

MARCH 1931

# PENCIL POINTS

A JOURNAL FOR  
THE DRAFTING ROOM

35 CENTS A COPY

22,000 COPIES OF

THIS ISSUE PRINTED





Banking room of the United States Building and Loan Association, Los Angeles. Architects, Austin and Ashley. Type B Acousti-Celotex used.

## ACOUSTI-CELOTEX OFFERS INTERESTING POSSIBILITIES IN DESIGN

**T**HE INTERESTING ceiling design of the United States Building and Loan Association, Los Angeles, is an excellent example of the decorative effects that can be achieved with the Acousti-Celotex sound absorbing tiles.

For Acousti-Celotex allows free rein in design . . . it can be decorated with

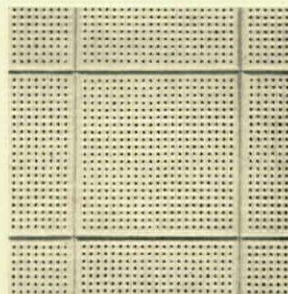
any kind of paint without the loss of acoustical efficiency.

The Celotex Company, 919 N. Michigan Ave., Chicago, Ill. In Canada: Alexander Murray & Company, Ltd., Montreal. Sales distributors throughout the World. Acousti-Celotex is sold and installed by Acousti-Celotex contracting engineers.

### ACOUSTI-CELOTEX

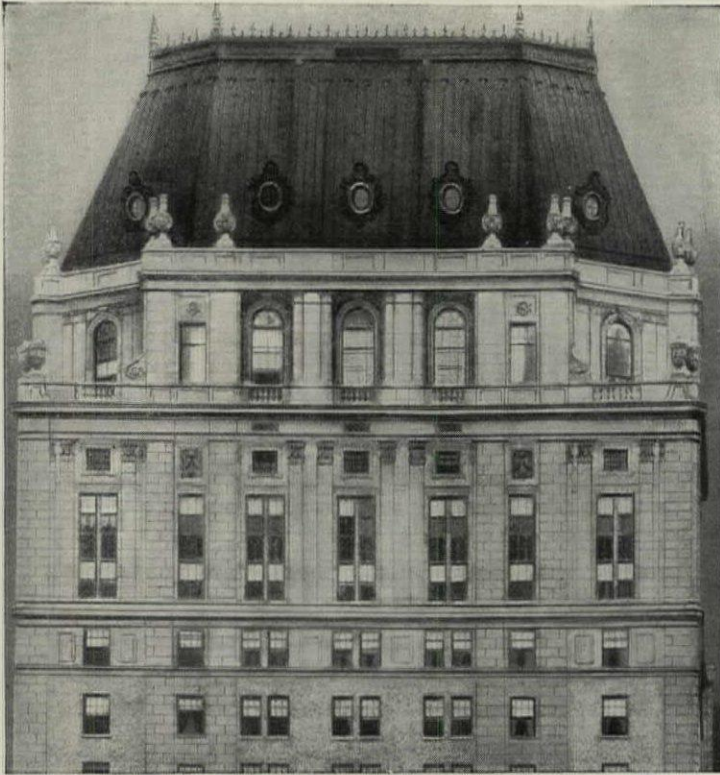
FOR LESS NOISE—BETTER HEARING

The words Celotex and Acousti-Celotex (Reg. U. S. Pat. Off.) are the trademarks of and indicate manufacture by The Celotex Company



Acousti-Celotex tiles come in three types, C, B and BB, with coefficients of .30, .47, and .70. The deep perforations permit repeated painting with any kind of paint. Send for descriptive booklet





# HOTEL PIERRE

Fifth Avenue at 61st Street  
New York City

SCHULTZE & WEAVER, Architects  
GEORGE A. FULLER CO., Builders



ATLANTIC TERRA COTTA used from 3rd  
floor to parapet for balustrades, sill courses,  
piers, cornices and decorative trim.

## ATLANTIC TERRA COTTA

*Fabricated and marked for  
assembly same as steel skeleton*



ATLANTIC TERRA COTTA has long been noted among leading architects for its wear-resisting qualities. Impervious to all weather condition, its excellence as a facing material for office buildings is made even more desirable because of its unlimited range of shapes and sizes fabricated for erection from accurate shop designs, each individual part ready for quick and economical assembly on the job... And there are hundreds of attractive colors to choose from, a variety of colors unequalled by any other facing or decorative material today on the market.

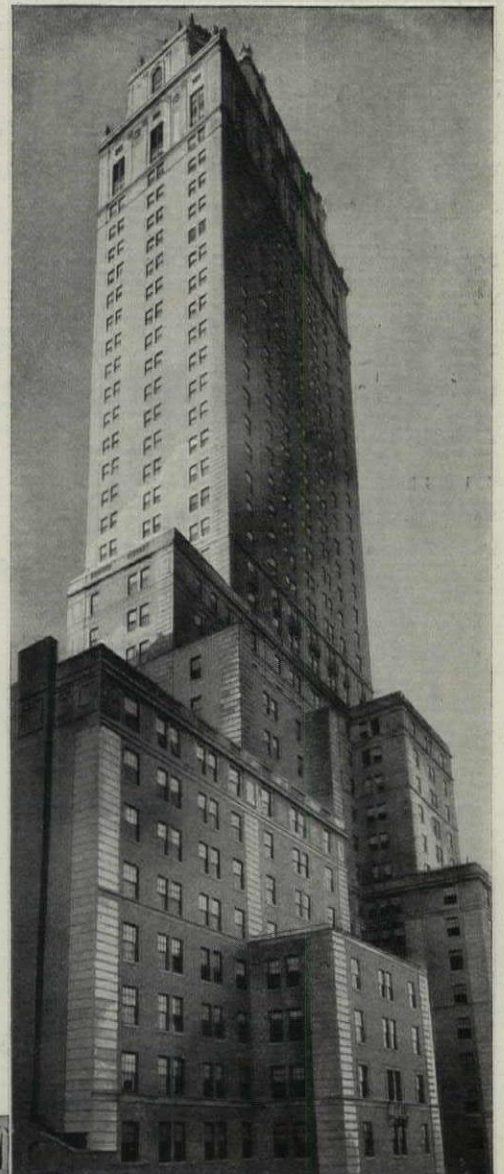
Write for illustrations of recent applications of Atlantic Terra Cotta  
and book illustrating our new Atlantic WALL UNITS.

### ATLANTIC TERRA COTTA CO.

19 West 44th Street, New York, N. Y.

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

ATLANTA TERRA COTTA CO., ATLANTA, GA.





# PROTECTION by A. D. T.

In the old City Hall at Atlanta, Ga.,—and now in the new \$2,000,000 building, positive protection was carefully planned. In both cases, A. D. T. Central Station Watchman Supervisory Service was chosen to guard the premises.

Properties of all types, valued at more than 22 billion dollars, are constantly protected by A. D. T., the highest standard of property protection available.

A. D. T. Central Station Services, operating through A. D. T. Central offices in principal cities, include Watchman Supervisory, Manual and Automatic Fire Alarm and Sprinkler Supervisory Systems.

For details, see our catalog in Sweets or write us.

City Hall,  
Atlanta, Ga.



G. Lloyd Preacher & Co., Inc., Architects  
National Construction Co., Builders  
Electro Construction Co., Electrical Contractors



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



# You may never design a **PLANETARIUM** or a **QUICK-FREEZE PLANT..**

**Each requires a different insulation, but these unusual Armstrong installations may help you with other jobs.**

**F**EW people can tell you what a planetarium is. So far as we know, there's only one in the United States—the Adler Planetarium in Chicago. It's a miniature universe, with planets and stars in exact duplication of the solar system. Intricate machinery causes each to move in its actual orbit in relation to the others.

Controlled temperature and freedom from ceiling condensation are essential in such a building. So the architect, Ernest A. Grunsfeld, Jr., called on the Armstrong Cork & Insulation Company—and the practical answer given by Armstrong engineers was a 2-inch layer of Armstrong's Corkboard on the building's dome-shaped roof, providing ideal insulation.

Heat cannot pass the roof of the new Adler Planetarium. Armstrong's Corkboard forms a perfect barrier. Architect, Ernest A. Grunsfeld, Jr., Chicago.

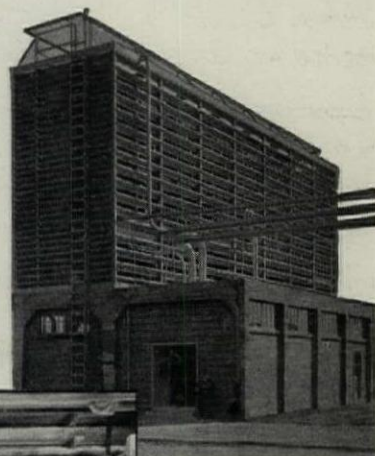


**HOW TO HOLD 50° BELOW ZERO?** Just as interesting, in another way, are two plants recently built for the quick-freezing of foods. Cudahy Brothers Packing Company of Milwaukee freezes meats; Vita Fruit Products, Inc., of Lodi, California, fruits. In each case, this freezing is done at 50 to 60 degrees below zero—mighty cold temperatures to maintain.

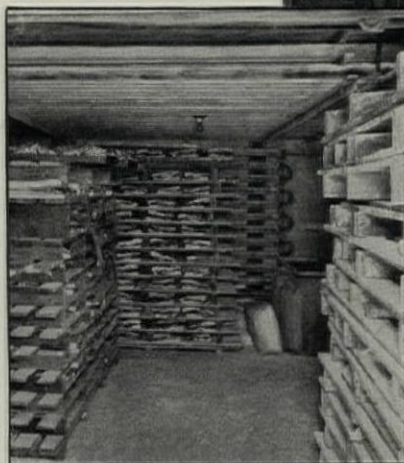
Armstrong engineers advised 12 inches of Armstrong's Corkboard on walls and ceiling. Because of

cork's efficiency, these freezing rooms are now permanently insulated to hold low temperatures.

**CUSHIONING A FACTORY FLOOR.** In Canada, the Canadian Goodrich Company, Ltd., found itself faced with the problem of installing heavy, vibrating machinery on the third floor of its new building. Placed over beams, column bases, and floor joists, Armstrong's Cork Machinery Isolation cushions the whole third floor. Vibration cannot harm this building now.



Outside view of one of the coolers of Vita Fruit Products, Inc., Lodi, California. Armstrong's Corkboard insulates the plant throughout.



This room in the new quick-freeze plant of Cudahy Brothers' Packing Company, Milwaukee, is insulated with 12 inches of Armstrong's Corkboard.

We could mention many similar installations. Each day sees some new question, some new situation. For these and other Armstrong Insulation Products serve many purposes—in ways that might never occur to you. Next time you are confronted with a puzzling installation—and what architect isn't?—see if cork won't do the job. Put it up to Armstrong engineers. Their experience may suggest just the method you are looking for. Write to Armstrong Cork & Insulation Company, 902 Concord Street, Lancaster, Penna.

Armstrong's  
**(A)**  
Product

## Armstrong Cork & Insulation Company

Corkboard . . Cork and High Temperature Pipe Covering . . Corkoustic . . Cork Machinery Isolation . . Insulating Brick and Block



# AMERICAN STEEL SHEETS



ONLY by making sure that the sheets you purchase are AMERICAN, do you insure for your product the quality that comes from sheet metals that are correctly made in every detail, by skilled and able craftsmen. Make no mistake, you can identify TRUE QUALITY in Steel Sheets by the well known AMERICAN brand.

*This Company Manufactures High Grade*

## AMERICAN—

Black Sheets  
Blue Annealed Sheets  
Electrical Sheets  
Automobile Sheets  
Special Sheets  
Stamping Sheets  
Long Terne Sheets  
Keystone Rust-resisting  
Copper Steel Sheets  
Apollo Galvanized Sheets  
Galvannealed Sheets  
Formed Roofing Products  
Tin and Terne Plates, Etc.

Our experienced engineers are ready to assist you in the selection of the proper products for your particular requirements. When maximum resistance to corrosion is important, specify for KEYSTONE quality—the original rust-resisting Copper Steel. Send for "Anti-Corrosive Metal" booklet.



## American Sheet and Tin Plate Company

GENERAL OFFICES: Frick Building, PITTSBURGH, PA.

SUBSIDIARY OF UNITED STATES STEEL CORPORATION



AMERICAN BRIDGE COMPANY  
AMERICAN SHEET AND TIN PLATE COMPANY  
AMERICAN STEEL AND WIRE COMPANY  
CARNEGIE STEEL COMPANY  
*Pacific Coast Distributors—Columbia Steel Company, Russ Building, San Francisco, Calif.*

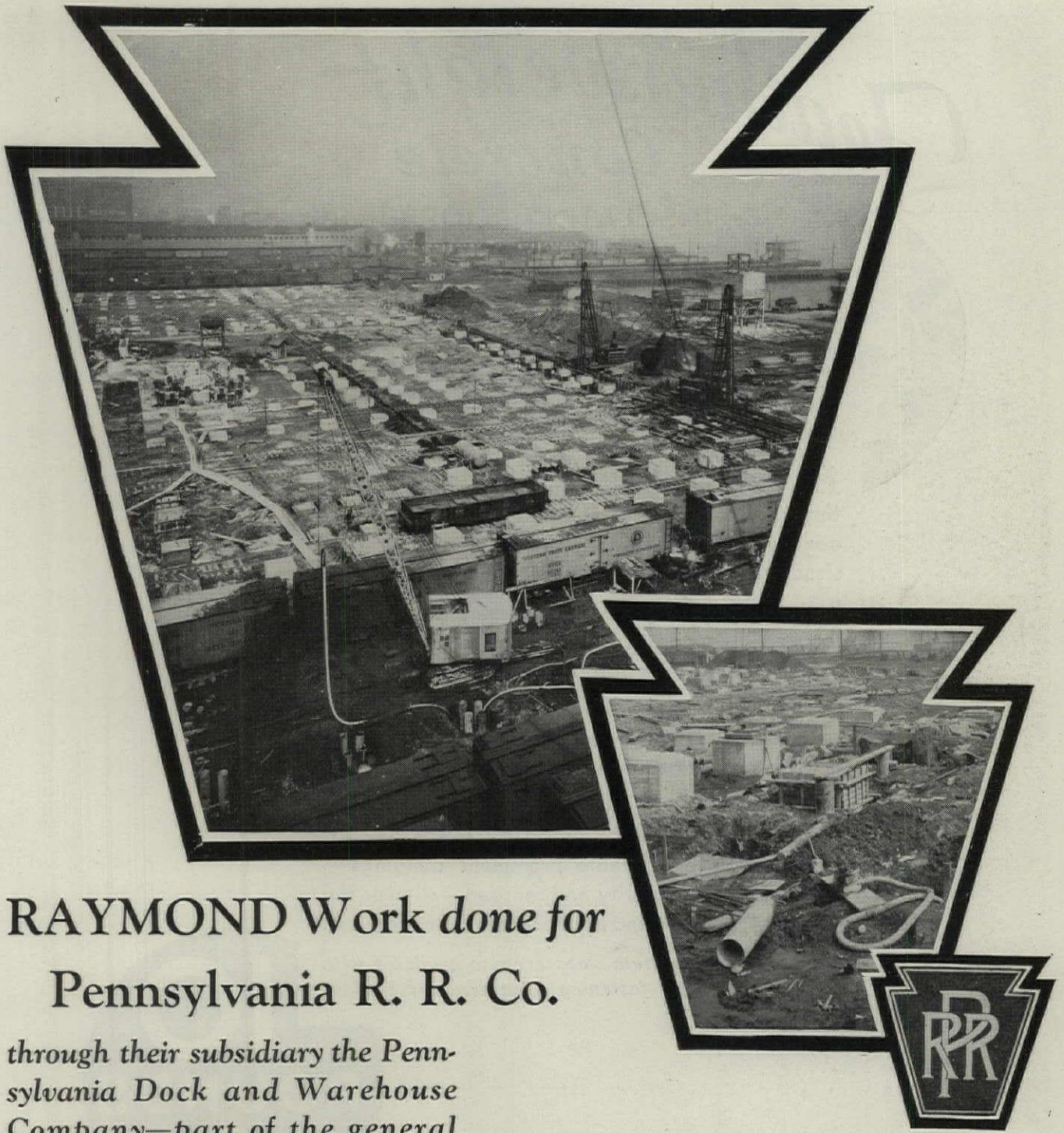
PRINCIPAL SUBSIDIARY MANUFACTURING COMPANIES:  
COLUMBIA STEEL COMPANY  
CYCLONE FENCE COMPANY  
FEDERAL SHIPB'LDG. & DRY DOCK CO.

ILLINOIS STEEL COMPANY  
MINNESOTA STEEL COMPANY  
NATIONAL TUBE COMPANY

OIL WELL SUPPLY COMPANY  
THE LORAIN STEEL COMPANY  
TENNESSEE COAL, IRON & RAILROAD CO.  
UNIVERSAL ATLAS CEMENT COMPANY

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





## RAYMOND Work done for Pennsylvania R. R. Co.

through their subsidiary the Pennsylvania Dock and Warehouse Company—part of the general development of the Jersey City Waterfront. F. H. McGraw Co.,  
General Contractors

A FORM FOR EVERY PILE—  
A PILE FOR EVERY PURPOSE

### Work Consisted of:—

Excavation for footings.  
Driving open end pipe (12" to 18" diameters  $\frac{3}{8}$ " wall thickness) to rock.  
Cleaning out and cutting off pipe.  
Filling pipe with concrete.

Pouring footings.  
Placing and grouting billets.  
2725 Raymond Piles, totaling 90,322, together with:—  
5475 cu. yds. of concrete.  
50,000 sq. ft. of forms.  
6500 cu. yds. of excavation.

## RAYMOND CONCRETE PILE CO.

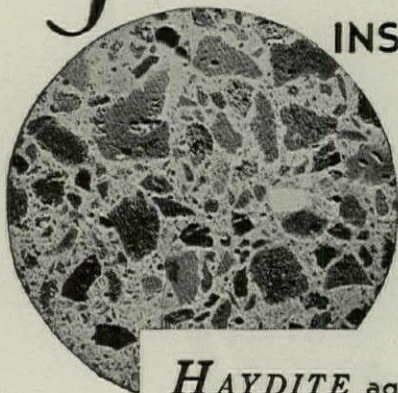
NEW YORK: 140 Cedar St. CHICAGO: 111 West Monroe St.

Raymond Concrete Pile Co., Ltd., Montreal, Canada  
BRANCH OFFICES IN PRINCIPAL CITIES



# Featherweight Concrete

## INSULATING ROOF SLABS



*HAYDITE* aggregate, used instead of sand, through its millions of trapped air cells, makes a concrete, different and better than any other structural roof material known.

Better because lighter for the same strength (as low as 10 lbs. per sq. ft.); better because of an insulating value never before obtainable in concrete.

Featherweight slabs have brought a new era to roof construction—fewer and lighter steel purlins, undoubted permanence, fire-safety, freedom from all maintenance. No painting required.

These are facts, substantiated by every day experience on innumerable prominent buildings—public, industrial, utility and railroad—all over the country. "Catalog and Roof Standards" on request.

*Featherweight Concrete slabs are also available with nailing surface for fastening ornamental covering.*

**10**  
**POUNDS**  
*Per Square  
Foot*

Made, Laid and Guaranteed by

**FEDERAL-AMERICAN  
CEMENT TILE CO.**

Executive Offices: 608 South Dearborn Street . . . . . Chicago  
Plants near CHICAGO . NEW YORK . PITTSBURGH . BIRMINGHAM  
FOR OVER A QUARTER CENTURY



# Window shade selection is

## NO PLACE FOR BLINDFOLD TESTS



CHOOSE your cigarettes blindfolded if you will. But keep your eyes wide open when you select window shades.

Only to the careless buyer are all window shades alike. Under close scrutiny they differ widely and vitally. They differ in efficiency and length of life...and thus in economy and freedom from trouble.

In any type of window shade, *Columbia* makes the one that will serve you best and longest. You can see the reasons for this when you buy.

You will find them in the shading...strong, even weaving; expert finishing and coloring. And you will find them in *Columbia* rollers...the sturdy over-powered spring; the semi-closed end which protects the mechanism from dust and ravelings; the prompt, smooth action; the *lasting quietness* of operation.

Buy window shades carefully. See *Columbia* shades always. Then, if you want to realize how thoroughly fine they are...try to find their equals!

# Columbia

## WINDOW SHADES

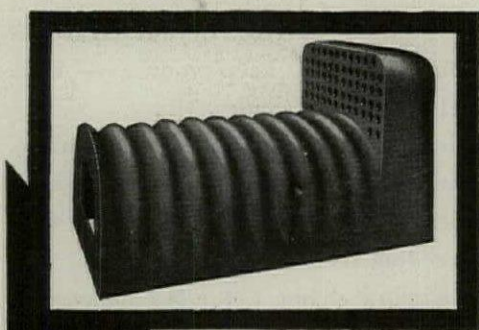
*Rollers • Venetian Blinds*



# KEWANEE

## Type "C" STEEL BOILER

The Crown Sheet is Corrugated  
and "Right-Side-Up"



That means more heating surface directly in contact with the fire's greatest heat — insuring exceedingly *quick steaming and more complete absorption* of the heat by the water.

Corrugating adds strength against bending and deflection so that *all stay bolts can be eliminated* from the top of the crown sheet.

Being Right-Side-Up there are no *pockets to catch and collect mud, sediment and soot*—such foreign matter naturally falling to the bottom where it is easily washed out.

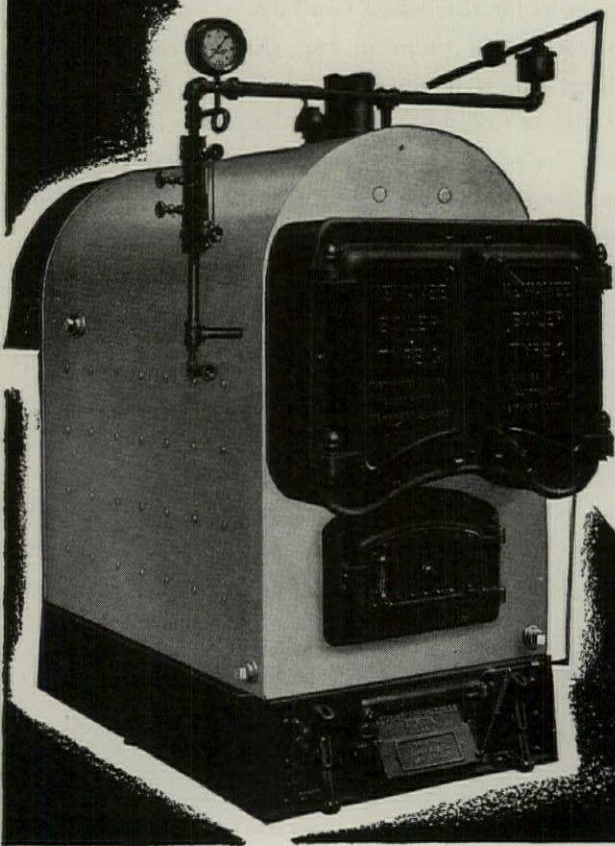
For COAL—OIL—GAS. Sizes to heat  
2300 to 33,000 square feet of radiation.

**KEWANEE BOILER CORPORATION**

division of American Radiator and Standard  
Sanitary Corporation

KEWANEE, ILLINOIS

MEMBER OF STEEL HEATING BOILER INSTITUTE  
Branches in Principal Cities







## As the Plans Are Drawn Three Ghostly Generals Ride

As the plans for any public or semi-public building, involving plumbing and plumbing fixtures, are drawn, three grim shadows mount ghostly steeds and figuratively start for the job.

They are: *Failure*, *Short Life* and their hideous brother in arms, *Insanitation*.

They lead unseen armies to attack any fault or flaw in design, construction, quality or fitting of the plumbing fixtures. Whether these three notorious generals and their commands reach the job you are planning or not depends upon what is written into the specifications.

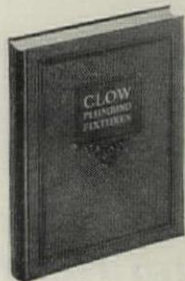
For 52 years the Clow Soldier of Sanitation has been fighting and defeating this enemy.

To this end Clow has developed a line of specialized plumbing fixtures unrivalled anywhere in the world, designed particu-

larly to meet the acute needs of schools, hospitals, industrial plants and public buildings as well as dwellings.

And Clow goes to unmatched lengths in assuring that these fixtures will meet those needs. As a matter of fact, all fixture batteries are set up completely before shipment and tested under conditions simulating those of the actual installation.

Write such plumbing into your specifications and the three notorious generals and their ghostly hosts are routed before the plumbing fixtures are even installed.



No matter what your interest in plumbing may be don't hesitate to call in the Clow Soldier of Sanitation. Behind him stands the most complete line of specialized plumbing fixtures in the world. Or ask for the Clow Catalog covering the type of building you are interested in.

# CLOW

CHICAGO

PREFERRED FOR EXACTING PLUMBING SINCE 1878

Consult your architect





To  
make  
any  
sleight-of-hand  
a  
success . . .  
get  
the  
onlookers  
to overlook  
one  
or  
two  
realities.

You can  
be  
your own  
illusionist,—  
convincing  
yourself  
and  
reaching  
some

remarkable  
conclusions,—  
just by  
disregarding  
a few  
important  
details. . . .

But  
decisions  
that  
stand  
the  
test of time  
must  
be based  
on all  
of  
the  
realities  
that  
affect  
the issue;  
not  
some  
of them.

It is especially important to overlook no realities when analyzing steam consumption of heating systems. For correct conclusions and sound decisions it is necessary that every one of the important factors shall be checked and weighed.

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 one or more copies of this check-list.

Engineers, architects and heating contractors will find the related subjects of heating steam consumption analysis, estimating and heating cost ac-

counting, as presented by Warren Webster & Company, of vital interest. 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 60 Principal U. S. Cities  
Darling Bros., Ltd., Montreal, Canada

-since 1888  
**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.



MONEL  
METAL

—

BRONZE

—

CHROME  
ALUMINUM  
ALLOY

—

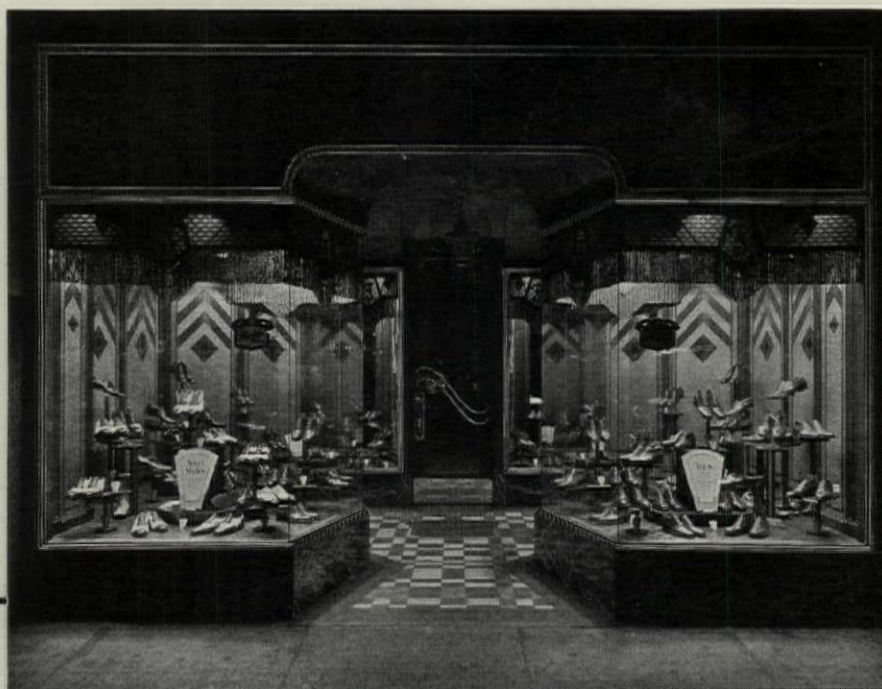
COPPER

—

EXTRUDED  
ALUMINUM

—

EXTRUDED  
BRONZE



*The up-to-date, attractive front of a Florsheim Shoe Store in Chicago, framed in Brasco construction. Brasco is identified with the country's most prominent shops—individual, chain and department stores.*

## Modern Metals Essential for Modern Store Fronts

OVER twenty years of continuous advancement in the art of store fronts have brought to Brasco constructions all the charm and distinction of the modern metals, so necessary for today's designs.

Thus Brasco offers the architect the broadest possible choice of treatments—harmonious effects of line and color that come from no less than six different forms of these metals.

Coupled with every Brasco product is the certainty of quality—the strength of heavy gauged materials—permanence—safety to the plate—all at moderate price. Interesting data with full-sized details and actual samples clearly marked with the gauge of each member, gladly sent on request.

BRASCO MANUFACTURING CO.

Harvey, Illinois

New York

Philadelphia

Distributors Everywhere

*Brasco*  
STORE FRONTS





San Jacinto Senior High School, Houston, Texas, has Duriron acid-proof laboratory drainage. Architects, Hedrick & Gottlieb.

Acids cannot eat, burn, or mar the beauty of Houston schools . . . . .

# DURIRON ACID PROOF DRAIN-PIPE

## stands on guard!

HOSPITAL and  
COMMERCIAL  
KITCHENS . . . .  
give them the  
protection of  
DURIRON  
corrosion-proof  
drainage

A large public investment in the modern junior and senior high schools of Houston, Texas, is given *permanent* protection by Duriron laboratory drainage. Permanent because Duriron never lets up in its resistance to acid corrosion. All joints in Duriron pipe are calked to a lifetime tightness. It may be hung above desks and tables—ending the dread of costly seepage once and for all. Duriron is fully proven and amply guaranteed as the natural choice wherever corrosive drainage is handled.

*See Sweet's for data and consult  
us without obligation*

THE DURIRON COMPANY, Inc. 420 Findlay St.  
DAYTON, OHIO



*Acoustone applied over certain wall or ceiling areas, or both, provides not only a comfortable noise level but beautiful, durable, fireproof decoration as well.*

*Through scientific research and testing, it is now possible for USG acoustical experts to determine accurately the efficiency of various materials and methods of controlling sound under all conditions.*

## How USG Sound Control Service Can Be Helpful To You

A Message to Architects from the United States Gypsum Company

**M**ANY architects are now taking advantage of the complete USG Sound Control Service whenever they have any problem in architectural acoustics. This service relieves architects of all details and insures definite, dependable results.

USG Sound Control Service offers:

1. The services of a USG sound control engineer to analyze the problem.
2. Recommendations on materials and methods for attaining a specified predetermined result.

3. Materials for every phase of acoustical correction, noise abatement, sound insulation, and elimination of vibration caused by machinery.

4. Installation of the materials by competent crews.

5. The advantages of having the United States Gypsum Company assume undivided responsibility for the results of the completed job.

On assignments calling for noise absorption, either Acoustone, the USG acoustical tile, or Sabinite Acoustical Plaster, may be used. Where it is desirable to prevent the transmission of



*This booklet sent free. It shows how Acoustone, the USG acoustical tile, controls sound while providing beautiful and harmonious decoration.*

noise through walls, floors, ceilings and doors, the USG System of Sound Insulation and USG Sound Insulative Doors are recommended. USG Sound Insulative Machine Bases are supplied to insulate against machinery noise and vibration.

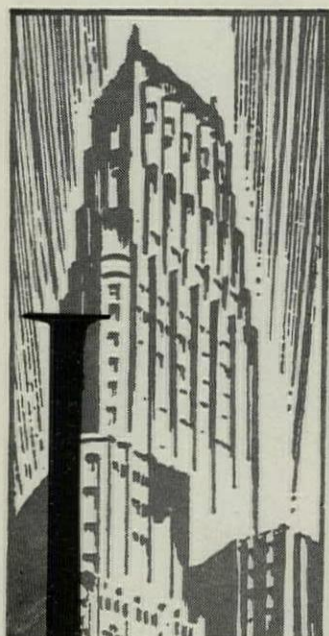
You are invited to use the USG Sound Control Service whenever you have a problem

in architectural acoustics. Please write to us for further information or for an appointment with a USG Sound Control engineer. United States Gypsum Co. Dept. 283, 300 W. Adams St., Chicago, Ill.

# USG SOUND CONTROL SERVICE

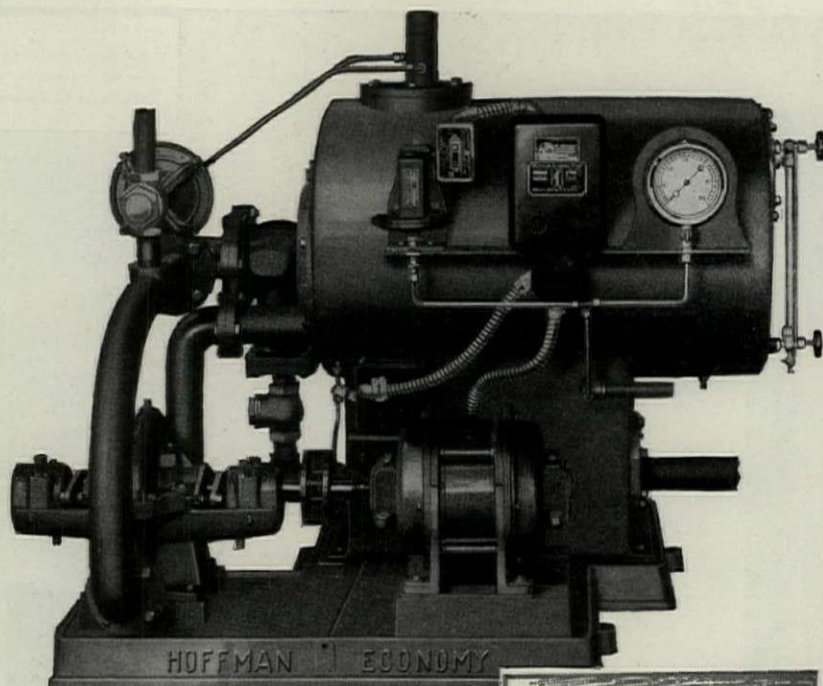
*Acoustical Correction - Noise Abatement - Sound Insulation*





**Hoffman-Economy  
Return Line  
Vacuum Pump**

*Jet-type vacuum producer used in these pumps is the simplest and most dependable method for exhausting air and vapors. It has no moving parts and never wears out. With jet vacuum producers, hotter water can be handled than with other types.*



# IF A PUMP IS NEEDED...



**HOFFMAN HAS ONE FOR EVERY  
TYPE OF HEATING SYSTEM . . .**



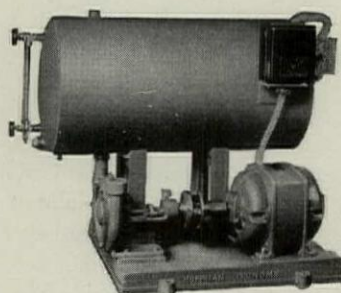
**WHY** go to Tom, Dick and Harry for different types of pumps, when Hoffman's complete line will take care of your requirements for *every heating purpose*. Whether for high or low pressure, vacuum or air-line systems, here is a complete source of pump supply.

You can install any of the Hoffman-Economy Pump models with the assurance that it will satisfactorily do the job for which it is intended. A study of actual operating conditions has led to numerous improvements that exactly suit these pumps to every kind of modern heating systems.

The Return Line Vacuum Pump, illus-

trated above, typifies the Hoffman-Economy high standard of excellence. It employs a jet-type vacuum producer, the simplest and best known method of exhausting air and vapors. There are no close clearances on the pump and, because the vacuum producer has no moving parts, it never wears out. Almost boiling water is handled with complete efficiency. Exceptionally low inlet in most cases makes a pump pit unnecessary.

For complete technical information on Hoffman-Economy Pumps and all Hoffman specialties, write for our catalog. Hoffman Specialty Company, Inc., Dept. PP-12, Waterbury, Conn.

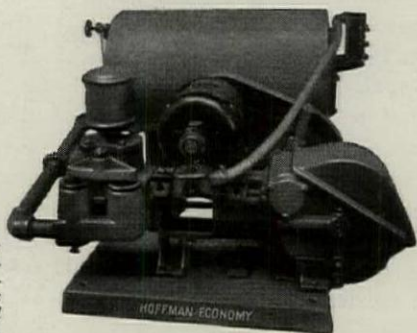


**Hoffman-Economy  
Horizontal Con-  
densation Pump**

*Adapted for high or low pressure steam installations where condensation will drain to horizontal receiver. Sturdily constructed in every detail. Made in single and duplex units*

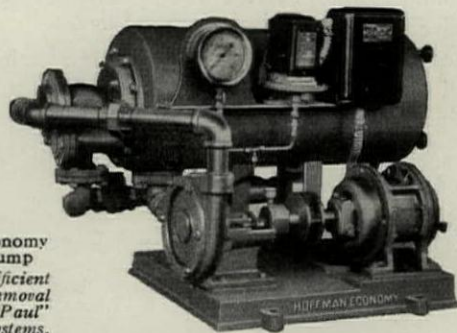
**Hoffman-Economy  
Reciprocating Pump**

*A dependable unit for use in laundries, greenhouses and other industrial establishments where moderate priced equipment is required.*



**Hoffman-Economy  
Air Line Pump**

*A highly efficient unit for the removal of air from "Pur" or air line systems.*



# HOFFMAN-ECONOMY PUMPS



# WASHINGTON ATHLETIC CLUB BUILDING



S E A T T L E  
W A S H I N G T O N

Architect — Sherwood Ford, Seattle

Engineers—Hall and Stevenson  
Seattle

Contractors—Sound Construction and  
Engineering Company, Seattle

A large tonnage of Bethlehem Wide-Flange Structural Shapes — known to Architects, Engineers and Contractors everywhere as "Bethlehem Sections" — was used in the steel framework of this magnificent structure.

BETHLEHEM STEEL COMPANY

General Offices: Bethlehem, Pa.

District Offices: New York, Boston, Philadelphia, Baltimore, Washington, Atlanta, Pittsburgh, Buffalo, Cleveland, Cincinnati, Detroit, Chicago, St. Louis

Pacific Coast Distributor: Pacific Coast Steel Corporation, San Francisco, Los Angeles, Portland, Seattle, Honolulu

Export Distributor: Bethlehem Steel Export Corporation, 25 Broadway, New York City

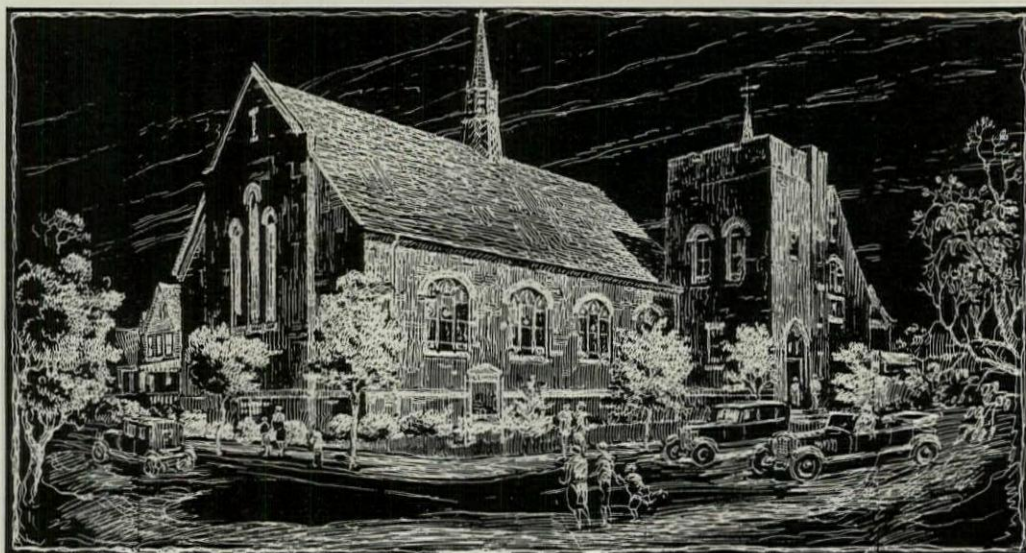
# BETHLEHEM



# Wide-Flange

# STRUCTURAL SHAPES





First Baptist Church, Pleasantville, N. J. Vivian B. Smith, Architect  
Heated by Vapor Steam System, using S-50-7 Burnham Big Twin  
sectional steam boiler. Installed by M. T. Sharp, Atlantic City, N. J.

## For These Economy Reasons The Boiler In This Church Is A Big Twin Burnham

The Big Twin is a cast iron boiler. Easy to tend  
1- and fire. Resisting corrosion. Due to last for  
many years without probability of repair costs.

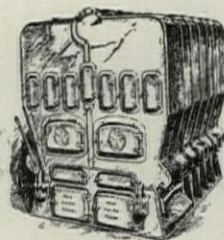
Big Twin grates are divided into four independent  
gangs, shaken separately. In mild weather, or  
2- when only part of the building is in use, half the  
grates can be banked with ashes. The remainder  
will give full heating service.

Due to its extra long fire travel, there is no waste  
3- of fuel, either when part of the grates are in use,  
or when full heat is required.

Burnham traits like these have won the unstinted approval  
of specialists in ecclesiastical architecture. And unflinching fuel  
thrift is attested by church officials. We will be glad to advise  
you in regard to your church heating problems.

P. S.

For like reasons Burnhams are the  
most fuel thrifty of boilers, when  
oil is used.

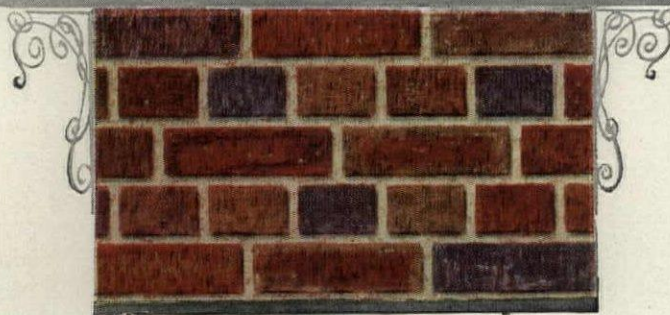
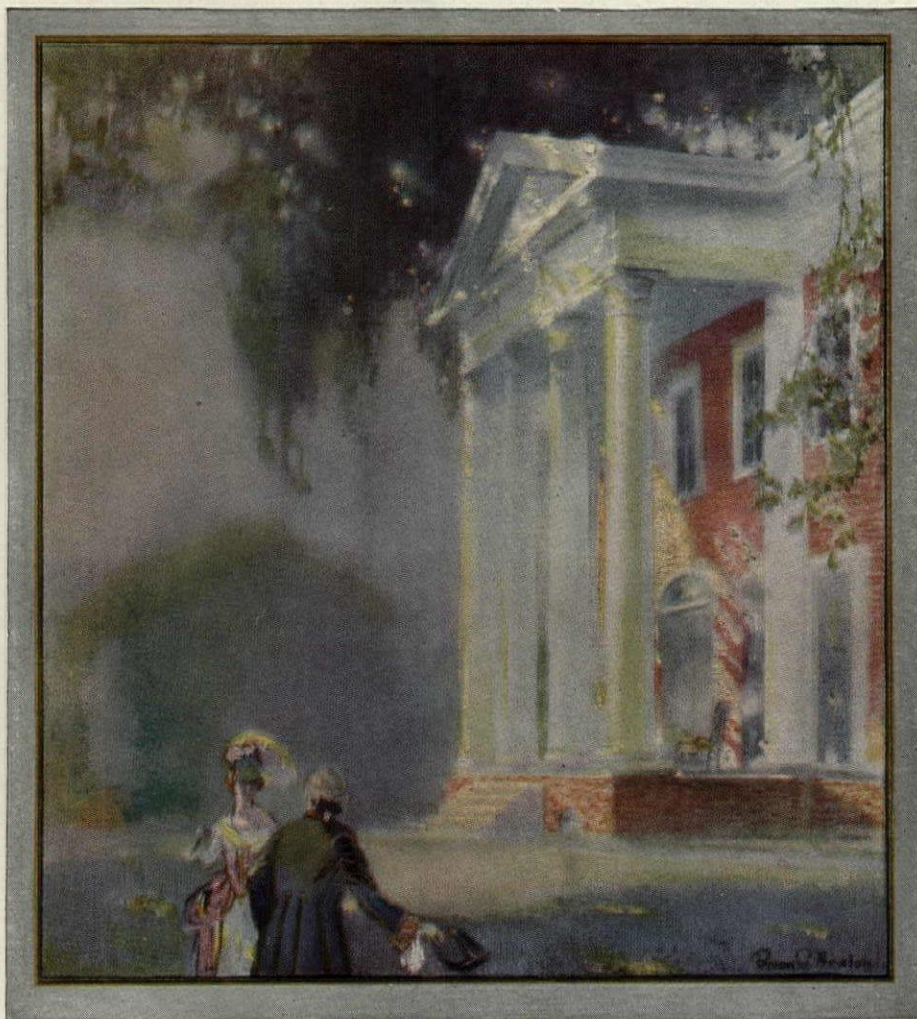


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*"I once heard of a fellow who said you could do anything with children if you play with 'em. Pondosa Pine's like that. Sort of show it what you want an' it gets into the game with you—sawin', it cuts true an' easy; planin', it comes smooth an' even; paintin', it pretties up like a girl goin' to a party."*

—From the philosophy of the boss-carpenter.

THE mellow beauty of knotty pine paneling reflects sunlight and firelight in cheerful tones and glowing shadows. Under the influence of this simple and unaffected wood, a room . . . perhaps the living-room, looking out on a fragrant garden . . . a man's den, with books . . . the dining-room . . . becomes more livable, more friendly.

Combining, as it does, structural, insulating and decorative values all in one, Pondosa Pine is especially desirable for knotty pine paneling. The grain is rich and delicately figured, with an infinite variety of knot arrangement. Many beautiful color effects are possible. Pine paneling is easy to keep clean too. Up-keep charges are negligible.

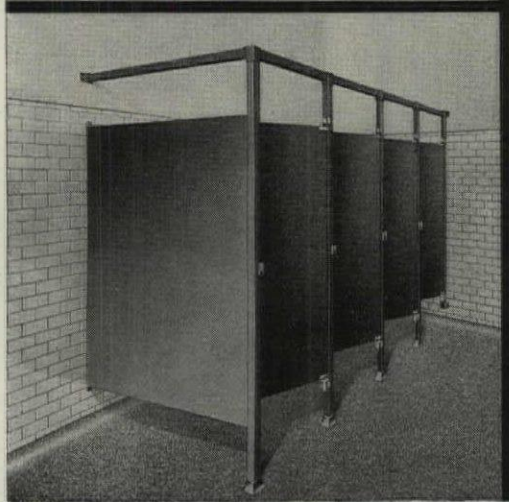
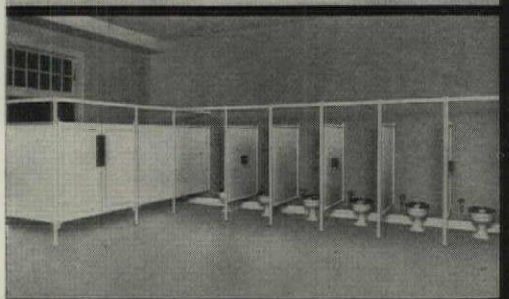
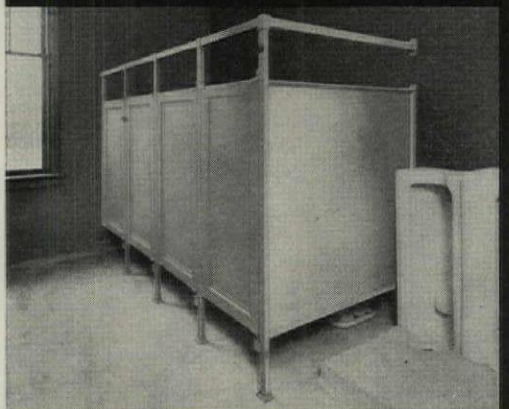
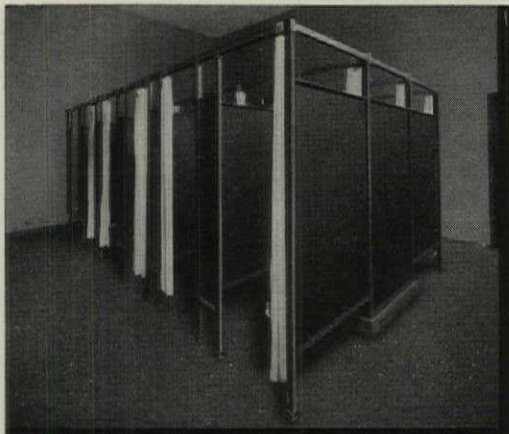
And whatever the architectural type, pine paneling of Pondosa lends authenticity and charm. In a Georgian or Colonial home, where at least one room should be faithful to the period. . . In the library of a town house . . . the game room . . . a boy's bedroom. And in places other than houses . . . restaurants, hotel lobbies and entrances, studios of professional men, smart specialty shops, public buildings, theaters, foyers of music halls, show windows. Wherever it is used, pine paneling is in perfect taste.

The familiar pine tree trade-mark, imprinted on Pondosa Pine, is your assurance that each board has been manufactured according to highest standards. Specify Pondosa by name. Western Pine Manufacturers Association, Portland, Oregon.



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WEISALLOY is available in both flush and panel type construction. See our complete catalog in Sweet's following page B-2921, or ask us to send further information.

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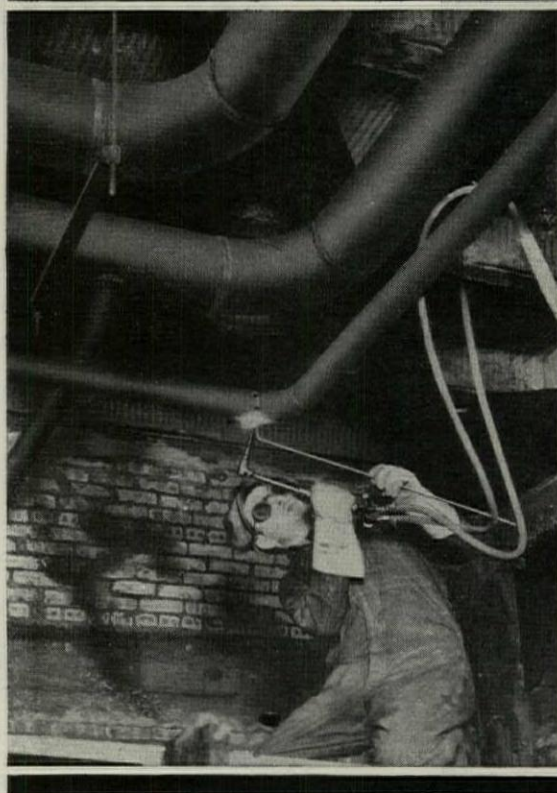
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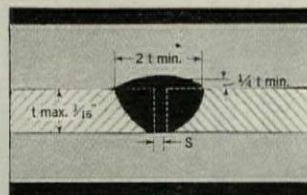
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#### WELDED LINE JOINTS Open Square Butt Weld

##### Explanation of Design: \*

The Open Square Butt Weld illustrated is used mainly for thin-walled pipe, with which sufficient weld depth penetration can be obtained without beveling, due to the melting of the steel with the blowpipe flame.

##### Uses:

The Open Square Butt Weld is recommended for standard pipe up to 2 1/2 in., extra heavy up to 1 1/2 in., and for all pipe having a wall thickness of 3-16 in. or less, for all services.

##### Specification:

When the Open Square Butt Weld is specified the following features should be included in the specifications:

1. For the smaller sizes of pipe, spacing between ends shall be as indicated in Table 1, page 11, "Design Standards for Oxwelded Piping." For sizes larger than 4 in. spacing shall be 3-16 to 1/4 in.
2. Welds shall be thoroughly fused to the depth indicated in the drawing.
3. Welds shall have a minimum width of twice the pipe wall thickness and shall be symmetrical with the center line of the joint.
4. Welds shall be built up to present a gradual increase in thickness from edge to center.
5. Weld reinforcement shall be at least the minimum shown in the drawing.
6. The weld shall be of sound metal free from laps, gas pockets, slag inclusions or other defects.

The above is excerpted from a handbook 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.





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Plumbing installations are likely to develop irritating noises. Not a single one is exempt. Noises are especially annoying in hospitals, homes, apartments, hotels, office buildings, schools and churches.

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We will welcome inquiries regarding the use and installation of the Josam Products listed below from Catalog G: Josam Drains for Floors, Roofs, Showers, Urinals, Garages and Hospitals; Josam Swimming Pool Equipment; Josam-Marsh Grease, Plaster, Dental and Surgical, Sediment and Hair Interceptors; Josam-Marsh Shock Absorbers for pipe lines; Josam Open Seat Back Water Sewer Valves; Josam Open Seat Swing Check Valves; Josam Adjustable Closet Outlet Connections and Bends, Water and Gas-Tight.

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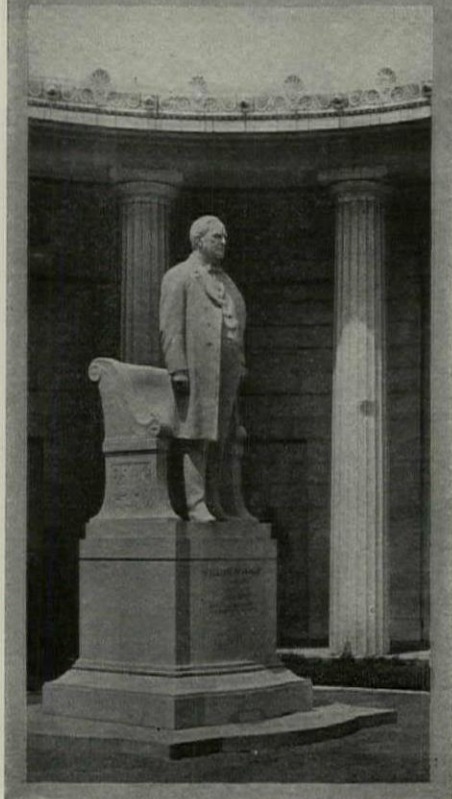
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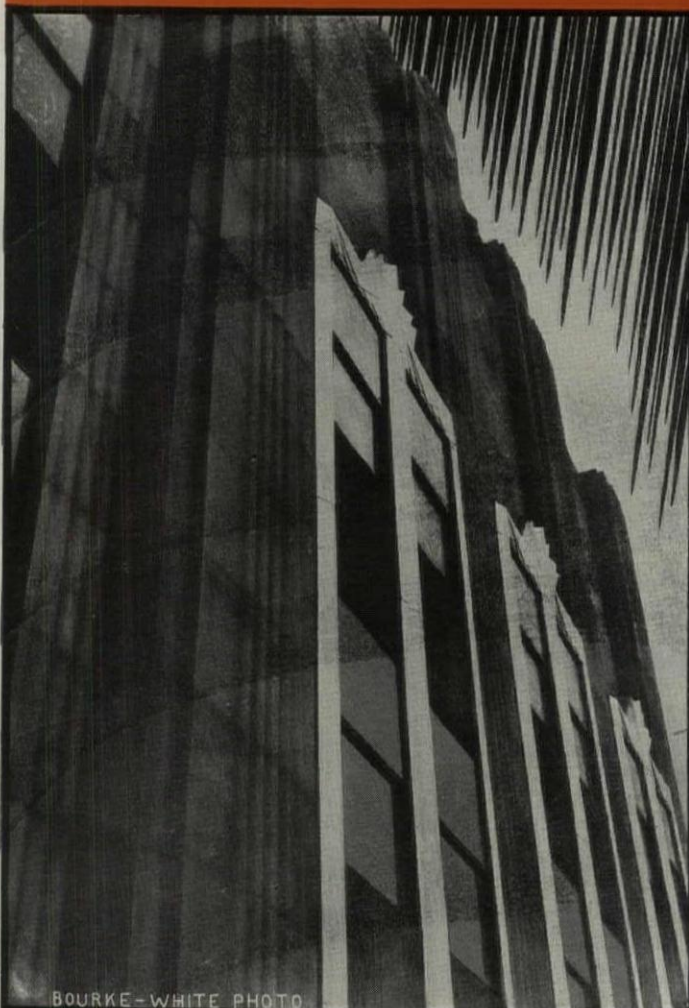
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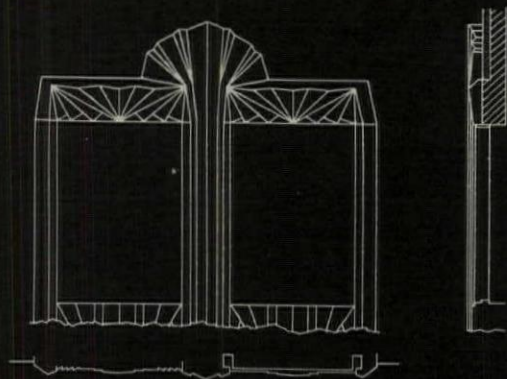
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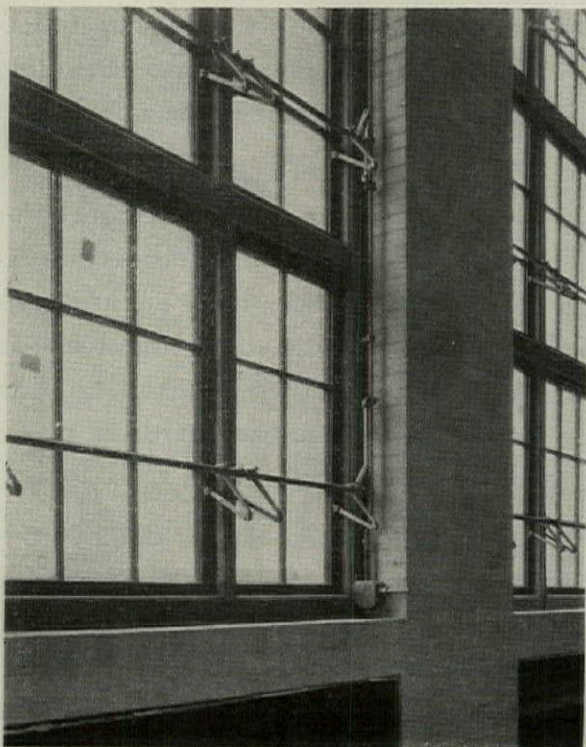
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Windows of the new gymnasium,  
Barringer High School, Newark, N. J.  
Guilbert & Betelle, Architects  
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## Sash Control For Natural Ventilation In Gymnasiums

All the sash units in each bay of the new gymnasium, at the Barringer High School in Newark, N. J. are operated simultaneously.

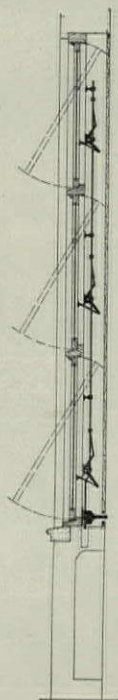
The operating equipment is entirely between the inside face of the window mullions and the protecting screen at the wall line. A minimum space of only eight inches is necessary for this equipment. Specifications call for Lord & Burnham's screw-thread gymnasium sash operating devices.

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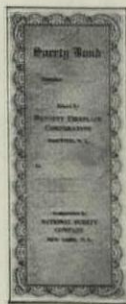
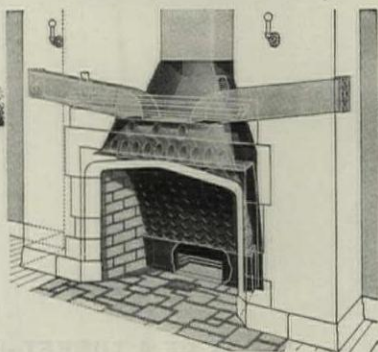


Vertical section  
through win-  
dows, showing  
control rod and  
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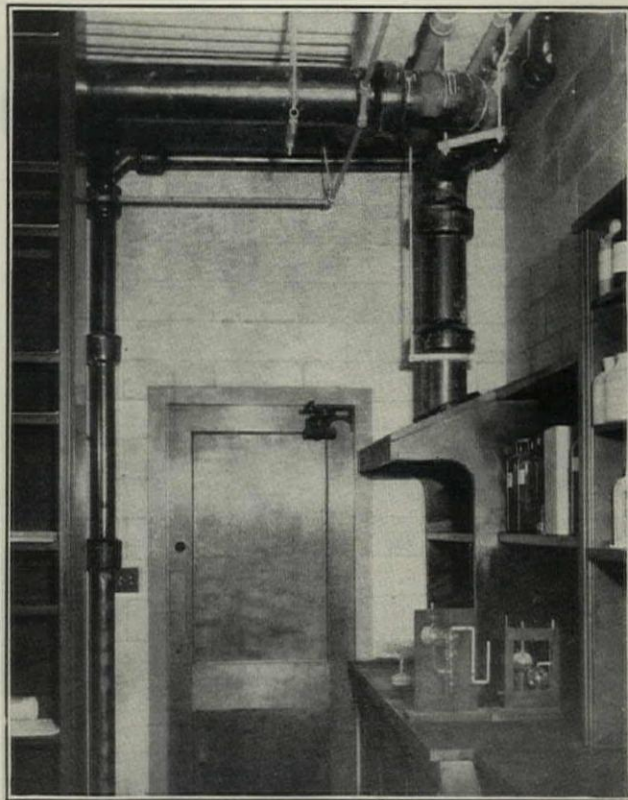
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# For Sketching

## VENUS PENCILS

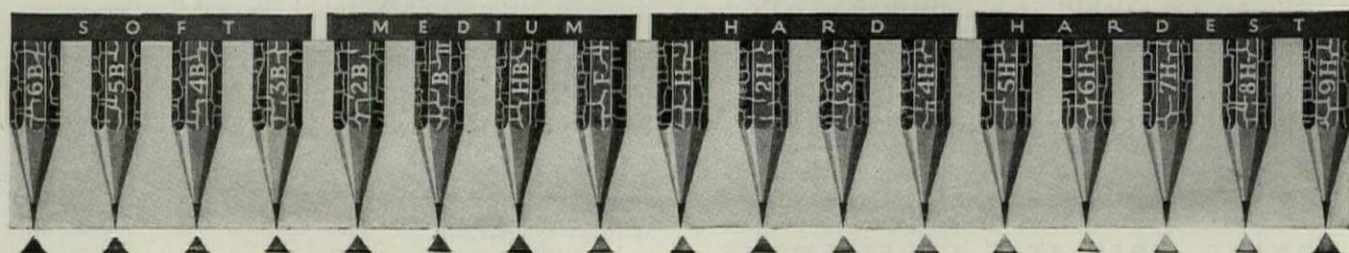
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Pencils were used—6B, 4B, 2B.

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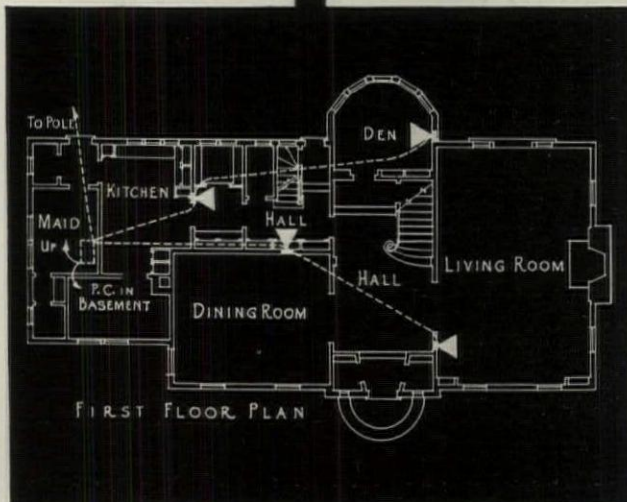
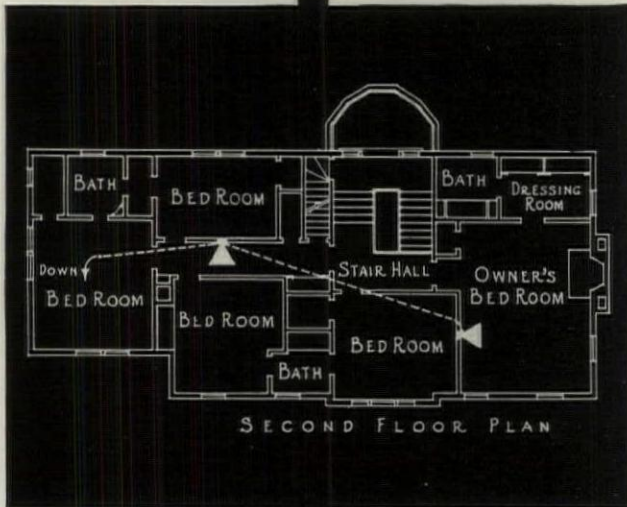


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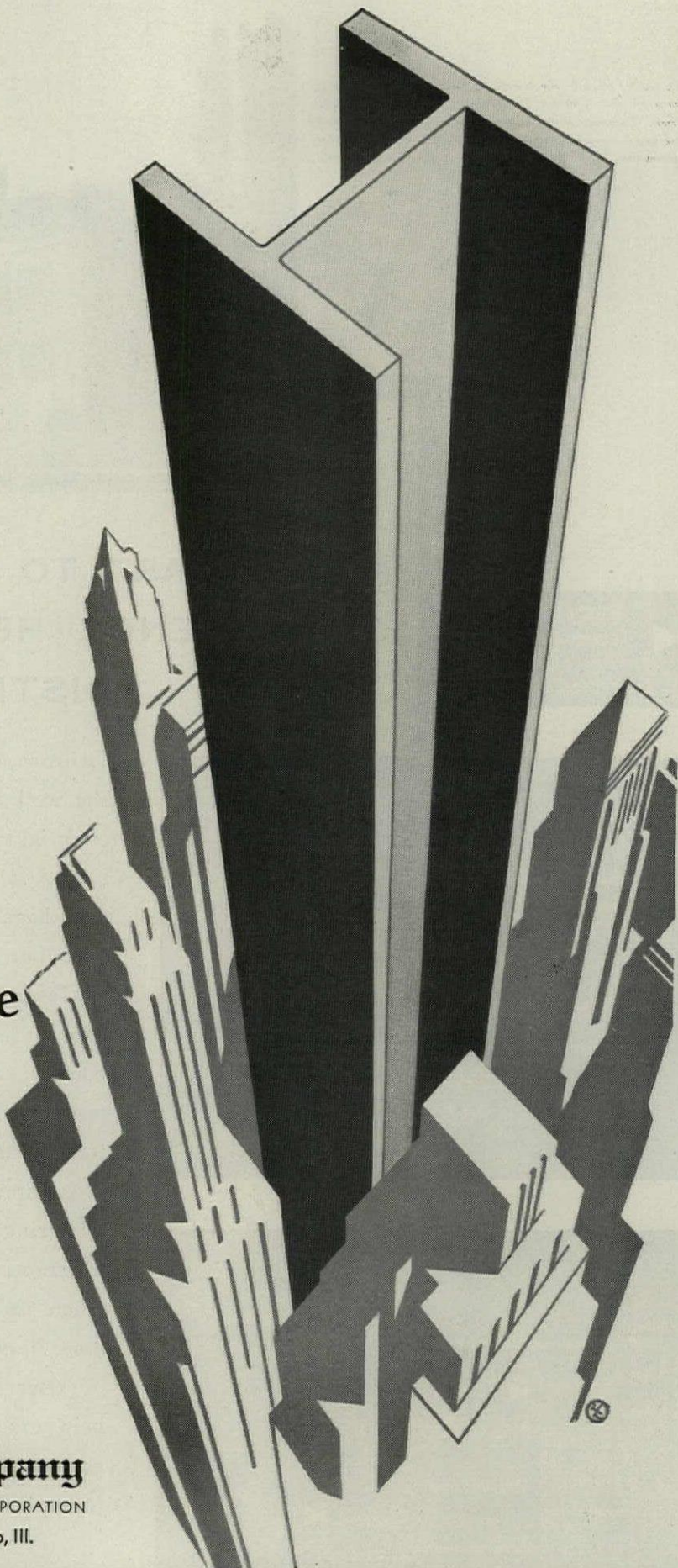


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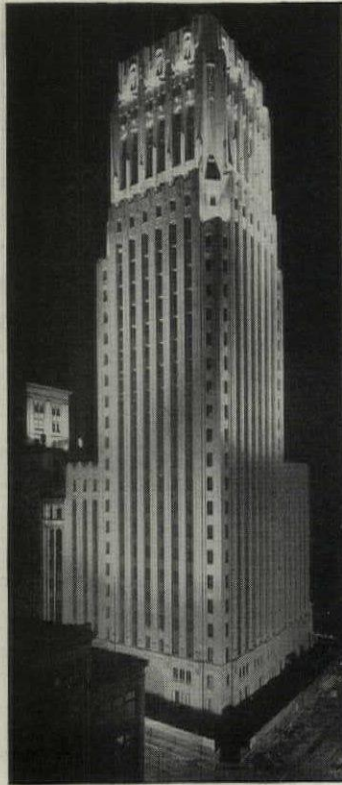
# C. B. SECTIONS





# 442 Johnson Room Thermostats Control 867 Radiator Valves In Shell Oil Building, San Francisco

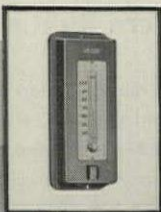
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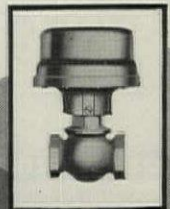
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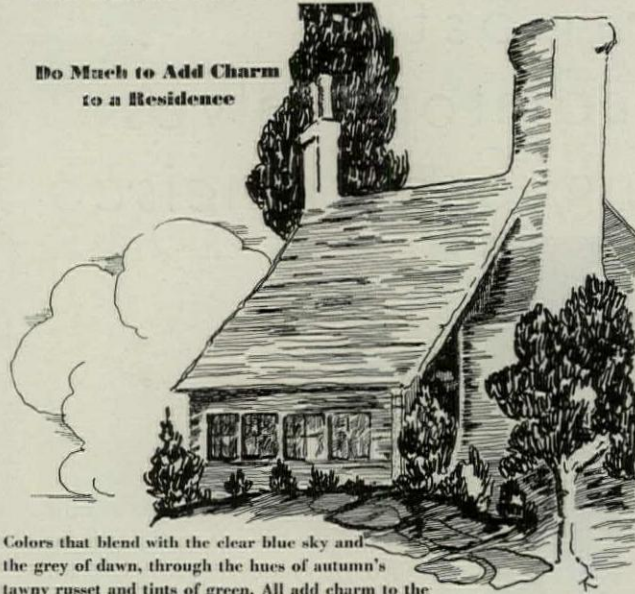
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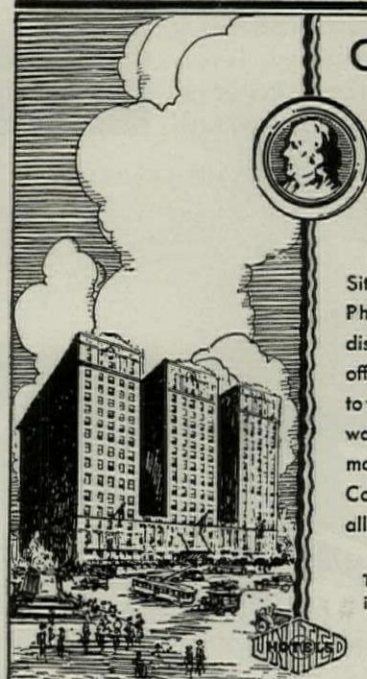
NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

## Old-Fashioned Hospitality in a Modern Setting

Situated in the very heart of Philadelphia's great retail district, The Benjamin Franklin offers maximum convenience to visitors here. It is within easy walking distance of all the main historic points of interest. Conveniently accessible to all centres of transportation.

The Benjamin Franklin assures its guests a warm welcome in the traditional Philadelphia spirit of hospitality.



1200 ROOMS...each with bath

Rates commence at \$4.00

MORACE LELAND WIGGINS, MANAGING DIRECTOR

**The BENJAMIN FRANKLIN**  
Chestnut Street at Ninth  
PHILADELPHIA



# INCINERATION, SURELY! —but what kind?

With GAS  
or OIL for  
HEATING  
—what will  
you do with  
WASTE and  
RUBBISH  
?

Before an incinerator is selected it is well to know the answers to these questions: What is the actual performance record of the incinerator over a period of years? How much and what kind of experience is represented in its design? Who accepts the responsibility of correct installation? Who assures service during the years to come and quick response to service calls? What kind of guarantee goes with the incinerator—and, far more important, who stands back of the guarantee? We always welcome the opportunity to discuss these questions.

KERNER INCINERATOR COMPANY  
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Offices in over 150 cities

## KERNERATOR

INCINERATION

FOR NEW AND EXISTING BUILDINGS

See our catalog in Sweet's, pp. C4526-33,  
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## The basis of Quality in Flat Glass is *Grading!*

ADAMSTON

Flat Glass Is Graded  
According To The  
Highest Standards.

VERTICALLY DRAWN  
ADAMSTON IS PERFECT-  
LY FLAT, FREE FROM  
DISTORTION, AND IN  
EVERY RESPECT ---

A BRAND YOU



CAN DEPEND UPON

**ADAMSTON FLAT GLASS CO.,**  
Clarksburg, W. Va.

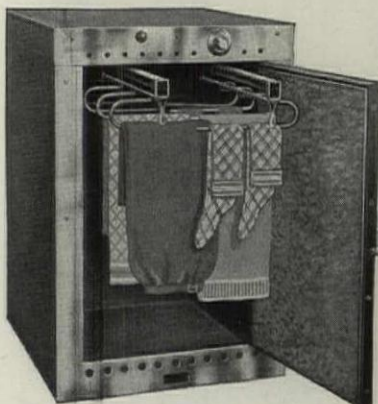
EASTERN SALES OFFICE: No. 1 Madison Ave., New York City.  
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## PROMETHEUS

### Electric Clothes Dryer

The Prometheus dries clothes quickly at a low cost for current.

Indispensable in golf and country clubs for drying sports wearing apparel, or in the home for drying silk underthings too delicate to send to the laundry.



Heat is easily controlled by a 3-heat switch. A ruby pilot light shows whether the current is on or off.

Chromium plated and beautifully finished.

Has easy-sliding racks with hangers. Two sizes—20 or 36 inches wide—both 30" high and 22" deep.

SEND FOR CATALOG

**PROMETHEUS ELECTRIC CORP.**

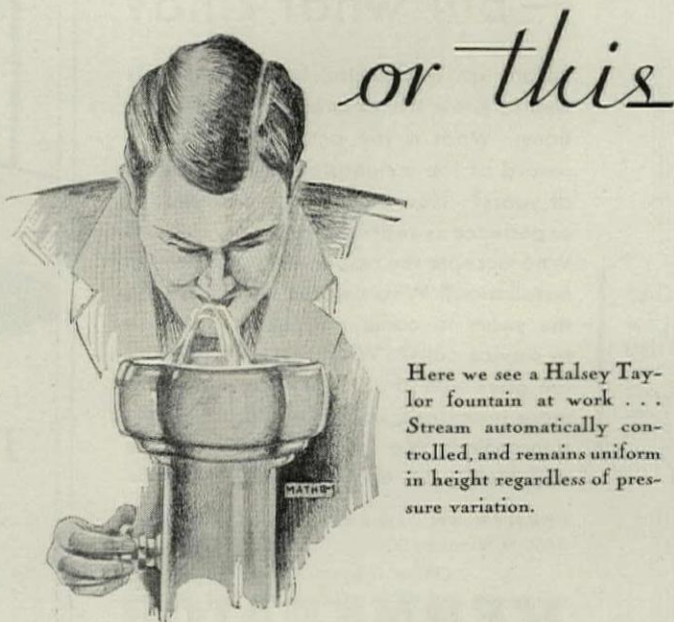
358 West 13th Street

New York, N. Y.





How did he know this was going to happen? He wanted a drink but he got a bath . . . the average fountain behaves that way!



Here we see a Halsey Taylor fountain at work . . . Stream automatically controlled, and remains uniform in height regardless of pressure variation.

# *After all...* who wants a shower?

A SHOWER is refreshing . . . yes it is, in its place! But not when you expect a drink of water! And yet this happens so often one wonders if there is any fountain made that overcomes this objection. Architects know there IS! In Halsey Taylor fountains the stream is automatically controlled

and the height is always uniform regardless of pressure variation. The two-stream projector is a further safeguard against contamination, as lips need never touch the source of supply! Sweet's will give you further details. Or write for further information . . . The Halsey W. Taylor Company, Warren, Ohio.

Central National Bank  
Richmond, Va.  
John Eberson and Carneal,  
Johnston & Wright, Arch's.

## HALSEY TAYLOR

### *Drinking Fountains*

THE SPECIFICATION FOR SANITATION





---

# L I O N O I L

---

# S E A L S

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# C E M E N T   S U R F A C E S —

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# B I N D S

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# C O L O R   C O A T S

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**B**ERRY BROTHERS' Lionoil—amber-clear and secret-processed—seals the pores of cement—waterproofs and literally “welds on” succeeding color coats. It forms a tough, elastic, durable surface that “holds out” the colors—saves paint and cuts finishing costs.

