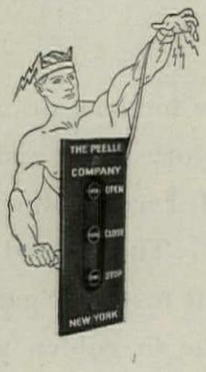

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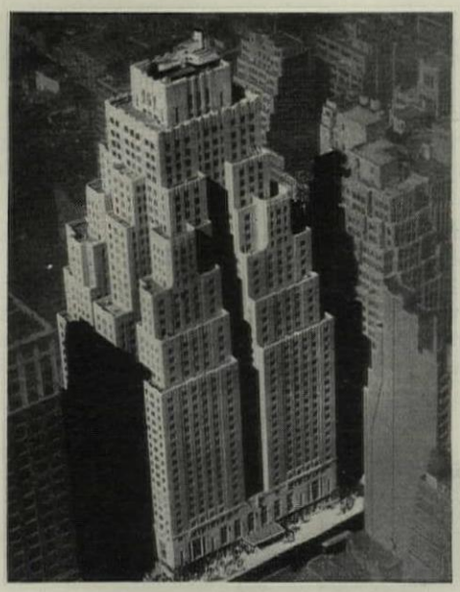

HOTEL NEW YORKER

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Carnegie Beams were used in the construction of both the Waldorf-Astoria and the Empire State Building.

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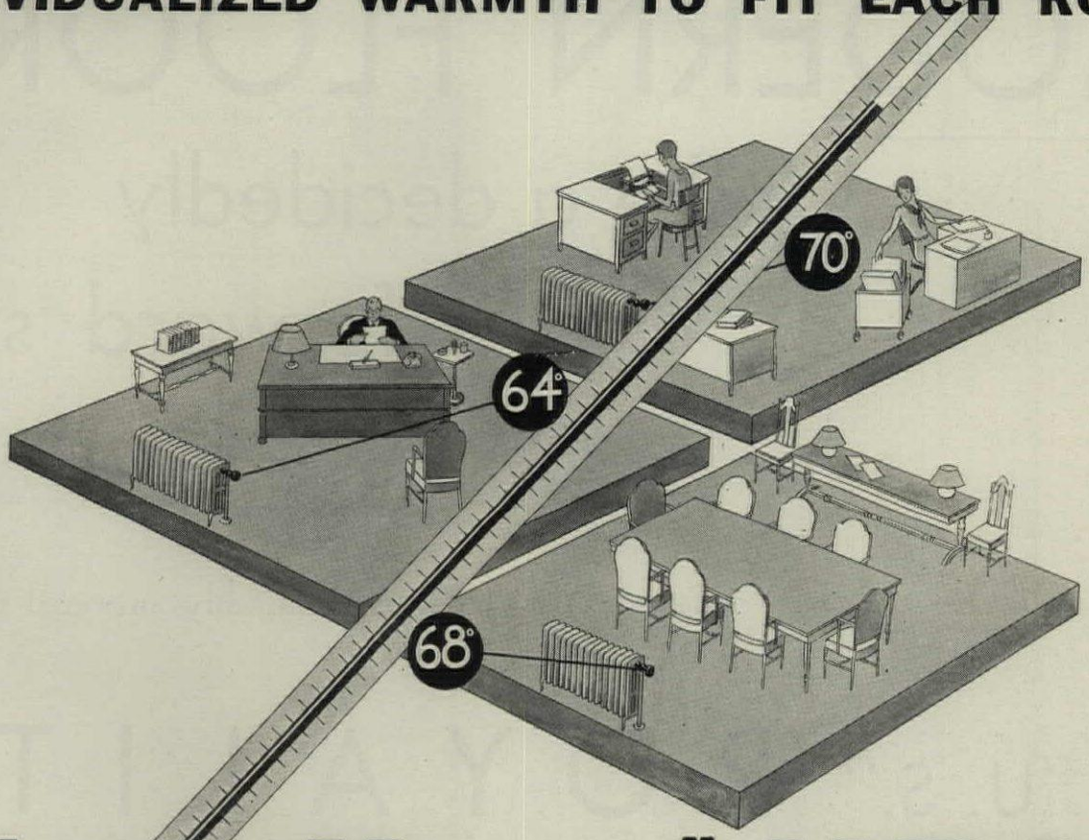

