DON'T THINK STONE IS ALL ALIKE!

A modern method of use, as well as the material itself, makes homes of ILCO Ripstone 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 Ripstone—Indiana Limestone especially prepared for use in exterior walls of homes, churches, schools.

The cost of building with ILCO Ripstone 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 Ripstone on your next house or educational project? We'll give you every possible kind of co-operation. Send now for complete information about ILCO Ripstone.
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 and 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.

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

ATLANTA TERRA COTTA COMPANY
Atlanta, Georgia
In churches, too
A. D. T.
protects

For comfort, convenience, beauty of design and complete safety, the new $4,000,000 Riverside Church in New York employs the most modern methods and materials. Complete safety and protection against fire are provided by A. D. T. Watchman Supervisory and Fire Alarm Service.

Operating through the A. D. T. Central Station, this service keeps a constant check on watchmen’s activities at all times and transmits coded fire alarms direct from the church to the fire department.

With a nation-wide organization of protection specialists A. D. T. is prepared to meet your needs. For more detailed information, see our advertisement in Sweet’s or write us.

Controlled Companies of
American District Telegraph Company
155 Sixth Avenue, New York, N. Y.
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.

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.

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

Armstrong’s Product

Armstrong’s Corkboard Insulation

for the walls and roofs of comfortable homes
"BRYANT EQUIPPED" BUILDINGS in the PLAZA ZONE


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.

THE BRYANT ELECTRIC COMPANY
BRIDGEPORT
BOSTON • CHICAGO • NEW YORK
50 High Street • 844 West Adams Street • 60 East 42nd Street

CONNECTICUT, U.S.A.
PHILADELPHIA • SAN FRANCISCO
1333 Chestnut Street • 149 New Montgomery Street

MANUFACTURERS OF "SUPERIOR WIRING DEVICES" SINCE 1888 • MANUFACTURERS OF HEMCO PRODUCTS
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.
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 70 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

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.

Kewanee Boiler Corporation
division of American Radiator & Standard Sanitary Corporation
KEWANE, ILLINOIS Branches in Principal Cities
Member of Steel Heating Boiler Institute

It Costs Less to OWN a KEWANE
A New Closet That Helps
Rout Three Ghostly Shadows

The Clow Soldier of Sanitation has
built a new closet to rout the three grim­
mest shadows that hover in the toilet
rooms of public buildings, schools, hos­
pitals, 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 perpendic­
ular. 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.

CLOW
CHICAGO
PREFERRED FOR EXACTING PLUMBING SINCE 1878
Consult your architect

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

PENCIL POINTS FOR DECEMBER, 1930

9
East Anchorage of Great Portland, Oregon Bridge is built upon MacARTHUR Pedestal Piles

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.

Check your requirements against MacArthur qualifications:

Product . . . . proven
Experience . . . . 20 years
Equipment . . . . latest
Resources . . . . unlimited
Personnel . . . . capable
Clientele . . . . illiusrious
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.

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.

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."

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

Branch Offices

CHICAGO NEW ORLEANS SAN FRANCISCO PITTSBURGH
BOSTON DETROIT PHILADELPHIA CLEVELAND
CANADIAN MacARTHUR CONCRETE PILE CO., Ltd., MONTREAL
PENCIL POINTS FOR DECEMBER, 1930

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

Webster Systems of Steam Heating

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.
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 Electric Elevators
Are the Logical Highways of
Modern Architecture
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.

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
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.
**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.

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.

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.

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

**MEDUSA PORTLAND CEMENT COMPANY**

1002 ENGINEERS BUILDING  CLEVELAND, OHIO
...as Beautiful
as you make them

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

A
n 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.

Armstrong's Custom Floors
LINOTILE  CORK TILE
Made by the Makers of Armstrong's Linoleum
A New and Colorful Medium to Enhance the Design of Beautiful Walls

Here's a new medium for the architectural designer... a medium rich in possibilities for the creation of beautiful, colorful, modern and unusual wall effects.

AR-KE-TEX Tile Insets are designed to enhance the beauty of either interior or exterior walls. They are made in a wide variety of designs in the modern mode, in sizes to conform to any wall area and in pleasing textures.

These units were added to the AR-KE-TEX Tile line to give designers a means of satisfying the modern trend toward more colorful walls. Each of the symmetrical designs has been worked out in harmonious colors with sufficient variety to conform to any architectural effect.

AR-KE-TEX Tile representatives everywhere will be glad to show samples, or we will be pleased to send color plates to any architect. A few of these designs are illustrated and described in the 1931 Sweet's Architectural Catalog.

CLAY PRODUCTS CO., Inc. OF INDIANA

FACTORIES AT BRAZIL, INDIANA

THE STANDARD OF TEXTURED TILE
SERVICE THAT IS WITHIN 24 HOURS OF WHERE YOU ARE

Johnson Service Company maintains thirty branches on the North American continent: one in each of the twenty-five largest and geographically best situated cities in United States, and five likewise in Canada.

Each branch is Johnson Service Company; not an agency, dealer or contractor, but thoroughly Johnson.

Whatever the requirement, wherever the job is located, Johnson "Service", with direct attention by Johnson Company personnel, is available within twenty-four hours time.

In addition to this immediate service attention, each installation receives Johnson inspection annually.

This indicates the continued interest given by this company in the service of its system and apparatus.

JOHNSON SERVICE COMPANY

Albany - Athens - Binghamton - Buffalo - Chicago
Cincinnati - Cleveland - Dallas - Denver - Des Moines

Los Angeles - Minneapolis - New York - Philadelphia - Pittsburgh

Portland - St. Louis - Salt Lake City - San Francisco - Seattle

ESTABLISHED 1885

Union Gas & Electric Company Building, Cincinnati, Ohio

Architects:
Garber & Woodward - Cincinnati
John Russet Pope - New York City

Fosdick & Hilmer - Consulting Engineers

200 Johnson Dual Thermostats control 532 radiator valves in Union Gas & Electric Company Building: maintaining normal temperature during the day, automatically lowering the temperature for the night, and automatically returning the temperature to normal again each morning. In addition, this installation includes Johnson system fan control and Johnson cut-off fresh air and vent dampers on the building's ventilating system.

The All-Metal System. The All Perfect Graduated Control of Valves and Dampers.

The Dual Thermostat (Night & Day) Control. Fuel Saving 25 to 40%.

JOHNSON HEAT AND HUMIDITY CONTROL
The 70 Story - The Manhattan Company Building

One of the World's Largest

Lighted with Gleason-Tiebout's 11611

H. Craig Severance Inc., Architects and Engineers
Yasuo Matsui, Associate Architect
Starrett Brothers and Eken, Inc., Builders
EVERYTHING entering into the construction of the R. R. Donnelley & Sons Co. building, Chicago, was carefully selected, thoroughly tested, and approved as the finest product available. Of course, SECO Elevator Doors were chosen.

For such great structures as the R. R. Donnelley & Sons Co. building, the Chicago Merchandise Mart, Cincinnati's Carew Tower, and others, it is significant that SECO Doors were selected because of their complete operating reliability, security, and genuine superior quality.

SECO Heavy-duty Doors are rigidly and heavily constructed, with extra heavy trucking bars evenly counter-balanced and truckable and because of their specially lubricated ball-bearing sheaves and anti-friction adjustable shoes, they operate quietly, quickly, and easily, either by hand or when power operated.

Send for Catalog—or Inquire at Any of Our Offices

SECURITY FIRE DOOR CO. 3044 Lambdin Ave., ST. LOUIS
OFFICES IN NEW YORK . . . BOSTON . . . PHILADELPHIA . . . CHICAGO
SAN FRANCISCO . . . LOS ANGELES . . . DETROIT AND OTHER PRINCIPAL CITIES

SECURITY DOORS
Make good freight elevators more efficient
WHEN Brixment is used, no waterproofing admixtures are necessary to produce a water-repellent mortar.

Brixment itself is made permanently water-resistant by a small amount of mineral oil, added during manufacture.

This makes the mortar more plastic and helps prevent efflorescence and fading of colors. . . Write for full details. Louisville Cement Company, Incorporated, Louisville, Kentucky.

CEMENT MANUFACTURERS SINCE 1830

BRIXMENT

for MASONRY and STUCCO
Convalescents
NEED RADIO
more than anyone else!

De Paul Hospital
St. Louis, Mo.

Hospitals everywhere now taking advantage
of the therapeutic value of radio entertain-
ment by installing

RCA
CENTRALIZED RADIO

Every patient in as many as 5,000
rooms can now enjoy radio's finest programs! By merely touch-
ing a wall switch, each patient has a choice of as many as four
different broadcast programs.

Either radio or phonograph reproduction is available. And
reception is as perfect if not better as though individual receiv-
ing sets were used in each room.

RCA offers this finest centralized radio equipment at surpris-
ingly low cost. It is extremely simple and economical. Future
wiring costs are prevented. Unsightly individual aerials and
lead-in connections are completely avoided.

Each hospital installation is designed by RCA
engineers to fit that particular job. Although
fully standardized, no equipment is ever
"adapted." Approved by the National Board
of Fire Underwriters.

Let Us Prepare Estimates

Descriptive pamphlets of this system and photo-
graphs of typical installations are available to
architects, hospital directors and superintend-
ants. Without obligation, we shall gladly pre-
pare plans and estimates for installations of
any size.

Engineering Products Division, Section B
RCA Victor Company, Inc.
261 Fifth Avenue, New York City
100 West Monroe Street, Chicago, Ill.
235 Montgomery Street, San Francisco, Calif.
Representatives in Principal Cities
Visit permanent operating demonstration RCA Victor Salon
Boardwalk, Atlantic City, N. J.

POLYCHROME
FAIENCE PANEL ON
HANDMADE TILE

MUELLER
MOSAIC CO.
Factory: Trenton, N. J.
New York Showroom: 130 Park Avenue
SEND FOR BOOKLET

Evans "Vanishing Door" Wardrobe Class B-B,
without jambs or trim

The wardrobe illustrated is made for plaster ends, backs and
ceilings. No jambs nor trim required; only doors, fillet, hinges
and interior of racks and garment hangers completing the instal-
lation.

The hinges used are of heavier construction than any previous
manufacture and are unconditionally guaranteed to last the life of
the building. There are no noisy tracks nor rollers to stick or
bind, nor intricate mechanism to get out of order.

The "Vanishing Door" wardrobes are furnished complete in the
knockdown. All woodwork is cut to size and only needs nailing in
place. The hinges are easier to put on than common butt hinges.
The cost of installation is small.

Catalog "K," of A. I. A. file size, with specifications and price list,
fully illustrates many types of school wardrobes.

W. L. EVANS
Washington, Indiana, U. S. A.
VANISHING DOOR WARDROBES
Chastleton Apartment Hotel, Washington, D.C. 7000-gallon storage tank in this building is kept full of hot water by Excelso Indirect Heaters.

**Piping Hot Water in 500 Rooms**

at Practically No Cost

Excelso Indirect Water Heaters supply the hot water needs of the occupants of the 500 rooms in this fine new apartment hotel in Washington, D.C. These heaters operate at practically no cost, working in conjunction with the steam heating boilers in the building, keeping a 7000-gallon storage tank continually full of piping hot water.

This installation is just one example of the satisfaction being given by over 700,000 Excelso Indirect Water Heaters throughout the United States and Canada. They work just as effectively in apartments of this size—in hotels, office buildings and factories—or in residences large or small. There is a size Excelso to solve any hot water supply problem.

An Excelso Indirect Water Heater can be used on any steam or vapor heating boiler, and operates continuously, without care or attention, as long as the boiler is being fired.

Ask your Plumber or write direct for the complete Excelso story.

**EXCELSO PRODUCTS CORPORATION**

103 Clyde Ave.

Sold and Installed by Leading Plumbing and Heating Contractors Everywhere.

Excelso Water Heaters are made in single, double, triple and dual coil types. Seventeen sizes offer a tank capacity range of 30 to 8000 gallons. Greater capacities can be cared for by installation in battery.

**CUTLER TWIN MAIL CHUTE**

For Buildings

where large quantities of mail originate, two or more mail chutes are provided, usually installed in pairs. By opening the chutes on alternate floors, danger of over-crowding is avoided, and in case of need one chute can be cleared, cleaned, or repaired, while the service is maintained by the other without interruption.

**FULL DETAILS, specifications and information on request.**

**THE CUTLER MAIL CHUTE CO.**

GENERAL OFFICES AND FACTORY

ROCHESTER, NEW YORK
PERMANENCY

Stanley Ball Bearing Hinges swing the doors of the Baltimore Trust Building.

Symbolic of the institution that it houses, this outstanding bank building is built for permanency. The rigid requirements in materials demanded by Taylor & Fisher: Smith & May — Associated Architects, assures the occupants of every comfort and convenience.

In selecting Stanley Ball Bearing Hinges the architects have guaranteed smooth, trouble-free operation of the doors for the life of the building.

You will find our “Architects Manual of Stanley Hardware” particularly useful in making up hardware specifications. We shall be glad to send you a copy.

THE STANLEY WORKS
New Britain, Conn.
THERE'S A NATIONAL HEATING SYSTEM FOR EVERY BUILDING NEED

NATIONAL BONDED NOVUS SECTIONAL BOILER
United for Heavy Duty—Divided for Light Handling

Schools, Hospitals, Large Apartments—applications where a heating boiler must have high efficiency at normal loads, coupled with reserve capacity to quickly meet sudden demands for extra heat—have long known the Novus for an outstanding performer. The split sections facilitate handling, make this boiler widely used as a replacement unit for large unit section boilers installed before the building was completed. This boiler is designed to perform efficiently with all leading types of fuel: coal, coke, oil and gas. It can be converted on the ground to meet the individual requirements of the fuel selected. Engineering design scientifically coordinates every part to produce economical combustion and thoroughly satisfactory heating. The National Boiler Bond, furnished with each boiler, not only guarantees workmanship, materials, and design, BUT MOST IMPORTANT OF ALL SPECIFIES AND GUARANTEES BOILER PERFORMANCE. May we send you further information?

NATIONAL RADIATOR CORPORATION
Executive Offices: Johnstown, Pa.

NATIONAL Made-to-Measure HEATING SYSTEMS

Copyright 1930—Nat. Rad. Corp.
Three Examples of BRONZE ELEVATOR DOORS Executed by ART METAL

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 Cuthlow. 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.

Art Metal
JAMESTOWN - NEW YORK

BRONZE AND STEEL INTERIOR EQUIPMENT FOR BANKS, LIBRARIES AND PUBLIC BUILDINGS... HOLLOW METAL DOORS AND TRIM
LIKE the musician to whom life is a symphony and the painter to whom the world is a pageant, the able designer constantly aspires to produce work worthy of his vision. In doing so, he naturally seeks a sympathetic medium, one that will faithfully and truly respond to every creative demand.

Northwestern Terra Cotta fully meets this reasonable requirement. It is the perfected product of fine craftsmanship, scientific research and modern equipment. It offers the architect a freedom of expression that is virtually unlimited. In form, texture, surface treatment and color, it presents a medium for creating lasting beauty that has been appreciated and employed by great artists from the time of the Della Robbias to the present day.

The accompanying illustrations show part of a magnificent altar in polychrome terra cotta for Church of St. Thomas Aquinas, Chicago, designed by Henry Schmidt and manufactured by The Northwestern Terra Cotta Company.
COVERT
Fireplace Construction

LIVING ROOM
PRETTY BROOK FARM
PRINCETON, N.J.

ARTHUR C. HOLDEN & ASSOCIATES
ARCHITECTS

COVERT
FIREPLACE DAMPERS

THIS IS THE FIRST OF A SERIES ON "SUCCESSFUL FIREPLACES"
IF YOU WILL SEND US YOUR ADDRESS WE SHALL GLADLY FORWARD YOU A COMPLETE SET OF THE SERIES

THE H. W. COVERT COMPANY, 229 East 37th Street, New York
Thin Leads in Color

...for Accuracy and Delicacy in Renderings

Unique pencils offer a complete color range... Their leads are firm and thin, smooth in texture ...They are perfect instruments for your work.

To aid clients in visualizing your designs, submit renderings in color. Then they can see what you have planned, in true and faithful detail.

But how can you do it quickly, easily?

With Unique thin lead colored pencils ...in 24 colors ...lead as thin as in your regular pencil ...and as firm ...

Sharpen Unique pencils to any point you like...See the quality of work ... smooth, thin lines or bold swashes of color ...

You will find Unique pencils are perfect instruments that keep pace with your thoughts.

Send for this FREE SAMPLE

American Pencil Co., Dept. A.
Venus Bldg., Hoboken, N. J.

Yes, I want to try a Free Unique thin lead colored pencil. I should like to have the following shade.

<table>
<thead>
<tr>
<th>Shade</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Your dealer carries a box of the first 12 colors at $1 and the complete range at $2 the box.

If he cannot supply you, write us direct.

MADE BY THE MAKERS OF VENUS PENCILS
COWING
Pressure Relieving
JOINT
Patented September 1, 1925

The Cowing Joint is installed in the columns and weight carrying mullions at a mortar course. Its purpose is to relieve pressure thrown on the facing material by compression of steel, temperature changes, vibration and wind stresses. Experience has proved that these severe stresses, unless relieved, will crush and break the stone, terra cotta or marble.

Where the Cowing Joint is installed at each story height the building is completely insured against cracks and spalls, the mortar joints are protected from crushing and the maintenance cost of tuck-pointing is eliminated. The facade is in no manner weakened because the Cowing Joint carries the normal weight of the facing material and compresses only enough to relieve the stress.