Lionoil is economical—easy to apply—can be brushed or sprayed on. It covers about 600 square feet per gallon—dries dust-free in two hours and hard over night.

Here's a remarkable finish of a thousand uses. It is an excellent first coater on almost any surface—provides firm “roots” for other paints. On plaster, cement, metal, fabric, floors, walls, roofs, wood and brick it protects and preserves.

You'll appreciate Lionoil's wide range of usefulness. Specify this remarkable finish for difficult jobs—always demand it as a bond coat on cement. Write our Architectural Department for complete information.

---

## B E R R Y   B R O T H E R S   I N C .

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V A R N I S H E S   ,   E N A M E L S   ,   L A C Q U E R S   ,   P A I N T S

---

D E T R O I T ,   M I C H .   ,   ,   W A L K E R V I L L E ,   O N T .

---

### FACTORY BRANCHES

Brooklyn

Chicago

Cincinnati

Boston

Philadelphia

San Francisco

St. Louis



Sometimes Wear  
is the Most  
Important  
Factor --



and  
sometimes

## B E A U T Y

*W. & J. Sloane Clearline Inlaid Linoleum, Pattern 1445, is used in the lobby of the new Y. M. C. A. Building, Albany, N. Y.*

SOMETIMES when an architect is specifying linoleum, wear is the most important factor. For example: general offices, factories, elevators, displayrooms and corridors where traffic is heavy.

Sometimes beauty is the first consideration. For example: Private homes and offices where traffic is light.

But sometimes beauty and wear must be given equal consideration as in the Y. M. C. A. building at Albany, N. Y. Here the architect solved his problem by selecting W. & J. Sloane Clearline Inlaid Linoleum in the attractive pattern shown above. He made his selection not only

because this distinctive pattern harmonizes so well with the decorative scheme and because he knew the quality would withstand the daily abuse of thousands of scuffing feet but *because the linoleum is double-waxed*. Which means that it can be used as soon as laid; that it is easy to keep clean; that the beauty of pattern is intensified.

When you specify W. & J. Sloane Double-Waxed Linoleum you assure your client of the finest money can buy. Examine this superfine finish before you write the specifications. We will gladly send you quality samples and reproductions of our many beautiful new patterns.



### *This Service Free to Architects*

We maintain a service department to assist architects in planning or specifying linoleum floors. This service is at your disposal without charge. Write for copy of Architects Data Book and ask for a representative to call if you wish advice on specific problems. Address: Architects Service Department, W. & J. Sloane, 577 Fifth Avenue, New York City.

# W. & J. SLOANE

## DOUBLE-WAXED LINOLEUM





*Model E Electric Hoist as used in bank buildings.  
Note how sidewalk opening is fully protected*

## 619 BANKS

now remove ASHES, GARBAGE, RUBBISH  
with G&G TELESCOPIC HOISTS

**B**ANK architects and bank officials have selected the G&G Telescopic Hoists time after time because a necessary work is accomplished with the least possible expenditure of time, labor and money. The positive safety assured by this equipment has also influenced its selection. Accidents cannot happen when the sidewalk opening is fully enclosed and safeguarded by G&G Sidewalk Doors and Swing Guard Gate.

Banks are just one of many classes of buildings in which G&G Telescopic Hoists are used for removing ashes, garbage and rubbish. The list includes hotels, hospitals, clubs, office buildings, schools, churches, garages, etc.

Our engineers will be glad to cooperate in the selection of the hoist equipment best adapted to a specific purpose. Electric and hand operated models available for all needs.

The  
**G&G**  
ELECTRIC  
REG. U.S. PAT. OFF.  
**Telescopic Hoist**  
With Automatic Stop and Gravity Lowering Device

See our Catalog in Sweet's Arch't'l. Catalog—1931 Ed., pp. D6342-49.  
In Canada see Specification Data. Agents in Principal Cities.

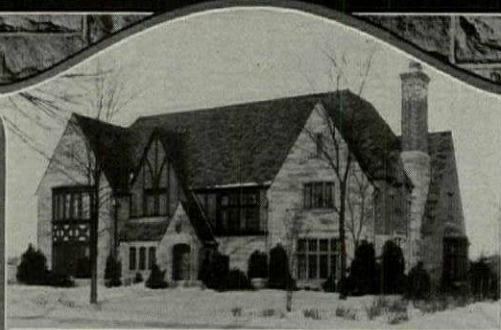
## GILLIS & GEOGHEGAN

548 West Broadway

New York, N. Y.



## COLORFUL NATURAL STONE



W. D. McClintock Residence  
Detroit, Mich.

Clarence E. Day, Architect  
Thomas H. Hewlett, Associate

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May we send you our interesting booklet of Briar Hill all-stone homes—and free samples of the stone to show colors, finishes and textures?

THE BRIAR HILL STONE CO.  
Glenmont, Ohio

See Our Catalog in SWEET'S

USE COLOR—TOO—WHEN YOU BUILD WITH STONE

## Hospital Sterilizers

*Consultation and engineering  
service on sterilizer installations*

**Selection of Sizes  
Method of Heat  
Roughing-In  
Sanitation  
Specifications**

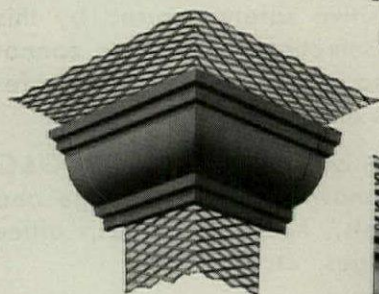


# CASTLE

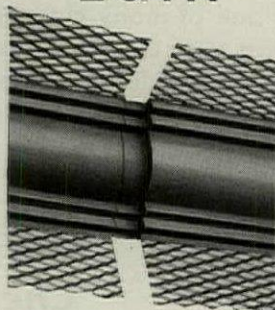
*World's Largest Line of Sterilizers*

Wilmot Castle Co., 1226 University Ave., Rochester, N. Y.

## Milcor Expansion Cornice Lath



with expansion  
metal wings



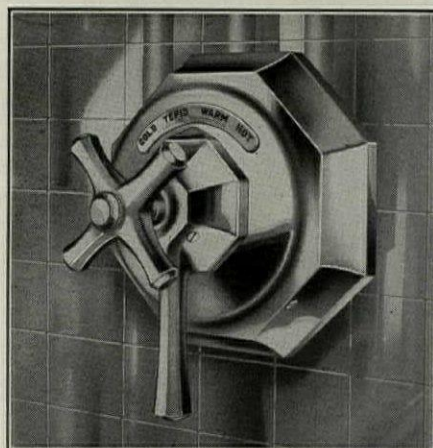
**B**EING made of metal, this cornice will not crack. Having the famous *Milcor* expansion wings at each side, it cannot pull away from the plastering.

An invisible joint has been perfected . . . by depressing the cornice, at the joint, the exact thickness of the metal. Precision in manufacture assures a perfect fit. The mitre joint on the new *Milcor* cornice saves time and labor on the job. It is formed at the factory . . . and always fits perfectly. Send for sample sections and complete information.

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## MILCOR PRODUCTS

## 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.



FOR BEAUTY  
OF TEXTURE

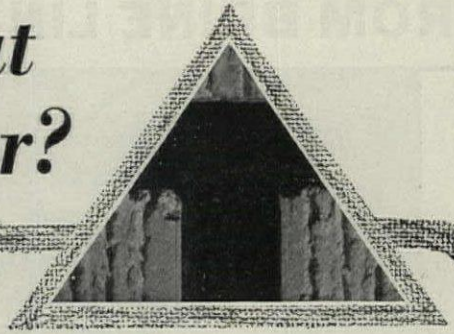


MOUNT  
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GRANITE

*Write for samples and photographs*

J. D. SARGENT GRANITE CO.  
MOUNT AIRY, N. C.

## Between the Bricks, *What* Color?



**Y**OU know exactly what brick to use to attain the effect you want. You specify the bond, the thickness and finish of the joints. Do you take advantage of the opportunity to use color in the mortar?

About a fourth of the surface of most brick-work is mortar. You have a wonderful color ratio to work with—three to one—for producing blends. You have the possibility of matching masonry for solid color effects. You have the striking contrast of black lines available.

Brick, tile, marble, slate, stone—any masonry work can be improved by the use of color in the joints. Either lime or cement mortar can be stained, and the effects are good for either exteriors or interiors.

The true colors and the permanence of stains are to be considered first. The cost and the ease of use are also of practical importance. Pecora Mortar Stains are permanently satisfactory from every point of view. They are available in eleven standard colors (listed in Sweet's Architectural Catalog) that you can use with confidence. If you will sign, address, and mail the coupon, we will be glad to supply more detailed information.

### Pecora Paint Company

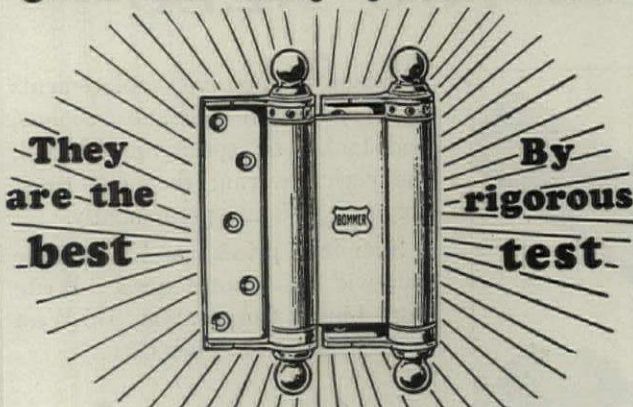
Sedgley Ave. and Venango St.  
Philadelphia, Pa.

*Established 1862 by Smith Bowen*



PECORA PAINT COMPANY  
Sedgley Ave. and Venango St., Phila., Pa.

**50 years on a DOOR**  
**good for fifty years more**



### Notabene

The solid bronze Bommer Spring Hinges swinging the big front doors of the old Bank of Manhattan at 40 Wall St., New York, since 1880 were still in excellent condition when that building was demolished in 1929 to be replaced by the new Bank of Manhattan skyscraper of 73 stories which is also equipped with Bommer Spring Hinges—truly an astounding record.

*These Historic Hinges can be seen at our factory*



**Millions and Millions of People  
are Pushing Bommer Spring Hinges  
when opening doors**

Factory at Brooklyn, N. Y.

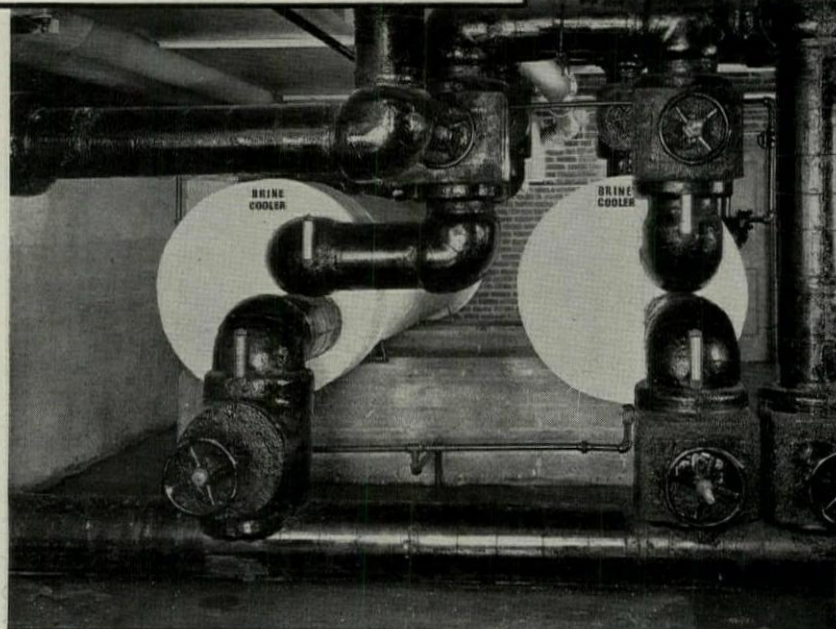
Name .....

Street and No. ....

Town and State ..... (MS)

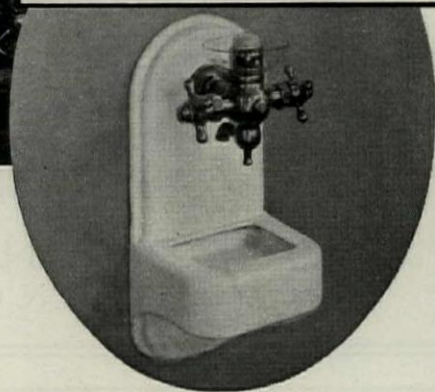


## FROM BRINE LINES



R. H. Macy & Company's new Long Island warehouse has completely insulated its refrigeration plant equipment with Novoid Cork Covering and Novoid Cork Fitting Jackets, Asbestos Construction Co., Inc., of Long Island City, installed this insulation.

## TO DRINKING WATER



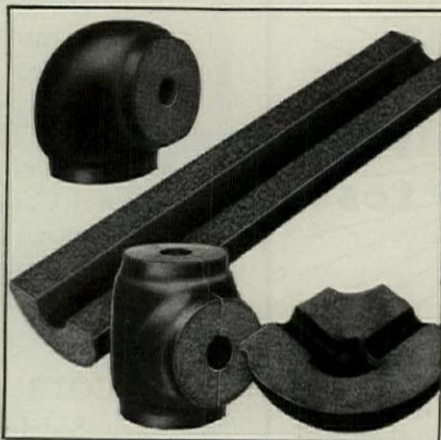
This cork insulation comes  
*ready moulded* in the

**SIZE and THICKNESS YOU NEED**

**W**HETHER your job is as big and complicated as this refrigerating plant in R. H. Macy & Co.'s new Long Island warehouse, or whether it's the simple insulation of drinking water lines, you can have Novoid, ready moulded to fit.

Made in all sizes from  $\frac{1}{4}$  inch up, Novoid Cork Covering comes in three thicknesses: *Heavy Brine*, for temperatures below  $0^{\circ}\text{F}$ .; *Brine*, for temperatures below  $25^{\circ}\text{F}$ .; *Ice Water*, for temperatures above  $25^{\circ}\text{F}$ .

With its cellular, non-porous structure, Novoid stays dry, retains its insulating efficiency indefinitely.



Novoid Cork Coverings are moulded to shape from cork granules, then coated inside and out with mineral rubber. These coverings fit tees, ells, valves and pipes of all sizes so accurately that no space is left between pipe and covering where moisture can collect. Write for complete information about Novoid—the permanent insulating material.

Eliminate expensive replacements of insulation on cold lines, coolers, and tanks, by specifying Novoid, the cork covering that can resist heat and moisture permanently.

Samples, prices, and complete data will be sent on request. Write Cork Import Corporation, 345 West 40th Street, New York City.

• • •

For roofs, for walls, for all building insulation and refrigeration uses, *Novoid Corkboard* offers moisture-proof protection against heat losses. Samples and detailed information on request.

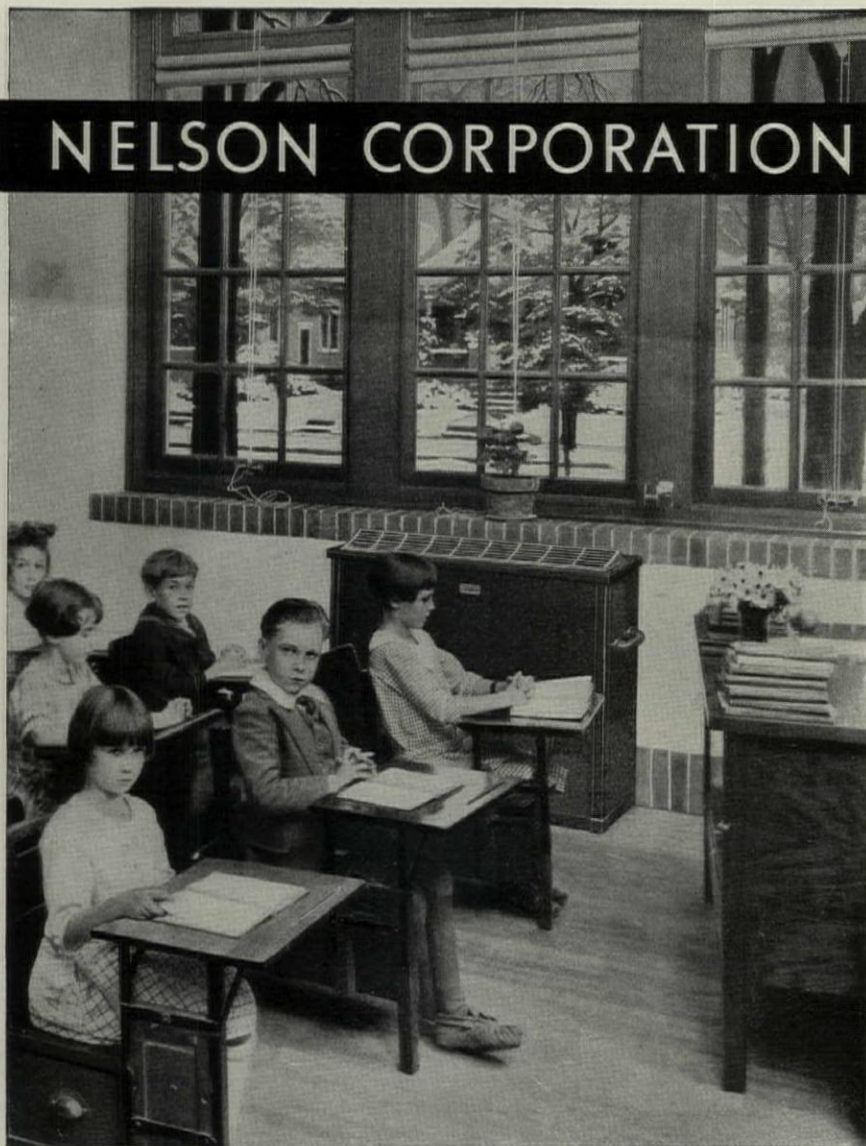
# Novoid Cork Covering

*For Cold Lines, Coolers and Tanks*



© 1931  
T. H. N. Corp.

# THE HERMAN NELSON CORPORATION



Univent Ventilation because of definite results it achieved in the schoolroom, established the popularity of Unit Ventilation. But only the Univent can give Univent Ventilation.

Where the ventilation requirement is: a continuous supply of outdoor air to every pupil in the room, the Univent gives the proper atmospheric conditions in the simplest, most effective and economical manner.

It brings in outdoor air—cleans it, heats it to the right temperature and distributes it throughout the room with gentle air motion but without draft.

Over ten years of Univent Ventilation in schools throughout the country have demonstrated the fact that the architect or engineer who specifies Univent Ventilation is taking no chances.

Write for the book—"Univent Ventilation".

## HERMAN NELSON

### UNIVENT

(TRADE MARK)

### VENTILATION

The Herman Nelson Corporation are makers of the *Univent System of Ventilation*, the *Her-Nel-Co System of Ventilation*, the *Herman Nelson Invisible Radiator*, the *Herman Nelson hiJet Heater*, and other heating and ventilating equipment.

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BUENOS AIRES



... *for the doctors themselves*



*W. W. Orr Doctors Building  
at Atlanta, Georgia . . .  
LUSTRAGLASS clear sheet  
window glass was specified  
for all windows.*

*Architects, Pringle & Smith;  
Contractors, Southern Ferro  
Concrete Co.; Glaziers, F. J.  
Cooledge & Sons; Agents,  
Adams Cates.*



**LUSTRAGLASS**  
FLAT-DRAWN



In Atlanta, window glass was called for a "show down." There was to be no guess work in deciding what make to use in the W. W. Orr Doctors Building. Many brands were considered and considerable investigation was carried on regarding the merits of LUSTRAGLASS. The result was that owner, architect, builder and glazier all decided in favor of LUSTRAGLASS. The reasons for their selection were threefold.

LUSTRAGLASS is the "whitest" of all glass made for windows . . . It transmits more daylight and more of the ultra-violet rays of sunlight, yet LUSTRAGLASS costs no more than any good window glass.

It is easier to rent or sell a building glazed with LUSTRAGLASS. You will be interested in booklet A-430 giving further details regarding this wonderful new glass for windows. Write for it today.

**AMERICAN · WINDOW · GLASS · CO.**

Farmers Bank  
Building

*Also makers of Armor-Lite Scatter-Proof and Bullet-Proof Glass, Tintaglass,  
Picture Glass, Photographic Dry Plate Glass,  $\frac{3}{16}$ " and  $\frac{1}{8}$ " Crystal Sheet,  
Ground and Chipped Glass, Improved Quartz-Lite and Bulb Edge Glass.*

Pittsburgh,  
Pennsylvania



# 98.87% of grease removed from water at 140° Fahrenheit!

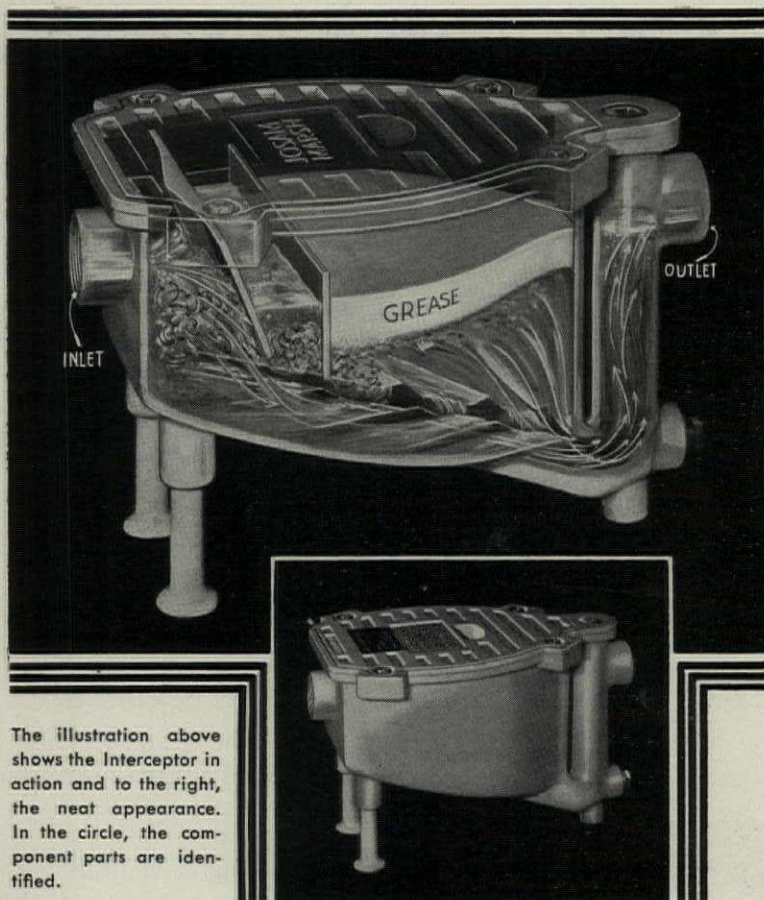
Intercepting grease from waste water at 140° Fahrenheit is not a record but the daily service that Josam-Marsh Grease Interceptors are designed to give. Because the efficient operation of Josam-Marsh Interceptors does not depend upon waste water temperatures, no cold water jacket is required. Only clean grease is retained in this type of Interceptor. Sediment and foreign matter are carried away with the waste water.

For surgical sinks and lavatories where Plaster Paris—solid or in suspension, cotton, lint, hair or other foreign matter would clog drain pipes, other types of Interceptors are available.

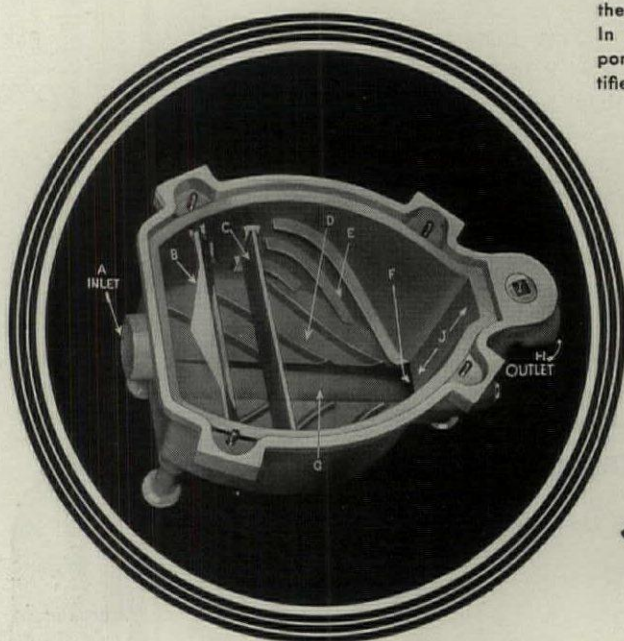
In existing buildings or if you are planning an annex, these practical sanitary devices will always eliminate the trouble and expense of clogged waste lines.

The initial cost installed is low. As there are no moving parts—nothing to wear out—a Josam-Marsh will outlive the building.

Catalog G illustrates and describes this complete line and a copy should be available in your files.



The illustration above shows the Interceptor in action and to the right, the neat appearance. In the circle, the component parts are identified.



**Josam  
Marsh**

## GREASE INTERCEPTOR

(a) Inlet; (b) V-Baffle; (d) Converging Bottom Ribs; (e) Converging Side Wall Ribs; (f) Outlet; (g) Channel to Outlet; (h) Outlet Pipe Connection; (i) Vent Connection and Cleanout; (j) Seal Wall Separating Outlet and Body of Interceptor.

**Josam  
PRODUCTS**  
TRADE MARK REG.  
STANDARD  
OF AMERICA

JOSAM PRODUCTS  
ARE SOLD BY  
ALL PLUMBING &  
HEATING SUPPLY  
JOBBERs



We will welcome inquiries regarding the use and installation of the Josam Products listed below from Catalog G: Josam Drains for Floors, Roofs, Showers, Urinals, Garages and Hospitals; Josam Swimming Pool Equipment, Josam-Marsh Grease, Plaster, Dental and Surgical, Sediment and Hair Interceptors; Josam-Marsh Shock Absorbers for pipe lines; Josam Open Seat Back Water Sewer Valves; Josam Open Seat Swing Check Valves; Josam Adjustable Closet Outlet Connections and Bends, Water and Gas-Tight.

## JOSAM MANUFACTURING COMPANY

4908 Euclid Building

Cleveland, Ohio

FACTORY: MICHIGAN CITY, INDIANA.  
BRANCHES IN ALL PRINCIPAL CITIES.

THERE ARE NO SUBSTITUTES FOR JOSAM PRODUCTS



# Von Duprin

## Self-Releasing Fire and Panic Exit Latches

### The Unusual Combination

In Von Duprin devices you find the unusual combination of fine craftsmanship and remarkable economy.

Their strong, dependable construction is a delight to every man who admires fine workmanship.

And the economy of use which results from this superior construction is balm to the soul of the building owner.

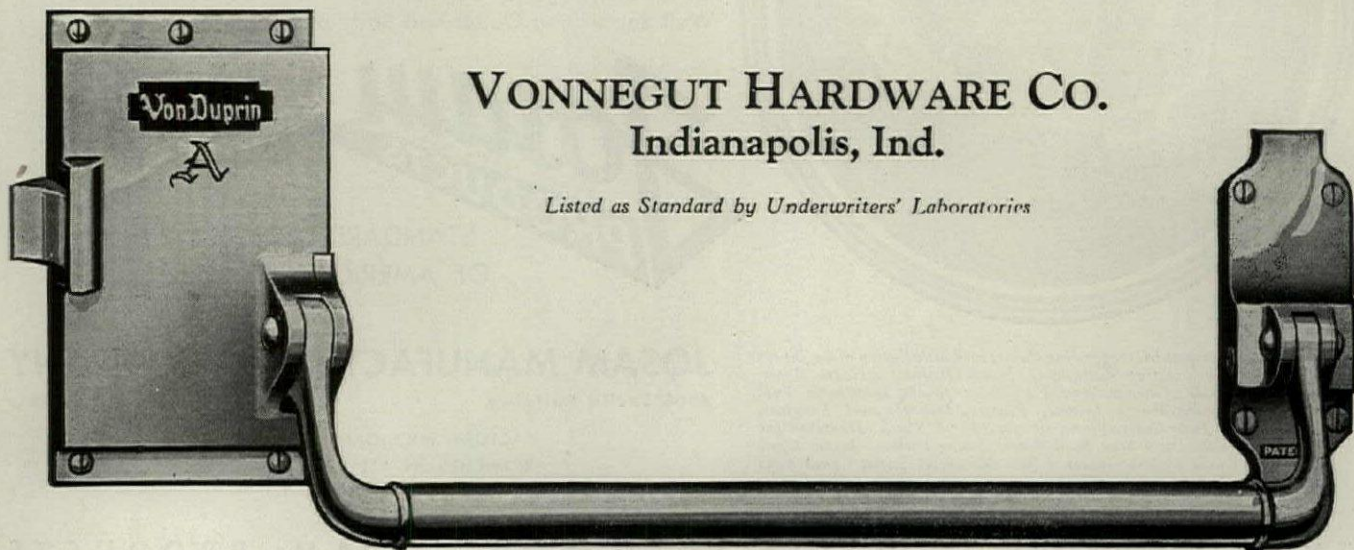
Because of their high quality materials and painstaking workmanship, Von Duprins cost a little more in the beginning and . . . again because of these same qualities . . . they cost far less in the end. Upkeep expense is practically unknown.

So here is one case at least in which the man who admires fine craftsmanship may command it, secure in the knowledge that he is saving, not spending, by indulging his taste for the superfine.

*Sweet's*  
*Pages C3892-C3896*

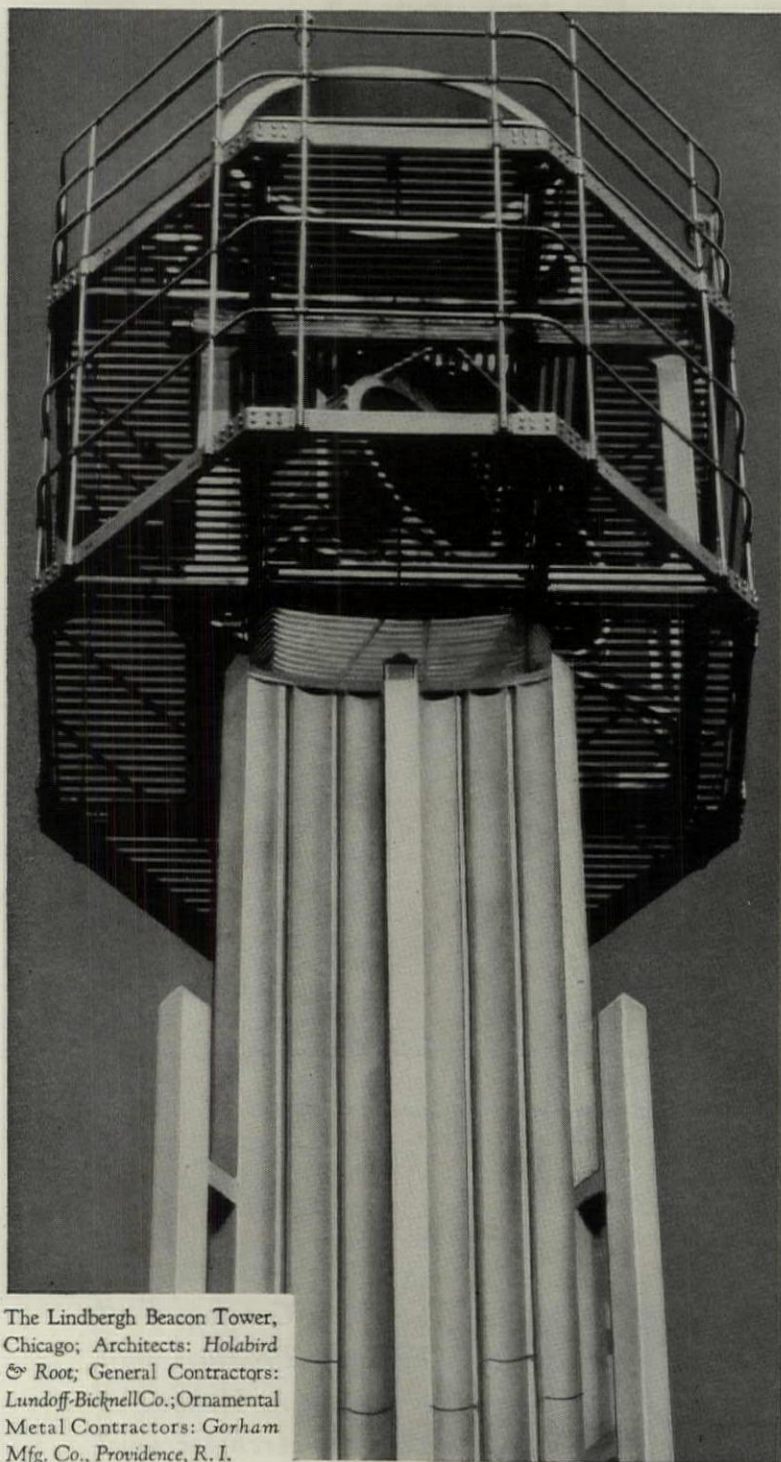
**VONNEGUT HARDWARE CO.**  
**Indianapolis, Ind.**

*Listed as Standard by Underwriters' Laboratories*





# A friendly gleam to guide aright, the wingèd travelers of the night



The Lindbergh Beacon Tower, Chicago; Architects: Holabird & Root; General Contractors: Lundoff-Bicknell Co.; Ornamental Metal Contractors: Gorham Mfg. Co., Providence, R. I.

## The Lindbergh Beacon is protected with Alcoa Aluminum

With a roar and a rush, the "Midnight Mail" takes off for the Chicago airport. The pilot, engulfed in blackest night, strains for the first sight of a guiding gleam. There it is—just over the cowl—the rays of the Lindbergh Beacon, a two billion candle-power light effective for 300 miles North, East, South and West.

Night flyers heading to Chicago from Cleveland, Cincinnati, St. Louis and many other cities follow the Lindbergh Beacon's silvery path of light nearly the entire distance. The beacon, the largest and the most powerful aerial light ever constructed, is the gift of the late Elmer A. Sperry. In its construction, Alcoa Aluminum alloys are used extensively.

The projector housing is cast Alcoa Aluminum. The platform work is fabricated of wrought aluminum. The steel work in the tower is encased in Alcoa Aluminum Extruded Shapes. Altogether, more than five tons of Alcoa Aluminum are used.

Light, strong, resisting corrosion, and not even requiring paint, Alcoa Aluminum alloys provide a medium with a beautifully toned and textured surface in which artistic and architectural effects can be executed.

### SPECIFICATIONS

Alcoa No. 43 Aluminum alloy is recommended for most architectural uses. 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 with a wealth of experience as to the decorative and structural uses of the special Alcoa Aluminum alloys. The services of these representatives are available to the designer and the specification writer. May we urge you to accept this cooperation without obligation in designing and writing specifications for buildings in which Alcoa Aluminum alloys will form a part? ALUMINUM COMPANY of AMERICA; 2406 Oliver Building, PITTSBURGH, PENNSYLVANIA.



# ALCOA ALUMINUM



No other  
steel casements  
do this . . .

OPEN  
CLOSE  
LOCK

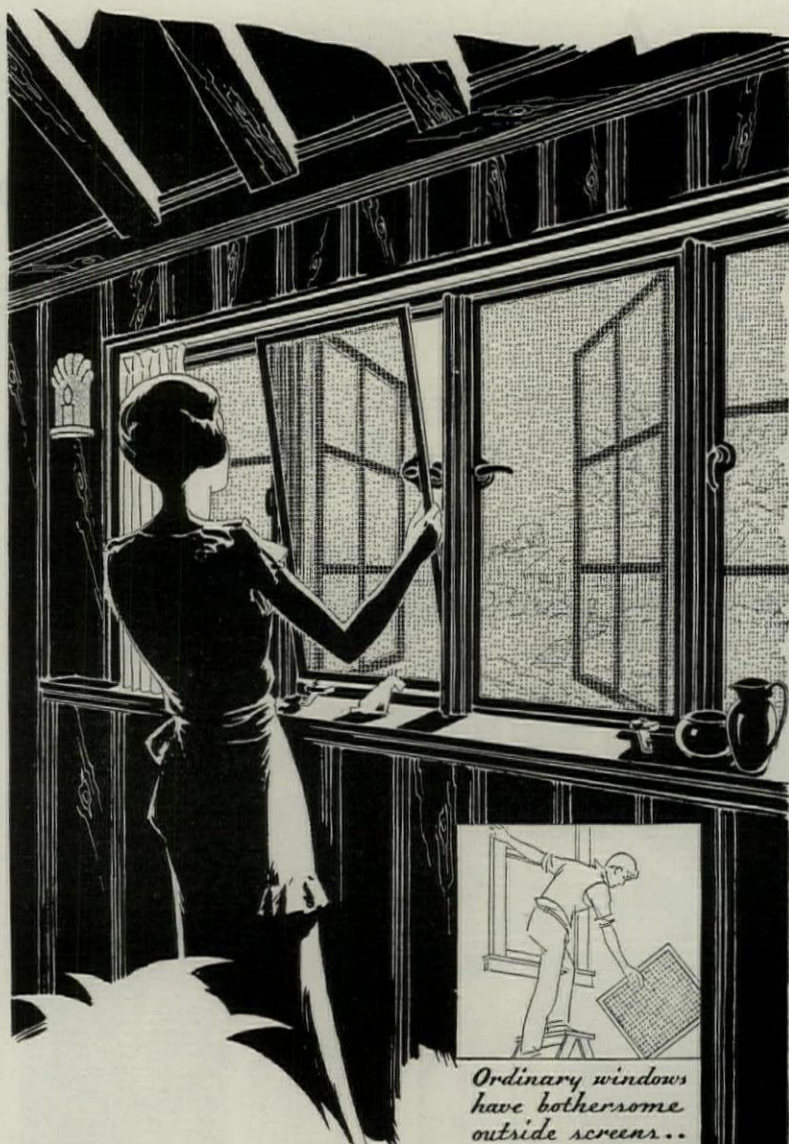
THROUGH INSIDE  
SCREENS *without*  
*touching them* , ,

FENESTRA Steel Casements are equipped with attractive metal framed, bronze mesh screens, attached or removed from the *inside*. These screens are put on or taken off in a jiffy, but it's easier to leave them in place the year round. They're almost invisible either from within or without.

Fenestra Screened Casements are COMPLETE windows, with frame, swing leaves, hardware and screen, all fitted, hinged, assembled and painted.

Permanent, non-warping, metal-to-metal contact between flat screen frame and flat window frame makes these windows fly-tight and insect-proof.

Locking handle attached to the frame and sill operator attached to the swing leaf both extend *through* the screen and obviate the necessity for leaning out.



*Ordinary windows  
have bothersome  
outside screens...*

Only the actual ventilating portion of the window is screened, thus saving considerable expense and leaving glass in side lights and fixed transoms clear.

Fenestra screening is by no means the only Fenestra advantage. Others are: more daylight, better control of ventilation, rolled steel members that do not warp or stick, outside washing from within, easy opening, weathertight closing, attractive hardware in either solid bronze or nickel silver.

And these better steel windows cost little if any more than ordinary windows.

DETROIT STEEL PRODUCTS CO.  
2286 East Grand Boulevard Detroit, Mich.  
*Factories at Detroit, Mich., and Oakland, Calif.*

*Fenestra*

STEEL CASEMENTS SCREENED

*Complete Catalog of all  
Fenestra Products will  
be found in Volume A  
Sweet's Architectural  
Catalogs.*





## "QUIET... please!"

**E**ducational authorities have come to realize that modern schools must have acoustical treatment. Noise levels in classrooms, corridors, and various departments must be reduced. Hearing conditions in lecture rooms and auditoriums must be made satisfactory.

We believe you will find that Acoustex meets every requirement of your projects in this field. Acoustex particularly welcomes comparison on the important factors of sound absorption, looks, and service.

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*New York Office: 60 East 42nd Street*

Acoustex erectors are located in principal cities . . . Ask for specifications and details on the use and application of Acoustex . . . or write us direct.

# ACOUSTEX

The *Decorative* Sound Absorbent

### ACOUSTEX offers you . . .

An acoustic material which is a finish beautiful in itself . . . tinted to your specifications . . . unusually high coefficient of sound absorption . . . easily vacuum cleaned and redecorated . . . made of incombustible material . . . tested through years of successful installations . . . furnished in tiles 6" x 12", 12" x 12", and 12" x 24", and large sheets two feet wide and up to eight feet in length . . . two thicknesses available to meet specific absorption requirements:



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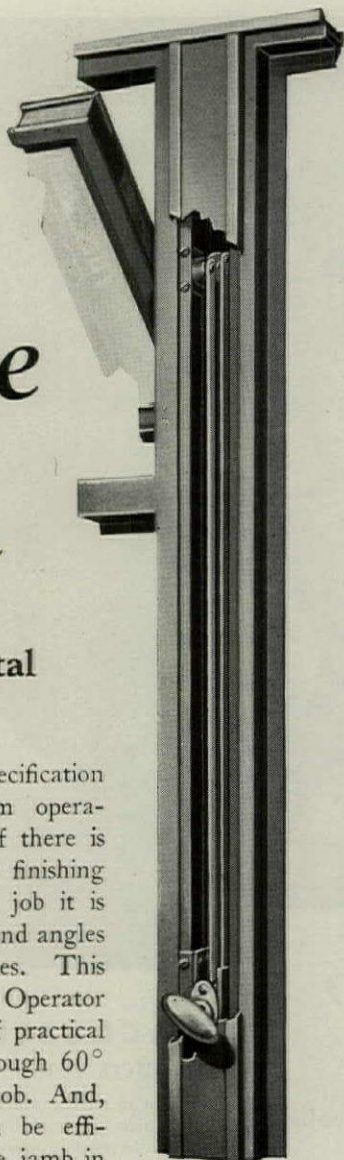




# Sub-Surface Transom Operation

## for Sectional Metal Partitions

Put that down in your specification book—"sub-surface transom operation—Rixson 50." For, if there is anything that adds the last finishing touch to a metal partition job it is burying the awkward rods and angles of familiar transom devices. This Rixson *Concealed* Transom Operator provides easy adjustment of practical center hung transoms—through 60° in 2½ turns of the small knob. And, the whole mechanism can be efficiently mounted back of the jamb in a space only 2 inches deep and 1-3/16 inches wide.



The whole device is concealed, leaving in view only the small knob (brass or bronze as desired). Develops ample power.

## RIXSON NO. 50 Concealed Transom Operator . . .



THE OSCAR C. RIXSON COMPANY  
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New York Office: 101 Park Ave., N. Y. C.

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# RIXSON

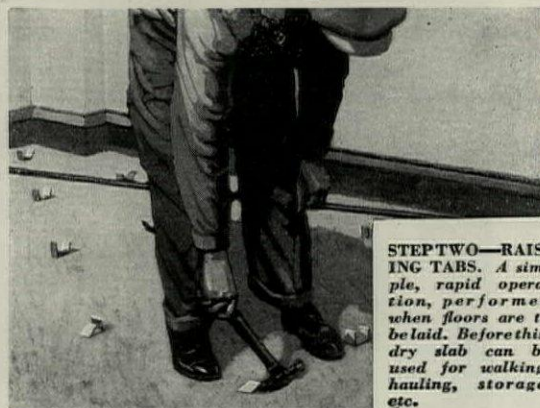
## Builders' Hardware

Overhead Door Checks  
Floor Checks, Single Acting  
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Olive Knuckle Hinges  
Friction Hinges

Casement Operators & Hinges  
Concealed Transom Operators  
Adjustable Ball Hinges  
Butts, Pivots and Bolts  
Door Stays and Holders

**"You Can Stake Your Reputation on  
Rixson Hardware Specialties"**

## Reduce Dead Load Thru the Bull Dog Method



STEP TWO—RAISING TABS. A simple, rapid operation, performed when floors are to be laid. Before this, dry slab can be used for walking, hauling, storage, etc.

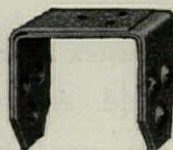
**T**HE Bull Dog Method of anchoring wood floors over concrete reduces dead load 18,000 lbs. to 1,000 square feet of slab area—making possible tremendous savings in building costs.

Besides, Bull Dog Floor Clips *eliminate dry rot*, doubling floor life. No fill to dry, sleepers and finished floor are laid at same time. Beveling and shimming are unnecessary. Permanent and secure anchorage prevents buckling, squeaking and doming. The Junior Clip (5/8" wide) may be used with or without a fill (dependent on the service duty of the floor.) When a fill between the sleepers is desired, any cheap, inexpensive mix such as sand, cinders or cinder concrete can be used.

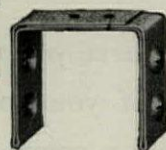
Millions of BULL DOG FLOOR CLIPS on over 8,000 jobs carry testimony of satisfaction. Made for 2, 3 and 4 inch sleepers. Regular and Junior Styles. Friction tight nailing facilities (nails gratis.) Write for catalog and samples.

**THE BULL DOG FLOOR CLIP CO.**  
108 N. First Ave., Winterset, Ia.  
135 Representatives—15 Warehouse Stocks

## BULL DOG Floor Clips



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



Original Patent  
granted June 14, 1921

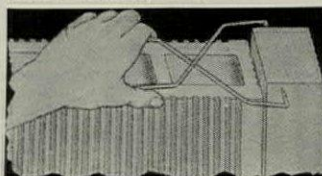
Reissue Patent  
granted June 29, 1924

Process Patent  
granted May 19, 1925

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

## The Bull Dog Buck Anchor

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



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



# STOP that NOISE

Many an office is situated near noise that can be shut out. Modern architects are anticipating noise centers and installing edge-tight and felt-filled

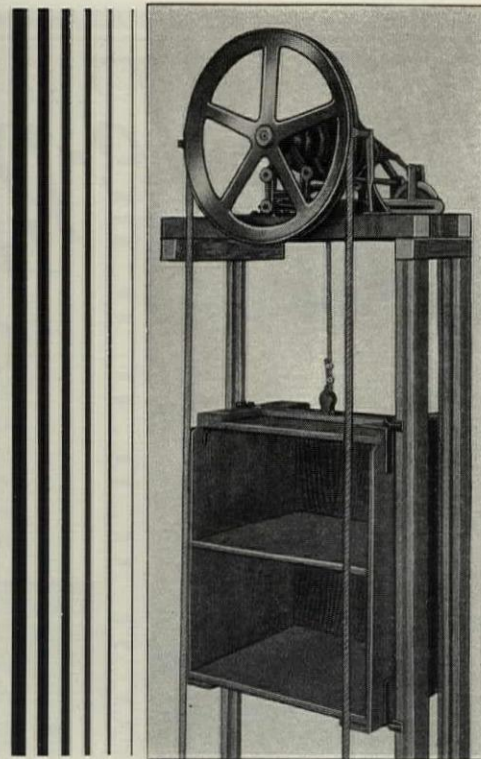
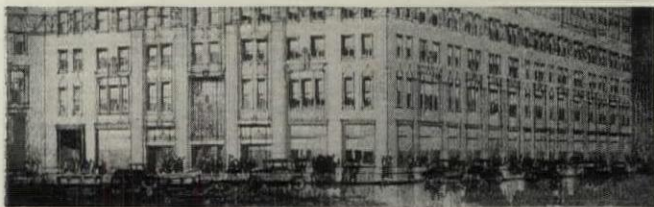
**HAMLIN**  
SOUND-PROOF DOORS  
and folding partitions

IRVING HAMLIN, Mfrs., 1504 Lincoln St., Chicago

Midland Bank  
Building,  
Cleveland, Ohio

Full details  
on request

Hamlin Doors installed  
where noise might enter



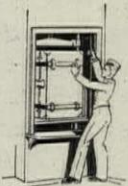
For store room  
to sales floor—  
undercounter



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taurant service  
—Little Beauty



For hospital  
supplies and  
food trays



For trunk lifts  
in hotels and  
dormitories



Messenger and  
supply service  
in office build-  
ings



pp. D6273-6277

## A Dumbwaiter for EVERY Need

When your plans call for the use of a dumbwaiter—hand-operated or electric—you can save yourself time and trouble by referring directly to Energy Catalog 31. You are sure to find the exact type for your particular service because there is an Energy Dumbwaiter designed for every need.

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If you don't have Catalog 31 in your file (A. I. A. - 33d) we'll gladly send you a copy.

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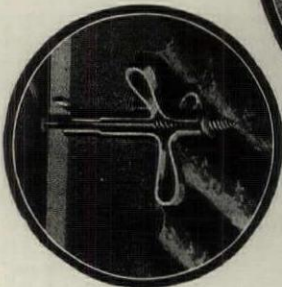
**ENERGY**  
ELEVATORS &  
DUMBWAITERS  
WHEREVER A LIFT IS NEEDED



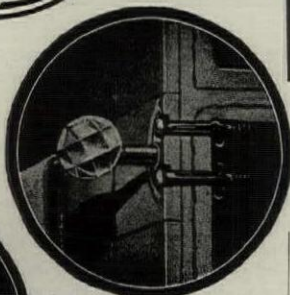
WHERE NOTHING ELSE  
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WILL REALLY WORK  
BOLTS

Used  
For Jobs



Above: Ankyra Ankor  
Bolts holding towel  
rod to glazed and  
hollow tile.



Left: Ankyra holding  
kitchen fixtures to lath  
and plaster wall. Write  
for specification data.

That Won't Pull Out  
Specify and insist on  
Ankyra Ankor Bolts

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Hollow Tile  
Sheet Rock  
Wall Board  
Sheet Metal  
Metal Lath, Etc., Etc.

**ANKYRA<sup>TM</sup> F. CO.**

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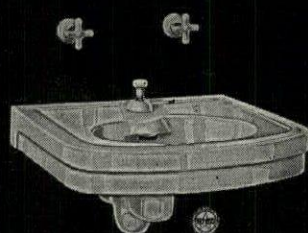


# A New Te-pe-co Product

## Integral Trap Lavatory,



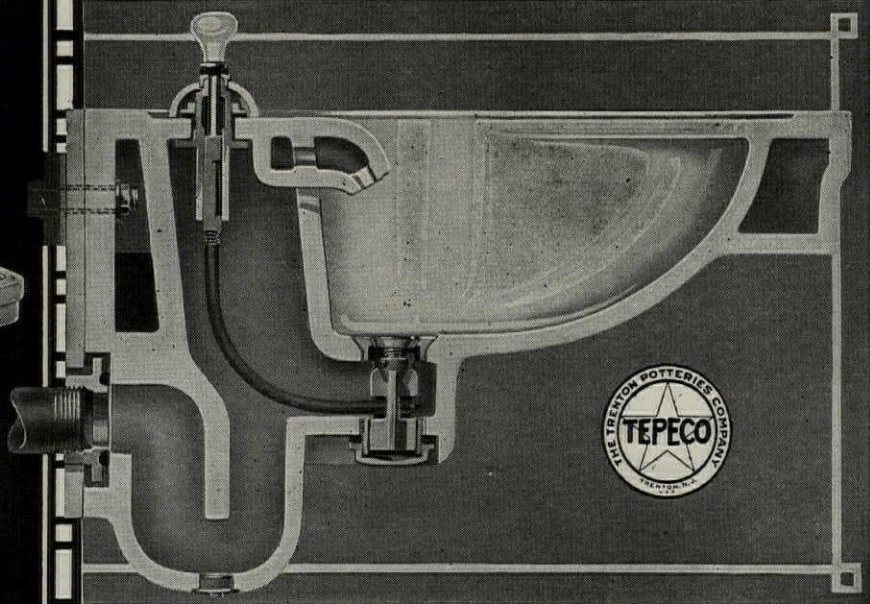
*Plate 2081-T*  
Te-pe-co "Gothian"  
Lavatory with combination  
Supply Fittings  
on Slab.



*Plate 2085-T*  
Te-pe-co "Gothian"  
Lavatory with combination  
Supply Fittings  
through wall.



*Plate 2083-T*  
Te-pe-co "Gothian"  
Lavatory with All-China  
Combination Supply  
Fittings on Slab.



We have named this new Lavatory the "Gothian". It is exclusively a Te-pe-co Product, covered by patents granted and pending. Unquestionably it is the most beautiful and sanitary lavatory of all time. Aside from these points, its complete elimination of exposed brass and its ease of installation make it a wonderful advance in the field of sanitary plumbing.

All credit cannot be given to our sanitary engineers for this achievement for this type of lavatory has been in the minds of plumbing men for many years. Rather should our factory and its skilled potters, who solved its intricacies of manufacture, be given the major credit for this wonderful achievement.

*Detailed Circular, telling how to specify, on request*

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Fire-proof . . . rot-proof  
weather-proof

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Medical & Pediatric Bldg. (Yale), New Haven, Conn.,  
H. C. Pelton, Archt.

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Bush-Brown, Gailey, Archts.

Men's Dorm., St. Lawrence Univ., Canton, N. Y.

E. Sibley & L. C. Licht, Archts.; F. Lorne & G. M. Cady, Asso.

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Library, Marshall College, Huntington, Va.,

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Mayers, Murray & Phillips, Archts.

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New York City Women's Farm Colony, Greycourt, New York

Chas. B. Meyers, Archt.

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Milwaukee County Court House, Milwaukee, Wis., A. R. Ross, Archt.

Fine Arts Bldg., Jackson Park, Chicago, Ill.

Graham, Anderson Probst & White, Archts.

Power House, Amer. Mus. Nat. History, New York City

Troubridge & Livingston, Archts.

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Philadelphia Art Museum, Philadelphia, Pa.

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East End High, York, Pa., Robert A. Stair, Archt.

Cleveland School Add., Englewood, N. J., L. C. Licht, Archt.

School Add., Massapequa, L. I., E. Sibley & L. C. Licht, Archts.

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Jr. High School, River Edge, N. J., E. Sibley, Archt.

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Residence, 501 S. Hudson St., Los Angeles, Calif.

A. D. Chisholm, Engr. and Bldr.

Residence, Pasadena, Calif., Reginald Johnson, Archt.

A. R. Betts, Jr., Syosset, L. I.

Harold Ingersol, Colorado Springs, Colo.

Barnwell Residence, Beaufort, S. C.

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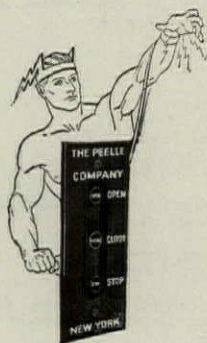
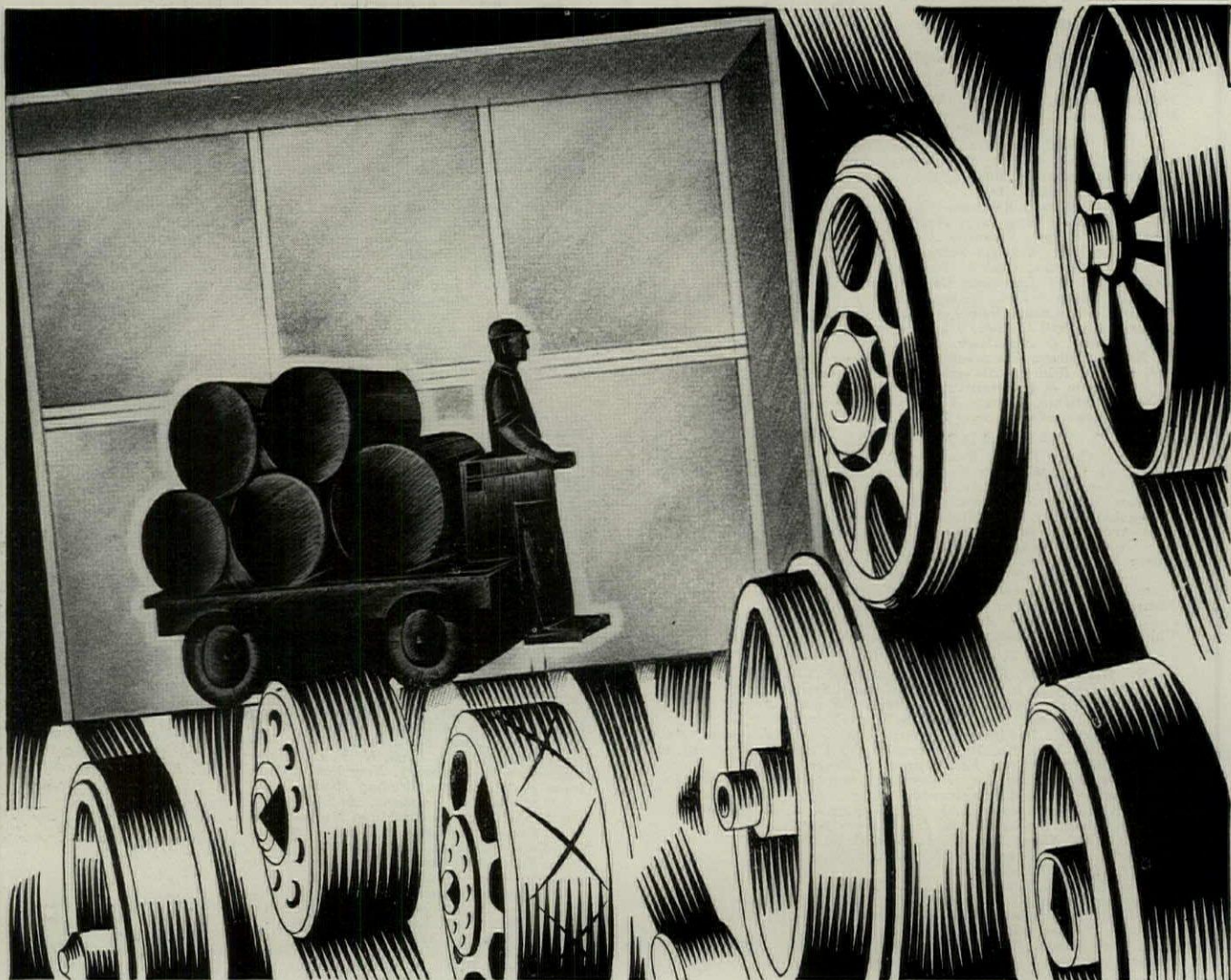
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105 West 40th Street

New York City



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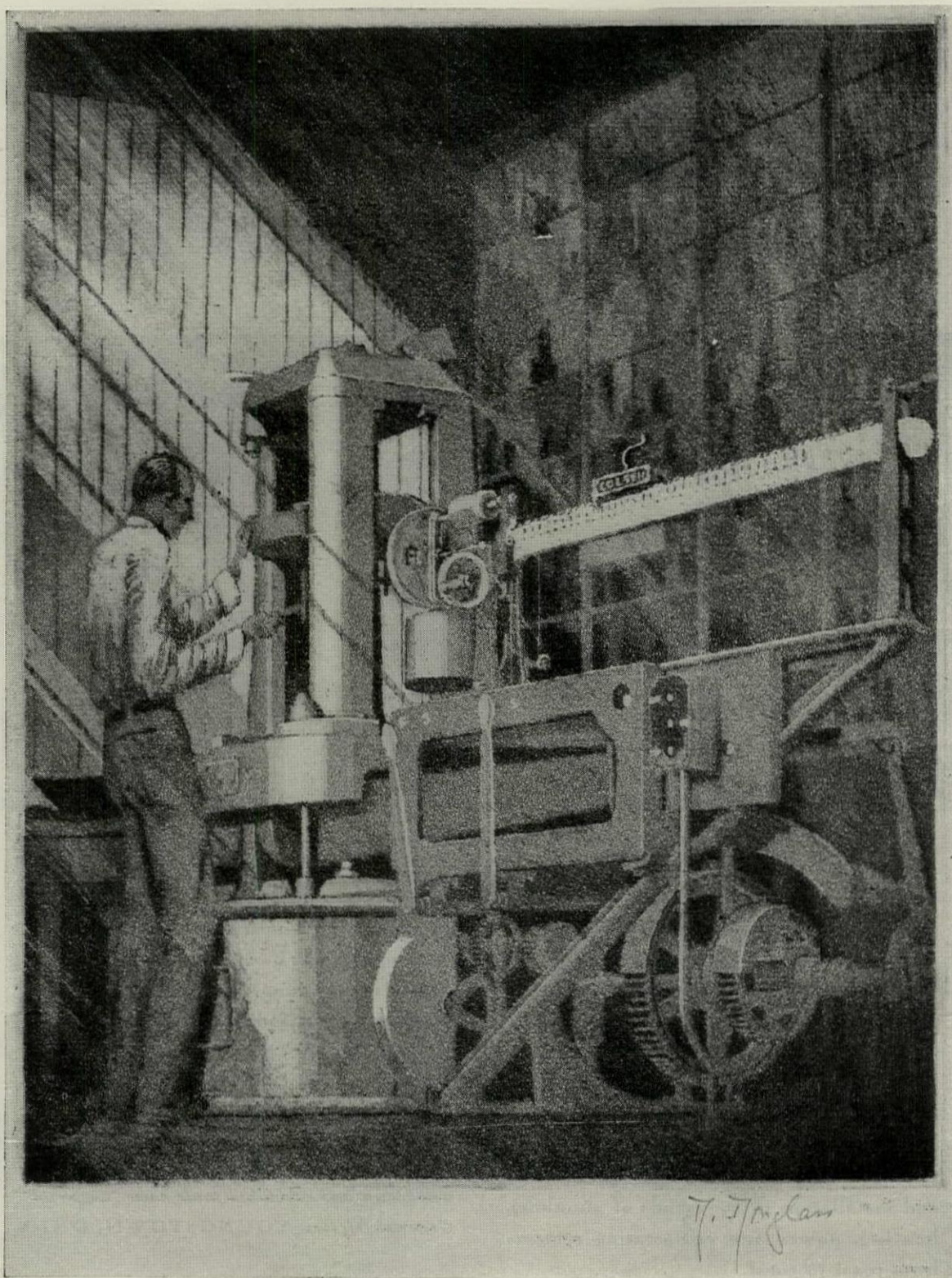
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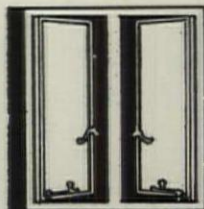
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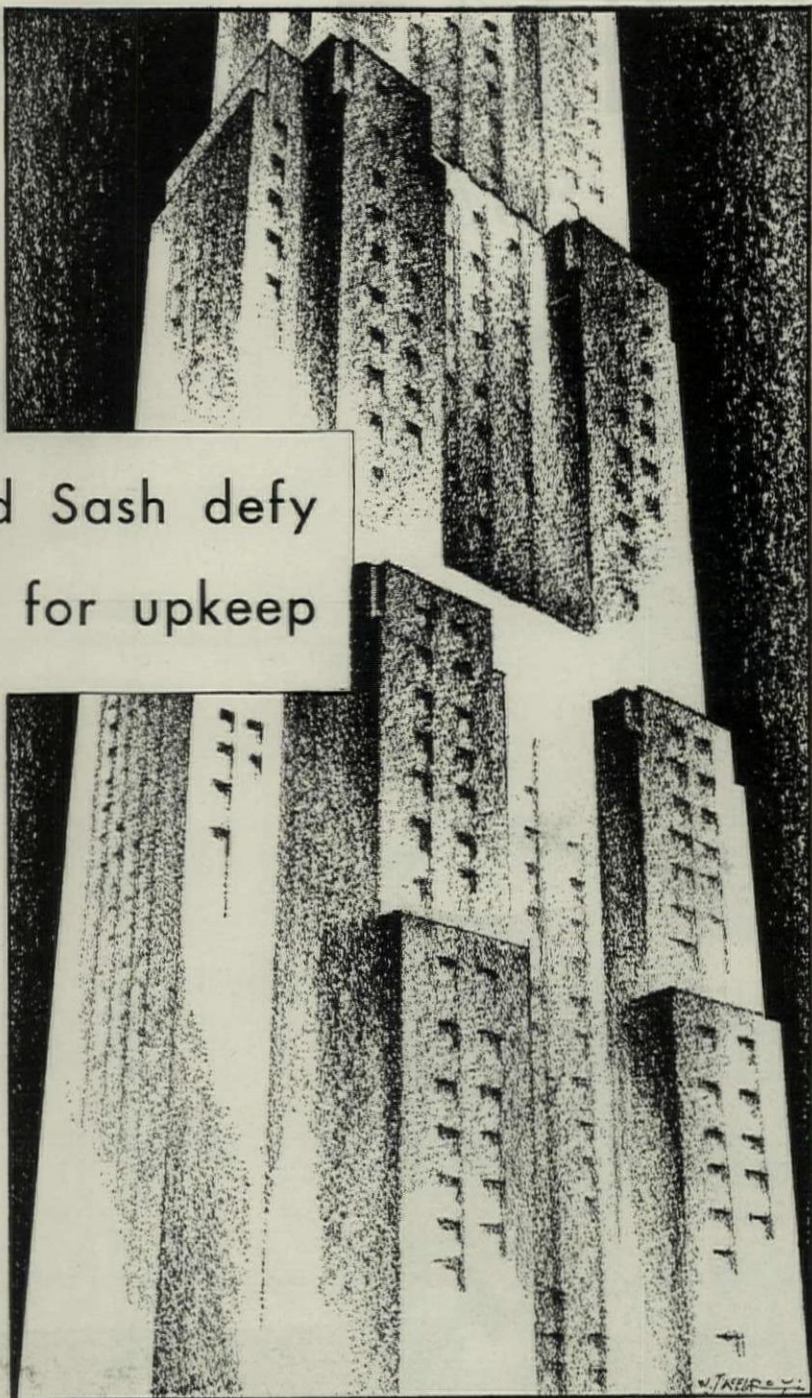
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# Random Thoughts on Modernism

## Have We Abandoned the Quest for Beauty or is Architecture Still a Fine Art?

We read recently, with considerable interest, a newspaper report from Paris to the effect that the big stores of that metropolis were casting out their stocks of "moderne" decorative fabrics and furniture in favor of more conservative items; that the radical textiles were being sent to the dyehouses to be converted into an equal yardage of plain flat colored cloth; that the queer furniture designed during the past few years without reference to precedent has been disposed of to the highest bidder. All this, because the merchants have found their public tiring of being "moderne" and turning to things it knows better through past associations. Naturally, being good merchants, they quickly sense the public's attitude and act accordingly.

Does this mean that we are about to witness an about face movement in design and a return to the copying of traditional models, or simply that the radicals, having served their purpose of startling the world out of its complacent position in the rut, are about to be thrust ungratefully aside in favor of the conservatives who, reluctantly perhaps, have stirred themselves and are now bringing forth more creative and less directly imitative designs in all the arts, including architecture? We think the latter explanation is more probably true. In any case we are glad to see the change taking place for it seems to indicate the Dawn of a New Era.

We have been a bit fearful lest the dyed-in-the-wool functionalists might triumph and that we might find ourselves one day living in a world in which there was a place for everything and everything in its place—which would be very efficient but fearfully dull. Somehow, the man who lays down the principle that proper performance of function is the ultimate and only aim of design and that out of this automatically comes beauty is, we think, leaving something out of consideration. He is taking care of the material, mechanical, and, if you will, intellectual needs of man but has forgotten his soul, immortal or otherwise.

Designers of all ages have sought for superlative and lasting beauty to assuage the soul; comparatively few have found it. Many have attempted to reduce its production to formulæ: the formulæ have betrayed their users. The outstanding masterpieces of all time were not brought about simply by following rules. It would be fairer to say that they were accidental. The truth probably lies somewhere in between.

We can no more produce beauty in a building through simple adaptation to function than we can compose beautiful music by mathematical formulæ. It is absurd to reason—"Beautiful things are functional, therefore functional things are beautiful." To our eyes, a gall bladder, which has a function, is no more beautiful than a vermiform appendix, which has none.

No! Devotion to the ideals of functionalism will produce things that are supremely useful but it will not of necessity produce anything that is beautiful. If you, as an architect, are an artist, you will pursue beauty beyond what comes out of expressing functions. If you are assiduous in this pursuit, and fortunate, you will produce not only a useful architecture but a beautiful one. "Let your watchword be order and your beacon, beauty," says Daniel Burnham. Note that he does not say that order *is* beauty, but rather implies that the objective, beauty, may be approached through order. There is a distinction.

We are not going to attempt to define beauty. Each man has his own idea as to what it is and he is fully entitled to hold it. It happens, however, that there have been some works of art and architecture through the ages which have satisfied most people who have thought about beauty at all. What has been the universal quality common to these works that has made them so satisfying? Is it their perfect expression of or adaptation to function? We think not. There is something else. And since human nature, though slowly evolving, has not changed so much since history began, it seems unlikely that future generations are going to be wholly satisfied with mere functional expression or adaptation or whatever it is. They are going to demand more than that in their art and in their architecture and if you want to please them, and are wise, you will search for beauty even more than heretofore during the preparation of your designs—not the beauty of the past, or of the present, or of the future, but of all time.

---

March always brings to us thoughts of Birch Burdette Long, who died March 1, 1927, mourned by a host of friends in and out of the profession of architecture. He was not only one of the greatest of architectural delineators but was loved by all who knew him. We cannot refrain from here paying brief tribute to his memory.





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DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD

KENNETH REID & E. L. CLEAVER *Published by* THE PENCIL POINTS PRESS, INC.  
Ralph Reinhold, *President*, L. F. Nellis, *Vice-President*, William V. Montgomery, *Secretary*

## This Month and Next

The Indiana Society of Architects is in the limelight this month with a well thought out scheme for co-operative publicity for the building industry in their state. Coming at a time when we are looking towards recovery from the slump, their campaign seems particularly timely, and we hope their efforts will be rewarded as they deserve. On page 209 will be found an account of what they are doing. Perhaps other state organizations of architects will find there inspiration to do something, in their turn, about this much discussed subject of publicity.

As promised last month, we begin in this issue a new series of articles by Francis S. Swales under the general heading "The Architect and the Grand Plan." Mr. Swales is convinced that "the engineering of planning—the chief engineering of all visible works—is solely the province of the architect, and that no other profession whatsoever has the training either in theory or practice of the subject to fit it to cope with all problems of the larger aspects of sociology and economics involved in grand plans." Read what he will have to say from month to month and see how it applies to your community and your professional relation to it.

"Our Queerest Building Custom" has been painstakingly tracked to its ancient source by William Collins of the Walter Kidde Constructors, Inc., and its history is presented for your interest in his article on page 179. Mr. Collins' patient research on this subject covered many months and involved the investigation of many old books both here and abroad, for which he deserves our thanks. The next time we see a flag unfurled at the top of a newly completed structural steel framework we will know it is the outgrowth of a custom nearly as old as man and, knowing this, will be more than ever impressed by the ceremony.

It will be noted that we have omitted from this issue the talk by Arthur C. Holden, Jr., given before the Junior League of the New York Society of Architects in December. This has regrettably been postponed until next month in order that we should have space for the account of the Indiana Society of Architects' publicity campaign which, arriving in our hands late in the month, seemed to us of more immediate news importance. Mr. Holden's remarks will be printed in April, which delay, we hope, will not too greatly disappoint those who expected them earlier.

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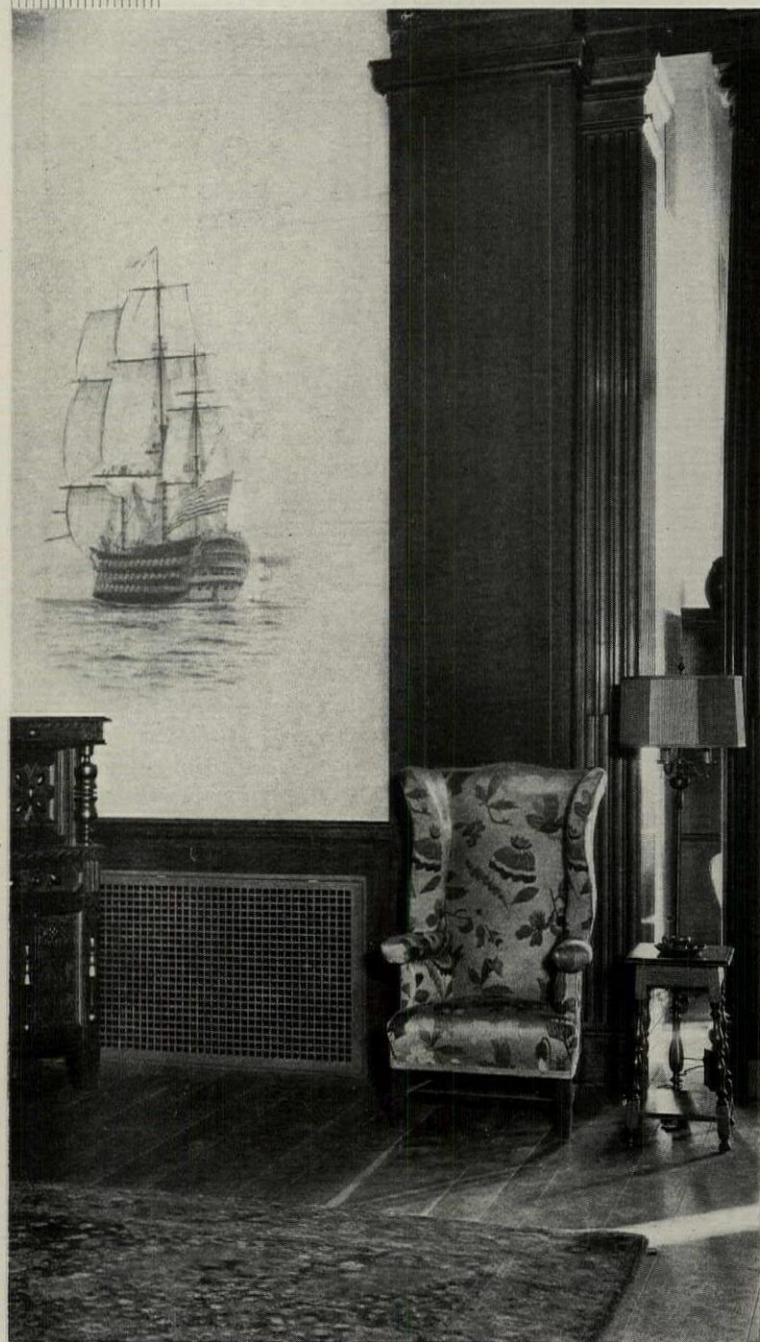
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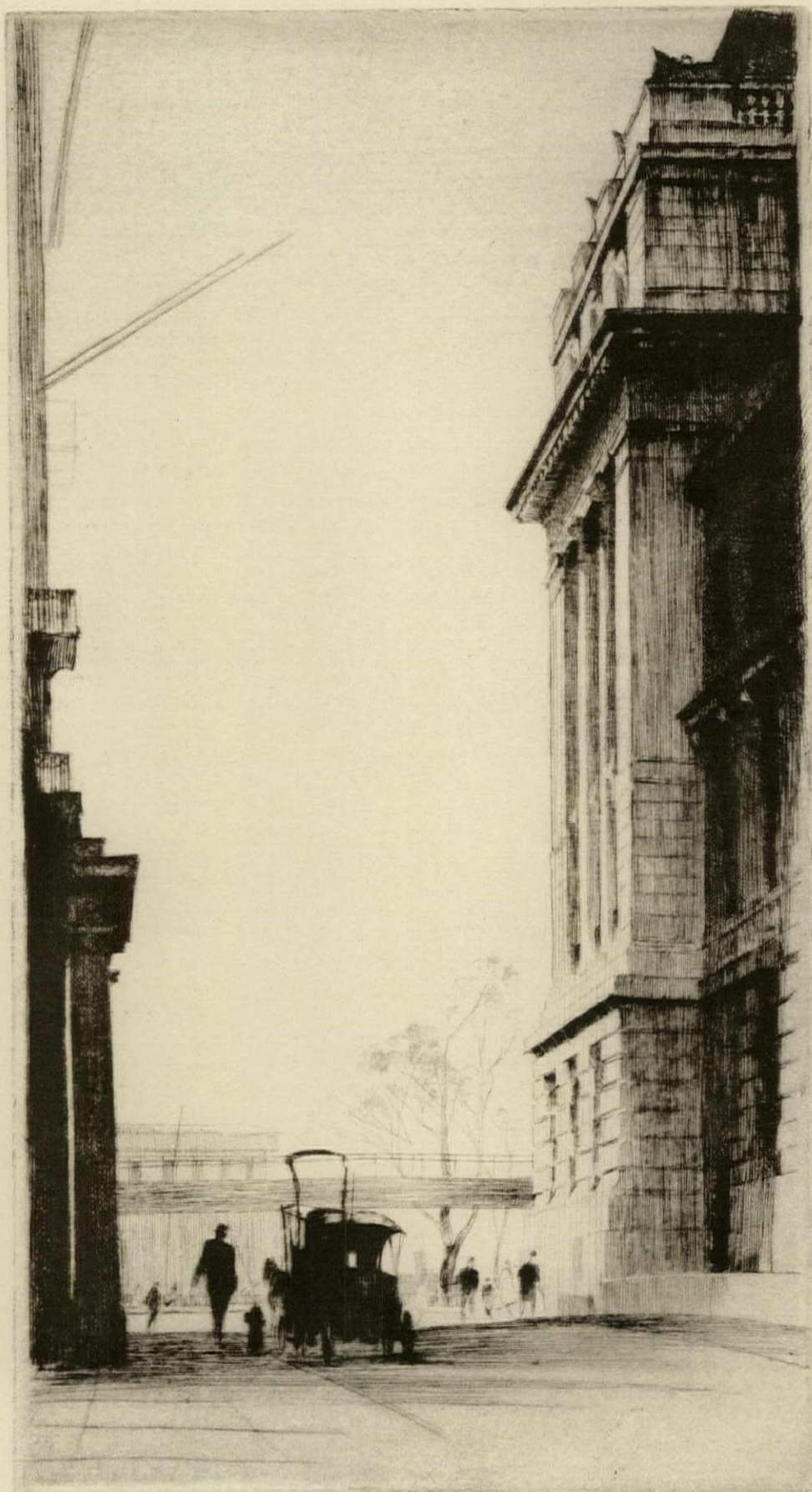
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FROM A DRYPOINT BY CHESTER B. PRICE  
*Courtesy of Harlow, Mc Donald & Co., New York*

**PENCIL POINTS**  
March, 1931



# PENCIL POINTS

Volume XII

March, 1931

Number 3

## The Architect's Opportunity

By Natt Piper

*Editor's Note:—This is the first of a series of short articles written for the attention of any architect who is conscious of an apathetic and unappreciative public and who desires to create a greater and more intelligent demand for architectural services. Although executives in the larger offices will find these brief articles useful, they were written primarily to aid the average architect, and to suggest ways to stimulate business for the smaller office.*

The average architect is not prominent enough in his community. He is apt to evade or neglect his civic duties, and relegate them to the attention of men not nearly so well fitted to discharge them. The school board is very likely made up of a department store manager, a worn-out astronomer, a club woman, and two other "prominent persons." The architect apathetically allows the municipal authorities to put a mortician, a dentist, and a fashionable florist upon the city planning board—and how rare is the city with an architect on the art commission. Upon every building committee that was ever appointed it does seem that the lawyer takes his place to protect the legal aspects of the proposed building operation, while the architect's assistance is often rated far below that of the contractor's.