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READING IRON COMPANY, Reading, Pennsylvania

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

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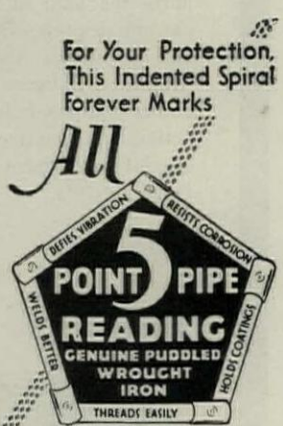

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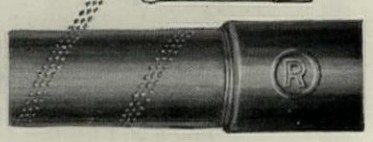
READING PIPE
DIAMETERS RANGING FROM 1/8 TO 24 INCHES



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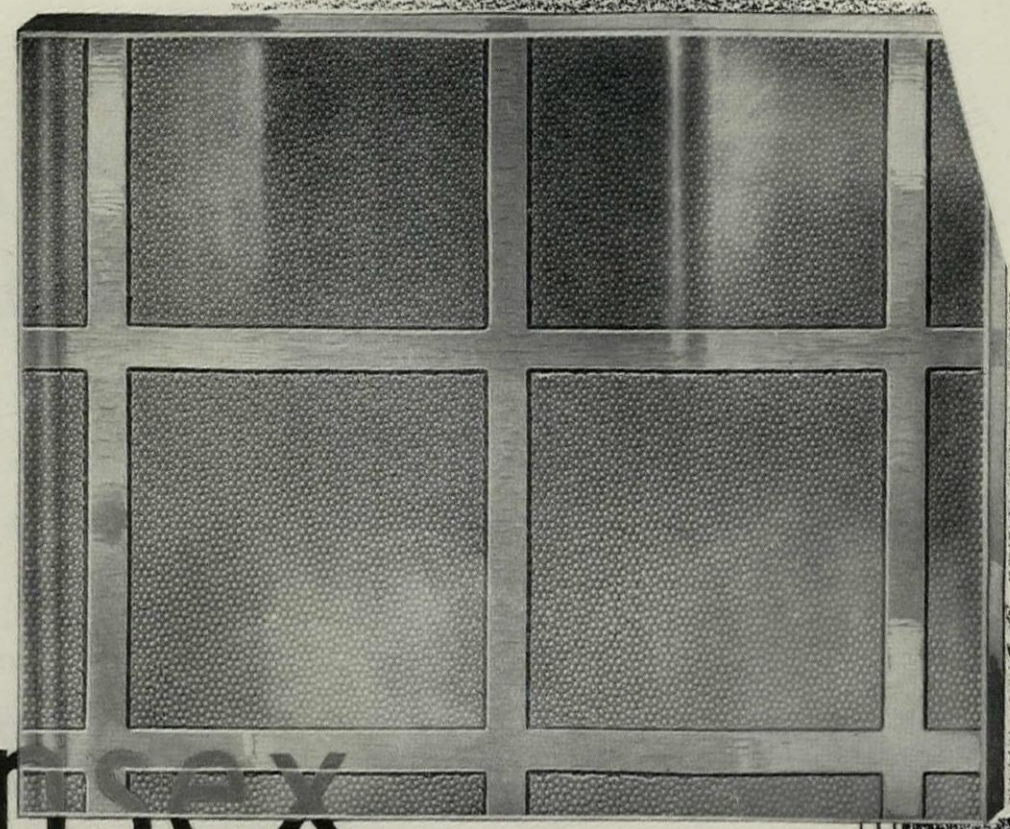