See "SWEETS" Catalogue
Cowling Pressure Relieving Joint Co.
226 West Superior Street
Chicago, Illinois

RESPONSIBILITY
— the factor that must not be overlooked in the selection of an incinerator

When you specify a Kernerator you are selecting the product of a financially responsible manufacturer. You can be certain that the installation will be supervised by a trained man. Satisfactory performance during the years to come will be assured by a guarantee — a guarantee that means something — backed by a responsible manufacturer, with a national service organization. Incineration is becoming the accepted necessity for modern homes — the Kernerator has already become the accepted standard in the architectural profession.

KERNER INCINERATOR COMPANY
1580 N. Richards St.
Milwaukee
Offices in over 150 cities

KERNER INCINERATOR
FOR NEW AND EXISTING BUILDINGS
See our catalogue in Sweets' or write for A.I.A. folder.

The "OK" of the Test

You can safely lay in Duplex Timber Fittings in your design for Timber Frame Mill Type Buildings, using Duplex data covering load bearing capacities.

Duplex Fittings have been "O. K.'d" by engineering laboratory test as well as the test of use over the past 38 years.

Duplex Heavy Duty Joist Hanger. One member of a family of tried and tested fittings for timber frame construction.

Have you a copy of the 1930 Edition of "A Reference Book of Mill Building Construction"? You'll find it full of valuable information. Send for your free copy.
LUPTON CASEMENTS LEND THEMSELVES TO ARCHITECTURAL EXPRESSION

These famous windows add charm to interiors and exteriors. A wide range of sizes and shapes provides almost unlimited choice in your architectural treatment.

Quantity production has lowered costs, and has made Lupton Home Casements possible in even the smaller residence-jobs. Complete information can be obtained from your current edition of Sweets. David Lupton's Sons Co., 2207 E. Allegheny Ave., Philadelphia, Pa.

WHAT THEY TEACH IN KANSAS CITY

In Kansas City they teach the young idea its Latin and Algebra and its typewriting and dramatics, under very favorable conditions. Incidentally, they are teaching some other highly useful things—teaching them to the taxpayers as well as to the school children.

For instance, the economy of doing things well. The efficiency of favorable working conditions. The protection of property against depreciation. What could be more important?

They teach these things by building admirable modern schools. The Central Junior High School, shown above, is a practical, well-constructed building. It is self-protecting—being calked against weather with Pecora Calking Compound, applied by the Higgin Mfg. Co.

It is built for long-time economy.

The Central Junior High School, Kansas City, Mo. (Chas. A. Smith, Architect) is calked against wind, rain, dust, and cold with Pecora Calking Compound, applied by the Higgin Mfg. Co., Kansas City.

PECORA PAINT COMPANY,
Sedgley Avenue and Venango Street, Philadelphia
Please tell me why a building isn't completed until it is calked. And give me full information on Pecora Calking Compound.

Name ..........................................................
Pirm Name .............................................
Street and No. .........................................
City and State ........................................
Alignment assured with ADJUSTABLE CONCRETE INSERTS

WESTINGHOUSE adjustable concrete inserts assure correct alignment of equipment bolted to concrete floors, walls or ceilings such as machinery, motors and other apparatus.

Often it is necessary, because of errors when setting hold down bolts, to dig them out and reset. This is expensive and often causes costly delays. These inserts will prevent this added expense and delay because they are designed to allow the bolt to be easily adjusted on a 3⁄8-inch radius, thus taking care of small errors. This exactness of alignment also will improve the appearance of building layouts.

Leaflet 20383-A fully describes this insert. Write to our nearest district office for your copy.
Mr. Architect, as we have discussed door problems I have stressed the fact that every worthwhile cold storage door improvement for over forty years past has been put on the market by either the Jamison or Stevenson Companies. But the need for those improvements came from our study of the user's problems. Take the Stevenson "Door that Cannot Stand Open" as an example. Users of cold storage realized that workmen could leave any regular door wastefully open. The vestibule-air-lock doubled the door closing labor, used costly space and failed to solve the problem. The illustration shows the only way to be sure that the opening is always closed unless filled with passing goods or man. The batten doors can't stand open; from within they open the regular door when truck is pushed against them. So perfect in action that it has been adopted on busy doorways in all types of plants; and was "paid the compliment of imitation in all essential features". This door, infringements of which have been enjoined by the U. S. Court, is priced so moderately that the use of one at every busy doorway will actually show a profit on the investment in a few short years.

JAMISON COLD STORAGE DOOR CO.
Consolidating Jamison Cold Storage Door Co., Inc. and Stevenson Cold Storage Door Co.

HAGERSTOWN, MARYLAND. . . . . . . . . U. S. A.
Oldest and largest makers of Cold Storage Doors in the World

Branch Office: 300 Madison Avenue, NEW YORK

Builders Bldg., 228 N. La Salle Street, CHICAGO

116 West 24th St., CHESTER, PA.

2650 Santa Fe Avenue, LOS ANGELES...333 Market St., SAN FRANCISCO

D. E. Fryer & Co., SEATTLE & SPOKANE

Southern Representatives, address Hagerstown

1,099,626 and 1,208,042 — fully sustained by court decree March 4, 1930 — copy of which will be sent on request.

NO INFRINGEMENTS WILL BE TOLERATED
LARGE floor areas, with gaping doorways, are almost as hard to heat as the open air... if the heat is undirected. But with directed heat... Speed Heater heat... every nook and corner is comfortably warm, regardless of opened doors and drafts. Speed Heaters put heat where it's needed within a few seconds after steam is up... and keep it there. A single Speed Heater equals 3/4 to 5 tons of cast iron or pipe coil radiators. Speed Heaters are particularly suited for garages because they are suspended from the wall or ceiling...up, out of the way. Cars cannot back into and damage them. They are also ideally suited for showrooms, factories, stores, warehouses and similar places. We are confident that you would find these two books of interest: "The Speed Heater" (a short talk on a radically new development in heating apparatus); and "Complete Data" on Speed Heaters for architects. May our nearest office send you copies?

B. F. STURTEVANT COMPANY
Main Offices: HYDE PARK, BOSTON, MASS.
CHICAGO, ILL., 410 No. Michigan Ave. · SAN FRANCISCO, CAL., 661 Market St.
Branch Offices: Atlanta; Baltimore; Boston; Buffalo; Camden; Charlotte; Chicago; Cincinnati; Cleveland; Dallas; Denver; Detroit; Hartford; Indianapolis; Kansas City; Los Angeles; Milwaukee; Minneapolis; Newark; New York; Omaha, Pittsburgh, Portland, Me.; Portland, Ore.; Richmond; St. Louis; San Francisco; Seattle; Washington, D. C.
Canadian Office: Toronto; Montreal; Girls. Canadian Reps.: Kipp Kelly, Ltd., Winnipeg. Agents in Foreign Countries.
LIGNOPHOL GIVES ENDURANCE TO WOODEN FLOORS FOR 1c TO 2c A SQUARE FOOT

WHEN you specify Lignophol for preserving wooden floors you can depend that your floor problems are solved once and for all.

Lignophol adds to floor durability by supplying the wood with natural oils and gums which penetrate throughout. It binds the fibres together to make the floor hard, wear-resisting, dustless. It obviates splintering, checking, warping, dry and wet rot, and makes the floor easier to keep clean.

Lignophol is not a mere surface coating, but a through-and-through penetrant that will not wear off or evaporate. One treatment lasts for years, and any workman can quickly apply it with a long-handled brush.

Make use of Sonneborn consulting service. We co-operate with your contractor and give him the benefit of our 25 years' experience. This co-operation helps your contractor to come up to your exacting specifications while keeping the work within bounds of economy. Every Sonneborn product is guaranteed to do a good job.

The attached coupon brings descriptive literature and samples of Sonneborn products. Send the attached coupon for them today.

L. SONNEBORN SONS, INC., Dept. 12, 114 Fifth Avenue, New York

SOME OTHER SONNEBORN PRODUCTS

<table>
<thead>
<tr>
<th>Hydrocide No. 633</th>
<th>Lapidolith</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plaster Bond—For damp-proofing interior of exterior walls above ground.</td>
<td></td>
</tr>
<tr>
<td>Hydrocide Colorless</td>
<td>Hydrocide Liquid, mastic and semi-mastic</td>
</tr>
<tr>
<td>For waterproofing exterior of exposed walls.</td>
<td></td>
</tr>
<tr>
<td>Hydrocide Integral</td>
<td>For waterproofing mass concrete, stucco and mortars.</td>
</tr>
</tbody>
</table>

[Attachable coupon]

L. SONNEBORN SONS, INC., Dept. 12, 114 Fifth Avenue, New York

Pencil Points for December, 1930
The Beauty of the Past Lives in Pressed Steel Columns

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.

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".

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.
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 Fleur de Lis, Pa., Tidewater Red Cypress lends its inimitable charm. Mr. Harry Sternfeld of Philadelphia was the architect.

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

A. Wilbert's Sons Lbr. & Shgl. Co., Plaquemine, La.

Quaker Photo Service

Weaver-Loughridge Lumber Co., Boyd, Fla.
Wilson Cypress Co., Palatka, Fla.

Weaver-Loughridge Lumber Co., Boyd, Fla.
Weaver-Patterson Lumber Co., Pensacola, Fla.
Buy yourself a Christmas gift you really need!

The amazing MONGOL COLORED INDELIBLE PENCILS are guaranteed not to break in normal use—can be sharpened to needle points—are very durable and economical—and YOU CAN PAINT WITH THEM!

Test the Mongol Colored Indelible yourself. Stab it through thick cardboard and it comes through unbroken.

EBERHARD FABER

EBERHARD FABER PENCIL COMPANY
Dept. PP12, 37 Greenpoint Avenue, Brooklyn, N. Y.
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.
Name
Address
City State
Dealer's Name
(Please print plainly)
A New Panelboard

—typically  

Combining @ original sectional construction features with great compactness and light weight

SUPPLEMENTING the progressive @ line of Panelboards comes this new addition, the @ Leader Type LNTP.

Having originated the sectional type, now universally accepted, @ considers changing needs and fills them, bettering each wiring job where @ Panelboards are used.

With all the basic features of the original @ construction retained this new type @ Panelboard includes a newly designed one piece, moulded section made of Bakelite, an improved arrangement of bus bar connection and other very practical features. It is narrow and light in weight—making it easier to handle and install. All current carrying parts are molded into or riveted to the back of section.

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

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

The American Institute of Architects
The Octagon, 1741 New York Avenue
Washington, D. C.

The Standard Contract Documents

These contract forms have stood the test of time. They have reduced to a minimum lawsuits and misunderstandings.

They make for good will between the Architect, the Owner, and the Contractor.

They eliminate worry. They reduce office overhead. They safeguard the position of the Architect. They expedite the business of building.

Is there any Architect who has not adopted these forms as his own?

Titles and Prices:
Agreement and General Conditions in Cover ... $0.25
General Conditions without Agreement ........... .18
Agreement without General Conditions .......... .07
Bond of Suretyship ...................................... .05
Form of Subcontract .................................... .05
Letter of Acceptance of Subcontractor's Proposal ....... .05
Cover (heavy paper with valuable notes) ........... .01
Complete set in cover .................................. .40
Review of the Documents—
by William Stanley Parker ......................... 1.00

Complete trial set in cover (40c) will be mailed from The Octagon the day the order is received or can be had from almost any dealer in Architects' supplies.

The Handbook of Architectural Practice

The Handbook has been issued as a second edition. It is dedicated to its author, Frank Miles Day, Past-President of the Institute.

The Handbook is a complete exposition of good office practice. It discusses the Architect and the Owner; the Architect's Office; Surveys, Preliminary Studies and Estimates, Working Drawings and Specifications; The Letting of Contracts; The Execution of the Work; The Architect and The Law; and the Documents of The American Institute of Architects.

The Handbook contains, in current form, all of the Contract and Ethical Documents issued by the Institute, and their explanatory circulars. It contains a valuable Agenda for recording the progress of the work.

The Handbook is an authoritative reference work in any office. It is issued in Molloy binding with title in gold, at $6.00 per copy; and in cloth binding, it is $5.00 per copy.

Order through your dealer or order direct from The Octagon, specifying the binding desired. The book will be sent collect unless check accompanies order.

Address communications and make checks payable to The American Institute of Architects, The Octagon, Washington, D. C.
HAIL A TAXI

Quickly and Quietly

with a Kliegl Flashing Taxi Call

Taxi - taxi - taxi - flashes in all directions . . . instantly attracting attention of taxi drivers, and brings a cab to the door in jiffy time. An excellent cab call for apartment houses, hotels, office buildings, department stores, theatres, railroad stations, and other locations where taxi service is needed. Mounted above the doorway, and provided with means for intermittently illuminating the word “Taxi”, it can be seen a long distance away, is visible day or night, operates silently, and is effective above the din and noise of the city streets. Its many advantages are obvious—no need to gesticulate, whistle, or shout for a taxi; simply close a switch and the Kliegl flashing Taxi Call hails the cab driver and quickly brings a taxi to the door. The word “Taxi” is invisible except when intermittently illuminated. Several standard designs are available, and special designs to suit architectural requirements can readily be made. Write for full particulars.

Kliegl Bros
Universal Electric Stage Lighting Co., Inc.
321 West 50th Street
New York, N.Y.

ROLLING STEEL DOORS

...the way is cleared by pressing a button

And prompt dispatch of train connections is assured.

In spite of restricted space and structural difficulties, Wilson Motor operated rolling steel doors were successfully installed—made possible by flexibility of design.

Consult us when sketching.

Send for Catalog No. 4.

The J. G. Wilson Corporation
11 East 38th St., New York City

OVER FIFTY YEARS IN BUSINESS
FLATTER, BRIGHTER, CLEARER
—YET NOT HIGHER PRICED

FLATTER—freer from waves and streaks and surface imperfections than window glass ever was before. Brighter—the finest, most even surface a fire-finished glass ever showed. And both sides alike—saving labor for the glazier. Yet the price—the same as that of ordinary glass! Unquestionably a vitally important development in glass-making.

Let Pennvernon speak for itself. Any Pittsburgh Plate Glass Company warehouse—they're located in all leading cities—will gladly supply samples and fill orders promptly. And read the new booklet about the revolutionizing process by which Pennvernon is made. Just write to Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.

PENNVERNON
flat drawn
WINDOW GLASS
KOHLER PLUMBING FIXTURES AND FITTINGS THROUGHOUT

SIX KANSAS CITY APARTMENTS IN A ROW... ALL KOHLER EQUIPPED

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.

Witness the six apartment houses recently erected by the McCanles Building Company, Kansas City, all on one street in a fashionable district. Modern, beautifully appointed, they embody all the advantages of informed and intelligent building practice. And in every one of them Kohler products are used throughout! A total of over 4000 fixtures and fittings—exquisitely designed, and therefore gratifying to the most critical tenant; efficient and permanent, which means freedom from expense or worry for the owner.

These jobs—all jobs, no matter how big—Kohler of Kohler handled with perfect satisfaction to all concerned. Because Kohler of Kohler resources are unusually great, and Kohler of Kohler organization centralized, all fixtures and fittings come precisely when asked for. And they come in one lot—saving considerable expense and labor. And on every Kohler job—from bungalow to the largest hotel in New York City—co-operation with the architect, builder and all interested parties extends from the time the order is placed to the actual installation.

Kohler Co. Founded 1873. Kohler, Wis.—Shipping Point, Sheboygan, Wis. —Branches in principal cities. . . . Look for the Kohler trade-mark on every fixture and fitting.
Telescopic Hoist

MODERN BUILDINGS REQUIRE MODERN METHODS FOR REMOVING ASHES, GARBAGE, RUBBISH

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.

The low cost of operating G&G Electric Hoists has influenced much of this popularity. In one case, 15½ tons of ashes were raised in one kilowatt hour. In another instance 85 round trips of a filled can were made for one cent current cost. We shall be glad to submit complete test data showing how really economical is the operation of G&G Electric Hoists.

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 Arch’t. Catalog 1931 Ed., pp. D6342-49
In Canada see Specification Data

GILLIS & GEOGHEGAN
548 WEST BROADWAY
NEW YORK, N. Y.
PNEUMATIC TUBES

SPEED OFFICE ROUTINE FOR INSURANCE COMPANIES

THE Sun Life Assurance Co., through its architects, Darling & Pearson of Toronto, recently selected a 29 station 4” x 7” oval G&G Atlas Pneumatic Tube System for its new head office building in Montreal, the largest office building in the British Empire...The State Mutual Life Assurance Co. of Worcester, Mass., whose architects are Parker, Thomas & Rice, is now using this tube system...The enormous amount of paper work in an insurance organization entails the continuous transmission of correspondence, forms, policies, telegrams, etc. between departments. The mechanical messenger service provided by the G&G Atlas Tube System prevents delays by eliminating countless foot messengers, keeps aisles clear, elevators free from congestion, speeds deliveries many fold and assures a smooth operating service.

Our Engineering Department is at the service of every architect.

See our Catalog in Sweet’s Arch’tl Catalog, 1931 Ed. pp. D630-52.
In Canada see Specification Data.

G&G ATLAS SYSTEMS, INC.

548 WEST BROADWAY, NEW YORK, N. Y.

also CHICAGO AND TORONTO
WITH convected heat from Trane Concealed Heaters delivering a high degree of satisfaction under a wide variety of conditions in all types of buildings, old prejudices and old habits have rapidly given way to this strictly modern type of heating. In 1930 Trane equipment was used in a surprisingly large percentage of new buildings—a few of which are illustrated here.