Sincere desire to aid, coupled with aggressiveness on the part of architects, is necessary to overcome conditions like these. The untrained and non-professional man is aggressive enough—and is appointed to positions that flatter him, and allow him forcibly to dictate unethical and unbusinesslike methods for architects to follow. Those methods lead to controversy and distrust, with final results that are weird, impossible, and wasteful of time, energy, and money.

There are some positions that the architect can fill better than any other business man.

A building committee, for instance, formed to promote a lodge building; the new church; a municipal project. We have heard the argument that should an architect sit upon this committee, he would not have a chance for the commission. Two thirds of the time he will have a better chance, and it very often occurs that he does not want the commission. If the latter case prevails, a grand opportunity presents itself to give correct advice to the other members of the committee, and to educate them about ethical and professional practice. The architect member can mold opinions about design and will not allow untrained minds to hamper the architect who is eventually engaged.

In Canada, most of the larger cities maintain the office of "City Architect," comparable to our building

department or building inspector. But our offices in this respect are filled with engineers, usually, and not architects. The department that checks plans, and writes legislation governing building operations, should most assuredly be supervised by an architect.

By all means an architect should be asked to sit upon the school board. In some cases he must refuse, for he may be after school work. But what of the architect who is not interested in school work—the residence man, or one engaged exclusively in church work. His presence would be an incalculable help to the board and of the greatest value to his fellows.

Then there is Chamber of Commerce work. One of our prominent architects, a man engaged in school work almost entirely, is the president of the largest chamber on the Pacific coast, and he told the writer that he could have had many opportunities to be in on the ground floor in many industrial building enterprises. Not interesting, perhaps, to a school man, but think how another architect might honestly profit. Chamber of Commerce work in the community is always progressive, and progress sooner or later leads to building. The Chamber ordinarily gains the first inkling of new enterprises—information valuable to an architect.

In addition to the things that are promoted by organizations, committees and commissions, there are many other things in civic life that would be better because of an architect's participation. There are parks to be laid out, civic center problems to solve, municipal theatres, stadiums, auditoriums, comfort stations, clubhouses, natatoriums, and community buildings of all kinds to be built. There are parkway and street planting, ornamental lighting systems, street decorating, playgrounds—and every item can well claim the attention of architects, at least insofar as to insist that one of their number be placed on the committee, or commission, that develops the idea.

In fact, all public affairs that will be helped by the constructive, creative talent of the architect should find one or more of the members of our profession indirectly, or directly, in charge.





SKETCH FOR NEW YORK CIVIC CENTER BY FRANCIS S. SWALES, ARCHITECT  
DRAWN IN 1928 FOR THE NEW YORK TIMES—VIEW FROM AM. TEL. & TEL. CO. BUILDING



# The Architect and the Grand Plan

## An Important Discussion of a Vital Topic

By Francis S. Swales

Editor's Note:—*This is the first of a series of articles discussing the relation of the architect to city planning. The author believes firmly in the desirability of architectural generalship in the planning of cities, towns, and great estates and will endeavor to show how the architect can benefit both himself and his community by assuming leadership in this field.*

Planning as a preconceived, constructive program to meet anticipated conditions and requirements for a period of time—as long as may be reasonably foreseen—is the major subject of the modern architect's training. Both while at college preparing for experience and during the period of experience in practice which is, or should be, his lifetime, it is the subject with which his thoughts are chiefly occupied.

Whether the planning is for a minor place of residence of an individual or for the largest inhabited region of a part of the world, the essential aim and immediate object are the same. All worthy planning has for its aim greater human happiness, which it endeavors to achieve through the quest of beauty.

However interpreted, that eminent word Beauty cannot be too much emphasized. Coleridge says that "The Roman definition of beauty is 'multitude in unity' and there is no doubt such is the principle of beauty." It is the *cause* of which Keats gives the emotional effect in his lines:

*"A thing of beauty is a joy forever  
Its loveliness increases, it will never  
Pass into nothingness."*

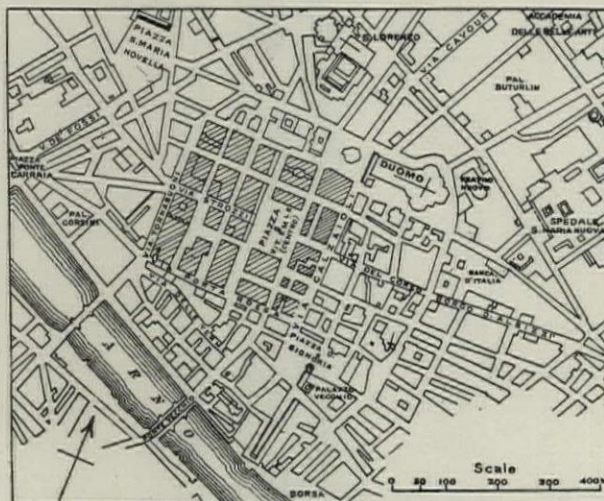
Although prosaically and dictionarily it means "that which is pleasing to the senses," popular usage of the word today seems to limit its descriptive power to

things pleasing to the senses of feeling, hearing, and, above others, of seeing. It is understood to be that which appears to be the best of things seen or heard; the most satisfying and pleasure giving; those which charm, soothe, create, or stir noble emotions. It is found in form, space, color hue, mass, rhythm, meter,

movement, atmosphere, and style. In art it comprises order, convenience, facility, and healthfulness fitted to the philosophy and modes of time and place. Anything visible without beauty is only partly useful, continually calling for improvement and expense.

The effect of beauty on economic values in the planning of large areas—villages, cities, and regions as large as states—has become a subject of popular and philosophic study by many who seek to understand the art of the few who have produced it, and to place it at the service of the many. This is an educational effect of

public learning brought about by the teachings of apostles of progress whose hopes of the future are based on knowledge of the past, and of those secure and underlying principles which are its fundamentals. These apostles are convinced that the greatest good for the greatest number (the *whole* people) lies in the truest appraisal of values, such as are expressed in the enduring value of beauty produced by the arts during outstanding periods of civilization of all times; and in



FLORENCE (THE ROMAN CITY SHADED)

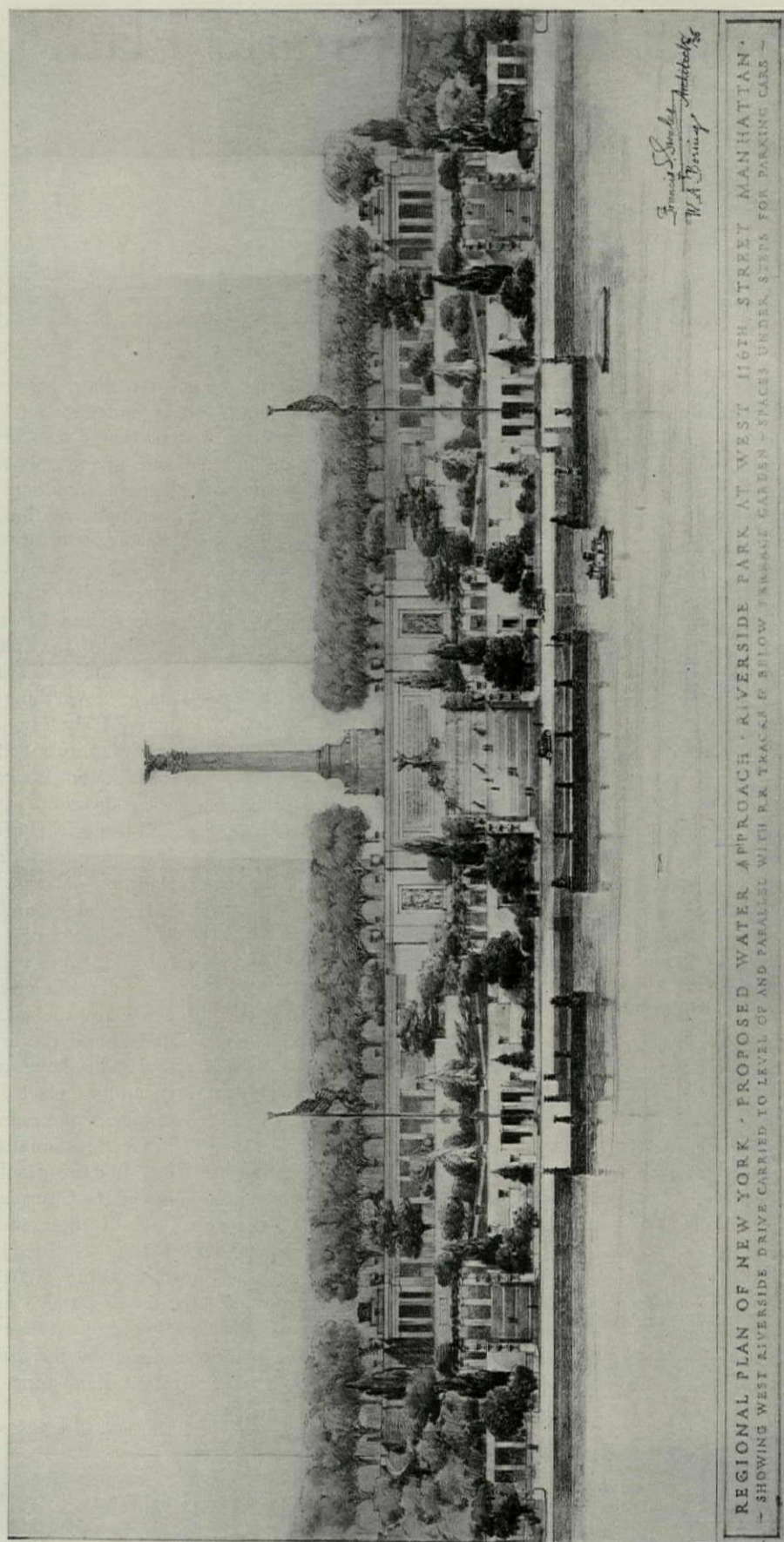
*An example of a rectangular block center with radial and circumferential roads beyond. Via Strozzi and Via del Corso form axis of city. The Roman planned city forms the modern center.*



VIEW OF BOLOGNA AT THE TIME OF DANTE—A CITY OF EARLY SKYSCRAPERS



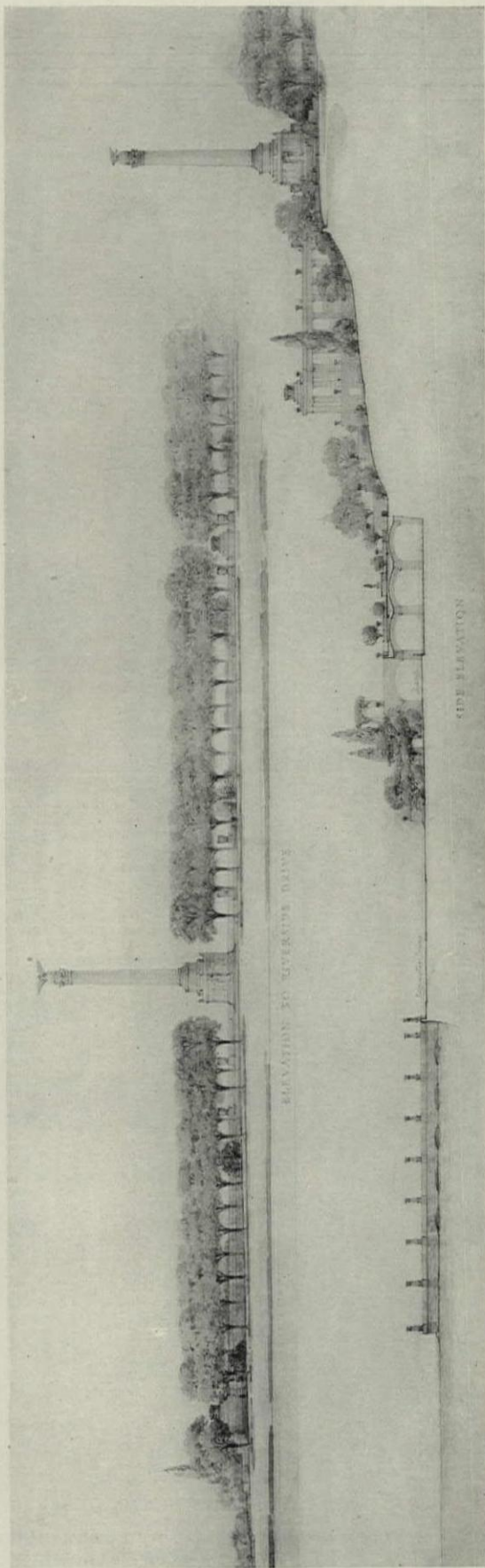
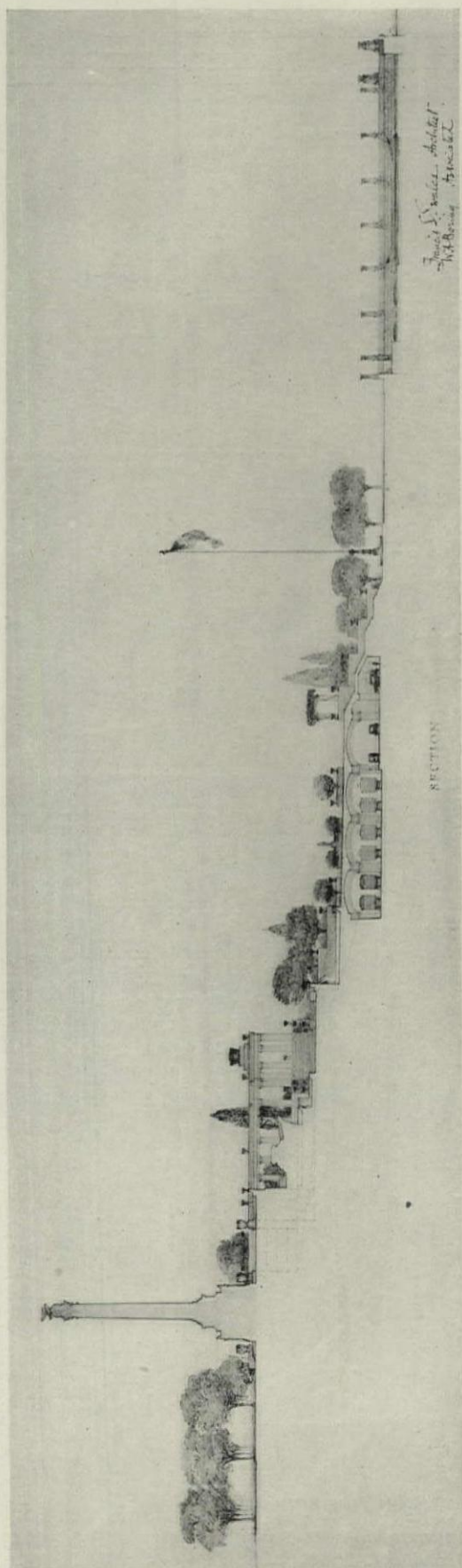
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# THE ARCHITECT AND THE GRAND PLAN



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*Section, Elevation to Riverside Drive, and South Side Elevation*





DETAIL AT SIZE DRAWN OF SECTION SHOWN ON PRECEDING PAGE  
MONUMENT FOR APPROACH FROM HUDSON RIVER TO COLUMBIA UNIVERSITY  
*Francis S. Swales and William A. Boring, Associated Architects*



## THE ARCHITECT AND THE GRAND PLAN



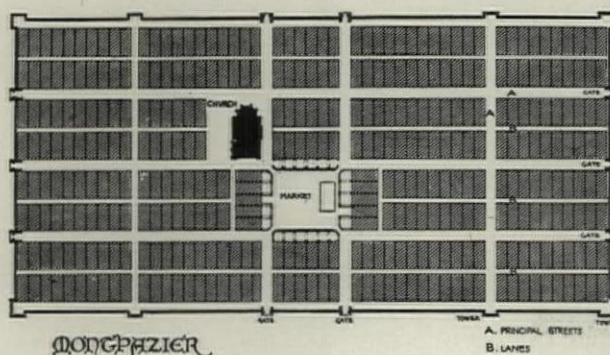
EDINBURGH OLD AND NEW IN 1829—A PLANNED ANNEX TO AN OLD NATURAL GROWTH

nothing is this more important than in the balanced planning for the orderly, facile operation of a great, populous community.

Recent passage of acts by State legislatures, enabling cities, towns, and villages to appoint "Planning Boards," has directed greater public attention to the idea of a grand or "master" plan, and a lively public interest is now evinced in it. The public, by experience gathered in driving automobiles, realizes that much is at fault in our cities in the arrangement of blocks, streets, crossings, overhead "mental hazards"; that there are many accidents resulting in deaths, permanent injuries, and loss of property from such causes; and more from the nuisances of sight which obstruct view, such as posts under elevated railways, signboards, acute-angled sites built upon too closely to the building lines at the point, huge gas-holders, clouds of smoke and steam from power stacks, extremely cumbersome trams and tramways, motor trucks

of great size meandering in the streets, water pressure tanks rising above hillsides from lower levels, and mis-planned bridge approaches, water fronts and "parks" which are no more than mere vacant and generally useless land.

Nuisances of odor, such as abattoirs and contagious disease hospitals, city refuse dumps, and noxious manufactures are crowded into the districts inhabited by the poor. The cost to maintain health and avoid epidemics is obviously huge. The cost of traffic delays is greater, while the cost of supporting older buildings in declined or declining areas in cities (where conditions are similar to those in New York) are appalling in magnitude. Especially those are evident when considered in their bearing upon the indebtedness of the city, caused by erroneous neglect of proper civic planning and by the loose assumptions, long maintained, that planning is automatic, a simple growth, or that it can be done by anybody, and therefore may be left

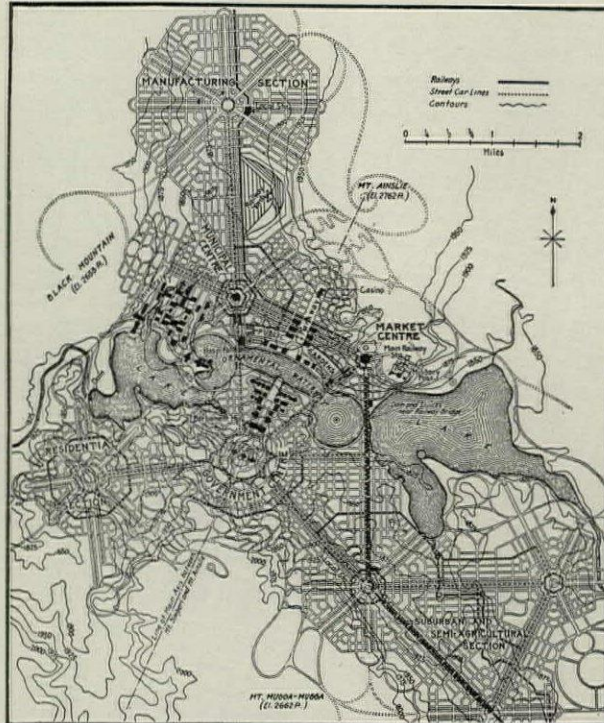


EXAMPLE OF A MEDIEVAL PLANNED CITY



to the judgment of individual land owners and the employees of city departments.

That something has been wrong for a long time in past planning of American cities, and continues to go wrong in many while showing great improvement in others, leads to the conclusion that it can be righted by changes in present method of administration. Some cities in this country, notably Washington, shame all others in adaptability to changes of conditions of traffic and ease of healthy growth, accompanied by beauty of effect and general convenience. "But Washington," it is said, "was planned as a new city on a clean sheet of paper." To which is responded, "So was most of

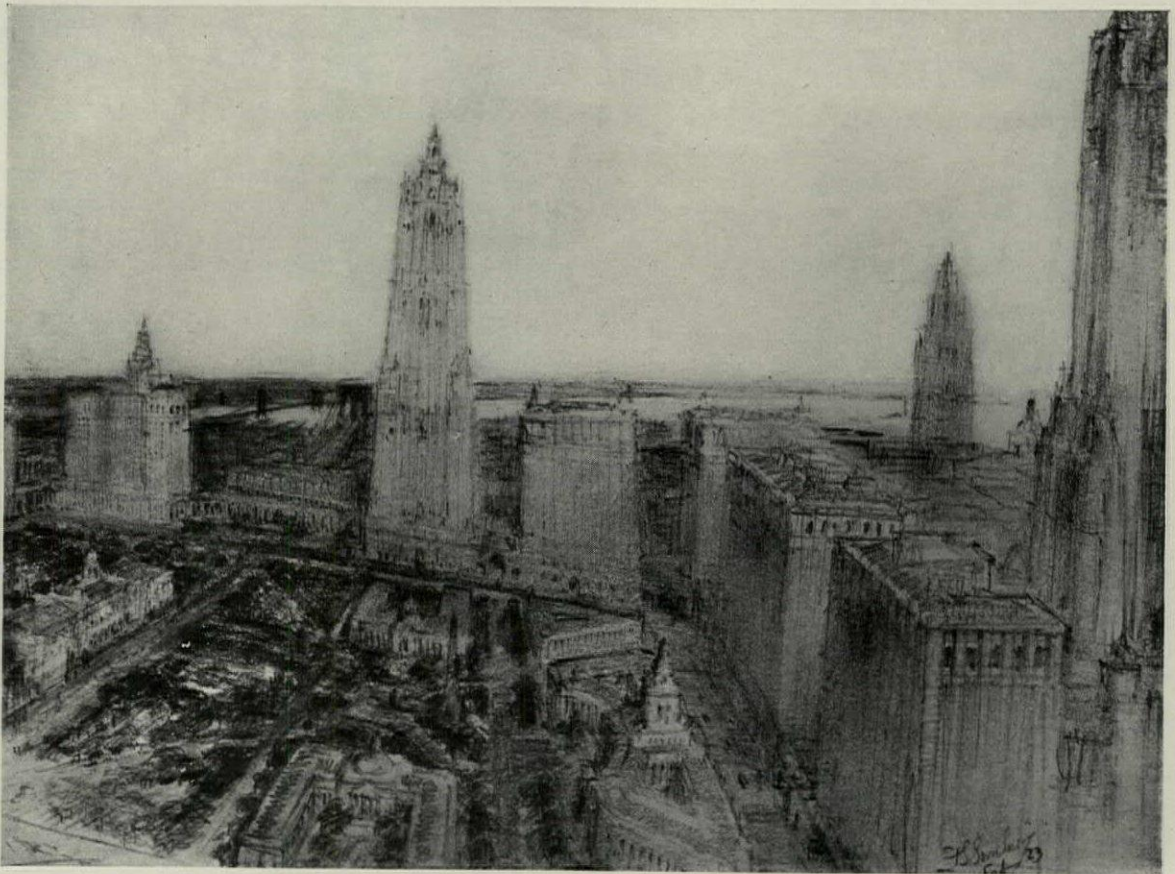


PLAN OF CANBERRA, BY WALTER B. GRIFFIN

*An outstanding example of a modern capital city planned with sound theory as the fundamental basis. Note classified uses of areas.*

New York—at least the part of it known as Manhattan—and the part that was 'planned' is worse than the old part at the southern end which was not." It appears by comparison that there is a difference in conception of plans—one is *designed* for growth and changes, in the light of well founded theory and of examples of its successful applications—the other is merely *laid-out*, "stiff, stark, and cold!" The first is "scientific" or traditional, going to roots and origins to understand growths—the latter is "practical," which is merely a habit, proving itself bad.

Those plans which have beautified cities are due to the guidance of architecturally educated designers. The publicity

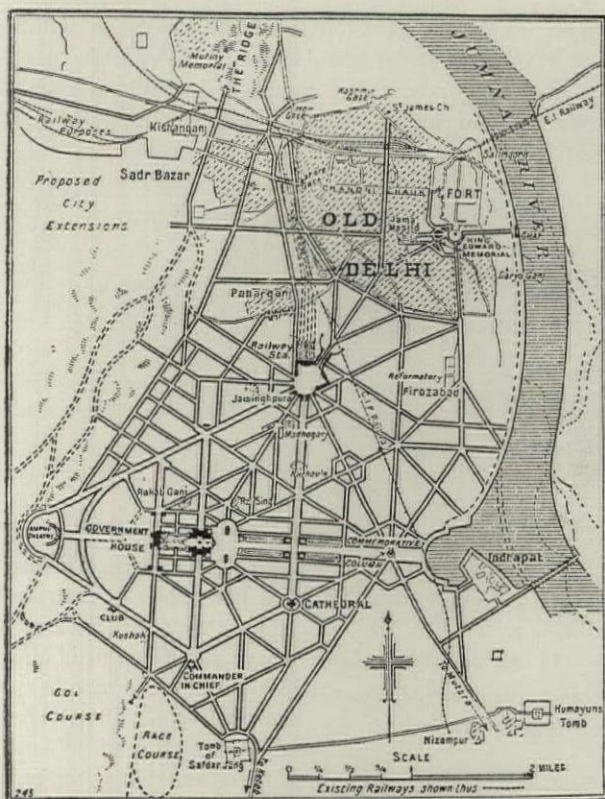


SKETCH STUDY FOR CIVIC CENTER OF NEW YORK LOOKING EAST FROM WOOLWORTH BUILDING

DRAWN BY FRANCIS S. SWALES, ARCHITECT, FOR THE REGIONAL PLAN OF NEW YORK



## THE ARCHITECT AND THE GRAND PLAN



THE NEW DELHI, BY SIR EDWIN LUTYENS

*A modern planned annex to an old city. British Government capital in India. Repeating the idea of Edinburgh but on lines borrowed from plans of Washington and Canberra.*

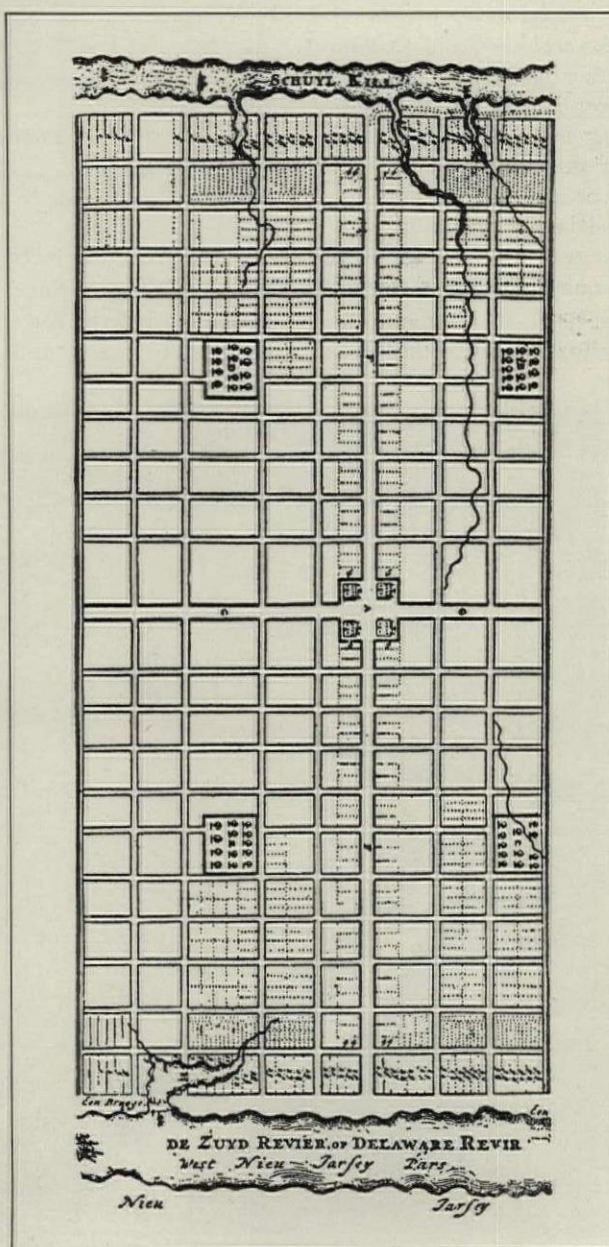
regarding civic and regional planning preceding legislation has made the fact more or less known to the public and understood by the legislatures. This leads to greater opportunities for architects in a formerly time-honored and important branch of architectural work.

What part in such planning should be taken by Architects? How did this idea of unifying the plans of cities come about? How and where did city planning originate? Were cities ever designed as an entirety—when and where? Is it a new idea or an old one revived? If an old one, how did it become forgotten or left out of modern planning? Has anything been done by replanning—where and with what results? What can be done in our commercial cities—in New York for example or in a smaller manufacturing or residential city, and what is expected to result from it? Who should administer it? How should it start and how proceed? What is the relation of regional planning to city planning? Are centralized Planning Boards likely to possess the knowledge and wisdom necessary to undertake such work, or will they result in another incubus on public affairs? What should be the personnel? Is such legislation (permitting appointment of Planning Boards) wise, or just “a noble experiment”?

Such questions are now frequently being asked. Some are readily answered and easily supported by convincing evidence; others are more problematical

and require more of theorem, hypothesis, and demonstration. They must be answered by such architects as extend their professional advice to the great field of city planning. An attempt to answer them, as far as seems necessary to architectural students, in a brief review of the background or history of theory and practice, together with a sketch of more recent progress of the subject, is the purpose of this essay.

That the part which the architect *should* take is essentially the *design* (of the general plan in the first place and of chief points or centers of interest as the city grows) is obvious to all students of civic design, but more especially to architects trained in "monumental" planning, which is the greatest tradition of the École des Beaux-Arts at Paris that has been adopted by most American schools of architecture, as the chief guide to training. But the fact needs to be



WILLIAM PENN'S PLAN OF PHILADELPHIA

*An example of an American planned city. From Triggs' "Town Planning."*

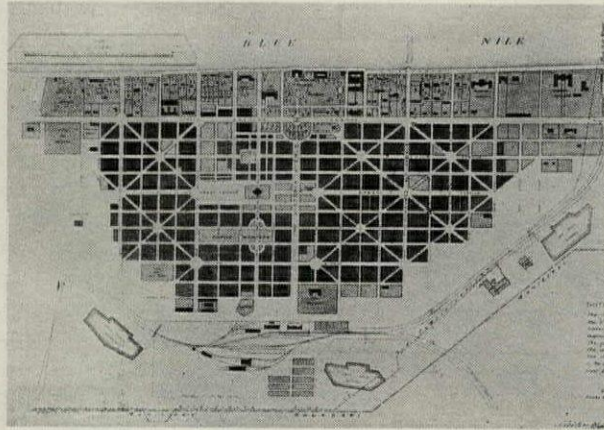


broadcast by the members of the architectural profession throughout the country, until it is more thoroughly understood by the public. The architect's part in "buildings" is to some extent fairly well grasped, though a vague idea still prevails among the people less well informed that "planning" is somehow part of "engineering," and "architecture" is something else merely decorative or ornamental in excess of the actually necessary work. That the *engineering of planning—the chief engineering of all visible works—is solely the province of the architect*, and that no other profession whatsoever has either the training in theory or practice of the subject to fit it to cope with all problems of the larger aspects of sociology and economics involved in grand plans, are facts requiring better public information. Ordinary planning, or the tendency to put things in orderly rows or groups such that they may be easily found and

quickly reached, is probably as old as weapons—which may have been the original cause. It becomes more necessary as numbers and complications of units, with dependent and variable parts, increase. To some degree, for any structure, a preconceived plan always existed; and "planning" and "unification" of a building or a community mean substantially the same thing—one the process, the other the result.

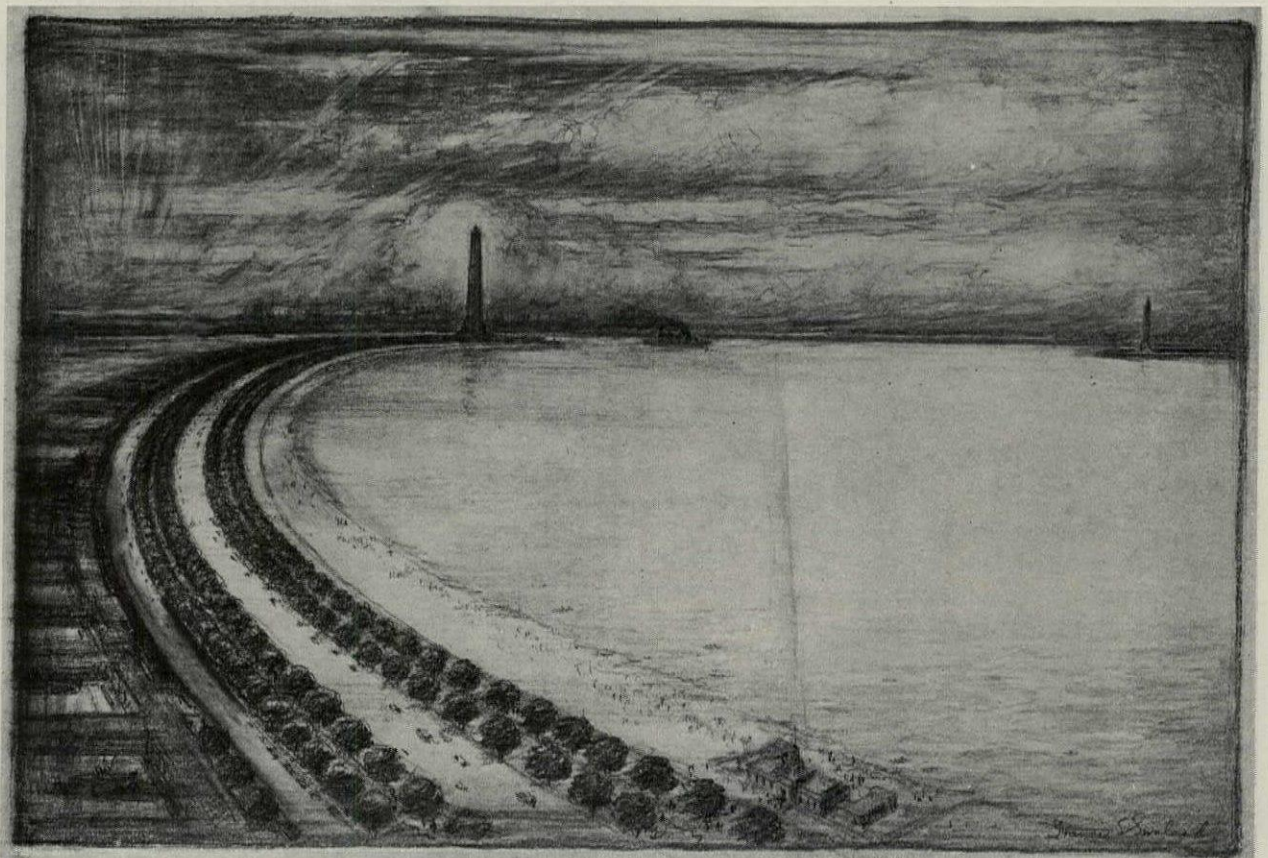
Historic development of the unified or monumental or civic plan, beginning in Egypt, extended to Babylon, Greece, Carthage, Rome and her colonies, then on its way westward to Paris where it flourished and influenced the modern world, including the L'Enfant plan of Wash-

ington, before the so-called industrial revolution tended to set aside all beautiful things during a period of sixty or seventy years, especially in England and America. Again the later developments of Paris, under Napoleon



KHARTOUM—A PLANNED CITY BY A RIVER

*Note development into a semicircular area centered about the Governor's palace and gardens.*



PROPOSED CAUSEWAY FROM ROCKAWAY TO SANDY HOOK PASSING UNDER AMBROSE CHANNEL  
WITH LIGHTHOUSES ONE MILE APART ON EITHER SIDE OF CHANNEL

*Col. William J. Wilgus, Civil Engineer, and Francis S. Swales, Architect*



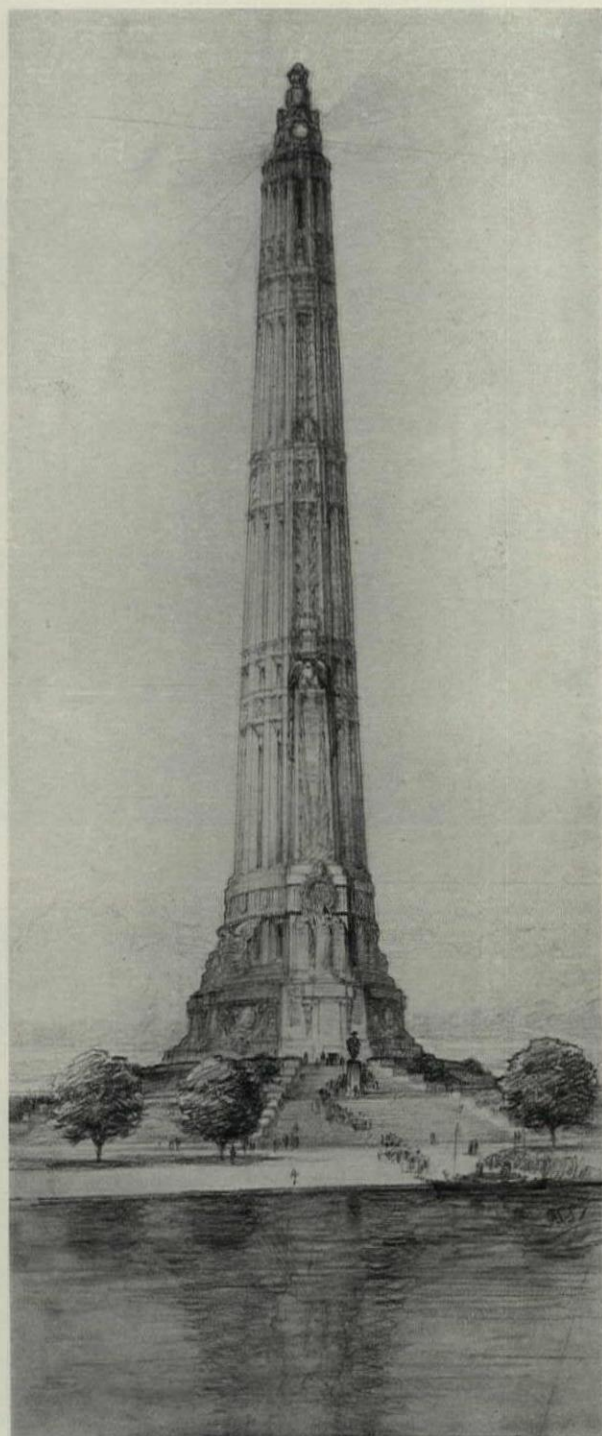
## THE ARCHITECT AND THE GRAND PLAN

III, influenced the revival of civic design by Daniel Burnham in his plans for the Chicago World's Fair and the future development of Chicago and Washington on architectural lines.

The plan for a small temporary residential town in its simplest forms, of mere square or rectangular blocks (as at Kahun, Egypt, about 2500 B. C. and the earliest known instance of a planned town), requires no more thought than mere spacing and measuring—the work of a surveyor. If two good streets are provided crossing at right angles, and an ample, unoccupied area at the center, a good beginning has been made for almost any extension. The element of radius, or shortest distance from circumferential districts to the center, does not become important until the area becomes large—say a half-mile square—and the walking distance considerable; when the difference between the length of the hypotenuse and two sides of a triangle begin to count in time and fatigue to the pedestrian, and the tendency to crowd into the center of the town becomes noted. As population increases, large, constructed places of public assembly increase to a size requiring two or more town blocks. A temple, theatre, stadium, or similar structure blocks a highway, and the need of means of getting around it and to get about through it are felt. The former accommodates the carriage and the latter the pedestrian.

Streets are expected to be used to the extent of their capacity at peak load and in both directions. At "rush hours" their ordinary crossings become congested unless widened at intersections, and congestion becomes acute at the entrances or exits of a structure, forming an obstruction to a central street unless the space all around the obstruction is widened to make compensation and is further assisted by open space. Such open spaces invite congregations.

Wherever people congregate more or less congestion or stoppage is inevitable. Human beings, like moths, are attracted by light or bright spots, and, in common with most other animals, join in herds. There may be neither need nor reason, other than that they do so, and it becomes a habit and custom—hence, in the absence of a prohibitory statute, a "law" or rule of the game of life, to be obeyed. Religious and court functions in ancient Egypt, merchandising in Greece, and reception of troops in Rome are given as the practical reasons for the early construction of colonnaded squares open to the street in the centers of densely populated areas or cities. It was probably not due to any modern subterfuge of "congestion" or pretended need of relief therefrom or of "light" or "air," but a desire for a sumptuous gathering place, where people might meet for whatever reason, or lack of reason, they chose—to congest, loiter, look, and gossip, and to be in the shade, out of the *hamseen*, or winds, and under protection from *too much* light and heat from the sun, and from wet in case of rain. Such centers, during greatest use by pedestrians, obstruct all wheel traffic and are consequently best placed off its routes—yet they require their own avenues of approach and means of moving around within their perimeters or, in



SKETCH FOR LIGHTHOUSE ON CAUSEWAY

AS SHOWN BY DRAWING OPPOSITE

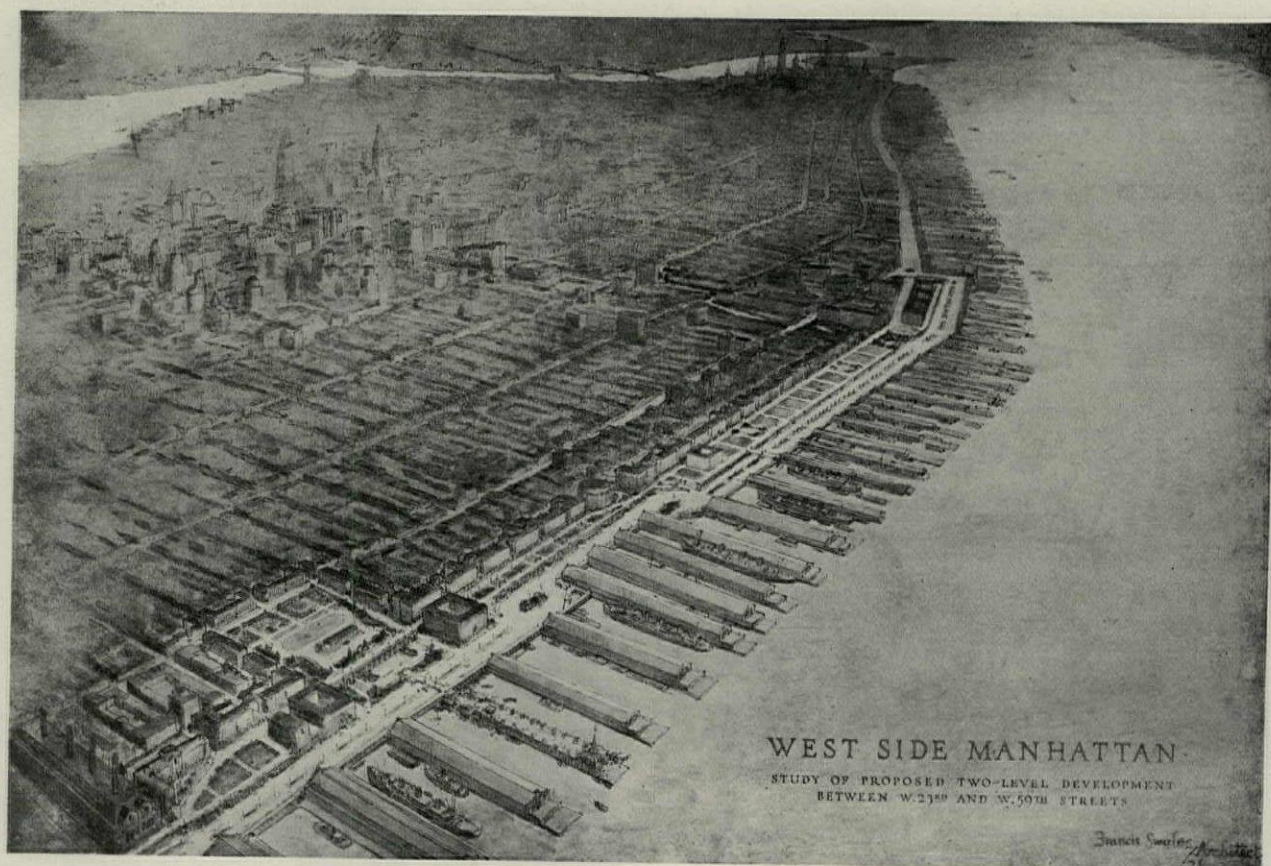
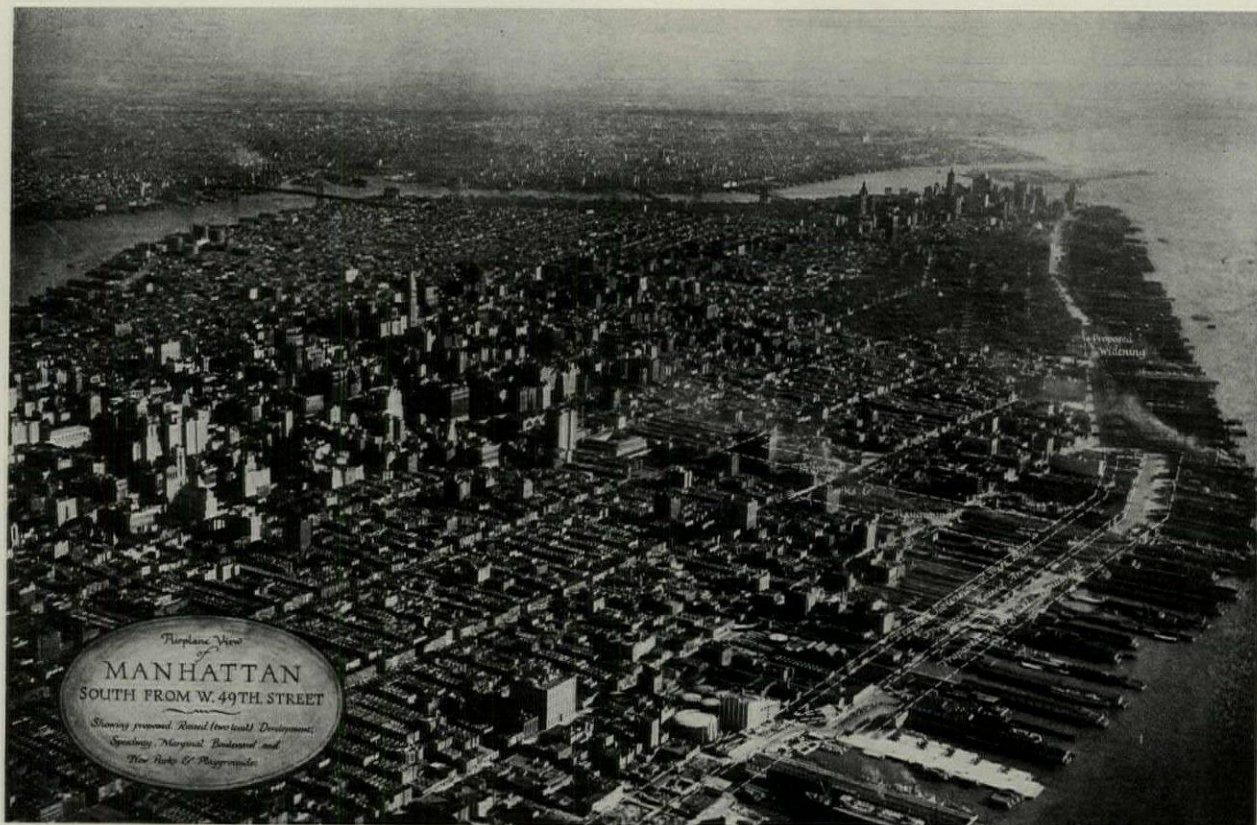
Col. W. J. Wilgus, C. E., and F. S. Swales, Architect

other words, access and an internal *circulation*. Boulevards with fine trees, fountains, monuments, arches, lawns, and flower beds are popularly supposed to have been put into Paris by Haussmann "to relieve traffic," but in reality were designed to create drives; and round points and plaza connections to circulate it. (As a matter of fact, the finest boulevards of Paris existed before Haussmann was born and were created by the architects of Louis XIV.)

It is mainly due to memory of places of beautiful



PENCIL POINTS FOR MARCH, 1931



AERIAL PHOTOGRAPH AND STUDY OF PROPOSED TWO-LEVEL DEVELOPMENT—WEST SIDE OF MANHATTAN ISLAND  
INCLUDING PROVISION FOR OCEAN TERMINAL WITH 1100 FOOT PIERS—FRANCIS S. SWALES, ARCHITECT  
*Project of the Regional Plan of New York of the Russell Sage Foundation. Photograph above by Fairchild Aerial Surveys.*



## THE ARCHITECT AND THE GRAND PLAN

effect, especially of Paris and Washington or various expositions visited or seen in pictures, that Americans of today are attracted to the subject of replanning cities on a grand scale. Traveling the world in reality, or in moving pictures, and seeing so much that America lacks, which it might obtain at less cost than it now pays, a change-loving public is good-naturedly insistent upon such better control and administration of

public affairs as will enable us also to obtain the amenities found in the best older civilizations which have paid more attention to planning for them than we. The demand is strengthened by a shrewd estimate that beauty pays dividends in cash, as well as in pleasure. Intuition—the highest form of knowledge—guides and confirms the estimate. More and more planning will be done, because it pays.



PASTEL SKETCH, STUDY FOR SOUTH END OF CIVIC CENTER, NEW YORK  
DRAWN BY FRANCIS S. SWALES, ARCHITECT, FOR THE REGIONAL PLAN OF NEW YORK





*A typical modern roof-tree raising celebration—see text opposite.*



*A modern flag-raising atop the new Waldorf Astoria Hotel—an outgrowth of the roof-tree custom.*



# Our Queerest Building Custom

By William Collins

**B**uilders practice some strange customs. Take, for example, the corner-stone ceremony. Perhaps this has never impressed most of us as being queer because we seldom question customs with which we have grown up. But, when one actually thinks of it, the placing of a special stone in the corner of the building filled with records, coins, and trinkets of all kinds is a strange proceeding when viewed in the light of our present-day civilization.

It is said in its defense that the corner-stone preserves for posterity a record of our present-day civilization. While this was undeniably true in earlier times it cannot be justified on this ground today. There are better means of accomplishing this purpose than the corner-stone affords. The answer is that we are unconsciously continuing the practice of a very ancient building rite.

Strange as the corner-stone ceremony appears when subjected to a critical analysis, it pales by comparison with the queerest custom we have in the building industry—the raising of a roof-tree or roof-bush. What does it mean? Where and how did it originate? Here is a ceremony that is almost as common as the corner-stone placing. It is familiar to builder and layman alike, for who has not seen the workmen fasten a branch of a tree or a bush to the topmost part of a building as soon as the framework reaches its highest point?

Up New England way they call such a celebration a “roof-raisin’.” Out in the Middle West where it was most commonly used in the building of barns it acquired the name of “barn-raisin’.” Here in the East it is usually referred to as a “roof-tree” or “roof-bush raising.” Around the East in particular the roof-tree is placed on all kinds of structures from small houses to skyscrapers. During the past year the topping out of the fifty-three-story Irving Trust Company building, No. 1 Wall Street, New York, was marked by the placing of a fir tree on the topmost column.

What is the explanation of this weird practice? It is totally unrelated to any of our present-day customs. Ask the workmen for its meaning and you will get a

different answer from almost every one of them. Some will tell you it is done in celebration of the successful erection of the building to its highest point. Others will tell you the roof-tree is placed to indicate that the structure has been raised without a fatal accident. The superstitious will explain that it is a symbol of good luck to the workmen and to the future occupants of the building.

These and many other reasons are given for this custom. But, like the corner-stone ceremony the raising of a roof-tree is one of those traditions our fathers handed down to us and we blindly carry it on. The reasons they gave for it are forgotten, so we apply our own, even as our fathers did in their time.

## WHAT IS BACK OF THIS CUSTOM?

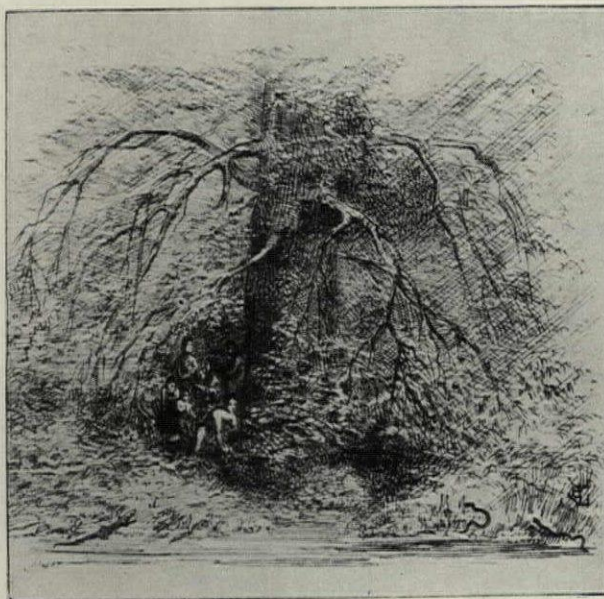
It is necessary to go back to the dawn of civilization to find the origin of this ceremony. In those days Europe was covered with a vast primeval forest. Some

idea of its extent and character is attested to in the comparatively recent time of Julius Caesar. Germans calling upon him told him that they had travelled for two months through the Hercenian Forest without coming to the end of it. History refers to vast forests in England and classical writings contain many allusions to forests in Italy that have also since disappeared.

To early man who inhabited these forests, trees were the most important thing in life. Their fruit and nuts furnished an unfailing source of food. Their low hanging branches, covered with

vines, formed natural leafy bowers where he made his home; and the fallen dead wood furnished him with kindling for the fire that dispelled the gloom of night and kept him warm. Little wonder that men came to worship trees. In fact tree worship became the common form of religion in these times, the oak-worshipping Druids of Ireland being among the last people of Europe to be converted to Christianity.

Living in the midst of such a gloomy and oftentimes eerie environment it was natural that these early children of the forest should ascribe personalities to trees. They thought that each tree had a spirit like their own. They thought, according to Scandinavian



*Early man found shelter in the natural leafy bowers of the dense forests.*





*Man's first building effort was crowned with a roof-tree*

mythology, that man originated from a tree. It was, therefore, natural for them to think that the soul of man returned to the trees and that trees were capable of sensation and consciousness. It is said that until very recently the folk who lived in Needwood Forest, an elderwood grove in England, were careful not to cut down a standing tree without first asking the tree's permission. They were afraid of what the "Elder-Mother" might do to avenge such an act. Before proceeding, therefore, the woodchopper would ask her leave thus: "Owd Gal, give me some of thy wood and Oi will give thee some of moine when Oi graws inter a tree." Similar customs are practiced by many primitive peoples in every corner of the world.

Just how seriously the Germans took their tree-worship is indicated by an old law that laid a ferocious penalty on one who dared to peel the bark of a standing tree. The culprit's navel was to be cut out and nailed to the part of the tree which he had peeled and he was to be driven round and round the tree until all his entrails were wound about its trunk. The intention was to replace the dead bark with this human substitute. It was prompted by the thought that trees had souls like men and that they should be treated according.

#### THE FIRST ROOF-TREE RAISING

Something more awesome than the fear of the tree spirits must have forced early man to abandon his natural leafy bower for a house built with his own hands. Perhaps it was the womenfolk who demanded an improved shelter. Whatever it was it created a

problem with the possibility of dire consequences. The wood of trees was his natural building material, but how might he get this wood without incurring the wrath of the tree spirits? If these spirits became sufficiently incensed they were capable of bringing pestilence, disease, fire, and famine upon him and his family. He probably had many sleepless nights before deciding upon a scheme for appeasing his fearsome neighbors.

With a plan of action well thought out, he addressed the trees of the forest with his best oratory. He recalled to the trees the consideration and friendliness which he had always shown them. He and the trees of the forest had always been friends and he wanted to continue that relationship. He disliked putting his friends to any trouble but there was a great favor that he wanted to ask. In order to live comfortably among them he needed some of their wood to build himself a house. He meant no harm and vowed that he still held all trees in high regard. If they would grant his request he hoped that he, in some way, would be able to return the favor.

The trees giving forth no sign of displeasure, he took for granted their acquiescence. He pulled or hacked down those that suited his purpose and built his hut. But to make certain that there would be no lingering resentment in the spirit thus disturbed he decided to leave the topmost leafy branch attached to the top of his structure so that the tree spirit would not be rendered homeless. Such a contrite gesture to the tree

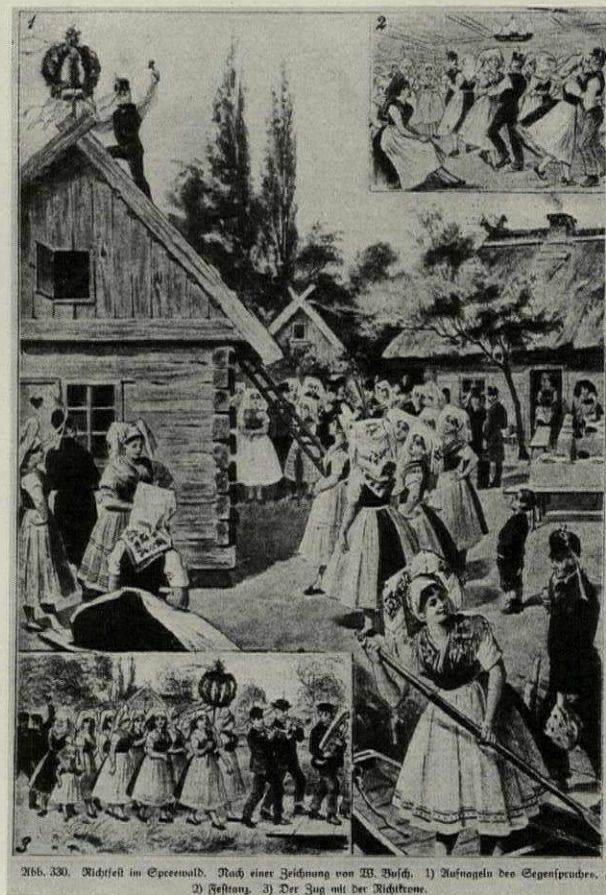


Abb. 330. Richtfest im Spesswald. Nach einer Zeichnung von W. Busch. 1) Aufhängen des Segenstubes. 2) Festzug. 3) Der Zug mit der Richtkranne.

*A roof-tree party in Germany*



spirits, he reasoned, was bound to convince them of his sincerity. Having done this he prepared a feast in celebration. Before partaking of it himself he first ministered to the fancied wants of the tree spirits in order to propitiate them thoroughly. He poured wine on the ground to quench their thirsts and placed food there so that they would be completely won over by this show of hospitality. Then he and his family feasted and gorged themselves and drank toasts of good luck to the new dwelling.

#### THE MOTIVE CHANGES

As time went on, the early conception of tree worship gradually changed. In its final development the individual tree spirits merged, in the mind of man, into a forest god who could pass freely from tree to tree. This spirit lost its early ferocity and took on a new and more admirable character. It was credited with making the sun shine, the rain fall, the crops grow, the flocks and herds multiply, and the women more fruitful.

In these more modern times the roof-tree was no longer raised to propitiate the outraged tree spirits. The form of the custom remained the same but men sought by suggestion and magic to enlist the good offices of the forest god. By placing the tree branches on top of their houses they thought they were insuring the fertility of their land and the fecundity of the cattle and women who lived beneath their roofs.

As an added magic charm men decorated their roof-trees with gaily colored ribbons, slips of bright colored paper, strings of painted eggs, and bunches of flowers. The eggs and flowers being symbols of life and fertility, they sought again by magic to insure plentiful crops, ever multiplying flocks and herds, and a large family of children, the latter, of course, being a necessary factor in the farming communities of those days.

Even as there is no uniformity in the form of this custom in this country so there is a lack of uniformity in the character of its practice in Europe where it originated. Different sections of the same country developed slightly different forms in the detail of this ceremony.

#### HOW EUROPEANS RAISE THE ROOF-TREE

In Sweden they have given the name of "Taklasol" to this builder's rite, which, when translated, means "roof-beer," this undoubtedly being indicative of the character of the celebration. In Sweden and Norway they have a distinct preference for wreaths of birch leaves. These wreaths are usually tied with red ribbons and fastened to the topmost part of the structure. Oftentimes a lantern in the shape of a pyramid is hung in the middle of the wreath. On its sides are painted the initials of the architect and builder together with symbols of the builder's trade such as a carpenter's square, plumb-bob, hammer, and saw, etc. It was probably just such a wreath that Ibsen's "Master Builder" sought to hang on the tower of a house he was building when he slipped from the scaffolding and fell to his death.

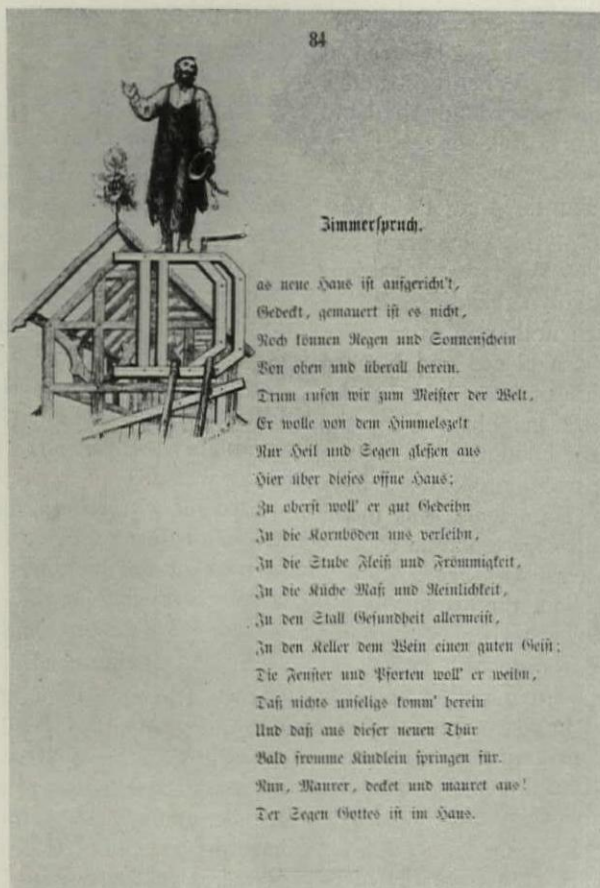
In some parts of Germany they use branches of fir trees shaped into a crown and tied with bright colored ribbons. Here the celebration becomes most festive. Everyone, from the school children to the mayor of the town, is invited. A parade headed by a band proceeds to the new house, the tree crown

being carried by the most beautiful girl in town. The crown is placed by the master carpenter who recites some verses appropriate to such an occasion. A free translation of one of these verses which was popularly known in the early Nineteenth Century is taken from Ludwig Uhland's book of verse:

#### THE JOINER'S PRAYER

*These walls stand strong on every side  
Yet open to the sky,  
Pray let Thy bounteous blessings fall  
Like sunshine, from on high—  
Master of the World, Thy beauty,  
Thy skill we now entreat  
Thy Blessings, in abundance  
To make our task complete.*

*May the barn know Harvest's plenty  
Gold corn, Thy fruit and food,  
Within these halls may virtue reign  
All kindness, and all good—*



84

#### Zimmerpruch.

as neue Haus ist angerichtet,  
Gedekt, gemauert ist es nicht,  
Neh können Regen und Sonnenschein  
Den oben und überall herein.  
Dum rufen wir zum Meister der Welt,  
Er wolle von dem Himmelzelt  
Nur Heil und Segen gleiten aus  
Hier über dieses offene Haus;  
Du aberst wolle er gut Gedeihen  
In die Kornböden uns verteilen,  
In die Stube Fleiß und Frömmigkeit,  
In die Küche Rast und Heiligkeit,  
In den Stall Gesundheit allerseits,  
In den Keller dem Wein einen guten Geist;  
Die Fenster und Pforten wolle er weihen,  
Dass nichts unheiligs komm' herein  
Und dass aus dieser neuen Thür  
Bald fromme Kindlein springen für.  
Nun, Maurer, decket und mauert aus!  
Der Segen Gottes ist im Haus.

"The Joiner's Prayer," from Ludwig Uhland's book of verse



*May the kitchen and the cellar  
Yield many a gracious feast,  
And the stable's warmth give shelter  
To willing, healthy beast;  
May the feet of happy children  
Bring their gladness through the door  
And may Thy blessings be enshrined  
Within—forevermore!*

Lapsing into a more humorous vein the master carpenter repeats a shorter verse three times between as many drinks from a glass of wine. When this is done he dashes the empty glass upon the ground, the band strikes up, and everyone joins in a folk song. Then, on with the feast, followed by dancing.

#### THE AMERICAN OBSERVANCE IS MORE PROSAIC

The American counterpart of this celebration was to be found in our Middle West barn raisings when every farmer was his own builder. These parties, however, were as much utilitarian as social in nature. The owner of the barn placed and blocked his sills, assembled and cut his timbers, laid out his trusses and then invited all his neighbors from the countryside to help him raise the building. While the men were thus at work the womenfolk were busy preparing a feast. When the framework was raised a branch of a tree was fastened to the top amid copious beer drinking, after which the feast was served.

If there was any formality about the placing of the roof-tree it is certain that it was rather impromptu. Up in New England they tell a story of a giant carpenter who became the self-appointed master of ceremonies at all roof-tree parties in his vicinity. After fastening the tree branch, his contribution to the festivities consisted of standing on his head on the ridge pole. He continued this feat for many years until he finally fell to his death.

The modern roof-tree party ranges from the mere placing of a branch of a tree on the topmost part of the building frame to elaborate parties. These latter affairs are carried on in the spirit of play much as we carry on the spirit of Santa Claus. Those who know the history of this custom decorate their roof-trees in

the same way they do in Europe. This festive touch adds that thing that transforms a decorated Christmas tree into something more than a mere tree. The owner is introduced to the workmen, following which, food is served. Often the owner's family and friends attend, thereby giving it a real party atmosphere. From a practical standpoint this celebration gives the owner, architect, and builder an opportunity to mingle with the workmen when the luncheon is served. Many believe that this produces a good-will among the workers that is reflected in a greater personal interest in the work with better craftsmanship as a direct result.

#### THE MODERN SUBSTITUTE

This brings us to the final stage in the evolution of this oldest of building traditions. In the larger cities, where trees have become scarce, the topping out of a building is celebrated by attaching a flag to the topmost part of the framework. That the flag is a substitute for a tree is indicated by the fact that trees are used whenever available. An outstanding example among many others in recent years is the New York Life Insurance Building, New York. Several years ago, on an apartment building on Park Avenue, New York, a flag was offered to the workmen to use but was discarded for a tree branch brought in from the country by one of their number. The fact that the framework of most of our buildings is steel does not account for the use of a flag in place of a tree, for on almost all bridge work out in the country the tree is still used.

And so, as the social development of the world goes on, the fearsome thoughts that first inspired this picturesque symbol of good luck to the new structure dwindle to a mere survival. This tendency towards the use of a flag instead of a tree suggests that it will not be many years before the roof-tree custom will have disappeared. Then the flag raising will be interpreted as an expression of patriotism on the part of the workmen. Already this explanation has been offered. If it should work out that way it will be contrary to the old theory that "superstitions may be repudiated but never forgotten." But then every good rule is said to have its exception.



Courtesy of E. Weyhe

"ROOF TREE"—LITHOGRAPH BY ROCKWELL KENT



# Life Drawing and the Architectural Draftsman

By Frank H. Schwarz

Judging by my experience, the necessity of drawing from nature is a thing which is not understood nor very deeply felt by the architectural draftsman or the student of architecture.

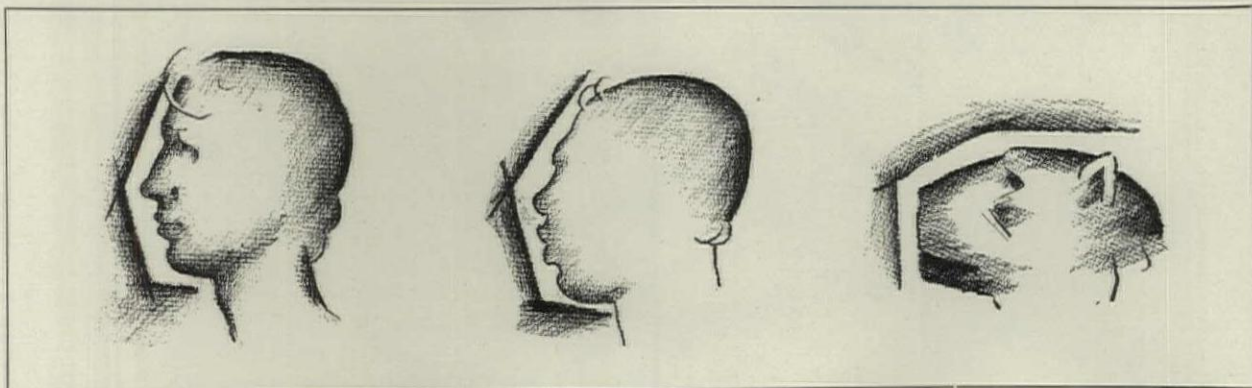
Not infrequently, students have assured me that they could not draw, or that they did not wish to draw, also that they did not wish to become artists—why take drawing seriously? Taken seriously or as you will, every one will realize that the student is indeed trying to become an artist, and as he commences to practice, or to work in an office, his abilities will be measured by the same yardstick which measures all the arts. The student's day is filled with all kinds of things, mostly factual—the study of history, historic styles, building materials, engineering perhaps. And, in a measure, the practicing architect's day is filled with similar things. All these practical things form the keyboard of his craft; over and above all this he must make music with these things. Enormous as the modern architect's knowledge must be, it is only the springboard from which he takes off on his true vocation—to be an artist.

I wonder if the student has ever thought while he was making his so perfect rendering of a capital or some masterpiece of architecture, how that master architect won his command of proportion, his subtle sense of style, his ability to organize all the parts into perfect unity. These things were not copies of things gone before, granting that every age had its past to draw on. No, these things were variations or even completely new in their idea. The artist architect had in him an extremely well developed ability to *design*. He achieved this ability by constantly observ-

ing and drawing the proportions and forms of objects in nature—living things that grow and organize. The thickness of the twig to the branch, that of the branch to the trunk, are important and beautiful relations. The relation of the size of the shoulder to the biceps and to the forearm, the forearm to the hand, and the hand to the fingers, forms another example of beautiful and significant proportion. From them the ancient masters drew their own harmonies.

To the modern student, as to the ancient, no finer means of study is offered than that of drawing from the figure. Nothing in our modern life is so easily available. Nothing so well releases him from the material demands of his craft and repays him with increased power to design and to depict his architecture. I do not mean that good architecture is the result of merely copying from a living model. But bad design, poor proportion, and organization have never been the lot of the man who studied nature constantly. The very first thing (and last too) that occurs to the student is the perfect design to be found in all living things. Design is purpose. A building can be said to be good design when all its parts are in harmony with the purpose of the building. The design of a head, for example, is always beautiful because all its component parts are in harmony with the purpose of the head. No matter how much a head may vary from a mythical norm or ideal (classical) the head is still beautiful.