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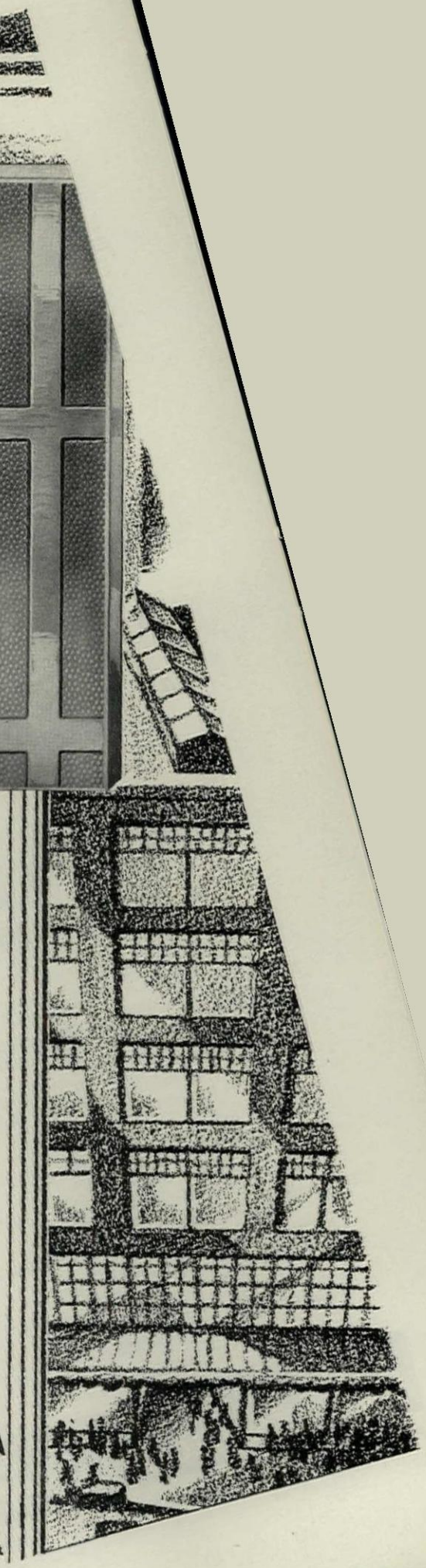

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Nine Special Forms, and a complete set of Forms and Documents of the American Institute of Architects, are included. There is a summary of 49 "Don'ts" and one "do" at the end of the book, together with a comprehensive cross-index, which adds greatly to the useableness of this book. In these days of increasingly complex business problems which the architect is called upon to deal with, this book may well save him many costly mistakes.

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Mr. Beach's remarks are printed on left-hand pages opposite the paragraphs to which they refer, and all pages are so arranged as to permit of marginal notes by the individual reader. The mechanical specifications prepared by Mr. Robert Schoenijahn, Consulting Engineer, will prove of value to the specification writer in comparing and checking the mechanical trade sections of his own work.

The book contains the following illustrations: Plan and elevation of a typical utility room, further elevations and details of utility room, plan of operating suite and section through window, plan of chemistry and pathology laboratory with details of sink and pin rack, plan of X-Ray department. One elevation each of: Chemistry and Pathology Laboratory and of Sterilization Room, and Details from dark room of X-Ray department and of operator's booth in Radiography and Fluoroscopy Room. General view of exterior, Radiography and Fluoroscopy Room, X-Ray department, Chemistry and Pathology Laboratory, Bacteriology Laboratory, and operating room.

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D'Espouy's work is regarded as one of the most useful sources of inspiration by the architectural drafting room and this reprint of one hundred carefully selected plates is not only exceedingly convenient for use on the drafting table, but its low price enables the draftsman and student to own a copy for study in familiarizing themselves with these examples of the antique.

The drawings are exceptionally valuable, both as a source of design inspiration and as examples of drawing and rendering.

