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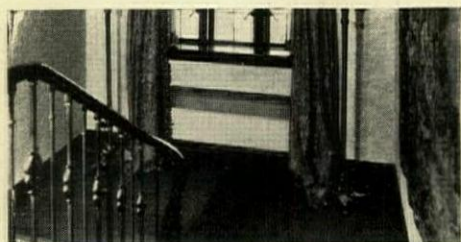
A JOURNAL for the
DRAFTING ROOM

- The Young Architect—What of the Future? . . . *John C. Hegeman*
A New Field for the Architect "Gargoyle," *A. I. A.*
An Architect's Notes on Pen Drawing, 4 *Sydney E. Castle*
How to Find a Job During a Depression *Royal Barry Wills*
The Architect and the Grand Plan, 4 *Francis S. Swales*
Misadventures of a Draftsman, 6 *George Allen*
Draftsman's Data Sheets *Don Graf*
The Specification Desk *David B. Emerson*
Plates by *Herman Webster, James I. Arnold, Francis S. Swales, Cecil Briggs,*
Theodore de Postels, Edgar I. Williams, John Foster
-

JANUARY, 1932

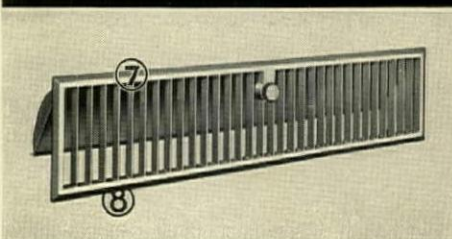
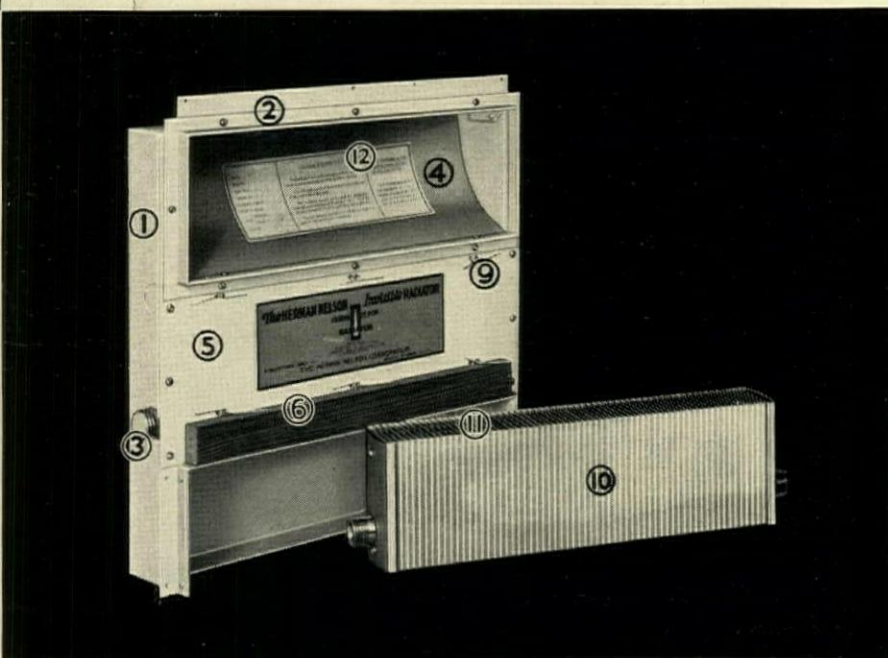
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COMPLETE and READY TO INSTALL WITHIN THE WALL



...scientifically engineered
for proper heating results

1. Sheet steel cabinet scientifically designed to maintain proper ratings and capacities.
2. Cabinet flanged at edges to provide means for securely fastening cabinet to building construction.
3. Temporary cap to protect radiator opening and threads from damage before installation.
4. Shield to protect heating element during construction—prevents dirt and plaster from dropping into heating element and impairing heating efficiency.
5. Sturdy front panel construction prevents damage of plaster due to pressure.
6. Wood strip above inlet opening provides for nailing.
7. Grille and damper unit fastened to frame itself and not screwed to a wood brick or plaster.
8. Felt strips to prevent leakage around grille.
9. Wire ties on front of cabinet for direct fastening of metal lath.
10. Patented Wedge Core Heating Element—light, strong, compact, free from joints to fail and leak or parts that can rust or get out of order.
11. Free air passage through radiator assures quick, uniform heating of air.
12. Instructions on correct installation.



Competent architects are avoiding "built on the job" and makeshift methods of concealed radiation. They know that only a scientifically designed, properly installed unit can produce the heating results their clients have a right to expect.

One unit, the Herman Nelson Invisible Radiator, is giving such results in thousands of installations throughout

the country. Many architects recognize it as by far the most practical concealed unit ever built.

The Herman Nelson Invisible Radiator is carefully designed according to proved principles of heating. It is sturdily built and furnished as a complete unit—ready for installation.

Note, above, some of the many features that set the Herman Nelson Invisible Radiator apart from all other heating units. For further information, get in touch with our nearest sales office or write us. The Herman Nelson Corporation, Moline, Illinois.

HERMAN NELSON Invisible RADIATOR

Factory at Moline, Ill. Sales and service offices in principal cities

Manufactured by the originators and pioneers of Univent Ventilation, the Her-Nel-Co System of Ventilation, the Invisible Radiator, and other heating and ventilating innovations that have received world-wide recognition.

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Shanghai



Close-up of setback portion of Hotel Carlyle, New York. This building is attractively finished with Atlantic Terra Cotta in unglazed buff trimmed with dark brown, presenting a most inviting appearance.



This new apartment hotel, The Carlyle, 40 stories high, is located at Madison Avenue, 76th and 77th Streets, New York. Bien & Prince, Architects. Calvin-Morris Corporation, Builders.

SETBACK PARAPETS AND DECORATIVE TRIM OF ATLANTIC TERRA COTTA

Here is a good example of present day architecture designed to meet setback building code requirements. The selection of Atlantic Terra Cotta for parapets and decorative trim in harmonious color effects, clothes the Hotel Carlyle with a pleasing beauty that adds much to its desirability as a place of residence.

Because Atlantic Terra Cotta so aptly conforms to modern architecture, wherein cheerful color and attractive design are essentials, it is meeting with increasing use for parapets, spandrels, balustrades, columns and piers, and in many instances is specified for entire exteriors. For facing corridors, lobbies and other interior walls, WALL UNITS of Atlantic Terra Cotta, machine made in quantity at low prices, are proving very popular with architects who have investigated the merits of this newer product.

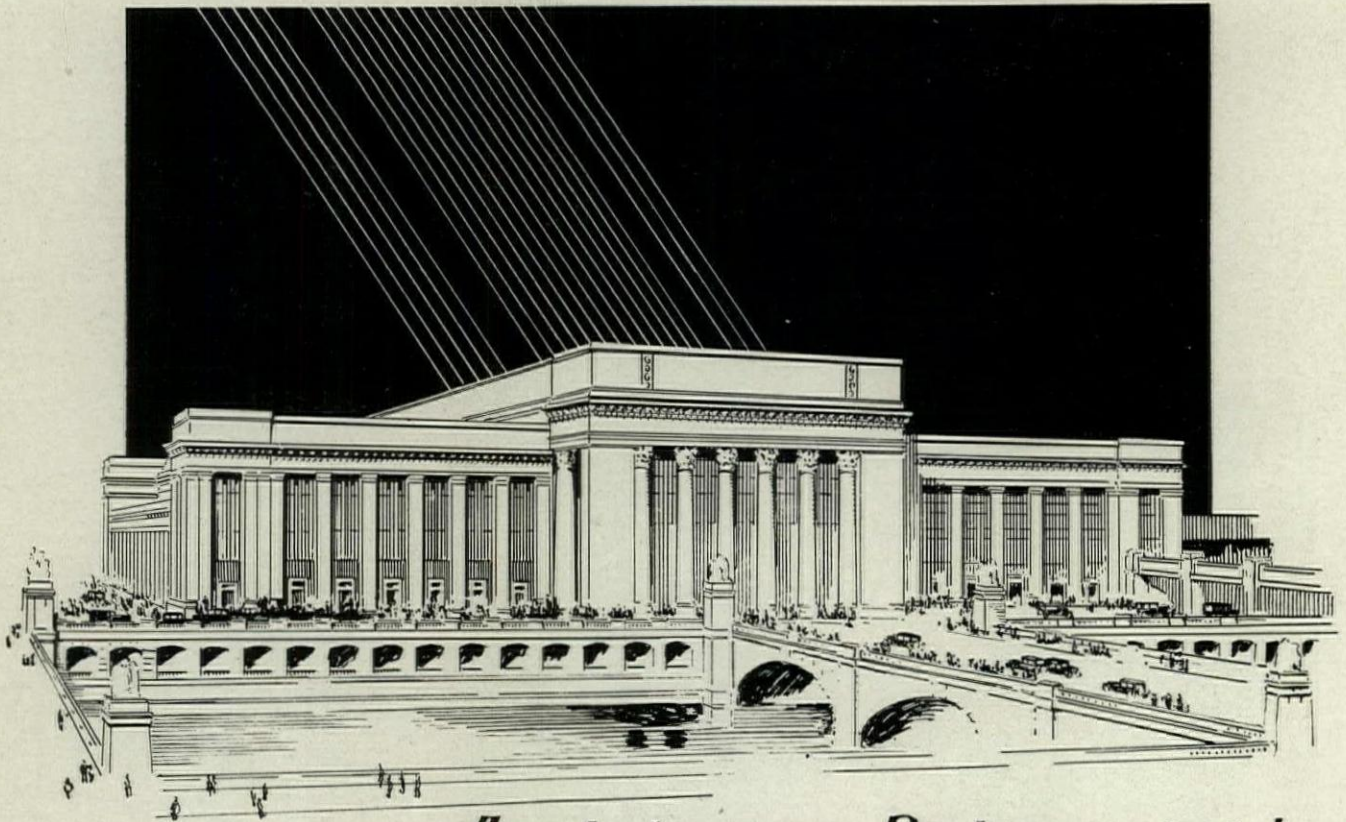
Atlantic Terra Cotta is fire-resistant; light in weight; an effective insulation against heat, cold and sound; and absolutely weatherproof. Write for booklets describing its many uses in modern building construction.

ATLANTIC TERRA COTTA CO.

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

Southern Plant:

ATLANTA TERRA COTTA COMPANY, Glenn Building, Atlanta, Georgia



Arriving at Philadelphia

TRAINS will soon be thundering into the new Pennsylvania Railroad Terminal now under construction at Philadelphia. The classic beauty of this magnificent structure will be the first of many pleasant changes to greet visitors to Pennsylvania's largest city.

Other new construction to claim attention include Strawbridge & Clothier's massive new Department Store, the imposing Lincoln-Liberty Building, the new Market Street National Bank and the distinctly modern Philadelphia Saving Fund Society Building.

The fact that CB Sections form the structural framework of all of these buildings indicates their remarkable adaptability to the present-day needs of architects and builders. CB Sections merit the investigation of anyone interested in modern steel construction.

Graham, Anderson, Probst & White are the architects for the Pennsylvania Railroad Station. . . United Engineers & Constructors, Inc., the builders . . . and American Bridge Company, fabricators.

**CARNEGIE
STEEL
COMPANY**
PITTSBURGH, PA.



Subsidiary of
**UNITED STATES
STEEL
CORPORATION**

166

CB SECTIONS

New Beauty — IN EMBOSSED LINOLEUM

Shaded Tiles of Softly Blended Colors Now Offered by Armstrong

LONG a favorite with architects and their clients, Armstrong's Embossed Linoleum now bids for still greater popularity. Shaded Embossed, a brand-new type, gives effects never before achieved in linoleum.

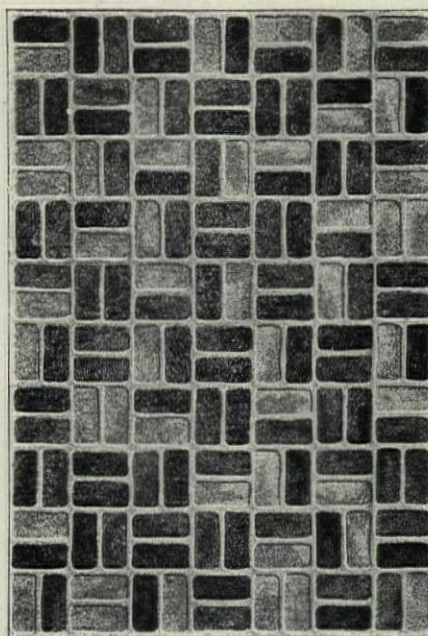
Colors are softly blended, ranging from deep to delicate hues in the same tile. The mottled gray interliners which frame these strikingly shaded tiles do not show dust and dirt. Embossing adds depth and texture.

Run your hand over the Accolac-Process surface . . . you'll feel a satin-smoothness that means easy, inexpensive maintenance. Quiet comfort underfoot is another virtue.

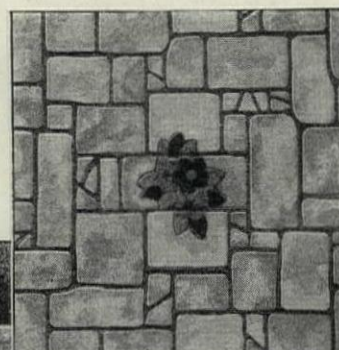
Made in ten patterns, Armstrong's Shaded Embossed Linoleum offers you a selection of beautiful floors that will please your most discriminating client.

Send for samples today. See for yourself the color magic of this latest development in linoleum floorcraft. Just drop a note to the Armstrong Cork Company, 1206 State Street, Lancaster, Pennsylvania.

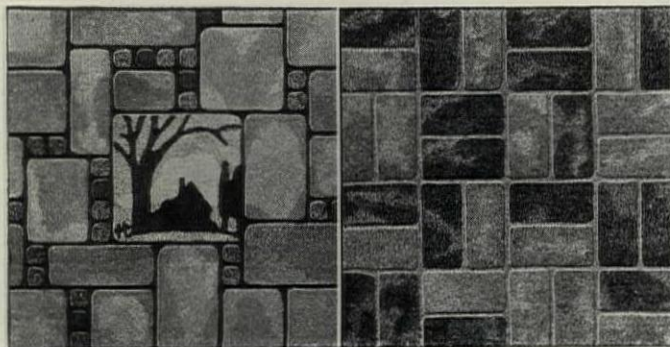
Armstrong's
(A)
Product



Here's No. 6240—A Gauge Embossed—shaded red tiles with dark gray interliners. Other colorings are No. 6241—light blue, gray, and white tiles with occasional tiles in rose and green; and No. 6242—tiles in three shades of fresh, cool green with occasional tiles in lavender and orange.



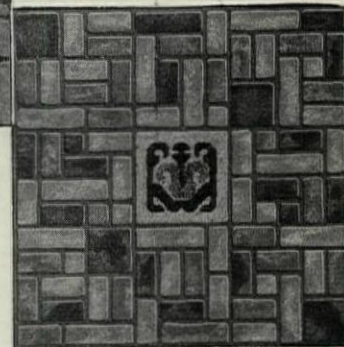
Below—No. 3260—B Gauge Embossed—green tiles with insets of purple, gold, and white. No. 3261, the same design, has red tiles, dark gray interliners, and insets of blue, orange, and white.



No. 6250—A Gauge Embossed—Contrasting granite colors of rose, blue, and tan with occasional silhouette inset figures in blue. No. 6251 is the same design in heather purple, olive, and blue-green with black silhouette insets.

Above—No. 3250—B Gauge Embossed—pastel shades of lavender, green, and olive-blue with dark gray mortar lines. Another coloring is No. 3251—with granite colors of rose, blue, and tan.