To observe and express pure form, to draw the simple ovoid of the head resting on its column the neck, the neck built up and held by flying buttresses, the shoulders meeting their base so gracefully—here is

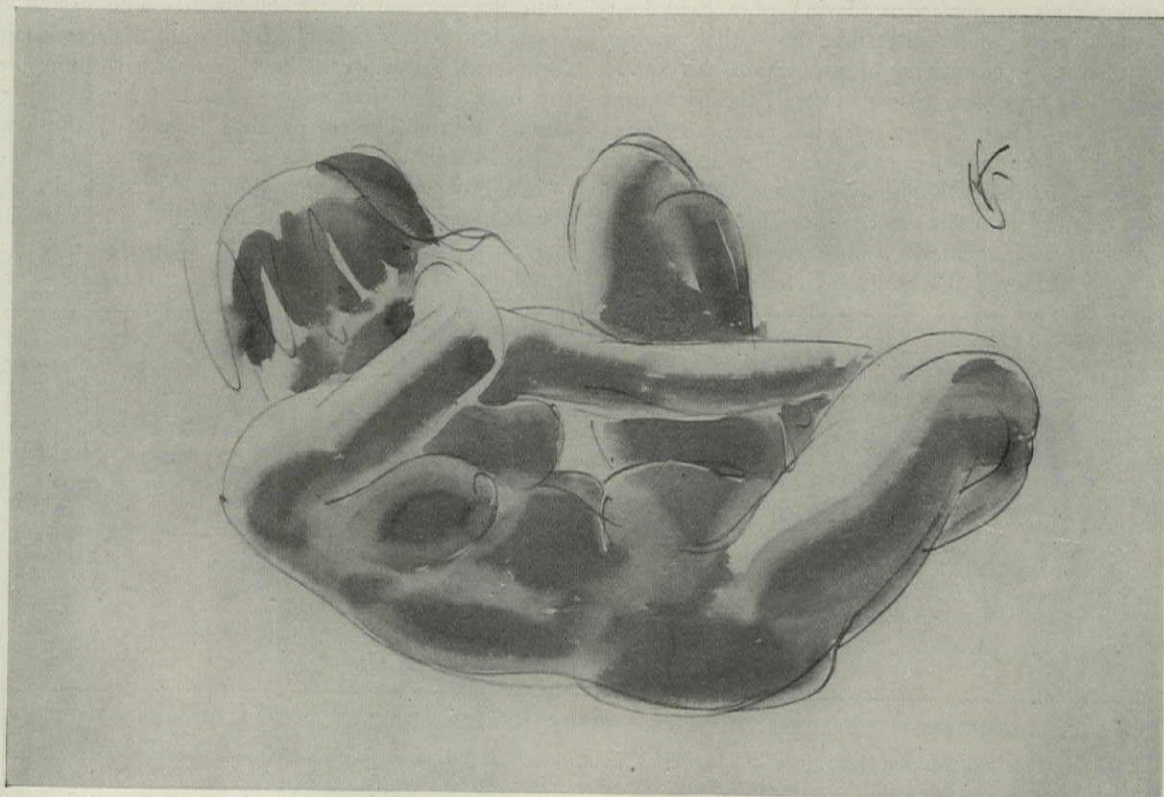


DIAGRAMMATIC REPRESENTATION SHOWING VARYING FACIAL ANGLES OF HEADS

*Caucasian, negroid, and animal heads are all beautiful in nature. In the Caucasian we have a balance of features with the skull predominant and nothing overemphasized. The negroid shows a closer relationship to the animal with heavier jaws and receding skull. In the head of a lioness the greatest emphasis is on the jaws with the skull, eyes, and ears better protected. Though the types vary they are all harmonious and beautiful.*



PENCIL POINTS FOR MARCH, 1931



*Courtesy of E. Weyhe*

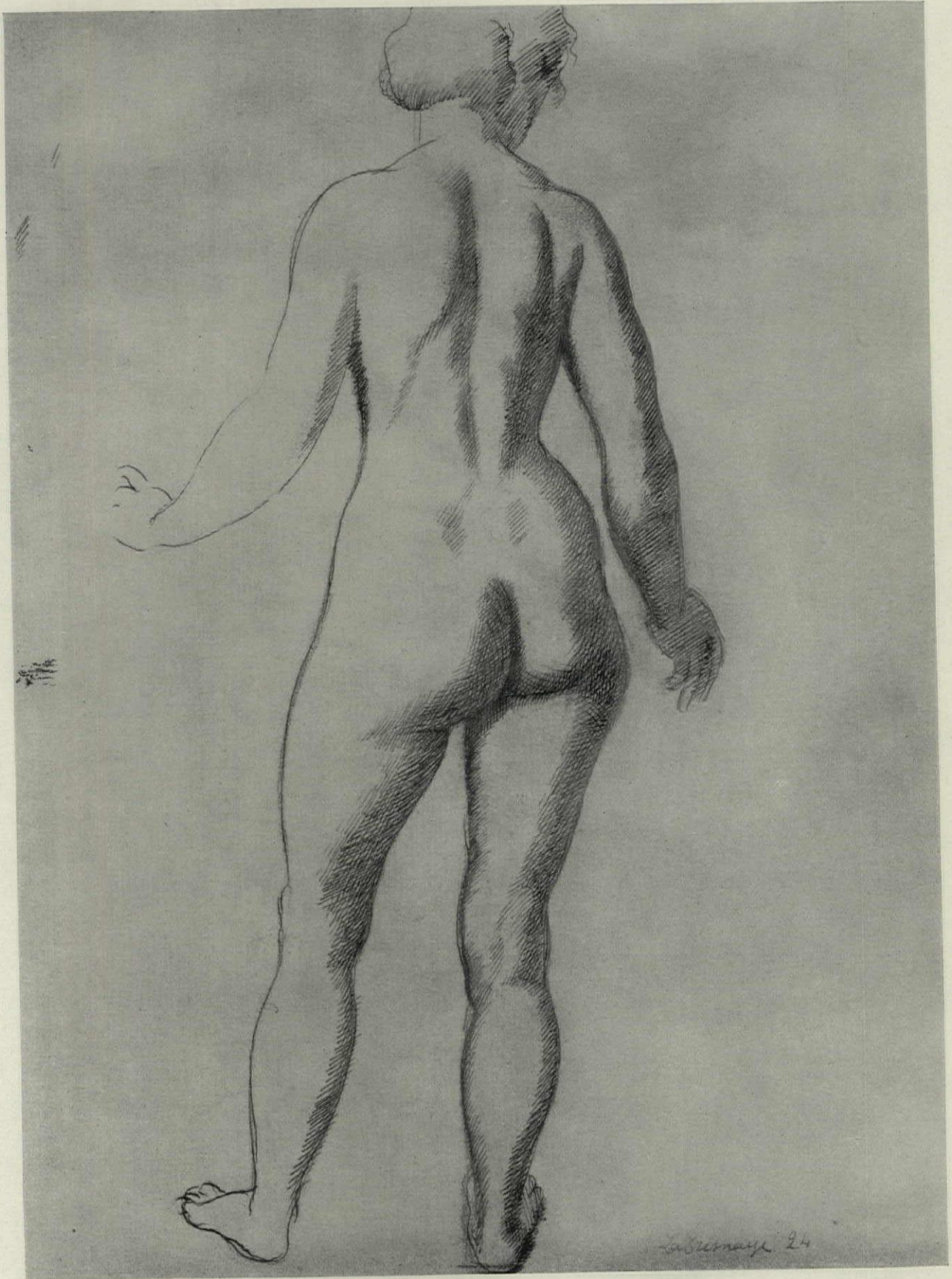
LINE AND WASH DRAWING BY GEORGE KOLBE



*Courtesy of E. Weyhe*

A RAPID STUDY OF ACTION BY GEORGE KOLBE



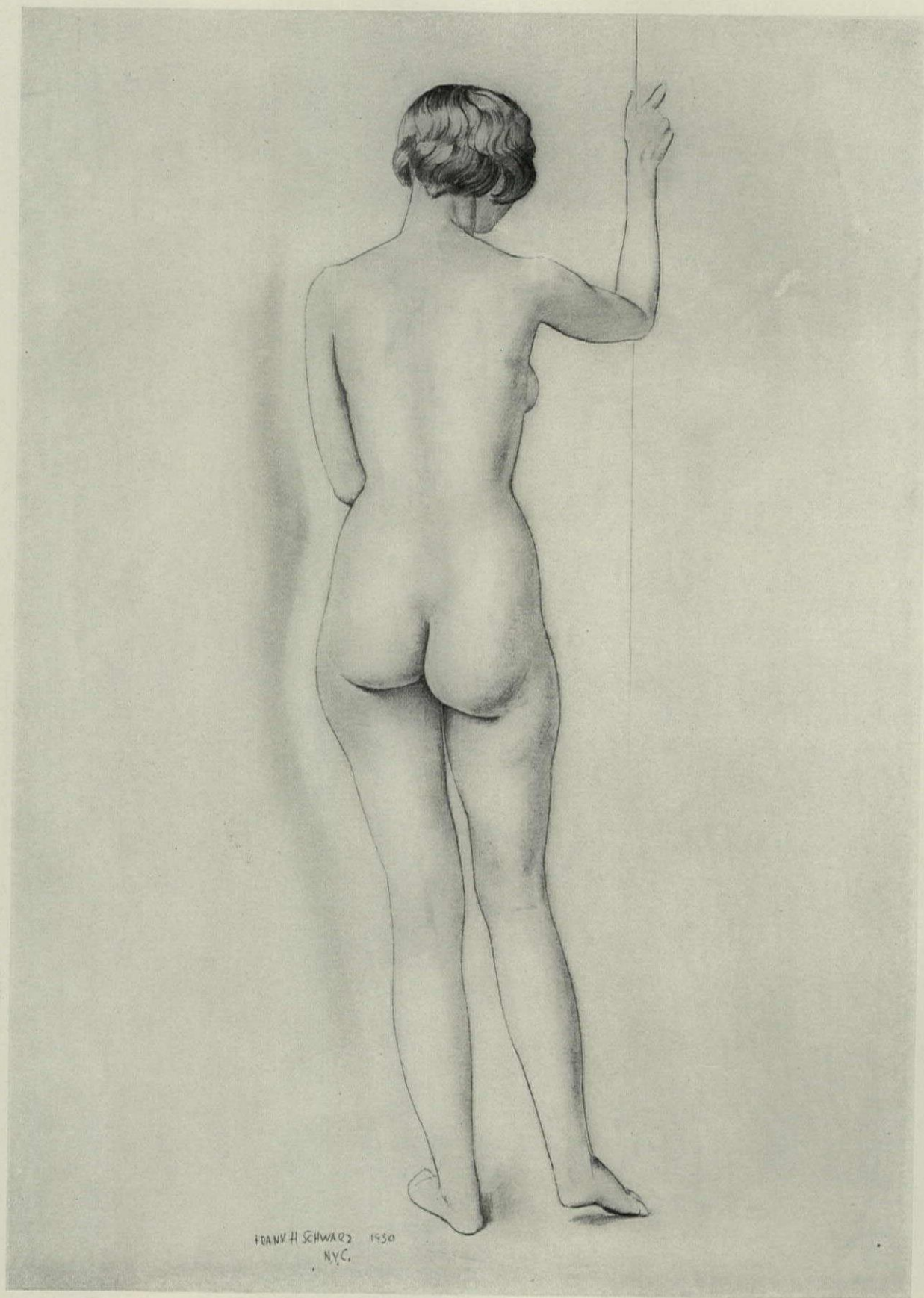


Courtesy of E. Weyhe

FROM A PEN AND INK DRAWING BY R. DE LA FRESNAYE

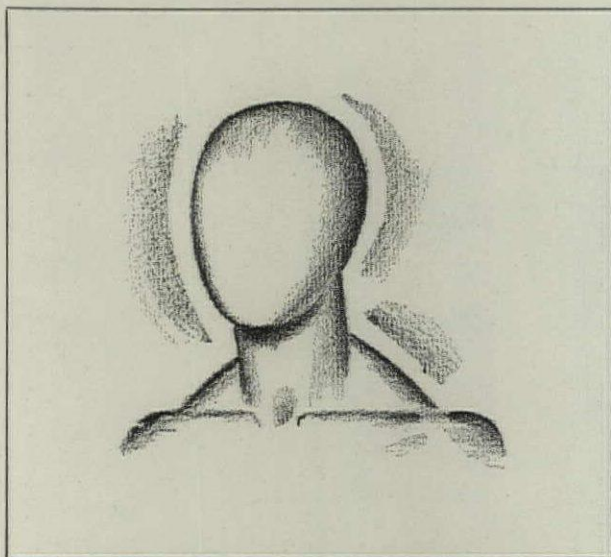
*Showing the modern French tendency to pure form and monumental conception and a disregard for the picturesque technique.*





A PENCIL DRAWING FROM LIFE BY FRANK H. SCHWARZ



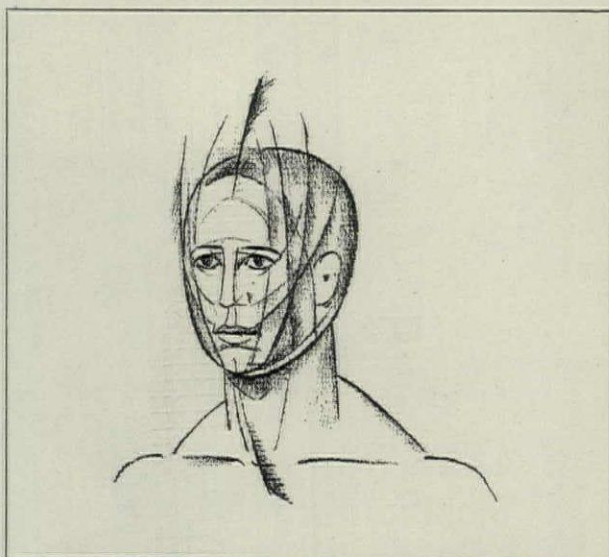


HUMAN HEAD AND SHOULDERS REDUCED TO  
SIMPLEST TERMS

*The ovoid of the head resting on its column, the neck; the neck built up and held by buttresses; the shoulders meeting their base so gracefully—here is architecture in nature with infinite subtile variation.*

architecture, with infinite subtle variation—never the same, no two alike, always beautiful. The features on the head and their design—what volumes could be written about them! The whole world of design is to be found there. See, for instance, how the monotony of the ovoid is varied by angular forms; how horizontals and perpendiculars play in harmonic sequence. See the part that the oblique lines play in organizing the verticals to the horizontals. See how the sizes of the horizontals are kept within a certain range, being always shorter than the shortest vertical; how the oblique organizing lines are always still shorter. How, although varying the ovoid, they never, any of them, quite destroy or break up the larger ovoid of the head. How easy it is to understand the variations of one head from another, to seize the distinctive elements of each design. All these things are repeated through the figure—the ovoid and the angular in what seems a bewildering variety, yet not quite bewildering. Rather like the strains of music in an orchestra where one part plays up to another—disappearing, reappearing, and again lost—logical design to the end. Surely to lose oneself in such thinking must be a real joy and a great release from the material side issues which encumber the practice of making a building. To find the way of sharpening æsthetic appreciation, that's important!

There is another element in drawing a thing which is dear to the heart of every architect, and that is the forceful presentation on paper of his architectural idea. The vast labor he spends on renderings—is not this labor due to his lack in just mere drawing? It seems to me that much more powerful effects, simpler and more direct, without resorting to unwieldy mechanical devices, are at the disposal of that man who has really made a study of how light exposes form in nature. To analyze the light and dark reduce it to a scale of



ANALYSIS OF COMPOSITION OF THE  
HUMAN FACE

*Notice length of vertical elements with horizontals giving greatest contrasts at points of interest or function. Also observe shortness of obliques which connect or organize the verticals with the horizontals.*

notes with intervals, to compose and order the contrasts logically and definitely—anything, no matter how applied, could be the medium as long as these things are thought of.

The problem is to draw solids in space on the two-dimensional paper. How beautifully the old masters drew their forms on the two-dimensional paper, but then, how beautifully they drew anything at all. How well Peter Behrens and other moderns draw their solids and how solid is their architecture. The absolute mastery of drawing from the point of view of creating a solid in space to a point where it becomes second nature seems to me as highly necessary as any amount of archæology—more so! Drawing from nature will develop this mastery. One of the things that is, to me, curious is the amount of rendering done by architectural students. Rendering is, more often than not, bad drawing covered up by a great variety of meaningless strokes, scratches, dots, hatchings, or what you will. But no figure drawing could be poor in its essentials and have the fact hidden by rendering. Render it as you will, a badly proportioned, poorly constructed figure remains so. All of us have the instinct which recognizes the beautiful and familiar relations in a figure. Do them badly, and see whether any amount of rendering, trick papers—dark, light, shiny or what not—can disguise the fact that the figure is fundamentally poor in drawing. Rendering is really the study of light and shade or of texture and is often confused with other things.

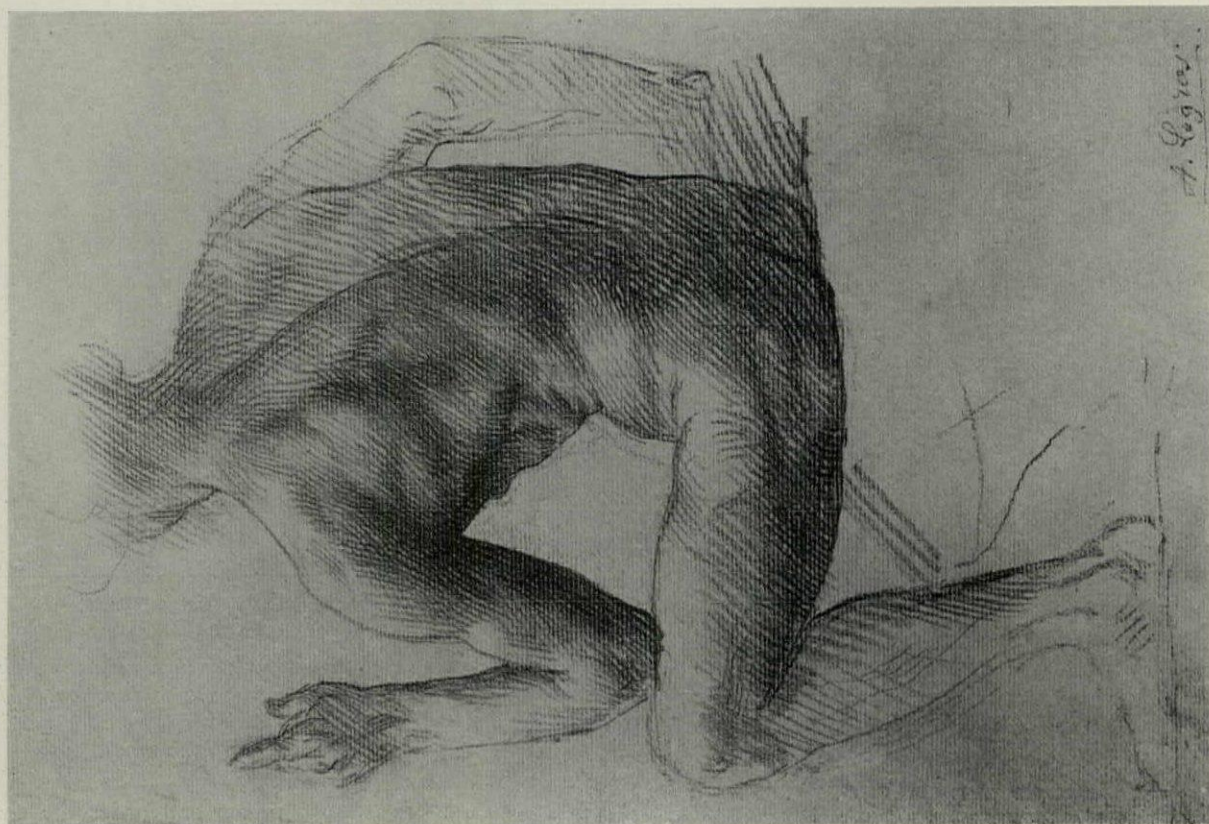
Texture is certainly a necessary element to be studied in drawing, and the bewildering beauty and variety of texture in nature should be a sufficient hint of its importance, but rendering is a poor substitute for light and shade or texture. Texture results simply from differing arrangements of the light and dark notes;





Courtesy Metropolitan Museum, New York

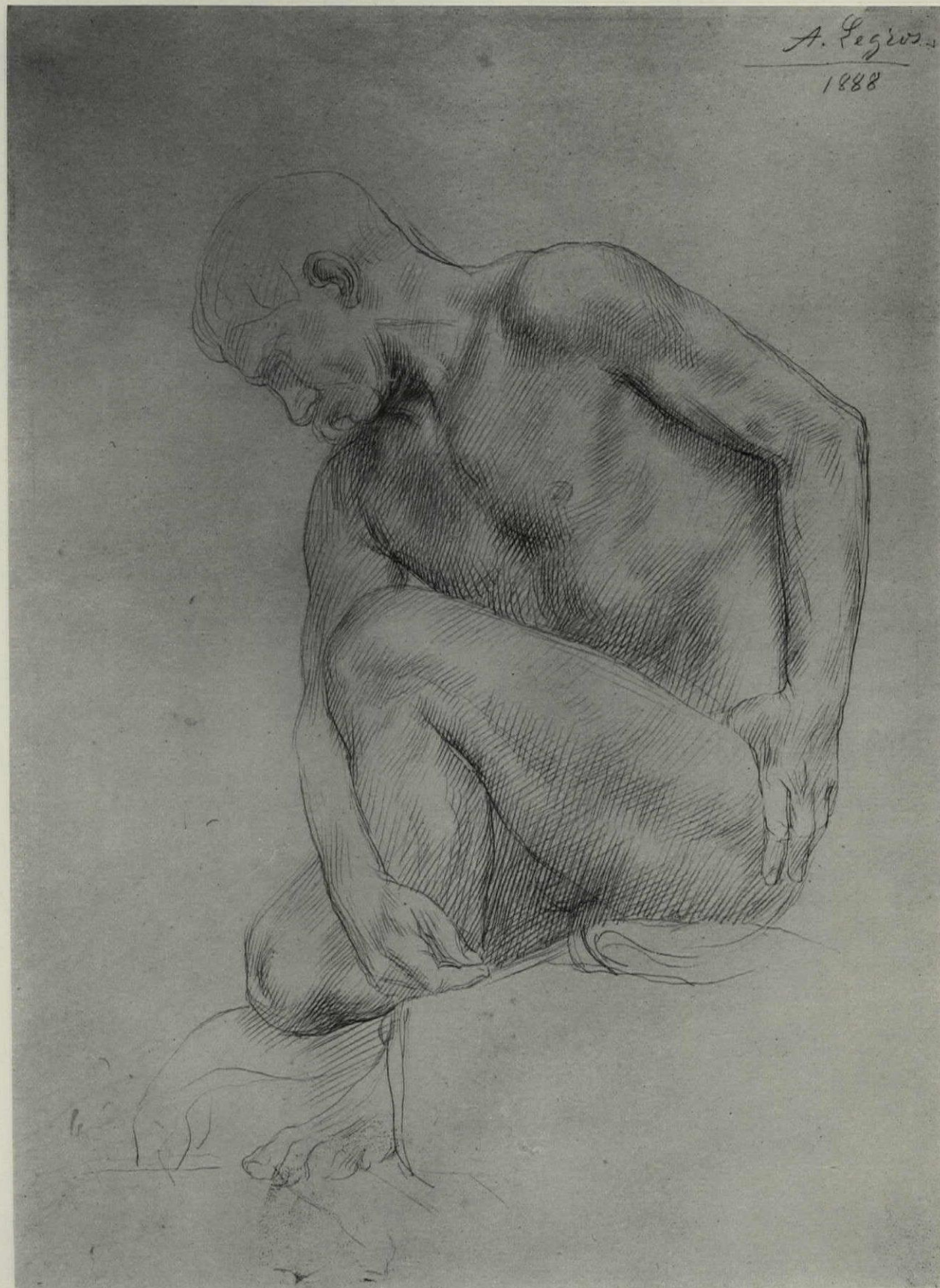
CHARCOAL STUDY BY JOHN SINGER SARGENT



Courtesy Metropolitan Museum, New York

RED CHALK DRAWING BY ALPHONSE LEGROS





*Courtesy Metropolitan Museum, New York*

FROM A SILVER POINT BY ALPHONSE LEGROS





*Courtesy Metropolitan Museum, New York*

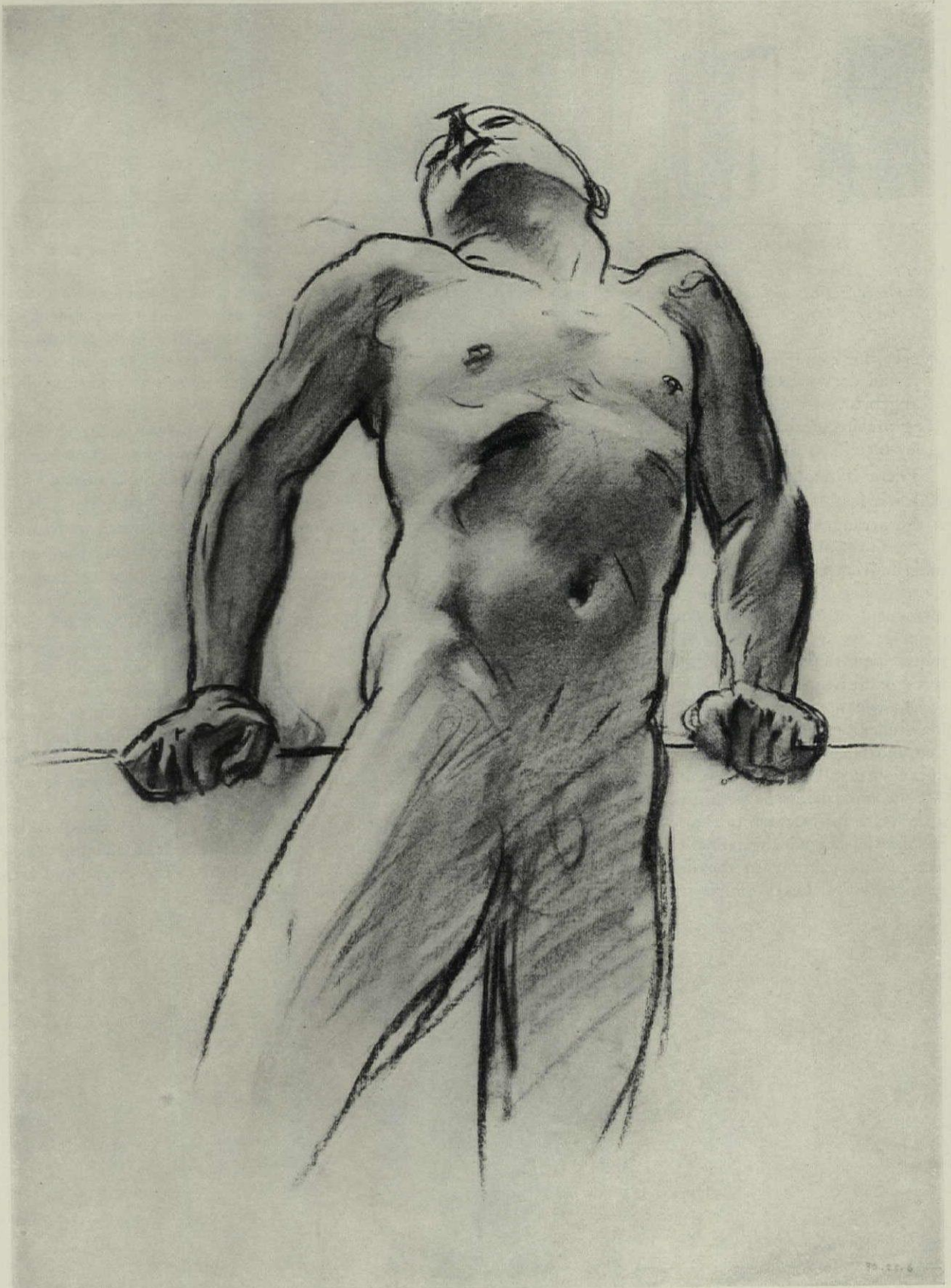
BLACK AND WHITE CHALK STUDY BY ARTHUR B. DAVIES



*Courtesy Metropolitan Museum, New York*

FROM A RED CHALK DRAWING BY ALFRED STEVENS

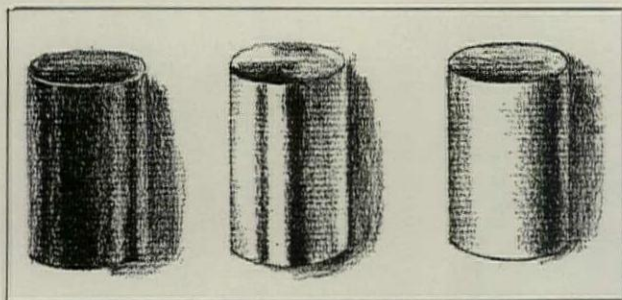




*Courtesy Metropolitan Museum, New York*

FROM A LIFE DRAWING IN CHARCOAL BY JOHN SINGER SARGENT



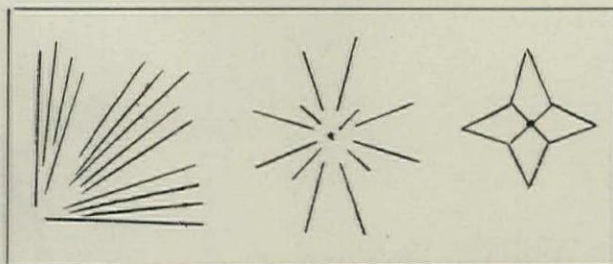


THE ARRANGEMENT OF VALUES

*gives the texture—not strokes or technique. Here we have a simple reflecting surface, a high reflecting surface, and a velvety texture, all through placing of values.*

observe, for example, the order of the arrangement of light and dark on a woolen drape as compared to the arrangement of the light and dark on a silk drape, or, using architectural substances, compare dull brick and glossy metal.

There is another thing in drawing from nature which is fascinating to observe and analyze, and that is the arrangement of the lines and forms to create illusions of movement—counter movements to a main movement, movements which obstruct or render more powerful by obstruction the main action. The movement or action in the human figure is very perceptible; the rearrangement of masses as the figure moves and shifts its balance, balance itself, lines of force or gravity—all these are to be studied and will give a wider experience and higher critical faculty to the student of architecture. It must be remembered that movements in line, like dark and light, are reducible to a scale in which the extremes are measurable. All the movements in nature can be reduced to that scale which lies between the horizontal and the vertical. See the violence which marked certain periods of architecture and painting in the desire to achieve action, then realize to what a simple scale all action is bound.



ACTION OF LINES IS AWAY FROM MEETING POINTS

*This is sometimes misunderstood. See text.*

Yet in nature this simple scale is designed and arranged so that action is most various and expressive of the purpose of the object or organism. The perhaps silly little illustrations show the same action lines doing extremely opposite things; one set explodes while another binds together in a very tenacious way.

I suppose all this is a far cry from what is usually the attitude of the architect to drawing. Drawing and painting seem something for a pleasant Saturday afternoon in the country, for example, with the favorite pipe, the good tobacco, the nice sunshine, and so on. Certainly my experience with drawing and painting in architecture would confirm this. Even the instruction in school is along that line; something, well, yes, important, but not too much so. The teachers of drawing are, to a great extent, amusing old gentlemen who explain about a wash settling, tell the boys how the light must be warm and the shadows cold. They fight a losing battle with insufficient study time, with indifference, and a lack of understanding. Sometimes one almost suspects that the drawing teachers chosen are those who will bother least and not interfere with the serious business of the rest of the school!! But the modern architect will take up drawing as an exercise in thinking, in analysis, as a broadening artistic experience and will be repaid to the extent and seriousness with which he does it.



BABY'S HEAD, BY HELEN PEALE



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# Are We Making Progress in Our Church Architecture?

By William Ward Watkin

Are we making progress in the architecture of our churches? This query, as it comes to the architect from the layman, indicates doubt and uncertainty. The comfortable method of reply by recent comparison can be satisfactory only to the more casual inquirer. If by this method we choose to recall the strange romanticism of the "gay nineties" with its paltry buildings, imitative of nothing bearing a likeness to churchly forms, and hideously inappropriate even in its own period of architectural meagerness, we may give a genial affirmative. The physical evidence will support us. Sound material has taken the place of shabby make-believe; reasonable historic detail has followed ignorant guesswork; general comfort and convenience have been rather highly accented and, if we are materialists, we may explain that an organic plant has been developed in place of a primitive building. The evidence will amply bear out all of these generalizations.

Yet the comparative method unfortunately invites still truer comparisons, and in the church leads so directly back to the period from which so many of our imitative forms have been chosen, that of medieval Europe. Here our inquirer must be answered in more meaningful terms.

Architecturally we can probably best reply that the church of today is not the church of the Middle Ages. This will, for many, probably be the truth of the matter from more than the architectural side alone. The church of today has the essential element of the preaching station around which has been assembled a complexity of activities involving education, mental and physical as well as spiritual, with social and philanthropic addenda which rise to nearly, or quite, primary importance. The presumption or inference usually follows that these are new and untried elements not inherent in the medieval church, and so its form has been materially changed. Architecture, while enjoying the paternal blessing of tradition, must be attuned to the development of these new elements and to their dominant note. To persons of such opinion it may be useless, though appropriate, to picture the cloistered groups of the thirteenth century which extended their active work to all of these "new" elements and to many, many more. The essence of that picture which one would recall is very simple; the church of the Middle Ages "commandingly dominated" the picture. By commandingly dominated I mean just that—the vast material pile which represented the portion of the group dedicated to primary religious purpose expressed an elemental supremacy and primacy of meaning to all

who came near it. Regardless of how complex or how extensive its activities, the sacred, shadowed space, which was the medieval church, cast its majestic meaning over all, and its spiritual blessing upon the entire range of its material activities. Now, seven centuries later, the panorama of countless European cities and towns is still ennobled by the crowning silhouette of the church.

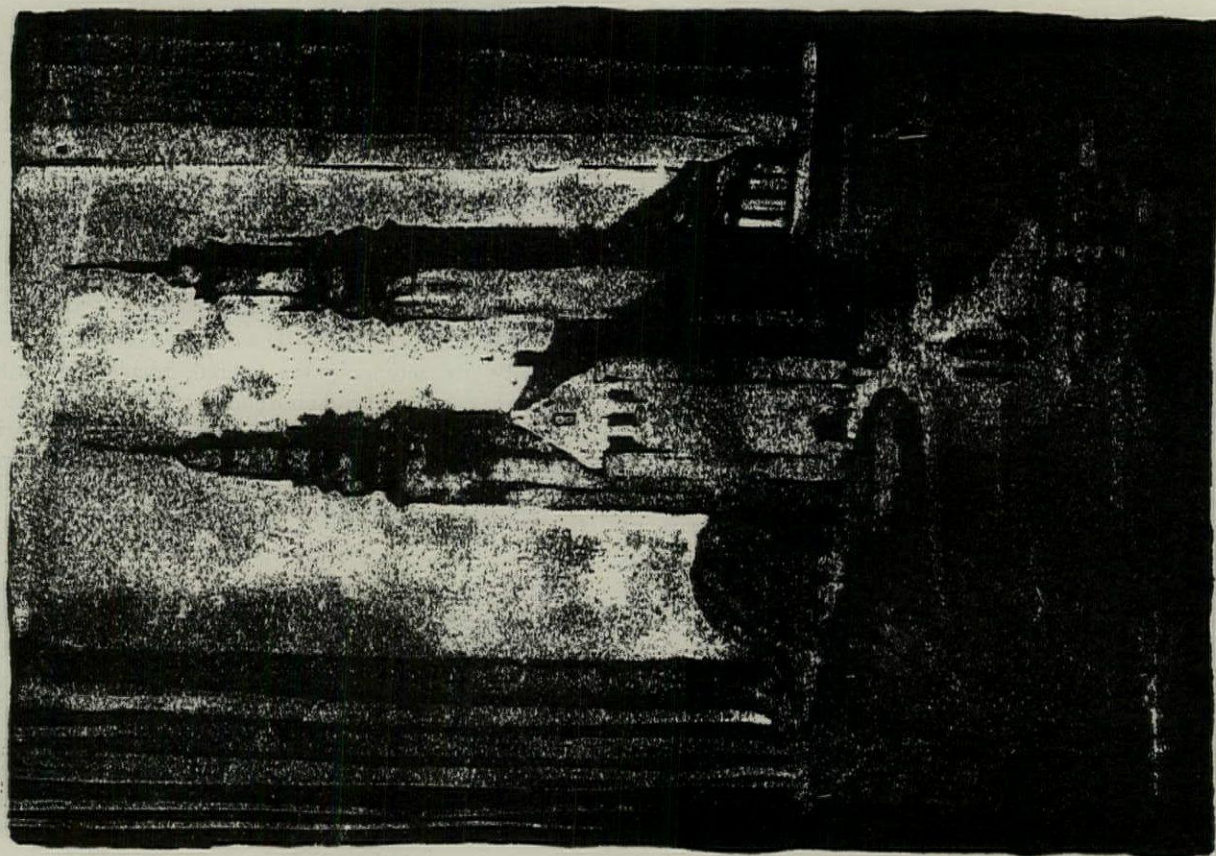
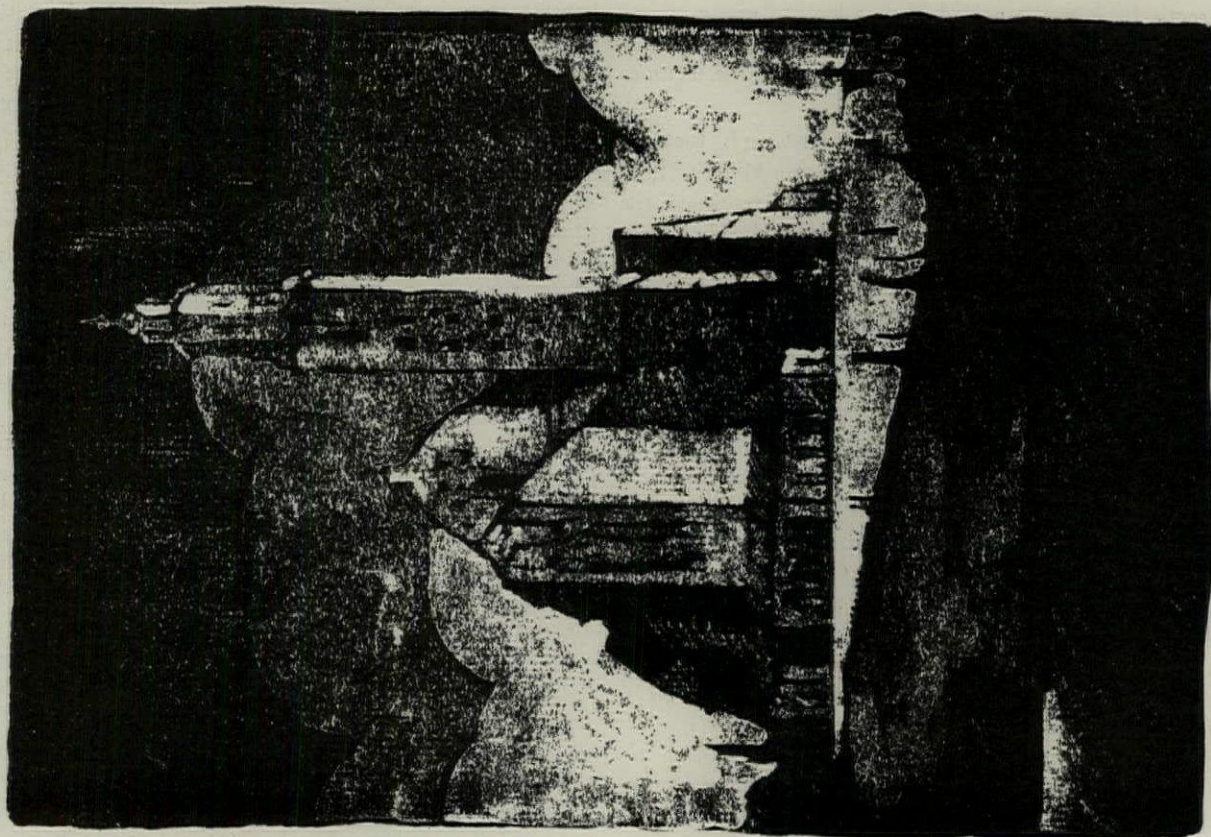
If our comparative method be allowed to embrace that field so rich in example, we would be compelled to answer that the church is receding rather than progressing in its place in our architecture.

I am one of those who feel that such recession is of but a temporary period. I feel, speaking entirely as an architect, that the rising generation is seeking the churchly qualities of the church. I feel that these qualities are not to be repossessed by any magic formula of medieval revival or imitative acceptance of a spiritual clothing cleverly covering a modern and efficient business plant.

Thirty years ago the genius of Henry Vaughn, Ralph Adams Cram, and Bertram G. Goodhue was reviving with vigor and fitting adaptation the forms of the church architecture of the Middle Ages and creating an artistic fashion which was later readily accepted for church building. Hundreds have followed their example and some with sensitiveness and ability, but the manner has not become increasingly convincing, and the historic quality suffers by repetition. Clever adaptation, even from good historic example, suffers by too frequent occurrence and diminishes when used to lend tradition to a vastly different solution. Maybe our problem is much more nearly that of the Middle Ages than we are willing to admit in our modern solution and the solutions alone are wrong.

The general nature of the recent trend in church building solution is the result of an economic problem. The church has embarked on a vast building undertaking in which the means have not been adequate to the proper part. This problem has been expressed in terms of the number of seatings required by the congregation and a vast number of ever-increasing special functions of social, charitable, and educational purpose. The contemporary architecture of our cities has given very complete examples of the architectural solutions of school, amusement hall, club, and business purpose. These examples imitated on even a most modest scale require great cubage, and when they are all made a part of the modern church problem become dominant, or nearly so. In our solution the economic problem has led to the recession of the church. The problem,

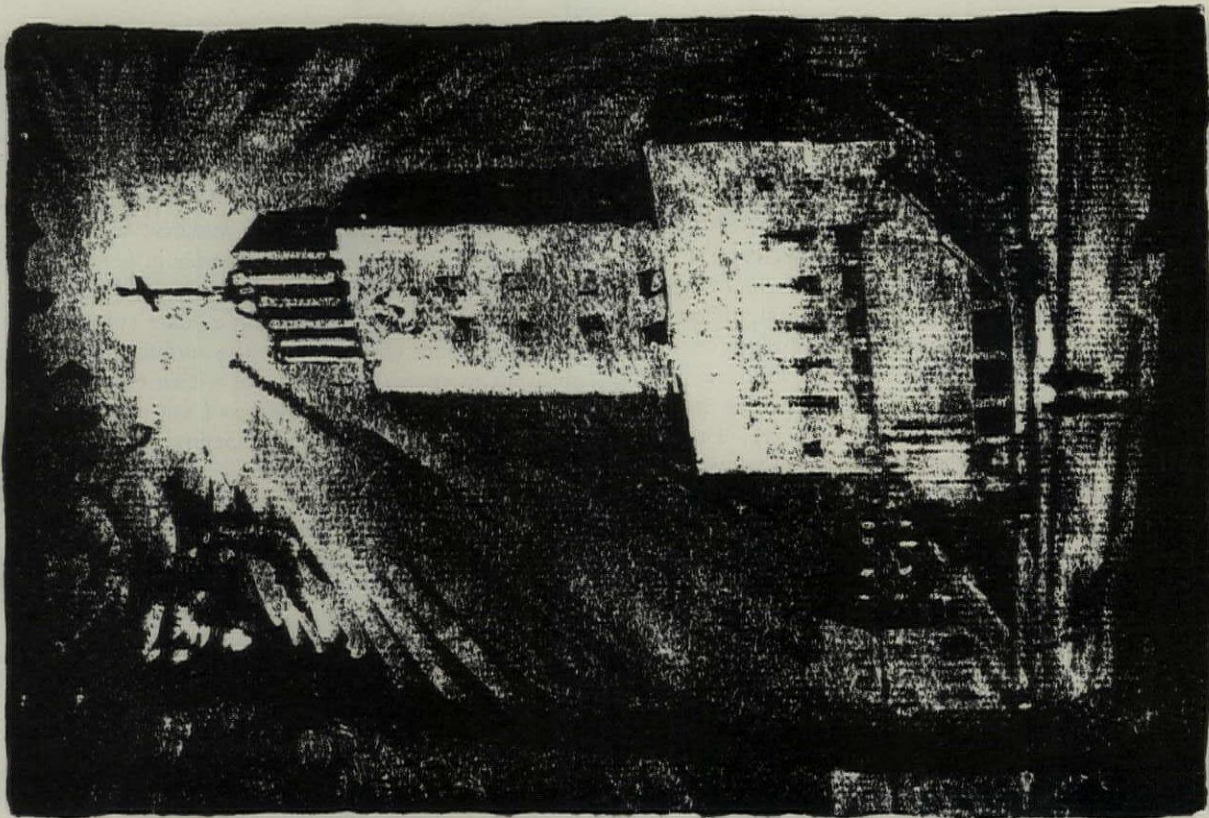
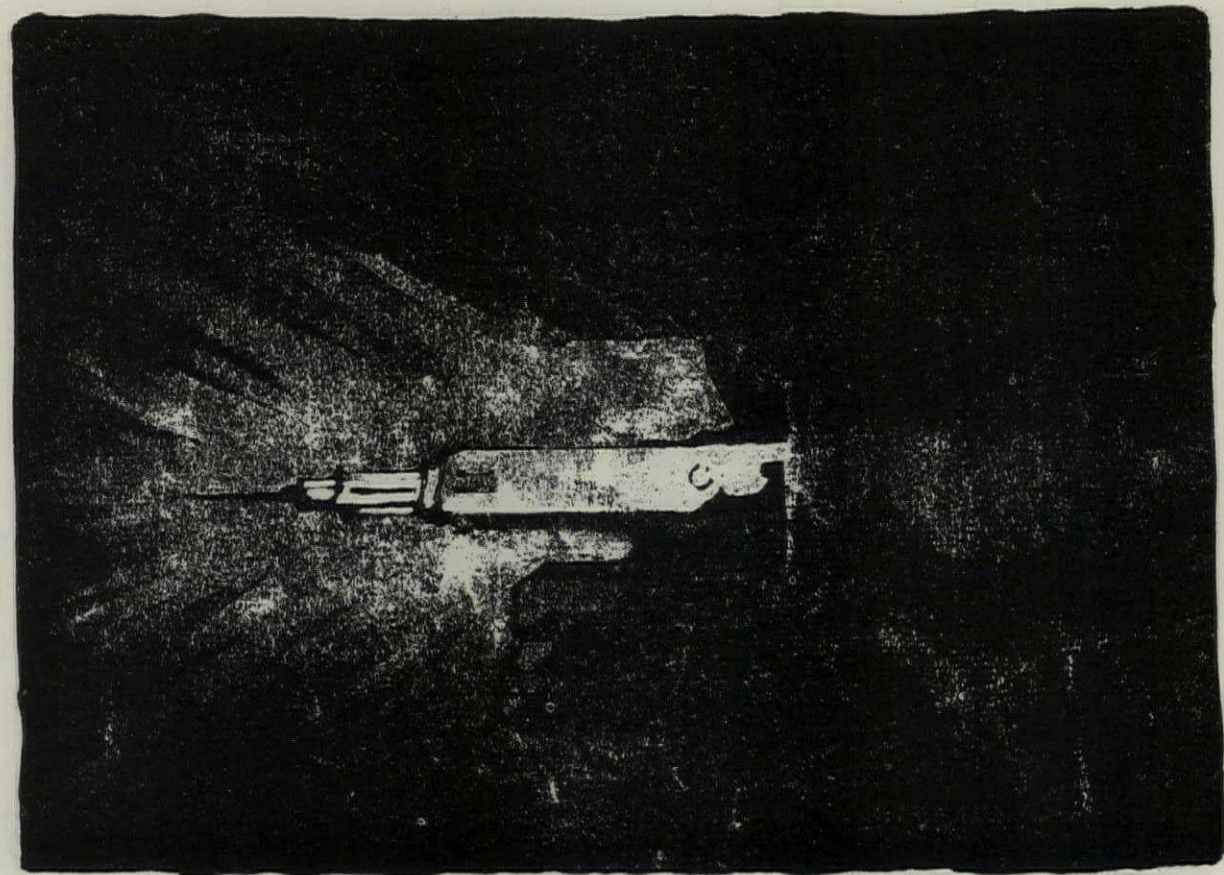




TWO MODERN CHURCHES IN STOCKHOLM—DRAWINGS IN BLACK AND WHITE BY CLAUDE E. HOOTON, RICE INSTITUTE TRAVELING FELLOW



ARE WE MAKING PROGRESS IN OUR CHURCH ARCHITECTURE?



BRUSH AND INK DRAWINGS BY CLAUDE E. HOOTON ILLUSTRATING MODERN NORTH EUROPEAN CHURCHES



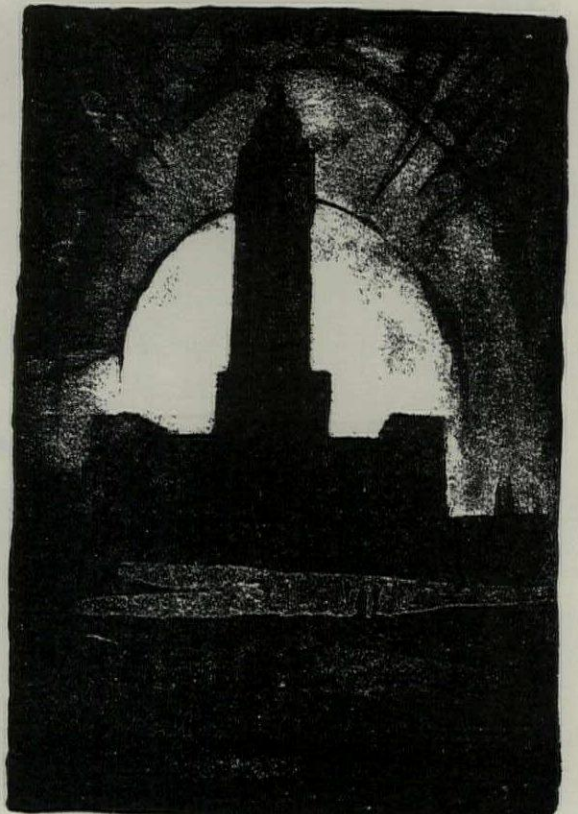
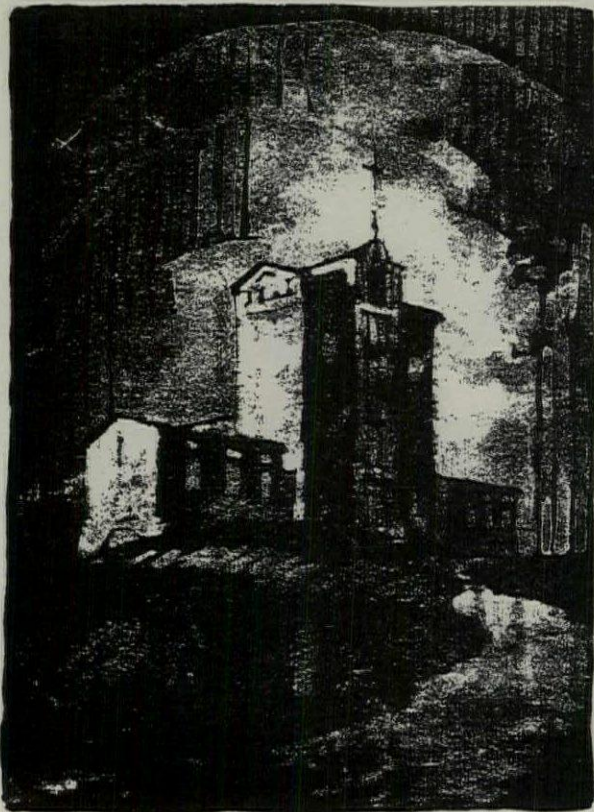
one can feel, is being approached from the activities side and while a sentiment remains for the church as such, a material voice cries against the reducing of the activities side of the plan. The result, generally, is a compromise in which the church recedes and the functional parts assigned to the activities become meager substitutes in comparison to the facilities afforded by splendid modern public schools and other central buildings of a civic purpose. The conception of the church as a power of ministry to the individual, through its own majesty, seems to be daily diminishing. Its dominant reality should be again made as visual as in the thirteenth century, that it may express its meaning to inspire all worthwhile human activity. From the architect's viewpoint, the plea for unity would be the sane answer to the economics of the problem.

The modern architect who studies the church is seeking to find the architectural reality of the church of the Middle Ages—that inward and spiritual grace which makes it still, even in its decay, the house of God. The answer, one feels, was not in its manner nor in its forms of construction or detail. These were the manner and materials of an age that is past. The answer seems nearer—in its sincerity, in its belief in its permanence, in its ever-increasing and refreshing inventiveness and, above all, in its solution of the primary emotional nature of its problem. It was a house built for all time, built in the firm belief of the everlasting truth of its teaching, built more soundly than any contemporary building of its time, and built in no meager scale. Its majesty, whether robust and

simple or brilliantly daring, lay in its convincing domination over the other works of man ranged around it.

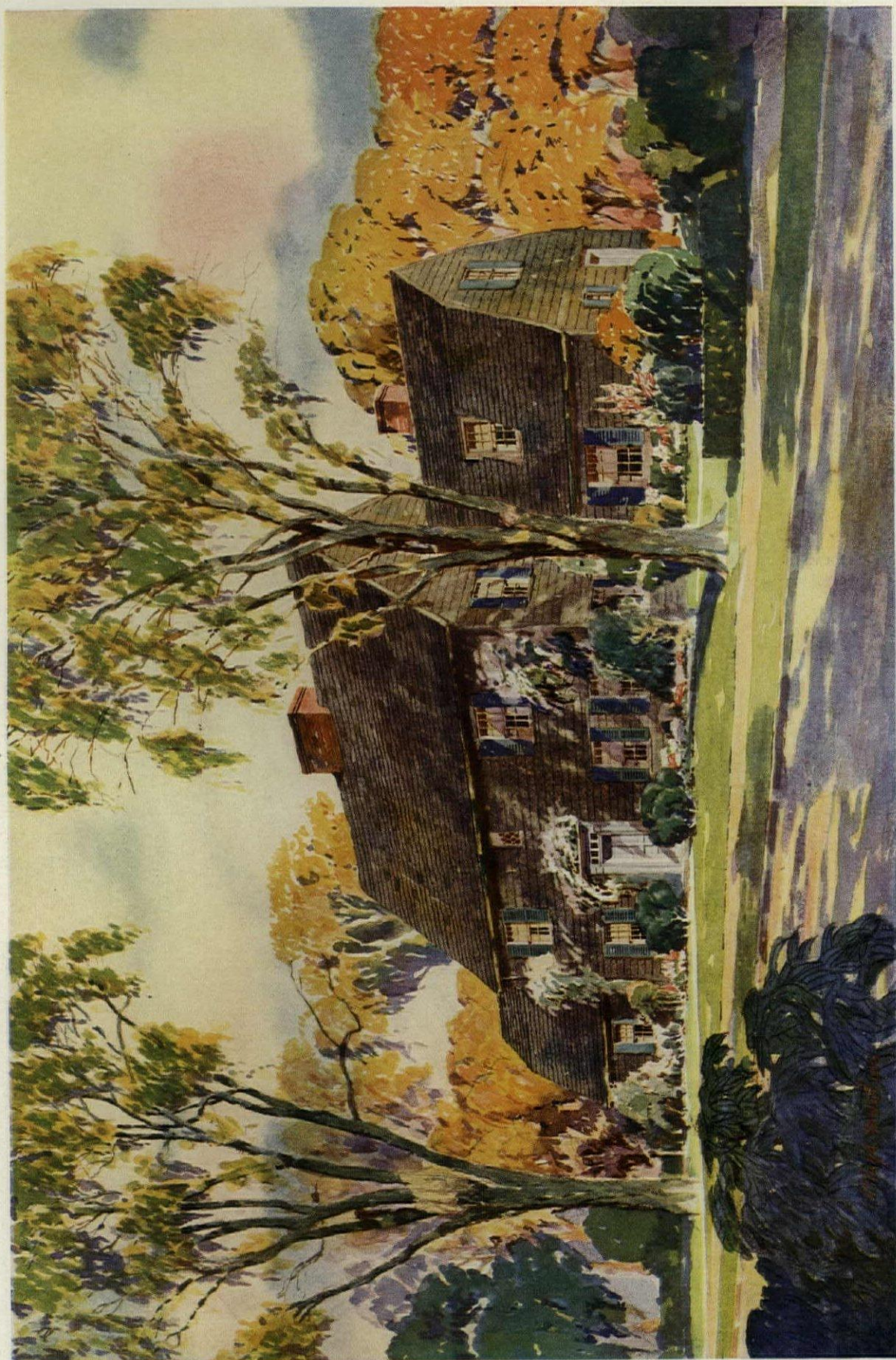
Its emotional essence was architectural fitness to the cry of men's souls—the yearning for consolation, contemplation and inspiration. Its shadowed space was not an array in military fashion of pews and narrow aisles; it was one of vastness to permit the lonely to be less alone and to wander in genial warmth amid sheltering spaces in which the still small voice could speak and be heard. We have substituted the brightness and efficiency of the auditorium, the all-apparent richness of costly detail within restricted space, and the dominance of the voice of the orator; in place of the quiet and dim lighting that invited rich and poor alike to personal reflection, the loftiness that freed the laboring emotions and merged even the richest art and decoration into fitting submergence to a single beauty. Even our most excellent churches seem to have reached a fixedness of type which creates a feeling of an inactive machine when entered for solitary worship. They repel rather than welcome. Architecture has failed to reach meaning. One needs only to wander from day to day among the decaying churches of Europe to know that their meaning was well expressed architecturally and that their essential qualities still live, and are daily rich in comfort to thousands who know little of the thirteenth century.

May our answer to the progress of the church and its building be the determination to regain its emotional meaning and the dominance of that meaning over all lesser elements.



TWO MODERN NORTH EUROPEAN CHURCHES AS SEEN IN BLACK AND WHITE BY CLAUDE E. HOOTON





RESIDENCE OF MR. KELLOGG PATTON AT MILWAUKEE, WISCONSIN—DWIGHT JAMES BAUM, ARCHITECT  
FROM THE WATER COLOR RENDERING BY J. FLOYD YEWELL

PENCIL POINTS  
(*March, 1931*)



## PENCIL POINTS SERIES of COLOR PLATES

*The original of this beautiful drawing by J. Floyd Yewell measured 23¾" x 16" and a detail is shown on the other color plate in this issue, reproduced at the exact size of the original. It is, we believe, one of the finest that the artist has yet produced. The drawing was made on white water color paper and needed no tricks for its production. It is straightforward water color painting, the color being applied pure from the box and allowed to run together on the paper while wet. There was no working over, which would have disturbed the natural clarity of the color. One of the most difficult problems was to get the proper value of the building against the sky. This was solved by throwing a shadow of a tree over the near corner of roof and walls.*





DETAIL OF RESIDENCE OF MR. KELLOGG PATTON, MILWAUKEE, WISCONSIN—DWIGHT JAMES BAUM, ARCHITECT  
REPRODUCED WITHOUT REDUCTION FROM THE WATER COLOR RENDERING BY J. FLOYD YEWELL

PENCIL POINTS  
(March, 1931)



## PENCIL POINTS SERIES of COLOR PLATES

*This detail of the rendering shown in full on the other color plate of this issue gives a very good opportunity to study the technique of water color used by Mr. Yewell. A skilful blending of one color into another in almost every wash gives life to the drawing and enriches it. The colors were applied pure right from the box with a wet brush and were allowed to mingle without disturbance. For the building the artist used French Blue, Burnt Sienna, and Raw Sienna. For the trees in the background Cadmium Orange and Aureolin Yellow were employed while the sky was done with Cobalt and Rose Madder. Some Antwerp Blue was used in the trees and in the foreground foliage. The portion of the drawing shown is at exact original size.*





STAINED GLASS WINDOWS FOR CHURCH OF ST. ANTHONY OF PADUA, NEW YORK

JAMES W. O'CONNOR, ARCHITECT—A. L. BRINK, CRAFTSMAN



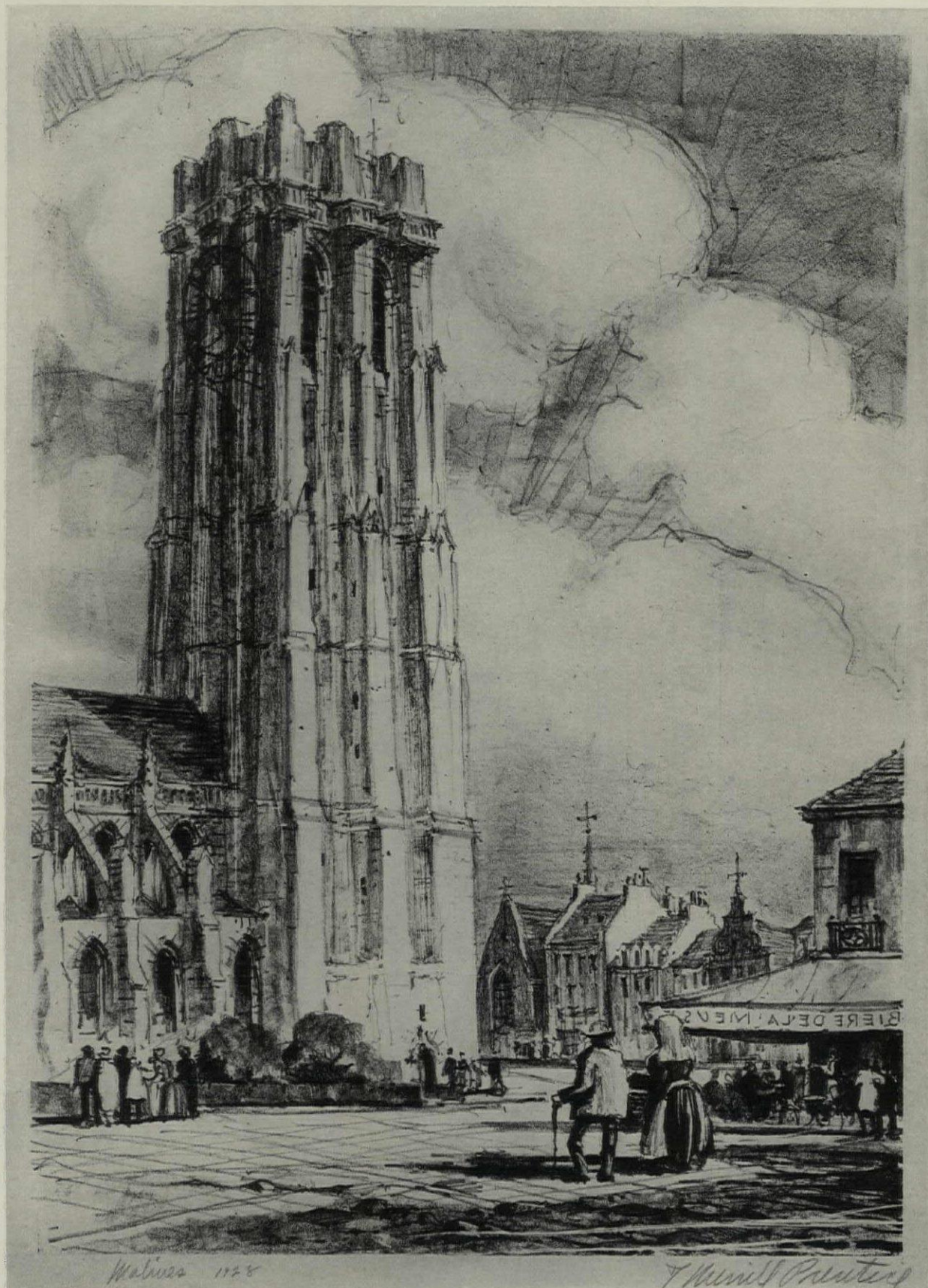
PENCIL POINTS FOR MARCH, 1931

VOLUME XII

NUMBER 3

*The windows shown on this plate were done in the mediæval manner and measured about 30" wide. They form part of a group in the Church of St. Anthony of Padua, New York.*





FROM A LITHOGRAPH BY T. MERRILL PRENTICE  
"MALINES"



PENCIL POINTS FOR MARCH, 1931

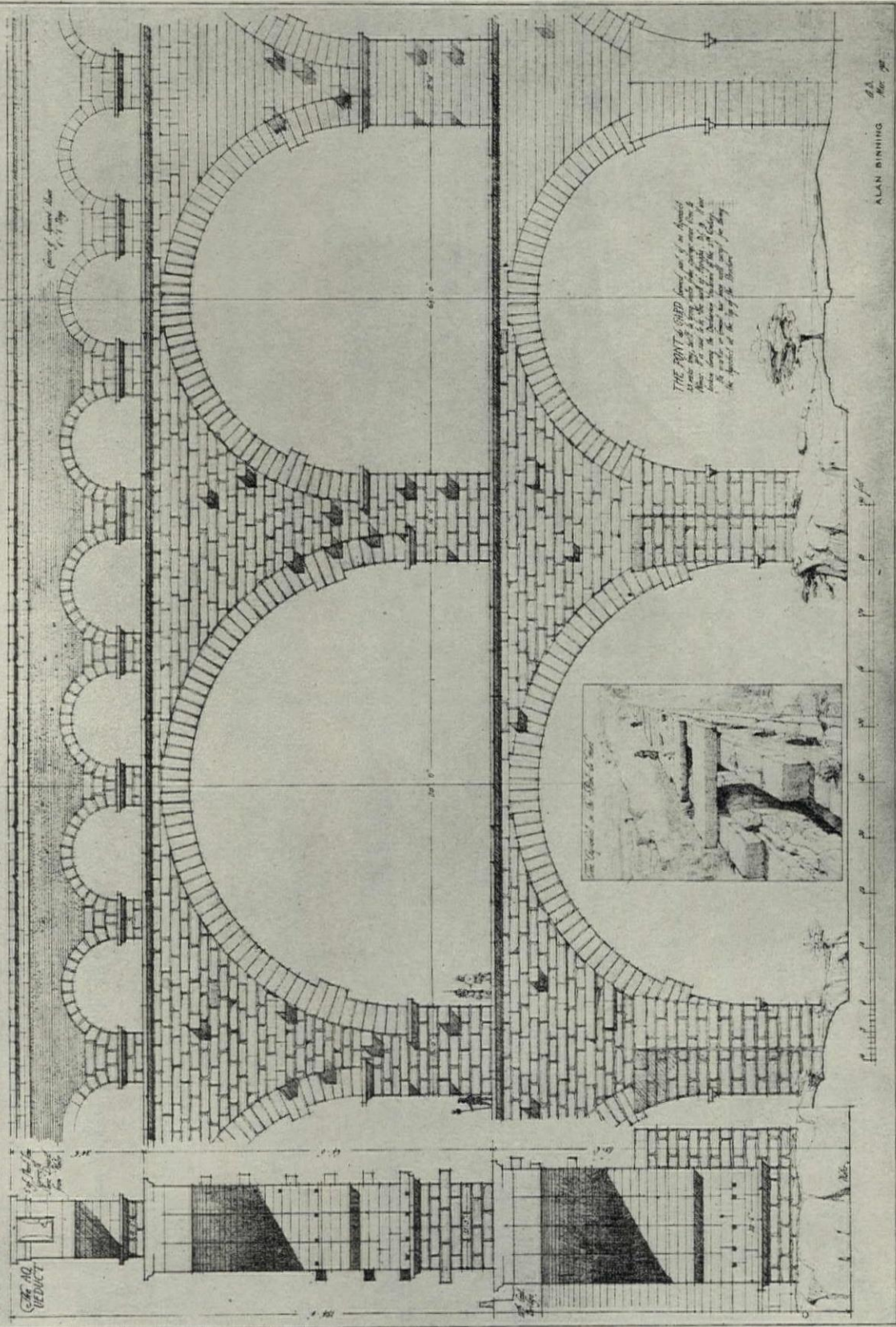
VOLUME XII

NUMBER 3

*This lithograph was made by Thurlow M. Prentice while he was in Paris at the Ecole des Beaux Arts in 1928. The original measures  $13\frac{1}{4}" \times 18\frac{1}{4}"$  and was printed by Dorfinant.*



# TWO BAYS OF THE PONT DU GARD



A PLATE FROM THE ARCHITECTURAL ASSOCIATION SKETCHBOOK

MEASURED DRAWING BY ALAN BINNING



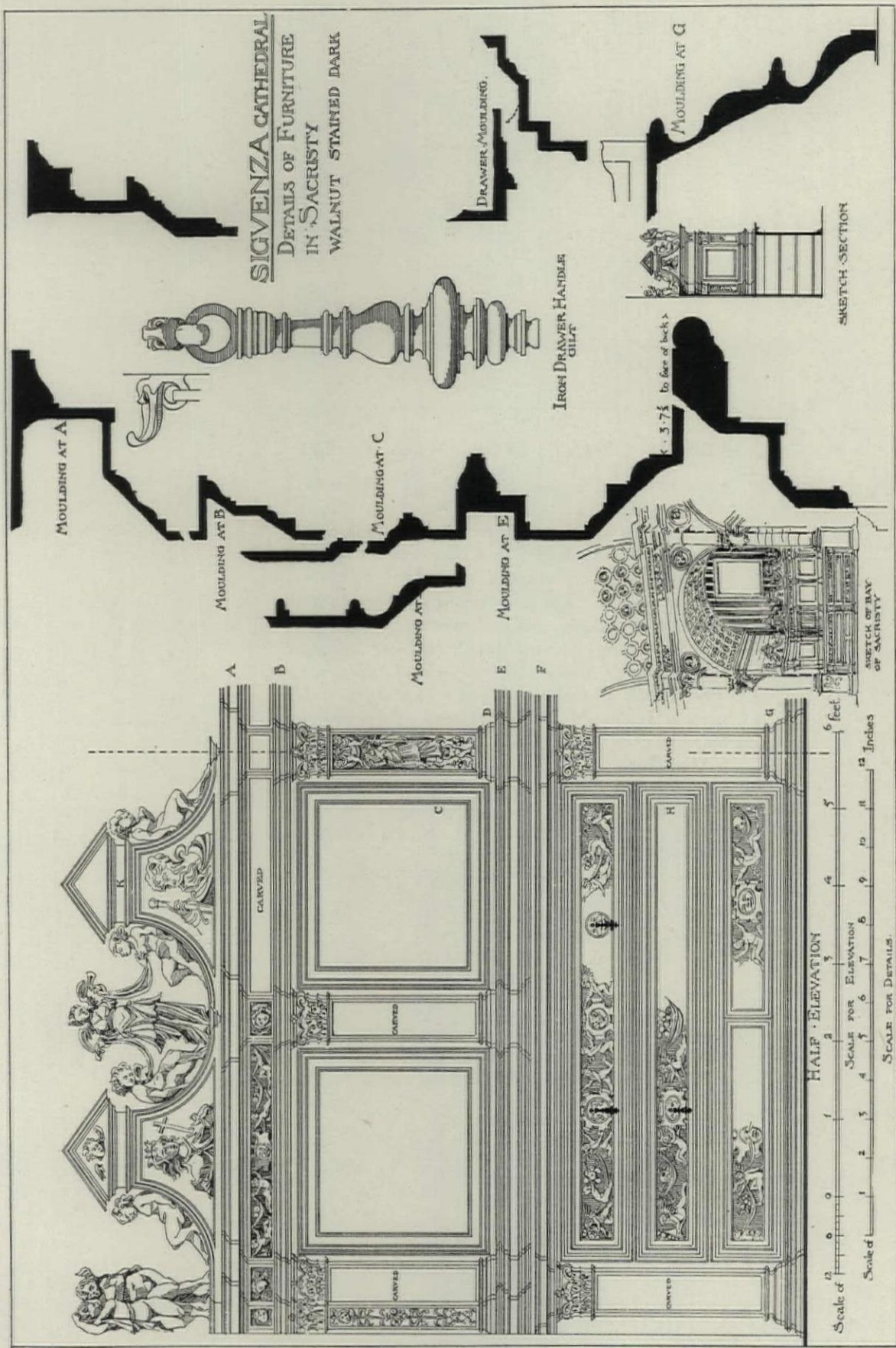
PENCIL POINTS FOR MARCH, 1931

VOLUME XII

NUMBER 3

*This plate, measured and drawn by Alan Binning,  
was published in London in the first quarterly part  
of "The Architectural Association Sketchbook" for  
1913.*





RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN  
A PLATE FROM THE WORK BY ANDREW N. PRENTICE



PENCIL POINTS FOR MARCH, 1931

VOLUME XII

NUMBER 3

*"The magnificent sacristy, from which these woodwork details are taken, is a long apartment with barrel-shaped roof, designed about 1530 by Alonso de Covarrubias. The stone ceiling is decorated with busts and grotesques, and underneath, on either side, are five deeply recessed bays containing beautiful carved sets of drawers for the use of the canons. The woodwork under each bay is of a different design, as fine as the example shown. Adjoining this large sacristy, and separated by a picturesque reja, is the Chapel de las Reliquias, designed by Covarrubias, which is undoubtedly the gem of the whole Cathedral."*

A. N. PRENTICE.



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# The Indiana Society of Architects Does Something About Publicity

By A. G. Bacon\*

For years the Architects of the country have talked of the advantages to be derived from a cooperative educational campaign to impress upon the public the wisdom of employing a competent Architect.

Some attempts at cooperative effort have been made, but none that might be considered adequate from the standpoint of modern advertising.

It has remained for the Indiana Society of Architects to institute the first adequate campaign, based upon facts and to extend over a sufficient period of time to insure the success of the campaign. The campaign, though sponsored by the Indiana Society of Architects, is backed by the worth while building industries of Indiana.

The first advertisement appeared in a number of the large daily newspapers of Indiana on January 29th. [See following page.] It will be followed by a consistent campaign of advertising and publicity for the next four years.

The Architects of Indiana feel that the time has come when the general public should be shown that it is good sense and sound economy to employ an architect.

Statisticians have estimated that an annual waste of a billion dollars is caused by faulty and uneconomic construction. The public, by retaining a good architect and placing the responsibility on him for retaining good contractors and specifying good materials, could have saved this loss.

Why, then, is an architect not consulted on every building that is proposed? There can be but two reasons. Either the architect does not offer a service of sufficient merit, or the public has not been informed.

We who know building know that there is but one answer. We know that a good architect is more essential to the success of any building project than any other one factor employed in its construction. We know that a good architect, thoroughly informed on the problems to be met, in sympathy with the owner's desires, will produce a building more certain to give satisfaction and at actually a lower cost than any syndicated or synthetic plan service or any mass production service can possibly give.

But we realize that the public does not know these

facts and accepted it. There seemed to be only one solution—tell the public.

As a matter of fact, is it not incumbent on the architect in the cause of good building to inform the public? No one else will if the architect does not—and what good is the most perfect service in the world, if it is not used?

No, it seemed to the Architects of Indiana clearly the duty of the Architect—not merely for his own benefit—

but for the good of all concerned—the contractor, the manufacturer, the material merchant and, most of all, the owner—that the value of good plans, good specifications, and proper supervision on the job be set forth to the public.

When the architect loses, all lose. The architect is out his fee; the honest contractor loses a job, or finds himself with an unsatisfactory contract; the dealer sees his standard materials supplanted by shoddy goods, and the owner gets an unsatisfactory building, poorly built. He has a losing investment on his hands, and suffers a disappointment that turns him against building for the rest of his life.

Surely, we felt, the benefits of good architecture

should be set forth clearly, forcefully, and fairly—not once but continuously, until the fundamental reasons why it pays to secure a good architect's services have forced their way into the consciousness of the public—until these reasons have the universal acceptance they deserve.

And also it was apparent that a campaign launched now will bring a twofold result. It will not only bring the public to a realization that good architecture means satisfaction, savings, and safety in building, but it will also promote action by proving that now, when building costs are abnormally low, is the best time in this generation to build.

It was realized that a "Building builds building." When prospects see others going ahead, they will join the procession. There are plenty of good buildings needed. Lack of confidence is all that is holding us back. Every one interested in good building in the state was asked to support the campaign, and promote the idea that "It pays to build well."

The people of Indiana will be shown that "Good Architecture is the Product of a Good Architect, a Good Contractor, Good Craftsmen and Good Materials."

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## SUBSCRIBERS ONLY WILL BENEFIT



This Insignia will be available to every subscriber, and to subscribers only. The public will be cautioned to look for this seal of approval and patronize those using it.

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\*Chairman of Publicity and Public Action Committee, Indiana Society of Architects, 410 North Meridian St., Indianapolis, Indiana.



They will be told that every one who builds learns sooner or later that it pays to employ an architect. They will be shown that success in building starts with employing a good Architect and making him responsible for the design, the plan, the specifications, the securing of bids from responsible contractors, and the inspection of all material and work.

Each phase of the architect's service will be dealt with,

from the value of his assistance in selecting the site of the proposed building, to his responsibility for the performance of all parts of the building, even after it is completed.

Above all, it will be proven that good architecture, which includes all these elements, pays—in dollars and cents and in lasting satisfaction.

Once the decision to conduct an educational advertising

**TO THE PEOPLE of INDIANA**



How is an investment of real importance to every one in Indiana who has even a thought of building?

Now... right now... conditions are most favorable for building than they have been in years. For example, the cost of building materials are considerably below the average average. In fact, conditions which can be substantiated, show that they are back to 1917 levels.

But remember, there is no logical reason to believe that the present favorable situation will persist for any considerable period. On the contrary, indications are that today's low cost will not hold for long. A general questioning of business, together with the cost of the Government's huge program of building, will very probably cause prices to advance to a more nearly normal level.

Therefore, the opportunity is here... at this very moment, for the person who will grasp it.

**"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."**

THE BUILDING INDUSTRY OF INDIANA  
[Sponsored by the Indiana Society of Architects]

**TO THE MAN WHO plans to build someday**



Now is the time to take advantage of rock-bottom costs in building. Right now, when conditions are all in your favor, is the time to begin your building program. ... Today your building dollar has a greater purchasing power than it has had in recent years. Not since 1917 has it been possible to buy building materials for as little as today. ... Economists are of the opinion that the "building low" was reached late last fall. Prices have now steadied, and any change in them, in all probability, will be upward. ... So we say to you, in all sincerity, build now; and, in your own interest, build well! ... Whenever your plans ... a new commercial building, expansion or modernization of your present building, or a new home ... protect your investment against wild design, poor construction, rapid depreciation and obsolescence.

**"Cardboard" methods of construction are fatal to any building movement. No budget is too small to cover good design and good service. ... Build Now ... and above all else, Build Well!**

**"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."**

THE BUILDING INDUSTRY OF INDIANA  
[Sponsored by the Indiana Society of Architects]

**THE BUILDING OPPORTUNITY of a lifetime**



HAVE you ever felt a real building need? Perhaps a new commercial building or factory ... enlargement or modernization of your present plant ... or perhaps a new home? ... If you have such a need, act now! Indiana has there been such an opportunity for the prospective builder. ... Today, the three essentials of a building program ... money ... skilled workers ... building materials, are available under the most favorable conditions. ... Money, withdrawn from highly speculative channels, is seeking sound, conservative investment, such as is offered by buildings. Therefore, interest rates are decidedly attractive. ... Skilled workers are available, and at a steady wage scale. This means expert work and a saving in labor cost to the builder. ... Building materials, of standard, reliable grades, are lower in price than for years past. Reliable statistics reveal that prices are down to 1917 levels. This means a tremendous saving to the builder on good, reliable materials. ... Finally, we do not believe that the present favorable situation can last long. The conditions are abnormal, but while it does last, you can build better and for less money than you can, in all probability, for a long time to come. ... And the man wise enough to act now, will also be wise enough to protect his building investment against wild design, poor construction, rapid depreciation and obsolescence. ... He will know that a wise building investment is not an accident but the product of the co-operative effort of a skilled building industry.

**"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."**

THE BUILDING INDUSTRY OF INDIANA  
[Sponsored by the Indiana Society of Architects]

**WHEN TO CALL IN THE ARCHITECT**



FROM the very moment the decision to build is made, the advice of a capable architect is available to the owner. ... This is true whether the building be large or small. Particularly in this case when the building project is a large one, requiring a hard time or other means of financing. For the architect is best fitted to advise you concerning the necessary sum required to erect the type and size building you desire. ... When a new building site is to be selected, the architect should be consulted. He will know if the proposed site and its surroundings are suitable to the purpose and nature of the new building. ... His preliminary drawings enable you to make changes BEFORE the work is started, thus saving bitter disappointments and the needless expenditure of money. ... Then, once the plans are perfected in all their detail, he serves as your personal representative on the job. ... Here, his knowledge of construction, building methods and building materials ... in getting reliable bids ... in making favorable contracts and in supervision of the actual construction, results in the greatest saving of your money, time and energy, as well as protecting your investment against wild design, poor workmanship and imperfect building materials. ... In the execution of any one of these functions, the architect, more often than not, saves you a much larger sum than his fee. Far from adding to the cost, the architect actually enables you to erect a better building for less money ... so call him in to just as soon as the decision is made to build.