This widespread acceptance of and preference for Trane Concealed Heaters is, we believe, convincing testimony to the economy, the efficiency and the space-saving advantages of Trane equipment for all types of construction and architectural requirements. In adopting Trane equipment you will not be "the first by whom the new are tried, nor yet the last to lay the old aside."

If you are not thoroughly familiar with the all-around desirability of Trane Concealed Heaters, full particulars regarding them and their use, as well as details of Trane's expert engineering service, will be sent postpaid upon request. Please address: The Trane Company, 512 Cameron Street, La Crosse, Wisconsin. Service offices in all principal cities. In Canada address: The Trane Company of Canada, Ltd., Toronto, 2, Ontario.
A TRANE YEAR


THE GREAT CHRYSLER TOWER

has the protection of

NAILCRETE

The Original Nailing Concrete

On the tower of the new Chrysler Building, pointing far skyward above New York, Nailcrete was used as the base for the beautiful surfacing. The constantly growing use of this fire-proof, rot-proof, weather-proof nailing concrete is the best evidence of its safety, durability and economy.

NAILCRETE BLOCKS

In the construction of load-bearing walls and partitions the new Nailcrete Nailable Cinder Concrete Building Blocks offer many advantages.

Write for our illustrated booklet describing Nailcrete and the new Nailcrete Building Blocks.

THE NAILCRETE CORPORATION

105 West 40th Street New York

The CAVE of the Winds

ÆOLUS, the wind god, had six sons, five of which were noisy, turbulent winds and were kept in a great cave in a mountain to be let loose one at a time. The most turbulent wind of all was Boreas, the north wind.

The strongest winds have no noisy or damaging effect on the ÆOLUS Ventilator, for it has no moving parts or shutters.

ÆOLUS stationary ventilators can be supplied with counterbalanced dampers which can be set for partial or complete closing by means of a cord.

ÆOLUS DICKINSON

2436 West 34th Street, Chicago

Builders of Ventilators since 1888

ÆOLUS

Improved VENTILATORS
Anybody can say

"Like Rixson"

—But the Specification Writer Must be More Specific.

It is the architect's function to convert the generalities in a client's mind to specific facts on which the contractor can build.

We believe that such a recommendation as "floor checks of the Rixson type" is vaguely flattering to us, but far from convincing to the architectural type of mind. Your habit is to think in the known quantities of tested performance and proved quality.

There is no general significance to the name "Rixson"—It directly implies the original manufacturer, the original designs, patents, and products which have endured through years of service and earned the most sterling reputation.

Thus you specify Rixson Builders' Hardware only when you use specifically both the name and catalog number. Anything short of this encourages imitation and substitution. You will not risk linking your reputation with only the shadow of the Rixson reputation.

If you are commissioned to design a home—
and a member of the family cannot or should not climb stairs

Specify a Sedgwick Individual (Invalid) Elevator

THERE are many instances where a Sedgwick Individual Elevator can be used advantageously in a home. The physically incapacitated and those with organic weaknesses are able to enjoy the freedom of a house in which a Sedgwick Elevator is installed. Precisely counter-balanced for individual use, smooth and absolutely safe in operation—moderate in cost. Let us send you complete specifications and installation details. Write for booklet 153.

Worthy of special mention, too, is the Sedgwick Fuel Lift for open fire places. A most modern innovation. Brings the fuel close to fire without tracking dust and dirt through the home. Folder 137 describes it.

Alcoa Aluminum clear to the top color and design

Blending into the color scheme of modern architecture, adapting themselves to the glorification of the straight line, millions of pounds of Alcoa Aluminum Alloys are now being used for decorative architectural purposes.

Alcoa Aluminum permits the architect to design and create a building whose decorative detail will endure as long as the building. Alcoa Aluminum Alloys resist corrosion; will not streak adjoining surfaces; need not be painted. They take a high polish.

In addition to these distinctive qualities, Alcoa Aluminum Alloys weigh only \( \frac{1}{3} \) as much as other commonly used metals, yet are equally as strong. Their cost is low—comparable to that of other metals not having the advantages of Alcoa Aluminum. They can be readily fabricated, in some cases more easily than old-fashioned metals.

In the case of the 1616 Walnut Street Building, there are 149 typical spandrels cast from No. 43 Alcoa Aluminum Alloy, having a deplated and high-lighted finish. These, blending with the facade, carry the line movement clear to the top of the building. There, 20 parapet spandrels, also cast of No. 43 Alcoa Aluminum Alloy with satin finish, bring a distinctive note of color and design to the top of the tower.

Alcoa Aluminum is widely used, not only for spandrels, but for cornices, coping, crested, sills,
Spandrels carry the line movement finishing in a distinctive note of

and other decorative purposes. Alcoa Aluminum building specialties such as windows, skylights, hollow metal doors and trim, lighting fixtures, mail chute equipment, ventilators, conduction base, mop strips, et cetera, are regularly fabricated by nearly 200 leading manufacturers.

SPECIFICATIONS

To meet the numerous demands for structural stability, Alcoa Aluminum Alloys are available in various tensile strengths. In each of our offices we have competent representatives who have a wealth of experience as to the decorative and structural uses of each of the special Alcoa Aluminum Alloys. The services of these representatives are available to the designer and specification writer. May we urge you to accept this free cooperation in designing buildings in which Alcoa Aluminum will form a part? Address ALUMINUM COMPANY of AMERICA; 2406 Oliver Building, PITTSBURGH, PENNSYLVANIA.
Here Again...

BEST BROS.
KEENE'S
CEMENT

Solved the Problem of Beauty with Economy

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 crisscross 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."

BEST BROS.
FAST FINISH
KEENE'S CEMENT

This newest Best Bros. Product is receiving enthusiastic favor everywhere. It needs no admixtures. Used with good aged lime-putty, it will set up fast enough for finish troweling without waiting. FAST FINISH sacrifices none of the characteristics of Best Bros. (Regular) Keene's Cement. It produces the same durable, perfect ceilings and walls and is readily adaptable to all types of modern interior finishes and color effects. Write for further information.

BEST BROS. KEENE'S CEMENT CO.
100 W. 2nd Avenue Medicine Lodge, Kansas
Sales Offices: New York, Chicago, Toledo, St. Louis,
San Francisco, Kansas City, Philadelphia

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.
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 EICHELNLAUB, 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 midwestern 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.
MARSH presents... truly modern One Pipe Vacuum Heating

These Marsh Matched Units are specially designed to bring the advantages of vacuum heat to the thousands of homes, apartments and small office buildings in which it is desirable to install one pipe heating systems. Graceful, modern lines and a highly polished chrome finish make these units as attractive in appearance as they are efficient and economical in operation. Equally adaptable either for new buildings or for remodeling existing structures, they will repay their slight initial cost many times in reduced fuel bills.

See our catalog in Sweet's Engineering, Volume D, Pages 5601 to 5690

JAS. P. MARSH & CO.
(Division of Commercial Instrument Corporation)
HOME OFFICE:
2095 Southport Ave., CHICAGO, ILL.
Sales Offices in principal cities

551 Fifth Ave., New York City
Bendix Building, Los Angeles, Calif.

2539 Pennsylvania Ave. N. W.
Washington, D. C.
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 percent 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.
PERMANENTLY BEAUTIFUL

This doorway of cast BRONZE

THE FIDELITY-PHILADELPHIA TRUST BUILDING

The doorways of the three entrances again show how faithfully bronze can represent the architect's and sculptor's creation. The bronze doorways are rich in sculptural detail—yet the total effect is architecturally harmonious.

The doors are modeled in low relief and finished in medium statuary patine. The entrance screen above the doorways is ornamental bronze and imported cathedral glass—specially treated to subdue light. The leading is repoussé and gold leafed. The colonettes, cheneaux, and lanterns are also cast in bronze and modeled in low relief.

Architects
Simon & Simon

Sculptors
Piccirilli Bros.

Contractors
Irwin & Leighton

Above is shown a detail from the bronze doorway. In 24 panels is depicted an allegory of the evolution of civilization and commerce.
VEZELAY
FROM AN ETCHING BY JOHN TAYLOR ARMS
Reproduced by courtesy of Kennedy and Co.
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.
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.

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 CAMPAÑILE 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,
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
(December, 1930)
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.
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.
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.
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 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...
PENCIL POINTS FOR DECEMBER, 1930

Copyright, General Electric Company

WILSON DAM, MUSCLE SHOALS, ALABAMA, 1924
One of a set of fifteen lithographs by Vernon Howe Bailey in the Smithsonian Institution, Washington.
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, subtle 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
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 scaffolding 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; Marques 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 czardas 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 gretchen and the lasses, 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 it, 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 ebénistes of France have been quick to sense what these woods, alone or combined in marquetry or inlay, could produce in decorative value. Baba 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 Eger ton Swartwout, has said, "I hate a copy and I am keen for originality, but I cannot help feeling that in their attempt 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.

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

PENCIL POINTS FOR DECEMBER, 1930

three 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 qualifying 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 turbelows, and we are not as adjetival 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.
MODERNISM

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 aestheticism 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 cooperation, 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 Dufrené, 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 Decoratifs 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 orchestra rization 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 untrammeled 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
WESELS 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


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.

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

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 XIIe Siecle,” by E. Male.

*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-Spitzen, “Bâtiments et Jardins.”
DETAIL OF POOL, THERMAL ESTABLISHMENT AT CAMBO
MOLINIE, NICOD, AND SAJOUS, ARCHITECTS
The floor, just above the water level, is mosaic, of marble tessera 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
MOLINIE, NICOD, AND SAJOUS, ARCHITECTS
This mosaic 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 tessera 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 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.

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.

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.”

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 prob-

**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
PENCIL POINTS FOR DECEMBER, 1930

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 stairwell 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 tesserae 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 Cesar Klein, executed by “Ravenna Mosaics.”

[962]
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.

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.

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.

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 Mosaici."

DECORATION ON THE TOWER OF THE FRAUENFRIEDENSKIRCHE, 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 Mosaici." 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. BEECKE, 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 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 fulfill 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 utility company advertises, and advertises extensively. Since then advertising 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.

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-
The monumental achievements of business have been the result of cooperative effort. Association is the first essential of progress in any endeavor. The many associations of modern businesses today are 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 consistency 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 built 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 fulfill. 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, immoral. To neglect to do this is to remain delirious in the responsibility humanity has graced us with, thwarting the destiny of the profession and curtailing 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 aesthetics, but once we sell him on the economic importance, the aesthetic 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 fulfill 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 fulfill our destiny. Unless we do something to educate man as to
THE NECESSITY OF COOPERATIVE PROFESSIONAL ADVERTISING

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.
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
"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
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 10½" x 13".
The drawing reproduced on this plate was done in pencil on white paper at a size of 18" x 12\textfrac{3}{4}". It is of interest as an American interpretation, not only in the rendering but in the architecture, of the spirit of old Paris.
FROM A LITHOGRAPH BY GEORGE NELSON
ST. ETIENNE DU MONT, PARIS

PENCIL POINTS
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 commonplace 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.

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.
PENCIL POINTS FOR DECEMBER, 1930

AVENUE D AT FOURTEENTH STREET—EAST RIVER, NEW YORK

BRIDGE ACROSS THE HARLEM RIVER, NEW YORK
TWO SKETCHES BY MAX FELDMAN

[ 978 ]
IN THE BOWERY, NEW YORK—A STUDY IN STEEL
FROM A SKETCH BY MAX FELDMAN
PENCIL POINTS FOR DECEMBER, 1930

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 un molested. 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.

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, water-fronts, 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 impossibly. 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.
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 art within the boundary lines of the United States and Canada, and that the jury shall award the following prizes to designs of merit.

<table>
<thead>
<tr>
<th>Prize</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st prize</td>
<td>$300.00</td>
</tr>
<tr>
<td>2nd prize</td>
<td>$150.00</td>
</tr>
<tr>
<td>3rd prize</td>
<td>$75.00</td>
</tr>
<tr>
<td>4th prize</td>
<td>$50.00</td>
</tr>
<tr>
<td>5th prize</td>
<td>$25.00</td>
</tr>
<tr>
<td>$20.00 to each design the sponsors may desire to use.</td>
<td></td>
</tr>
</tbody>
</table>

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 gridded. 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 ¼ 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 ½ 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. Lone unsupported bridges and unsupported projections are difficult to make and to maintain in hardened steel dies especially for ¼" 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 1¼ " 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

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, Hinckman 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 fulfill 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 idle 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 "RendoPrint," 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.
PENCIL POINTS FOR DECEMBER, 1930

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 capital-ist 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 Velvite 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 instrumentation 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 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 was 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 Societe 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 Arividsen, chairman, and Camille Lefevre, Georges Gromort, Auguste Pellechet, and Gustave Jaulmes. Arvidsen, Lefevre, and Gromort are honorary corresponding members of the American Institute of Architects.

M. Arvidsen, 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 Societe 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 brolil 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 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 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 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 of 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.

STEEL REPOUSSE 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 voted to award the Gold Medal to Cass Gilbert for his outstanding contribution to the skyline 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.
PENCIL POINTS FOR DECEMBER, 1930

BYZANTINE MADONNA, GEORG LOBER, SCULPTOR

ATELIER HIRON

AT THE ANNUAL MEETING of the Atelier for the election of officers, the following men were inaugurated: Massier, F. J. Ferracci (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 those 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 envols 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:

<table>
<thead>
<tr>
<th>Team</th>
<th>W.</th>
<th>L.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Robert O. Derrick, Inc</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>Donaldson &amp; Meier</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>Malcolm &amp; Higginbotham &amp; Trout</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>Hubbard &amp; Wagchall</td>
<td>14</td>
<td>10</td>
</tr>
<tr>
<td>Smith, Hinckman &amp; Grylls</td>
<td>13</td>
<td>11</td>
</tr>
<tr>
<td>Albert Kahe, Inc</td>
<td>12</td>
<td>12</td>
</tr>
<tr>
<td>McGrath &amp; Dohmen</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>Louis Kamper, Inc</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>Giffels &amp; Vallet</td>
<td>6</td>
<td>18</td>
</tr>
<tr>
<td>Weston &amp; Ellington</td>
<td>6</td>
<td>18</td>
</tr>
</tbody>
</table>

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 for 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.
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 Gozven, 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 Bechtold, 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.
PENCIL POINTS FOR DECEMBER, 1930

MARINA GRANDE, CAPRI

A BIT OF THE SAN JUAN MISSION

ADOBE HOUSES, SANTA FE

RAMONA'S MARRIAGE PLACE, SAN DIEGO

A COURT IN OLD SANTA FE

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

PENCIL POINTS
(December, 1930)
DETAILS OF CONSTRUCTION—ROLL SCREEN IN WOOD AND PLASTER—DRAWN BY PHILIP G. KNOBLOCH

PENCIL POINTS
(December, 1930)
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.
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 good—
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 discharge the gas and the tank truck dumps in more—

The children coming home from school discuss the models new,
That glint through the plate glass front, in tints of every hue—
“Your six, 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 person 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.

Submitted by Rosel 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
PENCIL POINTS FOR DECEMBER, 1930

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.
Merry Christmas

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 Folts, President, seventh from left; Fran E. Schroeder, Cor. Secretary, thirteenth from the left.
Second row: George W. Applegate, Sec. 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

"Ablutions and Otherwise, Architectural."
by Russell E. Mitchell, May, 367

ADAMS, Rayne—Article, "The Sketches and Drawings of Edgar L. Williams"—April, 237

Article, "Bookcase," Aug., 623

Article, "The Pen-and-Ink Drawings of James Irza Arnold"—Nov., 853


3.—The Wheel of Fortune — Jan., 11
4.—The Earth Am Square and the Sun do Move! — Feb., 99
5.—Preliminary Report March, 173
6.—The End of a Rainbow — April, 249
7.—Angels Unawares — May, 349
8.—Land Submarines! — June, 441
9.—The Professor of English and the English Professor, or How to Make a Goose Egg Out of What a Wren Hatched! — July, 525
10.—A Lead Pipe Cinch — Aug., 660
11.—Boom, Boom! City Planning in Reverse Gear — Sept., 721
12.—Beating the Game — Oct., 793


ALPHA RHO CHI Delegates to the Fifteenth Annual Convention, Held at the University of Illinois—Photograph — March, 218

AMATEUS, Edmond—Sculpture, "Pediment Figure for Buffalo Historical Society Building," Pencil sketch, June, 424

George Cary, Architect — Figure for pediment of Buffalo Historical Society Building, "Agriculture," Plate — June, 449

AMERICAN Academy in Rome—Collaborative Problem for 1929—Competitive selection of the Alumni Association—Results and winning designs Jan., 47—49

1. Competition of the Alumni Association—Results and winning designs April, 301—302
2. Competition for the Prize of Rome in Architecture for 1930—Results and winning designs July, 553—557
3. Rome Prize in Landscape Architecture for 1930—Results and winning designs Sept., 758—759

"American Architects and Engineers in Russia," by A. L. Drabkin — June, 435

ANDERSON, Lawrence B.—Biographical sketch Aug 661

"Are Welded Wind Bracing Offers Savings," by A. P. Davis — Sept., 743


"Architect, Home Builder, Manufacturer—A Trinity," by Raymond Haskell — April, 303

"Architects’ League of Northern New Jersey at Their Annual Dinner, Members and Guests of the," — Group photograph — May, 390

Architect’s Services, A Plan to Inform Laymen Concerning the Nature and Value of the Announcement — Feb., 144—145

"Architectural Ablutions," by William Williams Jan., 21

"Architectural Registration," An address delivered to the A.I.A. Regional Conference of the Third District at Baltimore, Maryland, by Clarence W. Brauer — May, 369