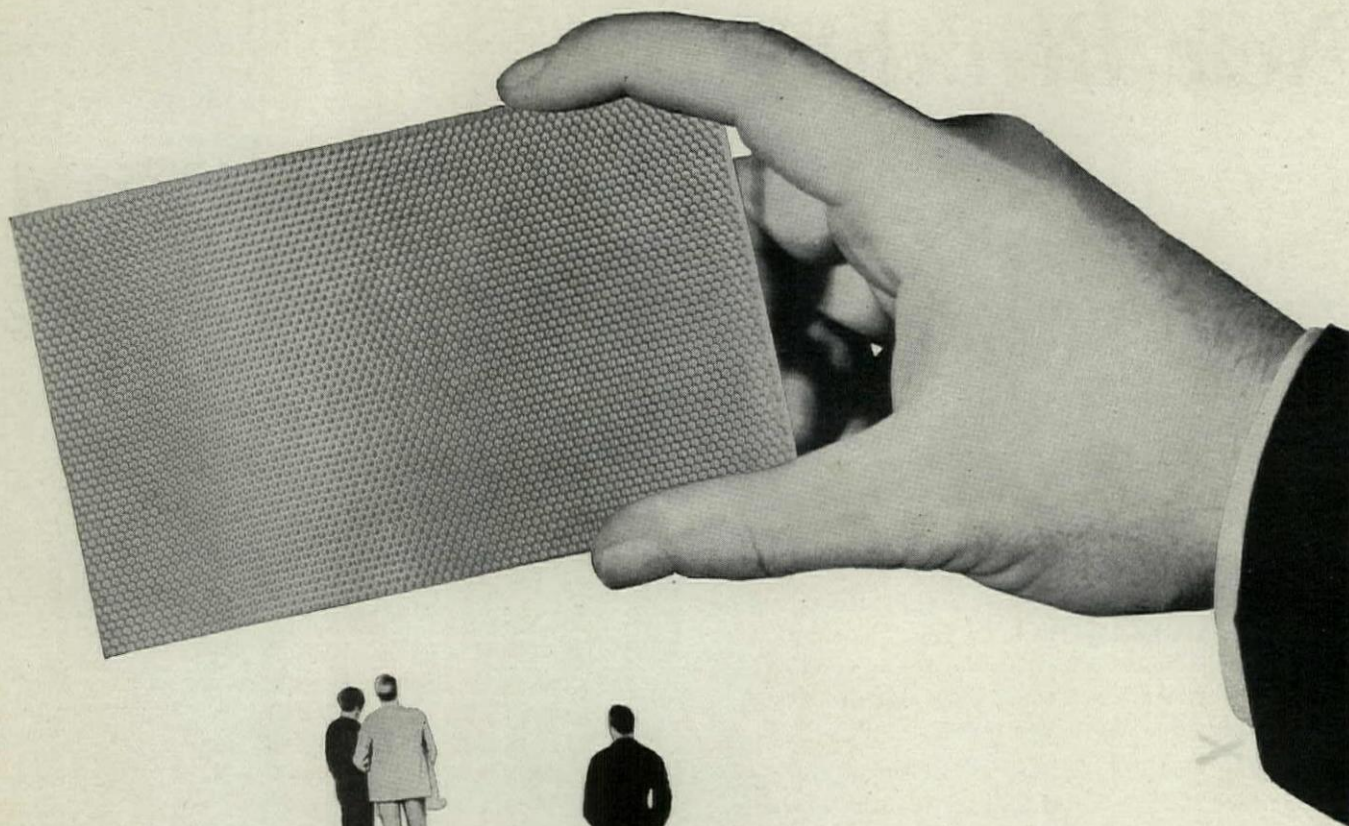
Left—No. 6260—A Gauge Embossed—Several brick reds with gray mortar lines.



Armstrong's Linoleum Floors

for every room in the house

PLAIN ~ INLAID ~ EMBOSSED ~ JASPE ~ PRINTED ~ LINOFLOR ~ ARMSTRONG'S QUAKER RUGS



INDUSTREX

MORE DIFFUSED DAYLIGHT AT LESS COST

Industrex is an improved light-diffusing glass for industrial and commercial buildings. Attractive in appearance, it is suitable for interior glazing, and because it is not a dirt collector, Industrex is ideal for factory windows.

The fine, slightly raised pattern is easy to clean without the use of a brush. In tests conducted at the College of Engineering of the University of Michigan, a comparison was made with ribbed glass which sells at the same price and which has long been so widely used in industrial glazing.

After both glasses were exposed to dirt accumula-

tion in boiler room windows for 18 weeks, the volume of diffused light passing through Industrex had been reduced by 22.2% and through ribbed by 30.3%. Cleaning Industrex restored all but 0.3% of its original efficiency, but the ribbed glass was found to have lost permanently 6.8% of its efficiency because of dirt which could not be dislodged from the grooves.

Specify Industrex—it is easier to clean, stays clean longer, and because its original cost is the same, it provides more daylight at a much lower maintenance cost.

Manufactured by

BLUE RIDGE GLASS CORPORATION

KINGSPORT, TENNESSEE

Sold by the

LIBBEY · OWENS · FORD GLASS CO., TOLEDO, OHIO

Through Leading Glass Jobbers

The Raymond corrugated steel shell maintains driving resistance Protects setting concrete



UNDERSTAND this fact clearly—this steel encasement for every standard Raymond Concrete Pile is NOT pulled out of the ground after concrete is poured. It is left there, its corrugated exterior forming a fast-holding BOND with the earth that adds to the natural load-carrying capacity of its tapering shape.

We ALSO install Composite, Precast, Pipe, Sheet, or Timber Piles... depending upon soil and load conditions... and any type of foundations, in collaboration with consulting engineers and architects.

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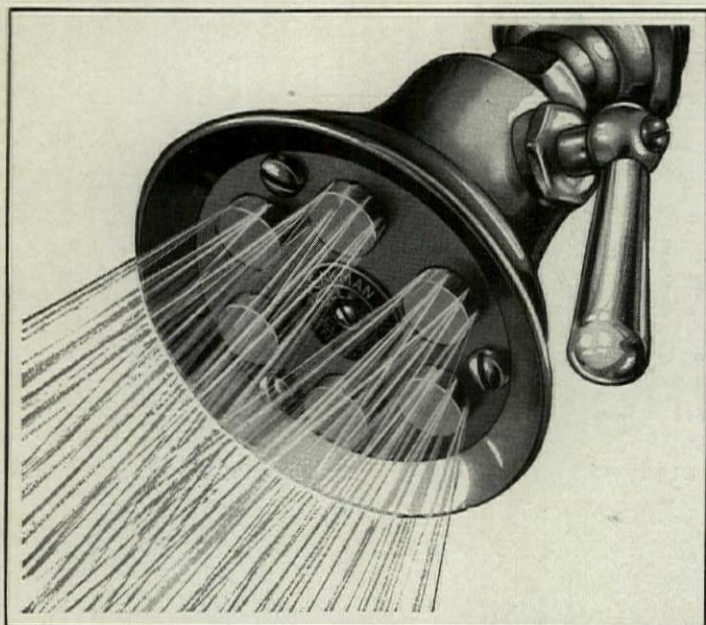
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THE GOW CO., INC., FOR BORINGS AND SOIL INVESTIGATIONS



K-3395—*Speakman
Anystream Self-
Cleaning Shower
Head. Pat. Jan. 2,
1923 & Nov. 3, 1931.*

THE SELECTION OF THE RIGHT HEAD IS THE MOST IMPORTANT PART OF THE SHOWER INSTALLATION

SINCE the Speakman Company brought out the Anystream Self-Cleaning Shower Head the development of various types of heads for specific purposes has been rapid.

All of these developments have been sponsored by Speakman. For instance:

There are key and screw-driver operated heads for hotels, public and semi-public places.

Wall type heads for hospitals, prisons, and institutions.

Cluster heads for golf, country, and athletic clubs.

All of these have the Anystream Self-Cleaning principle which permits any desired adjustment of the water's volume and force.

These heads can never stop up!

So important do we consider the subject of shower heads that we have prepared a 16-page bulletin on the subject. This will be sent to architects, draftsmen, and engineers requesting it.

SPEAKMAN COMPANY

Wilmington

Delaware

S P E A K M A N

SHOWERS & FIXTURES

Refer to pages D4338-39-40 Sweet's Architectural Catalogue

Because the head is the final expression of the shower, this 16-page bulletin should be in every architect's office. It will be sent promptly upon request.



ARE *you* THE MAN— who will “HEAR ABOUT IT LATER”?



WHEN a new building is piped, or when repairs are made in piping systems, someone must take the responsibility. Someone must say, “I chose that material”.

Are YOU that man? And will you ignore the *one* pipe material that has proved its ability to eliminate pipe failure throughout the entire life of the building?

That pipe is Reading Puddled Iron Pipe—the *only* kind of pipe today that in tens of thousands of installations, over generations of use, for thousands of purposes, has demonstrated that it can stand up!

No so-called modern “iron” pipe can do more than claim similar virtues. No pipe material used for merely tens of years has shown its immunity to all the attacks that pipe must endure.

Make your installations *safe* today by specifying the pipe that gives proved protection from trouble—Reading Puddled Iron Pipe, the pipe that has withstood the tests of time.

Write us today—let Reading Engineers give you the *facts* about the kind of Reading Puddled Iron Pipe that will best meet your needs.

READING IRON COMPANY, Philadelphia, Pa.



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

Von Duprin

REG. U. S. PAT. OFF.

Self-Releasing Fire and Panic Exit Latches

The Dividends of Quality

There are probably times when cheap things are economical.

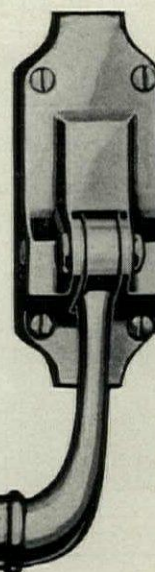
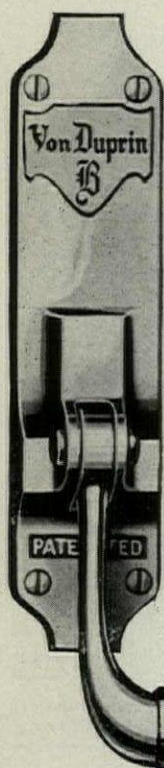
But, strangely enough, when you buy panic devices, the top quality—the new series genuine Type “B” Von Duprin—pays dividends which no device less well built can hope to match.

These dividends take the form of direct savings in upkeep costs, freedom from trouble and interruptions.

Others are in even more precious form—in freedom from worry, for Type “B” Von Duprins have ample strength to stand up under emergency operation; in the knowledge that the best possible provision has been made for the safety of the occupants of the building.

Combine excellence with economy. Specify the genuine Type “B” Von Duprin devices, as an item separate from the finishing hardware. *Thus you foster clean competition, since all reputable dealers can buy them at the same fair prices.*

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Entrance detail of the New Steel & Glass Office Building of The Worcester Pressed Steel Co., Worcester, Mass.

IN ALL-STEEL CONSTRUCTION

MODERN Architecture has here created an unusual treatment of exterior beauty with which has been combined the rugged strength and enduring utility of all-steel construction. » » » In its every detail, this all-steel office building of the Worcester Pressed Steel Company has been designed and built for lasting utility. From its impressive steel exterior to its every hidden construction detail, the finest of steel products assure permanence in its fullest meaning. » » » As in the thousands of other fine buildings throughout the country, Youngstown Steel Pipe here, too, plays an important part in this assurance of lasting utility which is typical of modern construction.

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NATCO VITRITILE— EXPRESSING ARCHITECTURAL IDEALS IN MASONRY

The architect, alone of all workers in artistic fields, must confine himself to giving his artistic creations form; the task of giving them substance must be entrusted to the hands of workmen. Natco Vitritile is designed and manufactured with this unique restriction in mind. Every resource and facility of the great National Fireproofing Corporation—its many years of experience, its 23 plants, its extensive research work, its staff of graduate ceramic engineers—is directed toward making Natco Vitritile a true medium for the expression of architectural ideals in masonry.

Both artistic and structural needs have been intelligently anticipated, competently met. Glaze materials gathered from the four corners of the earth are expertly combined, and applied to the raw tile by costly, specially designed machines. In the most advanced types of kiln the glazes are subjected to the intense controlled heat that gives them immortality, makes them immune to time, dirt, grease, chemicals, and temperature. A rich range of shades and tones, plain and mottled, gives ample latitude in color design.

The comprehensive line of Natco Vitritile units (the illustrations show only a few) comprise units that meet all normal structural needs. Interior or exterior load bearing walls, dwarf walls, wainscoting and partitions may all be erected quickly, easily, economically.

Plates, showing the shade ranges available; dimension drawings showing the units; and detail drawings showing construction methods, are contained in the Natco Catalog in Sweet's Architectural Catalogues, A-549-603. If you do not have access to Sweet's, send for a Vitritile Catalog and Shape Bulletin.



EXTERIOR
WALLS



INTERIOR
WALLS



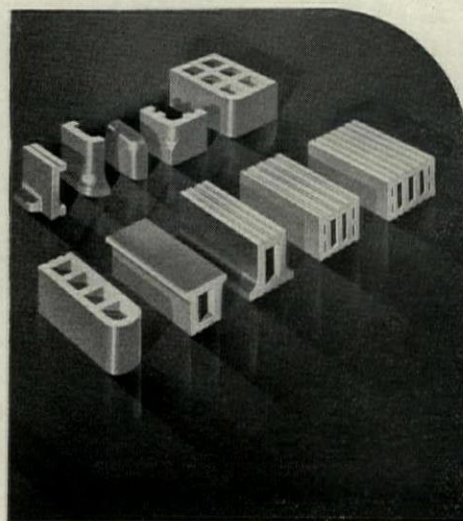
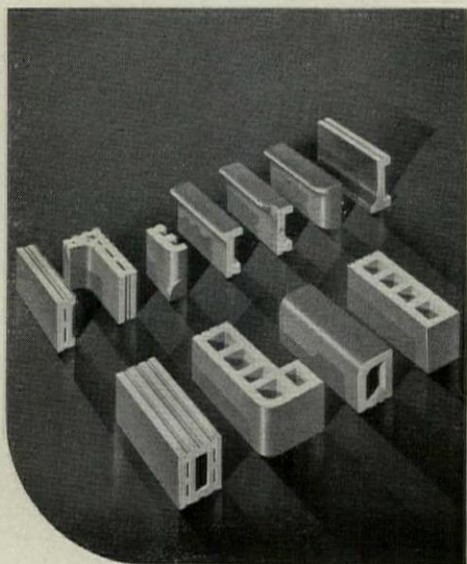
DWARF
WALLS



PILASTERS



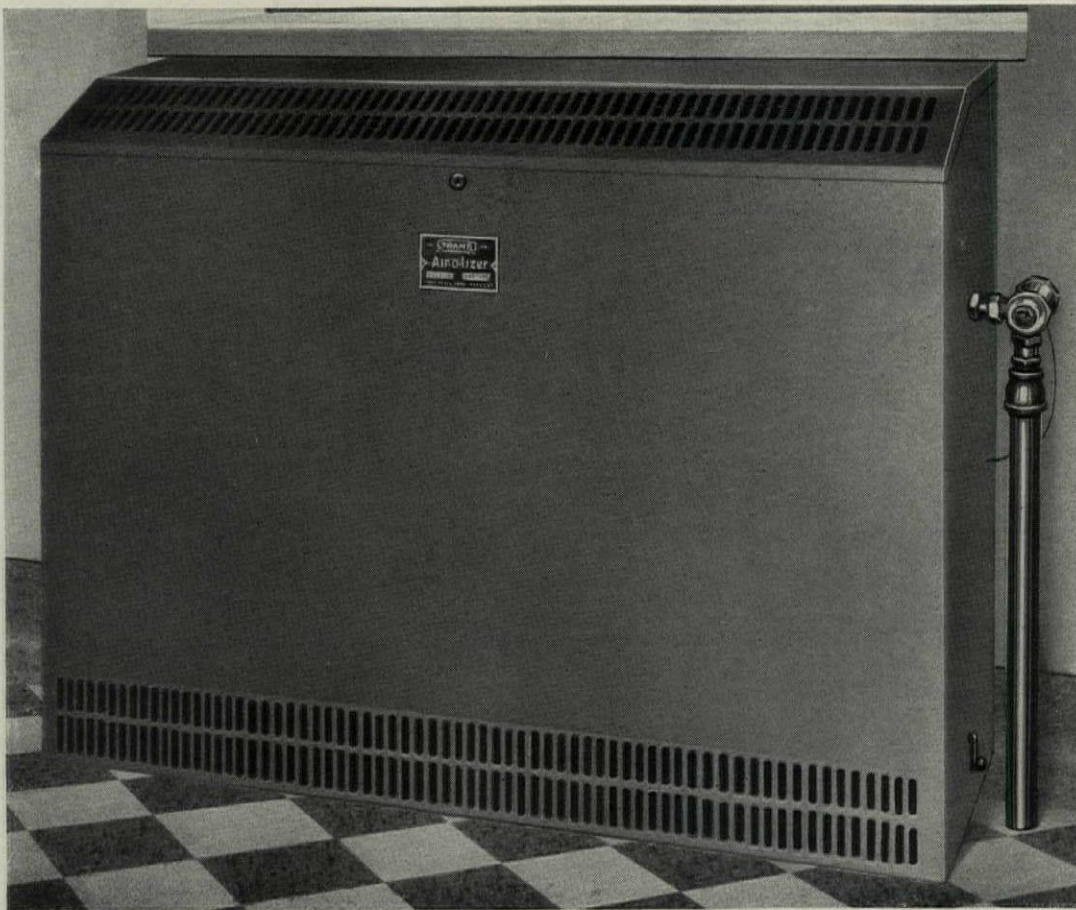
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MANUFACTURERS OF THE NATCO LINE OF STRUCTURAL CLAY TILE AND CLAY CONDUIT
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1. Controls temperature by metering steam.
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3. Rooms cannot overheat.
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The Trane Air-o-lizer a sensible Unit Ventilator

A Trane room-ventilating machine that varies the amount of heat supplied to the incoming fresh, cleaned air, in accordance with the outdoor temperature.