**"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."**

THE BUILDING INDUSTRY OF INDIANA  
[Sponsored by the Indiana Society of Architects]

**When selecting a contractor USE HORSE SENSE**



IN your own interest, Mr. Prospective Builder, use good judgment in the selection of your contractor. ... You often, the contractor is chosen solely because his original bid is the lowest ... without regard to other and even more important considerations. The bid is important, of course. But even more so is the moral and financial reliability of the contractor himself, in any building of his ability and adequate equipment. ... A very big book could be written concerning the ways that the unscrupulous, "doo-ering" type of contractor manipulates the original bid until, in the final result, the owner has paid far more for inferior construction, than would have been the case had he accepted the fair original bid of the reputable contractor. ... Perhaps you have heard of instances where a building project was lost up for months because of the unscrupulousness of the contractor ... perhaps you know of examples where the sub-contractors were let by this type of contractor, because the price "was right", with no questions asked concerning the quality of either the material or the methods of installation. ... These are but two of the many pitfalls you avoid when you employ a reputable contractor, who is morally responsible and financially able ... and has the organization and equipment ... to do as he promises. ... Protect your investment by employing a good contractor.

**"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."**

THE BUILDING INDUSTRY OF INDIANA  
[Sponsored by the Indiana Society of Architects]

**YOUR BANKER WILL TELL YOU that cheap building materials often prove the most expensive**



ALL buildings that represent a profitable investment, have one thing in common ... there has been no compromise with quality. They are well designed ... and well built, of good reliable materials. ... Your banker knows this to be true, and will tell you so. In fact, many institutions which specialize in building financing, now require that a building must meet certain standards of design, workmanship and materials before they will consider an application for a loan. ... Why? Simply because, through much experience, they have found that it pays to build well. That the first cost may be virtually the only cost, or it may be but the beginning of a never-ending series of repair bills, resulting from poor design, poor workmanship and the use of "cheap" building materials. ... Benefit through their experience. Protect your building investment against wild, impractical design, poor construction, rapid depreciation and obsolescence. ... You can do it, if you will employ a good architect, a good contractor, good craftsmen and good building materials. These are the elements which insure your building investment. ... Fortunately, right now, there is no reason for employing "cardboard" methods of construction. For standard qualities of building materials are lower in price than they have been since 1917; skilled craftsmen are available, and there are reputable architects ready to help and advise you on every detail of your building program. ... Build Now ... the time is opportune. Build Well ... because it pays.

**"A good building is the product of a good architect, a good contractor, and good craftsmen using good materials."**

THE BUILDING INDUSTRY OF INDIANA  
[Sponsored by the Indiana Society of Architects]

SIX OF THE ADVERTISEMENTS WHICH ARE BEING USED IN TEN OF THE LEADING INDIANA NEWSPAPERS IN THE ADVERTISING CAMPAIGN SPONSORED BY THE INDIANA SOCIETY OF ARCHITECTS

The theme in a group of ten advertisements, the first of which was published on January 29th, is "Build Now — And Build Well." The advertisements will appear once each week over a period of ten weeks during the spring planning and building season, and for a period of ten weeks in the fall. The statement, "A good building is the product of a good architect, a good contractor and good craftsmen using good materials," is prominently displayed in each advertisement and the truth of the statement amplified by logical reasoning in the text. It is estimated that through the newspapers the architect's message will be received in more than 416,000 Indiana homes.



## THE INDIANA SOCIETY DOES SOMETHING ABOUT PUBLICITY

campaign was made, it was realized that advertising counsel was a necessary factor to the success of our campaign. The L. W. Ramsey Company, with offices in Chicago, Ill., and Davenport, Iowa, was finally selected to serve as advertising counsel because of this agency's experience with architectural and cooperative advertising campaigns.

A series of meetings with our advertising counsel resulted in the following conclusions:

- First: There should be sufficient funds to carry out the campaign, just as planned.
- Second: Time. Experience has proven conclusively that the goal we have set cannot be completely achieved in a month, a year, or even two years. It will take four years of steady, consistent pounding to drive home the facts until they become permanently imbedded in the minds of the people of Indiana.
- Third: Cooperation. We had to enlist the cooperation of every one—architect, contractor, material dealer, manufacturer, for the campaign will benefit all who participate.

Large size advertisements will appear in leading Indiana newspapers, carrying our story into every home, office, and factory in the state.

Our appeals will be understood by the average man. We will talk to him through his pocketbook. He will be told why it pays in real dollars and cents to employ a good architect, a good contractor, and to use good materials. For the present, of course, we will emphasize the economic wisdom of building immediately, while present low costs prevail.

The headings to be used for the first eight insertions are as follows: 1. *To the people of Indiana*; 2. *To the*

*man who plans to build some day*; 3. *The building opportunity of a lifetime*; 4. *When to call in the architect*; 5. *When selecting a contractor, use horse sense*; 6. *Your banker will tell you—that cheap building materials often prove the most expensive*; 7. *It pays in dollars and cents to employ an architect*; 8. *Build now! While costs are low.*

A Headquarters Publicity Bureau will be maintained to assist newspapers in preparing accurate and timely articles to stimulate interest in building and building well.

Booklets and other mailing pieces will be prepared for subscribers to use in promoting their own business and to enable them to benefit to the fullest extent from the campaign.

The campaign slogan and the insignia with which it appears will be copyrighted. It will be available to all Architects who are subscribers and to contractors, material dealers, and others who contribute to the support of the campaign.

This insignia on letterheads, circulars, signs, etc., will become synonymous with good building and identify its users as the leaders in the architectural profession and in the building industry.

A bulletin telling of the progress of the campaign, and future plans, will be issued at intervals to all who have subscribed to the advertising fund.

In sponsoring this campaign we believe that Indiana is blazing a trail which will eventually be followed by other states. It is not beyond the range of possibility that some day the architects of the country may combine in one great national movement, to tell their very worthwhile and convincing story to the people of the entire country through the medium of our great magazines with nationwide circulation.

### WHY SHOULDN'T the PUBLIC be shown the value of ARCHITECTURAL SERVICES?



Take these facts as they stand—

First: Architects do render a service of merit as a real service to the builder.

Second: The public does not recognize it.

The solution seems simple—tell the public.

Is there any reason why this reasonable and logical method should not be pursued? As a matter of fact, it is not incumbent on the architect to the cause of good building to inform the public? No one else will. If the architect does not—and what good is the most perfect service in the world, if it is not used?

No, it is clearly the duty of the architect—not merely for his own benefit—but for the good of all concerned—the contractor, the manufacturer, the material merchant and most of all, the owner—that the value of good plans, good specifications and proper supervision on the job be set forth to the public.

When the architect loses, all lose. The architect is out his fee; the honest contractor loses a job, or finds himself with an unsatisfactory contract; the dealer sees his standard materials supplanted by shoddy goods, and the owner gets a poor building, poorly built. He has a lasting grievance on his hands, and endures a disappointment that turns him against building the rest of his life.

Nearly the benefits of good architecture should be set forth clearly, forcefully and fairly—not once but continuously until the fundamental reasons why it pays to secure a good architect's services, have forced their way into the consciousness of the public—until they have the universal acceptance they deserve.



### THIS is the VERY HOUR for ACTION



"The foundations for great successes are laid in the off years." This statement, attributed to the Senator J. P. Morgan, is one of the most astute observations on business ever made.

Now, though the paint is hardly dry, people are realizing the costly building mistakes they made during the hectic years just past by rushing ahead without adequate plans or competent counsel. Now, while building is lucrative in the very time for us to launch our Campaign. People have time to think, and consider. Right now they are planning what they will do when times improve. Their minds are receptive. Good business in any line depends on the mental attitude of the consumer toward that line. If people are convinced, they buy.

Now is the time to counteract the impression that building is a gamble—to point out that building is the most certain and sure investment possible when it is carefully considered, carefully planned and supervised by a good architect and built of good materials by a good contractor.

We have the most convincing array of reasons to "Build Now" in history. Material prices are very near our levels. Labor costs are down, and labor efficiency is at least twice what it was three years ago; jobs are scarce and the best men available. Money rates are low—lower than normal—contractors are anxious for work. By bringing these facts out forcefully and continuously, our advertising and publicity will make the public realize that now is the best time they will ever see to do needed building.

Thus, our Campaign launched now will bring a two-fold result: it will bring the public to a realization that good architecture means satisfaction, savings and safety in building, and it will promote action by proving that now is the best time to build in this generation.

#### COOPERATION WILL DO IT

Everyone interested in good building in the State should support the Campaign, and promote the idea that "Now is the Time to Build." The advertisements will put in plain language why this is true. Use these arguments on every prospect you know. Because they have already read them, they will be ready to accept them.

"Building builds building." When prospects see others going ahead, they will join the movement. There is plenty of good building needed. Lack of confidence is all that's holding it back.

TWO PAGES FROM THE BROCHURE ISSUED BY THE INDIANA SOCIETY OF ARCHITECTS  
IT TELLS THE STORY OF THEIR FOUR-YEAR STATE WIDE PUBLICITY PROGRAM



## CHARLES C. MORGAN

Charles C. Morgan, senior member of the firm of Morgan, French & Co., Inc., Architects, of New York, died Feb. 10th, 1931, at the Doctors' Hospital in New York, at the age of sixty-five.

Mr. Morgan first became ill early in 1928 and retired from active participation in the firm's affairs shortly after.

With rare courage and determination, he fought a losing battle until a few days before the end.

Although untrained as an architect, he possessed a singular gift of appreciation for things architectural, and he was unflinching able to place his finger on the weak points of a plan or design. His criticisms were eagerly sought by his associates, for they were ever kindly, helpful, and constructive.

Having spent several years as a youth in the employ of a bank in Springfield, Mass., he recognized the lack of real service and friendliness existing in banks at that time, and chose a career of overcoming and improving these conditions. His success in this endeavor will be attested by his wide acquaintance with banking circles east of the Mississippi.

To those privileged to know him intimately, he was possessed of a great personal charm, and he will long be remembered for his wonderful magnetism and delightful companionship.

## HOWARD K. JONES

The death of Howard K. Jones on the 21st of January removes one of the most widely known architects in Western Pennsylvania. Mr. Jones was the senior member of the firm of Alden, Harlow & Jones, whose offices are in the Farmers' Bank Building, Pittsburgh, Pennsylvania.

He was graduated from the Massachusetts Institute of Technology in 1896 and had long been a junior associate of the firm which he headed at the time of his death. He was known for his contributions to the design and supervision of many private, public and semi-public buildings in the Pittsburgh district and the northwestern part of the State. Among these are the Farmers' Bank Building, Carnegie Institute and Library at Schenley Park, and several branch libraries, the South Hills High School,

the Wilkesburg Masonic Building, the Mutual Telephone Company Building, and Luther Memorial Church, of Erie, the R. B. Mellon residence on Beechwood Boulevard, and many residences in Sewickley, Pittsburgh, and Erie.

Mr. Jones was an active member of the American Institute of Architects, a past president of the Pittsburgh Chapter of that Society, and had just been re-elected to membership on its board of directors the day prior to his death. He was a member of the Union Club of Pittsburgh, Edgewood Country Club, and University Club of Erie. He was a member of the South Avenue M. E. Church of Wilkesburg, and a thirty-second degree Mason.

Mr. Jones was stricken with pneumonia while in Erie, the city of his birth, died at the Hamot Hospital, and was buried in the Erie Cemetery. He leaves his widow, Eva Williams Jones, and one son, Robert Howard, of New York.

## THE PRINCETON PRIZES IN ARCHITECTURE

Two competitive prizes of \$800 each, in the School of Architecture, Princeton University, are announced for the year of 1931-1932. The purpose of these prizes is to permit men of unusual ability, who desire to complete their professional training, to profit by the opportunities offered by the School of Architecture, the Department of Art and Archaeology, and the Graduate School, of Princeton University.

The prizes will be awarded as the result of a Competition in Design to be held from 9 a.m., May 22, 1931, to 9 a.m., June 1, 1931. The winners will devote the following school year to the study of Advanced Architectural Design, and such other subjects as they may elect. They are exempt from tuition fees.

Candidates for these prizes shall be unmarried male citizens, not less than twenty-one nor more than thirty years of age on September 1, 1931, who have been employed as draftsmen in architects' offices for not less than three years, or who have otherwise demonstrated their ability in architectural design.

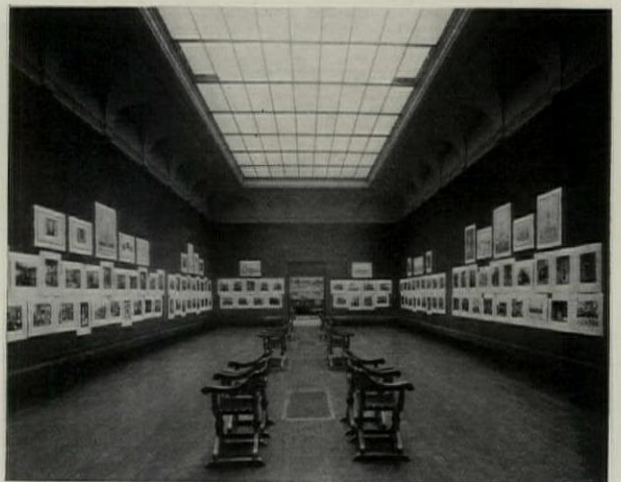
Applications to enter the competition for the prizes must be filed on or before April 18, 1931.

For application blanks, and regulations governing the Competition and Award, address *The Director*, The School of Architecture, Princeton University, Princeton, N. J.



Photo by Moore & Nixon-James

Left—Building for the Provincial Paper Company, Toronto; Marani, Lawson & Morris, Architects, Awarded Medal of Honor. The photograph at the right shows one of the galleries of domestic work.



IN THE FEBRUARY EXHIBITION OF THE TORONTO CHAPTER OF THE ONTARIO ASSOCIATION OF ARCHITECTS



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# How the New Copyright Law Will Affect Architects

By Waldon Fawcett

To the ultimate concern of architects and all persons connected with any branch of the architectural profession, the Congress of the United States is engaged in a reconstruction of the copyright system of the nation. At this writing, two comprehensive measures, designed to accomplish this purpose, have been approved by the U. S. House of Representatives and await the concurrence of the Senate. Even should final enactment be delayed by parliamentary impediments it is, we are assured, only a question of time until the creative spirit in America will have the benefit of improved and modernized protection against imitation and the theft of ideas.

The situation is unique in that, for the first time in the history of this country, and probably for the first time in the history of the world, a nation is undertaking to provide at one venture adequate shelter for property rights in "intellectual property" and in "industrial property," so called. This dual program involves, on the one hand, revision, amendment, and consolidation of existing laws. On the other hand, there is necessitated the erection, in law, of a wholly new structure designed for the custody of fruits of genius and the inventive faculty which have heretofore been accommodated not too satisfactorily in the U. S. Patent system.

Briefly, what is in progress at Washington is, first, a revision of the General Copyright Law (with incidental arrangements to permit the United States to enter the International Copyright Union) and, second, the setting up of a new system of Design Copyright destined to safeguard from infringement all species of original ornamental designs expressed in or applied to articles of manufacture. The General Copyright, applicable primarily to literary and artistic works, is commonly referred to as the Copyright for objects in the fine arts. The Design Copyright would, intentionally, concern itself more directly with subject matter in the applied arts. However, the line of demarcation is not always readily drawn and a series of official rulings and judicial pronouncements might be required to determine into which jurisdiction difficult examples should fall.

Just how, specifically, will the shake-up of copyright traditions affect the architectural profession and kindred activities? Answer is in order before closer examination be made of the details of the new order. Contact is made with architectural interests via the inclusion in the General Copyright of "works of art," "maps," "photographs," "books," "periodicals," and "contributions to periodicals." Here is accommodation even for architectural specifications. But, as though to confirm its jurisdiction, the Copyright Revision measure goes on to enumerate as eligible to entry "works of architecture, models or designs for architectural works," and "drawings and plastic works of a scientific or technical character."

Design copyright, the twin of the new conception of literary and artistic copyright, is, perhaps, the more indirect in its contact with the architectural profession and yet is it notable in constructive promise to the cause of originality

in architecture and building. Within the scope of Design Copyright would fall all the designs expressed in manufactured elements employed in building or landscaping operations provided the appearance of the products of industry be enhanced by the shape, form, outline or surface ornamentation. Under the limitations to design protection imposed by the Design Patent system, piracy of designs has been rampant in many lines. It is claimed that Design Copyright, or Design Registration, as the forthcoming substitute is sometimes denominated, will, by providing insurance for the earned rewards of originality, supply the incentive that will bring higher standards of artistry in lighting fixtures, plumbing appointments, and other commercial lines upon which architects are more or less dependent; not to mention the equivalent influence in the fields of wall coverings, floor coverings, upholstery, draperies, and furniture.

While architects will be extensively affected by the new status of artistic and literary copyright, neither architects individually nor organizations of architects have taken so active a part in the agitation for revision as have the members of other artistic professions. The explanation is found in the fact that architecture has been comparatively little affected by the new trade practices resultant from the entry of certain new forms of expression. It is these new forms, notably the motion picture, the radio, television, etc., which, more than all else, have rendered antiquated in many respects the Copyright Act of 1909 which has been applicable up to this time.

From the standpoint of architectural interests the supreme, revolutionary feature of General Copyright Revision, now in the making, is to be found in the establishment of the principle of "automatic copyright." Under present conditions, securance of copyright is attended by some delay and involves red tape at the preliminary stage. Automatic copyright, as created in the prospective law, confers copyright for everything from the time of its making, without reference to publication and without any formalities. The new law would do away with the requirements of notice, registration, deposit, and American manufacture as conditions of copyright, although American manufacture would be retained as a condition for bringing suit in certain cases.

The new copyright charter provides, in so many words, that from and after the creation of a work the creator shall have the exclusive right to copy, print, reprint, publish, produce, reproduce, render, or exhibit the copyright work "in any form by any means and to transform the same from any of its various forms into any other form and to vend or otherwise dispose of such work." It is stipulated that copyright is distinct from the property in any material reproduction of the work, and the sale or conveyance, by gift or otherwise, of the material reproduction shall not of itself constitute a transfer of the copyright. No more shall the assignment or license of the copyright constitute a transfer of the title to the material reproduction unless expressly stipulated.



An architectural exception to the general rules is found in Section 8 of the Bill, as it passed the House of Representatives, which reads as follows: "The copyright of a work of architecture shall cover only its artistic character and its design and shall not extend to processes or methods of construction, nor shall it prevent the making, exhibiting or publishing of photographs, motion pictures, paintings or other illustrations thereof, which are not in the nature of architectural drawings or plans, and the owner of the copyright shall not be entitled to obtain an injunction restraining the construction, substantially begun, or use, of an infringing building, or an order for its demolition or seizure."

Architects have an interest also, above the ordinary, in Section 4 of the Bill of Revision which provides that Copyright secured by the Act shall extend to any work subject thereto to the extent to which it is original, "notwithstanding it is based in part upon, or incorporates in whole or in part some previously existing work." There is a reservation to the effect that reemployment of inspiration old in the arts shall not extend the copyright, if any, in the previously existing work nor recreate copyright therein. Finally, architects, more than many other classes of creative workers, are interested in the extension of the term of copyright protection. Under the pending proposal the term of the copyright shall be for the life of the author, if living, and for a period of fifty years after his death, except that where the author is not an individual (as in the case of a partnership or corporation of architects) the term shall be fifty years from the date of completion of the creation of the work.

To the everyday working architect, the immeasurable advantage of automatic copyright is that it would operate mechanically to set up a long-term monopoly in the use and capitalization of any unique flight of imagination that came to the creative worker, and would thus "stake the claim" when the architect was, say, engrossed with other matters and thus neglectful of his rights, or when he had not realized the value of his conception. In short, automatic copyright is self-starting protection, coming into play instinctively at the birth of an idea. Most important of all, it places all responsibility on the users of copyrighted material. Instead of leaving it to the architect to take precautions against the unauthorized appropriation of his ideas, automatic copyright places upon the user or reproducer of copyrighted material the onus of giving satisfaction to and obtaining permission from the owner of the copyright. No notice of copyright would be required on any work copyrighted under the revised Act. Moreover the Bill provides that omission of copyright notice shall not be taken as evidence that no copyright is claimed nor affect the validity of the existing copyright.

The Copyright fee prescribed is \$2, which sum is to include the delivery to the applicant of a certificate of registration under the seal of the Register of Copyrights. A copy of the subject matter must be deposited in the Copyright Office to effect registration. For an architectural work this specimen may consist of a photographic or other identifying representation of the work, together with such drawings as are necessary to complete the identification. The photograph is also an acceptable means of identifying, for purposes of copyright, a model or design for a work of art, or a drawing or plastic work of a scientific or technical character.

Perhaps few architects realize that under all heretofore existing copyright legislation there has been no specific recognition of works of architecture as eligible for copyright. The separate enumeration of architectural models

and designs in the new measure is therefore a significant acknowledgement of the property rights inherent in concrete examples of architectural achievement. It is just possible, too, that architects may, in one way or another, receive more benefit than they suspect from one of the outstanding innovations of Copyright Revision, but one that at first appraisal has not been popularly interpreted as holding any blessings for architects in particular.

The provision, scorned or neglected in architectural opinion, is the one embodied in Section 9 of the Bill which provides for what is known as "divisible copyright." Having provided, in effect, in the opening section of the new draft that copyright is inherently and inalienably in the person who created the subject matter that is to be conserved, the proposed Act goes further and sanctions a split-up or subdivision by the copyright owner of the several forms of subsidiary rights.

To illustrate this multiple application, there might be cited the case of an architect who prepared text and drawings for a periodical publication. Under present conditions, the architect who parts with his contribution for a valuable consideration surrenders "all rights." Unless by special arrangement, remuneration for supplementary uses of the material goes to the purchaser of the full rights. Under divisible copyright, the architect would part with only the periodical rights to the first party and would retain, for disposition elsewhere, the rights in his material for book publication, or translation into motion picture or theatrical employment, or what not. It is only at first glance that the architect appears to have but a minor interest in this plan to break down the tradition that copyright is always one indivisible property right. A moment's reflection is sufficient to demonstrate that the proposed divisibility may well become a boon to architects who evolve elements of architectural form or design that are transferable or adaptable to the purposes of industry and the decorative arts. All this is conceivably more important for architects in the possibilities of tomorrow than in the realities of today. It is only necessary to review the progress of invention during the past few years—color photography, the radio, and what not—to foresee the possibility of ultimate profitable utilization for the by-products of architecture that may be reserved under divisible copyright.

Design Copyright, as distinguished from the older form above described, is essentially a species of copyright for the industries (the art industries) as distinguished from copyright for the arts. On impulse, one might say that the contact of Design Copyright with architecture was more remote and less extensive. Yet is there a definite relationship or potential relationship, because architecture is so intimately associated with the building industry in all its various ramifications. To be sure, the architect may command the resources of Design Copyright only when his conception has found expression, to an ornamental end, in an article of manufacture. But that diversion of the attainments of architecture to the purposes of industry is feasible enough to give architects a participating interest in the shift of the responsibility of design protection from the Federal patent system to the national copyright system.

Various gains are accounted to warrant the change. For example, the lowering of official fees and the expedition of Governmental certification. From the standpoint of the architect, however, the outstanding concession is the exchange of invention for authorship as the basis of industrial design protection. Under present conditions a de-

(Continued on page 232)



# Competition for the Design of New Bathrooms

## Prize Winners and Report of the Jury of Awards

The competition, which was sponsored by the Standard Sanitary Manufacturing Company, was open to architects and architectural draftsmen. Designs could be submitted as the work of one or more architects, of a firm of architects, or of one or more architectural draftsmen.

In the case of an architectural draftsman, in addition to his name, was required the name of a practicing architect as a reference.

The competition was divided into two classes:

Class A: Design for a bathroom suitable for homes costing *not more than* \$15,000 to build.

Class B: Design for a bathroom suitable for homes in the building of which cost is not a major consideration.

A competitor could submit one design in Class A and one design in Class B, but not more than one design in each class could be submitted by an individual, group, or firm.

The competition closed October 30th. It was not until November 17th that the designs mailed from Great Britain, France, Germany, Austria, Sweden, Spain, Argentine; from Japan, Hawaii, The Philippines, Canada, Mexico, Cuba, and Porto Rico could be rescued from the Customs. November 17th, therefore, was the earliest possible date upon which the designs could be submitted to the Jury of Awards.

The Jury assembled at The Homestead, Hot Springs, Virginia.

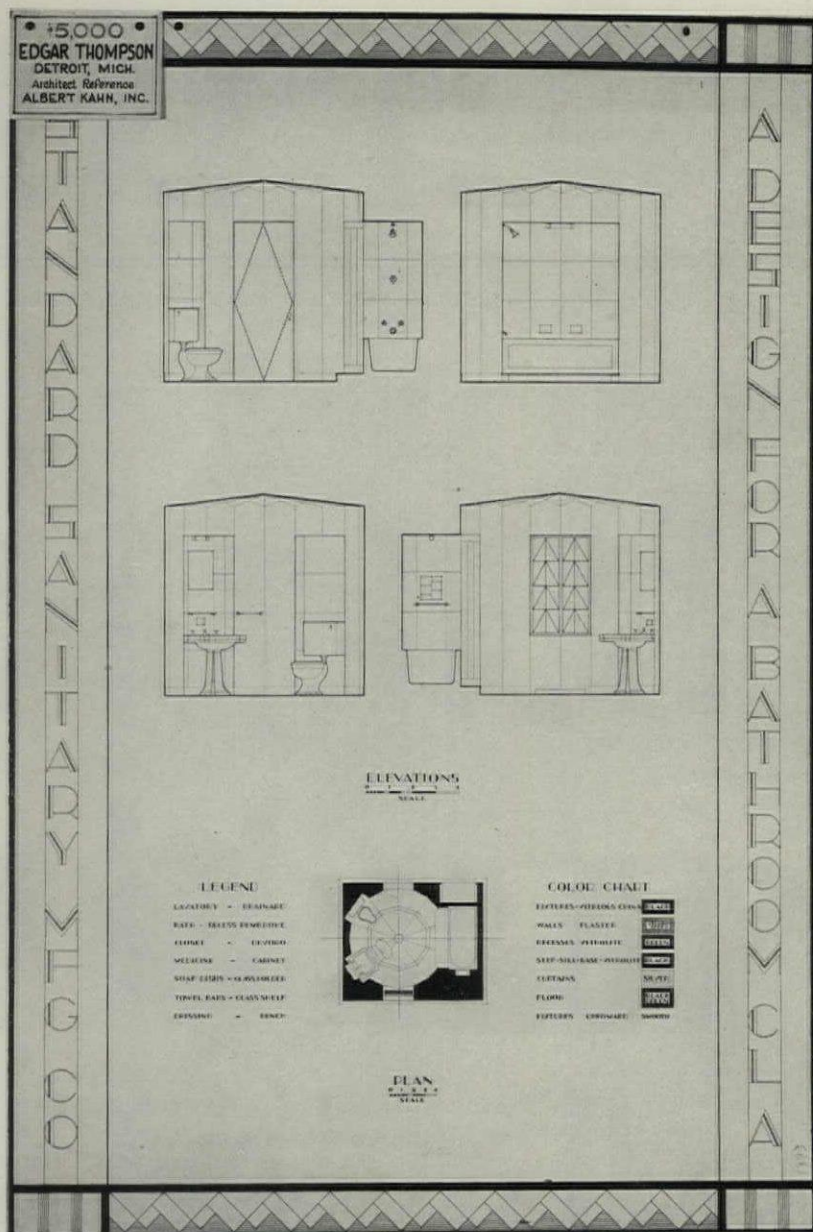
With General Allison Owen as Chairman, the Jury worked tirelessly for five days to premiate the designs. The Jury's work completed, the envelopes containing the names and addresses of the prize winners were torn from the backs of the designs and opened. The identification cards were given to the professional advisor of the company, Howard K. Jones, A.I.A. His certification that each prize winner had complied with the eligibility rules of the competition was necessary before the company could pay the cash prizes awarded by the Jury of Awards.

Announcement of the awards was made Friday, December 19th, at

luncheons held in New York City, Detroit, Chicago, Utica, Cincinnati, St. Louis, and Los Angeles, and by letter to the many prize winners who do not live near these cities. William H. Beers spoke at the luncheon in New York City and Eugene Klaber addressed the meeting in Chicago.

The report of the Jury of Awards follows:

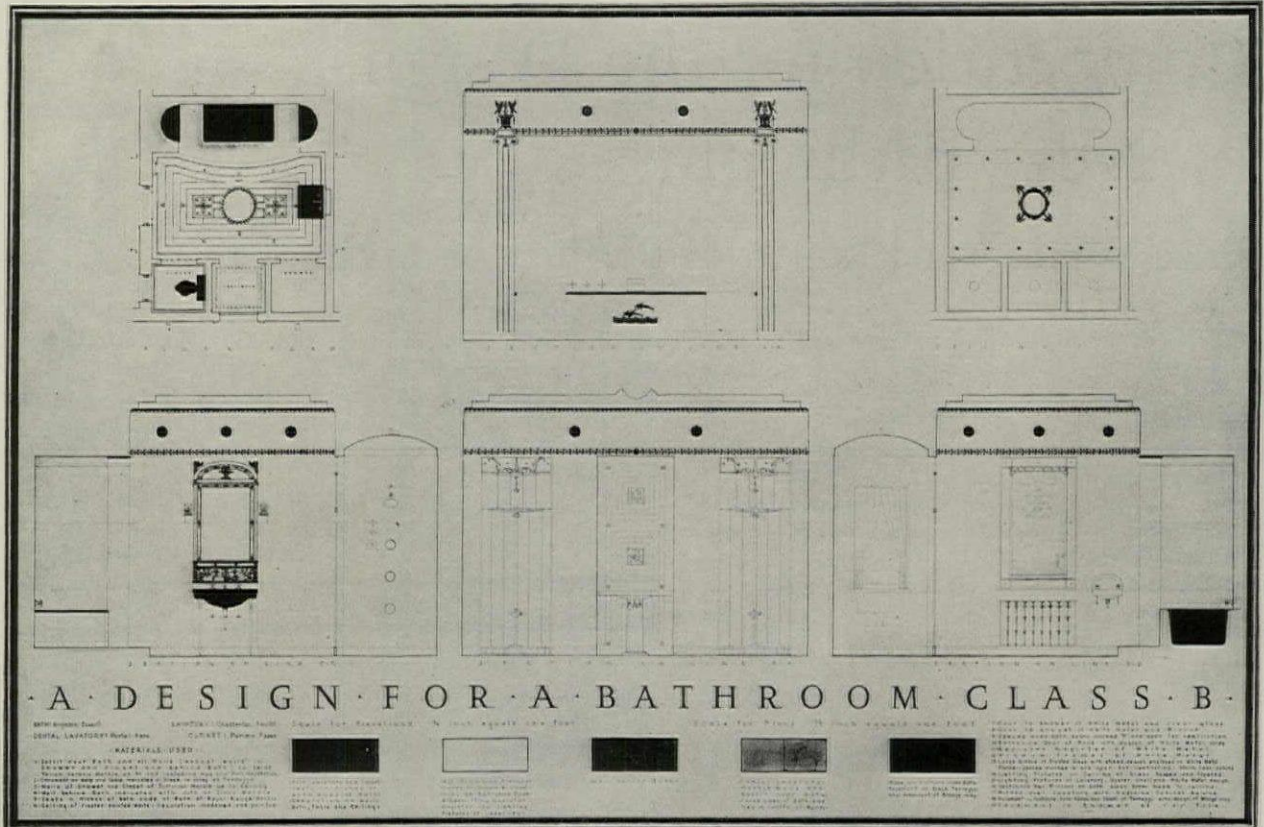
(Continued on page 220)



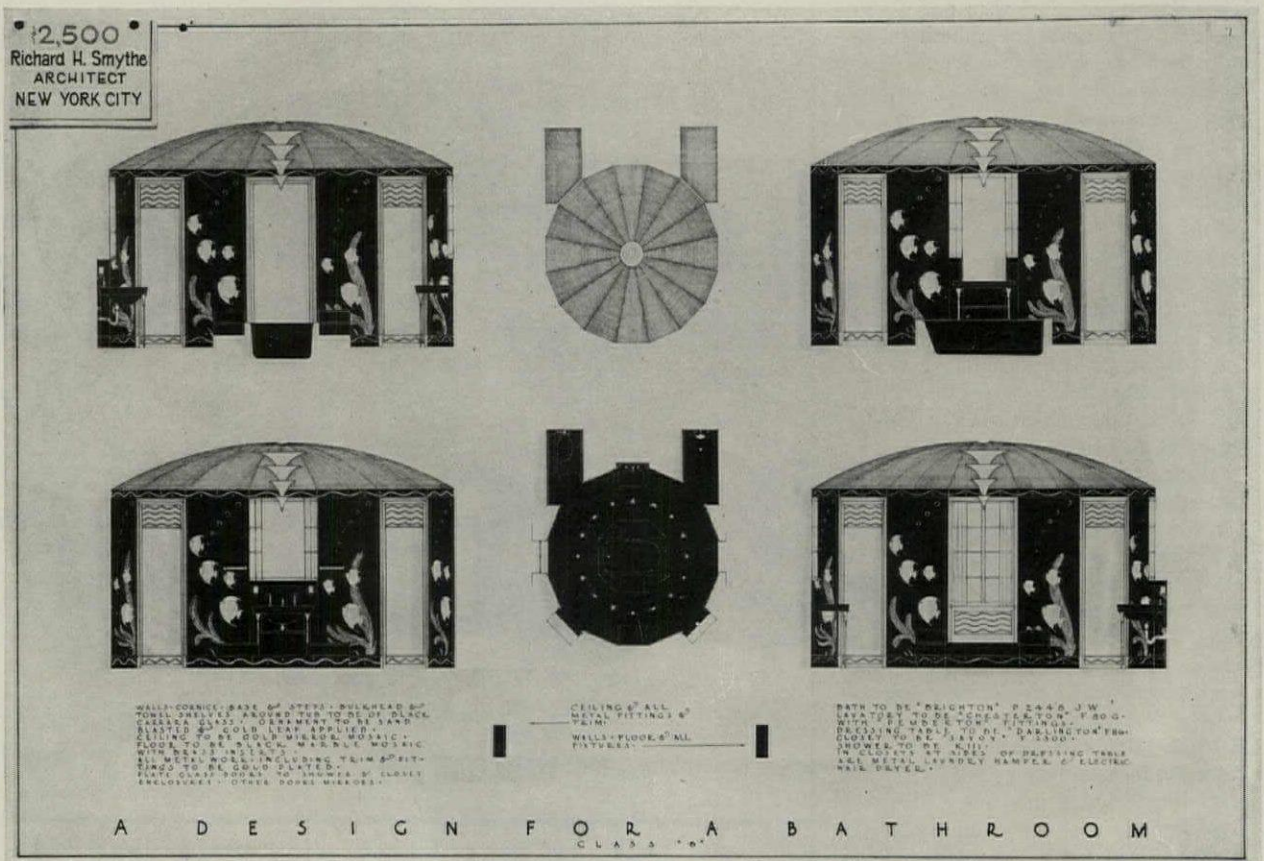
FIRST PRIZE DESIGN BY EDGAR THOMPSON, DETROIT, MICHIGAN

CLASS A, DESIGN FOR A BATHROOM





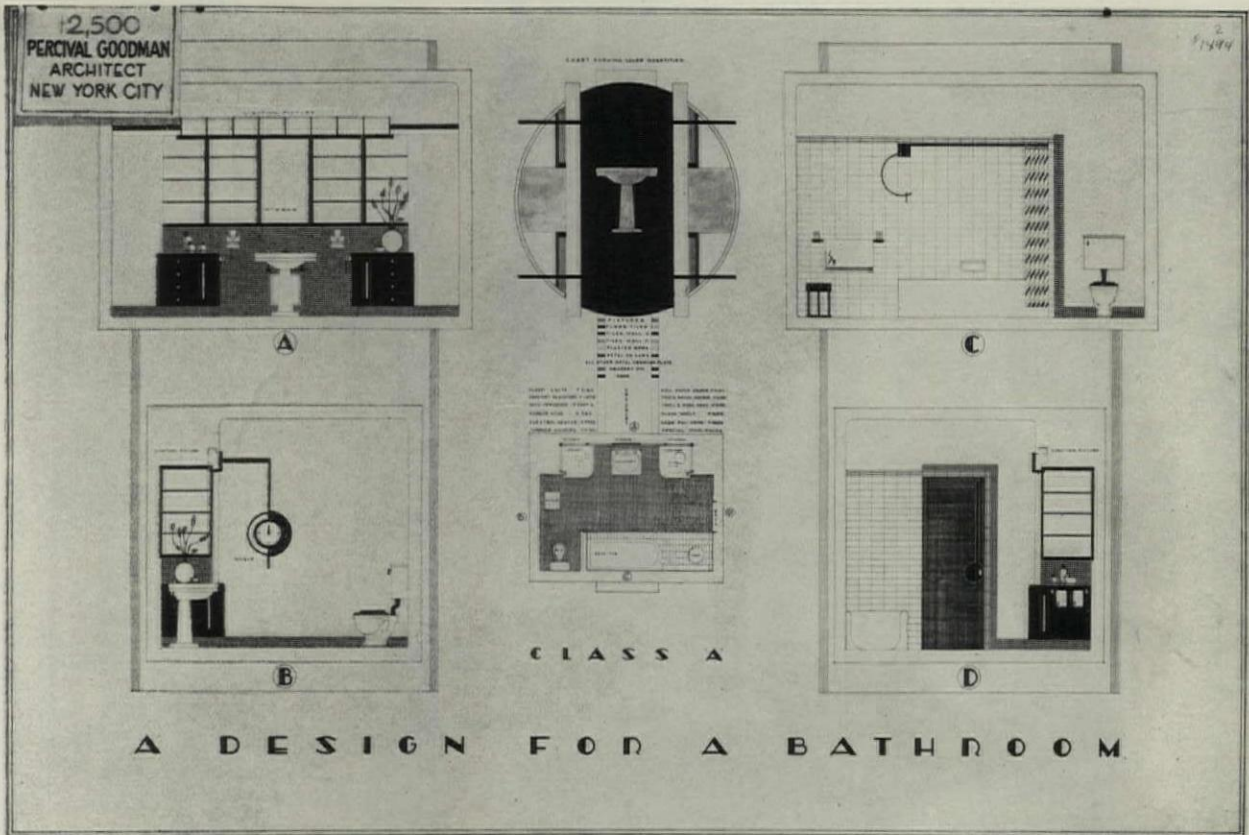
FIRST PRIZE DESIGN BY SALVATORE GRILLO, NEW YORK



SECOND PRIZE DESIGN BY RICHARD H. SMYTHE, NEW YORK  
COMPETITION FOR THE DESIGN OF NEW BATHROOMS, CLASS B

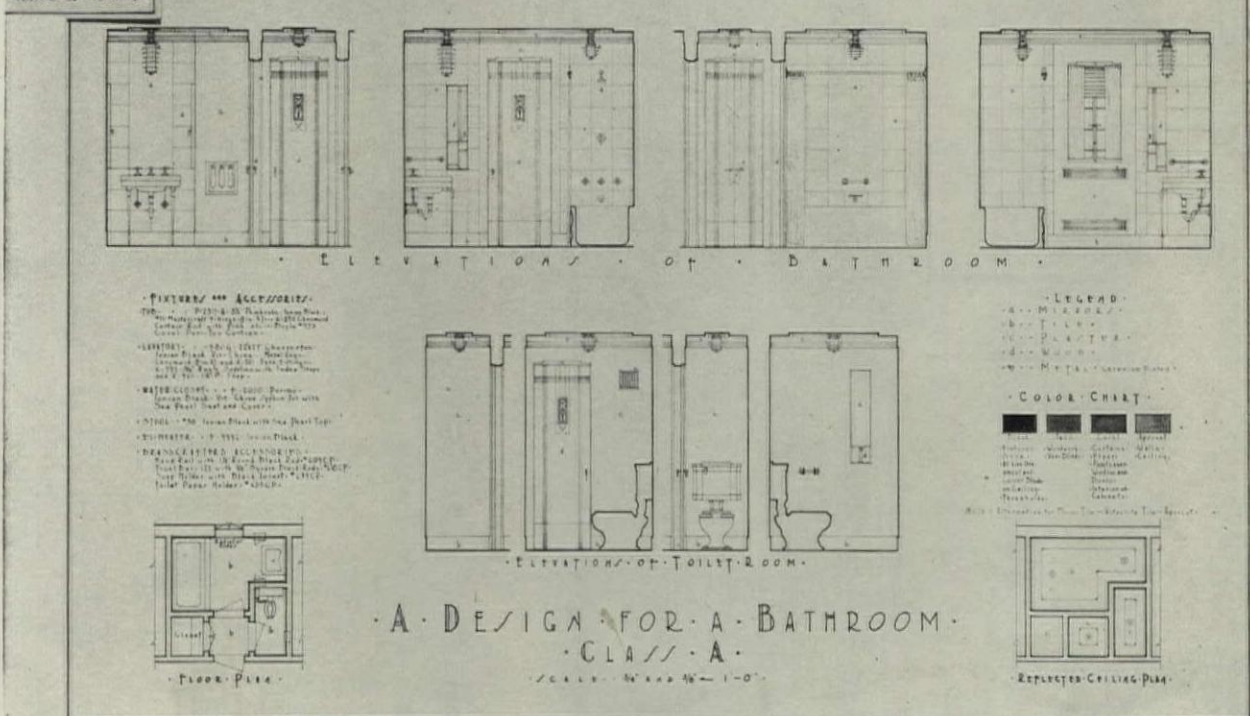


# PENCIL POINTS FOR MARCH, 1931



SECOND PRIZE, CLASS A, BY PERCIVAL GOODMAN, NEW YORK

Charles R. Greenidge  
UTICA, N. Y.  
Architect Reference  
KINNE & FRANK



FIFTH PRIZE DESIGN, CLASS A, BY CHARLES R. GREENIDGE, UTICA, N. Y.

COMPETITION FOR THE DESIGN OF NEW BATHROOMS

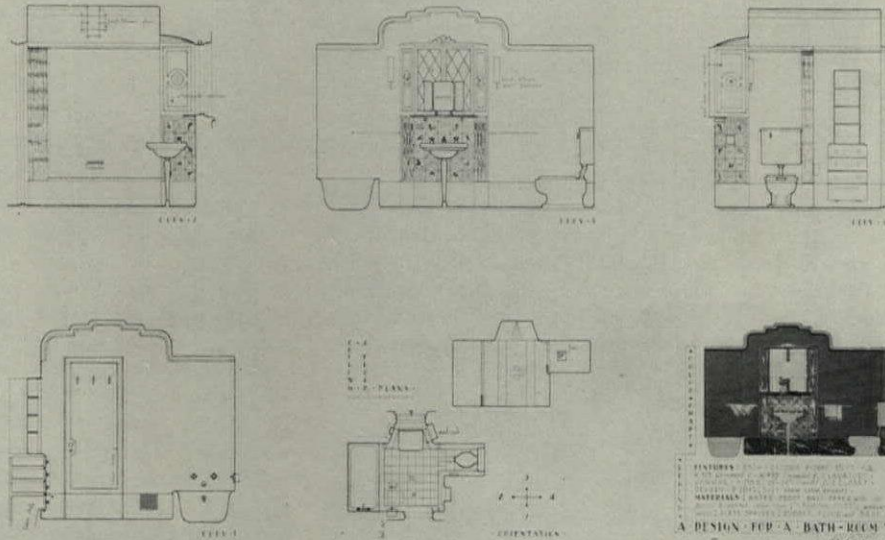






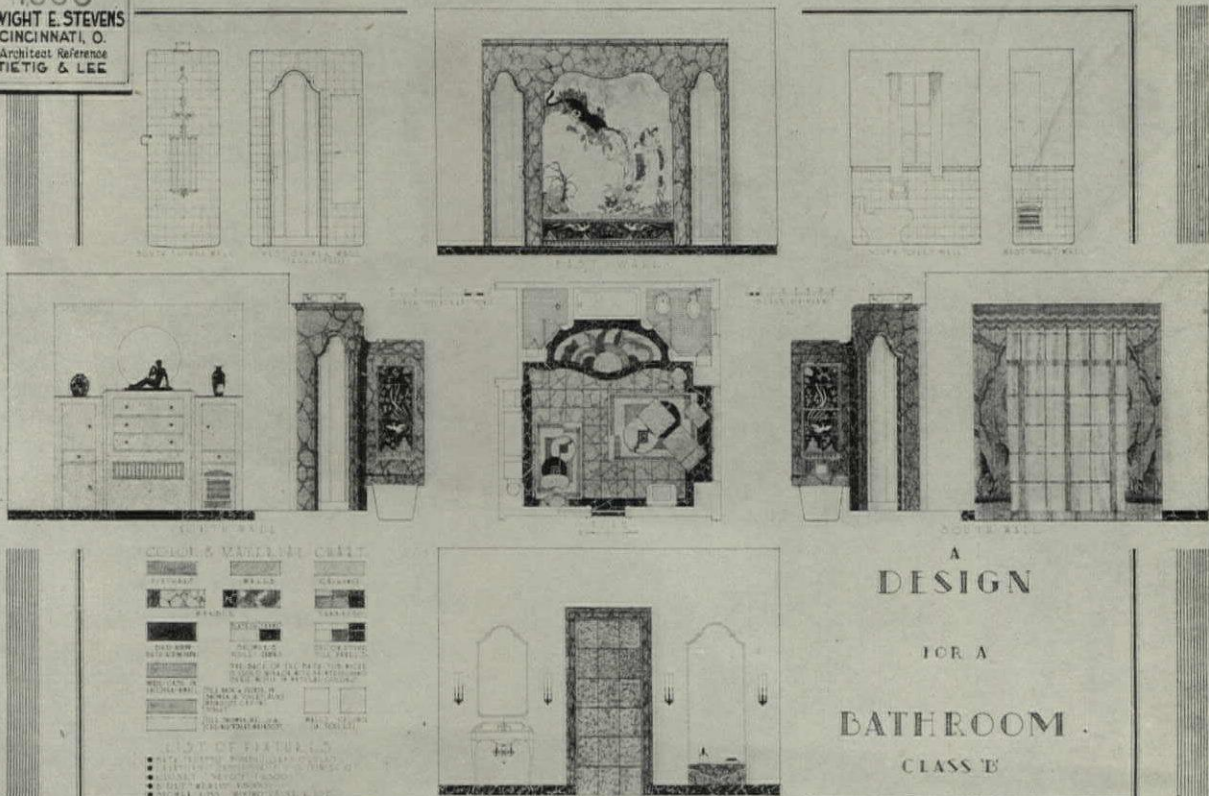
# PENCIL POINTS FOR MARCH, 1931

1000  
E. WESSEL KLAUSEN  
LOS ANGELES, CALIF.  
Architect Reference  
WALLACE NEFF  
Pasadena



THIRD PRIZE DESIGN, CLASS A, BY E. WESSEL KLAUSEN, LOS ANGELES, CALIF.

1000  
DWIGHT E. STEVENS  
CINCINNATI, O.  
Architect Reference  
TIETIG & LEE



THIRD PRIZE DESIGN, CLASS B, BY DWIGHT E. STEVENS, CINCINNATI, OHIO

COMPETITION FOR THE DESIGN OF NEW BATHROOMS



# COMPETITION FOR THE DESIGN OF NEW BATHROOMS

(Continued from page 215)

## REPORT OF THE JURY OF AWARDS

To the Officers of the  
Standard Sanitary Mfg. Co.  
Mr. H. M. Reed, President,  
Pittsburgh.

Gentlemen:

We, the undersigned Jurors, have the honor to present this report of our findings relative to the 1930 Prize Competition for Architects in Designing New Bathrooms, so commendably instituted and sponsored by your organization and as set forth in the Competition Program provided by Architect Howard K. Jones, A.I.A., of Pittsburgh.

Seven hundred and twenty-seven designs were submitted under CLASS A: namely, for bathrooms suitable for homes costing not more than \$15,000 to build.

Six hundred and forty-eight designs were submitted

under CLASS B: namely, for bathrooms suitable for homes in the building of which cost is not a major consideration.

The Jury considers it unnecessary to present an analytical report on the individual designs submitted. It seems best to permit others to formulate their own opinions through personal study of the designs.

\* \* \* \* \*

The Jury desires to express its gratification and extend its compliments because of the large percentage of commendable designs submitted in the Competition.

\* \* \* \* \*

The Jury desires especially to signify its keen appreciation for this Competition venture, so generously and laudably inaugurated by the officials of your organization. We feel confident that this educational undertaking will serve valuably and enduringly in matters appertaining to hygienics; that a broader vision will develop regarding sanitation and its demands upon architectural provision.

In concluding this report, the Jury emphasizes its conviction that, maximum development of the Home Sanatorium is a vital essential; that its inclusion is not prohibitive; that your organization has stimulated maximum interests in Home Hygienics by inaugurating the 1930 Prize Competition for Architects.

FINALLY: The members of this Jury—delegated by their respective Chapters—hold themselves privileged to extend loyal appreciation to your organization, as coming from the several Chapters of the American Institute of Architects in tribute to your creative challenge to the Architect and for its valued influence in behalf of the Public.

Respectfully submitted,

## JURY OF AWARDS

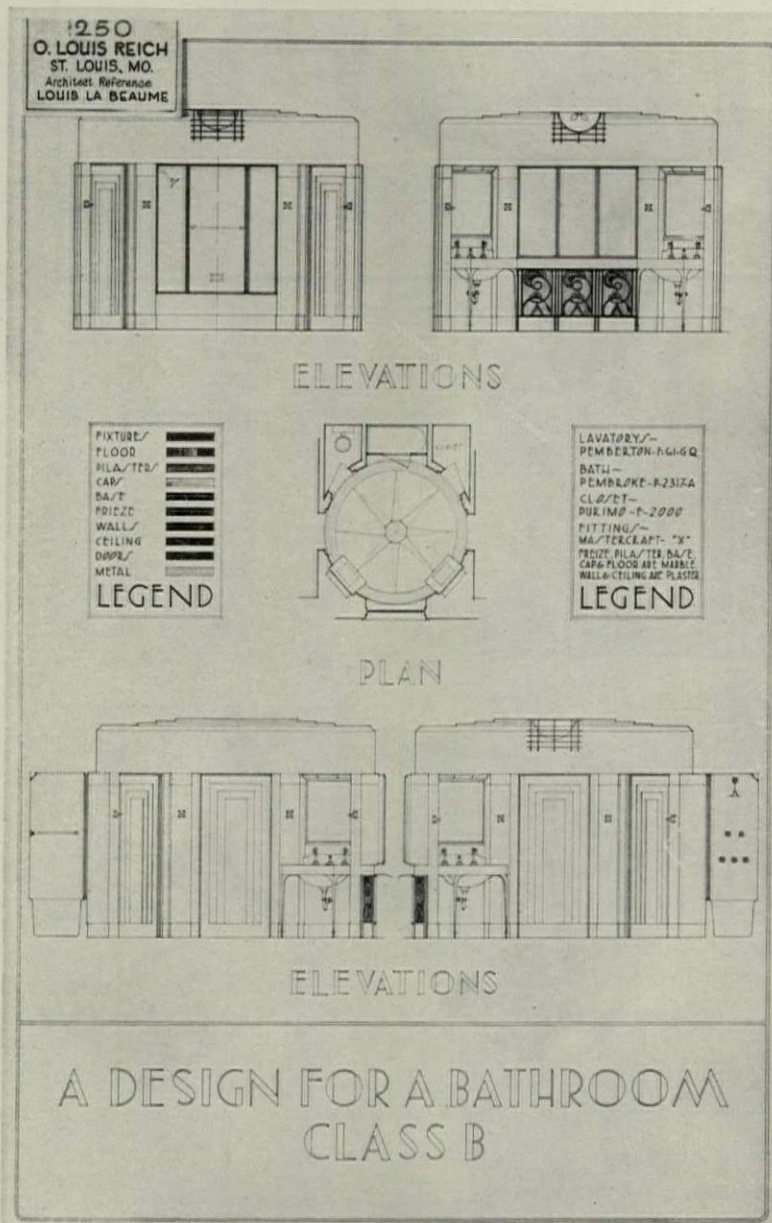
ALLISON OWEN, *Chairman*,  
WILLIAM H. BEERS,  
ADDISON B. LEBOUTILLIER,  
EUGENE H. KLABER,  
LOUIS C. MULLGARDT, *Secretary*.

## AWARDS IN CLASS A

First Prize, \$5,000, Edgar Thompson, Detroit, Michigan, reference: Albert Kahn, Inc.; Second Prize, \$2,500, Percival Goodman, Architect, New York; Third Prize, \$1,000, E. Wessel Klausen, Los Angeles, Calif., reference: Wallace Neff, Pasadena; Fourth Prize, \$500, Ferdinand Eiseman, New York, reference: T. H. Ellett; Fifth Prize, \$250, Charles R. Greenidge, Utica, N. Y., reference: Kinne and Frank.

## AWARDED A PRIZE OF \$100

Karl C. Anderson, Chicago, Ill., reference: Walcott and Work; Donald Barthelme, Narberth, Pa., reference: Zant-zinger, Borie and Medary, Phila.; Pierre Blouke, Architect, Chicago, Ill.; Paul M. Bott, Pittsburgh, Pa., reference: Raymond A. Fisher; Jefferson M. Ham-ilton, New York, reference: D. Everett Waid; Harry I. Johnstone, Pasadena, Calif., reference: Marston and Maybury;



DESIGN FOR A BATHROOM BY O. LOUIS REICH, ST. LOUIS, MO.

AWARDED FIFTH PRIZE IN CLASS B



## PENCIL POINTS FOR MARCH, 1931

William Lundberg, Los Angeles, Calif., reference: Paul R. Williams; Tracy R. Stephens, Clarksburg, W. Va., reference: Edw. J. Wood & Son; Eugene Voita, Architect, Chicago, Ill.; Ralph W. Williams, Baltimore, Md., reference: Clyde N. & Nelson Friz.

### AWARDED A PRIZE OF \$50

Randolph Adler, New York, reference: Bien and Prince; Clifford Allbright, Boston, Mass.; Wallace M. Baxter, Merchantville, N. J., reference: Horace Trumbauer, Phila.; S. Breines & J. Van der Kar, Brooklyn; Felix A. Burton, Boston, Mass.; Frederick Gloege, Pasadena, Calif.; Harold McNeil, Chicago, Ill., reference: Meyer J. Sturm, Evanston; Chas. F. Mink, New York, N. Y., reference: Cross and Cross; Leo Necheles, Chicago, Ill., reference: Benj. H. Marshall, Wilmette; C. J. Palmgreen and G. P. McKinney, Pittsburgh, Pa., reference: Schwab, Palmgreen & Merrick; Channing W. Porter, Framingham, Mass., reference: Kilham, Hopkins, & Greeley, Boston; LeRoy Roberts, Indianapolis, Ind., reference: Rubush and Hunter; Lloyd E. Ruocco, San Diego, Calif., reference: Requa and Jackson; Abner L. Sommers, Hinsdale, Ill., reference: Holabird and Root; Chas. A. Stone, Architect, Los Angeles, Calif.; Wm. F. Taylor, Baltimore, Md., reference: Clyde N. & Nelson Friz; Christian T. Tillisch, Larchmont, N. Y., reference: Lafayette A. Goldstone, N. Y. C.; Manuel A. Tavaréz, New York, N. Y., reference: W. E. Anthony; Veredon Wm. Upham, Cleveland, Ohio, reference: Maxwell A. Norcross; T. Hughes Wells, Architect, Detroit, Mich., reference: Albert Kahn, Inc.

### AWARDS IN CLASS B

First Prize, \$5,000, Salvatore Grillo, New York, reference: McKim, Mead and White; Second Prize, \$2,500, Richard H. Smythe, Architect, New York; Third Prize, \$1,000, Dwight E. Stevens, Cincinnati, Ohio, reference: Tietig and Lee; Fourth Prize, \$500, Everett M. Jones, Evanston, Ill., reference: Russell S. Walcott and Robert Work, Chicago; Fifth Prize, \$250, O. Louis Reich, St. Louis, Mo., reference: Louis LaBeaume

### AWARDED A PRIZE OF \$100

Lee Burns & Edw. James, Architects, Indianapolis, Ind.; Anthon Forgeau Darrin, Architect, Port Washington, N. Y.; Victor E. Johnson, Houston, Tex., reference: Alfred C. Finn; John M. Kerr, Buffalo, N. Y., reference: E. B. Green and Sons; G. Milton Norris, Jackson Heights, N. Y., reference: Starrett & Van Vleck, N. Y. C.; Chas. C. Porter, Jr., E. Orange, N. J., reference: Shreve, Lamb & Harmon, N. Y. C.; Lester B. Scheide, Inc., Architects, Hartford, Conn.; Li Chi Sun, New York, N. Y., reference: Howe and Lescaze; Hans Wallner, N. Hollywood, Calif., reference: Webber and Spaulding, Los Angeles, Calif.; Herbert G. Wenzell, Architect, and A. R. Lindsay, Detroit, Mich., reference: Geo. D. Mason & Co.

### AWARDED A PRIZE OF \$50

Takanobu Ajiki, Ithaca, N. Y., reference: H. Craig Severance, N. Y. C.; Edward Paul Bock, Architect, Cleveland, Ohio; Flippen D. Burge, Architect, Atlanta, Georgia; Malcolm P. Cameron, Beverly Hills, Calif., reference: Reginald D. Johnson, Los Angeles; Harrison Clarke, Los Angeles, Calif., reference: Myron Hunt; Frank Eugene Dopp, New York, N. Y., reference: E. D. Parmelee, New Rochelle, N. Y.; Victorine du Pont, Cambridge, Mass., reference: F. P. Smith, Boston; A. E. Klueppelberg, Architect, New York, N. Y.; Bronson B. Luty, Pittsburgh, Pa., reference: Janssen and Cocken; Edw. C. Meyer, Boston, Mass., reference: Parsons, Wait

& Goodell; John S. Morrison, Lansdale, Pa., reference: John A. Bower, Phila.; Newton and Murray, Architects, Los Angeles, Calif.; C. McKinley Olson, Chicago, Ill., reference: Walcott and Work; F. D. Parham, Architect, New Orleans, La.; Robt. K. Posey, New York, N. Y., reference: Clinton Mackenzie; C. F. Reed, Monterey, Calif., reference: Swartz and Ryland; E. Donald Robb, Boston, Mass., reference: Frohman, Robb & Little; Edmond J. Ryan, Architect, Chicago, Ill.; Victor H. Stromquist, Evanston, Ill., reference: Holabird & Root, Chicago; Ray L. Voskamp, Kansas City, Mo., reference: Ward, Parkway & Meyer.

The first five prize winners in each class are shown on pages 215 through 220.

### MURALS BY GRIFFITH BAILEY COLE

The mural paintings, by Griffith Bailey Cole, in the new branch offices of the New York Trust Company at 57th Street and Fifth Avenue, are 200 feet long by 13 feet high. They represent pageantry of the water front of New York with a very exhaustive documentary study of its shipping and ever changing background of buildings from the Dutch times through the English to the cloud-like structures of the present day. The photograph on the next page is one of the panels depicting the 17th Century Dutch period.

### THE ECONOMIC VALUE OF AN ARCHITECT . .

Would you willingly enter into a building contract in which you had little or no protection? You quickly answer—"Why, of course I would not." True, no one would knowingly do this, and yet there are hundreds of owners who innocently and in good faith enter into building contracts that offer them absolutely no protection whatever and in which their carelessness is daily costing them many thousands of dollars.

The principal reason for this is that the average person builds only once or twice in a lifetime, therefore being inexperienced he has no knowledge of the intricacies involved in the making and proper execution of building contracts. For instance, do you know that a complete building contract consists not only of the Agreement, but also of the General Conditions of the Contract, a complete and detailed set of plans and a complete set of specifications?

A contractor is one who agrees to furnish a certain quantity of materials and labor of a SPECIFIED QUALITY for a stipulated sum of money. The contractor to protect his interests under a building contract has only to have stated in the Agreement the consideration for which he will do the work DESCRIBED in the plans and specifications.

It is quite obvious that for an owner to protect his interest under a building contract it will be ABSOLUTELY NECESSARY for him to have written into the contract a complete and detailed list and description of every item going into the building, specifying the size, make and quality of each of the many hundreds of materials, also the workmanship with which each is to be installed. He must also have incorporated into the contract a complete set of the legal conditions under which the building is to be erected. The only person qualified and appointed by the State of California to do this work for you is an Architect.

In the making of all standard forms of building contracts that are sold for use, the makers have pre-supposed that the owner is to employ an architect, for they realize the impossibility of writing a building contract that would afford the owner any degree of legal protection without the first employ an architect to prepare the plans and specifications and supervise the construction of the building.

Whether you contemplate building a bungalow or a limit-height structure, the employment of an architect at the outset will insure the economic and artistic success of your building project. He will actually save you considerable money; give you a much more artistic and a better constructed building, one that will be a credit to your good judgment and an asset to your community. It is a recognized fact that buildings planned and supervised by architects have an increased actual valuation of from 25% to 100% more than buildings erected without architectural direction.

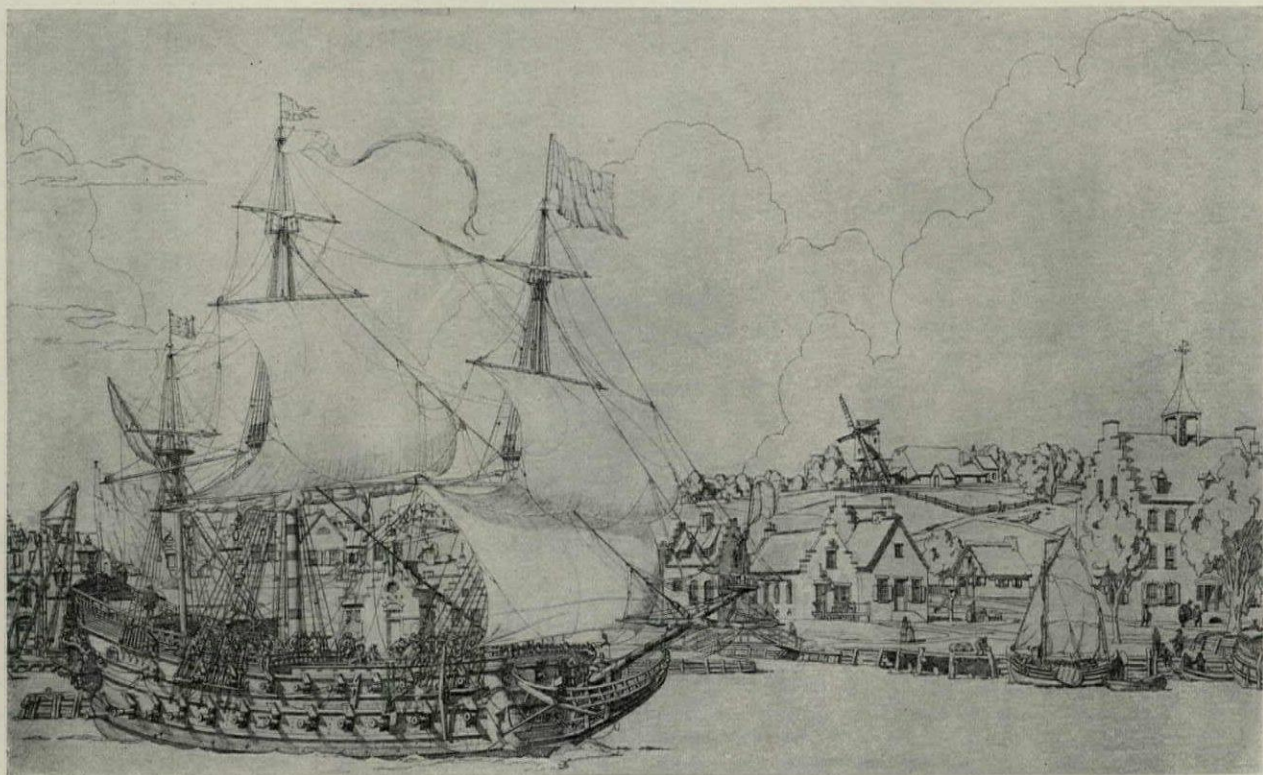
The proper procedure, at the outset of any building enterprise is to consult with and employ an Architect. He is the person who can best advise you in all matters pertaining to prospective planning, financing and the producing of a building that will yield the greatest income possible from the capital invested.

Architects League of Hollywood

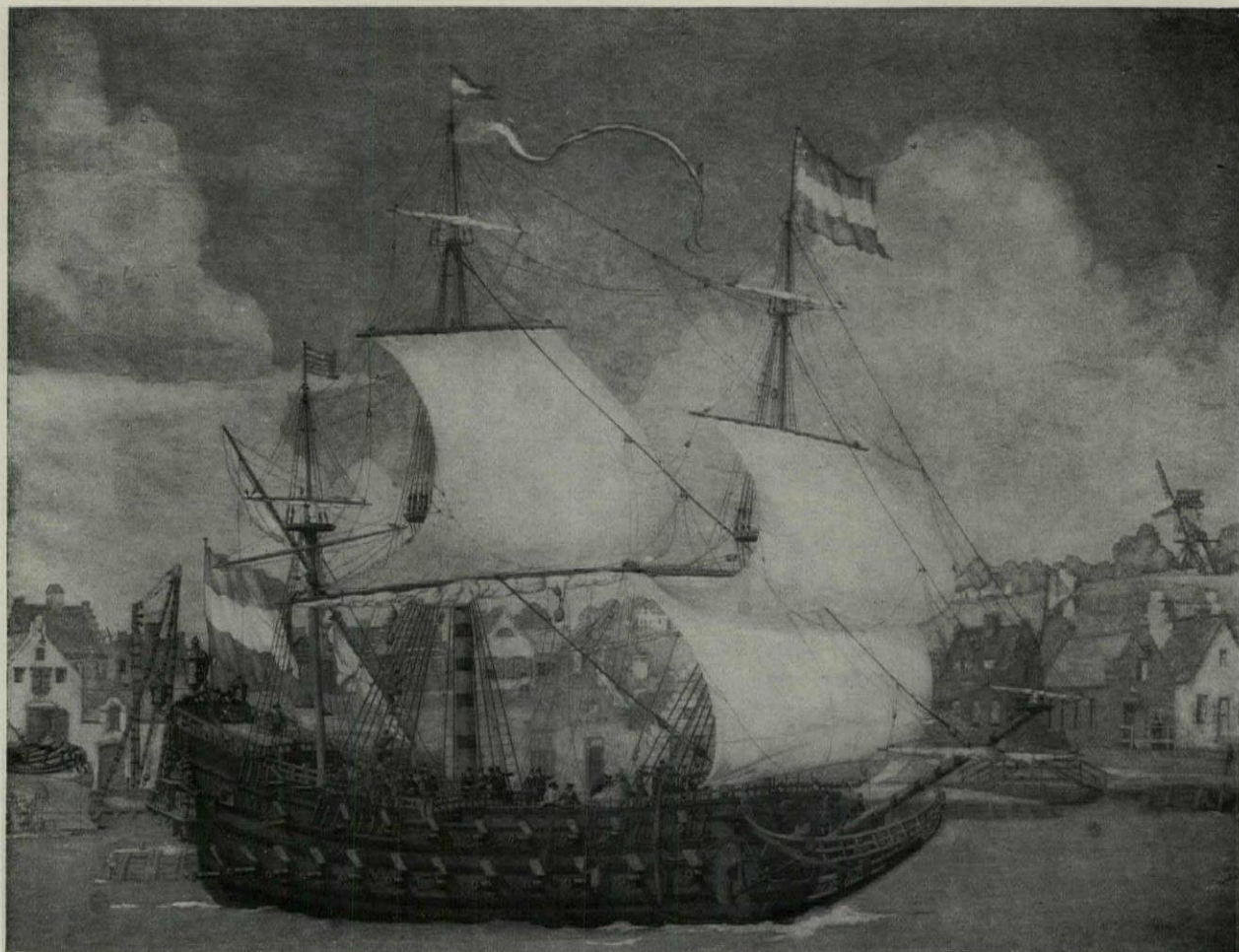
### THE FIRST OF A SERIES OF ARTICLES PRINTED BY THE ARCHITECT'S LEAGUE OF HOLLYWOOD

*It is intended that copies of this and the articles to follow shall be mailed direct to property owners, Building and Loan Associations, and prominent Realtors of Los Angeles and Hollywood*





PENCIL DRAWING BY GRIFFITH BAILEY COLE, PAINTER, FOR SECTION OF MURAL SHOWN BELOW



SECTION OF MURAL PAINTING IN THE NEW YORK TRUST COMPANY'S NEW BRANCH OFFICES, NEW YORK  
CROSS & CROSS, ARCHITECTS—GRIFFITH BAILEY COLE, PAINTER  
(See text on page 221)



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# Replies to Hedley Sevaldsen's Article

## Being a Discussion of House Design

*From Emery Kanarik of Long Beach, New York:*

It is obvious that any discussion of one-family dwellings (or any other buildings), and particularly one which is concerned mainly with the placing of the service and garage, must take into consideration the size, and shape, and location of the lot, as well as the location of the house on the lot, before any hasty conclusions are drawn. Mr. Sevaldsen makes the assumption that in a small house the *partie* which places the living quarters facing the rear of the lot is immediately to be condemned because such living quarters will face the ash cans and lingerie (sans occupants, we genteelly hope) of the neighbor in the house behind. Since the competitors with such *parties* in the PENCIL POINTS COMPETITION all placed their buildings on the front of the lot, and developed the rear into flower gardens, and arbors with trees and hedges enclosing the plot—since this is fact, the contention of the ash cans has the weakness of being based on dream or fancy, but not on fact. And an acceptance of arbitrary fact is such a helpful, one might say imperative, matter when a discussion is to be kept within a plane of reason.

Take the "theoretical formula" of southern exposure. In this discussion Mr. Sevaldsen assumed that the house he was talking about was in a temperate climate, not in southern California, nor in northern Maine evidently, as there is talk of the heat of summer, and the cold of winter. In praise of a northern and western exposure he brings the undebated statistics that such exposures make the rooms cooler in the summer, while modern heating methods enable them to be of the same temperature as the rooms facing east and south in the winter. In such a temperate climate the number of months in which a northern exposure is advantageous is, at the very utmost, three. It is evident that the fairly well-to-do occupant of an eight-room house will spend at least part of this time at a summer resort, while the same fairly well-to-do chap won't very well be able to abandon his business much of the remaining nine months in chasing warmth down the hemisphere. Thus we remain alone with facts: with the fact that windows to the south and east receive what there is of the sun in winter, and the others do not; with the fact that there is universal preference of shafts of sunlight on winter days in rooms used for living and eating—the reasons for which are obvious, but of no need in this discussion.

There is the argument about the "unstrategic" position of a living room in the rear. We cannot see the persons approaching the house from such a room. "Perhaps it is someone whom we do not care to meet just at the moment, and we are taken by surprise." Mr. Sevaldsen does not mean to tell us that he would have the moral laxity to duck and lay low until the bill collector or that unbearably talkative Mrs. Brown gives up and leaves? Suppose the phone starts ringing, or Junior, who is not in on the secret, starts howling for a dime for the movies? Or suppose the collector is tenacious, how long will he be able to hold his position behind the sofa? No, personally, we'd rather live in the back and keep our front door shut, and have a hole through the front ice-box alcove and let no one surprise us, or catch us behind the chiffonnière. But quite

aside from these moral issues, a rear terrace facing a garden has undoubtedly more privacy, as well as more serene surroundings, than a front porch.

Which leaves us with the last non-philosophic argument—that directed against the garage in the body of the building and with a driveway in the front. "Even a cultured man likes to . . . play with his car," and to do this right plum in front of the house would, of course, never do, and the cultured man would suffer from repression, and Freud made it clear what *that* leads to. There would undoubtedly be a saving in repair bills on the car, which such gentle playing generally incurs, but the only remedy for the repression would be the radio to play with, and that at least would keep our cultured man in the warm room, and comparatively clean. That any gasoline smell or oil odors can penetrate the fireproof walls and ceiling which are required in a built-in garage, and escape into the house, is a rather unproved, not to say unprovable, contention.

Remain the philosophic arguments to devastate the sea of front garages, et cetera. In the same breath, tradition and functionalism are brought as witnesses for the prosecution. "The vitality of tradition is strong, powerful." So is that of gin. There always are men who are not able to resist such strength and power. One can always have pity. Tradition has always been a refuge for the weaklings who are afraid to, or cannot, do the reasoning necessary to solve a problem with the newest and best tools at hand, but rather use such keen new tools for making old tools which will solve their problems in the old way.

Then, to debate whether functionalism is producing buildings which are beautiful *because* they are functional is a waste of precious time. Has anyone yet set an accepted universal standard of beauty? Would two art juries agree on the same paintings? Has anyone discovered how to make a house a home by giving it that feeling of "snuggleness, quiet, rest, and protection"? Will ten intelligent men agree that that house is a home? Will ten intelligent men agree on *any* matter of taste? *Good taste is taste like mine, bad taste is taste unlike mine.* Whom is a house to please? The architect, or the man who will live in it? The philosophy of a house begins and ends with the idiosyncracies of the client. If he has none, and has no taste, *then* the architect can substitute his own. *Then* let the architect solve his individual problem rationally, sanely; and then let his taste (the only *good* taste for him) dictate, and the devil with everyone else.

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*From John E. Dinwiddie of Berkeley, California:*

Replying to the remarks of Mr. H. B. Sevaldsen in the February issue:—

The design of a modern house is in many ways the most complex problem in architecture, and with due respect to Mr. Sevaldsen and Mr. Bel-Geddes, may it be advanced that no rules can hold for all houses or even houses in general.

To say that a house with its living room to the rear has nothing strategic about it, is to ignore one of the subtleties of Japanese design (if we must have precedent), i.e., the privacy of the living room. With the usual arrangement





CHARCOAL AND CARBON PENCIL DRAWING BY W. N. ALDERMAN FOR HAMILTON, FELLOWS & NEDVED, ARCHITECTS  
PROPOSED DEPARTMENT STORE ON TOWER COURT, CHICAGO—HISTORIC WATERWORKS TOWER AT RIGHT



FROM A PENCIL RENDERING BY JEREMIAH SCHMIDT  
PROPOSED NEW FIRST NATIONAL BANK, NEW BRAUNFELS, TEXAS—JEREMIAH SCHMIDT, ARCHITECT



the unwelcome and embarrassing guest upon entering the door enjoys a complete and intimate view of the living room and dining room. A man's home is most certainly his castle, and there of all places may he eat his dinner and sit in front of his fire, safe from the stares of any Tom, Dick or Harry who chooses to ring his doorbell. It is a glaring fault of most competition designs though juries seem to consider it an asset, judging by awards.

If, as Mr. Sevaldsen suggests, the living room should be at the front in order to hear approaching visitors, I would like to know what he does about it if they do chance to be obnoxious. It is then too late to escape, and I for one would prefer the chance to stall them off in a hall from which they cannot see who is in the living room or what we are having for dinner.

It may rightly be that a sunny living room is harder to keep cool in summer than warm in winter, but is the heating problem paramount? The psychological value of sunlight cannot be entirely ignored; a room in which the sun's rays never shine will be a gloomy room at times, no matter what other attractions it may offer. Such is the case, at any rate throughout the northwest and California; in fact in any climate where the sun is not unbearably hot in summer. It may even be argued that people often prefer a little more cheer in winter to a little extra warmth in summer, which after all may be shuttered out. (Architects ought to be reminded of the function of shutters anyway.)

In regard to the privacy of the living room, another point is usually ignored in small house design. One should be able to get out of the front door from the upstairs without being seen from the living room. I have been trapped upstairs by embarrassing guests often enough to know whereof I speak.

The location of the garage is more open to debate and less amenable to rules. It is true that garage odors will pass one door. But my experience has been that they will not pass two doors. I know of several such houses and lived three years in one, and never noticed any smell of gasoline. Even if we accept the point, I believe it is far outbalanced by the convenience of being able to get out of the car in the house on rainy nights. I even venture to predict that eventually the garage entrance will be the main entrance and the feature of the front elevation.