"Are Architects Obsolete?" by Gerald Lynton Kaufman — May, 345

ARMS, John Taylor—Etching, "Gothic Glory," Plate — May, 355

Dropout, "Vexelay," Frontispiece — Dec., 852


BACCI, Alexander H.—Biographical sketch — July, 593

"Bailey, Vernon Howe, Delineator of Architecture," by Francis S. Souder — Dec., 935

Water color sketch, "Trajan’s Forum," Color plate — Dec., 941

Water color sketch, "Eden of the United States Ambassador to Italy—Rospigliosi Palace, Rome," Color plate — Dec., 943


Lithographic pencil sketch — June, 457

"Lino-linum black print, "A Negro Shack in Richmond, Virginia," Plate — Aug., 653

"Barcelona Exposition, The Colored Lighting of the," by C. J. Stachi — Feb., 131

BARNARD, Albert E.—Three pencil sketches, "The Spires of Copenhagen" — May, 350

BENTON, Thomas Hart—Two mural paintings for New School for Social Research in New York — Dec., 986

BIEGLOW, WADSWORTH, HUBBARD, AND SMITH, Architects—Pencil rendering, "Building for the Electric Illuminating Company of Boston" — April, 296


BISHOP, A. Thornton—Pencil sketch, "Tom Tower, Oxford" — Oct., 844

BOLLING, Rudolph G.—Pencil sketch, "Residence in Riverdale, New York" (Ad section) — Nov., 74

"Bookcases," by Rayne Adams — Aug., 623

BRADLEY, John L.—Biography — June, 37

BRADBURY, Charles A.—Biographical sketch — Aug., 19

BRADT, Edgar—Design for Fire Screen — Dec., 989

BRAZER, Clarence W.—An address delivered to the A.I.A. Regional Conference of the Third District at Baltimore, Maryland, "Architectural Registration" — May, 369

BREMSTER, Stanley H.—Pencil sketch (Ad section) — Dec., 70

BROWN, Edwin H.—Obituary — July, 558

Brown Travelling Scholarship Competition—Results and winning designs — June, 461—465

BRUMMITT, Wyatt—Article, "The Art of Concrete Flooring" — Nov., 879

"Burnt Clay," by David B. Emerson — Jan., 65
PENCIL POINTS FOR DECEMBER, 1930

BUTTNER, Arthur—Scupltured detail of figure for center of sounding board of Oriental Theatre, Chicago—C. W. and George L. Rapp, Architects June, 420
CANCALY, John—Linoleum block designs for directors of Steet Bridge over Walker Creek, Austin, Texas (Ad section) May, 90
CARLU, Jacques, Some Architectural Studies by, Canady, John—April, 251–257
CECERE, Gaetano—Water color drawing, "The Caius Cestius Pyramid in Rome," Color plate April, 253
Water color drawing, "The Capitol from the Forum, Rome," Color plate April, 270
CARPENTIER, M. G.—Lithographs, "Portrait of Monsieur et Madame Gaston Dorfmann" June, 409
CECRE, Gaetano—Scupltured decorative panel, "The Hunters," Plate March, 191
Scupltured garden group, "Boy and Fawn," Plate May, 361
Centralized Radio Equipment" by E. Jay Quinby Jan., 71
CHAMBERLAIN, Samuel—Drypoint, "Fanueil Hall, Boston," Plate Jan., 43
Drypoint, "Boston Fish Pier," Plate Feb., 116
Drypoint, "Hospital St. Jean, Bruges," Pencil May, 389
Biographical Sketch, "Gaston Dorfmann" June, 409
Lithograph, "Rue Galande, Paris"—Illustration for article on "Gaston Dorfmann" June, 416
Drypoint, "Dentelles Golhiques—Clamecy," Plate Oct., 817
"Champion Comes Forward, A!" Letters in reply to article, "Give the Contractor a Chance," by Thomas Thorne Flagler, published in September issue of "Nation's Business" Jan., 59
"Checking List, A," by Archibald E. Hutchins Nov., 950
Chicago Architectural Sketch Club Foreign Travelling Scholarship—Results and winning designs July, 593
Chicago War Memorial Competition—Results and winning designs Feb., 119–129
"Chinese Architects at Annual Meeting in Shanghai, Members of the Society of—Group photograh May, 380
CHILTON, Elliott L.—Announcement card (Ad section) May, 90
CHRISTE, Edward P.—Lithograph pencil sketch, "View of Broad Street" March, 368
Graphical sketch, "St. Bartholomew's" May, 368
Artists, "Gaston Dorfmann" June, 409
Lithograph, "Que Galarde, Paris"—Illustration for article on "Gaston Dorfmann" June, 416
Drypoint, "Dentelles Golhiques—Clamecy," Plate Oct., 817
"Competition Problem, Studying A," Competition Problem for 1929—Results and winning designs July, 594
Church Building Competition—Office of John Russell Pope—Results Jan., 54
Clark, George Rogers, Memorial Competition—Results and winning designs April, 292–295
Clark, George Rogers, Memorial Competition—Results and winning designs June, 447
COLE, Walter—Wood engraving, "Back of the Barn," Plate June, 82
COLE, Walter—Wood engraving, "Back of the Barn," Plate June, 447
COLOR PLATES BY
Colored crayon sketch rendering, "Design for a Small House in the English Manner" Aug., 651
BAILEY, Vernon Howe—Water color sketch, "Trajan's Forum" Dec., 941
Water color sketch, "Salon of the United States Ambassador to Italy—Rospigliosi Palace, Rome" Dec., 943
BAILLOU, Louis W.—Water color sketch, "A Virginia Farmstead" May, 363
BRADBURY, Charles A.—Water color sketch, "The Steel Bridge" Feb., Insert
CARLU, Jacques—Water color drawing, "The Pantheon Cestius Pyramid in Rome" April, 253
Water color drawing, "The Capitol from the Forum, Rome" April, 271
CIAZIAPAGLIA, Carlo—Water color drawing, "Portion of decorated wood ceiling for residence of Mrs. Mary Morice, Flourtown, Pennsylvania" Jan., Insert
LOCKWOOD, Robert A.—Colored ink and opaque water color rendering, "A Residence in the Hills of California" July, 505
"Portion of above rendering" July, 507
Transparent and opaque color rendering, "Residence at Beverly Hills, California," Koerner and Gage, Architects Nov., 885
MAY, Charles C.—Water color rendering, "Residence of Joseph H. Gay, Esq., at Linsley Park, West Orange, New Jersey" July, 594
MAY and Hillard, Architects June, 443
NICKLESON, Ralph E.—Water color rendering, "A Modern Stained Glass Window" June, 425
OLSON, J. Olaf—Water color sketch, "Santa Maria Novella, Florence" Oct., 813
RICHARDS, John N.—Water color sketch, "Dinan, France" Sept., 735
SMALL, Philip L., Inc., Architects—Rendering in water color (anonymous), "New Greenbrier Hotel, White Sulphur Springs, West Virginia" Nov., 887

COMPETITIONS
American Academy in Rome—Collaborative Problem for 1929—Results and winning designs Jan., 47–49
Collaborative Competition of the Alumni Association—Results and winning designs April, 301–302
Booth Travelling Fellowship—Results and winning designs July, 594
Brown Travelling Scholarship—Results and winning designs June, 461–465
Chicago Architectural Sketch Club Foreign Scholarship—Results and winning designs May, 593
Chicago War Memorial Competition—Results and winning designs Feb., 119–129
Church Building Competition—Office of John Russell Pope—Results Jan., 54
INDEX TO VOLUME XI

CONSTRUCTION DETAILS

CRET, Paul P., Architect and Jacques GREBER, Landscape Architect—Details of a fountain on the estate of Clarence H. Geist, Villa Nova, Pennsylvania March, 210

CROSS AND CROSS, Architects—Details of part elevation of eighth and ninth floors, bank for Lee, Higginson and Company, New York Jan., 74

Details of interior of banking room for Lee, Higginson and Company, New York Jan., 75

GRANGER, Alfred T.—Detail sheet of doorway for Goodenough House, Croydon, New Hampshire (Ad section) June, 80

KNOBLOCH, Philip G., Architect—Details of construction for a refreshment bar April, 297—299

Details of concealed flushing May, 381—383

Details of confessionals June, 469—472

Details of construction for low banking counter of wood and low banking counter July, 589—591

Details of wood casement window Aug., 677

Details of built-in shop case April, 679

Eaves details Sept., 744—747

Details of steel casement in stone wall Oct., 833

Details of steel casement in frame structure Oct., 835

Details of steel stairs Nov., 921—923

Details of rolled screens Dec., 993—995

NEUMANN, William, Architect—Perspective, interior, and construction details of upper and lower parts of typical wall section and bank counter with low screen for Hudson City Savings Bank, Jersey City, New Jersey June, 489—491

WHITMAN AND GOODMAN, Architects—Details of metal letters Jan., 69


Cope Memorial Prize—Results July, 594

CRET, Paul P., Architect and Jacques GREBER, Landscape Architect—Details of a fountain on the estate of Clarence H. Geist, Villa Nova, Pennsylvania March, 210

CROSS AND CROSS, Architects—Details of part elevation of eighth and ninth floors, bank for Lee, Higginson and Company, New York Jan., 74

Details of interior of banking room for Lee, Higginson and Company, New York Jan., 75

CUNNINGHAM, Cornelius—Two pencil sketches "Two Old Charleston Doorways" May, 352


DANFORTH, Percy—Pencil sketch, "Old House in Lieuta" March, 205


DECARIS—Etching, "The Renaissance Tower," July, 511

DECARY, L. T. J., Architect—Detail drawing, "Data Concerning a Proposed Revolving Building" Nov., 871


Pastel sketch study of an interior Feb., 968

DE ROCCO, Jovan—Water color sketch, "Whitehall, London," May, 348

"Septa wash drawing, "San Gimignano" May, 348


2.—The Modern Plan Feb., 91

3.—The City of Tomorrow March, 165
<table>
<thead>
<tr>
<th>INDEX TO VOLUME XI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item</td>
</tr>
<tr>
<td>7—The Movement in the Schools</td>
</tr>
<tr>
<td>8—Metal Work</td>
</tr>
<tr>
<td>9—Stained Glass and Mosaic</td>
</tr>
<tr>
<td>Photograph</td>
</tr>
<tr>
<td>HARRISON, Richard E.—Two lithographs, &quot;Black and white study of Gothic buttresses and a sketch of drying nets at Chigioga&quot;</td>
</tr>
<tr>
<td>Harvard Special Student Scholarships</td>
</tr>
<tr>
<td>HAWLEY, Hughson—Water color rendering, &quot;Club Atlantic, Brigantine Beach, New Jersey,&quot; J. H. De Sibour, Architect Jan., 56</td>
</tr>
<tr>
<td>HAYDEN, Raymond—Articles, &quot;Architect, Home Builder; Manufacturer—A Trinity&quot; April</td>
</tr>
<tr>
<td>&quot;Heating,&quot; by David B. Emerson</td>
</tr>
<tr>
<td>HEFFERNAN, Paul M., Architect (Winner of the Condé Nast Travelling Fellowship)—Pencil sketch</td>
</tr>
<tr>
<td>HEGEMAN, John C.—Article, &quot;The Architect and the Builder&quot;</td>
</tr>
<tr>
<td>[Here &amp; There &amp; This &amp; That]</td>
</tr>
<tr>
<td>HILL, Sanford C., Landscape Architect (Winner of the Condé Nast Travelling Fellowship)—Graphite pencil sketch</td>
</tr>
<tr>
<td>HOBBs, Morris Henry—Drypoint, &quot;Notre Dame, Paris,&quot; Plate Nov.</td>
</tr>
<tr>
<td>HORNISTEL, Henry, Architect—Sketches for George Westinghouse Memorial</td>
</tr>
<tr>
<td>Portrait bust by Paul Field</td>
</tr>
<tr>
<td>HOUCK, Bertha Anne—Article, &quot;The Story of Lucque&quot; Aug.</td>
</tr>
<tr>
<td>House Beautiful Third Annual Small House Competition—Results</td>
</tr>
<tr>
<td>Cover Competition—Results</td>
</tr>
<tr>
<td>HOWELL, Carl E.—Obituary</td>
</tr>
<tr>
<td>HUTCHINS, Archibald E.—&quot;A Checking List&quot; Nov.</td>
</tr>
<tr>
<td>INDIANAPOLIS ARCHITECTURAL CLUB—Group photograph of members of Club Dec.</td>
</tr>
<tr>
<td>&quot;Isshay, Eugene, An Early Master of Lithography,&quot; American Architect andbuilder</td>
</tr>
<tr>
<td>IITTNER, WILLIAM, B., Inc., Architects and Engineers—Group photograph of members of organization</td>
</tr>
<tr>
<td>IVerson, Arthur L.—Pew-and-ink drawing</td>
</tr>
<tr>
<td>JOSPEH, Leonard—Article, &quot;Specification Schedules&quot;</td>
</tr>
<tr>
<td>KAJEAN, LAU, Artists Obselete</td>
</tr>
<tr>
<td>KELLEY, JR.—Drypoint, &quot;A French Hill Town&quot; Dec.</td>
</tr>
<tr>
<td>KINNARD, L. J.—Article, &quot;Elevator Traffic Schedules&quot;</td>
</tr>
<tr>
<td>KIRBY, Henry P.—Pen and ink drawing, &quot;A Composition in Architectural Forms,&quot; Plate Nov.</td>
</tr>
<tr>
<td>KIRKPATRICK, Donald M.—Two lithographic crayon sketches of Old Pronunciation March</td>
</tr>
<tr>
<td>KNOBLOCH, Philip G., Architect—Details of construction for a refreshment bar April</td>
</tr>
<tr>
<td>Details of concealed flashing May</td>
</tr>
<tr>
<td>Details of confessional June</td>
</tr>
<tr>
<td>Details of low bankng house counter of wood July</td>
</tr>
<tr>
<td>Details of low bankng house counter of metal and wood</td>
</tr>
<tr>
<td>Details of wood casement window</td>
</tr>
<tr>
<td>Details of built-in shop case</td>
</tr>
<tr>
<td>Details of eaves</td>
</tr>
<tr>
<td>Details of steel casement in stone wall</td>
</tr>
<tr>
<td>Details of steel casement in frame construction</td>
</tr>
<tr>
<td>Details of steel stairs November</td>
</tr>
<tr>
<td>Details of rolled screens Dec.</td>
</tr>
<tr>
<td>2.—Demolition and Excavating Nov.</td>
</tr>
<tr>
<td>3.—Concrete Work Dec.</td>
</tr>
<tr>
<td>L'AMOUREUX, Louis A.—Article, &quot;Architecture Obsolete&quot; May, 345</td>
</tr>
<tr>
<td>LANDACRE, Paul—Portion of above rendering, Color plate</td>
</tr>
<tr>
<td>LARATUT, Jean—Lithograph, &quot;Porte de Carmona&quot;—Illustration for article on &quot;Gaston Dorfman&quot; June</td>
</tr>
<tr>
<td>&quot;Laquee, The Story of,&quot; by Bertha Anne Houck Aug.</td>
</tr>
<tr>
<td>L'AMOUR, Louis A.—Four travel sketches, &quot;Old Weavers House&quot;—Canterbury Sept.</td>
</tr>
<tr>
<td>&quot;Avallon, France&quot; Sept.</td>
</tr>
<tr>
<td>&quot;San Gimignano&quot; Sept.</td>
</tr>
<tr>
<td>&quot;Chillon, France&quot; Sept.</td>
</tr>
<tr>
<td>LANDACRE, Paul—Wood engraving, &quot;Physics Building, U.C.L.A.&quot; June</td>
</tr>
<tr>
<td>LAWRENCE, Carol H.—Measured details of an English lych gate—two photographs of same by Hannah I. Champlin Nov.</td>
</tr>
<tr>
<td>Measured details of three fountains in the Alcinar, photograph by H. Kippax Dec.</td>
</tr>
<tr>
<td>LE BOUTILLIER, JR.—Article, &quot;Biographical sketch&quot; April</td>
</tr>
<tr>
<td>Le Brun Traveling Scholarship Competition—</td>
</tr>
<tr>
<td>Results and winning designs</td>
</tr>
<tr>
<td>LEWIS, Martin—Drypoint, &quot;Building a Babylon&quot; Frontispiece Oct.</td>
</tr>
<tr>
<td>LEWIS, Schell—Pencil rendering, &quot;Rochester Blind Association Building,&quot; Thompson, Holmes, and Converse, Architects, Plate</td>
</tr>
<tr>
<td>Portion of above rendering</td>
</tr>
<tr>
<td>Pencil rendering, &quot;Front View of Proposed House in Dutches County, New York,&quot; May and Hillard, Architects, Plate</td>
</tr>
<tr>
<td>&quot;Lithography, An Early Master of&quot;—Eugene Isabey Oct.</td>
</tr>
<tr>
<td>LOBER, Georg—Scultured rjndal and study for head</td>
</tr>
<tr>
<td>A Byzantine Madonna</td>
</tr>
<tr>
<td>LOCKLAND, Harry—Pencil and water color rendering, &quot;Fire House for Dixon Fire District, Dixon, California,&quot; designed by Harry Lockland and George J. Rossi Nov.</td>
</tr>
<tr>
<td>Colored ink and opaque water color rendering, &quot;A Residence in the Hills of California,&quot; Color plate July</td>
</tr>
<tr>
<td>Portion of above rendering, Color plate July</td>
</tr>
<tr>
<td>Transparent and opaque color rendering, &quot;Residence at Beverly Hills, California,&quot; Koerner and Gage, Architects, Color plate Nov.</td>
</tr>
<tr>
<td>Los Angeles College of Architecture and Engineering—Photograph of one of the drafting rooms Nov.</td>
</tr>
<tr>
<td>LOVEN, Carl K.—Biographical sketch June</td>
</tr>
</tbody>
</table>
PENCIL POINTS FOR DECEMBER, 1930