H EATING authorities and engineers everywhere are acclaiming the new Trane Air-o-lizer—a unit ventilator for schools, offices and public buildings—as an outstanding contribution to the solution of heating and ventilating problems. This new invention is so simple and positive that it makes other equipment seem old-fashioned, inefficient and cumbersome by comparison.

First among the advantages of the Trane Air-o-lizer is the fact that it prevents room overheating by metering just the proper amount of heat to raise the incoming air to the required comfort temperature.

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The Trane Air-o-lizer is entirely automatic and self-contained. There is no necessity of installing complicated air lines, compressors and motors to operate by-pass dampers because by-pass control of room temperatures has been rendered obsolete by this advanced machine.

There are many other advantages of the Trane Air-o-lizer. A new booklet has been prepared which gives full engineering data.

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Please send me new booklet, The Trane Air-o-lizer.

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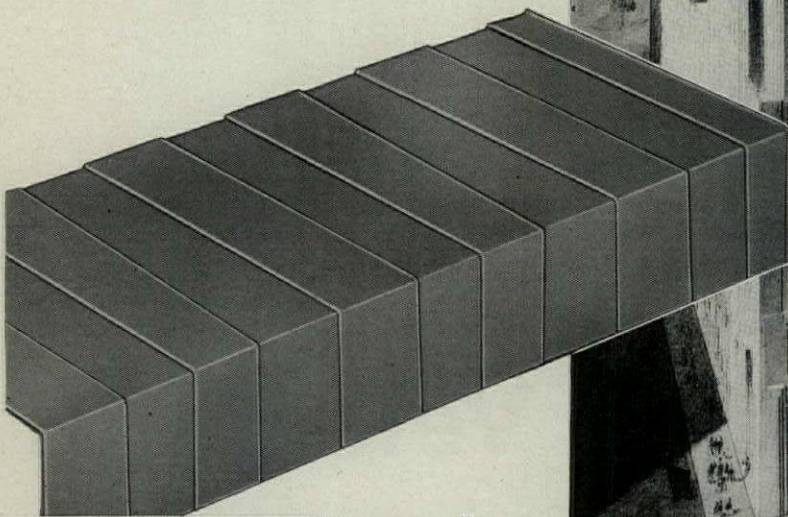
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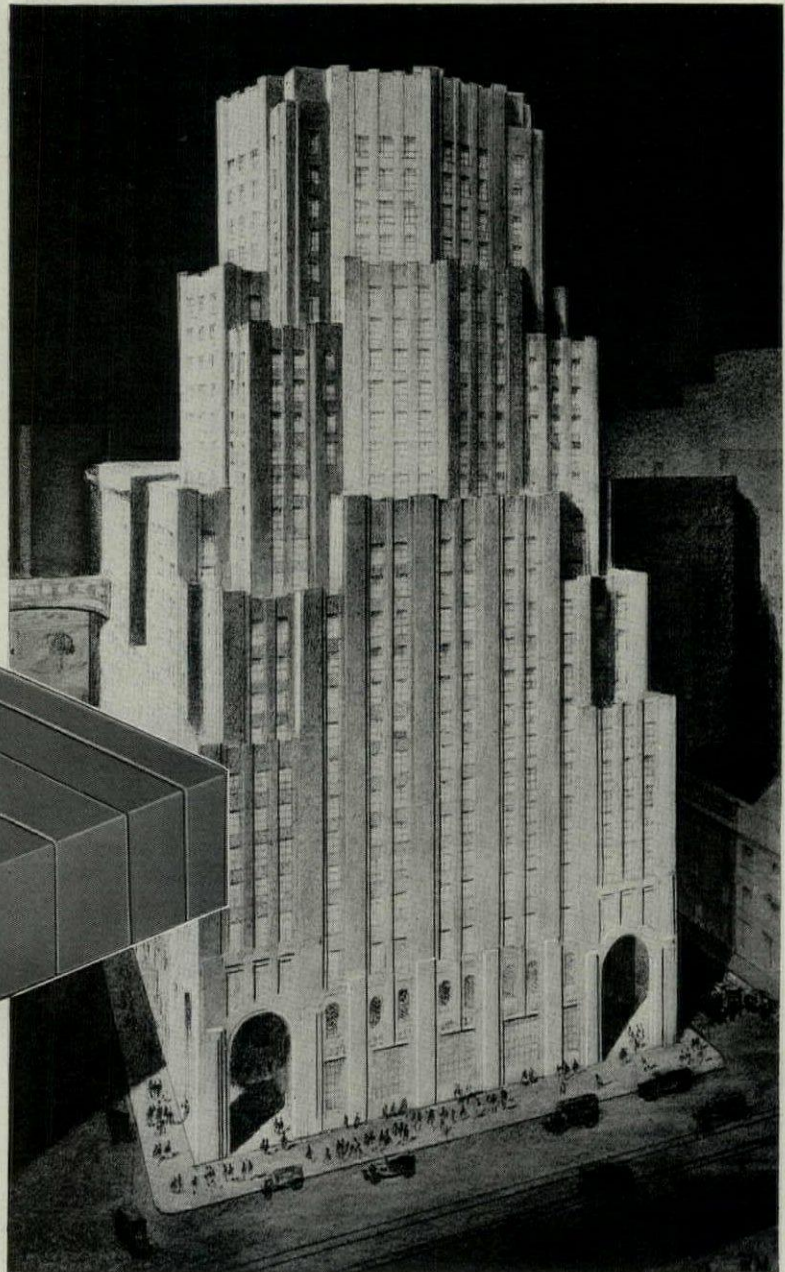
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TIME PROVED *~* EFFICIENT *~* INEXPENSIVE

Recognized by Architects, Engineers and Contractors as the only time-proved ready-to-use product for preventing Seepage and Leaks in masonry walls—Cheney Interlocking Thru-Wall Flashing rightfully has become indispensable in building construction.

Persistently specified and used in one after another of the nation's great buildings it was but natural that Cheney Flashing also should be used in the New Metropolitan Life Insurance Building.

Cheney Thru-Wall Flashing—is the only time-proved copper flashing that runs completely thru-the-wall and forms a positive mechanical key-bond in every direction between the courses of masonry.

Considering the first cost of Cheney Flashing as compared to the year after year upkeep of walls continuously damaged by seepage—the flashing pays for itself many times over during the life of the building.

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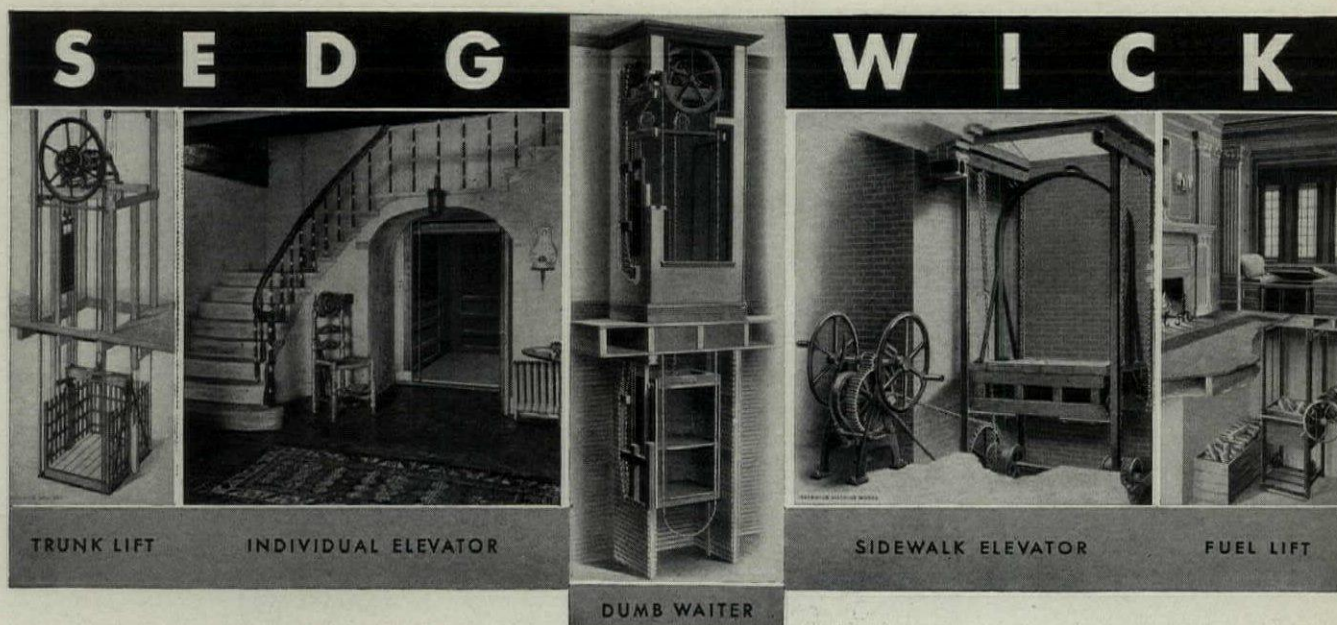
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DOES NOT BREAK THE BOND



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INDIVIDUAL ELEVATOR

DUMB WAITER

SIDEWALK ELEVATOR

FUEL LIFT

VERTICAL TRANSPORTATION

For the Home



SEDGWICK
Dumb Waiters - Elevators
FOR ALL PURPOSES

For Business Use

A DUMB WAITER: Climbing stairs is 10 to 14 times more exerting than walking. A Sedgwick Dumb Waiter will carry food, beverages, heavier bundles between floors and save many needless journeys up and down the stairs. Sedgwick quality, backed by 38 years of experience, assures smooth trouble-free operation. Hand or electric power.

A FUEL LIFT: A real innovation in connection with the open fireplace in the modern home. The Sedgwick Fuel Lift brings coal, wood or logs close to the fireplace without the necessity of carrying such heavy burdens through the house. Ashes from fireplace can be quickly lowered to the cellar. An extra supply of fuel can be kept close at hand. This Fuel Lift can be readily concealed in a window seat, a wood box or behind a wall panel.

A RESIDENCE ELEVATOR: For the individual use of some member of the family who cannot or should not climb stairs. Where the need exists, it can be met by specifying a Sedgwick Individual Elevator. Recommended by physicians. Moderately priced, easily operated, safe beyond all doubt, and free from any maintenance and operating cost.

A TRUNK LIFT: In larger residences there is frequently need to move trunks, heavy cases and furniture from floor to floor. The Sedgwick Trunk Lift exactly fulfills this requirement and has given splendid satisfaction wherever installed.

DUMB WAITERS: There are many types of commercial buildings designed by Architects in which a Dumb Waiter is a practical necessity, and this is equally true of hospitals, schools, clubs and other institutions. To meet this need, Sedgwick Dumb Waiters are made in a large variety of styles and car sizes, and in both hand and electric power. Once acquainted with Sedgwick quality, leading Architects have repeatedly specified this equipment.

SIDEWALK ELEVATORS: The value of basement space can be greatly increased by providing suitable vertical transportation between cellar and grade level in stores and other buildings. Sedgwick Sidewalk Elevators are noted for their sturdy construction, ease of operation and freedom from repair bills. Operated by hand, the Sedgwick Elevator proves a very economical installation, particularly in such instances where costs must be closely calculated.

CORRESPONDENCE LIFTS: These Lifts provide for rapid transmission of mail, telegrams, small packages, between floors in stores, offices, banks, etc. Sedgwick Correspondence Lifts are not only extremely efficient, but are attractive in appearance and designed to give many years of service without any upkeep expense.

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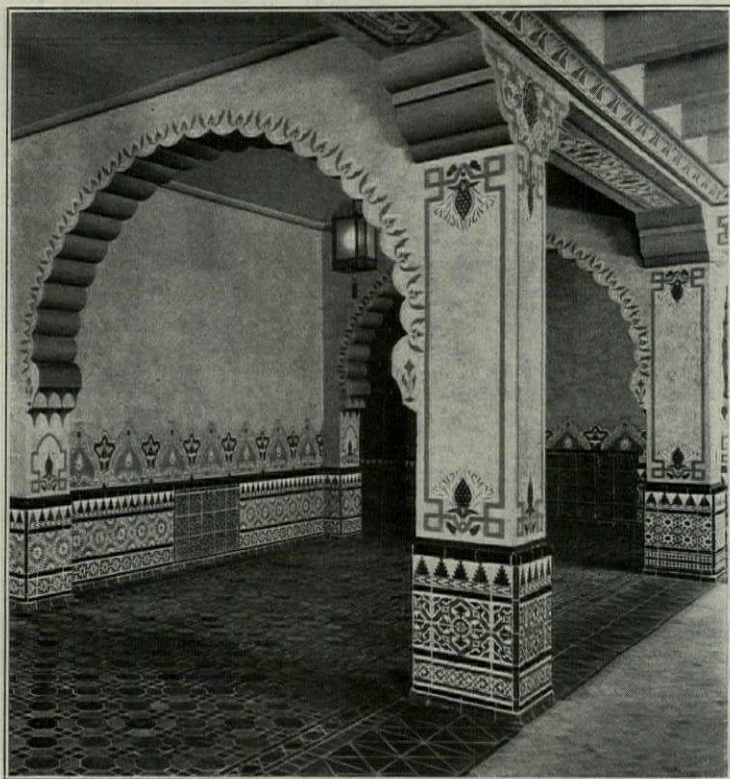
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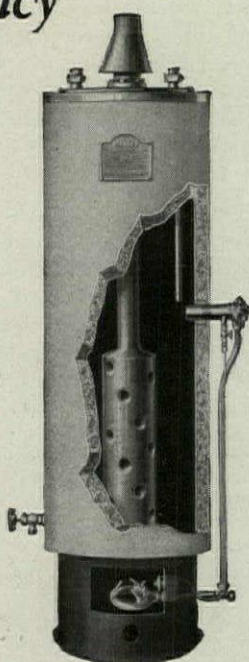
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AS REMARKABLE in efficiency as it is new in design. Lifetime copper heating element submerged in vitreous enameled tank. A dependable, continuous supply of clean, hot water provided at lowest cost for the life of the building.