If the garage is away from the house, say well to the rear as Mr. Sevaldsen recommends, the following little tragedy will be often repeated: I leave the car at the curb before dinner because we don't know if we are going to the movies or not. We decide not to go, forget the car and if I am very unlucky we go to bed. As I turn out the light, I remember the car is out and a ticket in the morning will mean a five-dollar fine. I go out in slippers in the rain, put the car up and walk fifty yards back to the house in the dark, cursing the architect who put the garage way out in the "sticks." It may be argued that I am dumb, but the world is full of dumb people, especially clients, and I have known some very smart people to forget their car is out.

The case may be argued both ways and if there is a solution it will lie in the location of the house and lot. There can be no rule.

As to the generalities in the article, they may or may not be true. Arguing by analogy is an interesting though very unconvincing form of debate. One comparison will prove and another as readily disprove, and in either case nothing is ever settled by such methods. Modern build-

ings may be truly likened to automobiles but I defy anyone to prove anything by the comparison.

For myself, I prefer to be stodgy and follow Louis Sullivan's creed that "every problem contains and suggests its own solution" and those who bring rules, or precedent, or what have you to bear, are digging holes in which to trap themselves.

It may be pertinent to quote Frank Lloyd Wright that "no man ever designed a building worthy of the name architecture who first fashioned it in perspective and then fudged the plan to suit." And if a gable, chimney and entrance all fall on one elevation it is not necessarily clumsy, it depends on who does it.

*From E. Ruth Sallee of Cleveland, Ohio:*

**H**ear ye, hear ye, we still have a traditionalist among us—and one who glories in the fact!

"Certain of these traditions," says he, "stir up emotions in us which are associated with the word 'home.'"

I grant Mr. Sevaldsen that statement. There are keen emotions aroused in me when I think of the passing of that ancient and honorable profession of which Chic Sales was a "Specialist." But somehow I feel that there is such a thing as an outgrown tradition.

If the above seems a ridiculous and far-fetched argument against the retaining of the old principles of design in a home, so to me seem the objections advanced by Mr. Sevaldsen, namely, his neighbor's garbage and the sight of the dignified man of the house in dirty clothes tinkering with his machine.

The oft-quoted phrase, "My home is my castle," is no doubt the viewpoint of the majority of men, but I wish they would realize that the home likewise is a woman's place of business, and where she must spend the greater part of her day. He says the new arrangement is illogical. Why so? There are innovations in factories and office buildings which modern efficiency require. Why shouldn't these logically occur in the home?

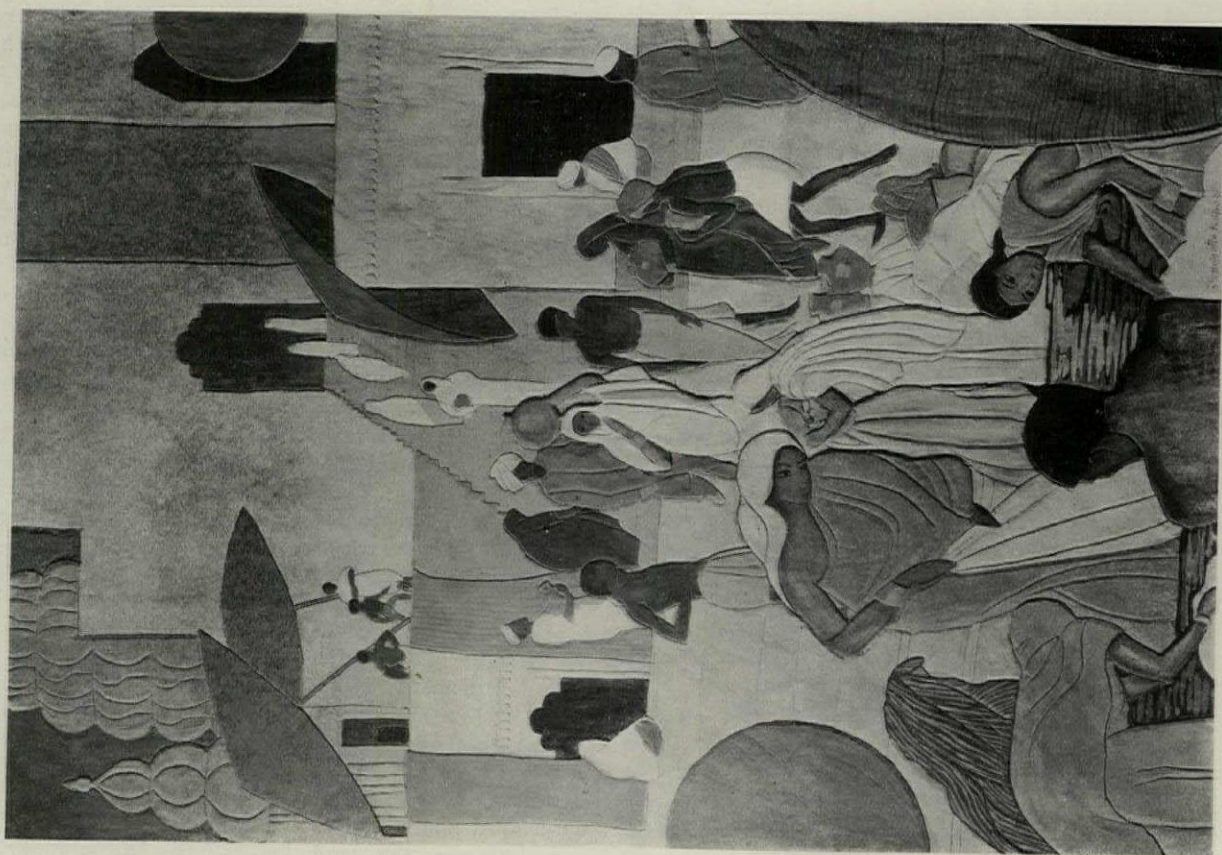
I am a woman and incidentally an architect, so have a two-fold interest in the design of homes. There are many advantages resulting from the location of the service quarters in the front of the house which seem unimportant, no doubt, to a man, but which from the standpoints of convenience and efficiency in the management of the home mean a great deal to the housewife.

What woman cannot appreciate the convenience of having her kitchen easily accessible to the entrance door? Hundreds of steps daily are saved. Another advantage is the resulting privacy of the dining room. It is often embarrassing to have a caller unwittingly appear at meal time, but if the dining room is not visible from the entrance, an uncomfortable situation is avoided. In almost every case, the new type of plan offers accessibility to the major rooms of the house from the entrance hall. The desirability and convenience of this is easily understood—the additional privacy accorded each room.

This inner privacy and the privacy from the street is, I believe, the most valuable contribution that the new arrangement has to offer. Privacy is a new thing in American home life, but is rapidly becoming a most cherished possession. We who have so long lived on Main Street with our front porch lives are finding a new joy in seclusion from the idle curiosity of passers-by. I wonder if this lack has not done a great deal toward the breaking down of the intimacy of family life and been a fundamental cause in the dissolution of home life with all of its regrettable consequences.

*(Continued on page 241)*

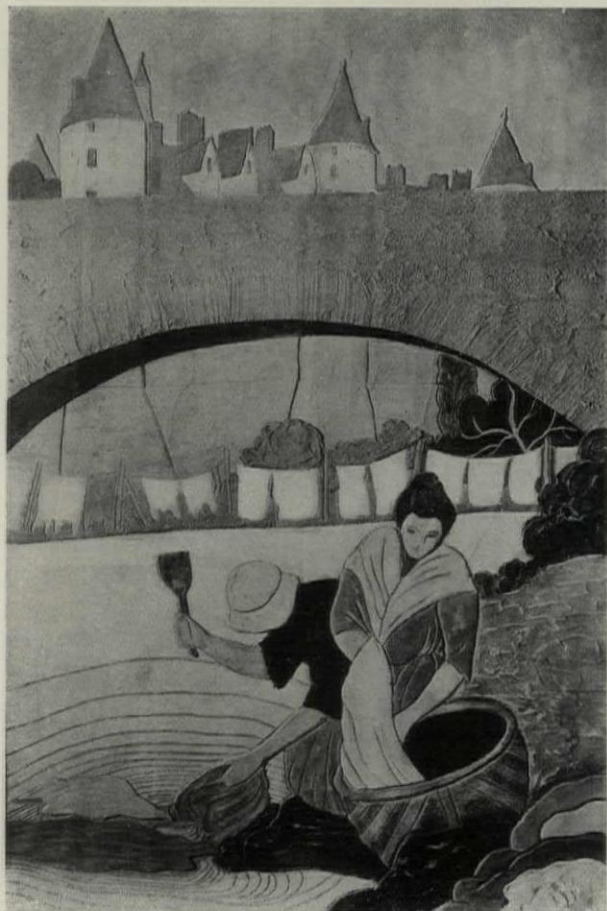




TWO OF A SERIES OF MURAL PANELS DESIGNED AND EXECUTED BY JEANNETTE KILHAM IN CRAFTEX RELIEF  
*Decoration for Scott's Laundry, Springfield, Massachusetts. At left, laundry work as done in India; at right, in Japan.*







LAUNDRY WORK IN FRANCE

*Panel in Craftex relief by Jeannette Kilham for Scott's Laundry, Springfield, Massachusetts.*

#### AN UNUSUAL MURAL DECORATION FOR A LAUNDRY

The panels illustrated herewith combine, to a certain extent, all the methods of stenciling, sgraffito work, modeling, and carving which can be used with plastic paint, and are of a fairly elaborate nature. They were executed in full color plastic paint bas-relief for Scott's Laundry, Springfield, Massachusetts. They have been placed in the main office and are fitted into frames which Mr. B. A. Annable, the architect of the building, incorporated into the wall design.

The problem was to illustrate in four of the panels picturesque and ancient processes of laundry in other times and various climates. The fifth and most important panel was to show in contrast the interior of Scott's machine-run, up-to-date laundry plant. The subjects chosen are as follows:

The first panel is Japanese in character and illustrates a decorative and symbolical treatment of a woman dipping a garment in a foaming brook. It is cool in color, soft blues and greens predominating with touches of lacquer red.

The second panel in contrast to this one is warm in color and crowded with figures. Women of India are pictured washing garments of oriental richness of color—magentas, vermilions, and jade greens—in the murky waters of the sacred Ganges. In back of them rise the steps leading up to soaring temples and the bulbous towers

of funeral ghats which are silhouetted against an intensely blue sky.

In the third scene two French women, kneeling on the bank of a river under the shadow of a bridge with the red-roofed châteaux of Josselin on the opposite bank, are beating their laundry clean against the stony shore.

New England is the subject of the fourth panel. In a Vermont woodshed, three gingham-clad women are busy with the back-breaking process of washing clothes in portable washtubs and putting them through the wringer. Blue mountains, the background, white leghorns in the foreground, provide local color.

In marked contrast to all these scenes where human effort and manual labor are emphasized, the fifth and last picture depicts Mr. Scott's own laundry, with its scientific array of polished metal washers, extractors, and pressers, with the white-clad workers standing out against the scarlet dado which Mr. Scott has featured in his plant.

Mr. Scott has sought to have dramatized, by decorative means, the picturesque side of an eternal drudgery. In so doing, he reminds us also of the blessings of machinery and of the many it will relieve from a burdensome slavery.

The railroad station, the school, the office, have become centers on which to lavish wealth and decoration, but the laundry is a new field of æsthetic expression. Therefore, when a modern material for bas-relief is used in a setting entirely new to decoration, the matter is worthy of comment. When not only cleanliness and efficiency, but color, history, and decoration are important considerations in the designing of a laundry plant we may expect the plants of other industries to blossom out in their turn with unique expressions of individual decoration.

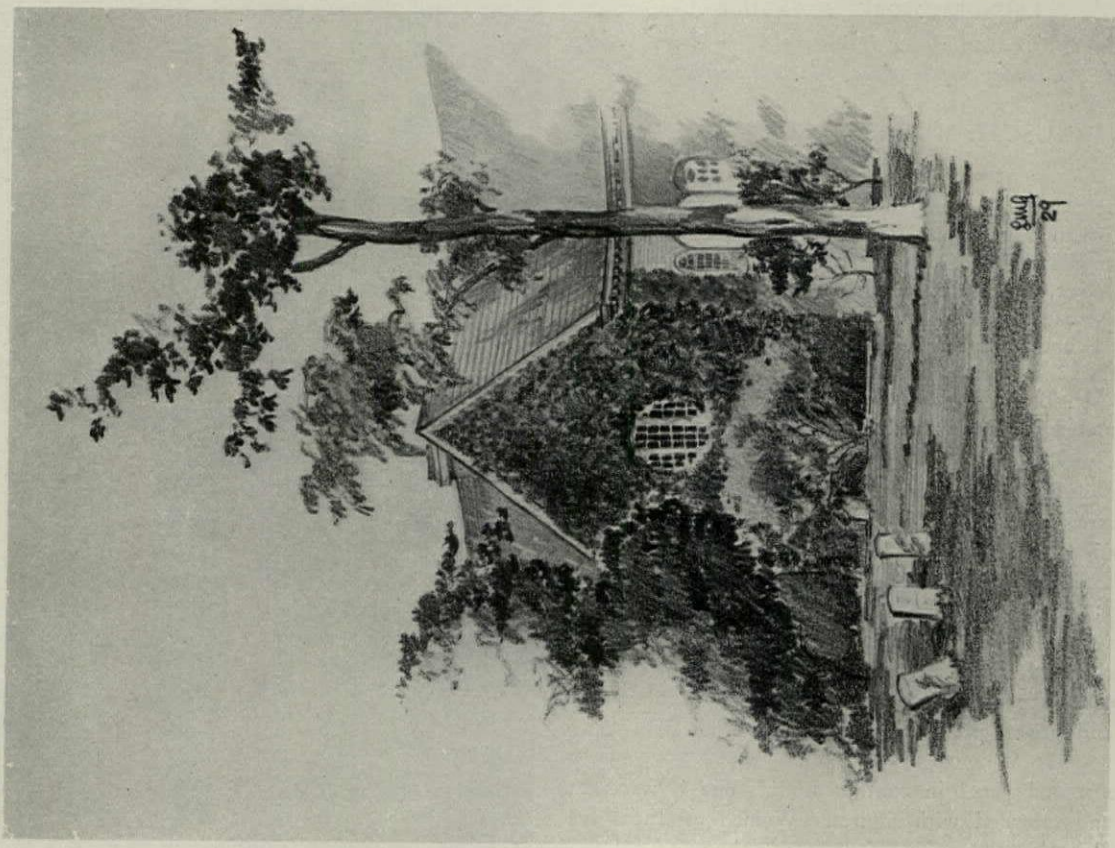


A WATER COLOR SKETCH BY SHERWOOD T. ALLEN

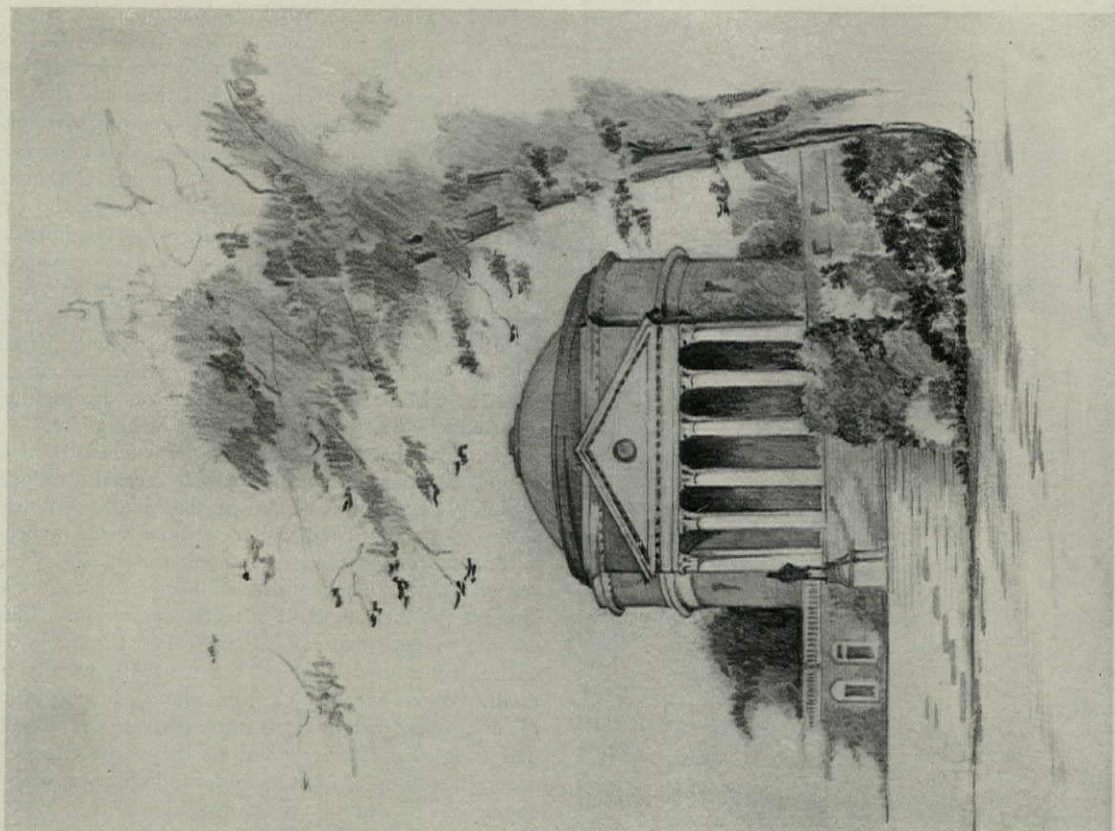
TAORMINA, SICILY



PENCIL POINTS FOR MARCH, 1931



BRUTON PARISH, WILLIAMSBURG, VIRGINIA  
FROM PENCIL SKETCHES BY L. M. GUDGER OF CHAPEL HILL, N. C.



ROTUNDA, UNIVERSITY OF VIRGINIA  
FROM PENCIL SKETCHES BY L. M. GUDGER OF CHAPEL HILL, N. C.



# HERE AND THERE AND THIS AND THAT



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

The publishers reserve the right to publish any of the material, other than the prize winners, at any time, unless specifically requested not to do so by the contributor.

THE PRIZES in this month's competition have been awarded as follows:

Class I—John M. Foster, East Orange, N. J.

Class II—Ivor L. James, Pittsburgh, Pa.

Class III—No Award.

Class IV—Edward V. Taylor, Boston, Mass.

It will be noticed that we have contributions this month by Alan Foster, of New York, and John M. Foster, of East Orange, which makes our old pal of nursery days, Dr. Foster of Gloucester, conspicuous by his absence.

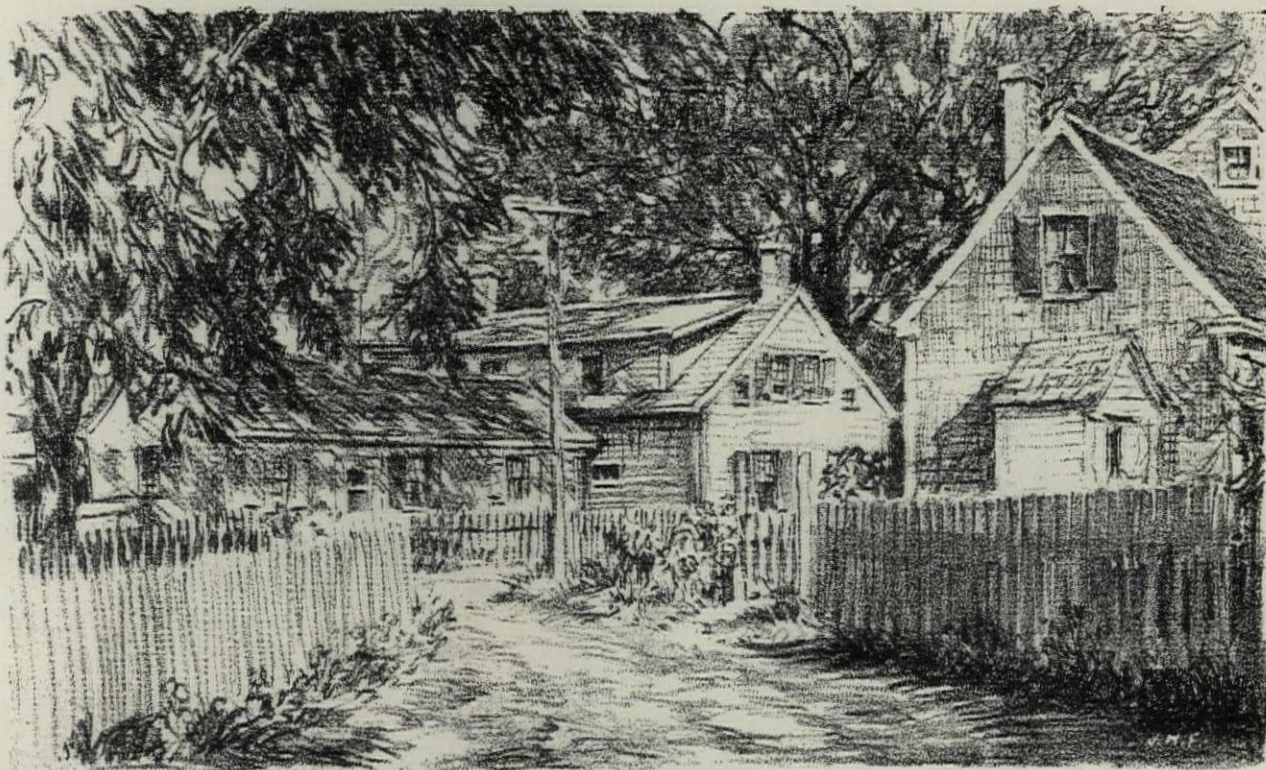
The third cartoon in our series by Alan Foster is published on page 231. We like his drawings and want to know what you think of them. Let us hear from you! We are still holding our monthly competition in Class III. What's the matter with you cartoon contributors?

The lithograph pencil drawing shown below is one of a series made at Provincetown by John M. Foster for the purpose of printing on post cards. The drawings cost comparatively little to reproduce in this way and the series

will undoubtedly be popular among visitors to this old Cape Cod village.

Our Boston correspondent of the Pest Club of Rome reports that Leon Keach, charter member, has acquired a half interest in a small daughter, y-clept Eleanor, born January 14, 1931. As *Chief Harbinger of Have Another*, of the aforesaid noble organization, Dr. Keach is to be heartily congratulated by all brother Pests. Likewise this department joins the throng in wishing Mr. Keach, and family, all happiness and good cheer throughout the years to come.

S. J. Spanier has opened an office for architectural drafting service at 485 Madison Avenue, New York. Mr. Spanier believes that his new organization will be of advantage to the architect in having small drafting jobs done at a minimum cost and without the unpleasant task of employing a draftsman for a few days and then letting him go.



FROM A LITHOGRAPH PENCIL DRAWING MADE AT PROVINCETOWN, MASS., BY JOHN M. FOSTER, EAST ORANGE, N. J.

(PRIZE—Class One—February Competition)



# PENCIL POINTS FOR MARCH, 1931

THE LETTER below, submitted by Edward V. Taylor, of Boston, is the winner in Class IV.

BLANKENFELDT-BLANKENFELDT, INC.

*"The House of Happy Homes"*

Mr. Antoine Chenevert,  
Chien de Prairie,  
Manitoba, Canada.

DEAR MR. CHENEVERT,

We were sorry to learn that as a result of your receiving no order of article H283746Y as listed in our catalogue you and your family are suffering from headcolds.

Accordingly we are sending a second order of article H283746Y so that your family and you will no longer be forced to sleep in pup tents.

As we inclose herewith full plans, specifications, and instructions you should experience no difficulty in putting your house together.

Very truly yours,

R. S. BLANKENFELDT.

P.S.—Because of a mistake in our mailing department we regret to state that the order we had previously filled for you is now in the United States Dead Letter Office.

Tho' Paris claimed his rapt attention  
For reasons which we cannot mention,  
(That city has an age old spell)  
He'd time for other towns as well.

What impressed him more and more,  
Were the ancient things he saw.  
He'd never known things really old,  
The charm of verdigris or mould.

He saw old buildings quaint and queer  
And things they don't have over here.  
So with eager brush and pen  
He drew their beauties there and then.

Arriving home with dazzled vision  
He made this beautiful decision,  
That in the houses that he drew  
There'd be nothing looking new.

So his houses were erected  
With conscious age as he directed  
To simulate and make-believe  
With every intent to deceive.

He used all painful modern tricks  
From hollowed steps to twisted bricks,  
To imitate the quaint and crusty  
And make the place look old and musty.

His plans, so carefully informal  
Made the places look abnormal,  
(In fact such things are overdone  
And obvious to everyone).

That rare elusive charm of old  
Defies the power of man or gold.  
I think it really is pathetic  
To try and make old age synthetic.

## THE OPTIMIST

*By Ivor L. James of Pittsburgh, Pa.*

(PRIZE—Class Two—February Competition)

An Architect on pleasure bent  
In eager haste to Europe went,  
To see historic towns and places,  
Different customs, different faces.



*By Dorothy May Anderson*



*By Harriet Gilbert*

PENCIL SKETCHES BY STUDENTS AT THE CAMBRIDGE SCHOOL OF ARCHITECTURE AND LANDSCAPE ARCHITECTURE



## HERE AND THERE AND THIS AND THAT

### THE "FLUEY" FLUE

By John M. Kerr of Buffalo, N. Y.

Will you list while I tell you a story of woe,  
Which came to my notice a long time ago;  
Of the sad tribulation, the worry and grief,  
While planning a clubhouse for ladies. In brief,  
The trouble all came from the living room flue,  
For the smoke didn't go where they wanted it to.  
The mantel was planned to be just four feet wide,  
With a height three feet 0, and the chimney inside  
Was thirteen by eighteen—a very neat figure;  
Alas! and alack!—that op'ning got bigger.  
For, one of the ladies came back from abroad  
With a gift for the Club—they were all overawed  
At a lovely example of Florentine beauty;  
A mantel de luxe, so they felt it a duty  
To use the said mantel in place of the one  
That the architect chappie had figured upon.  
The size? Five by seven, but, that didn't matter  
So, out came the damper and bricks pitter patter.  
The Architect said, "Now, ladies you know—"  
"Oh, hush!" cried the ladies, "we just love it so!"  
The flue was all built, so it had to remain,  
And now comes the anguish, the sorrow and pain.

The Club was thrown open, and gay debutantes  
Were there in profusion, and dowager aunts  
Quite regal and splendid in gold and old lace;  
Tuxedos were crowding all over the place.  
Saxophones busily sounding their "A's"  
Waiters a-rushin' around with their trays.  
So they piled on the logs, and they lit up the fire,  
And just about then it was time to retire,  
The smoke billowed out in bituminous beauty,  
And things in a minute were just a bit sooty.  
Asked "How about it?" the architect said,  
"Guess the old atmosphere's heavy as lead."  
As he lit a Murad, he just murmured, "I see,  
That Florentine mantel's a Jonah to me."  
And Jonah it was, for the very next day  
The ladies appeared in battle array,  
Demanding a remedy, and, in addition,  
Refusing to pay a red cent of commission.  
Forgotten, it seemed, was the swell importation,  
The real "casus belli" and all the sensation.

Consultations were held as to what they could do,  
"I told you so's," many but remedies few.  
"Cut holes in the floor; put a fan in the cellar,  
You've got to get air in," and one clever feller  
Would scale down the op'ning with galvanized iron,  
And then the old fire would roar like a lion.  
"Sweet's," and old "Kidder," refused to help out,  
And aero-dynamics were bandied about.  
Suggestions ad. lib. and they tried quite a few,  
But nothing could conquer that pesky old flue.

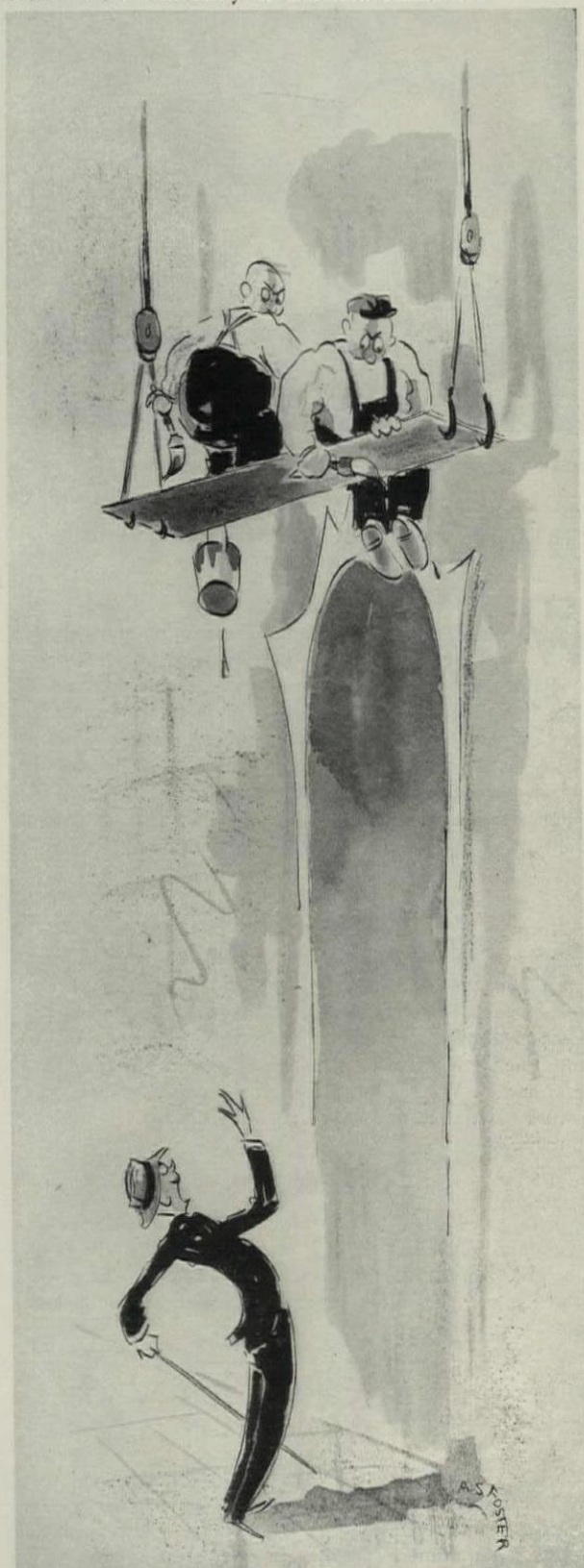
L'envoi

Today, should you enter that clubhouse, you'll see  
The gay logs a-burning so cheery and free;  
The embers a-glow—but on closer inspection  
You'd notice a little electric connection.  
Ashamed, and abashed, I'll have to admit,  
They cheated that Florentine mantel a bit!  
So, any young students, or lads out of college,  
Perhaps you may profit by this bit of knowledge—  
If ever you've started to build up a flue,  
DON'T STOP, LOOK, OR LISTEN, whatever you do.

### ATELIER DES NOCEURS

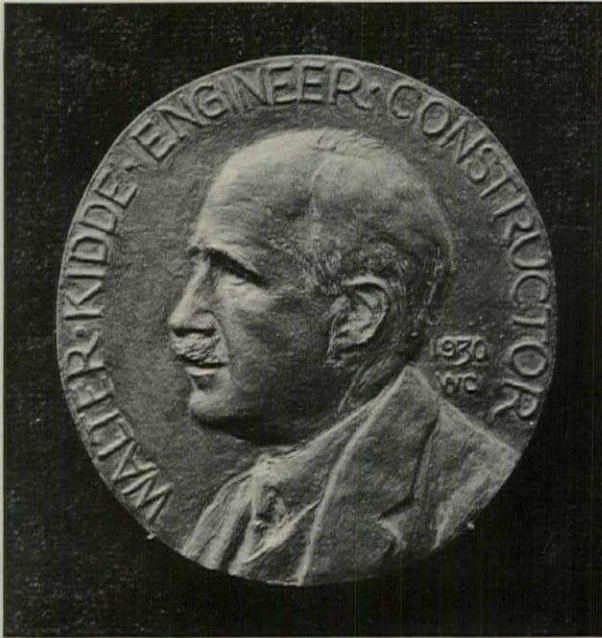
THE ATELIER DES NOCEURS, Los Angeles, celebrated its first birthday with a dinner party, followed by an exhibition of drawings in the Atelier.

The guests of honor were the Patron, Arthur Kelly, and Dean Arthur C. Weatherhead, of the School of Architecture at the University of Southern California.



"STOP, MY GOOD MAN! YOU'RE NOT PUTTING ENOUGH SOUL INTO THAT TEXTURE!"





MEDAL PRESENTED TO WALTER KIDDE, MODELED BY  
WILLIAM COLLINS

# THIRTIETH ANNIVERSARY MEDAL PRESENTED TO WALTER KIDDE

**W**alter Kidde Constructors, Inc., engineers and builders, celebrated the thirtieth anniversary of the founding of their business on December 22, 1930. As a part of the ceremonies, which took place in the company offices at 140 Cedar Street, New York, Walter Kidde, President, was presented with a bronze portrait medal to commemorate the event. The medal, which was modeled by William Collins of the staff of the organization, is reproduced above. Mr. Collins is also the author of the article on page 179 of this issue.

## A CORRECTION

**O**ne of the color plates in the February issue showed a sketch for the decoration of the interior of the George Rogers Clark Memorial at Vincennes, Indiana, and was credited to Frederic C. Hirons, Architect. The architects for the building were Frederic C. Hirons and F. W. Mellor, although the drawing itself was the work of Mr. Hirons. We regret the error.

## A CORRECTION

**I**t has been called to our attention that the Lefcourt Colonial Building is 46 stories and 576 feet in height, instead of 40 stories and 454 feet, as given in the list of New York skyscrapers which we published in our February issue.

## HOW THE NEW COPYRIGHT LAW WILL AFFECT ARCHITECTS

(Continued from page 216)

sign, to be patentable, must qualify as an invention—an exaction particularly irksome in architecture where so much of current attainment consists in the rearrangement of elements old in the art to produce a new or different effect. Design Copyright does not demand the unique

form, born of a flash of genius, but rewards with exclusive privileges of reproduction any exemplification of that ingenuity and originality in regrouping and resetting which conjures an ensemble fresh, distinctive, and pleasing in appearance through a combination of elements new and old. Since the Federal Government has never, in the administration of its paternal agencies, countenanced the idea of dual or overlapping protection, it is not to be supposed that any architectural design could be entered in both copyright mediums. Even so, circumstances are to be expected wherein the resourceful architect may welcome the facilities of Design Copyright for themes and motifs that are versatile in application.

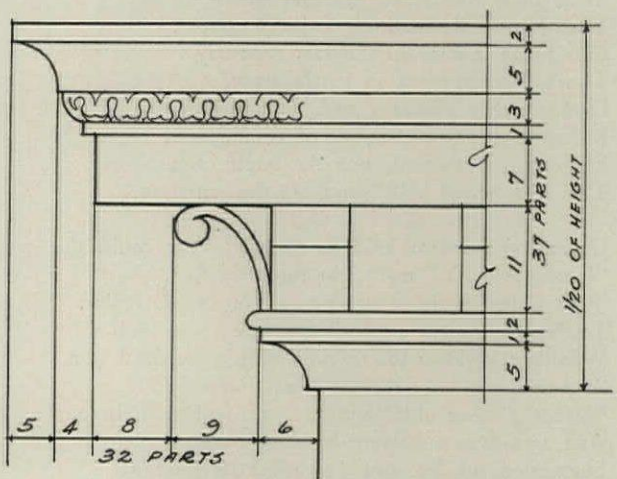
## J. & R. LAMB STUDIOS

**A**t the annual meeting of the J. & R. Lamb Studios, held Wednesday, January 28th, 1931, Karl B. Lamb was elected President and Treasurer of the firm; Charles R. Lamb, the former President, was elected Chairman of the Board; Joseph Condie Lamb, Secretary and Assistant Treasurer, and Katharine Lamb Tait, Vice-President.

The firm of J. & R. Lamb was established in 1857 by two Englishmen, Joseph and Richard Lamb, specialists in the designing and execution of ecclesiastical interiors, and for the last seventy-four years has been owned and operated entirely by the Lamb family.

Charles R. Lamb, the new Chairman of the Board, is the son of the original founder and has been actively identified with ecclesiastical architecture in its many phases for over fifty years.

Karl B. Lamb, the new President, entered the firm immediately after the World War, in which he served as a captain in the Seventh Army Corps, A. E. F., and in the Army of Occupation. Later he was an executive officer of the Industrial Investigation Board of the Peace Commission under President Wilson.

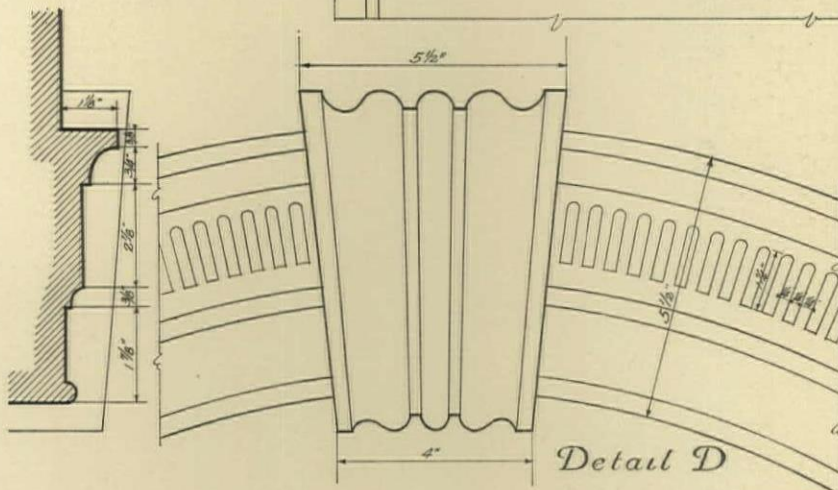


CORNICE DETAIL BY ASHER BENJAMIN

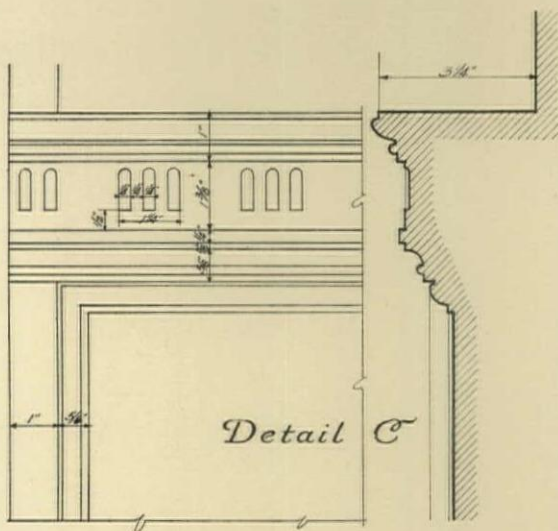
**I**t is interesting to see how the old joiner in designing the cornice for the Doorway of a House at Park Hill, Westmoreland, N. H., shown opposite in the measured drawing by Alfred T. Granger, followed Asher Benjamin's details. He has divided the height into 20 parts, one of which is the height of the Cornice, the Cornice then being divided into 37 parts for its members. The projection is identical—instead of the Cavetto and ornamented Ovolo for the Cymatium, it is simplified by the application of the Cyma Recta.



*Detail A*

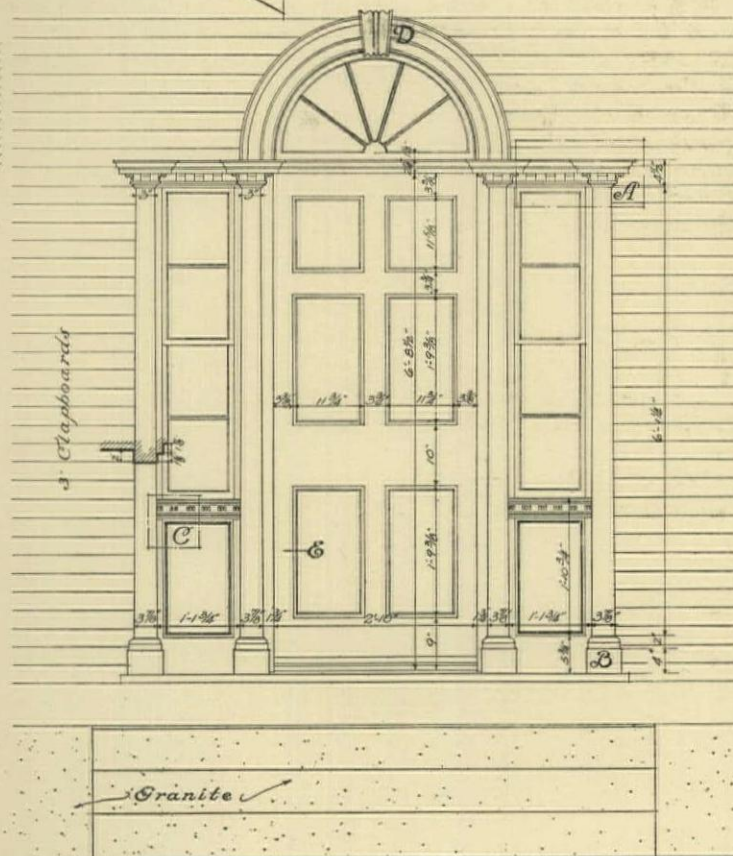


*Detail B*



Detail C

Measured & Drawn by  
A. T. Franger



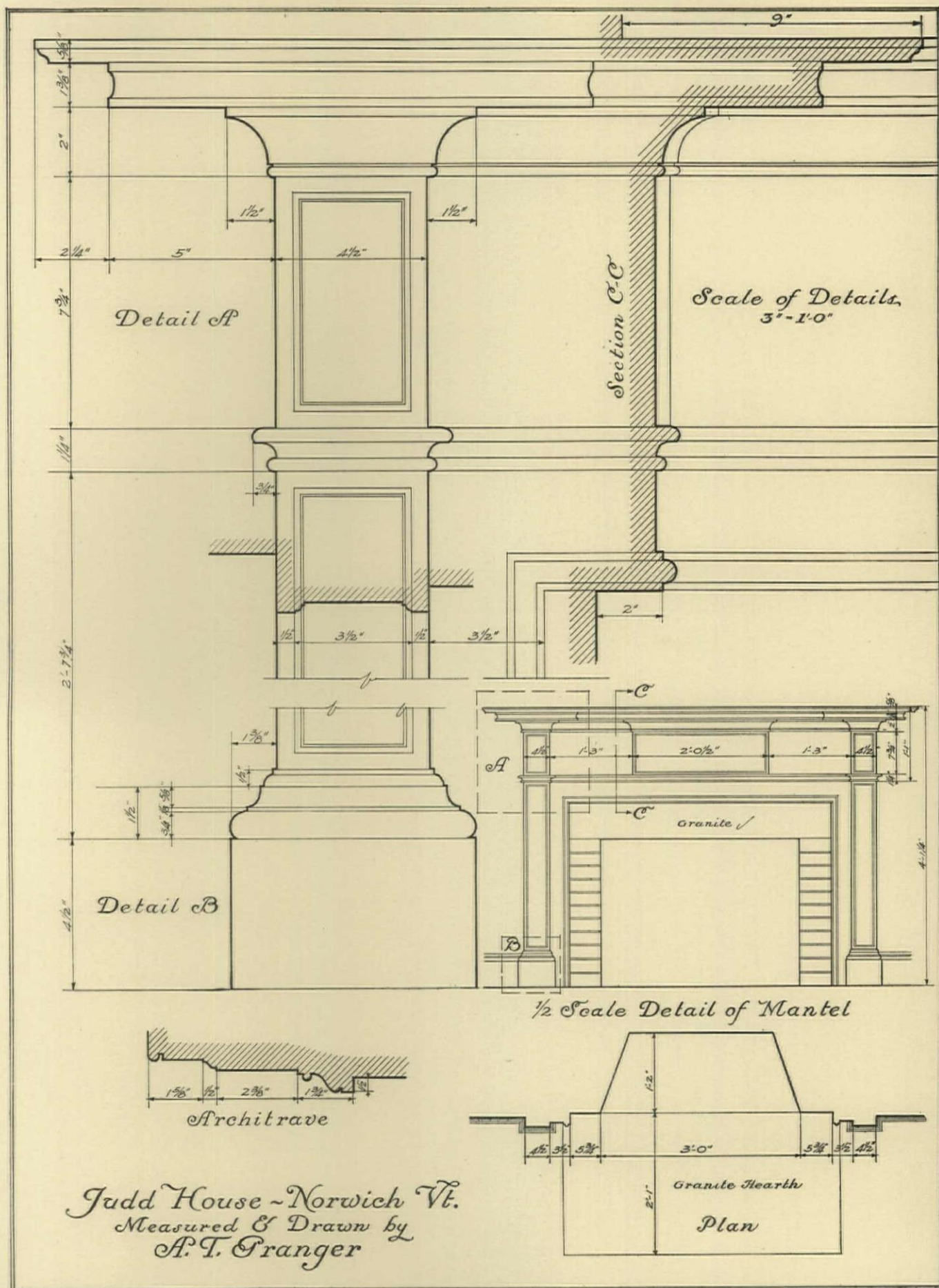
Elevation - scale  $\frac{3}{8}$ " = 10'

PENCIL POINTS  
(March, 1931)









FROM A MEASURED DRAWING BY ALFRED T. GRANGER

PENCIL POINTS  
(March, 1931)







# THE INDIANAPOLIS ARCHITECTURAL CLUB

The Indianapolis Architectural Club held its annual banquet and election of officers the evening of Dec. 9th at its club rooms. This affair, with about fifty members present, was the high spot in the 1930 program of entertainment. Our President, Bill Foltz, was Master of Ceremonies, and how he does the job!

Prominent guests of the evening were Wm. Forsyth, Artist, Herman Scherrer, Kurt Vonnegut, Merritt Harrison, and Alfred Grindle, Architects, and Don Campbell and Kenneth Loucks, Publishers.

Our own Anton Scherrer was speaker of the evening and took us all on a tour of foreign lands in a most wonderful and inspiring talk.

The windup of the meeting was the election of officers for the year 1931. This was marred only by the too numerous speeches from the self-called campaign managers. But in spite of them, and their pleas, here is the lineup of the new officers: Howard F. (Bill) Foltz, President; Vernon Knipdash, Vice-President; Francis Schroeder, Recording Sec'y.; Joseph D. Small, Corresponding Sec'y.; Ernest Werner, Treasurer.

## EXHIBITION IN THE ARCHITECTS' BUILDING LOS ANGELES

An exhibition presenting a distinguished record of recent architectural achievement in Southern California is being held from March first to fifteenth in the exhibit rooms of the Architects' Building, Los Angeles. It includes several hundred photographs and sketches of residences, commercial buildings, theatres, and churches which have been erected during the past year, as well as many now under construction, and is indicative of the type of architecture now being developed in California.

The exhibition is under the auspices of the State Association of California Architects, the Los Angeles Architectural Club, the Pasadena Architectural Club, the Architects' League of Hollywood, Certified Architects of Beverly Hills, Long Beach Architectural Club, Santa Barbara Chapter of the American Institute of Architects, and the San Diego Chapter of the American Institute of Architects.

## TAU SIGMA DELTA HONORARY FRATERNITY

Tau Sigma Delta Honorary Fraternity in Architecture and Allied Arts will extend its activity this spring to more Schools of Architecture and Allied Arts. In January, petitions for Charter for a Chapter to be located at the School of Architecture, University of Southern California, at Los Angeles, California, and also for a Chapter at the School of Architecture, University of Texas, Austin, Texas, were received.

## ARCHITECTS' AND ENGINEERS' SQUARE CLUB

The one hundred per cent attendance meeting of the Architects' and Engineers' Square Club of New York proved a big success. Old friends met and renewed their ties of comradeship. By motion picture and descriptive lecture they traveled to the Northwest Rockies, cow camp, and hunting lodges.

On February 27th Harvey Wiley Corbett spoke on *Modern Architecture*, and Denton Bastow sang some rollicking songs.

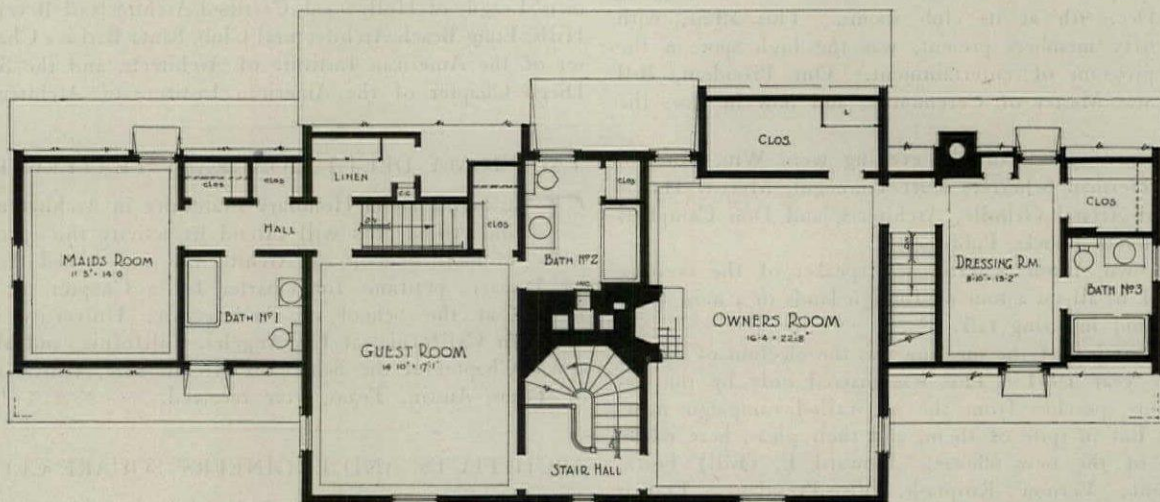
The always bigger and better event, the Annual Ball at the Ritz-Carlton, will take place on March 20th. Those who have gone will be there again, and the entertainment committee are striving to eclipse all past events. The tickets may be secured from John R. Harris, 104-17—199th Street, Hollis, Long Island.



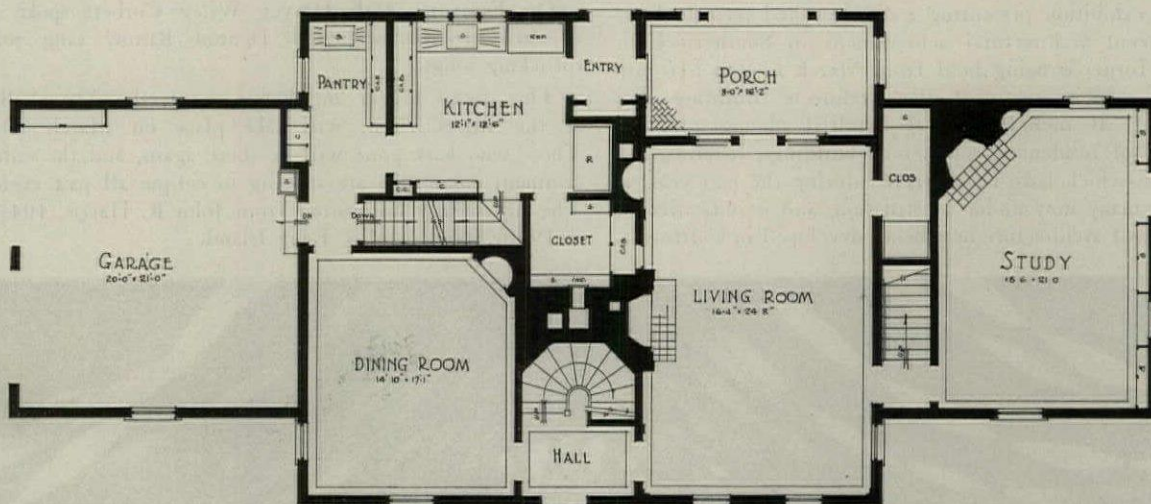
THE ANNUAL BANQUET OF THE INDIANAPOLIS ARCHITECTURAL CLUB



PENCIL POINTS FOR MARCH, 1931



SECOND FLOOR PLAN



FIRST FLOOR PLAN

PLANS OF RESIDENCE FOR KELLOGG PATTON, ESQ., MILWAUKEE, WISCONSIN

DWIGHT JAMES BAUM, ARCHITECT

*See color rendering of this house by J. Floyd Yewell on pages 197 and 199.*



REPLIES TO HEDLEY SEVALDSEN'S ARTICLE

(Continued from page 225)

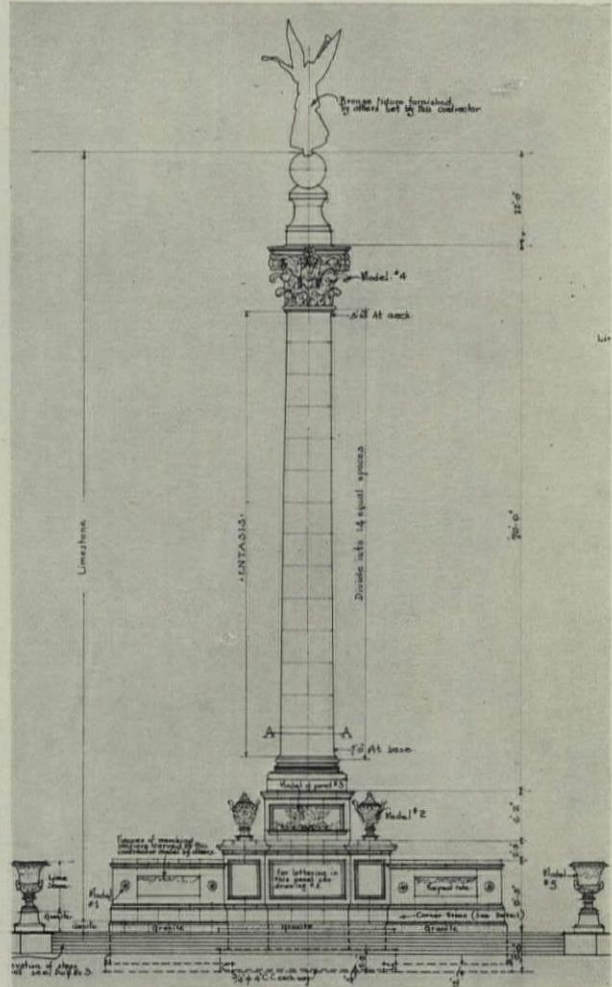
And now to refute the most palpable arguments against this new type of home planning. Modern construction has practically eliminated the fire hazard of the attached garage and careful planning prevented the permeation of its odors into the house. As far as the sight of the man of the house working in his old clothes—surely it is a better thing to give people a chance to laugh than to gossip. The attached garage certainly has many added conveniences. It is easy to get in and out of, is conveniently heated, and leaves the back lawn undisturbed by drives and walks and suitable for a garden or outdoor living room, which, having a reasonable degree of privacy, can be enjoyed by the whole family.

As for our view of our neighbor's garbage cans—give your landscape designer a chance and he will eliminate that undesirable feature. Incidentally, I live in a city which has no alleys. On the day of collection our trash and garbage must be set out on the curb in front of the house. What say you to that, Mr. Sevaldsen?

Our traditionalist seems to think that the beauty in our homes will be sacrificed in this new arrangement. I think the majority of such homes already built can refute that statement. There is no reason why they can not be attractive, and certainly there are plenty of examples of the traditional plan which can lay no claim to beauty.

So, in conclusion, I would say that I somehow believe that our lovely ladies in their evening gowns will enjoy the privacy of our living rooms, a stroll in our gardens—with, perhaps, refreshments served on the terrace under the flattering light of the moon and stars.

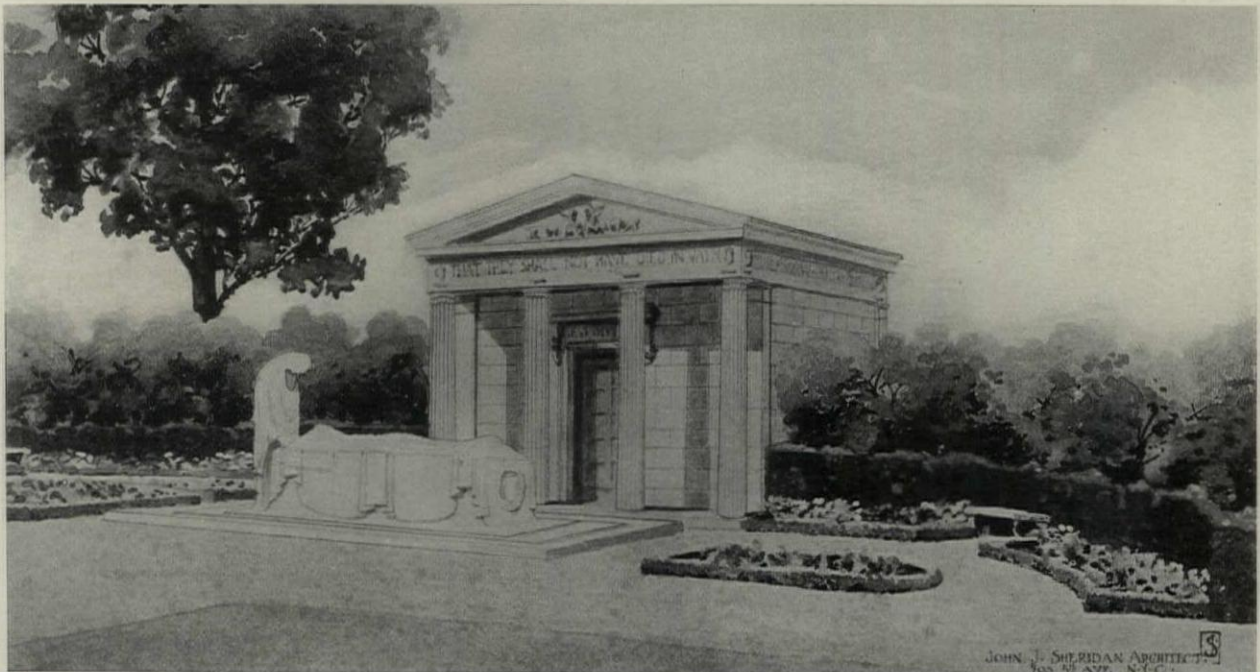
Know you not that the breaking of tradition is the first step towards progress. No doubt our architects are striving for something new, for dissatisfaction with the old creates a demand for something new. Modern skyscrapers and factories have met the new demands of modern business. Is it not logical that modern homes should meet the new requirements of family life?



SOLDIERS' MEMORIAL, PELHAM BAY PARK

ELEVATION OF MONUMENT

John J. Sheridan, Architect



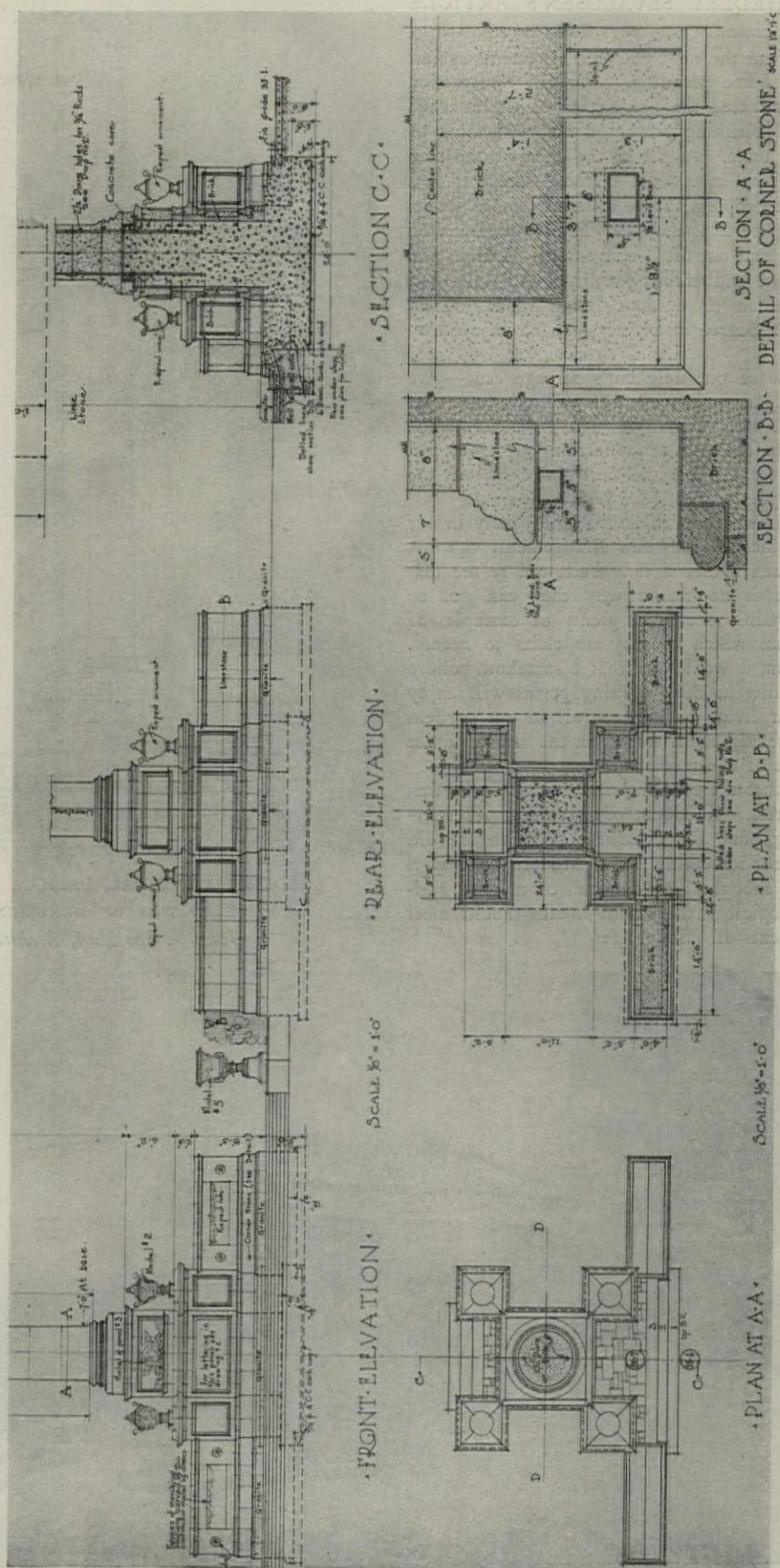
WATER COLOR RENDERING BY JOHN J. SHERIDAN, ARCHITECT

SOLDIERS' MEMORIAL, PELHAM BAY PARK

(See details on following pages)



# PENCIL POINTS FOR MARCH, 1931

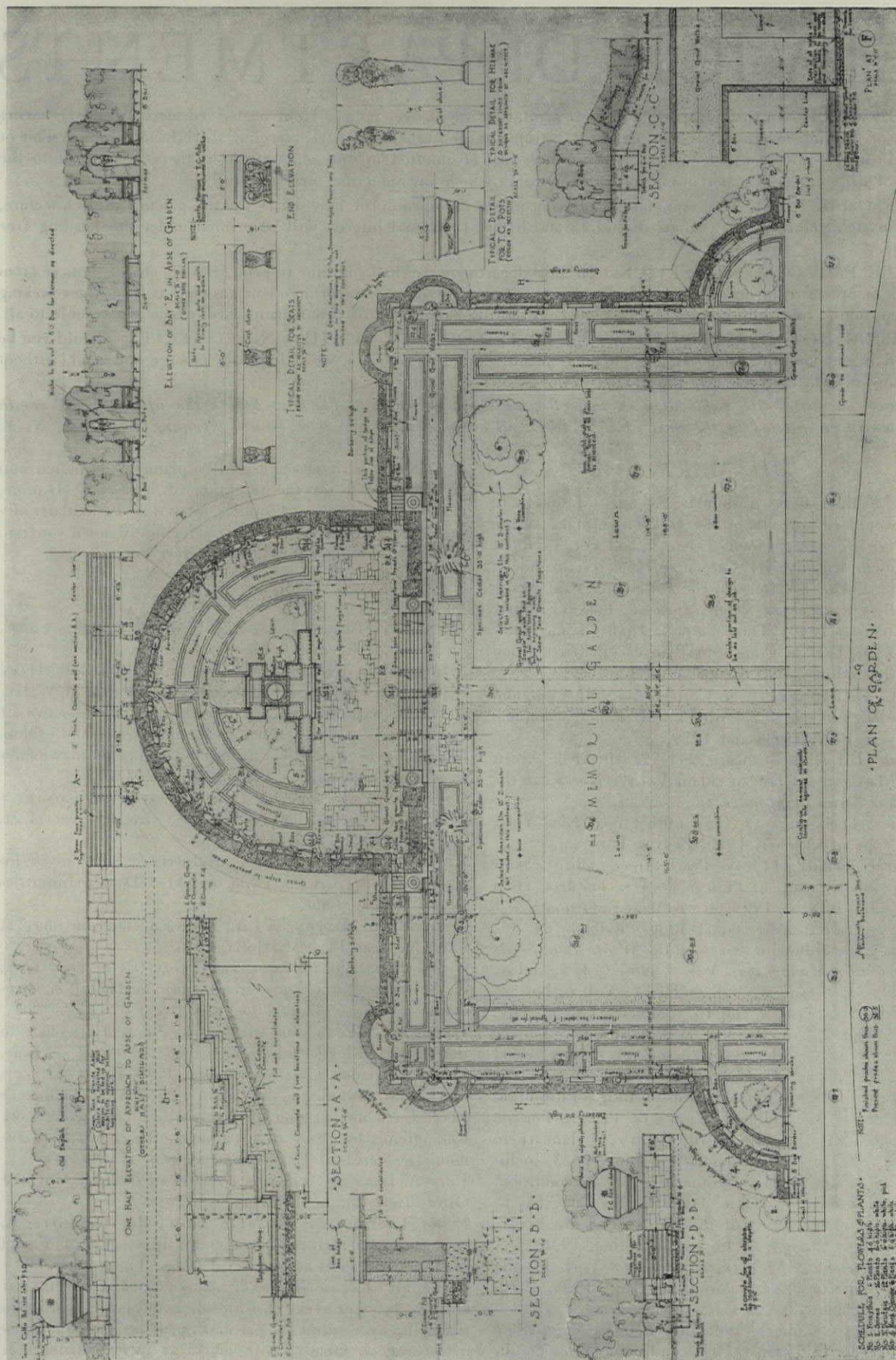


SOME DETAILS OF THE SOLDIERS' MEMORIAL, PELHAM BAY PARK, NEW YORK—JOHN J. SHERIDAN, ARCHITECT

Reference to the color rendering by Chesley Bonestell in the January, 1931, issue of Pencil Points will show the whole composition.

The height of the Corinthian column from its base to the top of its capital is 70 feet.





PLAN AND DETAILS, SOLDIERS' MEMORIAL, PELHAM BAY PARK, NEW YORK—JOHN J. SHERIDAN, ARCHITECT  
A rendering in color of this monument appeared in the January, 1931, issue of PENCIL POINTS



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# SERVICE DEPARTMENTS

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

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

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

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

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

## THE MART

C. T. Paul, 450 So. Columbus Avenue, Mt. Vernon, N. Y., would like to obtain the following copies of the *White Pine Monographs*: Vol. 2, No. 3; and Vol. 3, No. 1.

H. Edwin Rieger, 704 Carpenter Lane, Germantown, Philadelphia, Pa., has for sale the following: Paul Marie Letarouilly's *Edifices de Rome Moderne*, Bance Edition; Tome Premier, 1840; Tome Second, 1850; Tome Troisième, 1857; Text in French. All in excellent condition with cloth bindings. No reasonable offer refused.

Mrs. C. D. Illyes, 1112 N. College Ave., Bloomington, Indiana, has for sale issues of PENCIL POINTS complete for the year 1927, 1928, and 1929.

Harold Hill Blossom, Rms. 951-52, 10 Milk Street, Boston, Mass., would like to obtain Vol. 2, No. 3, of the *White Pine Series of Monographs*.

Eugene Schoen, Inc., 115 East 60th Street, New York, wishes a copy of October, 1930, PENCIL POINTS.

Alexander Selkirk, 113 N. Pearl Street, Albany, New York, has for sale issues of PENCIL POINTS, complete, from the year 1922 through 1928, in excellent condition.

James A. Salter, Professional Bldg., Raleigh, N. C., has for sale the following issues of the *White Pine Series of Architectural Monographs*: Vol. 3, Nos. 3, 4, 5, and 6; Vol. 4, Nos. 1, 3, and 6; Vol. 5, No. 1; Vol. 6, Nos. 2, 4, 5, and 6; Vols. 7, 8, 9, and 10, complete; Vol. 11, Nos. 1, 2, 3, 5, and 6; Vol. 12, Nos. 1, 2, 3, and 4.

**WANTED:** Letter file, also drawing file cabinet, wood or steel. Telephone, Teaneck 6-9510W.

William H. King, Jr., 603 Wabash Bldg., Pittsburgh, Pa., has for sale the following copies of PENCIL POINTS: 1920, complete; all except April, for 1921; January to December, 1922, inclusive; January to June, 1923, inclusive. Covers soiled from dust, otherwise in good condition.

Frank E. Fox, 217 Magie Ave., Roselle Park, N. J., would like to obtain copies of the *Bulletins of the Beaux-Arts Institute of Design*, up to, and including, 1926.

Solomon Delevie, 103 Park Avenue, New York, has the following copies of PENCIL POINTS for sale: 1928, 1929, and 1930, complete. Also a few earlier issues.

**FOR SALE:** 5-volume set Putnam's *Fifteen Minutes of English*, in Fabrikoid case, perfect condition. Price \$6.00, prepaid. Communicate with Miss Green at PENCIL POINTS' office.

Architect with offices carefully planned, decorated and fully equipped for the reception of high-class clientele, will share with man of similar interests. Particularly desirable as New York headquarters for out-of-town concern. 521 Fifth Avenue (Suite 1408), New York.

## PERSONALS

W. A. O. MUNSELL has moved from Los Angeles, Calif., to 35 South Raymond Avenue, Pasadena, Calif.

MAXWELL A. NORCROSS, A.I.A., and J. BYERS HAYS, A.I.A., who was formerly a member of the firm of Walker & Weeks, have formed a partnership for the practice of architecture, at 7016 Euclid Avenue, Cleveland, Ohio. MASSENA & DU PONT, ARCHITECTS, have opened new offices at 921 Market Street, Wilmington, Delaware.

CONSTRUCTION & REALTY LIMITED, GENERAL CONTRACTORS, have opened an office at 68 King Street, East, Toronto, Ont., Canada.

LAWRENCE HAMPTON HALL, ARCHITECT, has moved his offices from Springfield, Ohio, to 651-3 Dayton Industries Bldg., Dayton, Ohio.

J. KENDALL MASTEN, A.I.A., has established an office at 6809 Neptune Place, La Jolla, Calif.

C. BROWNING VOKES, ARCHITECT, formerly of New York, N. Y., is now practicing architecture in Hamilton, Bermuda. Address, General Delivery.

HENRY C. GROTE, ARCHITECT, has moved his office to the Dorris Bldg., Jefferson Street at Third Avenue, Phoenix, Arizona. Mailing address, P. O. Box 1742.

A MAILING ADDRESS is desired in a New York Architect's office, for a modest sum, by an architect from New York who intends to spend all his time in the country. Communicate Statistical Department, PENCIL POINTS.

JOHN A. LORENZ, ARCHITECT, has opened an office at 818 Olive Street, St. Louis, Mo.

LYNN TROXEL and CHARLES PAHL, JR., ARCHITECTS, have formed a partnership under the firm name of Troxel & Pahl, with offices at 201 Laird Bldg., Tiffin, Ohio.

CLIFFORD EATON MURRAY and CHARLES WILLIAM GOUDY, JR., ARCHITECTS, formerly with Smith, Hinchman & Grylls, have formed a partnership under the firm name of Murray & Goudy, with offices at First State Savings Bank Bldg., Birmingham, Mich. A branch office is at 620 Detroit Savings Bank Bldg., Detroit, Mich.

FREE EMPLOYMENT SERVICE ITEMS WILL BE FOUND ON PAGES 74, 76, and 77,  
ADVERTISING SECTION



# STRUCTURAL STEEL CREATED THE SKYSCRAPER

## STEEL GIVES FREEDOM TO DESIGN

OUT of steel's great strength and versatility have come the most amazing structures the world has ever seen. Tradition has had but little influence on them. They are inspiring in their architectural freshness, appropriate to their purposes, efficient to a remarkable degree.

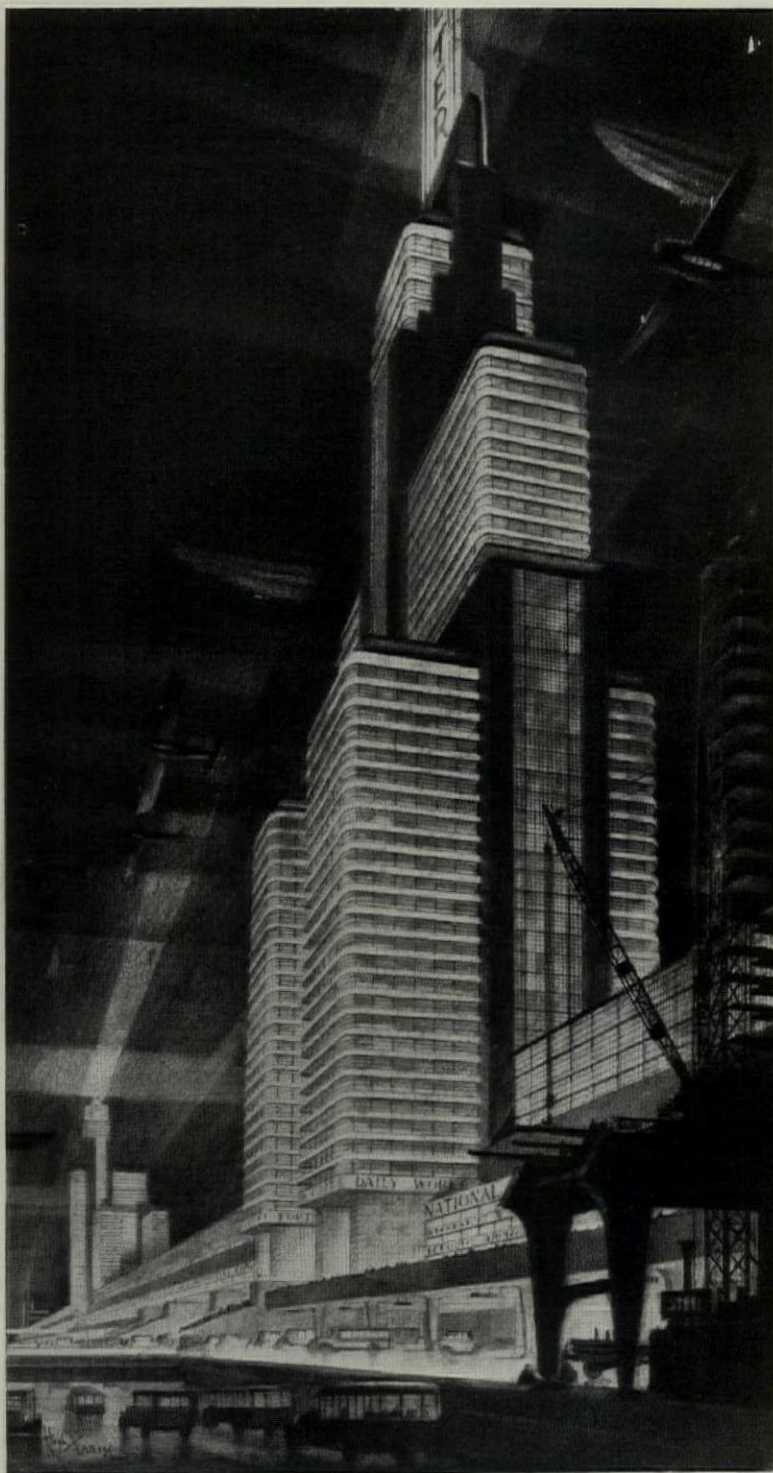
Now, the Age of Steel enters its most interesting phase. . . . The proved principles of skyscraper construction are being applied to dwellings, small apartment and mercantile houses, small factories and schools. They are being built with steel!

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Before building anything, find out what steel can do for you. The Institute serves as a clearing house for technical and economic information on steel construction, 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.—In Canada, to 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.



"STEEL CONSTRUCTION FOR WALLS OF GLASS." AN ENLARGEMENT OF THIS DESIGN BY HUGH FERRISS, ON SPECIAL STOCK FOR FRAMING, WILL BE MAILED WITHOUT CHARGE TO ANY ARCHITECT, ENGINEER OR BUSINESS EXECUTIVE.

## AMERICAN INSTITUTE OF STEEL CONSTRUCTION

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# Publications on Materials & Equipment Of Interest to Architect, Draftsman and 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.*

**Anaconda Pipe for Water Distribution.**—A.I.A. File No. 29-b-4. Fourth edition of Publication B1 provides architects and specification writers with concise, up-to-date information on Anaconda pipe for water distribution and service lines. It contains a discussion of the economic advantages of permanent plumbing, also an outline of a corrosion test, together with recommended specifications and installation suggestions. 32 pp.  $8\frac{1}{2}$  x 11. The American Brass Co., Waterbury, Conn.