LUC£, F. Barkley—Pencil sketch Jan., 12
 "Lumber and Timber," by David R. Emerson, Part II May, 399
 Part II June, 487
 MAC MORRIS, Leroy Daniel—Decorative screen, "Les Chateaux de la France," Plate May, 359
 MARCELLI, Oronzio—Skyscraper garden group, "A Son of Neptune," Plate April, 269
 MARUGG, Eugene—Pencil and charcoal rendering, "Proposed design for an eighty-five-story skyscraper for the site of the Hotel Belmont, New York," George and Edward Blum, Architects Nov., 912
 MAY, Charles C.—Water color rendering, "Residence of Joseph H. Gay, Esq., at Llewellyn Park, West Orange, N. J.," May and Hillard, Architects, Color plate June, 443
 MccALL, H. L.—Pencil sketch Dec., 955
 McCrackin, Otho—Lithograph, "Manor House, Romseinmotier" Sept., 722
 McLuckie, Lily Hall—Sculpture, "A War Memorial!" Nov., 906
 McNulty, William C.—Drypoint, "Times Square, New York," Plate April, 267
 Drypoint, "Woolworth Building, New York, 1929," Plate June, 451
 Photograph June, 477
 Etching, "Demolishing Old Madison Square Garden, New York," Photo Aug., 657
 Etching, "The Beginnings of the Paramount Building, New York," Plate Dec., 971
 Melbourne University Atelier Students—Group photograph Aug., 671
 Memorial Crafts Institute Competition—Result and winning design July, 395
 MESTROVIC, Ivan—Sculptured wood panel, "The Annunciation," Plate March, 193
 MISKELLA, William J.—Article, "Modern Specifications for Painting" April, 315
 Mitchell, Rosel E.—Article, "Adventures of an Architect":
 3. —The Wheel of Fortune Jan., 11
 4. —The Earth Am Square and the Sun Do Move Feb., 99
 5. —Etching Palms March, 173
 6. —The End of a Rainbow April, 249
 7. —Angels Unawares May, 349
 8. —Land Submarines! June, 441
 9. —The Professor of English and the English Professor, or, How to Make a Goose-Egg Out of What a Wren Hatched! July, 525
 10. —A Lead Pipe Clink Aug., 660
 11. —Boom, Boom! City Planning in Reverse Gear Sept., 721
 12. —Beating the Game Oct., 793
 "Modernism," by W. Franchuky Paris Dec., 953
 MURRAY, Robert Dennis—Article, "The Work of Robert A. Lockwood" July, 497
 Nakashima, George—Lithograph, "The Bridge at Ronda"—Illustration for article on "Gustave Dorfmann" June, 411
 Nedved, Elizabeth Kimball—Biographical sketch March, 207
 Nelson, Donald—Two lithographs, "Imaginative Composition" and "Lacun," Illustrations for article on "Gustave Dorfmann" June, 412, 417
 Nelson, George—Cartoon crayon drawing, "On the Water Front at New Haven" June, 422
 Lithograph, "St. Etienne Du Mont, Paris," Plate Dec., 975
 Neumann, William, Architect—Perspective, interior, and construction details of upper and lower parts of typical wall section and bank counter with low screen for Hudson City Savings Bank, Jersey City, New Jersey June, 489-491
 New York State Architects and Engineers at their Climabke and Field Day—Group photograph Nov., 928
 Nickelsen, Ralph E.—Four designs for modern stained glass windows May, 365-366
 Biographical sketch May, 365
 Water color rendering, "A Modern Stained Glass Window," Color plate June, 424
 Part XI Nov., 875
 Oliwars, F. A.—Two colored crayon and pencil renderings, "A Ten-Story Store and Office Building at Florence, L. I., and a Combination Church, Store, and Apartment Building in Brooklyn, New York," Murray Klein, Architects May, 344
 Olson, J. Olaf—Water color painting, "Santa Maria Novella, Florence," Color plate Oct., 813
 "Paint and Varnish," by David R. Emerson Sept., 767
 "Painting, Modern Specifications for," by William J. Miskella April, 315
 Pan-American Congress of Architects—Poster July, 562
 Paris Prize for 1930—Results and winning designs Aug., 661-670
 Paris Prize in Sculpture Awarded Aug., 681
 Paris, W. Franklyn—Article, "Modernism" Dec., 953
 Patterson, Rod—Two lithographs, "On the Allegheny River" and "In Old Chartres" Jan., 58
 Pavloff, Nicholas—Pencil rendering, "Interior of Legal Research Building, University of Michigan," York and Sawyer, Architects, Plate Sept., 741
 Pencil renderings, "Hotel De M. Ralph, Strasburger, Place Vauban, Paris," Weyth and King, Architects, Plate Dec., 973
 Two renderings Dec., 956
 Pencil Points Competition for an Eight-Room Residence—Results and winning designs July, 513-524
 Additional competition designs Sept., 725-732
 Nov., 895-904
 Pencil Points Educational Fund—
 First Monthly Report April, 234
 Second Monthly Report May, 318
 Third Monthly Report June, 406
 Statement July, 563
 Pencil Points Plan for Educating the Layman, Concrete evidence that the Architectural Profession is in favor of—Excerpts from letters sent to us in response to our announcement of January 6, 1930 March, 211
 Document—"The Value of the Architect's Services" July, 565-588
 Letters commenting on our document "The Value of the Architect's Services" Sept., 753-756
 Further discussion of "The Value of the Architect's Services" Oct., 839
 Further letters discussing document on "The Value of the Architect's Services" Nov., 915
 Perkins, Ruth—Biographical sketch Jan., 47
 Pirola, Louis—Copy of Mosaics in Church of Santa Maria in Aracoeli, Rome Nov., 907
 Poor, Alfred Easton and Robert Perry Rodgers, House at Hewlett Harbor, Long Island, designed by Aug., 676
 Popp, Alexander, Architect—Design for a Grain Elevator—Included in German Exhibition at Brooklyn Art Museum June, 459
 Prentice, Andrew N.—"Renaissance Architecture and Ornament in Spain," Plate Dec., 969

[1018]
INDEX TO VOLUME XI

PRICE, Chester R.—"Oil painting, "Western Union Telegraph Company Building, New York," Voorhees, Gmelin & Walker, Architects, Color plate Jan., Insert

Prize in Architecture for 1929-30, Results and winning designs Aug., 674-675

Quinby, E. Jay—"Radio Publicity, Some," Jan., 71

Rick, William S.—"A Bit of the New San Juan Mission," July, 537

Reinhold, Elsa—"A Court in Old Santa Fe," July, 553

Rice, William S.—"Six linoleum block prints," July, 569

"My House," August, 676

"A Residence for Marshall France," June, 685

Roberts, C. Llewellyn—"Boy and Ram," Part I March, 229

"Road from Rome, The," July, 559

Richards, John N.—"Property at St. Louis, Missouri," August, 641

"Property near Chicago," August, 681

Rich, Lorimer—Steel Repousse Panel Dec., 989

Richter, Alexander—"Pencil sketch," Dec., 987

Richter, Eric—"Design for a Community Park with Gymnasium and Swimming Pool," Included in German Exhibition at Brooklyn Art Museum June, 460


Part II March, 229

Rines, Frank M.—"Pencil drawing, "South Londonderry, Vermont," July, 600

"Road from Rome, The," by John A. Frank Aug., 641

Robertson, C. Llewellyn—"Boy and Ram," Steel Repousse Panel Dec., 989

Rogers, Pliny—"Obituary (An Appreciation by Edie Fairchild)," July, 559

"Roofs and Roofing Materials," by David B. Emerson, Part I March, 229

Part II April, 313

Rosenberg, Louis C.—"Drypoint, Santa Cecilia, Ronda," Frontispiece Aug., 681

Roth Travelling Scholarship—Results and winning designs June, 473-475

Rushburc, Henry—"Drypoint, "St. Olaves, Totley Street,"" Frontispiece Sept.

Russell, George Vernon—Lithograph, "Paysage Espagnole," Illustration for article on "Gaston Dorfinant" (Erroneously credited to Russell Limbach) June, 418


Scherrer, L. G.—An address delivered before the State Association of California Architects, "The Necessity of Cooperative Professional Advertising," Dec., 965


Scholtes, Alexander J.—"Water color rendering," A Seashore Residence Designed by Edward J. Shields, Architect, May, 343

Schreiner, Johann, Architect—"Design for a Coal Washery,"—Included in German Exhibition at Brooklyn Art Museum June, 458

Schwarz, Frank H.—"Paintings for Right Wing of Reredos, Church of the Ascension, Westminster, Canada," Plate Feb., 117

Pencil studies for above drawings Feb., 98

Schafer, Henry W.—"A New Ward in California—As Represented by the Youthful," by W. J. Vade March, 155


Water color sketch, "The Boat Builders," Point Magu, California, Color plate March, Insert

Two lithographs, "Street in Frankfurt, Germany" and "Decoration," Illustrations for article on "Gaston Dorfinant" June, 410, 420

"Sketcher Looks at New York, A," by Max Feldman Dec., 977

Skidmore, Louis—Lithograph, "The Portal at Edfu," Plate Feb., 112

Snyder, J. Rowland—"Biographical sketch of John G. C. Sohn," May, 393

Soap Sculpture Competition—Results and winning designs July, 595

Sohn, John G. C.—"Winning border design in Indianapolis Architectural Club Competition March, 224

Soretsky, Leo—"Center crayon drawing," April, 306

"Southampton War Memorial Competition, Studies for the," by Edgar I. Williams Oct., 795-800

Southern California Edison Building," Allison & Allison, Architects, Los Angeles, Rendering March, 206

SPECIFICATION ARTICLES BY

Emerson, David R.—"Burnt Clay," Part II Jan., 65


"Roofs and Roofing Materials," Part I March, 229

Part II April, 313

"Lumber and Timber," Part I May, 399

Part II June, 487

"Waterproofing, Damproofing, and Floor Hardeners," July, 599

"Paint and Varnish," Sept., 767

"Heating," Oct., 849

Houck, Bertha Anne—"The Story of the Lacre," Aug., 865


Part I—Introduction Oct., 845

Part II—Demolition and Excavating Nov., 925

Part III—Concrete Work Dec., 1003

Miskella, William J.—"Modern Specifications for Painting," April, 315


"Stained Glass Designer, A Modern,"—Ralph E. Nickelsen—Four designs for modern stained glass windows and biographical sketch May, 365-366

"Stair Design and Hazard," by George E. Eichenlaub Jan., 13

Starrett and Van Vleck, Architects—Group photograph of members of organization Dec., 984

Steedman Memorial Fellowship—Results and winning designs Sept., 762-763

Sternfeld, Harry—"Article, Francis S. Swales—An Appreciation," Sept., 693

Stewart, Dorothy—"Two lithograph crayon sketches of Mexican scenes," July, 512
PENCIL POINTS FOR DECEMBER, 1930

“Story of an Architect, The”—An anonymous article, reprinted by permission from the Century Magazine for December, 1917 .... March, 197

SWALES, Francis S.—Article, “Draftsmanship and Architecture, VI”—As Exemplified by the Work of Joseph Freeland, Center, City Hall Park, Embodying the Spirit of New York” .... March, 172

ARTICLE, “Draftsmanship and Architecture”—As Exemplified by the Work of Ralph T. Walker .... Aug., 609

ARTICLE, “Swalen, Francis S.—An Appreciation,” by Harry Sternfeld .... Sept., 693

Pen and ink drawing, “Doorhead—Ayllnnt House, Newport, Rhode Island,” Plate Sept., 733

Pen and ink drawing, Plate from “The Georgian Period,” Plate Oct., 811


ARTICLE, “Vernon Howe Bailey, Delineator of Architecture” .... Dec., 935

SZMAK, G.—“The Construction Survey Contract” .... May, 378—379


THOMSEN, Professor Edward, Architect—Photographs showing general view and details of monkey house in Copenhagen Zoo .... Aug., 672—673

“To Each Man His Beautiful,” by William Williams .... June, 421

“Trademen’s Signs in France,” by Samuel E. Gilson .... Sept., 749

VASSOS, John—Article, “A Small Modern Apartment” .... Oct., 789

VEALE, W. J.—Article, “A Few Words About California”—As Represented by the Youthful Million Sheets .... March, 155


WADE, John J.—Article, “Some Radio Publicity” .... July, 537

WALCOT, William—Drypoint, “Battery Place, New York,” Frontispiece July

“Walker, Ralph T., Draftsmanship and Architecture—As Exemplified by the Work of,” by Francis S. Swales .... Aug., 609

WANK, Roland A.—Pen and wash drawing Jan., 46

WATERMAN, Clare M.—“Rendo-Print” .... Dec., 985

“Waterproofing, Dampproofing, and Floor Hardeners,” by David B. Emerson .... July, 399

“Waterproofing Practice, A Call for Information on”—A letter from Hugo Zichner of Buchanan, New York .... Sept., 744


WATTS, Herbert—Lithograph, “Baths of Caracalla”—Illustration for article on “Gaston Dorfman” .... June, 412

Weather Vane, Competition for, Winning designs Oct, 837, 838


WERTZ, Joseph R.—Biographical sketch May, 389

Westchester County Society of Architects, Winning design in competition for a seal May, 394

Westinghouse Memorial, George—Sketches by Henry Hornbostl, Architect—Sculpture by Daniel Chester French and Paul Fjeldes Nov., 910—911

“When a Draftsman Starts Out on His Own,” by Elmer Grey .... Dec., 933

WHITMAN and GOODMAN, Architects—Full-size details of metal letters Jan., 49

“Whys and Wherefores of the Specification,” by Philip G. Knobloch

1.—Introduction Oct., 845
2.—Demolition and Excavating Nov., 925
3.—Concrete Work Dec., 1083


“Williams, Edgar L., The Sketches and Drawings of,” by Rayne Adams April, 237

Studies for the Southampton War Memorial Competition Oct., 795—809

WILLIAMS, Mildred E.—Lithograph of Washington Square, New York—Shown recently in New York as one of the “Fifty Prints of the Year” .... April, 307

WILLIAMS, William—Article, “Architectural Abolitions” Jan., 21

Article, “To Each Man His Beautiful” June, 421

Wright Memorial Competition—Results and winning designs April, 304—306


ZICHNER, Hugo, A letter from—“A Call for Information on Waterproofing Practice” .... Sept., 744
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.
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.

In industrial plants, steel withstands the incessant vibration of flashing machines and the changing stresses of constantly shifting loads. It is elastic and tough. It is the only material that can be depended upon to recover fully when loads are removed or shocks cease.

Steel offers the same great strength, resilience and permanence to small factories, to small apartment and mercantile houses, to homes, schools, and small as well as mammoth bridges. It saves building time, provides more floor space. It is most economically erected in any climate—any weather—wherever and whenever men can work.

Before building anything find out what steel can do for you. The Institute serves as a clearing house for technical and economic information on structural steel, and offers full and free co-operation in the use of such data to architects, engineers and all others interested.

The co-operative non-profit service organization of the structural steel industry of North America. Through its extensive test and research program, the Institute aims to establish the full facts regarding steel in relation to every type of construction. The Institute's many publications, covering every phase of steel construction, are available on request. Please address all inquiries to 200 Madison Avenue, New York City. Canadian address: 710 Bank of Hamilton Bldg., Toronto, Ontario. District offices in New York, Worcester, Philadelphia, Birmingham, Cleveland, Chicago, Milwaukee, St. Louis, Topeka, Dallas, San Francisco and Toronto.

**AMERICAN INSTITUTE OF STEEL CONSTRUCTION**

**STEEL INSURES STRENGTH AND SECURITY**
PENCIL POINTS FOR DECEMBER, 1930

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.


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., 380 West Adams St., Chicago, Ill.

Sedgwick Dumb Waiters and Elevators.—A.I.A. File No. 13. Catalog E. 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 sections, color plates, etc. 32 pp. 8½ x 11. Kewanee Boiler Corp., Kewanee, III.

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., 288 South LaSalle St., Chicago, Ill.

Ornamental Lanterns.—Catalog No. 228-D 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., Chicago, Ill.

Miami Cabinets and Bathroom Accessories.—A.I.A. File No. 29-1. Catalog No. 8 shows a complete line of steel bathroom partitions 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. Illustrated catalog giving complete descriptive and engineering data covering this type of gas-fired unit heater for heating and ventilating factories and industrial buildings. Specifications, installation details, sizes, hardware, etc. 10 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-o. Useful reference document for architects, specification writers and others 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 Blvd., New York, N. Y.

Published by the same firm, "Campbell Pivoted Industrial Windows." A.I.A. File No. 16-o. Bulletin dealing with the subject of new pivoted industrial windows including an interesting history of inventions and patents. 12 pp. 8½ x 11. Campbell Industrial Window Co., Pershing Square Blvd., New York, N. Y.


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


Tapestry Glass.—A.I.A. File No. 26-o-5. New brochure with useful information for architects on this new kind of glass suitable for business buildings, hospitals, hotels, banks, churches, residences, 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-o. 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, III.

Published by the same firm, "Athey Weatherstrips." A.I.A. File No. 35-o-5. Illustrates and describes a full line of cloth lined weatherstrip equipment for doors and windows. Specifications, detail drawings. 24 pp. 8½ x 11.


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, heating and dimension tables. 4 pp. 8½ x 11. American Gas Products Corp., Gas Utilization Division, 49 W. 40th St., New York, N. Y.