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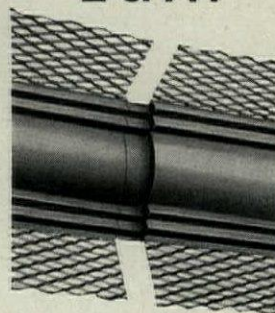
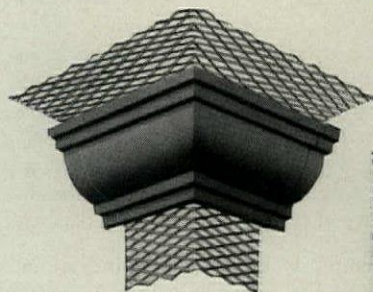
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The Youngstown Welding & Engineering Co.
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Milcor Expansion Cornice Lath

with expansion
metal wings



BEING 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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BURLINGTON VENETIAN BLINDS

*selected for the Empire State Building
for their utility, convenience and
beauty. In any color or stain.*

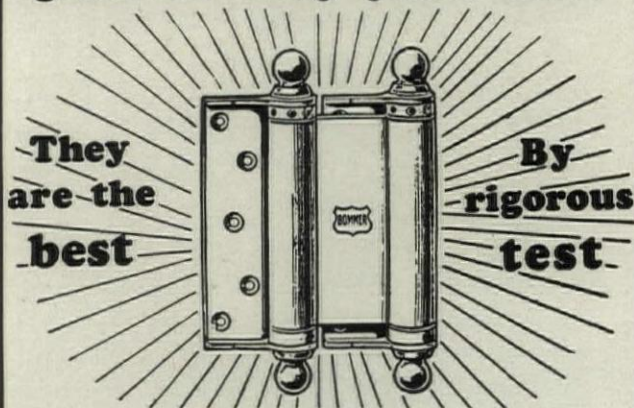
SEE SWEET'S FOR SPECIFICATIONS

Burlington Venetian Blind Company

507 Pine St., Burlington, Vermont

1882 — GOLDEN ANNIVERSARY — 1932

50 years on a DOOR good for fifty years more



Not a b e n e

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.

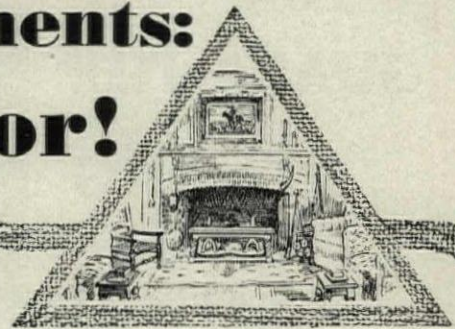
These Historic Hinges can be seen at our factory



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

Factory at Brooklyn, N. Y.

For the leisure moments: Color!



THE fireplace, possibly more than any other spot among all the details of architecture, is deserving of color.

It is the place where we rest during our waking moments, and colors are restful. It is a focal point around which other features are arranged, and so should have the benefit of color attraction.

The logical thing to do is to use color in the mortar, which in its untinted state is not particularly attractive. Given a well-selected brick or tile and a harmonious color in the joints, you are well started toward a really satisfactory fireplace.

Whatever the detail to be worked out, and whatever the masonry materials, don't overlook color. Above all, don't neglect to assure yourself of uniformity and permanence as well as easy handling and low cost. Pecora Mortar Stains are decidedly worth investigating.



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.

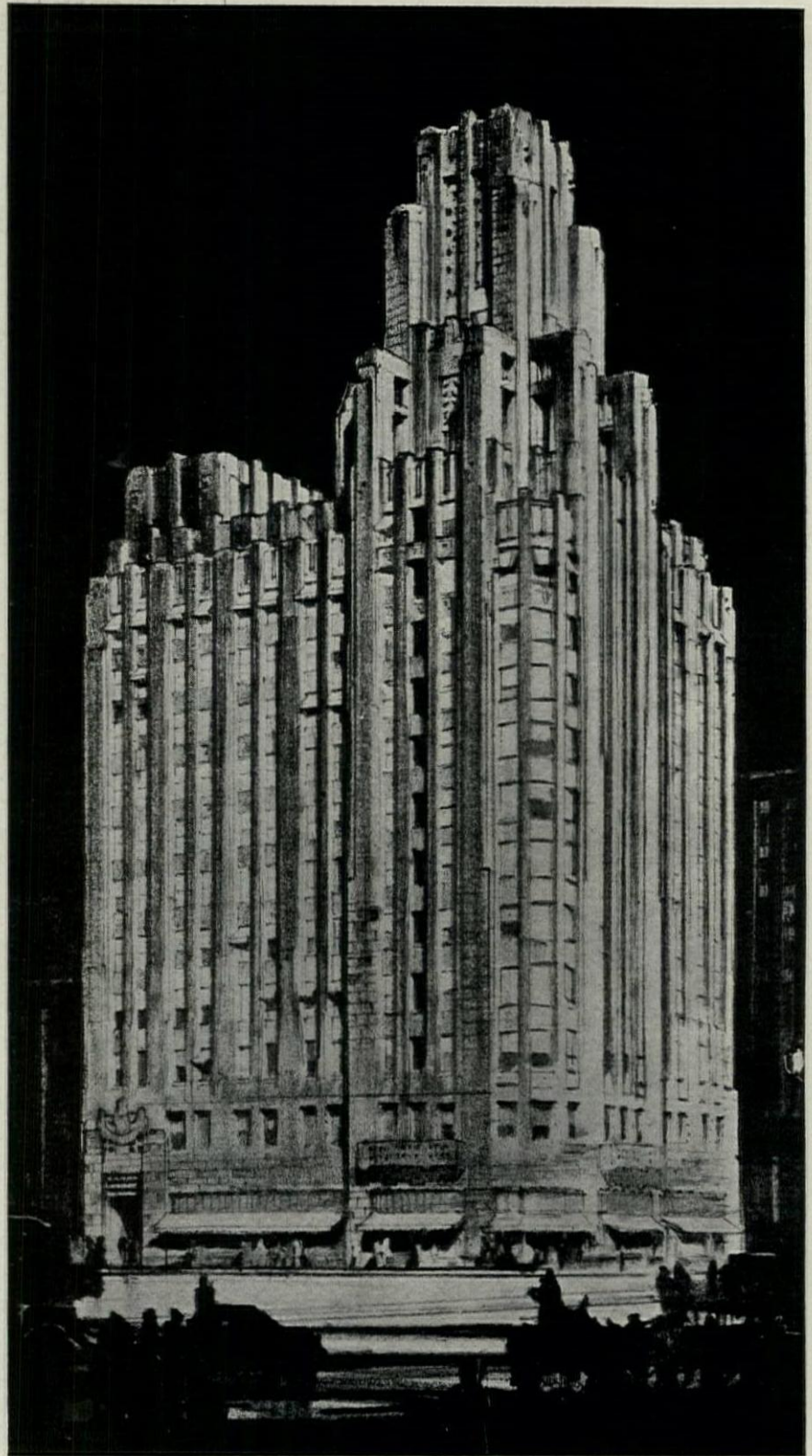
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TITLE
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FRAMEWORK
OF
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SECTIONS



BETHLEHEM STEEL COMPANY
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District Offices: New York, Boston, Philadelphia,
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Architects: John Parkinson and Donald B. Parkinson, Los Angeles;
 General Contractors: P. J. Walker Company, Los Angeles;
 Structural Engineer: Paul Jeffers, Los Angeles.

BETHLEHEM

NEW

THE
MICRO TOMIC
VAN DYKE

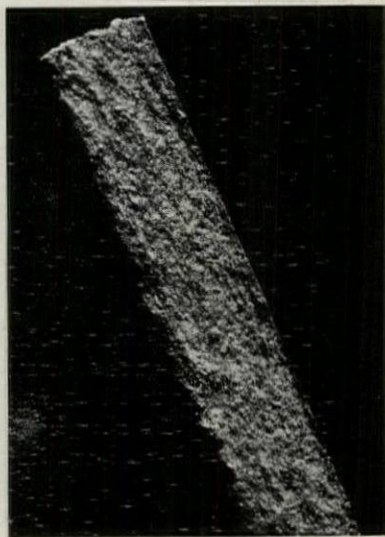
A
SUPERFINE
DRAWING PENCIL

MADE BY AN ENTIRELY
NEW PROCESS...
DOES AN ENTIRELY NEW
KIND OF JOB...

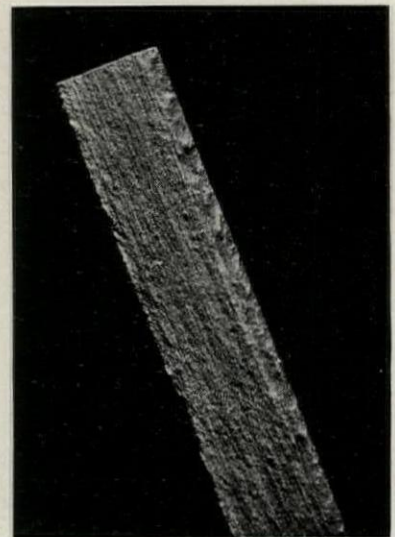
EBERHARD FABER



A smoothness..wear..strength *you never before* The Photomicrographs

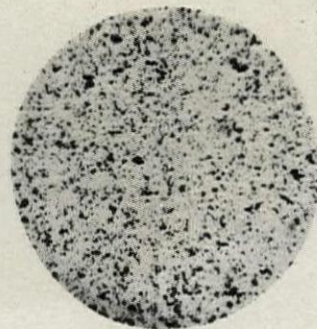


On the left, a 4H lead of another leading brand of drawing pencil, magnified 15 times. Note the rough and uneven result of the old mechanical process.



On the right, the 4H Microtomic Van Dyke lead, 15 magnifications. Its entirely different fineness and evenness are produced by the new chemical process.

A photomicrograph, enlarged 550 times of crystalline graphite treated by the old mechanical process. Note the coarseness of the particles.



Crystalline graphite, enlarged 550 times under the microscope, after the new chemical process has reduced it to near-atomic size.



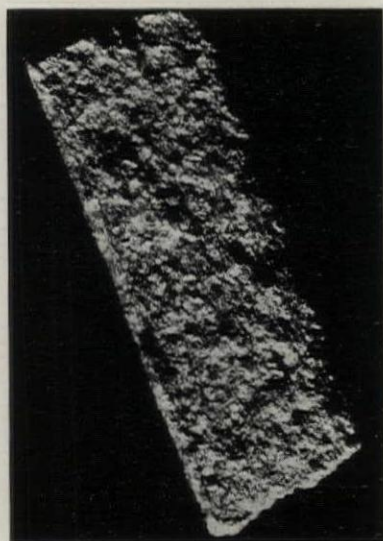
How a mechanically made lead works. A line, magnified 15 times, drawn with another best-quality 6B drawing pencil, made by the old mechanical process. Note the rough edges, uneven coverage and excessive spread.



How the Microtomic Van Dyke lead — chemically produced — works. This line, drawn with the new 6B Microtomic Van Dyke, is very different. Its edges are even. It has density and depth of color, and freedom from smudge.

EBERHARD FABER

and accuracy of grading *found in Drawing Pencils...* tell the Story . . .



On the left, a 6B lead of another leading make, magnified 15 times. In this soft degree, too, the mechanical process gives a coarse and lumpy product.



On the right, the 6B Microtomic Van Dyke lead, 15 magnifications. Note the remarkable contrast of its smooth and even texture — the result of the new chemical process.

THE new Microtomic Van Dyke pencil is a phenomenal achievement — the result of a new chemical process. This is what has been done.

Pencil lead is a mixture of graphite and clay. There are several kinds of graphites. The one known as crystalline graphite is the best for pencil making. It is best because it is in the form of smooth flakes. The problem with crystalline graphite has been to break it down small enough. Till now mechanical means have been used, though with imperfect results.

But now a remarkable new chemical process has succeeded. Crystalline graphite has been resolved into particles of near-atomic minuteness — each tiny particle is smooth and flaky as the graphite itself.

The result — the new chemical process has produced a remarkable lead. Even its hardest degrees are superbly smooth. Even its softest degrees are superbly strong. Its most intense black marks are free from shine — and free from smudge.

And perhaps most important of all — *you can at last rely absolutely*, in each of its eighteen degrees, on a consistent accuracy of grading.

MICROTOMIC VAN DYKE

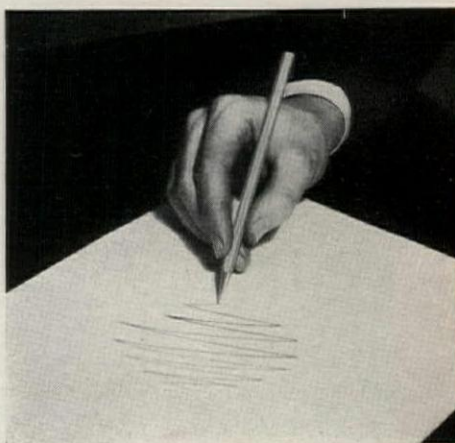
You can **SEE** *the difference*

First *see* how the new Microtomic Van Dyke, compared with any other pencil you like, shines less on the paper, makes a deeper black mark. It does not crumble or smear. It gives a better coverage. A microscope, even better than your eye, would show you its much greater density.



FEEL *the difference*

Now *feel* the superiority of the Van Dyke. Sketch a few lines with it and with any other pencil of the same degree. Press with the points on the paper. Your hand will tell you which has the greater smoothness and tensile strength.



and **HEAR** *the difference*

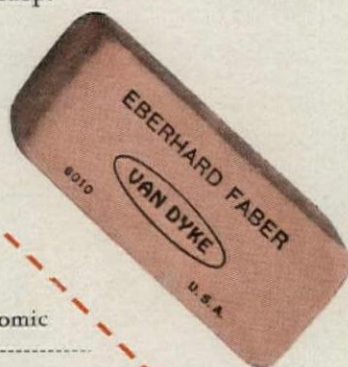
Then *hear* the comparative sounds. Listen with your ear close to the paper as you draw lines on it. The Microtomic Van Dyke sounds smoother, and does not scratch or rasp.



A NEW VAN DYKE ERASER

The ingredients of the new Van Dyke Eraser are such that it absorbs pencil marks and dirt, without the slightest injury to the paper. Not only does it erase immediately and completely, but it cleans itself at the same time.

2 sizes with beveled ends. Also 12 sizes in square shape.



Eberhard Faber
Pencil Company
(Department PP 32-1)
37 Greenpoint Avenue
Brooklyn, New York

Please send _____ Microtomic
Van Dyke Pencils in degrees _____

at fifteen cents each (\$1.50 per dozen) for
which \$_____ is enclosed herewith.

Name _____

Street _____

City _____ State _____

**EBERHARD FABER
MICROTOMIC VAN DYKE
DRAWING PENCIL**

YOU CAN NOW GET S H E E T S MADE OF BYERS WROUGHT IRON



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Effective immediately, A. M. Byers Company announces that it is manufacturing Genuine Wrought Iron Sheets — for Roofing and Siding — or other uses where Corrosion Resistance is desirable and the known, proved, long-time service of Wrought Iron provides unequaled economies.

These black or galvanized Genuine Wrought Iron Sheets are made of the same quality genuine wrought iron as Byers Pipe.

Here is your First Opportunity — in many years — to get the real savings which Genuine Wrought Iron Sheets provide.

Write for prices—and remember that Byers is—(1) Producing the best wrought iron today that it has ever manufactured, because of complete and accurate control in every step of manufacture — (2) Byers is constantly providing new uses for wrought iron in an effort to assist Industry in gaining greater Economy from its materials. A. M. Byers Company, Pittsburgh, Pa. Established 1864.

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PIPE • CASING • COUPLINGS • NIPPLES
WELDING ELBOWS • SPECIAL BENDING PIPE • BAR IRON
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AN INVESTMENT  NOT AN OUTLAY

Waldorf-Astoria Hotel

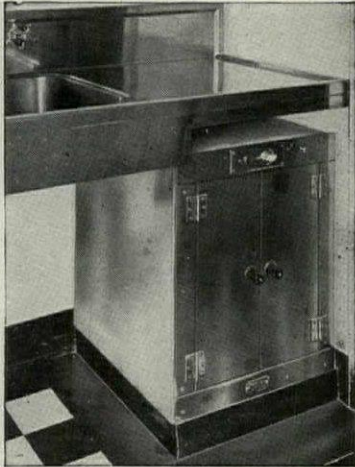
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PROMETHEUS

Plate Warmers

Prometheus Plate Warmers keep food hot and tasty, without drying it out.

The Prometheus can't overheat. Shuts off current automatically. Handsome in appearance. Constructed of Monel throughout. Approved by Underwriters.



Prometheus Plate Warmers in
Waldorf-Astoria Hotel, New York

Write for Catalog.

PROMETHEUS ELECTRIC CORP.
352 West 13th Street New York, N. Y.