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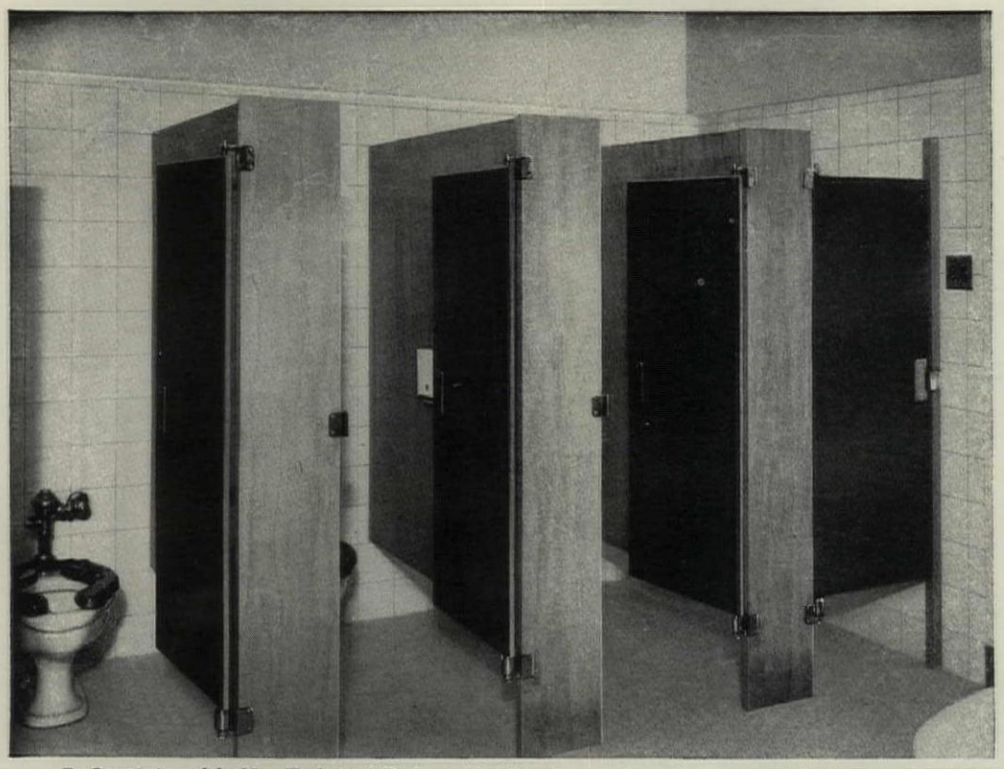
The Pencil Points Press, Inc., 419 Fourth Avenue, New York



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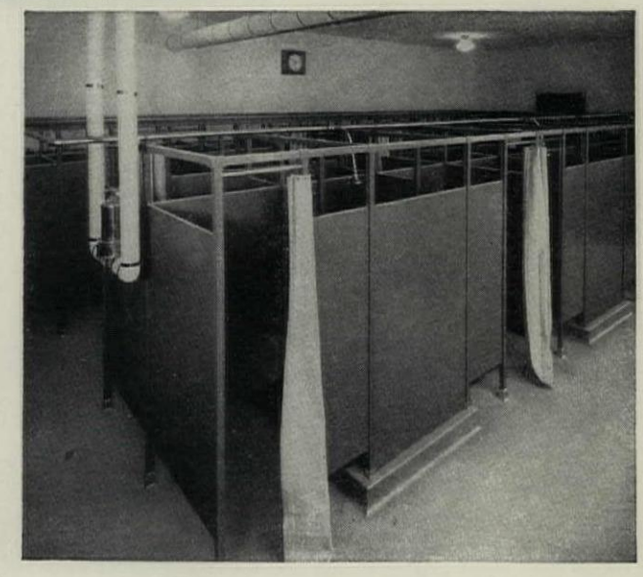

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"IT has not yet been discovered how to regenerate steel. Until such a discovery is made we are compelled to resort to embalming.

"The metallic method of embalming consists of coating the steel with some other metal, and zinc is without doubt, the best protective coating for iron and steel."