**New Fab-Rik-O-Na Cloth Wall Coverings.**—Folder with descriptive information and photographs showing numerous designs of a recently developed group of pyroxylin printed canvas and rayon wall coverings. 4 pp. H. B. Wiggin's Sons Co., Arch St., Bloomfield, N. J.

**Modern Plaster Ornament.**—Book 11A. Handsome new portfolio prepared especially for architects and designers shows a wide variety of designs of modern plaster ornaments, accompanied by dimensions and prices. Indexed. 32 pp. Architectural Decorating Co., 1600 South Jefferson St., Chicago, Ill.

**Beautiful Interiors.**—Attractive brochure with color plates illustrates and describes applications of various kinds of woods for floors and interior trim in homes and other types of buildings. Included are instructions for finishing interior trim. 16 pp. Dierks Lumber & Coal Co., Gates Building, Kansas City, Mo.

**Lorillard Refrigerators.**—A.I.A. File No. 32-c. Catalog No. L30, just issued, illustrates and describes this complete line of standard refrigerators and gives full specifications of Lorillard built-in cooling rooms and sectional refrigerators for hotels, restaurants, hospitals, clubs, etc. Construction details, tables of sizes. 40 pp. Standard filing size. Lorillard Refrigerator Co., 1200 West 35th St., Chicago, Ill.

**Leader Heads with the Charm of Old England.**—A.I.A. File No. 12-c-53. Attractive new reference folder for distribution to architects and specification writers illustrates a new series of Leadclad leader heads and accessories for use in English type of construction. 4 pp.  $8\frac{1}{2}$  x 11. Wheeling Metal and Mfg. Co., Wheeling, W. Va.

**Carrier Weathermaker System for Homes.**—A.I.A. File No. 30-b. Illustrated folder describing in detail the operation of this system of air conditioning suitable for all sizes and types of residences, also for stores, shops and small commercial buildings. Drawings, tables of dimensions and ratings.  $8\frac{1}{2}$  x 11. Carrier-Lyle Corporation, 850 Frelinghuysen Ave., Newark, N. J.

**Minwax Products Bulletin.**—Useful reference document for architects and specification writers contains complete descriptive and specification data covering this line of waterproofing and protective products. Detail drawings. 16 pp. Minwax Co., Inc., 11 West 42nd St., New York, N. Y.

*Published by the same firm, "The Minwax Method of Wood Finishing." A.I.A. File No. 25-c-11. Illustrated folder explaining this method of wood finishing, applicable to floors, interior trim or outside woodwork and to all kinds of wood.  $8\frac{1}{2}$  x 11.*

**Polished Plate Glass.**—An interesting description in booklet form of several processes employed in the manufacture of this kind of polished plate glass. 12 pp. Libbey-Owens-Ford Glass Co., Toledo, Ohio.

*Published by the same firm, "Protection with Winter Windows." Illustrated publication discussing the advantages of the protection of storm sash with particular reference to this type of flat drawn clear sheet glass. 8 pp.*

**Conduits and Armored Cables.**—Catalog No. 2. Valuable reference document for architects and engineers on the subject of wiring systems lists and illustrates a complete line of rigid conduits, underfloor-duct, under-plaster raceway, armored cable, flexible steel conduit and fittings. Included is data relative to the corrosion of steel and iron, and its prevention, also a brief discussion on the requirements for a conduit. Floor plans, tables, etc. 104 pp. Standard filing size. National Electric Products Corp., National Metal Molding Division, Pittsburgh, Pa.

**New Duriron Alloy Steel Valves.**—Illustrated folder with construction and application data covering this new line of alloy steel valves especially applicable for those conditions where high pressures and high temperatures are encountered in transferring corrosive liquids and gases through pipe lines. Drawings, dimension tables. 4 pp.  $8\frac{1}{2}$  x 11. The Duriron Co., Inc., Dayton, Ohio.

**The Nailock System for Ceilings and Non-Bearing Partitions.**—A.I.A. File No. 20-b-1. New catalog with descriptive and erection data covering the Nailock system for non-bearing partitions, suspended and attached ceilings, a method by which any material commonly used as a plaster base or any standard form of insulation can be nailed to steel studs and furring. Specifications, erection details. Price list. 18 pp.  $8\frac{1}{2}$  x 11. Wheeling Corrugating Co., Wheeling, W. Va.

**The Buckeye Auditorium Unit.**—A.I.A. File No. 30-d-11. Bulletin 129. New data book for architects and engineers gives complete descriptive and engineering data on the type E Buckeye Thermovent for ventilating or for heating and ventilating schools, auditoriums, gymnasiums, armories, etc. Typical specifications, dimension drawings, piping and wiring diagrams, illustrations. Indexed. 42 pp. Standard filing size. The Buckeye Blower Co., 425 West Town St., Columbus, Ohio.

**Watertight Foundations, Walls and Floors with Dragon Super Cement.**—Illustrated folder giving brief descriptive and specification data covering the use of this material for constructing watertight foundation walls, floors, elevator pits and boiler rooms in schools, churches, hotels, office buildings, etc. 4 pp.  $8\frac{1}{2}$  x 11. Lawrence Portland Cement Co., 302 Broadway, New York, N. Y.

*Published by the same firm, "Watertight Concrete Swimming Pools." Specification data folder devoted to subject indicated. 4 pp.  $8\frac{1}{2}$  x 11.*

**Salem Roofs.**—Attractive monograph dealing with the subject of Salem shingles, a newly developed asbestos shingle designed especially for use on homes of the Colonial type. 4 pp.  $8\frac{1}{2}$  x 11. Johns-Manville Corporation, 292 Madison Ave., New York, N. Y.

**Sylphon Heating Specialties.**—Bulletin No. 250 presents descriptive and engineering data covering this line of damper regulators, vent valves, regitherms and automatic radiator valves. Specifications, drawings, charts, tables. 20 pp.  $8\frac{1}{2}$  x 11. Fulton Sylphon Co., Knoxville, Tenn.

*Published by the same firm, "Sylphon Temperature Control of Air and Gases." Bulletin No. 175 describes in detail the construction and operation of this line of regulators for controlling temperatures of air and gases. 20 pp.  $8\frac{1}{2}$  x 11.*

**How Pencils are Made.**—Illustrated folder on the subject indicated also explains the correct technique for obtaining the best results from Mongol colored indelible pencils. Eberhard Faber Pencil Co., 37 Greenpoint Ave., Brooklyn, N. Y.

**Royal Boilers and Warm Air Furnaces.**—Looseleaf portfolio containing complete descriptive and engineering data covering this line of steam and hot water boilers and smokeless boilers for use in all kinds of buildings, large and small. Included is data on several types of warm air furnaces and hot water supply boilers. Dimension drawings, rating tables. Standard filing size. Hart & Crouse Co., Utica, N. Y.

**Diamond H Remote Control Equipment.**—Bulletin No. 10 describes and illustrates various types of remote control switches for the control of electric lighting and other types of circuits in theatres, hotels, office buildings, hospitals, schools, auditoriums, etc. Wiring diagrams, construction details. Indexed. 32 pp.  $8\frac{1}{2}$  x 11. The Hart Manufacturing Co., Hartford, Conn.

**Standard Sanitary Catalog Revisions.**—Series of 40 new sheets replacing old pages in general looseleaf catalog. Standard Sanitary Mfg. Co., Pittsburgh, Pa.

**Crampton-Farley Floor Drains.**—A.I.A. File No. 29-c-3. Specification folder covering this full line of floor drains, including new types of gateway floor drains equipped with submerged brass valves and double seepage shower drains.  $8\frac{1}{2}$  x 11. Crampton-Farley Brass Co., Kansas City, Mo.

**Sturtevant Filtecooler.**—Bulletin No. 378, just issued, illustrates and describes this new type of air washing, filtering and cooling equipment suitable for all types of buildings, especially public buildings and theatres. Typical sections, engineering data.  $8\frac{1}{2}$  x 11. B. F. Sturtevant Co., Hyde Park, Boston, Mass.

**Super Suction Cleaners.**—A.I.A. File No. 31-h-41. Series of new folders setting forth the advantages of this type of electric suction cleaner.  $8\frac{1}{2}$  x 11. The National Super Service Co., 1946 N. 13th St., Toledo, Ohio.





**Y**OU will be interested in this new invention by Andersen engineers, a metal weatherstrip which fits all Andersen double-hung window frames; reduces air leakage 86 per cent; eliminates all rattles, and sells to builders for considerably less than one dollar a set.

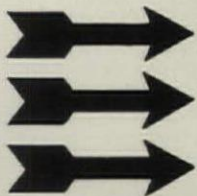
No special stock of sash or frames is needed . . . This weatherstrip is installed quickly and easily, without routing, rabbeting or nailing.

I regard Andersen Master Weatherstrips as a real contribution to good construction.

*Fred C. Andersen*

President, Andersen Frame Corporation

\* Patents Applied For



ANDERSEN FRAME CORPORATION, Bayport, Minnesota

P. P.

I am interested in the new Andersen Master Weatherstrip and would like to have ☐ detailed information, ☐ a demonstration and sample. I understand there is no obligation.

PLEASE CHECK: ☐ Architect, ☐ Builder-Contractor, ☐ Jobber-Dealer, ☐ Student

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Address \_\_\_\_\_



# A Free Employment Service for Readers of Pencil Points

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

**Position Wanted:** Young lady, 21 years of age, 6 years' experience in architect's office as stenographer and typist, experienced in routine of architect's business, also experienced in Departmental work. Can furnish best of references. Box No. 300, care of PENCIL POINTS.

**Position Wanted:** Senior architectural draftsman, 18 years' experience in all classes of work with well known northern and southern firms doing high grade work. Accustomed to carrying work to completion. Good at designing, sketching and perspective. Married. Box No. 301, care of PENCIL POINTS.

**Position Wanted:** Young designer and draftsman, 9 years' practical experience on high class residences, office buildings, club houses, apartments, hospitals, theatres, and schools. Experience has involved designing and carrying work through to completion, including preliminary sketches, working drawings, details, designing steel and reinforced concrete, rendering perspectives and supervising. Graduated from an accredited architectural school. Salary \$80.00. Box No. 302, care of PENCIL POINTS.

**Wanted:** Landscape Salesman. Professionally trained and experienced in contacting a high grade clientele, to render professional advice and supervise all phases of landscape construction. Must be man of character, education and ability. A real opportunity for a future with a leading progressive landscape service organization operating throughout New England. Headquarters in Metropolitan Boston. Helpful friendly cooperation assured one who really wants and can accept responsibility. Remuneration commensurate with results. Box No. 303, care of PENCIL POINTS.

**Associate Wanted:** Opportunity is offered a designer and renderer to associate with an architect in Westchester County. Work consists of residences and commercial projects. This is a fifty-fifty proposition and applicant must be able to finance himself for a short period. Only first-class man considered. Box No. 304, care of PENCIL POINTS.

**Position Wanted:** Junior draftsman. Young man wants position as junior draftsman, tracer or any other work that will lead to a position in the drafting room. Employed for two years in structural engineer's office. Three years' attendance at architectural school, Columbia University Extension courses. Good letterer and tracer. Can furnish references. Box No. 305, care of PENCIL POINTS.

**Position Wanted:** Hospital specialist wants a permanent position with architect or firm that will guarantee a future. I am well versed in modern hospital layouts, equipment and other problems of the work. I can handle a job from preliminary sketches to finished working drawings. No job is too large for me to handle, 18 years' broad experience. Location any locality. Box No. 306, care of PENCIL POINTS.

**Position Wanted:** Junior architectural draftsman desires position in architect's or builder's office. Three years' technical training, one year's experience. Ambitious and competent. Box No. 307, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman and superintendent, 26 years old, American born, Christian, 9 years' experience in New York City offices. Expert on banks and banking equipment. Have held jobs as squad boss and general superintendent. Can furnish drawings of complete buildings as samples of work and furnish superintending experience. Data on request. Box No. 308, care of PENCIL POINTS.

**Free Lance Work:** Modern and period designer, vivid interpreter of client. 'Phone Murray Hill 4-7601, extension 507, or write Box No. 309, care of PENCIL POINTS.

**Position Wanted:** College graduate, unmarried, age 32, six years' experience in first-class New York City and southern architects' offices, designing and detailing. Available immediately. Location secondary. Salary according to cost of living. Box No. 310, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman, 29, eleven years' experience on buildings of all types. Have worked for some of the most well known architects in the country who can be referred to as to my capabilities. Neat and accurate worker. Box No. 312, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman, 10 years' experience, residential work, working drawings, details, perspectives. Have been chief draftsman in New York office and architect for Steel Company. Prefer position in New York City but will go anywhere. Married. Salary open. Box No. 313, care of PENCIL POINTS.

**Position Wanted:** Draftsman, 7 years' experience ornamental iron and bronze, also lighting equipment. Architectural and technical education. Could be useful to architect or allied trades. Box No. 314, care of PENCIL POINTS.

**Position Wanted:** Young lady with 11 years' secretarial experience in architectural, building construction and engineering offices. Box No. 315, care of PENCIL POINTS.

**Position Wanted:** Architectural designer with wide experience on fine work, a man of culture who has traveled extensively wishes contact with outstanding firm or architect. Box No. 316, care of PENCIL POINTS.

**Position Wanted:** High class draftsman, residence work preferred, graduate best technical school. Foreign study. Eight years' experience. Drawings and letters by appointment. Box No. 317, care of PENCIL POINTS.

**Free Lance or Full Time Work Wanted:** Artist-designer experienced in interior decoration, perspective sketches, scale drawings, water colors, including full size details. Familiar with any medium. Can also take full charge of showroom. Prefer New York City or vicinity. Box No. 318, care of PENCIL POINTS.

**Position Wanted:** Young man desires position as beginner in architect's office. Three years' night school at Detroit Institute of Technology. Small salary to start. Herbert Wilson, 2222 Sturtevant Ave., Detroit, Michigan.

**Position Wanted:** Junior draftsman, two years' experience at drafting. Graduate of Murray Hill Industrial High School. Continuing course at night. Desires position in architect's office. Age 18. Edward Abrams, 4312 Clinton Avenue, Little Neck, N. Y.

**Position Wanted:** Young ambitious boy completed architectural drawing course and now attending night Cooper Union wishes position as junior draftsman or office boy in architect's or builder's office. Has had architectural experience. Domenic Ditrano, 325 East 120th Street, New York, N. Y.

**Position Wanted:** Young man, 17 years old, desires position in architect's office in New York City. Attending first-year class Cooper Union Night School. Any kind of work to get started. Albert Geller, 40-12-73rd Street, Jackson Heights, L. I., N. Y.

**Position Wanted:** Junior architectural draftsman, 2 years' experience, neat letterer and tracer—familiar with school design. Salary secondary. John Bickelhaupt, 3711-74th Street, Jackson Heights, L. I.

**Free Lance Work Wanted:** Architectural renderings in black and white or color. Scale models. Fee by fixed charge or hourly rate. Correspondence invited. Truman J. Hemmer, 237 Northampton Street, Buffalo, N. Y.

**Position Wanted:** Student of architectural design, junior year University of Illinois, desires summer employment with builder or architect. Ambitious, not afraid of hard work and long hours. Experience before salary. Vernon S. Etler, 606 West California, Urbana, Ill.

**Position Wanted:** Student draftsman, structural, desires to secure employment with a contractor or architect in Kansas, southern Nebraska, southwestern Iowa, or northern Missouri. Competent after minimum of experience to do responsible work in detail, design and supervision of construction. Lloyd C. Hayden, 322 West 7th St., Topeka, Kansas.

**Position Wanted:** Western Canada architectural draftsman. Four years' experience all types of building. Will accept drafting position of any kind. P. Campbell Hope, 11045-84th Avenue, Edmonton, Alberta.

**Position Wanted:** Young architectural draftsman or engineer desires position with architect or contractor. 10 years' experience drafting and supervision work. Experience has been on schools, churches, residences and alteration work. Four years' mechanical engineering and three and a half years' architectural training. Correspondence invited. W.N.P., 807 Kearny Ave., Arlington, N. J.

**Position Wanted:** Senior draftsman, Columbia graduate, and registered architect of New York, 17 years' experience with New York architects. Detailer, also take charge of work. Specialist in Georgian period. Box No. 319, care of PENCIL POINTS.

**Free Lance Work Wanted:** Scale models, architectural renderings, perspective layouts. Local or out of town commissions. Rates upon request. Truman Johnson Hemmer, 237 Northampton Street, Buffalo, N. Y.

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





**BY THE CHOICE OF TILE** for this Mansard roof, all hard sheen and reflection have been avoided. Ludowici Hand Made Shingle Tile has been used with perfect appropriateness. There is a pattern of Ludowici Tile equally suitable for each type of architecture. Their beauty and protection against weather and fire are everlasting. We shall be glad to mail our catalogue or have a representative call upon you. And permit us to call your attention to our pages in Sweet's.



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Breed, Fuller & Dick, architects.

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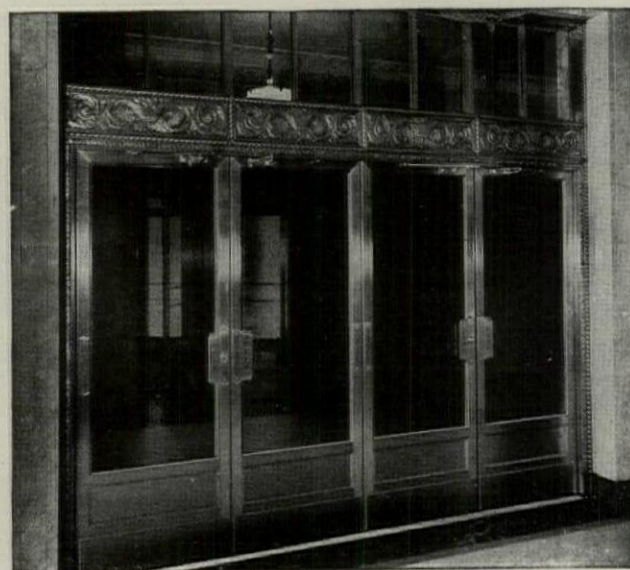
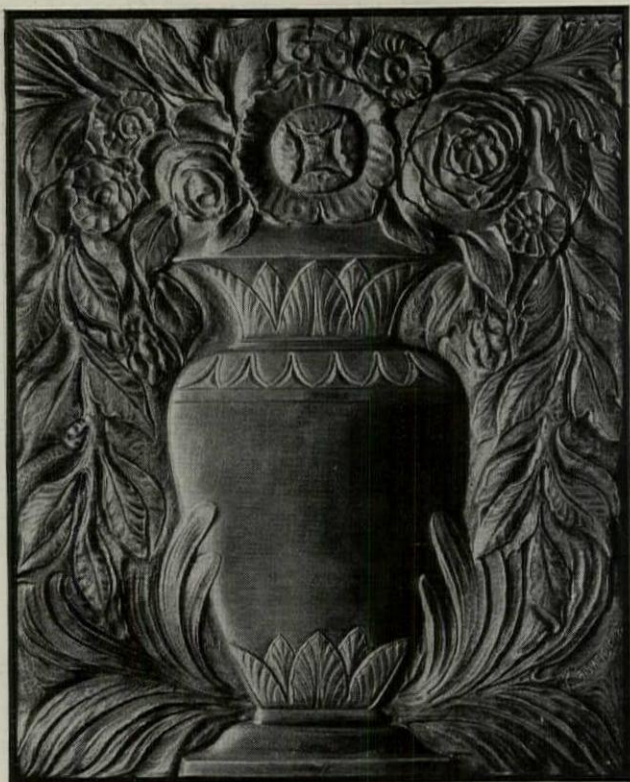
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STORE FRONTS



## A FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

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

**Position Wanted:** Young man, 22, graduate of New York Building School in planreading and estimating. Two years' experience with building construction firm. Desires similar work or anything associated with the building line. Joseph Libuth, 3218 Cambridge Ave., Bronx, N. Y. C.

**Position Wanted:** Architect, draftsman and designer. Varied experience. Capable of handling work from preliminary studies to finished working drawings. Free lance work considered. Box No. 320, care of PENCIL POINTS.

**Position Wanted:** Bookkeeper. Position desired in builder's or general contractor's or architect's office. Young man, 23, good address, energetic, and dependable. Five years' experience in builder's and architect's offices. Able typist. Remuneration secondary to position where advancement is assured. Cyrus Frossman, 1727 Davidson Avenue, New York, N. Y.

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

**Position Wanted:** Young woman, secretary-stenographer in architect's office. Thoroughly experienced in all architectural work—drafting, technical dictation—filing—secretarial work. Box No. 321, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman, 33, married, 15 years' experience on general city work, mostly residential, desires position in builder's office. Will draw plans and supervise. Box No. 322, care of PENCIL POINTS.

**Position Wanted:** Junior draftsman in architect's office. Evening student at New York University, School of Architecture. Salary secondary. Herman Road, 1530 Boston Road, Bronx, N. Y. C.

**Free Lance Work Wanted:** Modern architectural designs of exteriors and interiors—interior decorating—all types of buildings from sketches to final working drawings, detailing, perspectives, renderings, water colors. E. Dick, 59 West 76th Street, New York, N. Y.

**Wanted:** Free Lance Work. Full size shop details, ornamental iron, woodwork, interior trim, stone, marble, etc. Write Box No. 323, care of PENCIL POINTS.

**Free Lance Designer—Modern:** Modern designer, specialist on refined modern interiors. Will furnish sketch designs, renderings or completed jobs. Walls, backgrounds, lighting effects and furniture, etc. Box No. 324, care of PENCIL POINTS.

**Wanted:** Free lance or will work direct with client. Designer, modern architectural designs of dignity—all phases of the work, interior and exterior. Box No. 325, care of PENCIL POINTS.

**Position Wanted:** Architectural and engineering service—plans and specifications prepared at a special low rate, consulting and advisory service free for the asking. Bernard Kempner, 88 Bay 32nd Street, Brooklyn, N. Y.

**Position Wanted:** Builder's or general contractor's office or field. Young man, 22 years of age, of good address, energetic and dependable, desires connection where knowledge and experience can be utilized. Technical school graduate, attended Columbia University, was employed by prominent builder. Compensation secondary to a position where advancement is assured. Box No. 334, care of PENCIL POINTS.

**Position Wanted:** Young man wants position as junior draftsman or tracer in New York City or vicinity. A. Aaite, 229 Willis Ave., Bronx, N. Y. C.

**Position Wanted:** Architectural draftsman, 6 years' experience, Technical School graduate, age 24. Alterations, store and office buildings, lofts, etc., steel design. Permanent position. Will locate anywhere. Box No. 335, care of PENCIL POINTS.

**Position Wanted:** Architect with national experience would like position with some firm as contact man, representative man, or in an executive position. Nineteen years as draftsman, designer, supervisor of construction, specification writer, etc. Will go anywhere. Prefer New England or New York. Box No. 336, care of PENCIL POINTS.

**Position Wanted:** Senior architectural draftsman, capable designer, preliminary studies, finished working drawings. Good detailer. Specimens of work and full details upon request. Box No. 328, care of PENCIL POINTS.



### A FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

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

**Wanted:** A young man or woman to teach classes in Architectural Drawing. Must be about 26-30 years of age, healthy, of good appearance and forceful manner, a graduate of a School of Architecture with two years of teaching experience (this may have been as an assistant in College or in evening classes). Work will consist chiefly of sketches, working drawings, full size details of residences and rendering in pencil, pen and ink and color. Ability to teach strength of materials is an asset. The position will pay about \$2,100 at the start and increase yearly to a \$3,200 maximum. For a young man or woman who has the desire and ability to teach this is an excellent opening. Correspondence only is desired at this time with appointments to be made if and as the opening develops. Communicate with Mr. Chester L. Thorndike, Department Head, The Technical High School, Springfield, Mass.

**Wanted:** An architect located in Ohio has an opening for an outside man, preferably one with architectural training or at least engineering knowledge, young, unmarried and with real sales ability to go out and get business. Will be paid a nominal salary plus a percentage of the work brought in and must be satisfied to live in a small town. The right man will have a permanent position with a constantly increasing salary depending on his own efforts. Box No. 326, care of PENCIL POINTS.

**Position Wanted:** Architectural designer-draftsman with long experience in leading eastern offices. Graduate of an accredited architectural school. Thoroughly competent in plan, perspective, working drawings as well as engineering and supervision. Age 36. Any location considered. Box No. 327, care of PENCIL POINTS.

**Free Lance Work:** Designs, sketches, renderings, working drawings, construction superintendence and interior furnishing. Varied experience; public buildings, stores, theatres, club houses, schools, factories, yachts. Period and modern. Interior architecture and furnishing is an especially developed department; wholesale accounts open for purchasing of interior merchandise. Fees made on a time basis. Definite estimates given. Miriam Hilliard Flick, 607 Fifth Avenue, New York, N. Y. Telephone, Volunteer 5-2489.

**Position Wanted:** Architectural draftsman, 11 years' experience on industrial plant and residence work, complete working drawings from preliminary sketches. Prefer Middle Atlantic States. Age 36. Married. Box No. 329, care of PENCIL POINTS.

**Partner Wanted:** Established architect operating in Texas offers an opportunity to an experienced designer and renderer. Applicant must be financially able to carry himself and invest in the business. The work consists of schools and commercial projects. Box No. 330, care of PENCIL POINTS.

**Position Wanted:** Architect, draftsman, specification writer, superintendent. 46 years of age, 26 years' experience east and west, would like to make connection with office doing good work. Any location. Salary \$75.00 a week for permanent connection. Would consider partnership in established office. No investment. Box No. 331, care of PENCIL POINTS.

**Wanted:** Contact man by long established New York architectural firm with high class practice. College man preferred with first-class social connections. State experience and training. Box No. 332, care of PENCIL POINTS.

**Position Wanted:** Architectural draftsman, 8 years' experience, capable of making working drawings from sketches and preliminary drawings on commercial, industrial and residential work, also experienced in alteration work. Able to make sketches and carry on drawings to completion. Have general knowledge of office duties and routine. Samples of work if desired. Age 28. Salary \$225.00 per month. Location preferred Newark, N. J., and surrounding suburbs, also New York City. Three-year architectural course at Fawcett Art School, four-year architectural course Cooper Union College, special structural course International Correspondence School. Box No. 333, care of PENCIL POINTS.

**Position Wanted:** Registered architect desires connection with established architect with view to partnership. Eighteen years' experience, Architectural School training, practiced independently for number of years. Trained in number of large New York offices, handling jobs for these firms. Can do perspective renderings, modern and creative designs. Knows Building Codes. Box No. 337, care of PENCIL POINTS.

## MODERN STORE FRONTS



S. & N. Katz, Baltimore, Md. Archts., Smith & May

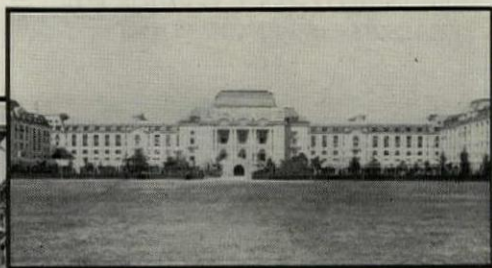
Modern Store Fronts by Kawneer  
combine quality of material and  
excellence of craftsmanship . . .  
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pletely fabricated in our shops,  
including metal doors, windows,  
spandrels, cast and wrought  
crestings, grilles and other en-  
richments . . . Write for free Book  
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Bancroft Hall, U. S. Naval Academy. Ernest Flagg Architect. Two-inch steel lath and plaster partitions used.



Neil House, Columbus, Ohio. Gustave Drach Architect.

International House, New York. Louis E. Jallade, Architect. Two-inch steel lath partitions extensively used.

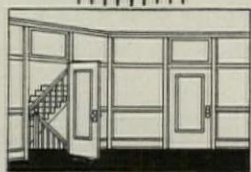
## *Added . . . 25* rooms and \$40,000 income . . . with steel lath two-inch solid partitions

**H**ERE is a striking example of obtaining maximum usable space in buildings where land values are exceptionally high.

In constructing the Neil House, Columbus, Ohio, two-inch steel lath and plaster partitions were used instead of the four and one-half or five and one-half inch thick masonry type. The cumulative space savings in the partitions between rooms, around bathrooms and closets and in corridors was sufficient to add three full sized rooms on each floor. The eight and one-half floors were thus provided with twenty-five additional rooms which, with a rental value of \$4.50 daily, brought in over \$40,000 a year—an added income due solely to space saving steel lath partitions.

Such savings are common with this type of construction. Other desirable features such as incombustibility, sound resistance, light weight, low cost and adaptability to all types of buildings have made it increasingly popular with architects, builders and owners alike.

Complete information on steel lath two-inch solid partitions as well as any other steel building products of interest to you is yours for the asking, without obligations. Trade Research Division, National Association of Flat Rolled Steel Manufacturers, 511 Terminal Tower Building, Cleveland, Ohio.



Steel doors, stairways and trim cannot burn. They stop fire—saving lives and property.

# Save



Space



Weight



Money

# with Steel Lath



A GREAT FORWARD STRIDE IN THE PERFECTION OF MORTAR CEMENT

# A FAR-REACHING ANNOUNCEMENT

COMES FROM THE MAKERS  
OF CARNEY CEMENT

concerning the development of a  
distinctly superior masonry product



TWO years ago the chemical laboratories of the Carney Cement Company set out to master two of the greatest bug-bears confronting the field of masonry—the control of efflorescence and the defeat of water absorption through the mortar joints. Innumerable experiments were conducted and countless chemical and physical tests carried out. Nothing was left to hope—every conclusion, every deduction was arrived at through the inflexible findings of scientific data.

TODAY the Carney Cement Company presents to the building fraternity a masonry material that definitely eliminates efflorescence through the joints in the wall—a material that is completely free from soluble salts. When the mortar is once set and hard, there is no capillary attraction in the joint because of the water repellent quality of the mortar. Consequently, salts in solution cannot be absorbed by the joints to later cause efflorescence. This characteristic is also valuable in resisting the spread of efflorescence caused by soluble salts in the ground or other materials with which the walls are in contact.

WET walls, resulting from water penetration at the mortar joints, can now be completely eliminated. Water repellency in Carney Cement has been gained through the admixture of a Calcium Stearate waterproofing compound to the extremely fine and dense cement. The effectiveness of this material as a water repellent has long been known to technical and chemical authorities. It is now an integral part of Carney Cement—scientifically measured and thoroughly ground by modern machinery into the

material. In our forty-eight years of manufacturing experience probably no other major advancement has been received so enthusiastically by architects and contractors—because it tolls the knell of irritating nuisances.

In addition to the foregoing improvements, Carney Cement mortar can now be used the instant it is mixed. Its plastic, smooth working qualities are even superior to the old material. Consequently still greater economies in mixing and application are made possible. As has always been the case, the strength of Carney Cement far exceeds the requirements of every building code, forming a joint harder than the bricks themselves.

EACH Carney representative is equipped with a small demonstrating kit and can illustrate these remarkable characteristics right in your office. Call or write our nearest representative.

#### SPECIFICATIONS

All mortar shall be composed of one part CARNEY CEMENT, manufactured by the Carney Cement Company, Mankato, Minnesota, and three parts clean sharp sand, mixed and measured by volume. The CARNEY CEMENT and sand, if mixed by hand, shall be mixed thoroughly in a dry state. For machine mix put water and sand in machine first, then add CARNEY CEMENT, after which water shall be added in such quantities as to produce a mortar of the desired workability under the trowel. When color is added, an approved brand of good double strength color shall be used in accordance with the directions of the manufacturer of the particular color used. In warm weather common brick shall be wetted; in cold weather the sand and water shall be heated, and the wall units kept dry and free from frost before being placed in the wall. For parapet walls, chimneys and all masonry above the roof line, as well as other places requiring maximum strength, durability and load-bearing capacity the mixture shall be one part CARNEY CEMENT and two parts sand, as above.

## THE CARNEY CEMENT COMPANY

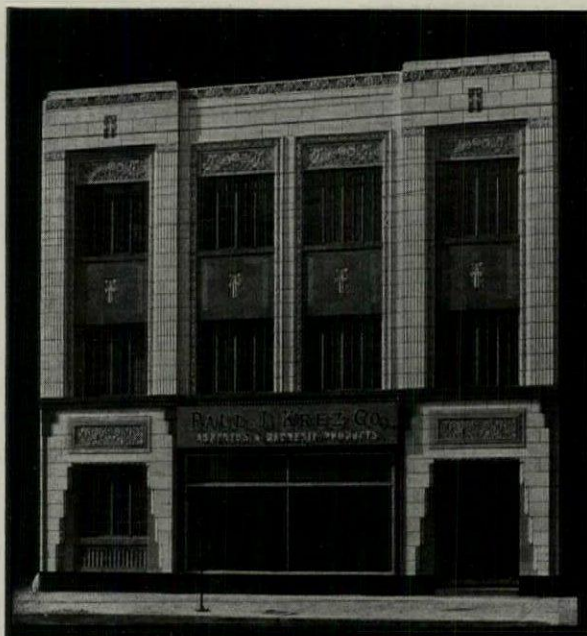
DISTRICT SALES OFFICES: CLEVELAND CHICAGO DETROIT ST. LOUIS MINNEAPOLIS

MILLS: MANKATO AND CARNEY, MINNESOTA

Cement Makers since 1863

**CARNEY CEMENT**  
*for Brick and Tile Mortar*



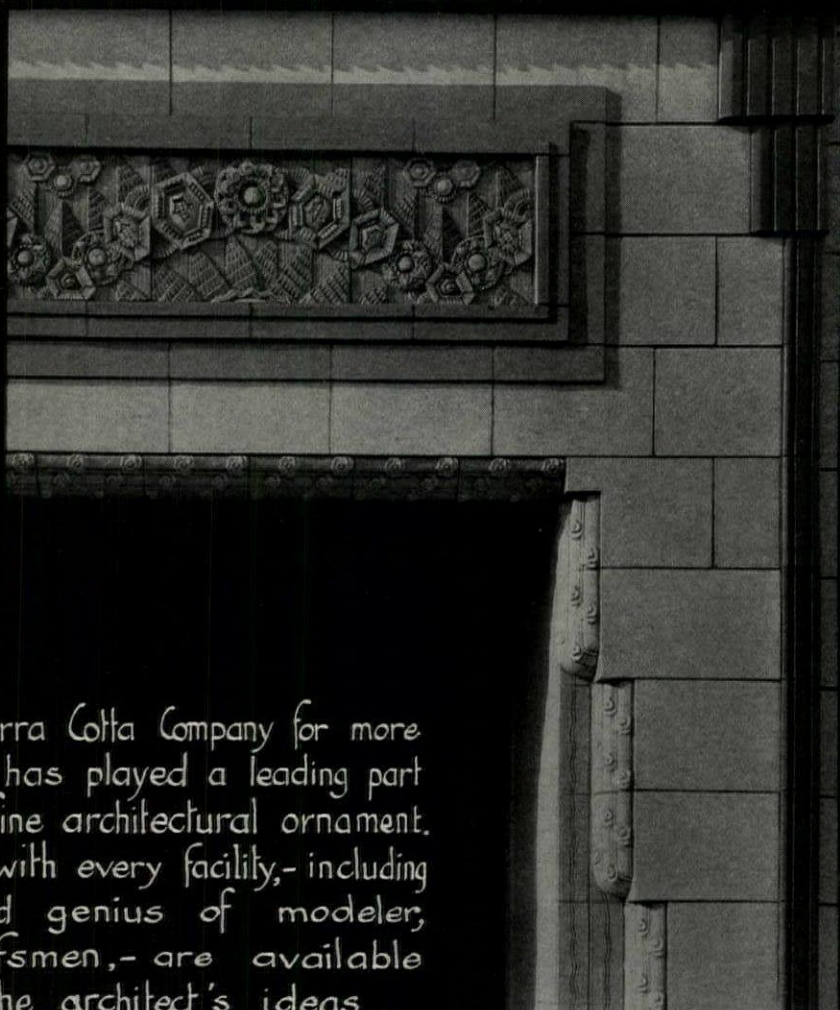


COMMERCIAL BUILDING  
442-44 N. LA SALLE ST. CHICAGO . ILL.

GEORGE F. LOVDALL . ARCHITECT.

COLOR DISTRIBUTION

Main color : Mottled warm white . - Base course : Black  
Trim : Dark blue . - Spandrels : mottled green  
All ornament picked out in polychrome .

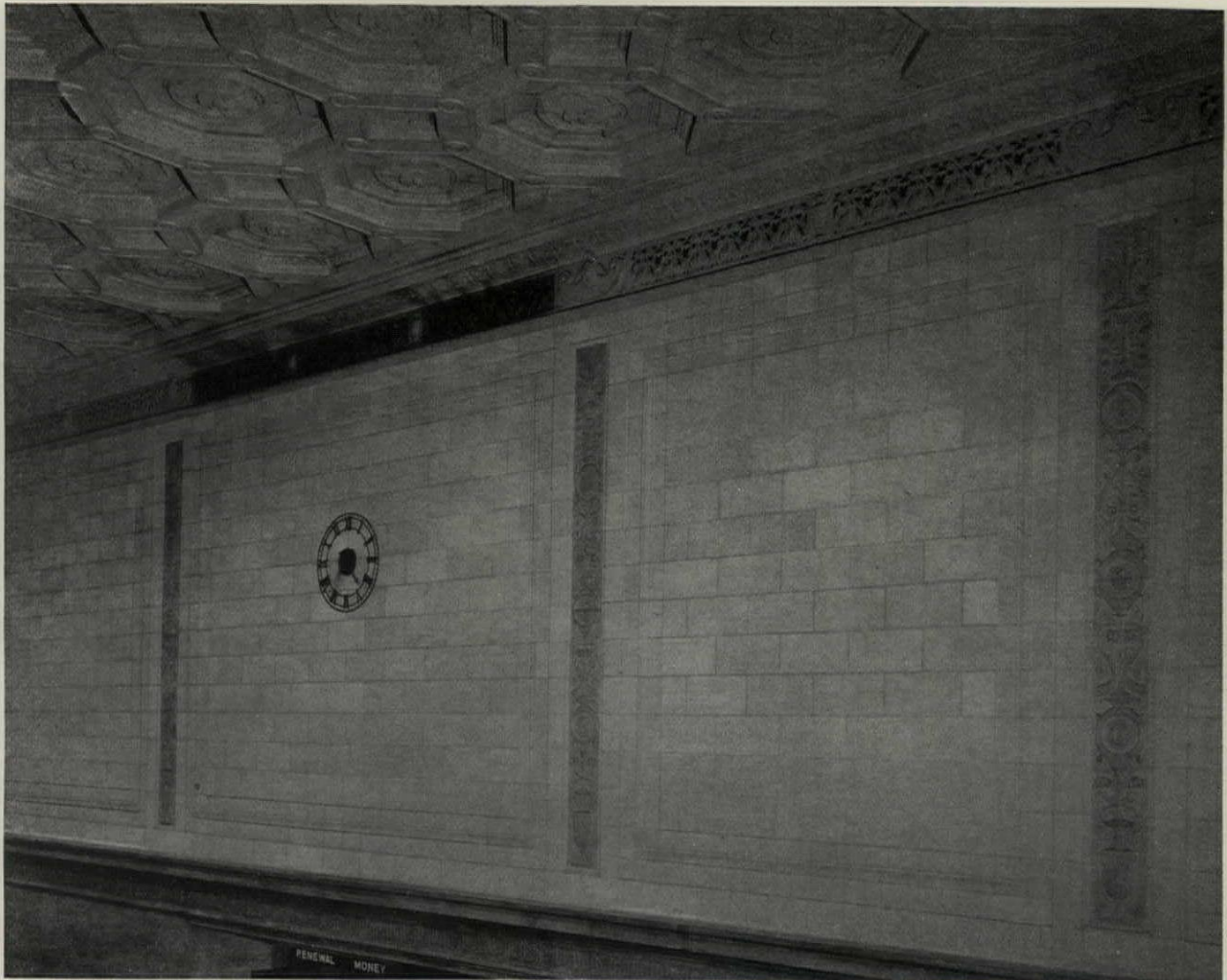


The Northwestern Terra Cotta Company for more than half a century has played a leading part in the creation of fine architectural ornament. Spacious studios with every facility, - including the talent, skill and genius of modeler, sculptor and craftsmen, - are available to help interpret the architect's ideas .

THE NORTHWESTERN TERRA COTTA COMPANY

DENVER • CHICAGO • ST. LOUIS





NEW YORK STOCK EXCHANGE BOARD ROOM  
NEW YORK, N. Y.

TROWBRIDGE & LIVINGSTON  
*Architects*

## THE ACOUSTICS OF THE NEW YORK STOCK EXCHANGE

have been a problem met effectively by the use of AKOUSTOLITH sound absorbing ARTIFICIAL STONE ashlar on the walls and ceiling of the Board Room. AKOUSTOLITH is the only real masonry material having acoustic value, and can be furnished in texture and color simulating the more generally used building stones. The ceiling installation indicates the possibilities of the use of CAST AKOUSTOLITH.

**EFFICIENCY**—AKOUSTOLITH has a sound absorbing co-efficient up to 59% at a frequency of 512 vibrations per second, according to the Bureau of Standards tests.

**COLORS**—As desired.

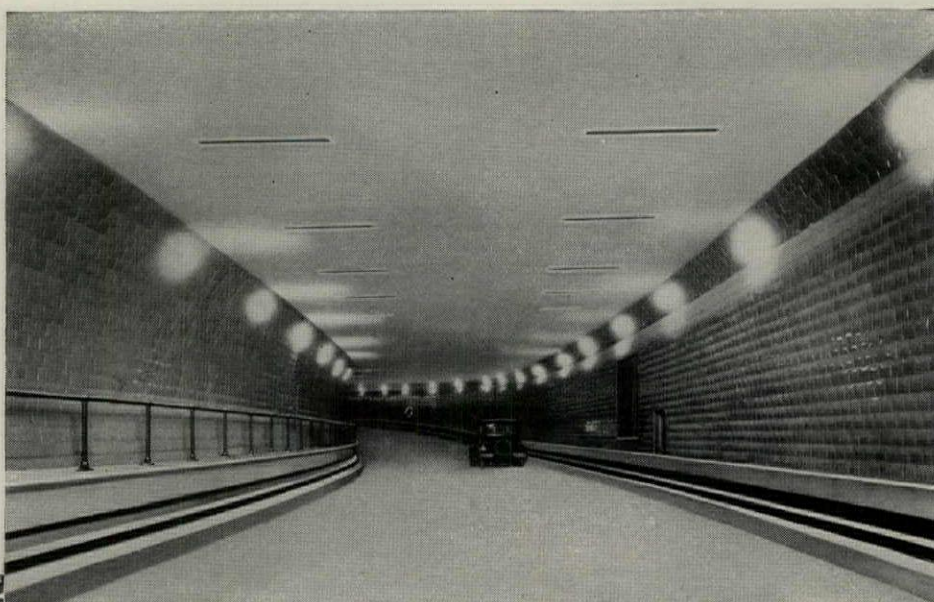
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225 WEST 34th STREET, NEW YORK, N. Y.

R. GUASTAVINO CO., OF CANADA, Ltd., New Birks Building, Montreal, P. Q.





*The Nevastain KA2 installation in the Detroit-Windsor Tunnel*

## FOR CENTURIES TO COME

In the Detroit-Windsor tunnel built under the bed of the Detroit River 570 Nevastain KA2 non-corrosive and non-tarnishing light reflectors 79" x 15" have been installed.

Subjected to the natural dampness of a tunnel so constructed, the fact that Nevastain KA2 will never need replacement and will require no attention of any sort, were the factors that influenced its selection.

Once polished to a mirror-like surface Nevastain KA2 will never grow dim. Nevastain KA2 is in fact the alloy for the centuries.

Every day, new uses for this marvelous alloy are being found—where it will meet the requirements as will no other.

Nevastain KA2 and the corrosion heat and wear resistant

alloys sold by Associated Alloy Steel Co., are made in the largest variety of shapes and forms anywhere obtainable — for every fabricating requirement.

The entire resources of the three constituent companies — Ludlum Steel Co., Sharon Steel Hoop Co., and Timken Steel & Tube Co., and the production facilities of their enormous factories are available to users of these alloys through Associated Alloy Steel Co.

Nevastain steels are made in bars, sheets, hot and cold rolled strip, tubing, wire, welding rods, billets, slabs, plates, castings, etc.

### ASSOCIATED ALLOY STEEL CO., INC.

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*Branch Offices*  
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NEW HAVEN, CONN. CHICAGO  
DETROIT SAN FRANCISCO  
LOS ANGELES CINCINNATI

*Nevastain Alloys are furnished under the following brand names according to their physical and mechanical properties.*

NEVASTAIN  
NIROSTA KA2  
NEVASTAIN  
NIROSTA KA2S  
NEVASTAIN  
NIROSTA KA2-MO  
NEVASTAIN  
NIROSTA KNC-3  
NEVASTAIN CA  
NEVASTAIN CB  
NEVASTAIN A  
NEVASTAIN S  
NEVASTAIN D  
NEVASTAIN H  
NEVASTAIN EZ

*"Licensed under the Armstrong, Krupp Nirosa, American Stainless Steel Company and Chemical Foundation patents."*





# Introducing The AR-KE-TEX CORPORATION

## National Distributors of



### THE STANDARD OF TEXTURED TILE

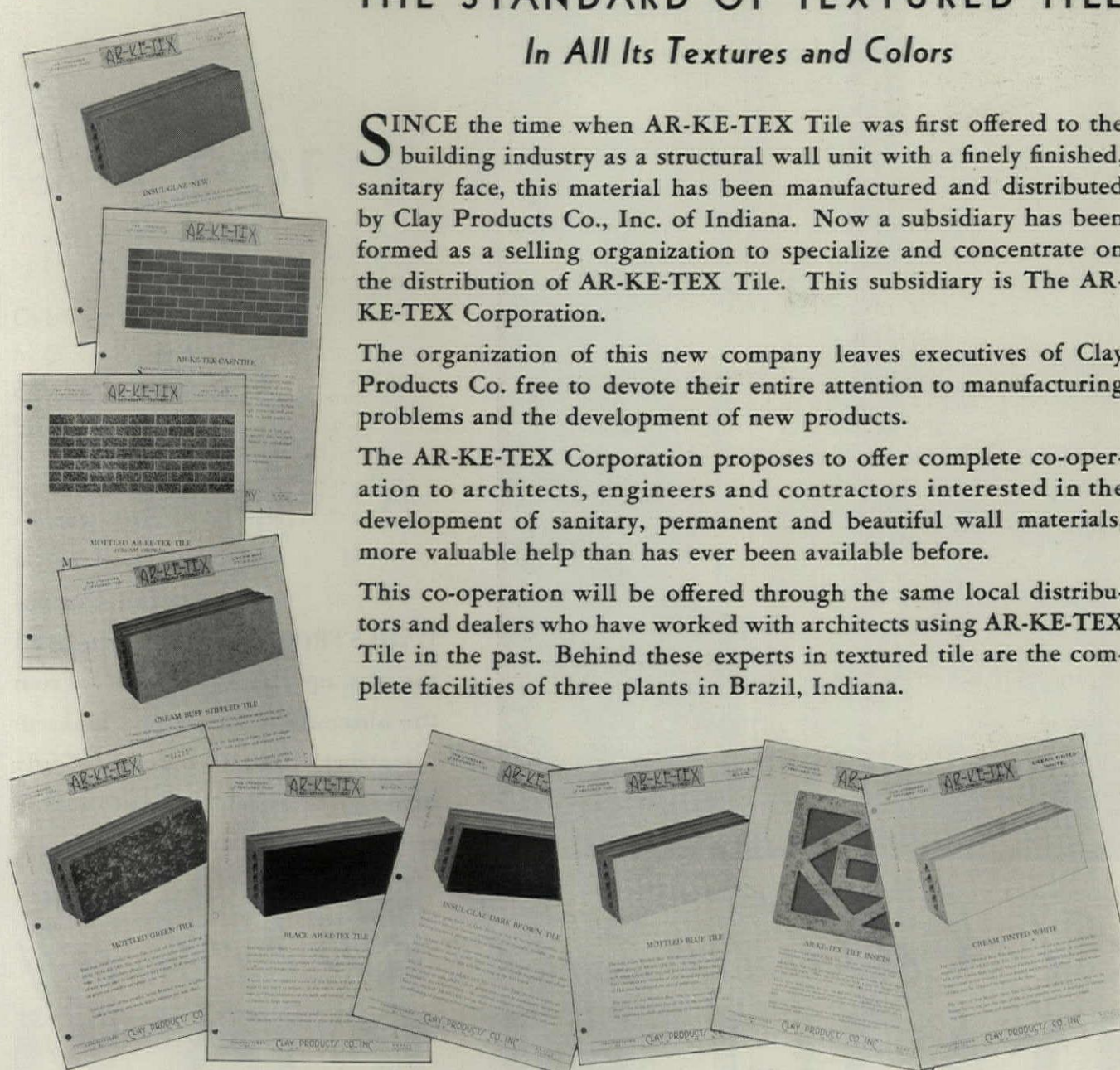
*In All Its Textures and Colors*

SINCE the time when AR-KE-TEX Tile was first offered to the building industry as a structural wall unit with a finely finished, sanitary face, this material has been manufactured and distributed by Clay Products Co., Inc. of Indiana. Now a subsidiary has been formed as a selling organization to specialize and concentrate on the distribution of AR-KE-TEX Tile. This subsidiary is The AR-KE-TEX Corporation.

The organization of this new company leaves executives of Clay Products Co. free to devote their entire attention to manufacturing problems and the development of new products.

The AR-KE-TEX Corporation proposes to offer complete co-operation to architects, engineers and contractors interested in the development of sanitary, permanent and beautiful wall materials, more valuable help than has ever been available before.

This co-operation will be offered through the same local distributors and dealers who have worked with architects using AR-KE-TEX Tile in the past. Behind these experts in textured tile are the complete facilities of three plants in Brazil, Indiana.



## CLAY PRODUCTS COMPANY INC. OF INDIANA





# EMPIRE STATE BUILDING NEW YORK

102<sup>nd</sup> Floor  
Please!



. . . AND  
DAHLSTROM  
ENTRANCES  
ALL THE WAY UP

THE world's  
largest and tallest  
office building has

DAHLSTROM elevator entrances all  
the way up . . . 1232 in all. From  
the observation tower one looks to  
the street, 1248 feet below. Truly  
man's greatest achievement in mod-  
ern building construction.

ARCHITECTS: SHREVE, LAMB & HARMON  
CONTRACTORS: STARRETT BROS., & EKEN, INC.

*Elevator Entrances by*  
**DAHLSTROM**

THE DAHLSTROM METALLIC DOOR COMPANY {Established 1904}, JAMESTOWN, NEW YORK  
WITH OFFICES AND REPRESENTATIVES IN PRINCIPAL CITIES





on Room, Walker-Gordon Milk Co., New York. E. Coit, Architect

## Floors to your order

Quantity production. Shoes by the thousand. Automobiles by the mile. And yet, for many of us, the older idea of "made-to-order" will never lose its special appeal. There is a satisfaction in wearing clothes tailored to your measure—in designing an interior that departs boldly from trite standards.

Of all the raw materials of floors, modern linoleum (not, of course, the cheap form commonly used in kitchens) is the one that best lends itself to the made-to-order idea.

First, because linoleum can so easily be cut into any desired shape. Second, because modern linoleum has become intrinsically beautiful. On the next page are described the new color effects in Sealex Linoleum—and a new service which makes "floors to your order" comparatively inexpensive.



bove is illustrated a Sealex Linsignia set in a Veltone floor. See the next page for description of this interesting linoleum-Nairn innovation

Continued on next page





Linsignia, in a field of Sealex Veltone, "Delphi" pattern.



Linsignia, in a field of Sealex Veltone, "Araby" pattern.



Linsignia, in a field of Sealex Jaspé, dark gray.

Immediately above is a Linsignia featuring the monogram of the General Electric Co. The other three are samples of our standard designs, inset in fields of Sealex Linoleum:—"Ancient Galley"; "The Strike", for club or fisherman's den; "Caduceus", for doctor's office or hospital.

Continued from  
preceding page



## Recent improvements in custom floor service

**New colors:** Sealex Linoleums offer a wide variety of colors and color effects extremely suitable for use in made-to-order floors. Most striking and original of all are the six new Veltones. Each roll of Veltone is like a huge block of marble . . . yet this material is actually more beautiful than marble because its colorings are so subtly combined.

In addition, there are two-toned effects in Sealex Jaspé and solid colors in Sealex Battleship Linoleum. Six of the latter now come in special miniature rolls to reduce expense when only a small amount of one color is required.

**New cutting service:** The four inset designs reproduced on this page are Sealex Linsignia. We cut Linsignia at our factory and ship them to your contractor ready to lay. This insures a perfect fit. The design may be your own conception or one of our standard Linsignia patterns, in any size and color combination you specify. The charge for this service is quite moderate.

Write our Architectural Service Department for estimates or further information.

CONGOLEUM-NAIRN INC. • • KEARNY • N. J.

## SEALEX LINOLEUM FLOORS

BONDED FLOORS are floors of Sealex Linoleum and Sealex Tile backed by a Guaranty Bond issued by U. S. Fidelity & Guaranty Co. They are installed by Authorized Contractors.



We also supply ready-cut borders in a choice of color combinations. Two are illustrated.



Ready-cut borders save time and expense. They give a custom appearance at low cost.





# NEW EATON STORE

## TORONTO

**used 250,000 lbs.  
of Monel Metal  
for ornamental  
work alone....**

• The ornamental possibilities of Monel Metal... its radiant beauty and perfect harmony with modern design... have never been more strikingly revealed than in the gorgeous interior of the new T. Eaton Company store in Toronto.

With revolving doors, swing doors, grilles, stair and hand railings, show cases, elevator doors, enclosures and cab trim, switch plates and directory boards all of this lustrous, life-time Nickel alloy, the beautiful Eaton interior sounds a high note in modern store decoration and sets new standards in the use of white metal for ornamental purposes.

More than 250,000 pounds of Monel Metal were used in this installation, exclusive of the food service equipment which is also Monel Metal. This silvery, high Nickel alloy was selected after the most careful deliberation of the owners and architects covering all available white metals.

THE INTERNATIONAL NICKEL COMPANY, INC., 67 WALL STREET, NEW YORK, N. Y.



*Monel Metal doors, grilles and railing in T. Eaton Company, Ltd., Toronto, Ont., as fabricated by ARCHITECTURAL BRONZE & IRON WORKS, Toronto. Architects: ROSS & MacDONALD, Montreal. Associate Architects: SPROATT & ROLPH, Toronto.*

Monel Metal's rich platinum color, its ease of upkeep, its immunity to rust and its resistance to corrosion... these were the principal reasons for its choice.

When planning future metal work remember that "Nickel alloys look better longer." Let us send you complete information about the many applications of Monel Metal in the metal arts.

A HIGH NICKEL ALLOY

# MONEL METAL

NICKEL ALLOYS LOOK BETTER LONGER



Monel Metal is a registered trade mark applied to a technically controlled nickel-copper alloy of high nickel content. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



# OTIS

## MODERN • ELEVATORS

**ARE SETTING NEW STAND-  
ARDS OF BEAUTY AND  
OPERATING EFFICIENCY**

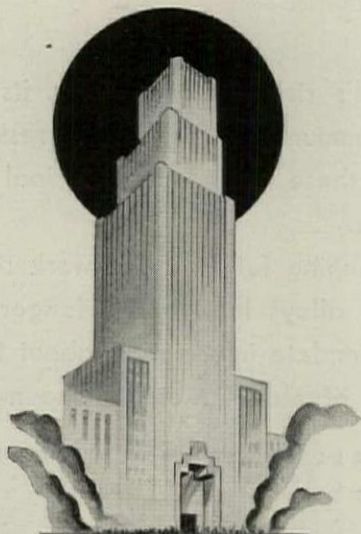


**Otis cars typify the modern trend in architectural design**



**Otis Elevators combine perfected operating efficiency and safety with today's architectural requirements in design.**

**Otis Engineers and Designers are available to aid in the solution of all vertical transportation problems.**

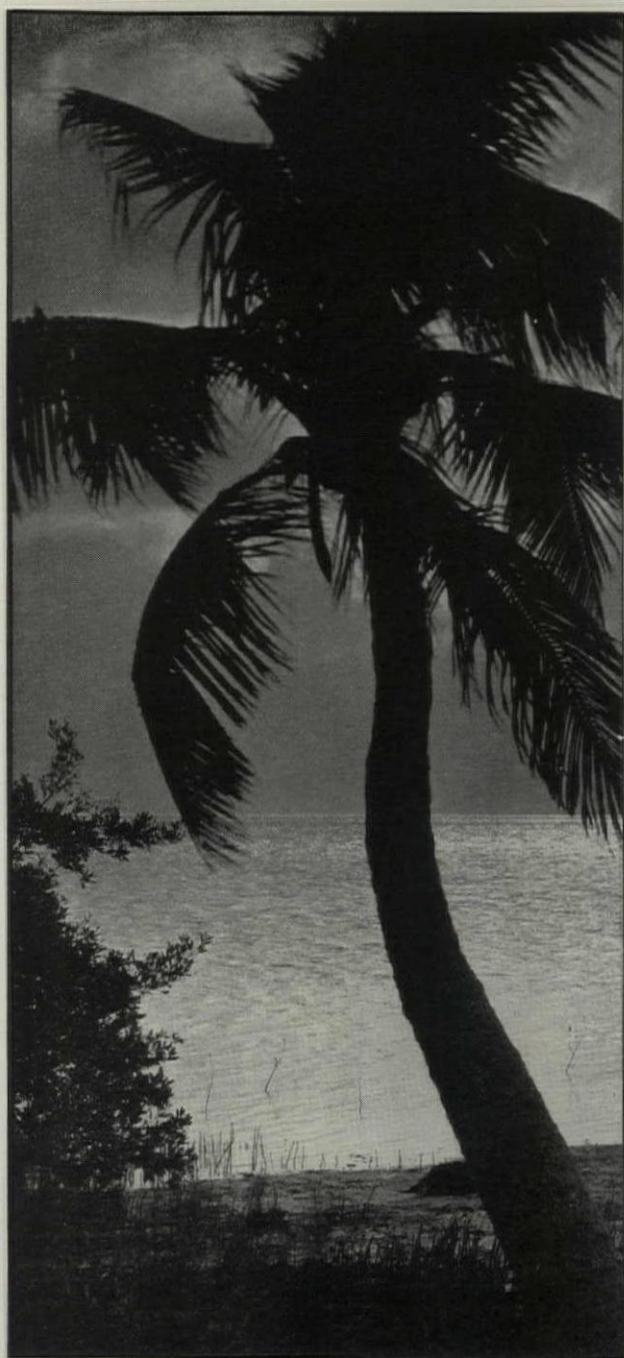


**The advantages of Otis Signal Control are finding an ever-widening application in the modern elevator.**

**OTIS ELEVATOR COMPANY**  
*Offices throughout the World*



**NO "WRONG" SIDE  
TO THIS  
FLATTER GLASS**

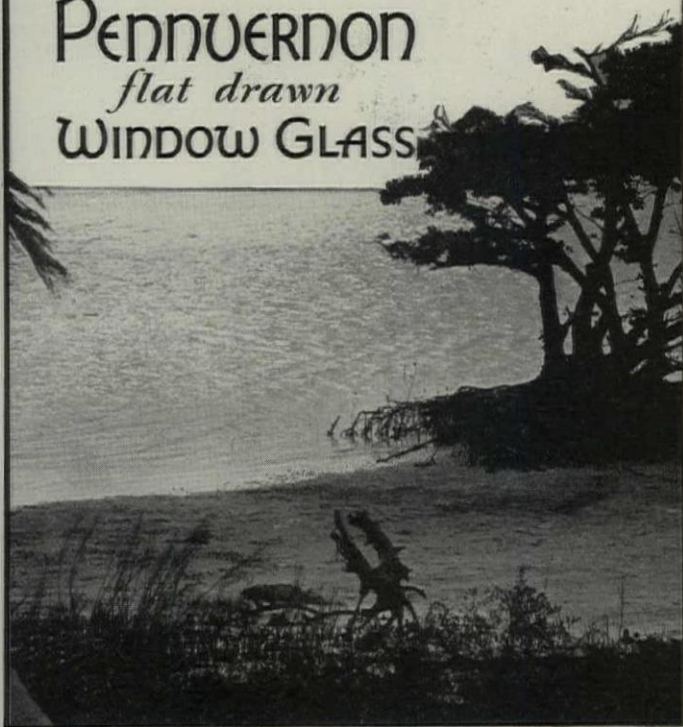


**P**ENNVERNON Window Glass can be glazed *either side out*—for both surfaces have the same flatness—the same remarkable, brilliant luster. This new flatness comes from the new Pennvernon *vertical drawing* process, which keeps the sheet flat throughout every step of its manufacture—and produces glass that has a new, clearer visibility.

You would expect to pay more for a glass like Pennvernon, but the surprising fact is that it costs no more than you are paying for *ordinary* glass.

See for yourself this achievement in modern glass-making. Any warehouse of the Pittsburgh Plate Glass Company is ready to supply Pennvernon promptly. There's a warehouse in your locality. Send for new illustrated booklet containing the story of the new way this glass is made. Pittsburgh Plate Glass Company, Grant Building, Pittsburgh, Pa.

**Pennvernon**  
*flat drawn*  
**WINDOW GLASS**





AMERICAN STEEL &amp; WIRE COMPANY

# WIRE FABRIC

## TURNING VISION INTO REALITY

When the raising of steel and concrete turns plans into reality — then protection against fire, load and vibration is of vital importance. Such protection is best found in the short span concrete floor arch, Wire Fabric Reinforced. Leading engineers and contractors, seeking an even and effective distribution of steel — specify American Steel & Wire Company Wire Fabric for its uniform strength and dependability. We will gladly send you complete details on request.



### EMPIRE STATE BUILDING NEW YORK CITY

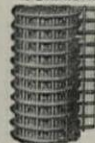
#### Architects:

Shreve, Lamb & Harmon, New York City.

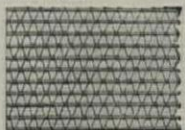
#### General Contractors:

Starrett Bros. & Eken, Inc., New York City.

FURNISHED IN ROLLS OR SHEETS



Electric Weld



Triangle Mesh

1831



1931

## AMERICAN STEEL & WIRE COMPANY

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SUBSIDIARY OF UNITED



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Pacific Coast Distributors: Columbia Steel Company, Russ Building, San Francisco

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# Flint Handmade Faïence

STRENGTH AND BEAUTY  
ARE IN THIS SANCTUARY

Right—Altar arch in the Chapel of the new Faculty Building, University of Detroit. One of the most distinguished tiling jobs in the country. Completely executed in Flint Handmade Faïence.

Designed in collaboration with

Mr. Edgar Guy  
of

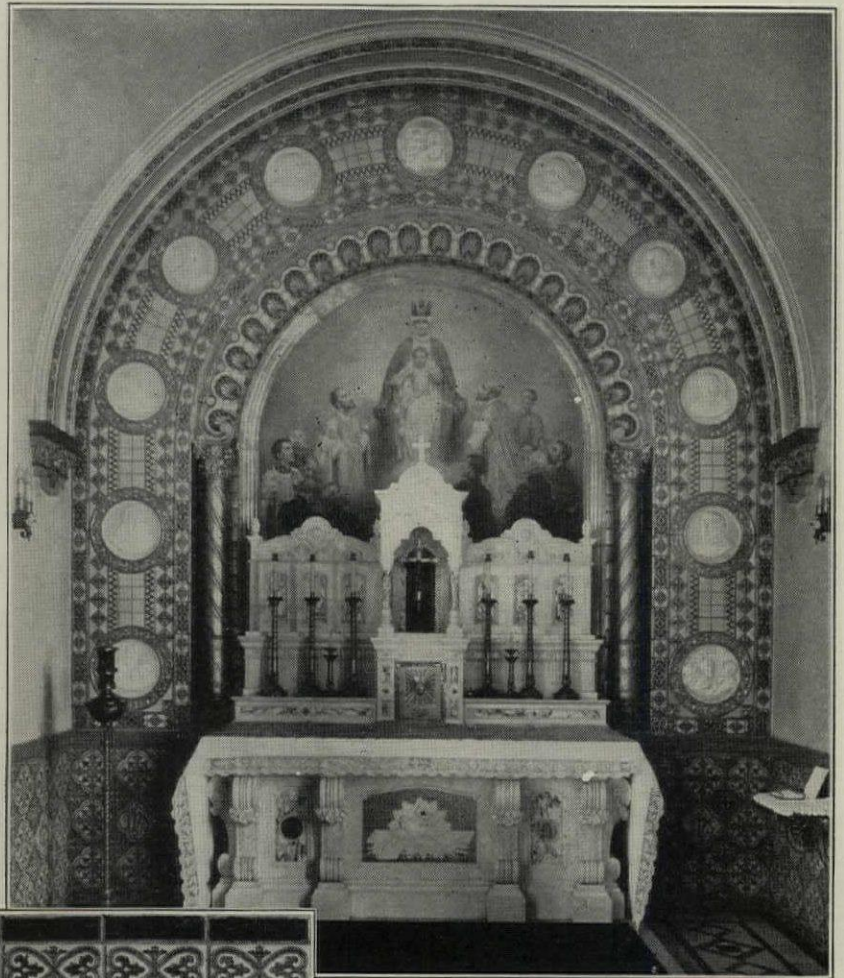
Malcomson, Higginbotham and Trout  
A. W. Balle, Associate

Architects  
Detroit

Geo. R. Mehling, Tiling Contractor  
Detroit

Center—Detail of wall tile. Renaissance design in Flint Handmade Faïence.

Below—Chapel aisle. Floor notable for its unusual combination of marble and Flint Handmade Faïence.

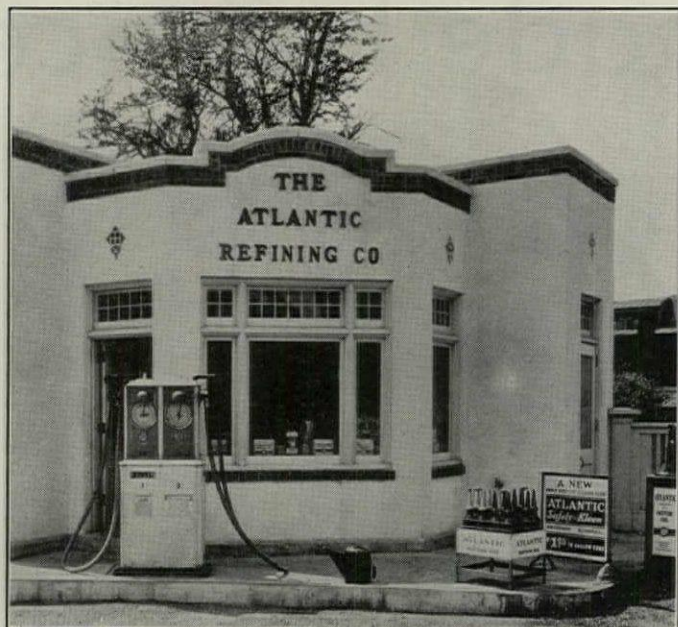


Wherever strength and unusual beauty are required in combination—there you will welcome the rich colors and adaptability

of Flint Handmade Faïence. Your own designs expertly reproduced, new designs created for special jobs, thousands of stock designs immediately available. Write for catalogs of Flint Handmade Faïence, Flintcraft machine-made tiles, and Vitrocraft non-slip tiles.

**FLINT FAÏENCE AND TILE CO.**  
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**FAIENCE TILE SIGNS**  
ADOPTED BY  
**THE ATLANTIC REFINING CO.**

SEND FOR CATALOGUE

**MUELLER MOSAIC CO.**  
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**MANUFACTURERS OF  
FROSTPROOF FAIENCE  
FOR  
EXTERIORS OR INTERIORS.  
HANDMADE FLEMISH TILE,  
ARCHITECTURAL AND  
DECORATIVE TILE OF  
VARIOUS DESCRIPTIONS**

NEW YORK DISPLAY ROOM  
103 PARK AVENUE

## Planning Something?

Let LAWCO help!

A small home, perhaps? LAWCO Cabinets fit the scheme of gay, cheery bathrooms.

Perhaps it's an apartment building, strictly modern, the kind with those tiny "room-ettes." LAWCO Cabinets are compact, space-saving workers.

For any other plans, too—a hotel, for instance—or a cloud-climbing office building. How LAWCO values help there!

Dealers the country over stock the LAWCO line of Bathroom Cabinets and Access Units, the modern "eyes-in-the-wall."

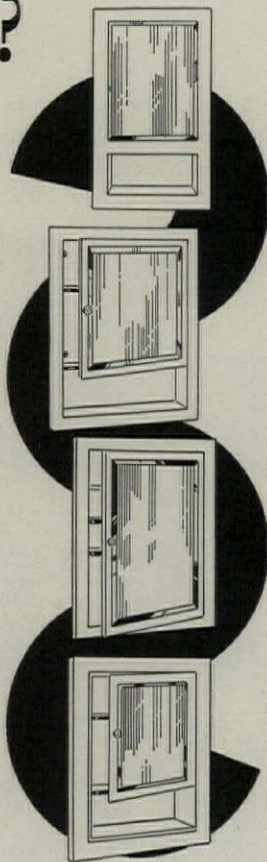
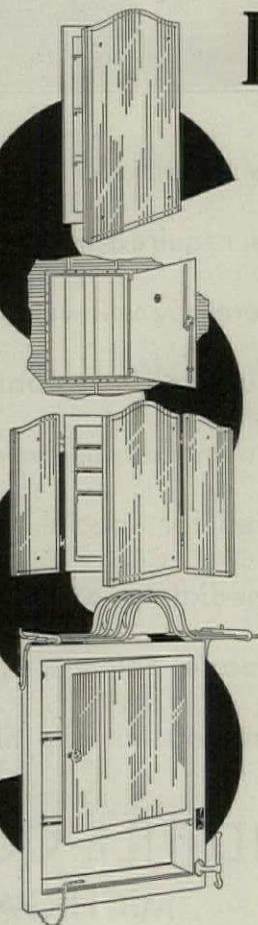
Your 1931 Sweet's shows what we make, on Pages D-5060 and D-4963.

### *A Bit of a Boast*

LAWCO Cabinets have been chosen for every bathroom in the New Waldorf-Astoria Hotel, New York City. That's evidence!

**The F. H. Lawson Company**  
CINCINNATI, OHIO

*Makers of Good Products since 1816*





# STAINED GLASS WINDOWS

Churches  
Masonic Buildings  
Residences  
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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.



The Beverly Apartment Hotel, 50th Street and Lexington Avenue, New York City. Architect, Emery Roth; Builder, Moses Ginsberg. Cabot's sound-deadening Quilt used in block partitions between apartments.

## Quiet!

Cabot's Quilt has long ago proved its worth as a sound-deadening material for apartment buildings. In New York, it is used in all of Tudor City, in London Terrace, and is the leading insulation on Park Avenue and East 57th Street.

Its economy is an added factor in its steadily growing adoption for sound-deadening. Its initial cost is low and it is quickly and inexpensively installed. In addition, Quilt is vermin-proof, rot-proof, fire-resistant, and will never pack down or lose its sound-proofing power. Send the coupon below for our Laboratory Bulletin No. 5.

# Cabot's Quilt



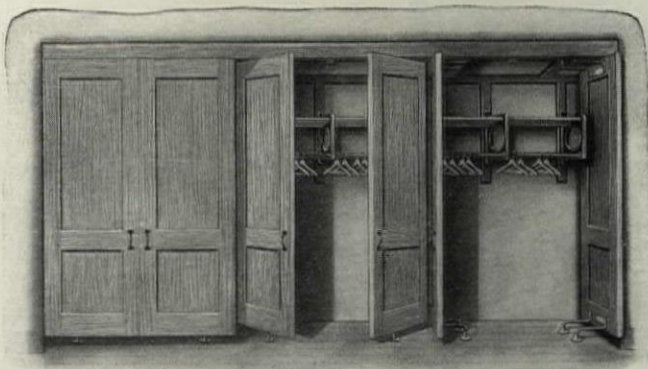
*Samuel Cabot* Inc.

141 MILK STREET, BOSTON, MASS.

Gentlemen: Please send me your Laboratory Bulletin No. 5 on Sound-Deadening.

Name .....

Address ..... PP-3-31



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

HERE is an ideal school class-room wardrobe, low in cost yet meeting every demand of the most exacting. This wardrobe is made for plaster ends, backs and ceilings; no jambs nor trim being required. When so desired blackboards can be furnished for the doors, giving a continuous black-board surface.

The "Vanishing Door" hinges on which the doors are hung are made with double pivoted arms and swing the doors back into the wardrobe entirely out of the way. There are no noisy tracks nor rollers to stick or bind, nor intricate mechanism to get out of order. These hinges are guaranteed to last as long as the building.

All wardrobes are furnished complete in the knockdown, with all woodwork cut to size, and only need to be nailed in place. The hinges are easier to put on than common butt hinges. The entire cost of installation is small.

Many types of school wardrobes are fully illustrated, described and detailed in Catalog "K." This catalog is of A. I. A. file size and can be had for the asking.

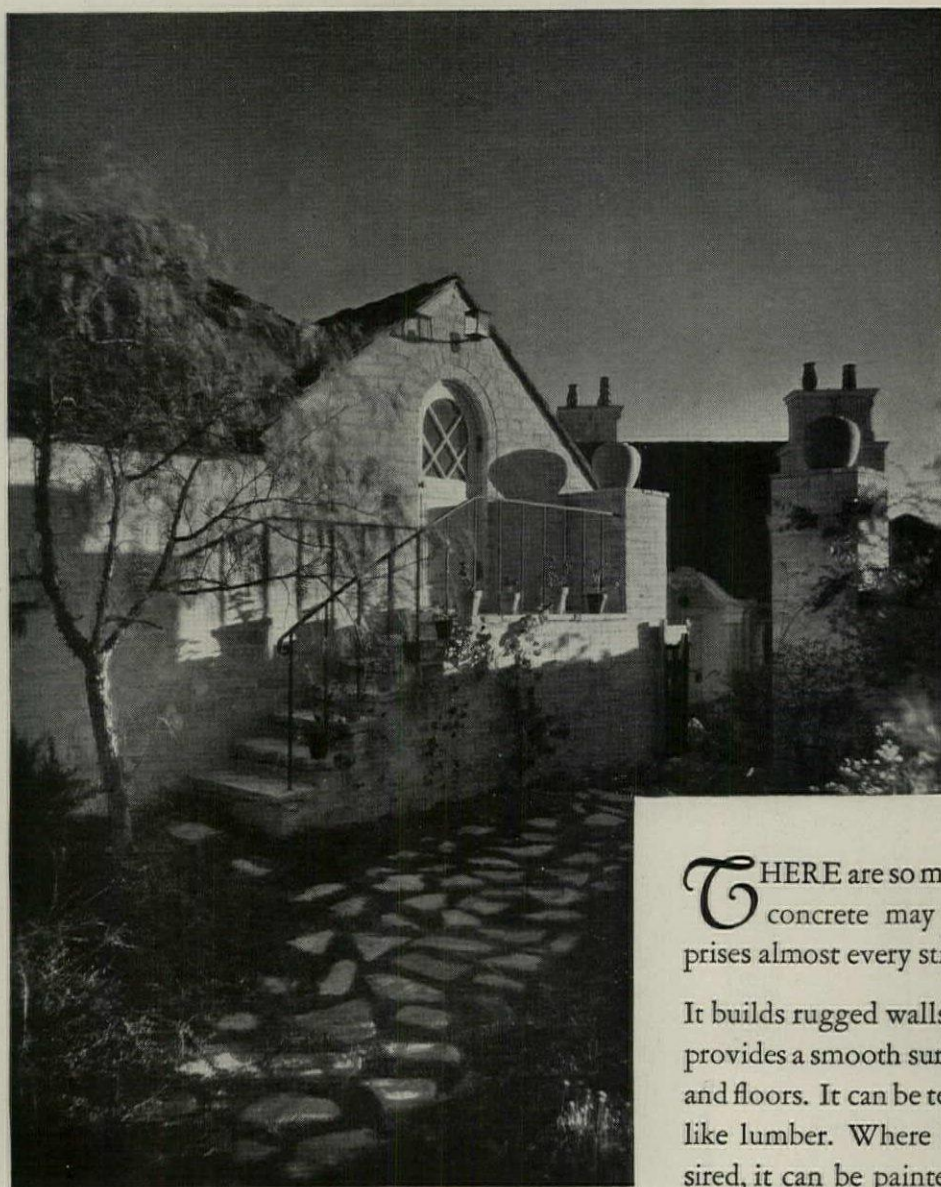
**W. L. EVANS**

Washington, Indiana, U. S. A.