ANNOUNCEMENT of INTEREST to ARCHITECTS and BUILDERS

A folio full of facts about broken range ashlar.
It contains:

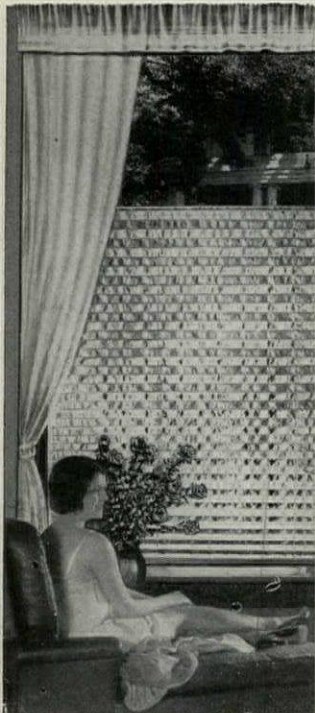
ARTICLE ON CONSTRUCTION METHODS
INTERESTING PHOTOGRAPHS
USEFUL LINE DRAWINGS
MODEL SPECIFICATIONS

Every architect and builder doing residential, ecclesiastical, or institutional work should have a copy. The folio is designed for AIA filing system.

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THE NORTH CAROLINA GRANITE CORP'N
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For Beauty, Comfort and Service—



SPECIFY ATHEY SHADES

For home, club, office, studio, hotel or hospital, the ideal solution of the shading problem is found in Athey Shades, offered in seven non-fading colors. They fit readily into any decorative scheme.

Athey Shades are made of beautiful translucent material that is not only exquisite in appearance but exceptionally durable. Instantly adjustable to shade any part of the window without being touched by hands. Athey Shades combine comfort with beauty and service and offer the utmost in value.

Write for free treatise
on shading

Accordion-pleated window
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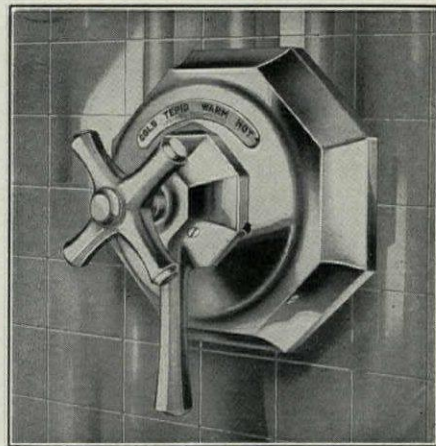
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Window Shades

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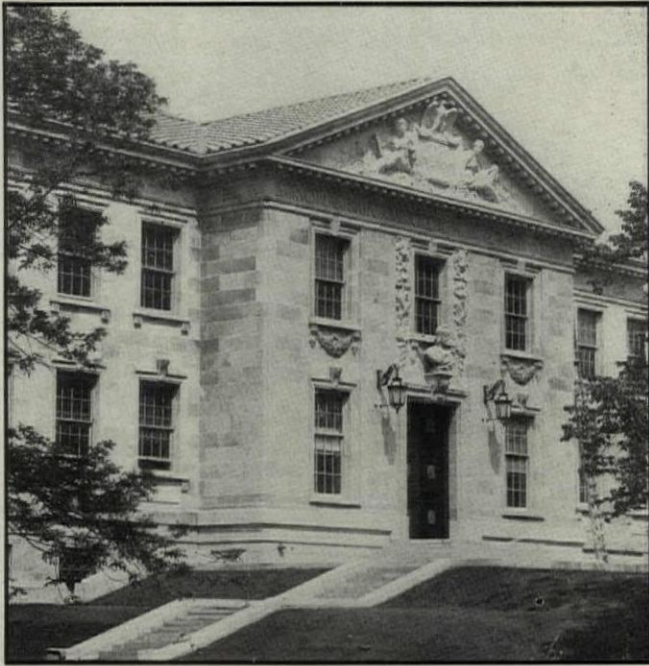


TYPE L-9 OCTAGON DESIGN

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.



Hall of Civil Rights, Department of Government and Law, Lafayette College, Easton, Pennsylvania. M. D. Steever, Director. Warren & Wetmore, Architects

NAILCRETE CHOSEN *as a base for this tile roof*

THE extensive tile roof of the beautiful building pictured above is held firmly in place by Nailcrete, the original nailing concrete. Nailcrete is the ideal nailing base for roofs and for floors, as well.

Nailcrete is safe—fire-proof, rot-proof, weather-proof and vermin-proof; it is strong, durable and economical, saving both time and weight; it is adapted to all shapes and contours on roofs and cornices; and its nail-gripping power is remarkable.

Full details in Sweet's regarding Nailcrete, and also the new Nailcrete Nailable Cinder Concrete Building Blocks, for load-bearing walls and partitions.



NAILCRETE

THE NAILCRETE CORPORATION
105 West 40th Street * New York City

LET RIC-WIL HELP ON ALL UNDERGROUND PIPING PROBLEMS

WITH a background of more than twenty years experience in the protection and insulation of underground heating and power pipes, Ric-wil Engineers are enabled to offer a very valuable and practical service for the Architect, Engineer and Draftsman.

Ric-wil A & E Sheets include specifications, typical plot plans of installations and detailed drawings of anchors, alignment guides, manholes, service connections, etc. Ric-wil Service Details, with drawings, cover complete installation instructions and specifications, from the digging of the trench to the final operation. Ric-wil Engineering Service offers preliminary surveys, recommendations, specifications and detailed plans for contemplated installations.

In addition, Ric-wil offers complete Bulletin Catalogs, which include A & E Sheets, Service Detail Bulletins and comprehensive Test Bulletins.

All of this service is available, without the slightest obligation, upon request. Write us direct or call on the Ric-wil Sales Engineer in your territory. Ric-wil Sales Engineers, located in all principal Cities, are dependable and competent Engineers, always glad to assist you in every way possible.

Ric-wil Conduit Systems, with the exclusive Loc-liP Side Joint and Base Drain Foundation, are available in vitrified tile or cast iron. Ric-wil is fool-proof... easy to install... and all joints are staggered and the component parts interlock to form a permanent, rigid system of the highest efficiency. You can specify Ric-wil easily and be sure of exactly what you will get... Ric-wil is the Certified System.

HEATING RATES BULLETIN

Our annual Heating Rates Bulletin, for season 1931-32, is now off the press... Write for your copy.

THE RIC-WIL COMPANY

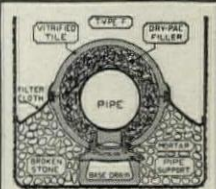
1562 Union Trust Building * * * * * Cleveland, Ohio

Branches: New York • Atlanta • Chicago
AGENTS IN PRINCIPAL CITIES

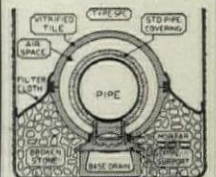
REG. U. S. PAT. OFF.

Ric-wil

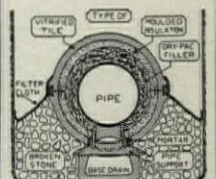
CONDUIT SYSTEMS FOR
UNDERGROUND STEAM PIPES



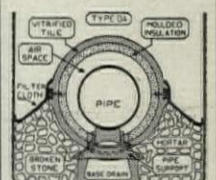
Cross section Type F System with Dry-paC Waterproof Insulation.



Cross section Type SPC System with standard pipe covering.



Cross section Type DF System with Dry-paC and moulded insulation.

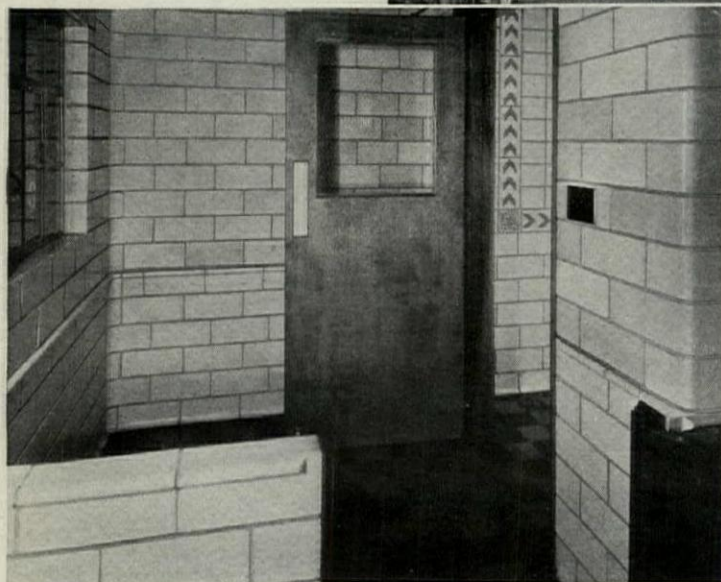
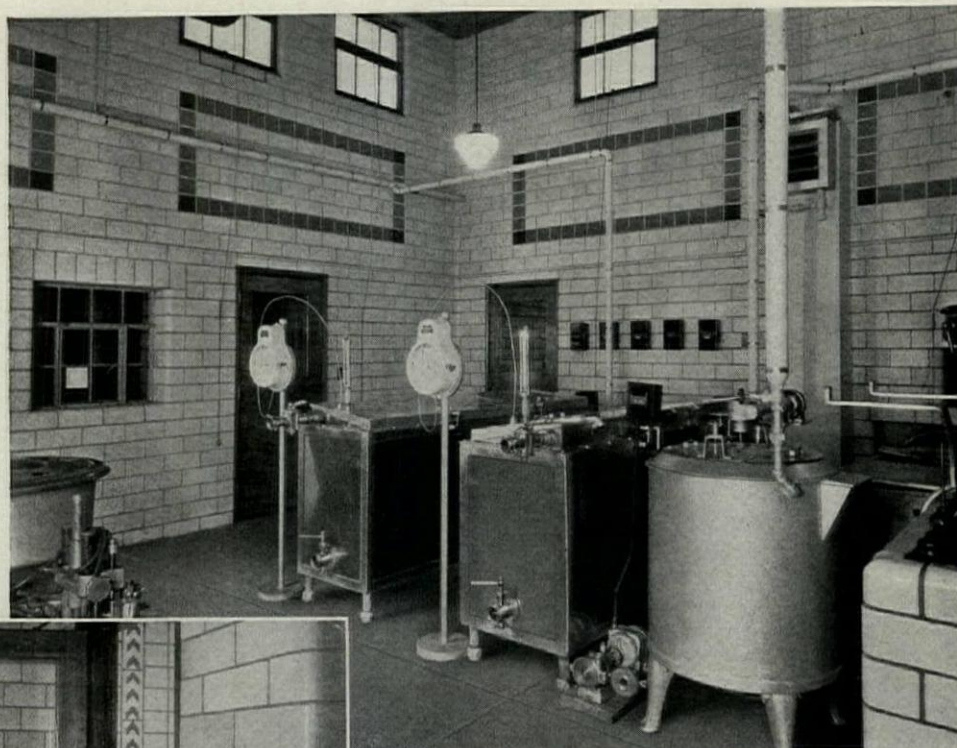


Cross section Type DA System with moulded insulation only.



These pictures show how AR-KE-TEX Tile was used in the L. H. Weaver Creamery, Indianapolis. A corner of the Pasteurizing Room is shown at the right. The walls are of Cream Buff Stippled AR-KE-TEX Tile with panels in light and dark Insul-Glaz.

Below is a corner of the reception room. A section of the vestibule is seen through the open door. Colored insets of AR-KE-TEX Tile were used effectively in the vestibule. The building was designed by Lowell Houtson, architect.



The Sanitary Walls of This Milk Plant Are Constructed of AR-KE-TEX Tile

THE WEAVER CREAMERY in Indianapolis, is one of many modern milk handling plants in which walls of impervious AR-KE-TEX Tile make it easy to maintain the highest standard of cleanliness. These walls are sanitary and beautiful as well and there need never be any expenditure for painting or refinishing for the life of the building.

AR-KE-TEX Tile is a structural wall material, strong enough for load bearing walls in a building for any type of occupancy, and with a beautiful glaze in a variety of colors to produce any desired architectural effect.

AR-KE-TEX Tile is ideal for milk handling plants because it is impervious to moisture, resists all ordinary acids and alkalis used in industrial processes and is easy to keep clean.

In the Weaver Creamery, not only all the interior walls, but the exterior walls of all but a small section, are of AR-KE-TEX Tile.

AR-KE-TEX Tile representatives in the larger cities will gladly show samples, or if there is no representative near, ask us to send samples and catalog direct.

THE AR-KE-TEX
CORPORATION



National Distributors for Clay Products Co., Inc. of Indiana

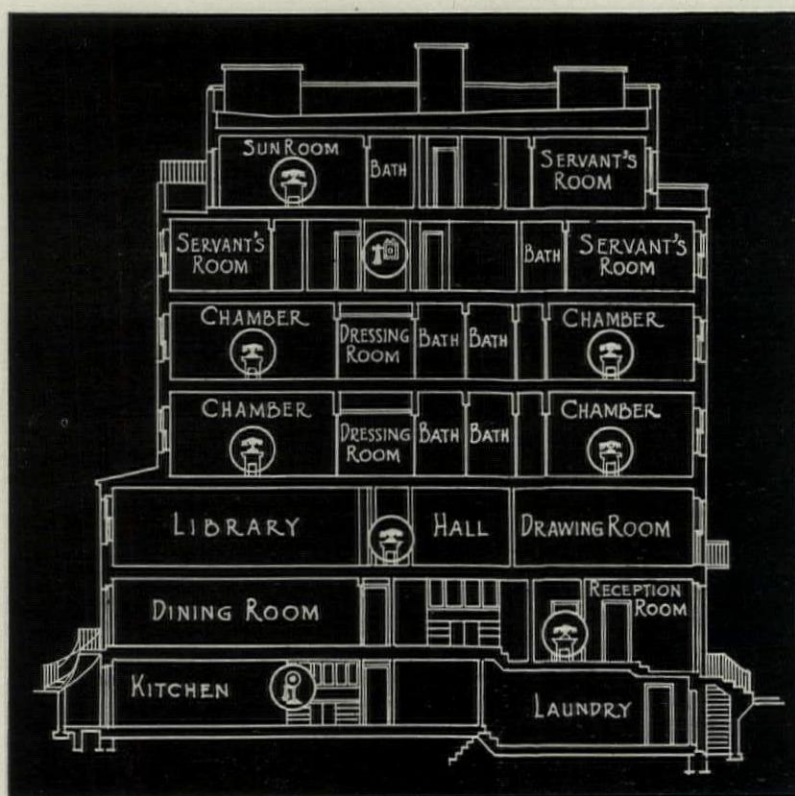
17 N. Meridian Street
INDIANAPOLIS, IND.

THE STANDARD OF TEXTURED TILE

TELEPHONE COMFORT AND CONVENIENCE FOR YOUR CLIENT

EFFICIENT management of home or business today demands that ample provision be made for complete telephone communication. All built-in conduits and outlets should be included in the original specifications for a structure of any size or character, whether the recommendation is for a single extension telephone or for a private branch exchange.

Pre-planned arrangements of this kind will assure full convenience, allow for future expansion, conceal all wiring and protect against most types of service interruptions. This thoughtful planning on your part returns generous dividends in client satisfaction.



When provision has been made for adequate telephone facilities, the instruments can be conveniently located throughout the house as shown in the diagram above.



Provision for telephone convenience was built into this well-planned New York residence. EDWARD S. HEWITT, Architect; ROBERT JOHNSON, JR., Builder. The diagram shows the arrangement of the telephones connected to a dial intercommunicating system, with 2 trunk lines and 9 stations, each one equipped to pick up or initiate central office or interior calls.

A representative of your local telephone company will be glad to consult with you in regard to the telephone arrangements suited to the particular needs of any type of building. The service of these trained telephone engineers is offered you free of charge. Call the Business Office of your local telephone company.





*This Year
... Next Year
... Every Year*

BEST BROS.

FAST  FINISH
KEENE'S CEMENT

Your assurance of satisfaction

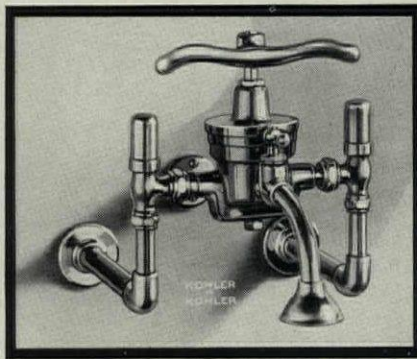


KOHLER OF KOHLER ANNOUNCES A COMPLETE LINE OF HOSPITAL FIXTURES

ARCHITECTS will be glad to hear that from now on, Kohler will provide a *complete* line of hospital plumbing fixtures and fittings!