A New Invisible Latch for Secret Panels and Doors.—A.I.A. File No. 27-o. 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-o. 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 a full line of technical and 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 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 Defiance Ave., Columbus, Ohio.

Michaels Patented Bronze Doors and Windows.—A.I.A. File No. 16-o-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, museeum 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-o. 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, 103 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.

These sash pulleys will stand 186 years' wear

When Andersen Says "Guaranteed"
That Means Life Long Smooth Service

By actual test (at the University of Minnesota) Andersen Sash Pulleys stood 186 years' wear — and even after the test were as good as new.

Is it surprising that every Andersen Sash Pulley is guaranteed — replaced without cost if it shows sign of wear or becomes noisy? And millions of these pulleys are in service in many of the nation's finest buildings.

There are many exclusive Andersen features — the noiseless, wear-proof bushing; the housing to reduce air leakage; special design to keep sash cord from jamming or slipping off wheel.

Andersen Sash Pulleys are made in four standard sizes, nine standard finishes. ANDERSEN FOUNDRY COMPANY, sash pulley division of ANDERSEN FRAME CORPORATION, makers of Andersen Master Frames.
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 graduates 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 thoroughy versed in all phases of architectural practice. 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: Established White Plains architect offers an opportunity to a good all around 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 final drawings and estimate. 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, architectural draughting, B.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 perspective paintings, reproductive printing, 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, 12 years' experience, 3 years old, experienced in high grade residential work, club houses, suburban development, etc. Has several years of experience with first-class office. Also handle complete projects. Last employed by one of the best architectural offices in Westchester as designer. Can handle projects for part time work. Samples of work and references upon request. Box No. 1212, 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 30, Prefer New York location, but will go anywhere. Box No. 1213, care of PENCIL POINTS.

Position Wanted: Architectural draftsman, College graduate, 12 years' experience on apartment houses, hotels, commercial buildings. Working drawings, details, steel. Experienced in modern design. Seven years' experience. Box No. 1214, care of PENCIL POINTS.

Position Wanted: Young man, High School graduate, wishes position as beginner. Studying architecture at Columbia University. Salary no object. Box No. 1215, 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. Box No. 1216, care of PENCIL POINTS.

Position Wanted: Young man, High School education, desires position in architect's office as beginner. Attending Architectural School at night. Box No. 1217, care of PENCIL POINTS.

Position Wanted: Experienced architectural draftsman. Also experienced on structural drafting. Box No. 1218, care of PENCIL POINTS.


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. Box No. 1219, care of PENCIL POINTS.

Position Wanted: Young man, 20, High School education, desires position in architect's office as beginner. Attending Architectural School at night. Box No. 1220, care of PENCIL POINTS.

Position Wanted: Young man, 20, 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. Box No. 1221, care of PENCIL POINTS.

Position Wanted: Young man, 20, has worked in builder's office two years, desires position in builder's office as general office clerk. Has attended Night School and is eager to learn building construction and estimating. Salary no object. Box No. 1222, care of PENCIL POINTS.

Position Wanted: Young man, 20, High School education, desires position in architect's office as beginner. Attending Architectural School at night. Box No. 1223, care of PENCIL POINTS.

Position Wanted: Experienced archival draftsman and superintendent of construction with 12 years' successful record desires connection in New York City as designer or as associate. Have demonstrated results as associate architect beyond question. Box No. 1224, care of PENCIL POINTS.

(Other items on pages 76 and 77, Advertising Section)
IMPERIAL Hand Made Shingle Tiles were chosen to roof this picturesque clock tower and other buildings on the place of Mr. Leonard C. Hanna, Jr., Mentor, Ohio. Robert O. Derrick, Inc., were the architects.

LUDOWICI-CELADON COMPANY
Makers of IMPERIAL Roofing Tiles

NEW YORK: 565 FIFTH AVENUE
104 S. MICHIGAN AVENUE, CHICAGO
WASHINGTON: 738 FIFTEENTH ST., N.W.
DOORS

OF RUSTLESS METAL

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

Send for complete description and F.S. details.

THE KAWNEER COMPANY
Niles, Michigan Subsidiary: Berkeley, Calif.

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: 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.

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: 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. New comer, competent, etc. Arthur N. Jacobs, 3541-89th Street, Jackson Heights, L. I.


Position Wanted: Architectural draftsman, 15 years' experience on church, residence, theatre, office buildings and hospital work. Have supervised the production of House 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)


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. Toorshack, 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 drafters 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, 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.

The Kawneer Company, Niles, Michigan
Kawneer Mfg. Co., Berkeley, Calif. (Subsidiary)
Manufacturers of RUSTLESS METAL STORE FRONTS, WINDOWS and DOORS

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

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

Draftsmen's Stools—Wood and Steel, Eechehold Automatic Extension Stool with leather-caster 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 Philadelphia
New Orleans Pittsburgh Los Angeles
San Francisco Seattle

Manufacturers of Drafting and Surveying Supplies
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.

THE MODERNISTIC MOVEMENT—PLATE 4

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

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.

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

ESTABLISHED 1890
DISTRIBUTORS IN ALL PRINCIPAL CITIES
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., Contr. 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.
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.
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
Quick Heating

ASSURED

IN THIS

WISCONSIN

CHURCH

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.

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
The presence of a Chemical Laboratory, whether it be in a high school (of which we picture a notable and recently completed example), college or university, a hospital or an industrial building, that laboratory demands

DURIRON ACID PROOF DRAIN-PIPE

if corrosive wastes are to be isolated in a leak-proof drainage system. Not only must the pipe be acid-proof, but the joints must be permanently tight. Anything less than the rigid structure and joint tightness achieved by calked Duriron Pipe is insufficient protection for a building you wish to be a monument to your thoroughness.

For details—see our pages in Sweet's.

The DURIRON COMPANY, INC.
420 North Findlay Street
DAYTON, OHIO
Sales Offices in 36 Principal Cities
THE illumination in the new Delmar Station, Wabash Railroad Co., St. Louis, Mo., is another example of Frink engineered lighting... The principal illumination is furnished by specially designed Frink reflectors installed in the cornice, supplemented by panelled bronze settee lights, which provide both upward and downward illumination... The various signs shown are recessed Frink "Empco" type.

THE FRINK CORPORATION
23-10 Bridge Plaza South—Long Island City, N.Y.
PENCIL POINTS FOR DECEMBER, 1930

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" x 48",
a practical size, convenient to handle. The
1/2" 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.

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

INSULITE LATH

Wood lath has a bonding strength to plaster of 914 pounds to the square foot. Insulite has a bonding strength in plaster
of 1,192 pounds — more than twice the
bonding strength of wood lath. There is
no case on record where plaster has fallen
from an Insulite base.
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.
IN THIS PITTSBURGH HOSPITAL

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.

HALSEY TAYLOR Drinking Fountains
THE SPECIFICATION FOR SANITATION
Udor-Stone roofing slate is endowed by nature with every quality essential to the ideal roofing material. Beautiful—enduring—fireproof, this product, with its rugged texture and wide variety of colors, offers countless possibilities with stone, stucco, or shingle construction.

Rising-And-Nelson-Slate-Company
WEST PAWLET, VERMONT
Architects' Service Department: 101 Park Avenue, New York City

CHICAGO DETROIT BALTIMORE PHILADELPHIA BOSTON
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 joyful 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.

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—one 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

DECEMBER
7-14
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
HORN values your time

A 30 PAGE COMPLETELY BOUND CATALOGUE IN THE 1931 EDITION

of

Sweet's

Pages A-207 to A-236

Floor traffic and decoration problems for every type of industry compiled and impartially answered in the "FLOOR SCHEDULER."

Waterproofing problems of every kind in every type of building answered in the "WATERPROOFING SCHEDULER."

All the essential information on HORN PRODUCTS without any delay or inconvenience. What they are. What they will do. How to apply them.

Look for the SPEED SPEC., on each page to simplify your specifications.

Additional copies of the catalogue furnished on request.

Notice the color chips. Specify colors direct from them.

All the data, directions, tables, charts, specifications and quantities required are clear, concise and reliable.

Compiled from years of experience of successful architects involving every locality and condition.

Floor Treatments are all grouped together.

Waterproofings are all grouped together.

Representative users of HORN PRODUCTS are listed by cities on inside back cover.

What you want
Where you can find it
When you want it

A. C. HORN COMPANY

Works, Laboratories, Executive Offices
LONG ISLAND CITY, NEW YORK

Branch Offices in All Principal Cities
Build More ENDURING QUALITY Into Your Construction and Transportation

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

Irwin Bridge Company
AMERICAN Sheet and Tin Plate Company
AMERICAN Steel and Wire Company
Columbia Steel Company
Cyclone Fence Company

Principal Subsidiary

Manufacturing Companies

American Bridge Company
Carnegie Steel Company
Columbia Steel Company
Cyclone Fence Company

AMERICAN Sheet and Tin Plate Company
AMERICAN Bridge Company
AMERICAN Steel and Wire Company
Columbia Steel Company
Cyclone Fence Company

Export Distributors—United States Steel Products Company, 10 Church St., New York, N.Y.
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 Cabinets are the Original and Only One-Piece Steel Bathroom Cabinets. No cracks—no seams—no welded joints—no raw edges.

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 hinges—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.

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

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

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!
TOWERS of LIGHT in COLOR...

Occasionally there is a building erected so striking in appearance and so unique in location that the architect and owner realize prestige and profit from it to an unusual extent. When a building is not so favored, we suggest an investigation of floodlighting in color and motion. It is effective, dignified, and surprisingly inexpensive, when compared with other forms of publicity. You are assured of our cooperation in furnishing you with adequate information on Mobile Color Lighting, and you will be placed under no obligation in using this service.

Vitrohm Dimmers for all lighting control purposes, arc and spot light ballasts and rheostats, and other electric control devices are among the products made by this company.

WARD LEONARD ELECTRIC CO
MOUNT VERNON N Y

If a cook’s thanks mean anything —

Prometheus Electric Plate Warmer and Towel Dryer

Doors are of double construction, filled with asbestos. Space between the walls is thoroughly insulated. That also keeps the exterior cool.

Has a three-heat switch. Cannot overheat. A thermostatic cut-off can be furnished to disconnect current automatically if left on accidentally.

Pilot light shows whether current is on or off.

Has a beautiful finish. Trim is heavily chromium plated and polished.

Doors are vitreous porcelain when white finish is desired. Will not crack or turn yellow. Shelves are removable for cleaning.

Heating elements last indefinitely, but if accidentally damaged, they can be easily and inexpensively replaced. Built in many models.

Approved by National Board of Fire Underwriters.

Prometheus Electric Plate Warmer keeps things hot, until served, at a minimum cost.

Indeed, a cook’s thanks may mean much, both to his employer and to his employer’s architect.

USE THE COUPON

PROMETHEUS ELECTRIC CORP.
368 W. 18th St., New York

Without any obligation on our part, please send a copy of your Plate Warmer Catalog.

Name...................................................
Address..................................................
Town........................................State............
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.
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.

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.

THE LINDE AIR PRODUCTS COMPANY...THE PREST-O-LITE COMPANY, INC...OXWELD ACETYLENE COMPANY

UNION CARBIDE SALES COMPANY...UNITS OF

UNION CARBIDE AND CARBON CORPORATION

General Offices ...... New York Sales Offices...In Principal Cities

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 accordance 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.

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

Name:______________________________

Company:__________________ Position:__________________

Street Address:_____________________

City:__________________________ State:_________________
A NEW CONSTRUCTION
Which has revolutionized an INDUSTRY

BARLOCK ALGLAS SKYLIGHTS
Briefly these are the five features which have acted like a bombshell to former methods:
1— 90% GLASS AREA.
2— Elimination of concrete. Third the weight of concrete.
3— Tremendous reductions in the cost of purchase, cost of construction and cost of installation.
4— Quick installation with less labor.

AMERICAN BARLOCK COMPANY, Inc.
3632 38th Street, Long Island City, N. Y.
Send for Specifications and Brochures

FOR BEAUTY OF TEXTURE

MOUNT AIRY GRANITE
Write for samples and photographs
J. D. SARGENT GRANITE CO.
MOUNT AIRY, N. C.

LEONARD Thermostatic
Water Mixing Valves

TYPE L-9 OCTAGON DESIGN
Catalog C of Leonard Valves, showing Type L-9 Octagon Design and Colors to match bathroom fixtures, is now ready.

Write for your copy
LEONARD-ROOKE COMPANY
Elmwood Station, Providence, R. I.
A difference that lasts!

Is there a difference in drawing pencils?

Here indeed is a question that MARS has answered and is answering for thousands of artists, architects, engineers, and draftsmen.

Here is a difference that surpasses description, a difference that does not cause a thrill which wears away quickly but an appreciation that grows with every moment of use.

The best way to tell is the old way, the only way. Try MARS. The better dealers in your locality should be able to supply you. But if not, send us fifteen cents for sample.

J. S. STAEDTLER, Inc., 53-55 Worth St., New York City

In Canada: Paynter-Crowder, Ltd., 148 King St., West, Toronto 2

A L. BRINK STUDIOS
54 W. 23rd St., New York, N.Y.

INSURE QUIET and PRIVACY WITH HAMLIN

Sound-proof doors

Nothing is so annoying to executives as hallway clamor, noises from adjoining offices, etc. Hamlin sound-proof, edge-tight doors furnish the solution for modern buildings. These scientifically-made sound-deadening doors insure quiet and privacy. Once the door is closed, a "Hamlinized" room is the quietest place imaginable.

Learn how modern architects throughout the country over have solved the noise problem. Write for free booklet and list of prominent users.

HAMLIN

SOUND-PROOF DOORS
and folding partitions

IRVING HAMLIN
1504 Lincoln St. Evanston, Ill.

STAINED GLASS WINDOWS

Churches
Masonic Buildings
Residences
Memorials

Window—Church of St. Anthony, Bronx, N.Y.
Architect
James W. O'Connor

Research - Design - and Construction by

A L. BRINK STUDIOS
54 W. 23rd St., New York, N.Y.

Beauty Restored

When this charming house needed repainting, its discerning owner, Mr. George C. Styles of Bridgeport, Connecticut, used Cabot's DOUBLE-WHITE Collopakes. Even after the first coat, the remarkable covering power of DOUBLE-WHITE had all but cleaned up the former dark and dingy paint. One more coat was sufficient, as shown above. DOUBLE-WHITE is one of the famous Cabot's Collopakes.

New and better colors, for every purpose for which paint has been used in the past

SAMUEL CABOT
141 Milk Street, Boston, Mass.

Gentlemen: Please send me your new Collopane Folder, "New Beauty."

Name

Address

P.P.12-30
Greeting

American Steel & Wire Company

Again, the Yuletide, with its inspirations of good cheer is with us—the New Year approaches—and we sincerely extend to you our very best wishes for a very MERRY CHRISTMAS and a HAPPY, PROSPEROUS NINETEEN THIRTY-ONE.

American Steel & Wire Company
SUBSIDIARY OF UNITED STATES STEEL CORPORATION

208 S. La Salle Street, Chicago
30 Church Street, New York

Other Sales Offices: Atlanta Baltimore Birmingham
Dallas Denver Detroit Kansas City
Oklahoma City Philadelphia Pittsburgh Salt Lake City

Boston Buffalo Cincinnati Cleveland
Memphis Milwaukee Minneapolis-St. Paul
St. Louis Wilkes-Barre

Pacific Coast Distributors: Columbia Steel Company, San Francisco, Los Angeles, Portland, Seattle, Honolulu
Export Distributors: United States Steel Products Co., 30 Church St., New York City
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.
PENCIL POINTS FOR DECEMBER, 1930

THE DOORWAY OF AMERICA’S FREIGHT ELEVATOR TRAFFIC

PEELLE
FREIGHT ELEVATOR

Cogs... cogs... cogs... untold millions of them... synchronize... mesh... grind out in concert the products of a vast industrial civilization. As cogs in the swift evolution of industry for over 25 years, Peelle Doors have contributed constantly increasing efficiency. In aggregate the minutes they saved... the human labor they lightened... the economies they effected... speak with convincing logic. In all its varied phases, Peelle Doors are an integral part of modern industry’s vertical traffic program. Motorized—they render automatic entrance and exit at the touch of an electric button. Assured safety, greater speed, simplicity of operation and low-cost maintenance are invisibly written into the specifications with the name Peelle. A Peelle catalog will be gladly sent upon request, or consult our engineering division.

THE PEELLE COMPANY, BROOKLYN, NEW YORK
Boston, Chicago, Cleveland, Philadelphia, Atlanta and 30 other cities
In Canada: Toronto and Hamilton, Ontario
THE ARCHITECT who specifies Monel Metal food service equipment can cite any number of notable installations in support of his wise selection.

A typical example of current interest is the palatial new Hotel New Yorker, whose kitchens are among the largest and finest in the world. Monel Metal equipment was adopted for this modern food service department because it best meets every requirement of both owners and architects for permanent attractiveness, convenience and economy.

Monel Metal's rust-immunity, high corrosion-resistance, and lustrous, glass-smooth surface make it one of the easiest of all materials to keep clean. It is practically unaffected by food acids, cooking vapors and cleaning compounds. It retains its bright, inviting appearance through years of hardest service. It has steel-like strength and durability and has no coating or plating to wear off.

You can insure your clients' lasting satisfaction by specifying Monel Metal equipment for all food service installations. Let us send you complete information on institutional uses of this modern Nickel alloy.
"The Unofficial Palace"

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

A new and greater Waldorf-Astoria, on Park Avenue between 49th and 50th Streets, will open its doors in October, 1931. The superb architectural beauty of this veritable palace, and the rare distinction of its interior decorations will suitably continue a great tradition.