**VANISHING DOOR WARDROBES**



# *Such* INTERESTING *things* *can be done with* CONCRETE



*Concrete Masonry residence at Beverly Hills, Calif. Architect, Roy Seldon Price, A. I. A.*

*Concrete Masonry is a term applied to block, brick, or tile building units molded from concrete and laid by a mason in a wall. The concrete is made by mixing portland cement with water and other suitable materials, such as sand, pebbles, crushed stone, cinders, burned shale, or slag.*

THERE are so many ways in which portland cement concrete may be handled that it, alone, comprises almost every structural material the builder needs.

It builds rugged walls of highly interesting character; or provides a smooth surface for interior and exterior walls, and floors. It can be textured in many designs, or grained like lumber. Where other than "natural" finish is desired, it can be painted any color, or coated with portland cement stucco which, also, is available in colors.

Concrete can be pre-cast or cast in place — moulded or modeled. It creates its own decorations. Wherever and however used, concrete provides *firesafety*, and its exceptional durability makes it most economical. Write for free information.

## PORTLAND CEMENT *Association*

*Concrete for permanence and firesafety*

33 W. GRAND AVENUE  
CHICAGO



To provide

FRESH,

TEMPERED,

THOROLY DIFFUSED

A I R

QUIETLY AND  
WITHOUT DRAFTS

BUCKEYE HEATOVENT  
BUCKEYE THERMOVENT

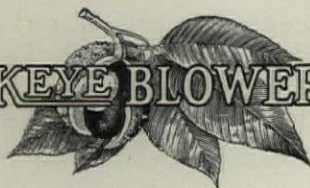
UNIT SYSTEM OF  
HEATING AND VENTILATING

for

SCHOOLROOMS, AUDITORIUMS, GYMNASIUMS,  
HOSPITALS, ARMORIES, LODGE ROOMS,  
RECREATION HALLS, ETC.

THE BUCKEYE BLOWER COMPANY

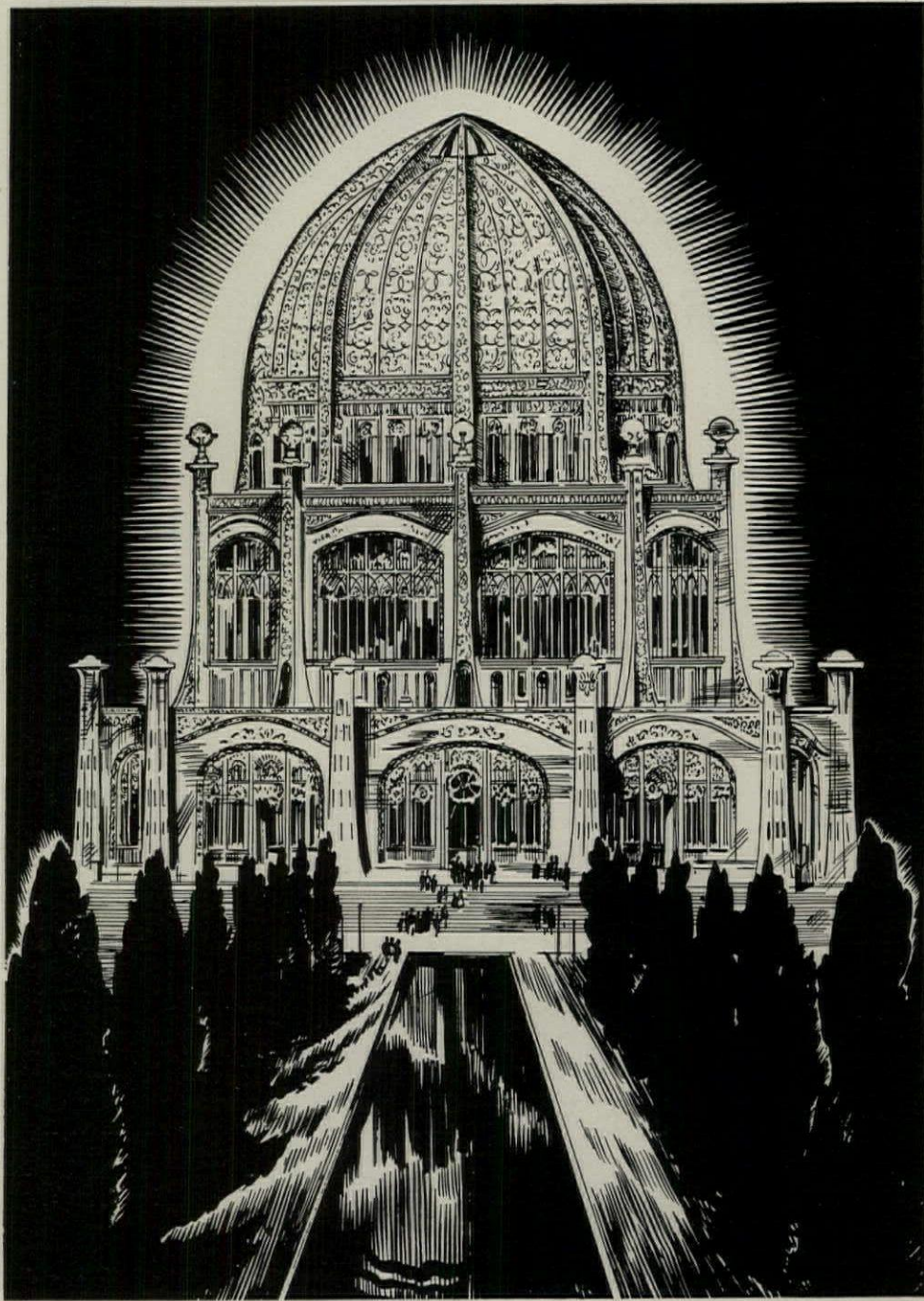
Main Office  
& Factory



Columbus,  
Ohio

Branch Sales and Service Offices in Principal Cities





THE jewel-like design of the Baha'i Temple, national church of Mashreq'ul Adhkar at Wilmette, Illinois, presents a marked contrast to the awesome magnificence of the 85-story Empire State Building in New York City. The one calls for a fine flexibility of materials of construction—the other for massive proportions and brute strength. The use of the popular C B Sections in both of these structures demonstrates the remarkable adaptability of these modern sections to the needs of architects and designers. Louis Bourgeois was the Architect of Baha'i Temple; Benjamin Shapiro, Structural Engineer; George A. Fuller Company, General Contractor; and Worden-Allen Company, Fabricator.

*Carnegie Engineers are at your service at all times.*

**US  
STEEL**

122

**CARNEGIE STEEL COMPANY**  
PITTSBURGH, PA.



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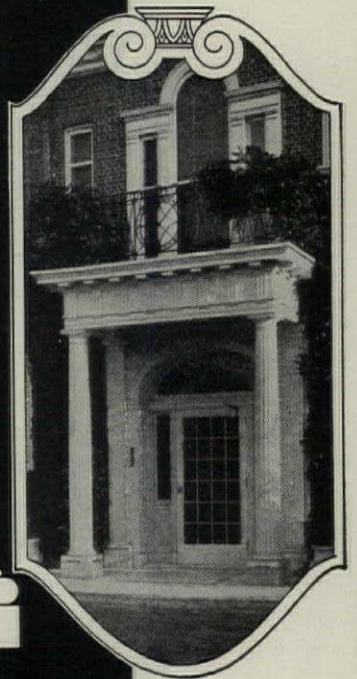
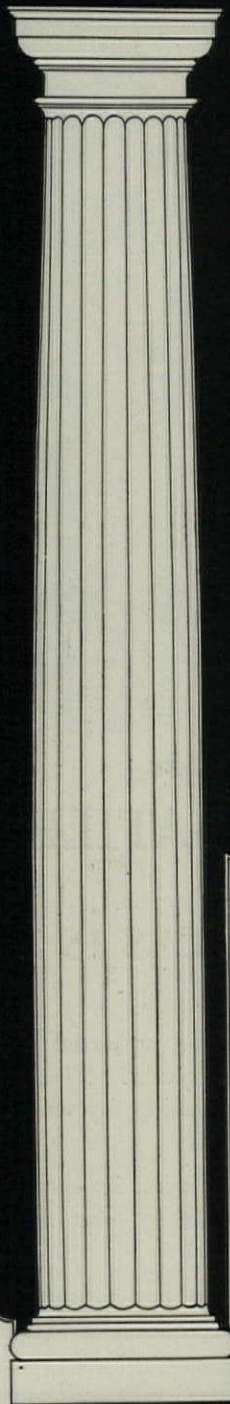
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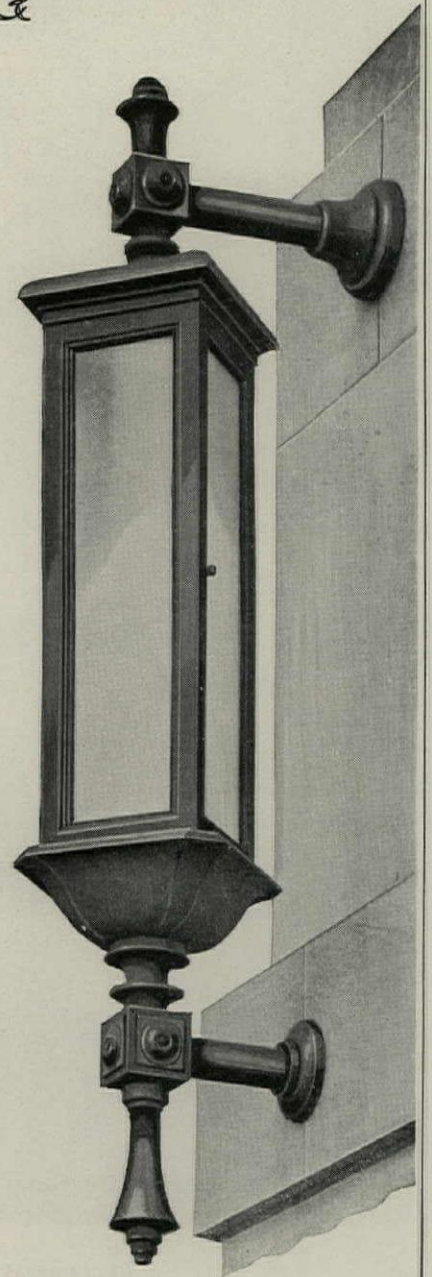
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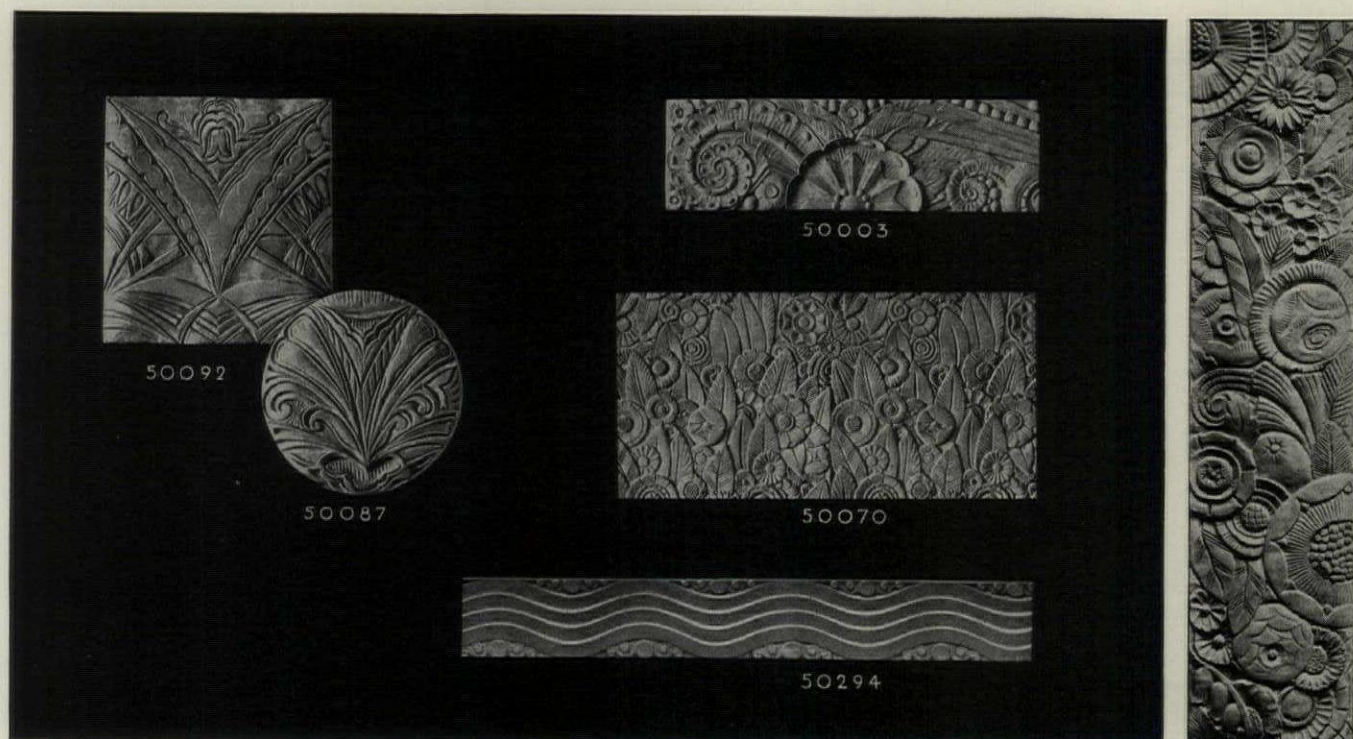
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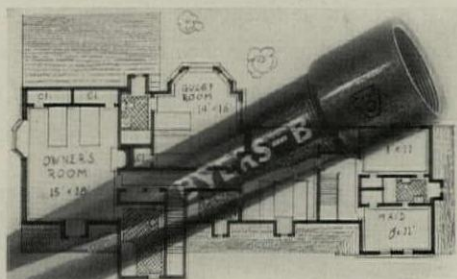
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# Details of Alberene Stone Spandrels

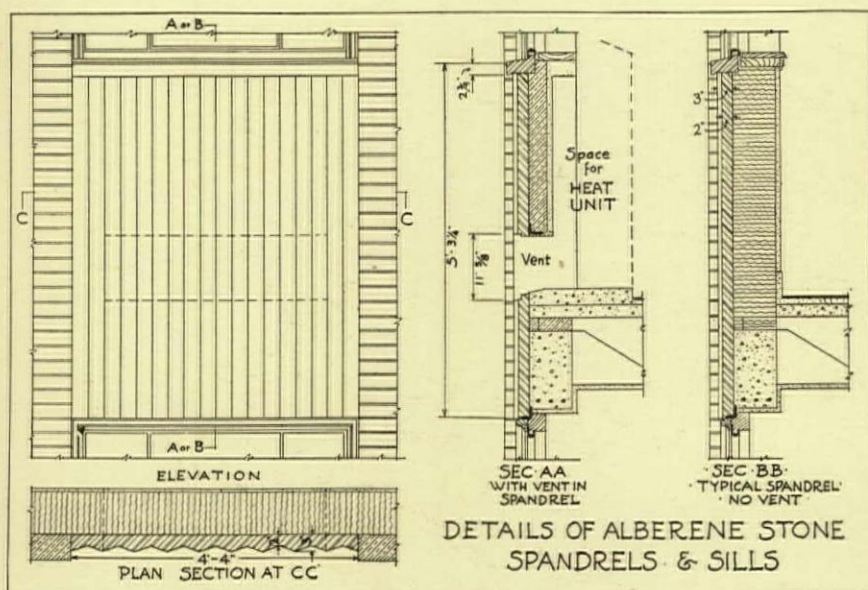


FIGURE 1—ALBERENE STONE SPANDRELS as installed between 1st and 2nd story windows, Staatsburg School. (See illustration on preceding page.)

## Information for the Specification Writer on Alberene Stone Spandrels

FIGURE 1 shows single window ALBERENE STONE SPANDREL. Section AA shows vent through spandrel and recess in wall for the installation of self-contained heating and ventilating unit. BB is typical section showing ALBERENE SPANDREL used as veneer over hollow tile wall.

### EXTRA FLOOR SPACE

FIGURE 2 shows wall section of a double spandrel job. ALBERENE mullion is also shown. The construction here makes it possible to place the radiator back of the wall line leaving the floor area clear, and reduces materially the weight of the wall.

### SPECIFICATIONS

**MATERIAL (Double Spandrels).** All spandrels to be structurally sound soapstone, grade equal to ALBERENE STONE. Stone not to be less than  $1\frac{1}{2}$ " thick at thinnest point. Each pair of spandrels to be securely bolted to three horizontal angles extending 2" beyond spandrel at each end.

Bottom angle to be  $3'' \times 4'' \times \frac{7}{16}''$ , center and top angles to be  $3'' \times 3'' \times \frac{7}{16}''$ . Mullion to be  $3\frac{3}{4}'' \times 3\frac{3}{4}''$  soapstone, rebated and bolted to steel flat  $3\frac{1}{2}'' \times \frac{1}{2}''$ .

**CONSTRUCTION (Double Spandrels.)** Spandrels to be embedded in masonry 2" on each side, angles extending 2" farther into masonry to provide additional anchorage. Center angle to be bolted to unfinished floor by straps on 16" centers.

**(Single Spandrels).** (a) Spandrels to be embedded in masonry 2" on each side, or (b) where spandrel is not embedded in masonry at sides it shall rest on  $3\frac{1}{2}'' \times 2'' \times \frac{3}{8}''$  angle and be secured to the wall by anchor straps, or to piers at sides with dowels.

**SPECIAL CASES.** Where window is set with deeper reveal than face of spandrel, provide counter sill. Counter sill to be rebated for metal window frame and securely bolted to spandrel. Also provide soffit return for lintel at window head. Soffit to be bolted to under side of the  $3'' \times 4'' \times \frac{7}{16}''$  angle.

**NOTE.** Angles are not needed with single spandrel unless of excessive dimensions requiring multiple units. Where space is not larger than  $5'0'' \times 4'0''$ , we recommend the use of single slab rather than built-up spandrels.

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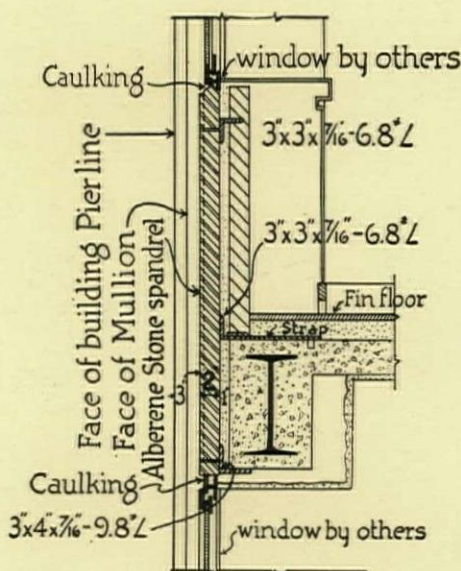


FIGURE 2—An office building installation showing 2" thick ALBERENE SPANDREL with 2" brick backing, thus allowing radiator to be recessed in wall under window.



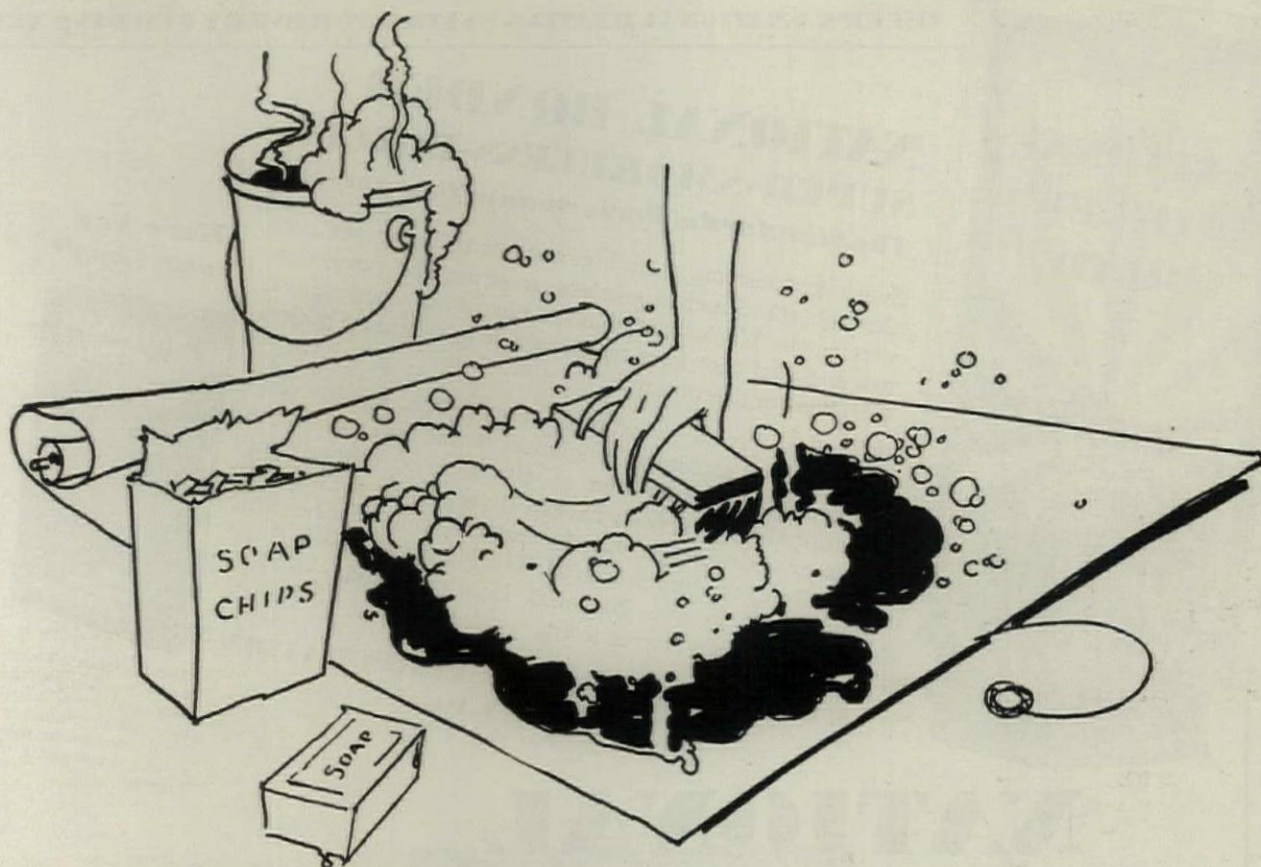
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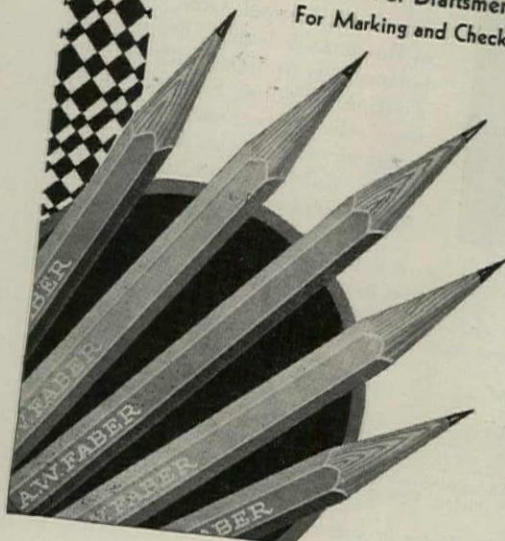
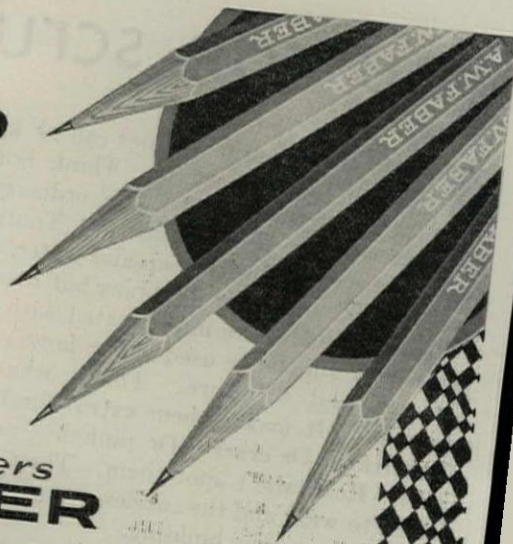
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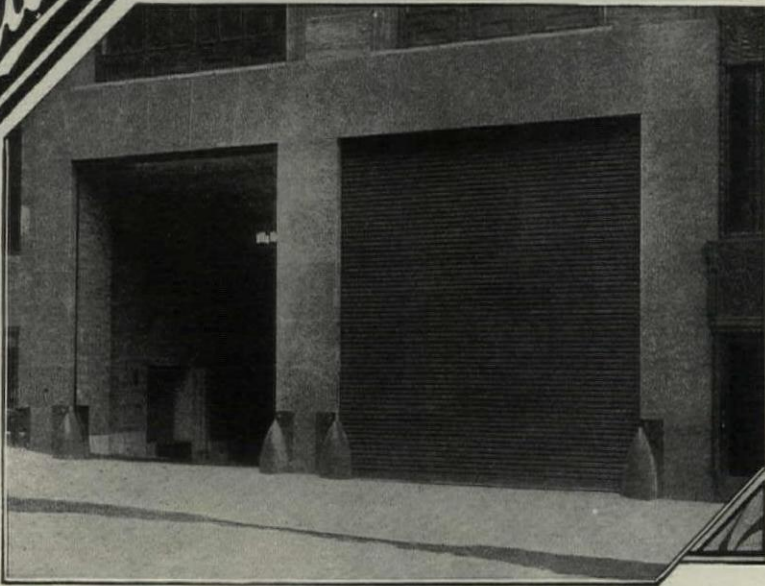
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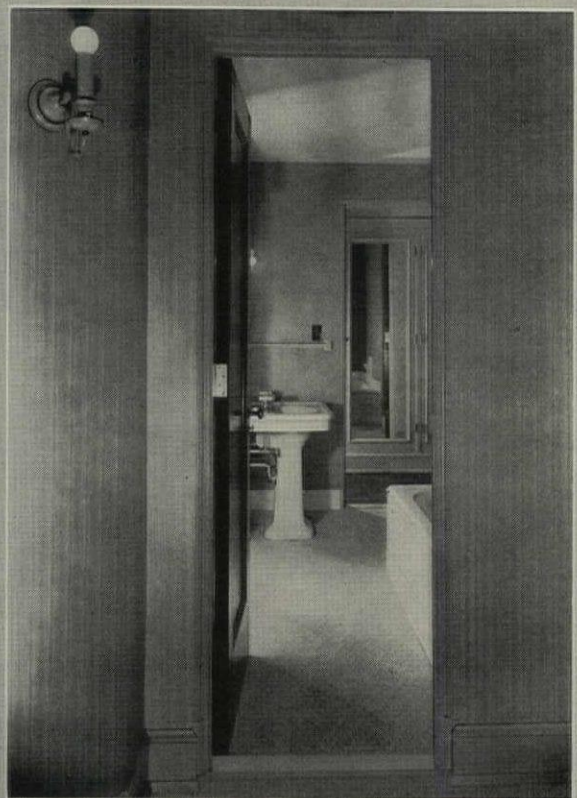
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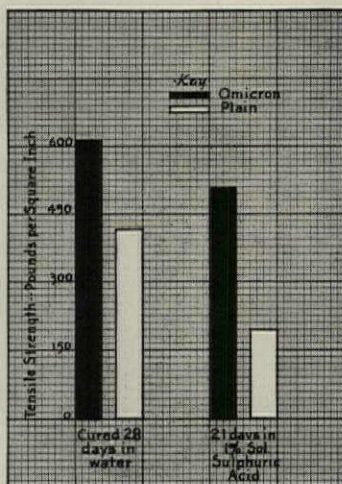
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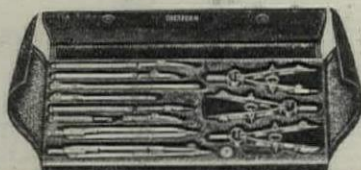
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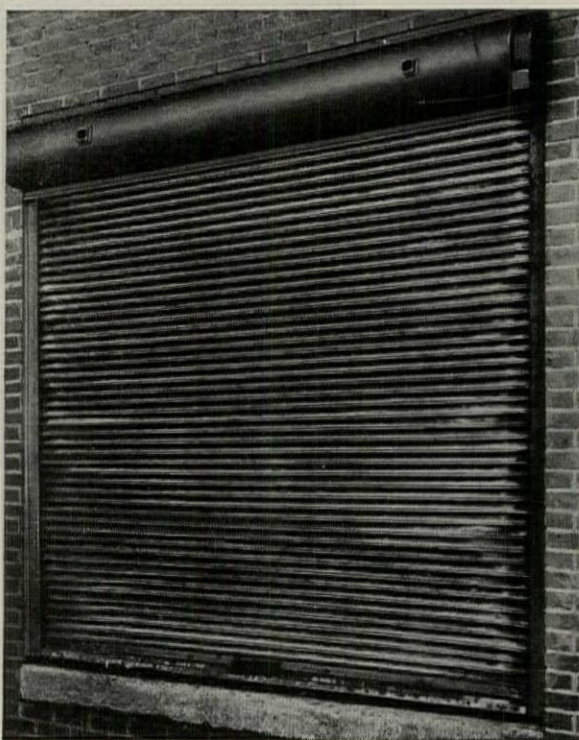
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working first class."

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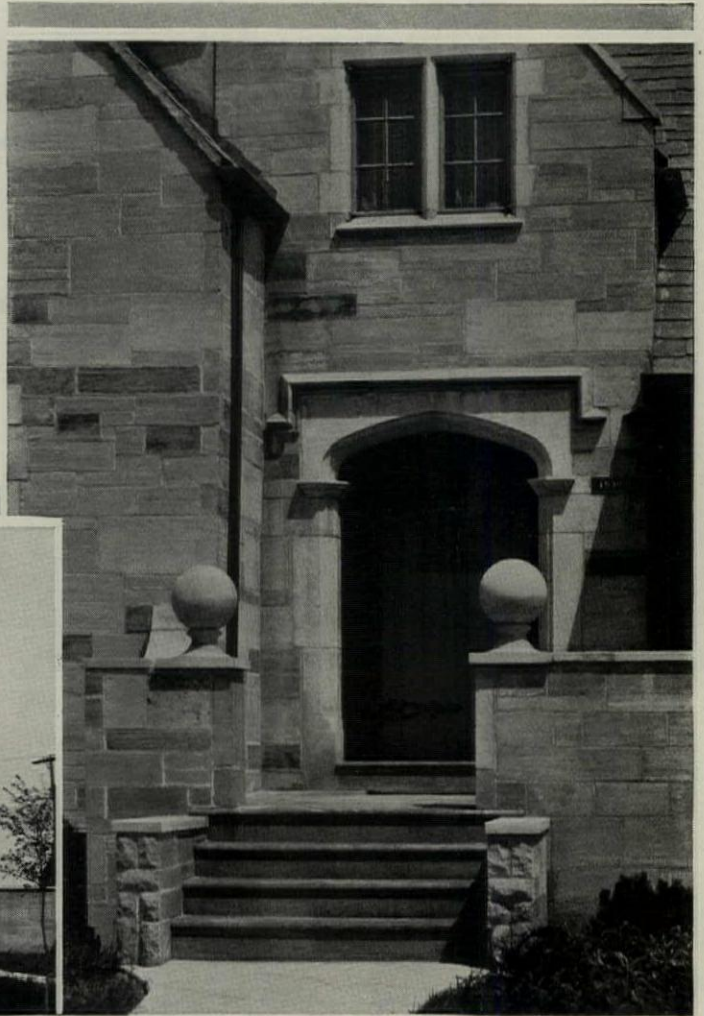
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J. Ivan Disc, *Archit.*

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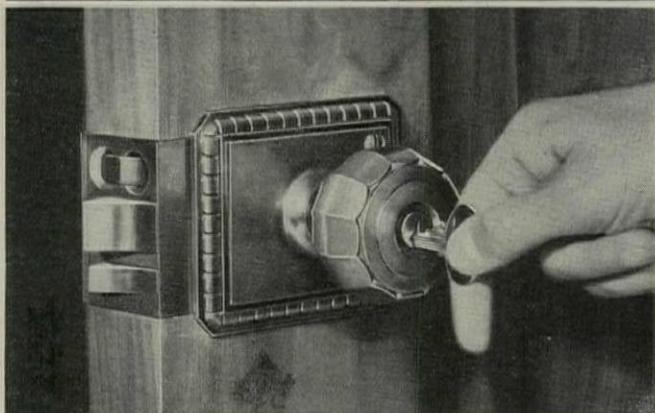
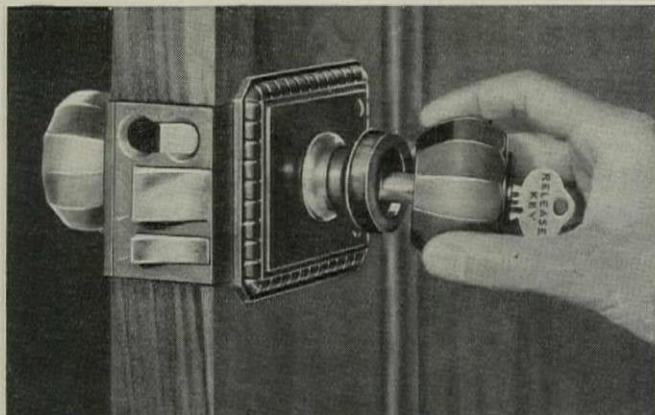
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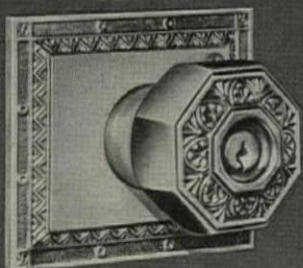


*Proprietary design of the Fisher Building, Detroit*

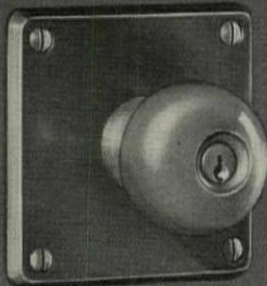


*The Sargent Union Lock in standard designs*

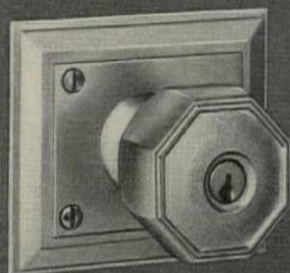
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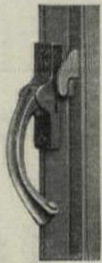
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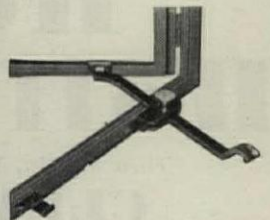
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 CASEMENTS**

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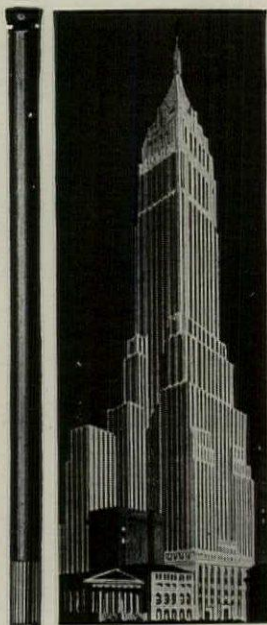


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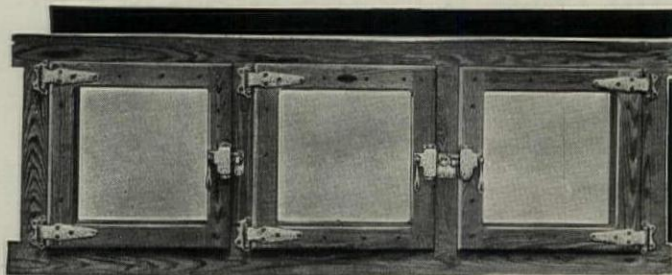


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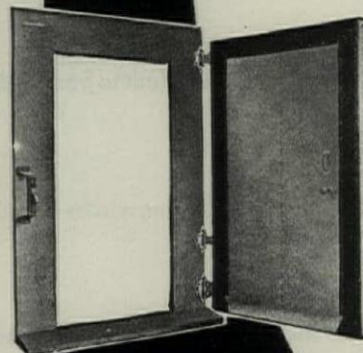
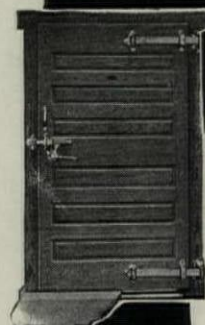
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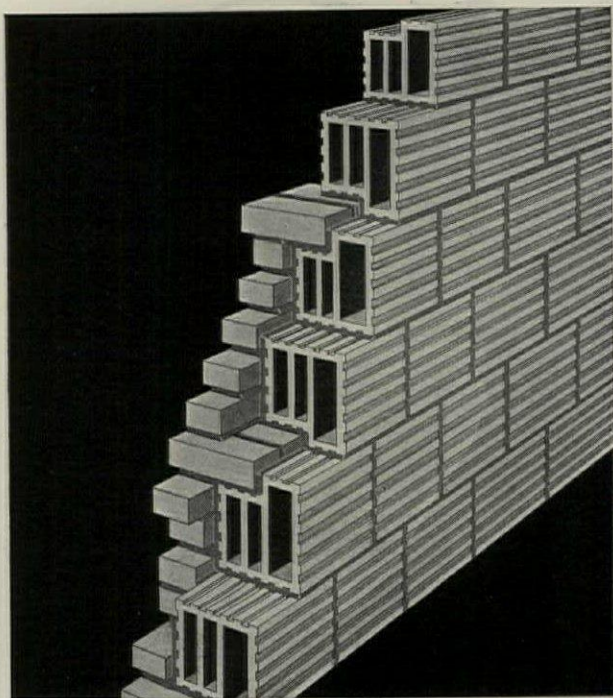
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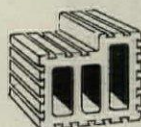


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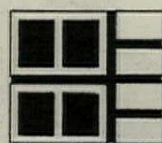


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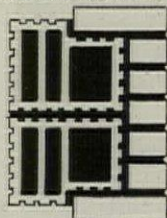
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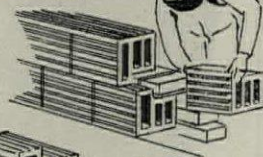


but an in-

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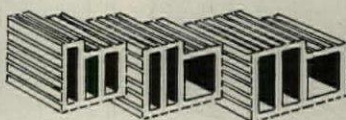


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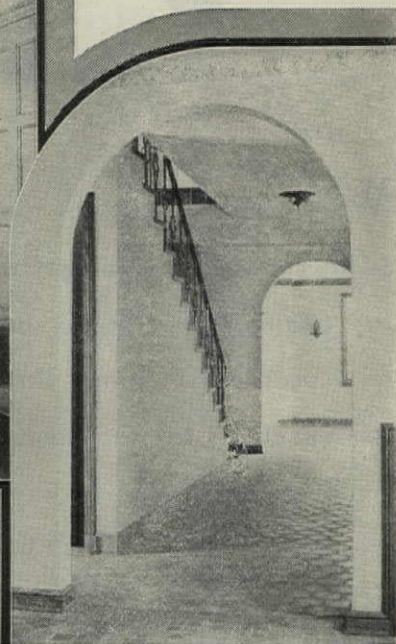
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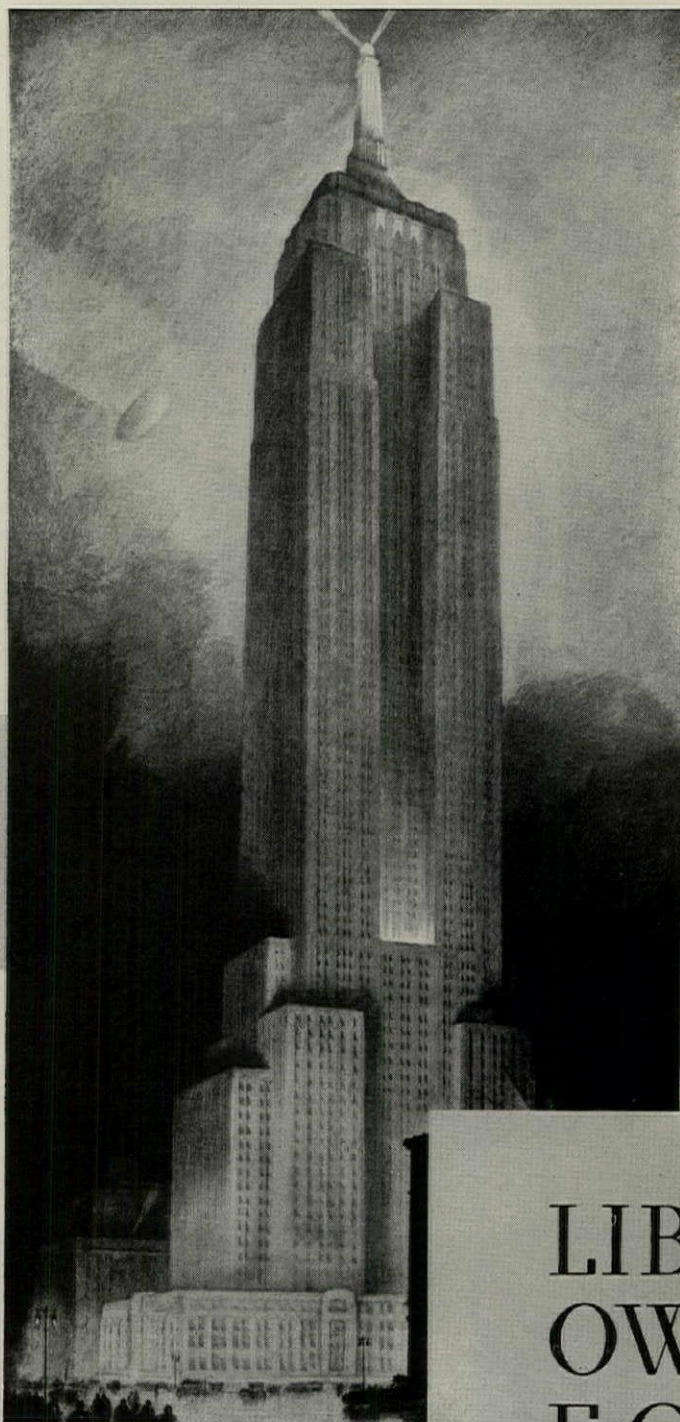
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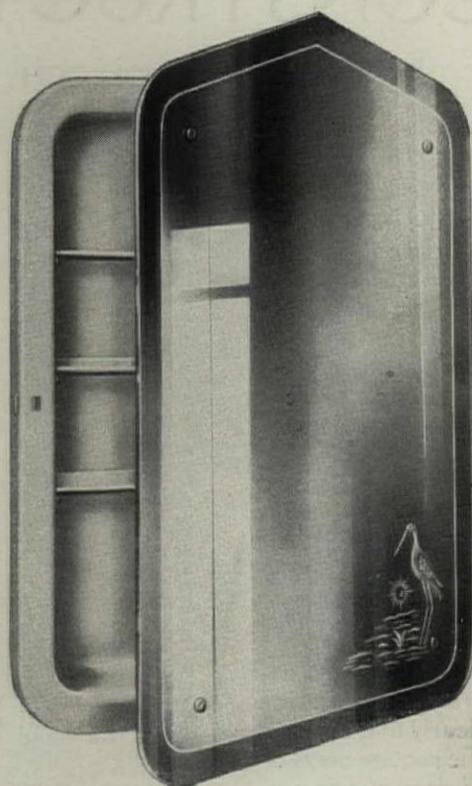
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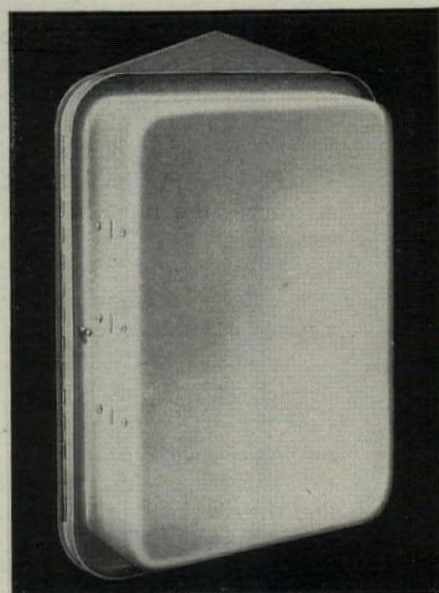
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# GOOD PRACTICE IN CONSTRUCTION

By PHILIP G. KNOBLOCH

## PART TWO

IN THE preparation of this, the second part of "Good Practice in Construction", the aim has been to present further useful details in 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 a special character. Though many of the plates embody special knowledge, such as the details for theatres, store fronts, log cabins, etcetera, all are for buildings that are constantly being built in most, if not all, parts of the country and that may well come within the practice of any architect.

The daily use of "Good Practice in Construction, Part One", in architectural offices throughout the country has shown clearly that material of the kind it contains meets the requirements of architects and draftsmen, and since it was possible to cover but a portion of the subject within the limits of a volume of the convenient size adopted for the books of "The Pencil Points Library," the publishers have recognized the desirability of making available additional material of this nature. Also, a desire for a second volume of Mr. Knobloch's work has been expressed in many letters from users of Part One.

PART ONE and PART TWO of "Good Practice in Construction" have become indispensable in the practice of architecture, and every architect, draftsman and student needs and should possess these valuable books.

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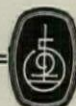
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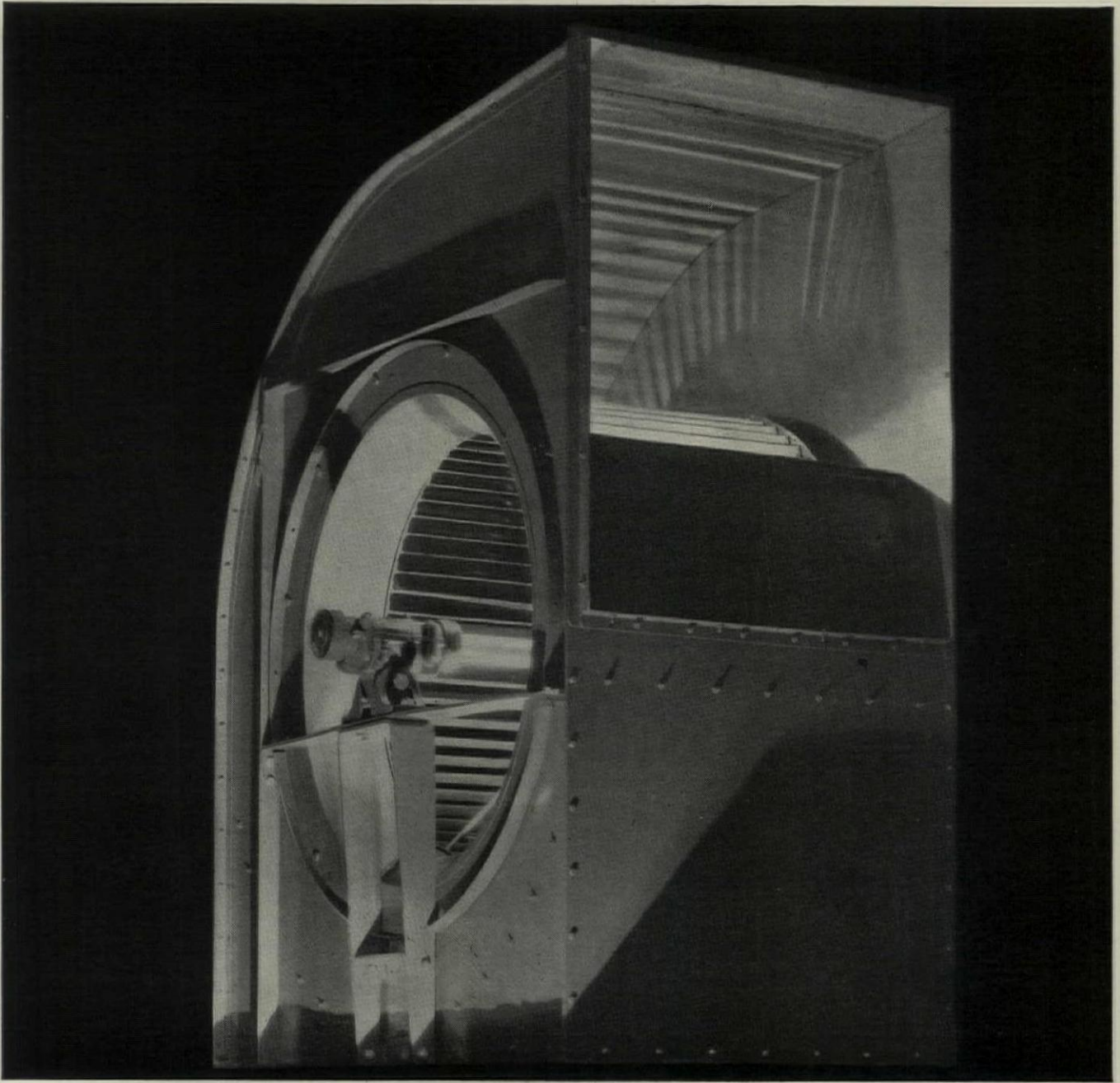


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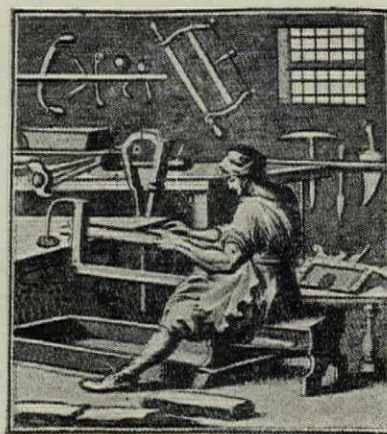
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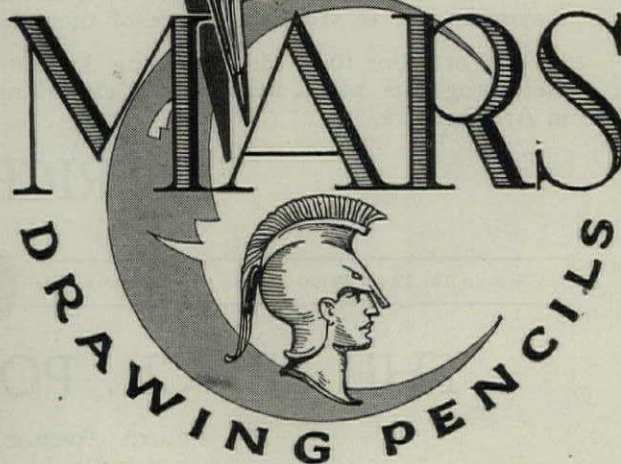
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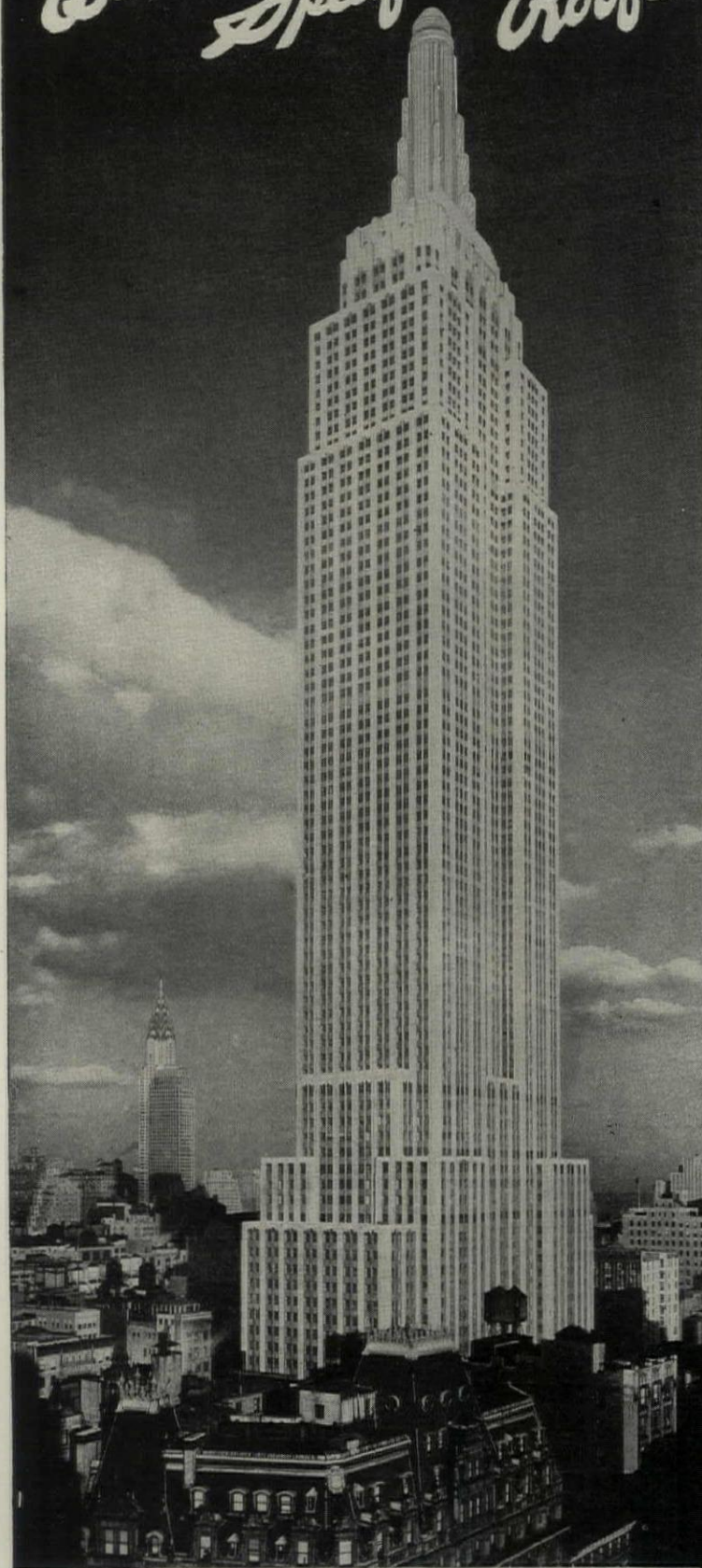
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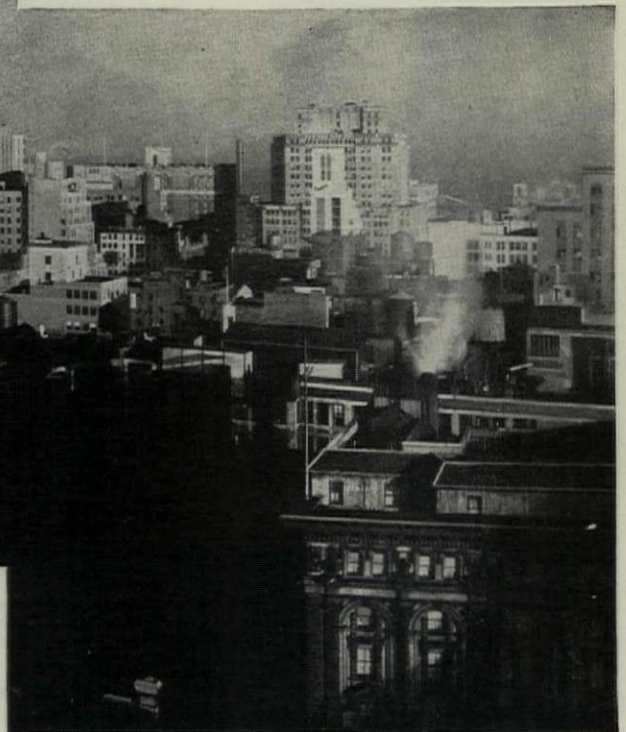
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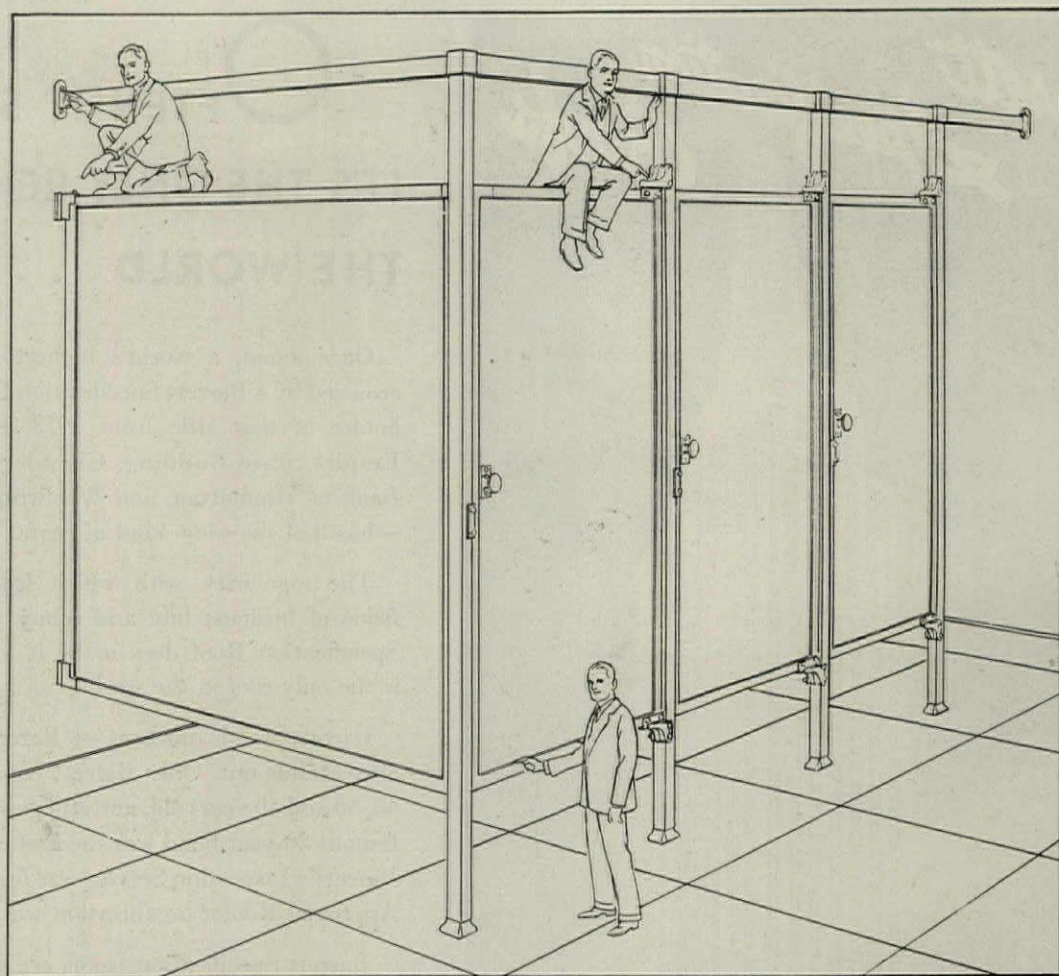
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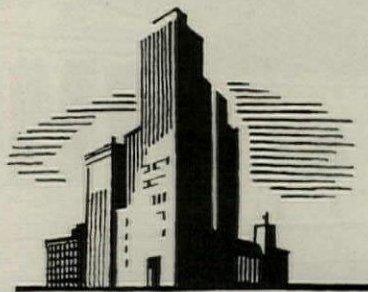
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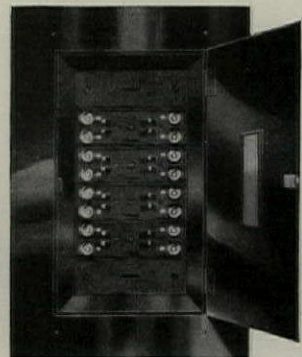
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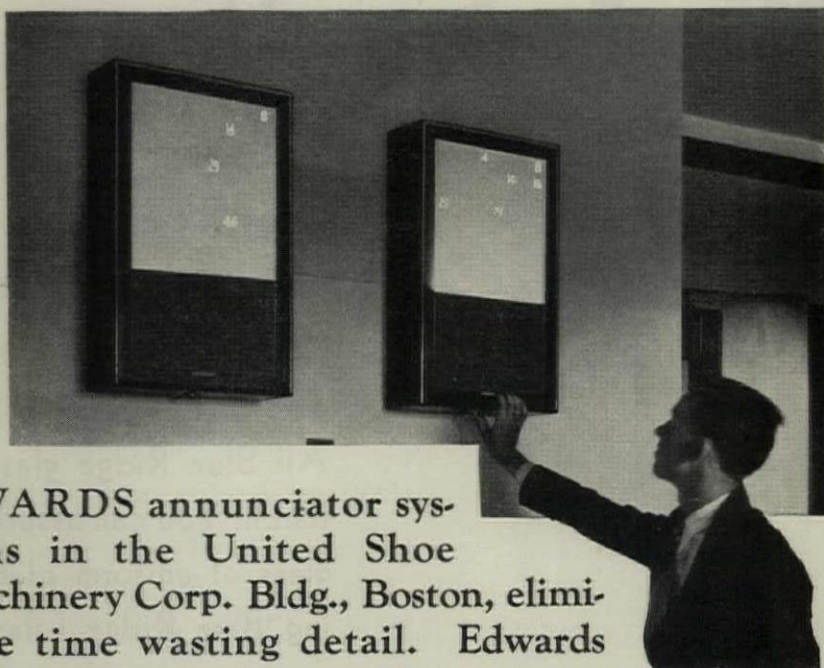


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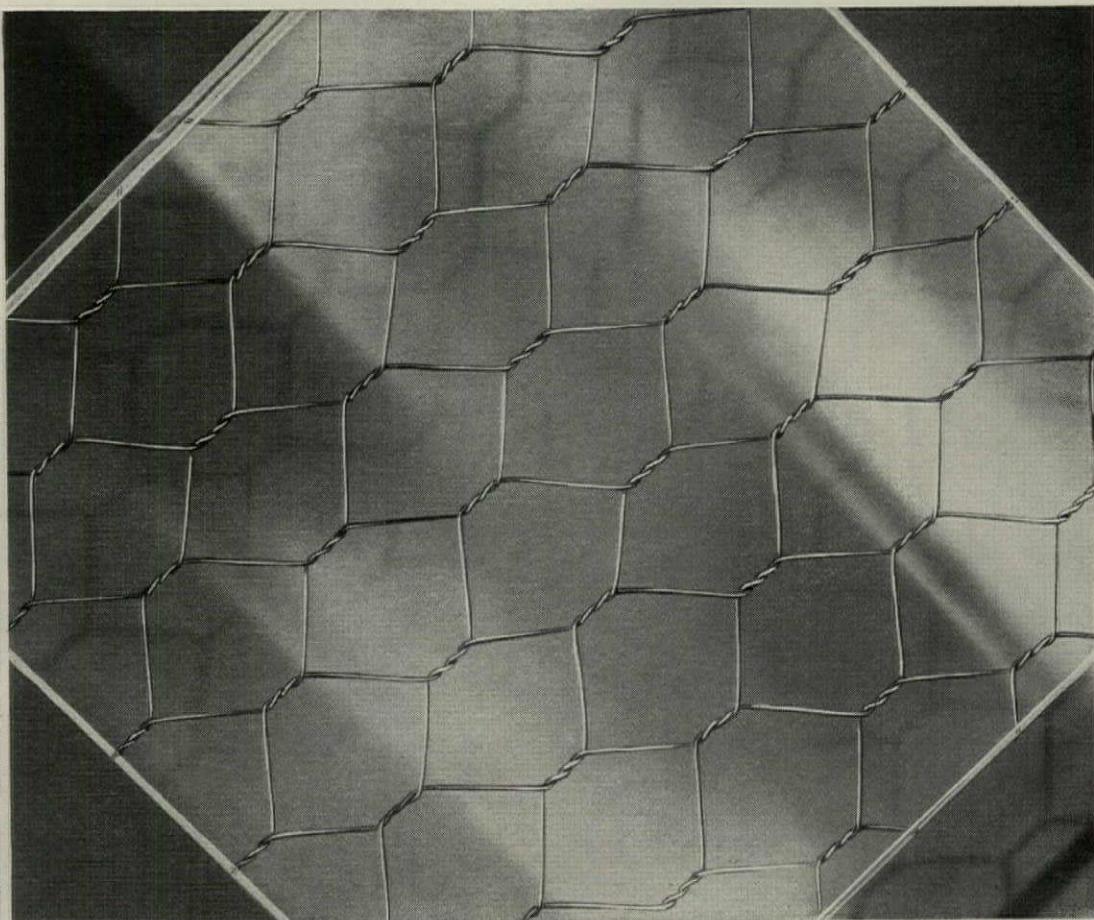
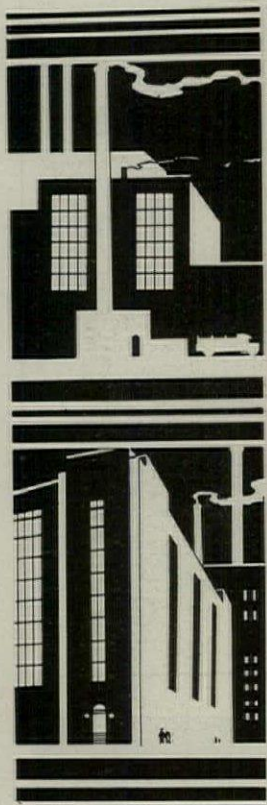
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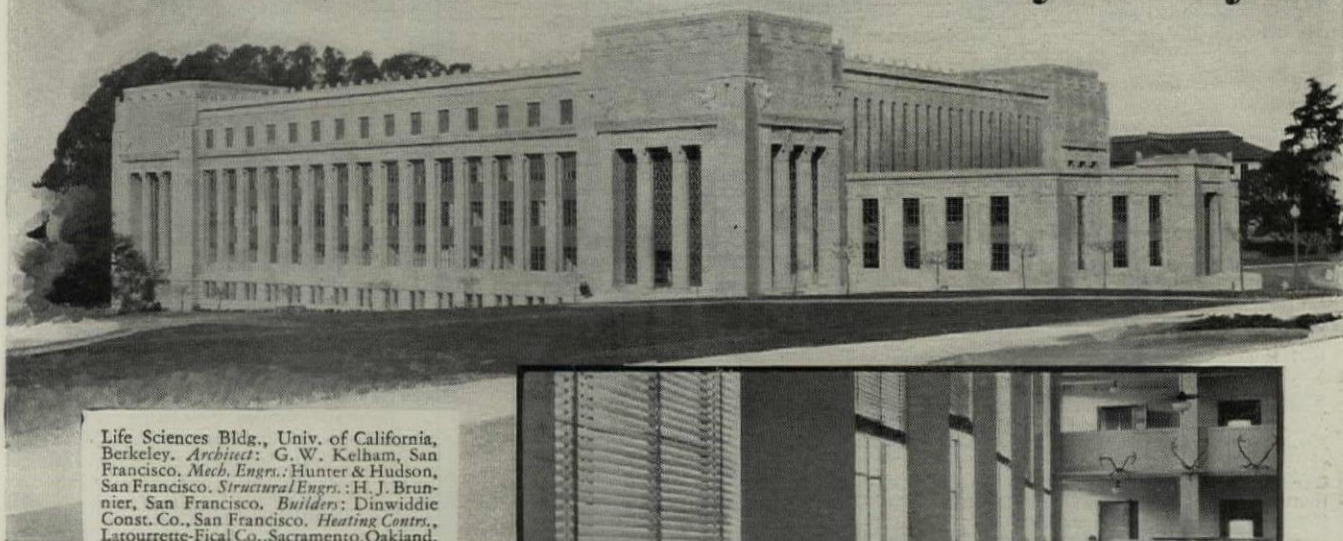
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The Andersen Frame Corporation, Bayport, Minn., announces that it has perfected a new metal weather-strip for windows which will cut air leakage 86 per cent. The weather-strip consists of a set of parting stops for the sides and head of a window frame. Specially milled pine parting stops are fitted with a metal strip of double tension, die stamped phosphor bronze. To weatherstrip a window the old parting stop is slipped out and a new one is inserted. No routing or rabbeting or nailing is required.

Announcement is made of a merger which has taken place between Sargent & Company and The Belleville Hardware and Lock Manufacturing Company, Limited, located at Belleville, Ont., Canada. The new Canadian branch will be known as Belleville-Sargent Company, Limited, and will continue to operate at Belleville in manufacturing and distributing hardware products.

The Clay Products Co., Inc., of Indiana, announces the formation of a subsidiary, The Ar-Ke-Tex Corporation, as a selling organization to specialize and concentrate on the distribution of Ar-Ke-Tex tile. The organization of this new company will leave the executives of the Clay Products Co. free to devote their entire attention to manufacturing problems and the development of new products.

The National Fireproofing Corporation announces that it has purchased the plant of the Vulcan Tile and Brick Company at Birmingham, Ala., one of the most modern plants in the South. This acquisition will enable the company to improve its service facilities to adequately take care of business in a constantly increasing field of operations. Among the business already secured in the South is a large contract for the State Capitol Court House at Baton Rouge, La.

The Duriron Co., Inc., Dayton, Ohio, has established a branch office in the General Motors Building, Detroit, Mich., which will be devoted wholly to the sale and service of Duriron, Durimet and alloy steels. R. R. Rourke is in charge of this office.

The Kerner Incinerator Co., Milwaukee, Wis., has established a research laboratory in charge of H. Erskine Nicol for the purpose of developing further the field of flue-fed incineration.

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G. H. Blakeley will become president of the McClintic-Marshall Corporation, as announced in conjunction with the agreement to acquire that company by the Bethlehem Steel Corporation. Mr. Blakeley has been for many years a prominent figure in the field of structural engineering, and has had an active part in many of the developments which have fostered modern skyscraper and bridge construction.

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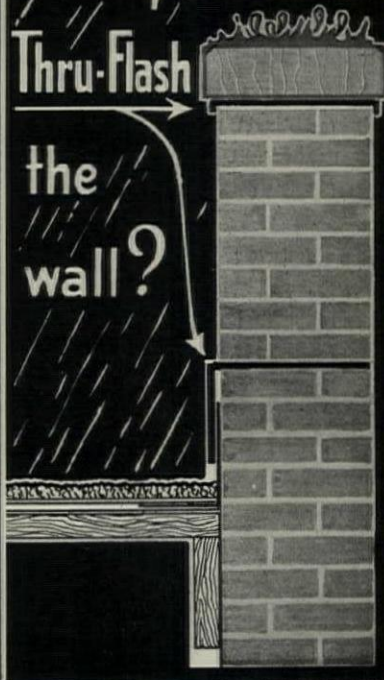
PITTSBURGH

CHICAGO

Why roof at all  
if you don't

Thru-Flash

the  
wall?





# Windows of Quality for Modern Commercial and Public Buildings

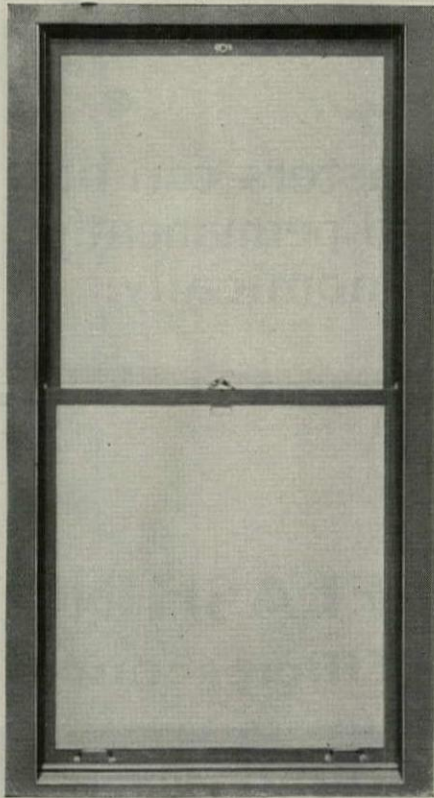
Steel windows are a distinguishing feature of modern buildings. Architectural attractiveness is enhanced by their trim, clean-cut lines. Daylighting is increased by the narrowness of their members. Fire protection is provided at the most exposed portion of the building. Maintenance and depreciation are reduced to a minimum.

Truscon has perfected steel windows of superior quality, suitable for the finest commercial and public buildings. Types and sizes are available for every architectural requirement. Their distinctive design, fine workmanship, excellent hardware and easy operation combine to give enduring satisfaction. Their moderate cost makes them practical for all buildings.

*Complete information and catalogs on request*

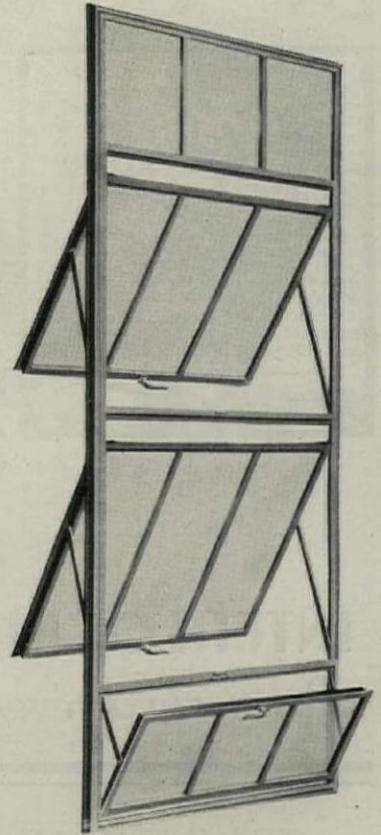
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Youngstown, Ohio

*Engineering and Sales Offices in Principal Cities*



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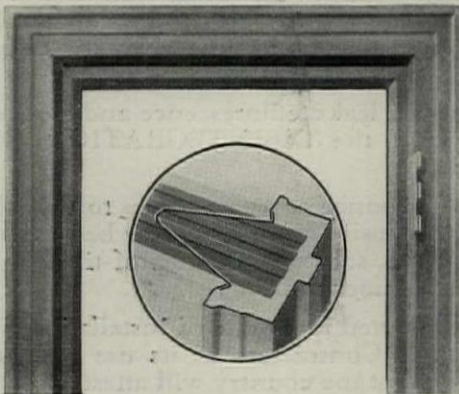


**MONUMENTAL PROJECTED STEEL WINDOWS**

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**HEAVY TYPE STEEL CASEMENTS**

A superior type of steel casement built of heavy copper bearing steel sections. Double contact ( $\frac{3}{8}$ " flat surface) weathering. Available with screens, transoms, and hopper vents.



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Lower sash operates upper sash. Bottom, top, or all sash may be left open. Shades on upper sash act as awnings. Diffused sunlight. Draftless ventilation.

# TRUSCON

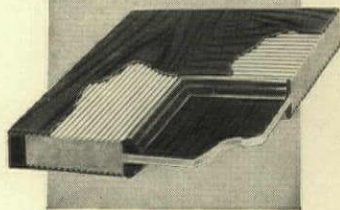
STEEL WINDOWS - STEEL DOORS - STEEL JOISTS - METAL LATHS - STEELDECK ROOFS - REINFORCING STEEL



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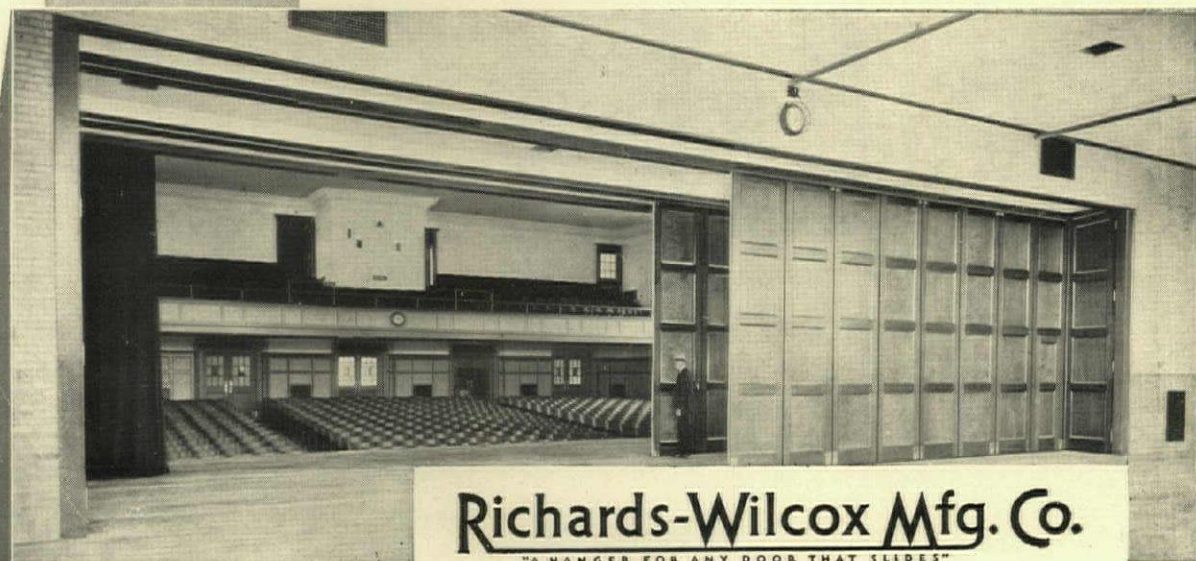
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