Continuous flow baths, surgeons' wash-up sinks, hydrotherapeutic showers, service sinks—every unit demanded in the modern hospital is included. All are designed to meet the requirements of leading physicians and surgeons. Each fixture and fitting is true to its purpose and scientifically correct.

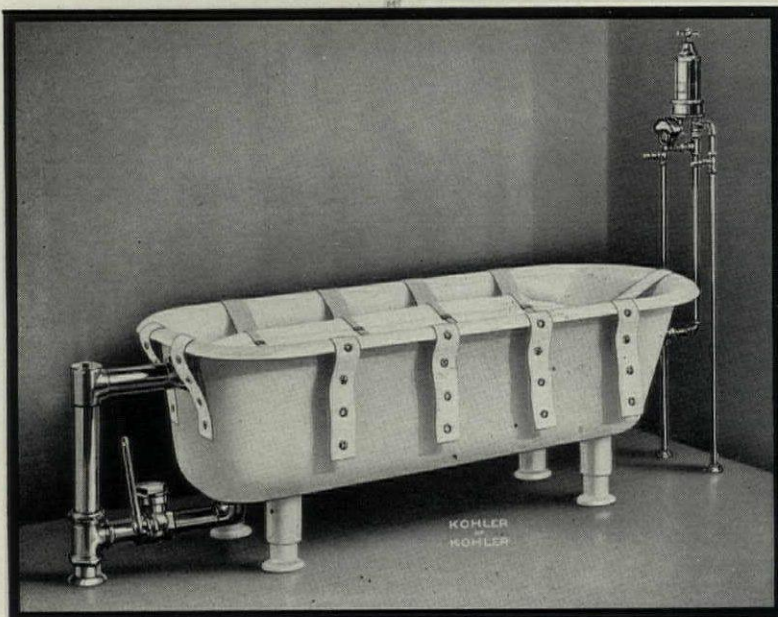
This is another good instance of the way that Kohler works together with architects. With the Kohler line, you can now specify almost any plumbing equipment needed anywhere.



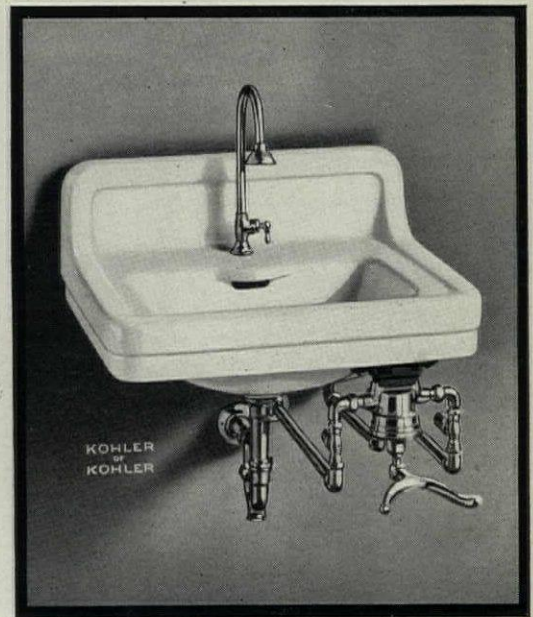
H-13634—Kohler Elbow Control Supply Fitting with Mixer

Shipments arrive on the dot—saving time, money, check-ups. Kohler branches in leading cities mean that Kohler keeps a weather-eye open on each job, to the satisfaction of all concerned. We know what your problems are, and help you meet them.

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



H-12500—Kohler Enamelled Continuous Flow Bath



H-12818—Kohler "Calvert" Vitreous China Lavatory with Knee Control Mixing Valve

PICTURE WINDOWS

This fascinating subject, one of increasing interest to those who build fine homes, demands glass of the very highest quality. The immense lights illustrated, as well as many others in equally appropriate surroundings, are L·O·F Polished Plate Glass. They are surely evidence that the architect's specifications will be met with a product which cannot fail to achieve the results you desire.



CAMP Huttridge, the Adirondack home of Mr. and Mrs. Edward F. Hutton, was designed and constructed by William Baumgarten and Company of New York. It contains four Picture Windows of L·O·F Polished Plate Glass, each one 20' wide by 7' high. The plan, plus the quality of the glass



which was furnished by the Dwelle-Kaiser Company, L·O·F distributors in Buffalo, makes the rugged beauty of the mountains an integral part of the house itself.

LIBBEY · OWENS · FORD GLASS CO.
TOLEDO, OHIO



Manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tennessee. ©1932

LIBBEY · OWENS · FORD QUALITY GLASS

H. R. 6187

As a result of the untiring efforts of the Committee on Public Works of the American Institute of Architects, led by Louis La Beaume of St. Louis, a bill has been presented to the Seventy-second Congress "To direct the Secretary of the Treasury to contract for architectural and engineering services in the designing and planning of public buildings." If this bill passes it will mark a great forward step in the matter of getting the government to make the best use of the architectural brains of the country. Buildings under the jurisdiction of the Treasury Department will go ahead more quickly than has heretofore been possible and this will bring work for the profession and for all those engaged in the building industry in all sections of the country. It will be a good thing for all hands—the profession will get work it needs badly and the government will get better and more economical buildings. Does the bill deserve the energetic support of the *entire* profession? Well, if it doesn't the profession is indeed dead.

The bill, which was introduced on December 17 by the Honorable Robert A. Green of Florida, member of the House Committee on Public Buildings and Grounds, reads as follows:—

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Secretary of the Treasury is hereby authorized and directed to employ by contract, and at the established rates of compensation, outside professional or technical service of competent persons, firms, or corporations, for the architectural and engineering designing and planning of such Federal buildings as are now or may, in the future, be placed under the jurisdiction of his department, without reference to the Classification Act of 1923, as amended, or to section 3709 of the Revised Statutes of the United States.

"SEC. 2. That such employment shall be based at all times on the highest grounds of proven professional ability in order that our Federal architecture may truly represent our national genius and keep pace with the rapid development of the arts of architecture and engineering. Architects or engineers shall not be employed without prior submission to the Secretary of the Treasury of satisfactory evidence of their qualifications and experience.

"SEC. 3. That wherever circumstances warrant, such services shall be contracted for by the employment of the ablest architects and engineers resident in the general sections of the country wherein such Federal buildings are to be erected.

"SEC. 4. At the discretion of the Secretary of the Treasury, the employment of outside architects or engi-

neers may be omitted in connection with public buildings of a total cost for building and site of not more than \$50,000.

"SEC. 5. That all such individuals, firms, or corporations shall render their services subject to the approval and under the direction of the Supervising Architect of the Treasury, whose duty it shall be to act for the Government in all matters regarding sites, the allotment and subdivision of space, the control of technical detail, the letting of contracts, and the supervision of the erection of said Federal buildings.

"SEC. 6. Nothing in this Act shall be construed to affect the duties of the Supervising Architect of the Treasury in regard to maintenance, alterations, repair, or supervision of either existing or proposed public buildings.

"SEC. 7. That the cost of compensation for outside professional or technical services shall be charges to the appropriation for the construction of the building for which such services are rendered.

"SEC. 8. All Acts or parts of Acts inconsistent with the terms of this Act are hereby repealed."

Now let's get busy—all of us. Every architect and every member of an architect's staff stands to benefit from this bill. Every one of them, if he hasn't already done so, should sit right down and write to his representatives in the House and in the Senate, urging, as strongly as he knows how, the passage of the measure. Needed legislation is passed only by the concerted action of large groups of people. Pressure is necessary—if we all remain apathetic the bill will remain in committee and will die a quiet death. If, on the other hand, we all get behind and push, stressing above all at this time the great saving to the government that will be effected if it goes through, it will undoubtedly be reported and passed.

The small practitioner in the small community may feel that it is unlikely that he will benefit directly from the passage of this bill. He may say to himself "All that work will go to the larger offices in the larger centers." But anything that helps raise the prestige of the profession in general is bound to help him. If the bigger fellows get more big jobs they will be less likely to encroach on his domain by taking the smaller jobs away from him. Furthermore, the measure is a permanent one, and who can say that the small practice, well conducted, will not grow to a future position of importance.

We therefore urge our readers to act now. Don't be provincial about this thing. It means too much to all of you. Do your part and you will never regret it.

Discarding discussion for reality . .

The exterior of the 8th floor curtain wall is built of 1/8 inch flat plates and extruded moulding of Alcoa Aluminum . .

This wall was actually built at the factory and delivered to the job in units. The planes of the vertical panels of 1/8-inch flat plates of Alcoa Aluminum were relieved by horizontal bars of extruded moulding. The wall consists of 3" steel channels with the aluminum plate and extruded moulding fastened to the outer side. Expanded metal lath, plastered, forms the inner wall. The intervening space is filled with rock wool blown into place by air pressure.

Erected in a fraction of the time needed for masonry construction this aluminized curtain wall weighs approximately 25 lbs. per sq. ft. It is 3 1/2 inches thick but it has an insulation value equal to a masonry wall of 32-inch thickness. It adds at least 10 inches of usable space around the entire perimeter of the room.

Aside from this new and interesting curtain wall the roof, doors, windows and ventilators of the 8th floor are also constructed of Alcoa Aluminum. On the other 7 floors Alcoa Aluminum is used for 160 windows, the heavy grille work on the lower floor windows, 154 spandrels and the flagpole. The interior banking screens and radiator grilles are also

made of Alcoa Aluminum and the "three wide" belt course at the first set back is of extruded aluminum.

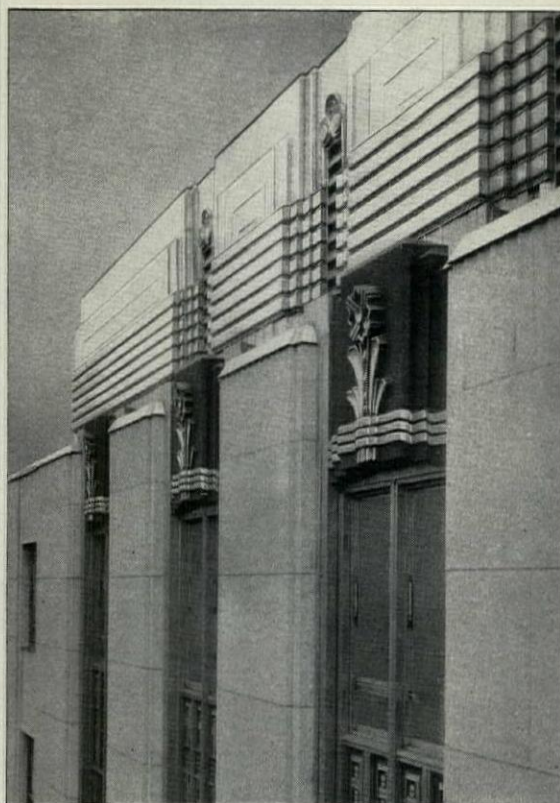
The use of Alcoa Aluminum for curtain walls is a logical development. Alcoa Aluminum is strong but light. It weighs only 1/3 as much as previously used metals. It will not weather streak on to adjoining surfaces. And it is low in cost, comparable to other metals that do not have its very decided advantages.

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PENCIL POINTS

An Illustrated Monthly JOURNAL for the
DRAFTING ROOM *Edited by* RUSSELL F. WHITEHEAD

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Ralph Reinhold, *President*, P. H. Hubbard, *Vice-President*, William V. Montgomery, *Secretary*

This Month and Next

The first set of four *Draftsman's Data Sheets* appears in this issue. We hope you will like the idea and that, as the series goes on from month to month, you will find the collection of information therein contained of ever-increasing value. As Mr. Graf, the author of these sheets, points out, much of the data is elsewhere available but in such a variety of forms and so scattered that it is difficult to find as needed. It is our hope that this series of sheets will provide for each man who collects them a convenient reference work which he will have always at hand for use in the drafting room.

What in many respects is one of the most remarkable architectural models ever made will be shown next month. It was made for McKim, Mead, and White and for their clients, the Pennsylvania Railroad, to study the extremely complex circulation problems arising in the design of the Newark, N. J., Railway Station.

M. Felix Boutron, the distinguished French Architect, will be represented in February by a very unusual composition in color. This color plate is distinctly different from anything we have done before and we are sure that it will attract a lot of attention.

William Williams who will be remembered particularly for his little story "Apples," that appeared in our pages about a year ago, has written another amusing piece for next month on "The Cultural Advantages of Unemployment." While the subject is not one to be joked about, we think it may help some of the unemployed draftsmen to forget their troubles for a moment and smile with the author.

Another article on estimating, by Messrs. Walsh and Saxe of Columbia University, will be presented next month. This time they will bring out some surprising things about the cost of wall construction that may arouse a bit of controversy. We won't say what they are going to show but we are certain it will be surprising to some people.

Another of the series "French Comrades in America" will appear next month. It will be devoted to the work of Jean Hébrard, Professor of Architecture at the University of Michigan, formerly at the University of Pennsylvania. The article was written by Harry Sternfeld, one of Professor Hébrard's colleagues at Pennsylvania, who is well known to readers of PENCIL POINTS.