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The General Bronze Corporation has prepared plans for a new unified plant near Long Island City, to replace its three separate local plants. Engineers are drafting final changes in plans for the structure. Erection of the new plant will proceed as soon as general business warrants and the company's staff has completed development of new equipment and production methods now being undertaken. Progress is being made in perfecting new lines of products which may be added to expand the company's business.

According to an announcement by A. W. Faber, Inc., Newark, it is processing Castell drawing pencils so that they can be used on certain types of tracing paper now produced by several leading manufacturers without ink tracing for the purpose of blue printing. Degrees F to 2H, inclusive, are especially adapted to this type of work.

It is with great regret that announcement is made of the passing of P. D. Schenck, who has been president of The Duriron Company, Inc., Dayton, Ohio, since its inception fifteen years ago. In addition to having been interested in Dayton industrial enterprises for over thirty years, Mr. Schenck had grown to be nationally known and considered an authority on metals best suited to handle acids and to resist corrosion. Mr. Schenck was a product of Sheffield Scientific School, Yale University, and in a short time worked his way to the presidency of the Dayton Malleable Iron Company at Dayton, Ohio. While so engaged he conceived the idea leading up to the development of the acid-resistant alloy Duriron. Further study on the part of Mr. Schenck has contributed many other new and equally valuable alloys for other important fields.

The Federal Cement Tile Co., of Chicago, announces that it has acquired the American Cement Tile Manufacturing Co. The corporate name of the firm has been changed to the Federal-American Cement Tile Co. Executive and general offices will be at Chicago, with additional sales offices in New York, Philadelphia, Pittsburgh, Detroit, Boston, Buffalo, Birmingham and other cities. Plants are at Hammond, Ind., Lincoln, N. J., Wampum, Pa., and Birmingham, Ala.

As a service to architects, engineers and others who use many degrees of pencils in their work, a new method of stamping the degree number and letter on three sides of the pencil, instead of the usual single stamping, has recently been adopted for their VENUS pencils by the American Lead Pencil Co., Hoboken, N. J. While triple stamping has been used for some years on the company's No. 849 VENUS artist's pencil, this is the first time it has been employed on the regular VENUS drawing pencil. It makes the grade of the pencil visible at all times, thereby enabling the user to select immediately the correct degree he wants from among any number on his board without first having to examine several.

The Electrical Engineering and Equipment Co., of Long Island City, N. Y., have just put on the market a new developer for making blue prints and reviving burnt blue prints. The blue print making process remains entirely the same with the exception that the blue prints are exposed slightly longer than the normal time and a few drops of Triple E blue print developer is added to the water in which the prints are washed. The mixture consists of about 300 parts water to one part developer. As the mixture weakens a little more developer is added. Burnt blue prints can be revived by washing them in this same mixture.

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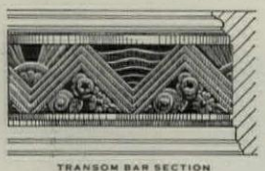
by