Carnegie Beams were used in the construction of both the Waldorf-Astoria and the Empire State Building.
Sylphon Automatic Radiator Valves assure a better general heating for any building—because they prevent fluctuating room temperatures, one common cause of fuel waste. The Sylphon Automatic Radiator Valve is made to do just one job—and does it. Sensitive to the slightest temperature changes of the surrounding air—it steadily holds the warmth of any one room at exactly the degree most satisfactory to the occupants. Once its marked thermostatic head is set at “Hot,” “Medium,” or “Cold” there the temperature stays. Practically the entire thermometer range of comfort may be scaled for the individual warmth selection and once set all further radiator attention is avoided. Sylphon Automatic Radiator Valves positively eliminate uneven, injurious and wasteful heat for Factory, Office Building, Apartment or Home.

A COMPLETE RADIATOR CONTROLLING DEVICE

The Sylphon Automatic Radiator Valve is a combination packless valve and temperature control unit. Its motor element is the dependable Sylphon Bellows. It has no electrical or mechanical accessories to get out of order. Easily installed and inexpensive—architects and engineers specify it with full confidence in its lasting efficiency. It is fully described (both types—angle and globe) in our illustrated printed matter which will be gladly sent. Write today for Bulletin XP 250.

FULTON SYLPHON CO.
KNOXVILLE, TENN., U.S.A.
MODERN FLOORS take a decidedly forward step

The need for new colors—a new texture—wider adaptability—has been admirably answered with

"U. S." ROYALITE ARCHITECTURAL RUBBER

The United States Rubber Company's latest achievement gives this new material for floors and wainscoting a character all its own. It is no longer an imitation of marble, wood or stone. Its unique texture and exquisite colors have been endorsed by many leading architects and decorators.

United States Rubber Company

Providence Rhode Island
Superior quality at a reasonable price . . . . . . .

HUDSON DRAWING TABLES


HUDSON drawing tables are sturdy and durable, made of thoroughly seasoned and conditioned oak and hardwood. The frame and drawers are finished in an attractive dark oak color, highly polished.

The drawing board top is of the best quality soft white pine, joined by the K & E tapered wedge dovetail glue-joint, stronger than the wood itself. Ledges on all four edges brace and protect it. Both sides are shellacked for further protection.

HUDSON Drawing Tables are shipped knocked down. Assembling is merely a matter of minutes.

Complete details on request.

KEUFFEL & ESSER CO.

NEW YORK  CHICAGO  ST. LOUIS  SAN FRANCISCO  MONTREAL
Koh-i-noor

DRAWING PENCILS

The reputation of the "Koh-I-Noor" has been maintained by the character of its lead—its Uniformity, Smoothness, Density—and the Scientific Accuracy of its Division into 17 degrees.

The "Koh-I-Noor" has been called a precision instrument. It is just that. And in spite of its superior quality—or because of it—the "Koh-I-Noor" costs less in the long run. It wears longer.

Try a "Koh-I-Noor" next time. You will not then be satisfied with anything less. It is "The Perfect Pencil."

Tutor Juwel

A Pencil Sharpener for Draftsmen

A double-barrel, two blade sharpener such as the Tutor Juwel, makes it easy for draftsmen to keep pencils properly pointed. The larger blade cuts away the wood, exposing as much lead as wanted. Then with the smaller blade the lead is shaped to a fine point.

This sharpener saves time—and it saves lead.

It is of heavy brass with removable blades of finest steel. New blades are easily put in place with thumb screws.

The Tutor Juwel Sharpener sells for 50 cents.

Koh-I-Noor Pencil Company, Inc.
34 East 23rd Street, New York, N. Y.
Operating Large Sash
Fifty-Three Stories
Above Street Level

BEHIND the observation platform on the Lincoln Building, are lines of heavy steel sash, five feet high, top hung out.

This sash is operated in runs of approximately fifty feet, by Lord & Burnham rack and pinion, hand controlled equipment, from points on the balcony floor one story below.

The sash is rigidly held in any position, from tight shut to wide open, under all weather conditions.

Standard or special equipment is furnished and installed by Lord & Burnham Co. to meet every sash operating problem

Lord & Burnham Co.
SASH OPERATING DIVISION
Graybar Building New York City
Representatives in all Principal Cities of the United States and Canada

Calumet Saves Thousands

The cut on the right shows the 12-drawer unit for active tracings. This unit is equipped with the semi-mechanical lifter which supports the load of tracings above the one desired. Our new catalog No. 9 shows the complete Hamilton-Calumet Line. This includes equipment for active, semi-active, and inactive tracings. Also special equipment for handling large records.

THOUSANDS of dollars can be saved annually by adopting the HAMILTON-CALUMET SYSTEM of plan files. The greater part of the destruction of valuable tracings, caused by inefficient and inadequate filing equipment could be prevented by the installation of this new equipment. Tracings worth many hundred dollars are now becoming useless, long before their time, unnecessarily.

Send for the new Hamilton-Calumet Catalog No. 9, for full and complete information.

Hamilton Mfg. Company
Two Rivers, Wis.

Filing and Refiling are equally simple
WHATEVER ELSE YOU CUT—

Once you have specified rust-resisting Reading 5-Point Pipe, make sure that it remains in your specifications. To substitute inferior pipe on the basis of first-price alone is to strike at the arteries of your building—to make it obsolete before its time. Over and over again, Time—That Tough Old Tester has proved that inferior pipe means higher operating costs per year of service—constant repairs—probable replacement of the entire pipe system within a relatively short time.

Reading 5-Point Pipe, being made of the original Genuine Puddled Wrought Iron, repays its first price many times by insuring freedom from pipe replacement throughout the entire life of the building. Whatever else you cut, let this long-lasting pipe remain—the greater life-span of the building will approve your wisdom.

READING IRON COMPANY, Reading, Pennsylvania

For Your Protection. This Indented Spiral Forever Marks

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

Reading 5-Point Pipe guards the Fidelity Philadelphia Trust Building, Philadelphia, from the attacks of Time. Simon & Simon, architects.

Science and Invention Have Never Found a Satisfactory Substitute for Genuine Puddled Wrought Iron
The Whole World wants

LUSTRA GLASS

FLAT-DRAWN

BECAUSE . . .

It Transmits ultra-violet sun rays.
- It Transmits more daylight.
- It is the "whitest" of all glass made for windows.
- It costs no more than ordinary window glass.

Never before has a window glass created such world-wide interest. Never before has a glass for glazing purposes offered so many advantages at any price. It is only natural that architects, builders and home buyers will not be satisfied with anything less than LUSTRA GLASS. Write for our LUSTRA GLASS BOOKLET A-430.

AMERICAN WINDOW GLASS CO.

Farmers Bank Bldg.
Pittsburgh, Pa.
“CASTELL” DRAWING PENCILS

The world’s best drawing pencil—the choice of great artists and craftsmen—made in sixteen degrees of hardness

“CASTELL” POLYCHROMOS PENCILS in 64 colors
A.W. Faber RUBBER ERASERS for the draftsman

A.W. FABER
INCORPORATED
NEWARK, NEW JERSEY, U.S.A.

Pencil Manufacturers for over 169 years

Masterpieces of
SPANISH ARCHITECTURE
ROMANESQUE and ALLIED STYLES

One Hundred Plates from
MONUMENTOS ARQUITECTONICOS DE ESPANA
With Text by JOHN V. VAN PELT, F.A.I.A., A.D.G.F.

This book is made up of one hundred plate pages containing hundreds of details, sections and elevations showing examples of Spanish architecture in the Romanesque and the closely related styles which we usually class under the general term of Romanesque.

The plates are excerpts from the ponderous work published by the Spanish government for the purpose of making a record of all the fine old examples of architecture in Spain and issued under the title, “Monumentos Arquitectonicos de Espana”. This work is now out of print and practically unobtainable.

While the plates showing general views of the buildings have been reduced in reproducing them, a large number of details have been shown at the full size of the original drawings, making it possible to study them satisfactorily.

Published by
THE PENCIL POINTS PRESS, Inc.

Price $4.00

419 Fourth Avenue, New York, N. Y.
The only AIR VALVE

1. That must be installed by a steam-fitter.
2. That is inside the section and beautifies the radiator.
3. That can not be stolen or tampered with.
4. That vents all the air from new type steam radiators.

IN-AIRID
The Invisible AIR VALVE

We are so certain of the performance of In-Airid Air Valves that we do not hesitate to let them carry our guarantee. Just try them on one job, and you will become an In-Airid enthusiast.

The famous time-tested Airid is still the largest selling external air valve in the world, low in price, high in performance.

for Steam
No. 1 In-Airid
No. 500 Airid

for Vacuum
No. 2 In-Airid
No. 510 Vac-Airid

AMERICAN RADIATOR COMPANY
division of AMERICAN RADIATOR & STANDARD SANITARY CORPORATION
40 WEST 40TH STREET, NEW YORK

American and European Plans

Christmas is a happy time

COME DOWN to Chalfonte-Haddon Hall for Christmas. Here Christmas is a happy adventure that lasts all day long. It is full of delightful surprises for everybody. Carols in the morning. Filled stockings on the doorknob. A family turkey. Wreaths. Garlands. Here is all the charm of a Christmas at home, all the gaiety, all the comfort and friendliness... without the trouble and the attendant exhaustion. In addition, there is the beauty of the sea, the crispness of the air, the brilliance of the winter sun... and the Boardwalk by night!... a veritable Christmas Fairyland. Write for information.

American and European Plans

Chalfonte-Haddon Hall
ATLANTIC CITY
LEEDS AND LIPPINCOTT COMPANY
THE perennially popular store front transoms of small square lights of glass set in metal bars can be closely simulated and considerably surpassed in appearance, durability and economy by the use of TRANSEX. Obviously a single sheet of glass is less subject to leakage under the stress of weather and vibration. Neither the minute lenses nor the division lines are sufficiently elevated to collect dirt rapidly.

BLUE RIDGE GLASS CORPORATION
KINGSPORT, TENNESSEE.

NEW YORK . . . 1 Madison Avenue  •  CHICAGO . . . 55 E. Washington Street
Pacific Slope Agents . . . GOODMAN & PAIGE . . . 1490-1494 Mission Street
San Francisco, California
THE NATURAL CLOSE GRAIN OF ALBERENE STONE PREVENTS THE "DISHING" OF STAIR TREADS

Wearing quality of selected hard stone proven under severe tests

Alberene Stone Stair Treads are fabricated from slabs selected for their extreme hardness and density.

This is one reason why chipping, scaling and "dishing" will not occur during the life of the building in which they are installed. Equally non-slippery, whether wet or dry, Alberene Treads insure safety for hurrying feet. Being practically non-absorbent their cleaning is a simple matter.

From every angle (including upkeep) Alberene has proven its value under constant and severe traffic in public buildings, schools, etc.

Full information and sample of stone supplied gladly.


Quarries and Mills at Schuyler, Virginia

Alberene Stone FOR SAFE, DURABLE STAIR TREADS
Wherever a beautiful grille is indicated . . . architects now choose Metalace for its distinguished decorative effect.

Grilles of bronze, of chromium plate or of steel lacquered in colors, enhance the architectural setting. Strands may be of any size or any combination desired.

For banks, offices, stores, dwellings, hotels—anywhere that beauty and dignity prevail—you will find that Metalace solves the problems of wall openings, partitions and enclosures.

Write for samples and catalog

METALACE
The Metalace Corporation, South Boston, Mass.
History of the Campus
Plan of the
University of Illinois
1867 - 1930
By L. D. TILTON and T. E. O'DONNELL


Bound in blue cloth, with halftone end-sheets. Approximately 256 pages, with 31 full-page halftones and 5 zinc etchings. Price $5.00 net. Postage paid if remittance accompanies order.

UNIVERSITY OF ILLINOIS PRESS
URBANA
A New Book
Issued August, 1930

PERSPECTIVE PROJECTION
BY ERNEST IRVING FRESE

A SIMPLE AND EXACT METHOD OF MAKING PERSPECTIVE DRAWINGS

It presents a new and thoroughly tested method for making perspective drawings without the use of a vanishing point. It is based on sound principles and has been used successfully for many years by the author, who is a Los Angeles architect, and by men to whom he has taught the system.

It is not merely "another book on Perspective," it is a concise and complete exposition of an astonishingly simple method of making perspectives instead of theorizing them. It is based on ordinary applied geometry rather than upon the highly-involved theory of optical phenomena.

CONTENTS
1. Straight Line Figures
2. Curved Line Figures
3. Expedients
4. Enlargements and Reductions, Domes, Foregrounds, and Interiors
5. The Author's Drafting Room Method
6. Supplemental Illustrations

No knowledge of the "laws of vision" is required. The ordinary drafting board with T-square and triangles are all the equipment needed.

It is simple, exact, readily comprehended, easy of execution, speedy and of universal application to any object whatsoever.

Of the forty-three pages in this book the first sixteen are a complete exhibition of the method of making perspectives, while the remaining pages are devoted to time-saving expedients and practical applications of the method to architectural subjects.

This work is an elaboration of the articles, on the same subject, which appeared serially in PENCIL POINTS.

43 pages, 9 x 12 inches, attractively bound $1.50

THE PENCIL POINTS PRESS, INC.
419 FOURTH AVENUE NEW YORK, N. Y.
PENCIL POINTS ARCHITECTURAL BOOKS

THE WORK OF CRAM AND FERGUSON.
Including Work Done by the Boston Office of Cram, Goodhue, and Ferguson
With an Introduction by Charles D. Maginnis

IT IS IMPOSSIBLE to think seriously of Church Architecture in America without considering the influence exerted upon it by the firm of Cram, Goodhue, and Ferguson and later by the separate offices of Bertram Grosvenor Goodhue in New York and Cram and Ferguson in Boston. This book includes approximately three hundred and thirty pages of plates made from photographs and drawings of small and large churches in the Medieval and Georgian styles, collegiate and school buildings, libraries and residences. Reproductions of the contract drawings for the Princeton Chapel including quarter-inch scale, three-quarter-inch scale, and full size detail drawings are given as well as numerous drawings of other buildings and plans of typical churches of each denomination represented. Many of the photographs are of details of altars, choir stalls, screens, fonts, pulpits, and other church furniture. Altogether the work furnishes a noteworthy addition to the library of any architect.

368 pages, 11 x 14—on heavy coated paper. The whole is handsomely bound in buckram, stamped in gold, and enclosed in a slip case

$15.00

DRAWING WITH PEN AND INK. By Arthur L. Guptill

WE DO NOT hesitate to say that in this book Mr. Guptill has provided the most complete, practical and profusely illustrated text on pen and ink drawing that has ever been published. Like its companion "Sketching and Rendering in Pencil" this book is based partly on lectures and instructions given by the author in his classes and partly on his experience as a professional illustrator and renderer. The book offers instruction in the art of pen drawing, rather than a statement of facts concerning its history or a discussion of the relative merits of the work of its followers. It furnishes a sound and thorough guide for the study of pen and ink and its various techniques. The Book is embellished by hundreds of drawings by the author and by examples of the work of many leading illustrators and renderers.

444 pages, 9 x 12 inches, over 800 illustrations. Cloth

$8.50

SKETCHING AND RENDERING IN PENCIL. By Arthur L. Guptill

A THOROUGH TREATISE on the subject of pencil drawing. Containing not only an exhaustive text and many illustrative sketches by the author but also numerous supplementary illustrations by well known artists. This is in short, one of the few books offering adequate authoritative instruction in the composition of various kinds of pencil drawings and the technique of the pencil's use. The book will be found exceedingly useful by architects and draftsmen, as well as by the architectural student, the artist and the teacher of art, for the author has kept in mind the needs of all these various classes of readers.

200 pages, 9 x 12 inches, hundreds of illustrations. Cloth

$5.00

PENCIL TECHNIQUE PRACTICE SHEETS.

EIGHT REPRODUCTIONS, printed on drawing paper suggestively outlining in gray the illustrations on pages 74, 90, 113, 123, 124, 127, 136 and 139 of "Sketching and Rendering in Pencil." These sheets save the student a great deal of time as they obviate the necessity of blocking out each sketch and so makes it possible for him to proceed at once with the work of rendering.

$ .50

GOOD PRACTICE IN CONSTRUCTION—Part I

By Philip G. Knobloch

MORE THAN 200 subjects have been presented in this book of 52 full page plates. Every detail has been tried and proven in actual construction and compiled from the files of the executed work of ten leading architectural offices. The drawings are made on a large enough scale to show clearly all of the details, to which are added explanatory notes.

52 pages, 9 x 12 inches

$4.00

GOOD PRACTICE IN CONSTRUCTION—Part II

By Philip G. Knobloch

IN THE PREPARATION of this, the second part of "GOOD PRACTICE IN CONSTRUCTION" the aim has been to present further useful details in a convenient form for use in the drafting room. Details that the architect and draftsman are most likely to have occasion to employ in their work have been selected rather than those of special character. Though many of the plates embody special knowledge, such as the details for theatres, store fronts, log cabins, etc., all are for buildings that are constantly being built in most, if not all, parts of the country and that will come within the practice of any architect.