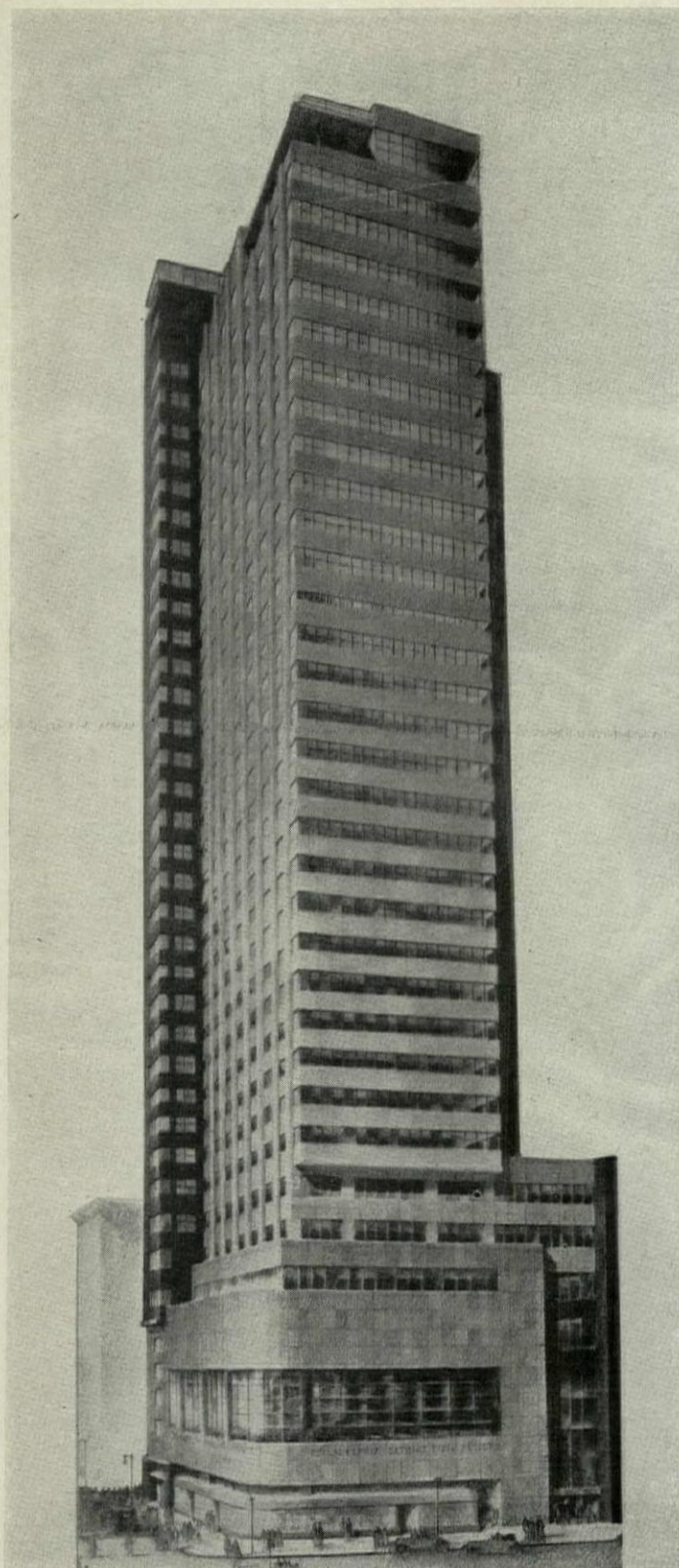
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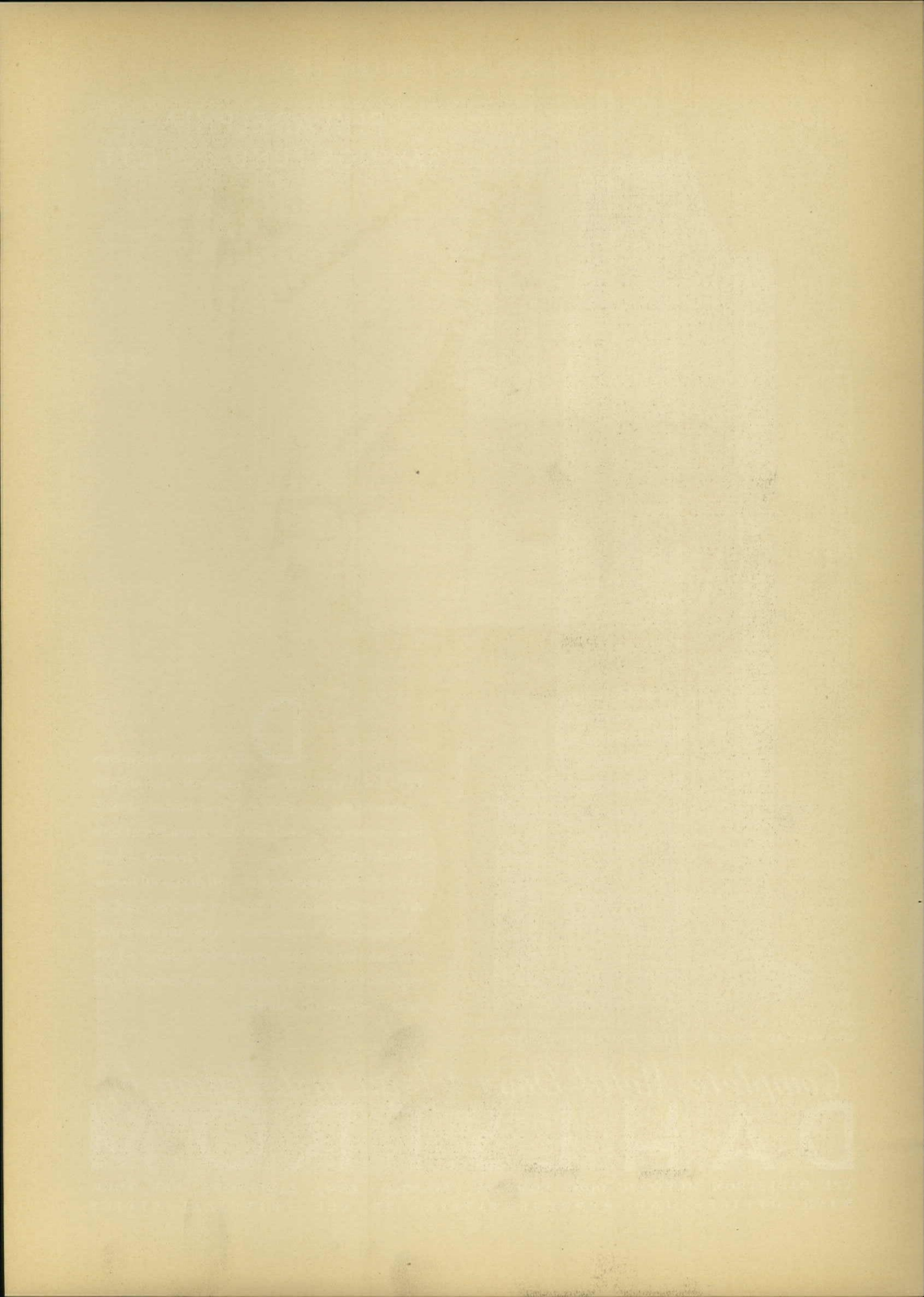


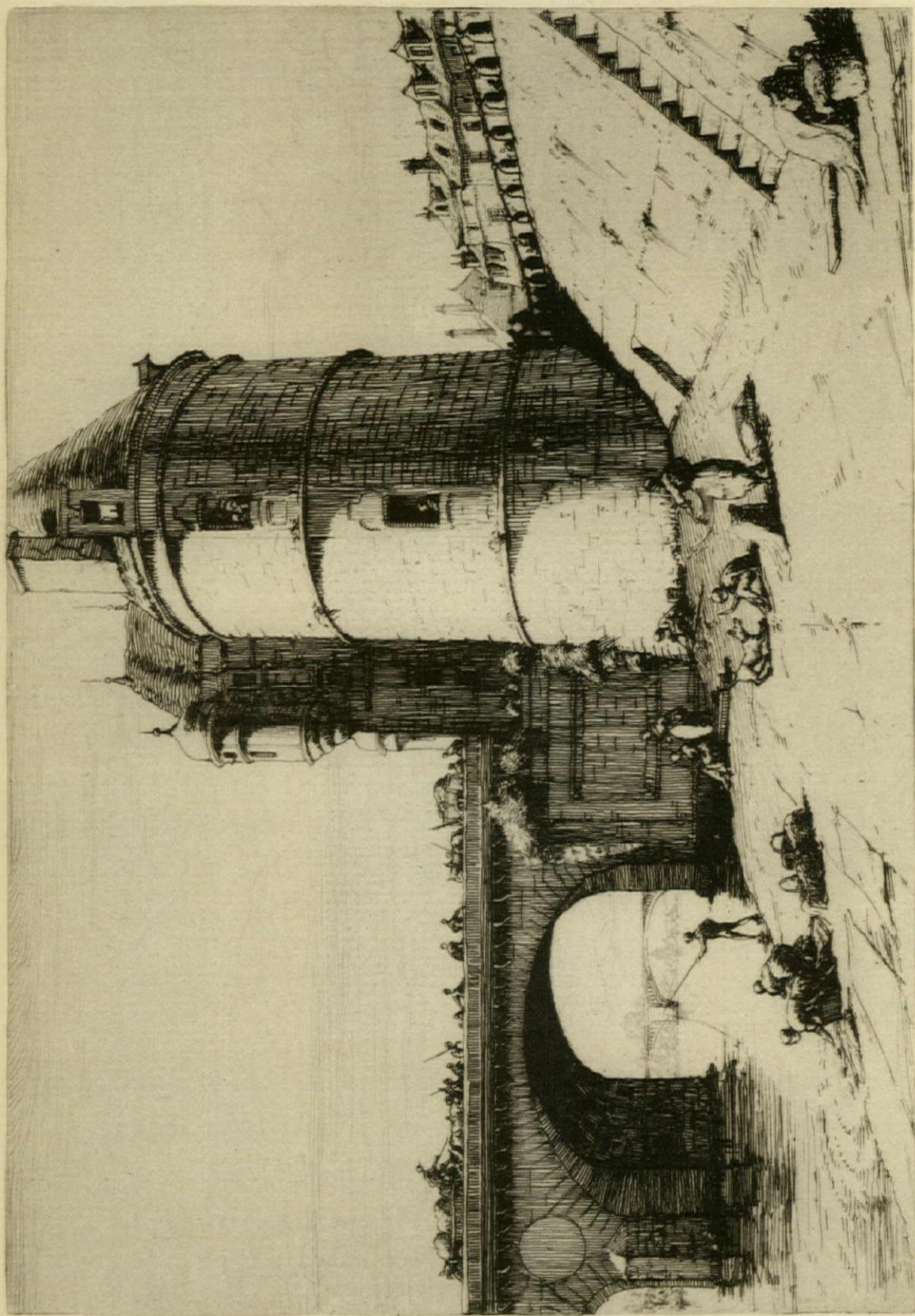
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THE TOWER
FROM AN ETCHING BY HERMAN WEBSTER
Courtesy of Kennedy and Co., New York

PENCIL POINTS
January, 1932

PENCIL POINTS

Volume XIII

January, 1932

Number 1

The Young Architect— What of the Future?

By John C. Hegeman

One of the tragic consequences of the current economic situation, it has seemed to me, is the dislocation of standards and habits of thought in the professions and in business. The average man, employer and employee alike, is bewildered and, too often, discouraged when he finds all the time-honored formulæ of no avail in his struggle to work out of misfortune and financial troubles. And it is no comfort to the individual, faced with the hard problem of living, to be told that we are all in the same boat.

The depression has worked hardship upon all classes but it seems young professional men and women have found it particularly difficult to adjust themselves to the changed conditions. Most of them have had no experience in hard times and most of them are without business training. The young architects have been particularly affected because of the very serious slump in the building business.

I have no solution of the unemployment situation to offer, but I am glad to comply with the request of the editor of PENCIL POINTS to set down such suggestions as I can think of to help young architects find some outlets for their abilities and experience until better times arrive. I am conscious that there is little I can say that has not been said before, but I offer the following thoughts for what they are worth.

For one thing, let me suggest that young architects should bear in mind that "exposure" to opportunity is essential. By this I mean that the mere daily rounds of calls at established offices is not likely to produce results. I should say that the young architect ought to use his creative talent to "make work" for himself,

expose himself in unconventional and direct ways to employment. For example:

President Hoover recently issued a statement urging home owners to modernize their houses; to make needed repairs, alterations, changes in layout or decoration. It is well known that there are literally hundreds of thousands of home owners in the metropolitan district who provide a possible market for small work.

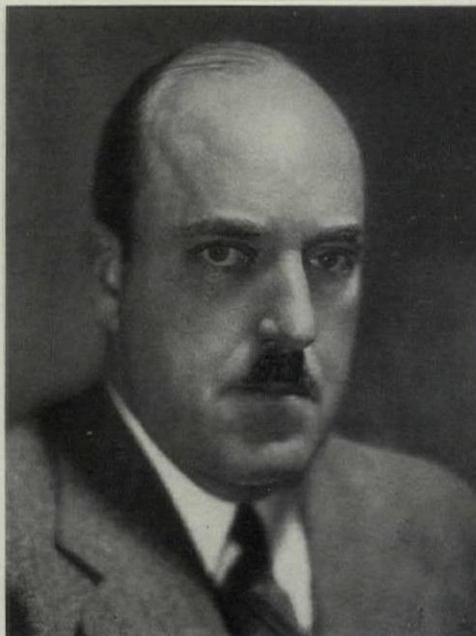
Why should not young architects make a house to house canvass, either working alone or under a cooperative arrangement, seeking work of this sort? I venture to say that they would obtain many nice little jobs for the asking because we all know from experience that the average man or woman will yield to the power of suggestion more readily in matters affecting their home and family than for any other expenditure.

Throughout the metropolitan district, I think, young architects will find many owners of small store buildings who will be receptive to the suggestion that he modernize his store front or make changes in the interior layout. Such

alterations, it can be argued, will more than justify a modest expenditure by increased rentals.

Then there is the very considerable field of the suburban home owner who can be approached with the suggestion that he entrust landscaping planning to an architect who will bring taste and sound principles to the task of ground decoration.

As a matter of fact, it seems to me, the young architect will find it not alone profitable to "sell his professional service" personally for the present needs but actually he will be building in a substantial way for the future. Many an eminent architect obtained



JOHN C. HEGEMAN
President, Hegeman-Harris Company, Inc.

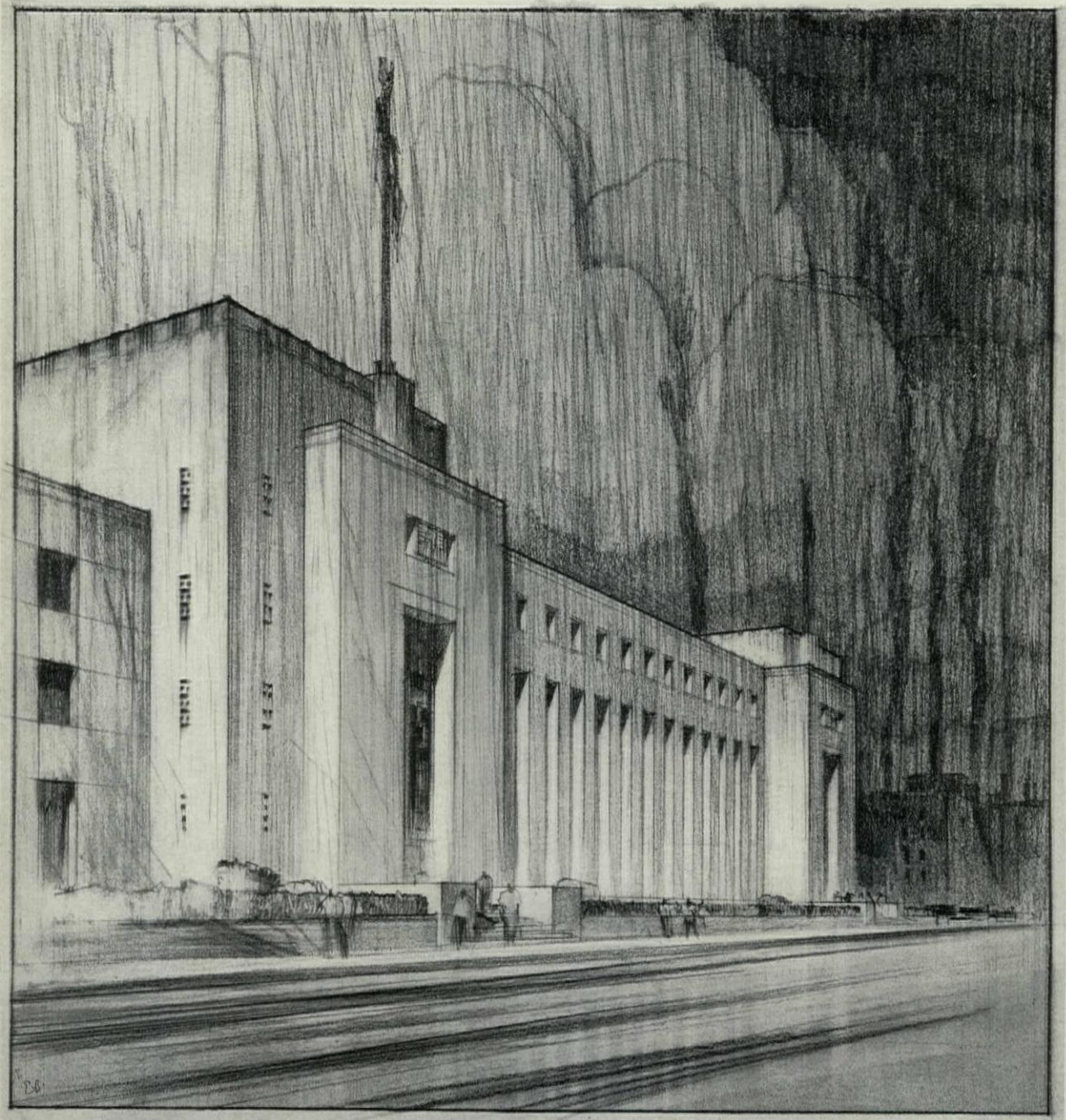
his start by doing small commissions well and by the same token many a fine commission has been developed by contacts established in unconventional ways.

The young architect no doubt will find it distasteful to look for work in the way I have suggested. Such a procedure does violence to his artistic sense and the rebuffs and refusals will not be pleasant. He will, however, be gaining valuable experience and in not a few instances a latent talent for sales work will be uncovered which later on in life will prove very useful.

The problem of finding employment in the architectural profession undoubtedly is serious in normal times if, as many observers believe, the profession already is overcrowded. I think young architects will find the present a good time to face the facts and try to

ascertain just what the future is going to be for them. For one thing, I should suggest that the young architect talk frankly with older men in his profession who know him and ask their judgment of his abilities and prospects of success. No man should persist in a profession for which he is not well fitted. On the other hand, no man of talent should be allowed to drift away from the profession because of hard times.