ZOURI

in

FRIEDBERG'S JEWELRY STORE DETROIT, MICHIGAN



TRANSOM BAR SECTION

CAST BRONZE GRILLE

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

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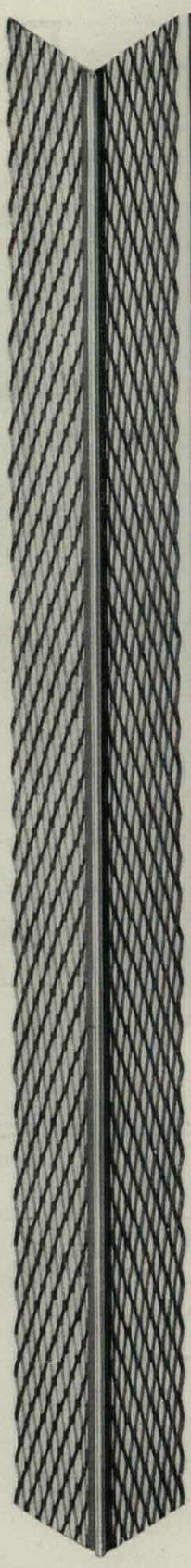
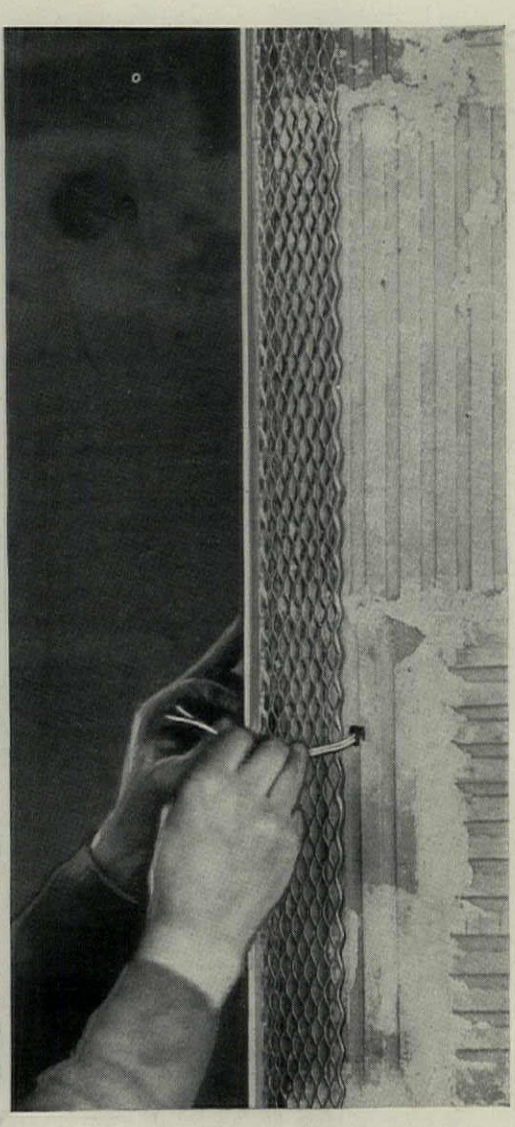
INTERNATIONAL [MODERN BRONZE STORE FRONT COMPANY / STANDARD STORE FRONT CONSTRUCTION CO / INTERNATIONAL STORE FRONT COMPANY] DISTRIBUTION

WRITE FOR CATALOG

DO YOU REALIZE

the Importance of EXPANSION WINGS on Corner Bead?





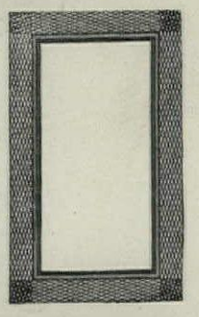
By means of the expanded metal wings every square inch of plaster is reinforced and keyed right up to the bead. There are no smooth surfaces to which the plaster may or may not "stick". The result is a corner of unusual strength . . . one that will withstand more than average abuse without chipping or cracking.

Time and labor are saved, too. For there is no hunting for nail holes with *Milcor* Expansion Corner Bead. It can be wired, stapled or nailed to any kind of wall construction at lower cost.

For permanence . . . for beauty . . . and for lower costs . . . use *Milcor* Expansion Corner Bead. Millions of feet have been installed. Would you like a sample?

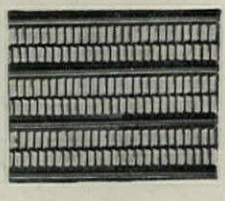
Milcor Expansion Casing

This metal molding makes a precise, neat trim around window and door openings. It may be finished in the same tone as the walls . . . giving a harmonious finish and adding a distinctive touch to the room. The expanded metal wings key the plaster right up to the casing . . . and the patented *Milcor* lock and clip anchors the assembly to the wood frame so it's there to stay.



Milcor Stay-Rib

Substantial savings in time and labor result from the use of *Milcor* Stay-Rib Metal Lath. Adequate key is secured without waste of plaster. No jagged points to hurt workmen's hands. Patented design gives greater rigidity than offered by other laths of equal weight.



Save with Steel

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