52 pages, 9 x 12 inches

$4.00

The Pencil Points Press, Inc., 419 Fourth Avenue, New York
126

THE STUDY OF ARCHITECTURAL DESIGN. By John F. Harbeson
THIS BOOK WHICH follows the method of the Beaux Arts, allows the student to study at will the underlying principles of architectural design and serves to save a great deal of time for both student and instructor. An excellent textbook for the student and a reference book for the more advanced—a book to be kept on hand for ready reference.
300 pages, 9 x 12 inches, profusely illustrated, cloth. ........................................ $7.50

THE TREATMENT OF INTERIORS. By Eugene Clute
TODAY WE ARE profiting by the experiments of the past and producing interiors that show a mastery of the art of decoration that has not been equalled in this country since Colonial days, and we have gained something from each of the passing fads of the times immediately preceding our own.
Brief paragraphs, accompanied by many illustrations, point out the new tendencies in decoration and interior design. There are chapters on the use of batik hangings, old wall papers, and the importance of metal work. Early American styles are adequately presented, while the older sources receive proper treatment. Modern trends, both American and European, are thoroughly discussed.
It was not the purpose of the author to recommend any particular style or trend but simply to present enough of each to enable the reader to select that most suitable for his use.
The book is intended not only for architects and decorators, but also for men and women everywhere who wish to make their homes as attractive as possible, whether these homes are large or small, houses or apartments. It makes an excellent book to present to clients when discussing plans for homes.
208 pages; 59 full page plates, hundreds of smaller illustrations. ..................... $4.00

DRAFTING ROOM PRACTICE. By Eugene Clute
THE PURPOSE of this book is to present, in a clear and useful manner, a view of present day drafting room practice, as shown by the methods employed in the offices of some of the best architects. The entire work of the drafting room is included within the scope of this book, not only in the actual making of drawings, but the handling of projects from the time they come into the office until they are executed.
An attempt has been made to show the whole picture,—the ways of working out the designs in the drafting room; ways of expressing the designs in drawings so that they may be built in accordance with the architect's intention; also ways of making the drawings that save labor in the drafting room and facilitate the work in the field.
The aim in preparing this book has been to assemble, in convenient form, such material as the reader might obtain if he were to visit a large number of the best architectural offices, have access to the files of drawings, and talk with the architects and members of their staffs about the ways in which they meet the practical requirements of various types of buildings, study the designs and make their presentation drawings and working drawings.
300 pages—9 x 12—over 200 plates. ........................................ $4.00

PRACTICAL REQUIREMENTS OF MODERN BUILDINGS. By Eugene Clute
CONCISE STATEMENTS of the requirements for buildings for different purposes, together with architects' drawings and photographs that illustrate the latest practice in meeting these requirements, make up this book. Architects who are widely known as specialists, have co-operated with the author.
The purpose of the book is to provide, in condensed form, essential information for the use of architects and draftsmen in conference with clients and in the drafting room. Much useful data is included, such as required dimensions for parts of buildings, etc., but the chief aim has been to give a clear mental picture of the present day requirements for different kinds of buildings, something that is difficult to obtain from the exhaustive works, each covering one type of building, that are available. This book may be regarded as a key to the use of these special works.
There are chapters on the following types of buildings:—Hospitals, Nurses' Homes, School Buildings, Religious Buildings (Churches, Synagogues, and Community Houses), Theatres and Motion Picture Houses, Hotels, Club Buildings, Apartment Houses, Residences, Farm Buildings, Park Buildings, Libraries and Museums.
231 pages—9 x 12—over 200 plate pages. ........................................ $4.00

THE SMALLER HOUSES AND GARDENS OF VERSAILLES, 1680-1815. By Leigh French, Jr., and Harold Donaldson Eberlein
THIS VOLUME SETS forth an aspect of 17th and 18th Century French domestic architecture. Here are illustrated a number of small French residences whose treatment is applicable, with but little modification, to the present requirements of a considerable portion of the American public. These are dwellings of persons attached to the French court—modest in size, simple though elegant in their appointments. They are not chateaux nor farmsteads, but small set­ tings for polite life, not too formal. They are characterized by distinguished reticence and self-contained completeness: the embodiment of sophisticated simplicity.
This volume comprises nearly two hundred pages of exterior and interior views with descriptive text, notes on plans, gardens, materials, finish, colors, sizes, etc. The photographic plates and drawings were made from negatives and notes gathered abroad by the authors especially for this volume, and were all selected intelligently, with a view to furnishing the right kind of design information.
200 pages. 9 x 12, with colored frontispiece. ........................................ $4.00

The Pencil Points Press, Inc., 419 Fourth Avenue, New York
THE ARCHITECT'S LAW MANUAL. A Book of "DON'TS" for the Architect. By Clinton H. Blake, Jr.

THIS VOLUME CONTAINS two hundred fifty pages and fifteen chapters which cover every relation of the architect involving law. It is not intended to make a lawyer out of an architect, but it is designed to help the architect avoid the pitfalls that are before him.


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.

250 pages, 6 x 9, bound in buckram..................$3.00

SPECIFICATIONS FOR A HOSPITAL.

Erected at West Chester, Pa., for Chester County—York and Sawyer, Architects

With Notes and Comments by Wilfred W. Beach

THROUGH THE GENEROUS cooperation of the architects, this volume is presented in the exact wordings, paragraphing and headings of the original work. Helpful notes and comments on the general specifications by Mr. Wilfred W. Beach, who was for so long identified with THE SPECIFICATION DESK department of PENCIL POINTS, introduce an outside viewpoint of much value. 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 technical 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. One elevation of Radiography and Fluoroscopy Room. General view of exterior, Radiography and Fluoroscopy Room, X-Ray department, Chemistry and Pathology Laboratory, Bacteriology Laboratory, and operating room.

500 pages, 8½ x 11, bound in buckram, complete cross-index..................$3.00

PARIS PRIZE IN ARCHITECTURE—WINNING DESIGNS, 1904-1927.

With an Introduction by John F. Harbeson

THE DESIGNS IN this portfolio were chosen by the Society of Beaux-Arts Architects as the best solutions submitted by the ablest American architectural students, of the past 24 years in what is generally accepted to be the most important and exacting planning problem offered annually in this country. The architectural student can therefore profit greatly by studying the program of each competition in conjunction with its accompanying solution. This portfolio, while particularly valuable to students taking work in design under the Beaux-Arts system, cannot fail to help all students of architectural design.


Portfolio, 10 x 15, 35 plates, 69 drawings..................$3.00

FRAGMENTS D'ARCHITECTURE ANTIQUE. By D'Espouy

ONE HUNDRED SELECTED PLATES—A REPRINT

THE ORIGINAL WORK, published under the direction of H. D'Espouy, Professor at the Ecole des Beaux Arts, consists of two volumes of plates, one hundred in each volume. In preparing this work, M. D'Espouy selected drawings from among those made by winners of the Grand Prix de Rome during their studies under the direction of the French Academy in Rome. M. D'Espouy's work constitutes a rich store of the finest drawings of the antique, the value of which is fully recognized by the architectural profession.

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.

100 plate pages, 9 x 12..................$5.00
Editors on WHEELS—are making your business paper!

He’s out—but he’s not at the country club. His chair is empty this afternoon—but it won’t be tonight. He’ll be back from the front with important news for you and your business.

For today your business paper is edited on wheels.

Is there a hint of a new process, a new method, a new machine that may cut costs for a whole industry? Your editor is there by the shortest, swiftest route.

Is there a rumor of impending price changes—of a merger that may affect competition—a tariff that may affect exports? Your editor is on the ground, looking at emergencies through your eyes, getting the facts for you.

Is there news of a selling plan, a packaging idea, a distribution scheme that moves goods quickly? He is there, to appraise its value to you, to bring you the story of just what happened.

No wonder your editor is not at his desk. He is riding the rails, flying the airlines, touring the roads—a reporter at the front, an editor on the way home. And he is doing it all for you. His reports, digested for you, written for you, published for you—are yours in the pages of your business paper.
PENCIL POINTS FOR DECEMBER, 1930

129

IN OFFICE STRUCTURES PARTICULARLY
Veneer-Steel sound-proof doors on partitions of marble, structural glass, etc., have found great acceptance in office structures. The hinge used is the famous Hart & Hutchinson ball-bearing gravity type—proved insurance of trouble-proof performance.

. . . DEPENDABILITY HAS BEEN PROVED

VENEER-STEEL Partitions for toilets, showers, dressing rooms—for ward screens and dwarf partitions in hospitals—have thoroughly established their dependability. Here are partitions that will stand up against rough use, time, hot and cold water, and excessive temperature changes.

Veneer-Steel Partitions and Doors are rust-proofed, noiseless, non-absorbent and flush-type. They are built of galvanized sheets overlaid on a fibre core and cemented thereto with all edges soldered. All posts and wall attachments are sherardized inside and out after fabrication.

Hardware solid white brass buffed bright or pressed brass chromium plated. Because Veneer-Steel Doors and Partitions are solder sealed they are impervious to moisture and cannot absorb or retain odors. Standard finishes for Veneer-Steel Partitions and Doors are olive green and grey. Special finishes and wood grains can also be supplied.

CONCERNING GALVANIZING
W. T. Flanders of the Malleable Iron Fittings Co. says in his book: "GALVANIZING and TINNING"

"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."

Veneer-steel Partitions and Doors are galvanized.

Complete details found in Sweet's or send for bulletins

THE HART & HUTCHINSON COMPANY
BRANCHES IN NEW YORK CITY, PHILADELPHIA AND BOSTON
FACTORY—NEW BRITAIN, CONN. . . AGENTS IN OTHER PRINCIPAL CITIES
PENCIL POINTS FOR DECEMBER, 1930

WITH AND FOR OUR ADVERTISERS

ADVERTISING OFFICE, 419 FOURTH AVE., NEW YORK, N. Y., PHILIP H. HUBBARD, Advertising Manager
District Offices: 1050 S. La Salle Building, Chicago; 953 Leader Building, Cleveland; 381 Bush St., San Francisco.

Adam, Frank, Electric Company 46
Aedus Dickinson 12
Albert Services, Inc 121
Aluminum Company of America 55
American Barlock Co., Inc. 194
American District Telegraph Co 25
American Institute of Architectural Painters 21
American Museum Association 71
American Pencil Co 29
American Radiator Company 119
American State Wire & Plate Co 37
American Steel & Wire Co. 106
American Telephone & Telegraph Co 37
American Window Glass Co. 117
Anderson Frame Corp 28
Angel, H. Reeve, Inc. 114
Army & Navy Supply Co 98
Arms & Gear Mfg Co 43
Armstrong Cork & Insulation Co 62
Armstrong Cork & Insulation Co (Floor Division) 43
Armstrong Cork & Insulation Co, (Roof Insulation) 43
Art Metal Construction Co. 26
Associated Builders, The 123
Atlantic Terra Cotta Co., The 1
Bakelite Corporation 44
Beau Arts Institute of Design 122
Best Sheet Metal & Engineering Co 125
Blue Ridge Glass Co. 129
Boomer Spring Hinge Co. 31
Brink, A. L., Studios 105
Bryant Electric Co 14
Burnham Boiler Corp 4th Cover
Cabet, Samuel, Co. Inc. 106
Carnegie Steel Company 110
Chalfonte-Haddon Hall 119
Chalmers Settlement House 99
Clay Products Company, Inc. of New York 17
Clov & Sons, James L. 9
Columbia Mills, Inc. The 7
Chenery Company 71
Clay Products Company, Inc., of Minneapolis 59
Cleveland Press Printing Co 19
Cork Import Corp 85
Corcoran Mfg. Co. Inc. 98
Cronin & McAuliffe Co 38
Curtis & Warren Mfg Co 38
Dalhstrom Metallo Door Co 94
Dietzgen, Eugene, Co. 77
Dixon Crucible Company, Joseph 69
Dobbs Engineering Works 82
Duriron Co. 88
Evans, W. L. 22
Excelso Products Corp 23
Faber, A. W. 118
Faber, Eberhard, Pencil Co. 39
Fairchilds Co., Inc, The 45
Federal-American Cement Tile Company 6
Federal Seaboard Terra Cotta Corp 195
Fink, Corp. The 89
Fulton Sylvania Company, The 111
G&D Atlas Systems, Inc. 49
General Bronze Corp. 58
Georgia Marble Co. 58
Gillespie Brothers, Inc. 123
Gills & Geoghegan, Inc. 48
Giles-Lightow Company 19
Golden Rule Foundation 94
Hamiton Mfg. Co. 115
Hamlin, Irving 165
Harry C. Jessup 7
Higgins & Sons, Chas. M. 122
Hors, A. C., Co. 96
Indiana Limestone Co. 2nd Cover
International Nickel Company Inc. 109
Jamison Cold Storage Door Co 35
Jenkins Bros. 101
Johnson Service Co 18
Johnson Service Co 197
Kaiser Steel Co. 91
Karnes Insulating Material Co 22
Kerner Insulater Co. 29
Kenfield & Esser Co. 113
Kennedy & Son 48
Kliegl Bros 41
Kohler Co., The 112
Kohler Company 47
LeRooy-Koehne Company 104
Libbey-Owens-Ford Glass Co. 54
Lovel & Burnham Co., The (Gable 55
Lurton's, David, Sons Co. 21
MacArthur Concrete Tile Corp 10
Marshall, James P., & Co. 58
Medusa Portland Cement Co. 15
Metallace Corp. The 122
Miller Steel Company 122
Mueller Mosaic Co. 22
Nallertone Corp. The 52
National Radiator Corp. 25
National Terra Cotta Society 166
National Tube Company 95
New York Belting & Packing Co 95
Northwestern Terra Cotta Company, The 47
Orange Screen Co 88
Pocara Paint Company 31
Peele Company 198
Pittsburgh Plate Glass Co. 42
Pomeroy Company, T. W. Inc. 83
Prometheus Electric Corp. 99
Raymond Concrete Tile Co. 5
RCA Victor Co., Inc., Engineering Products Division 22
Reading Iron Co. 116
Richard-Wilcox Mfg Co., 3rd Cover Rising & Nelson Slate Company 53
Rixson, Oscar C., Co. The 53
Rodd's Lumber & Veneer Co 81
Sargent & Co. 78
Sargent, J. D. Granite Co. 104
Sewell Electric Co. 7
Security Fire Door Co. 20
Sedgewick Machine Co. 9
Sonnehoff, L. Sons, Inc. 93
Soss Mfg. Co. Inc. 122
Southern Insulation Manufacturers Assn 28
Stanford, R. H. 22
Stanley Works, The 24
Stevenson Cold Storage Door Co. 33
Structural Slate Co. 122
Sturtevant, B. F., Co. 34
Taylor Co., The Halsey W. 92
Trane Co. 56
Union Carbide and Carbon Corp. 102
United Metal Mfg Co., The 26
United States Gypsum Co. 102
United States Rubber Co. 112
University of Illinois Press 12
Vermont Marble Co. 80
Vonneweit Hardware Company 102
Ward Leonard Electric Co. 59
Warren Webster & Co. 11
Watson-Gupill School of Art. The 123
Webber, F. Co. 114
Welded Products Corp. 104
Westinghouse Electric Elevator Co. 12
Wilson Corporation, J. G. 41
Zourti Co., The 131

The General Bronze Corporation has prepared for release a new unified plan for Long Island City, to replace its existing facilities. Engineers are drafting final changes in plans for the new plant. 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 by the company on new lines of products which may be added to expand the company’s business.

According to an announcement by A. W. Faber, Inc., Newark, N. J., it is processing Castall drawing pencils so that they can be used on any type of tracing paper now produced by the company, without ink tracing for the purpose of blue printing. American P. F. 250, inclusive, are especially adapted to this type of work.

It is with great regret that an announcement has been 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 development 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 Shaker Heights Public School, Yale University, and in a short time worked his way to the presidency of the Dayton-McAllister 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 convinced him that other new and equally valuable alloys for other important fields.

The Federal Cement Tile Co., of Chicago, Illinois, has acquired the American Cement Tile Manufacturing Corporation. The corporate name of the firm has been changed to the Federal Cement Tile Co. Executive and general offices will be at Chicago, with additional sales offices in New York, Philadelphia, Boston, Buffalo, Indianapolis, 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, over many degrees of pencils in their work, a new method of shading 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. 419 VENUS artist’s pencil, this was for a time it has been employed on the regular VENUS drawing pencil. It makes the grade of the pencil visible at all times, so that the user can select immediately the correct degree of hardness from among any number on his board without first having to examine several.

The Electrical Engineering and Equipment Show held in Long Island City, N. Y., have just put on the market a new development for making blue prints and reviving burnt blue prints. The latest process remains entirely the same with the exception that the blue prints are slightly lighter than the normal time and a few drops of any soluble ink developer is added to the water in which the prints are washed. The mixture consists of about 360 parts water to one part developer. The mixture weakens a little more developer is added. Blue printing may be revivified by washing them in this blue mixture.
STOREFRONTS

by

ZOURI

in

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

ARCHITECTURAL CASTINGS

ENTRANCE DOORS

ELECTROLITIC FINISHES

SHOWER STALL DOORS

The Zouri Company

GENERAL OFFICES CHICAGO HEIGHTS ILLINOIS

ASSOCIATED COMPANIES

INTERNATIONAL DISTRIBUTION

MODERN BRONZE STORE FRONT COMPANY

STANDARD STORE FRONT CONSTRUCTION COMPANY

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?

Save with Steel

MILCOR PRODUCTS

MILCOR STEEL COMPANY

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

Main Offices: 1403 Burnham Street, Milwaukee, Wis.

MILKOR STEEL COMPANY

Canton, Ohio

Milwaukee, Wis.

Chicago, Ill. Kansas City, Mo. La Crosse, Wis.

Sales Offices: New York, 416 Pershing Square Building; Boston, Mass., 726 Little Building; Atlanta, Ga., 207 Rona Allen Building; Minneapolis, Minn., 164 Builders Exchange Building; Little Rock, Ark., 104 W. Markham Street

Copper
e Alloy

Steel