I feel that the young architect who goes out into the field to create business for himself will find the experience very valuable later on when he is called upon to advise his clients in matters of expenditure as well as in design, because any man who successfully weathers this depression by his own effort is quite likely to have a very definite realization of what a dollar means.



DRAWING BY ERNEST BORN FOR R. H. HUNT COMPANY, ARCHITECTS—
SHREVE, LAMB, AND HARMON, CONSULTING ARCHITECTS
PRELIMINARY STUDY, UNITED STATES POST OFFICE AND FEDERAL COURT HOUSE, CHATTANOOGA, TENNESSEE

An Architect's Notes on Pen Drawing, 4

By Sydney E. Castle, F. R. I. B. A.

Hunting for pen food among the reliquiae salved from the past has a gripping fascination of its own—not because it happens to bring a little romance, but because it happens to bring a lot of fact. And the ancient joiner of Gothic days ensnares our affections like a misty landscape. Some latent instinct responds to a magnetism; his medium, perhaps. Wood has a warm touch and a friendly voice; and when man elects to handle it with charm and character, our eyes might well be ears straining to catch every syllable of a thrilling tale.

Quiet, craft-loving, moody fellows, these old ecclesiastic wood-whittlers! Our hands remain idle while our thoughts stretch. Queer, these speculating reflections on a press-less, nameless time! We find ourselves imagining what might have been told had jealously preserved copies of say *The Plantagenet Herald* or *The Caxton Times* been possible. Yet, in larger thinking, we wouldn't have them for the world. Shorn of identity, a peculiar dignity surrounds beautiful work; dignity a name might easily jar. The planetary Juliet echoes. To be sure, what *is* in a name, or, to extend, a possibly disfiguring life? True we may grin at the trite human blended with the divine immortal when sage biographists tell us of Warwickshire poaching and carousing bouts; but it hardly contributes to the exquisite language of Venus and Adonis. In like manner, if someone could tell us that the woodcarver who just now captivates us divided his carving passions with malt, the fair sex, or other people's property—died inside candles or a rope—the evidence of the soul would gain or lose little by the evidence of the flesh.

There is charm and mystery in work left to speak for itself alone; and in the records of bygone men wrought in wood, we are perfectly content to build the human element for ourselves. Mosquitoes in significance, names would no less begin by irritating and end by boring. Rises a Chinese anecdote.

"What is your name, carver?" . . . "Alas, I have

forgotten!" . . . "Do you carve for your living?" . . . "No, I live for my carving."

My apparent digression wants no apology. It is a wide but connected loop. It is all in the march of an architectural pen—a pen anxious to probe surfaces and interpret mind as well as matter.

Pen-and-ink drawing cannot be photographic, and doesn't want to be. It must boast mind as well as eye. And therefore, as affecting light and shade, color and technique, the delineator who would catch the character and spirit of antiquity must cut well below the surface and loop as I have seemed to loop.

It is easier to sense charm than convert others to your way of thinking. For example, I would like to detain specially with the 13th century oak chest, among my sketches shown opposite, and begin by a confession.

Though I sat in front of that simple pale oak masterpiece long enough to congregate round me all the peppermint-crunching children in the museum, I could no more pass it by today without stopping for a friendly eye "how d'you do" than

I could pass a hectic football match.

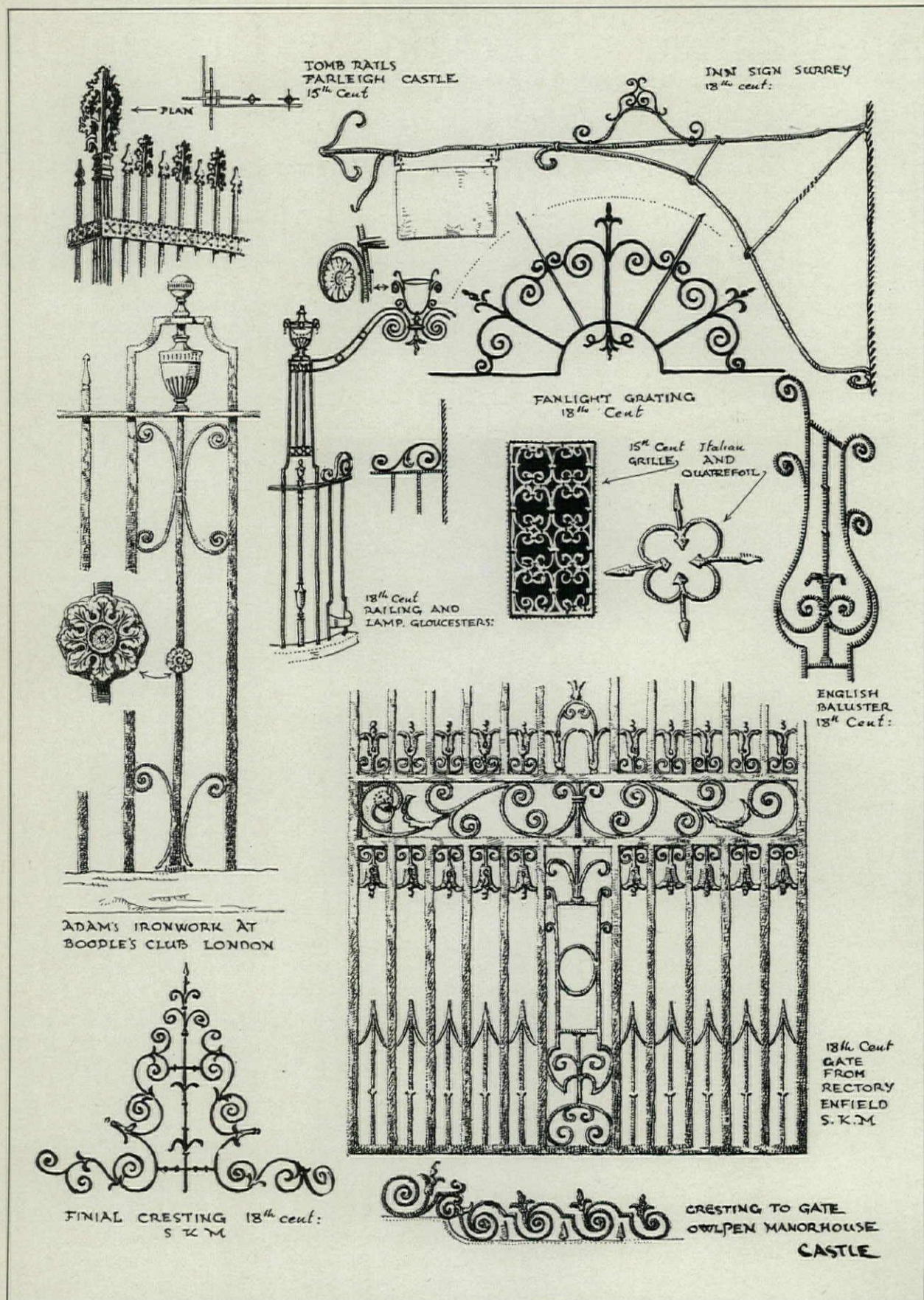
Before my pencil messed round to gather up my proportions prior to the children referred to, I stared long and fixedly at this chest. Just a plain box arabesquing with three geometric, almost Moorish medallions. Not long since I had teased out the busy fourteenth century "knyghte and fayre ladye" panel, also reproduced opposite, a feat of patience which had no less than excited an onlooker to inquire if I had "done it be 'and," and caused me to assure him that, my not being nearly nimble enough to tackle the job with my feet, such was the case. Yet, in spite of my fiddling some sort of tune out of a positive shambles of carving, here I sat—funking a plain box!

Why? Because that box went far beyond the obvious. It charmed me, and a stupid feeling of "I don't know why I love you but I do" numbed my wits. Someone respected and learned had intimated that the lid, in one piece and not confessing a single flaw or warp, was unique: I knew that the decorative



CAPITAL AND BASE FROM CIRCULAR TEMPLE OF
MATER MATURA, ROME

Reproduced at original size



PEN-AND-INK DRAWINGS BY SYDNEY E. CASTLE

Drawn on a sheet 11 $\frac{3}{4}$ " x 8 $\frac{1}{2}$ "

secrets of the circular panels merely awaited close investigation. Yet something in the tout ensemble eluded my describing wits. And for the moment that chest more than charmed me—it took almost alcoholic effect, in that I found myself deciding that were everybody's avaricious desires like my own, the red-coated, Crimean-bushied guards would be withdrawn from the Crown Jewels at the Tower and ranged with drawn bayonets round this queer old coffer.

Hence the magnitude of the task set my pen.

"You've been mighty glib with a mass of fuss," it seemed to challenge. "Now spread your wits with your fancies about me."

Well, well; it hardly matters how I extricated myself or acquitted myself of the task—save that when my struggles ended most of the hundred-and-one tricks of technique in my bag had remained there. The object, in *puris naturalibus*, had enslaved and held me until I found myself grinning back at my youth, when a schoolmaster had convulsed the rest of the class by expressing the considered opinion that the only thing I could successfully draw was *snow*.

My critic is probably past unfavorable comment; so *de mortuis* and the rest of it. But after flirting with the intriguing charms of this chest, I could have made a wordy mess of that schoolmaster. I could have impressed on him that snow, of all things, is the most difficult thing to draw in the world. Why? Just this: because the eye says it is and the paper says it isn't. Thus with the pale but definite claims of this plain old chest.

In earlier joinery, when handworking takes a marked character and stains and paints are absentees, grains invite considerable pen interest. Merely wiggling rivers and tributaries over wood surfaces to eradicate transparency is very well for the purely decorative or

mechanical drawing; but there is a deeper story in these old grains. Sometimes the oak surface undulates smoothly: sometimes it is coarse and time-ridged. We encounter close, figured, and streaky grain, shakes, splits and worn and bruised edges—all of which lend vital and peculiar character.

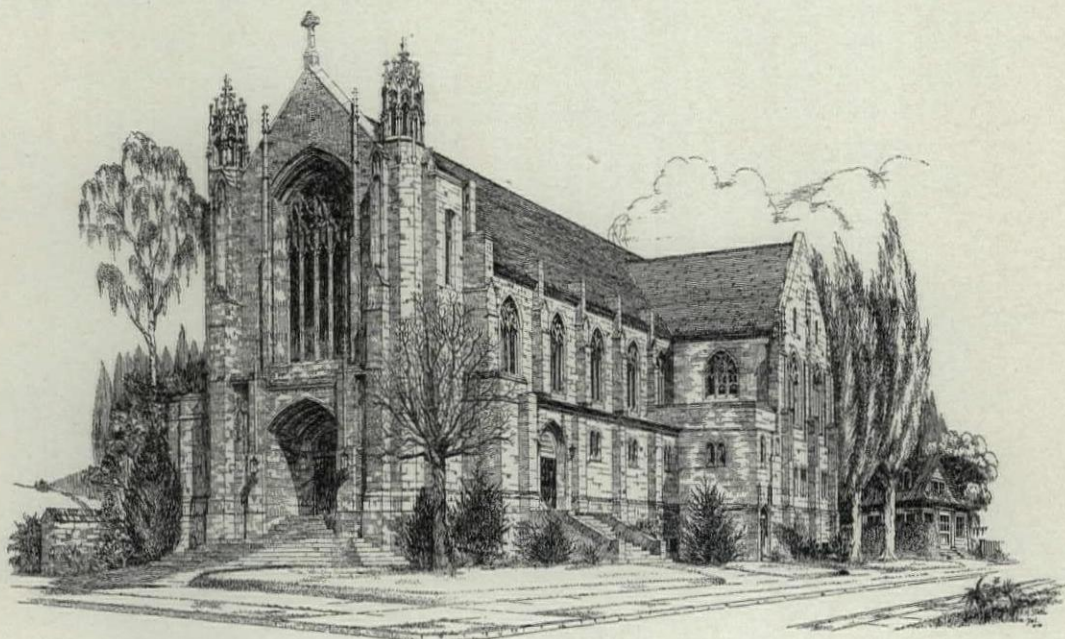
Charm, too. Personally, I gobble up almost as much fun from the plain surfaces as from the traceries and reticulations which often adorn them. And I write as one who has cracked many a noisy whip over empty shafts. With my line as wobbly as my outlook, some of my early renderings of the antique less submitted a case for the ancient and venerable as the alcoholic or rheumatic. Doubtless tricky; but as wide of the mark as a bull in a boudoir.

It is far less easy than Merry Christmas drawing. For one thing, there is a material to describe. Outline or ornament in wood wants some sort of assistance. The inset sketch of a capital, for example, is starkly stone—and cold. Had I veined it, it would have turned into marble—moreover *remained* cold, which wood never is.

Thus a large contributing factor in old joinery-craft lies in the wood itself regardless of emphasized embellishment. It has a nature, a spirit of its own; and the architectural pen draftsman has much to learn from it.

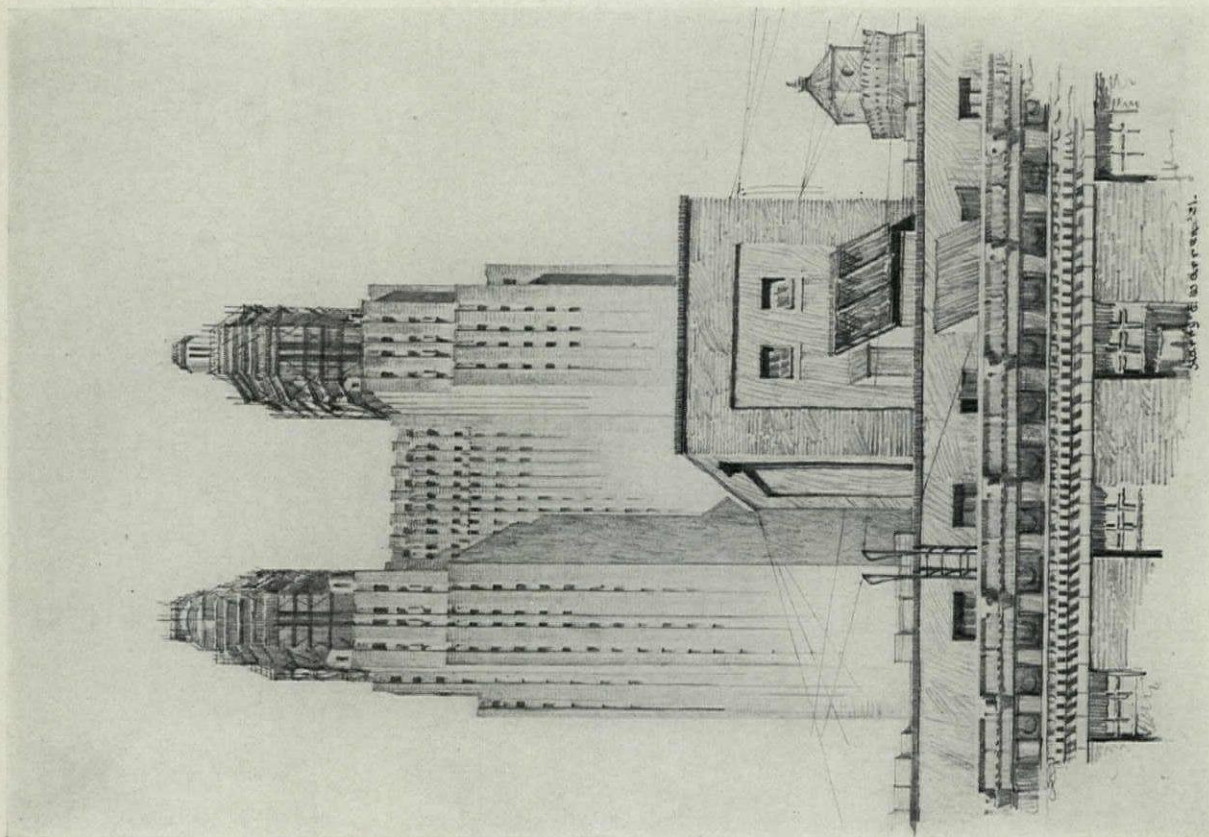
Now let us pass along in our pen studies of woodcraft to a period when names began to connect with applied arts and crafts—when other than prodigious genius, monarchs, distinguished church and statesmen, littérateurs, and men-at-arms sent their names forward to gamble with posterity—and prepare to fit an even finer nib to our pen.

For we approach a carving tool that threatens to dislocate it.

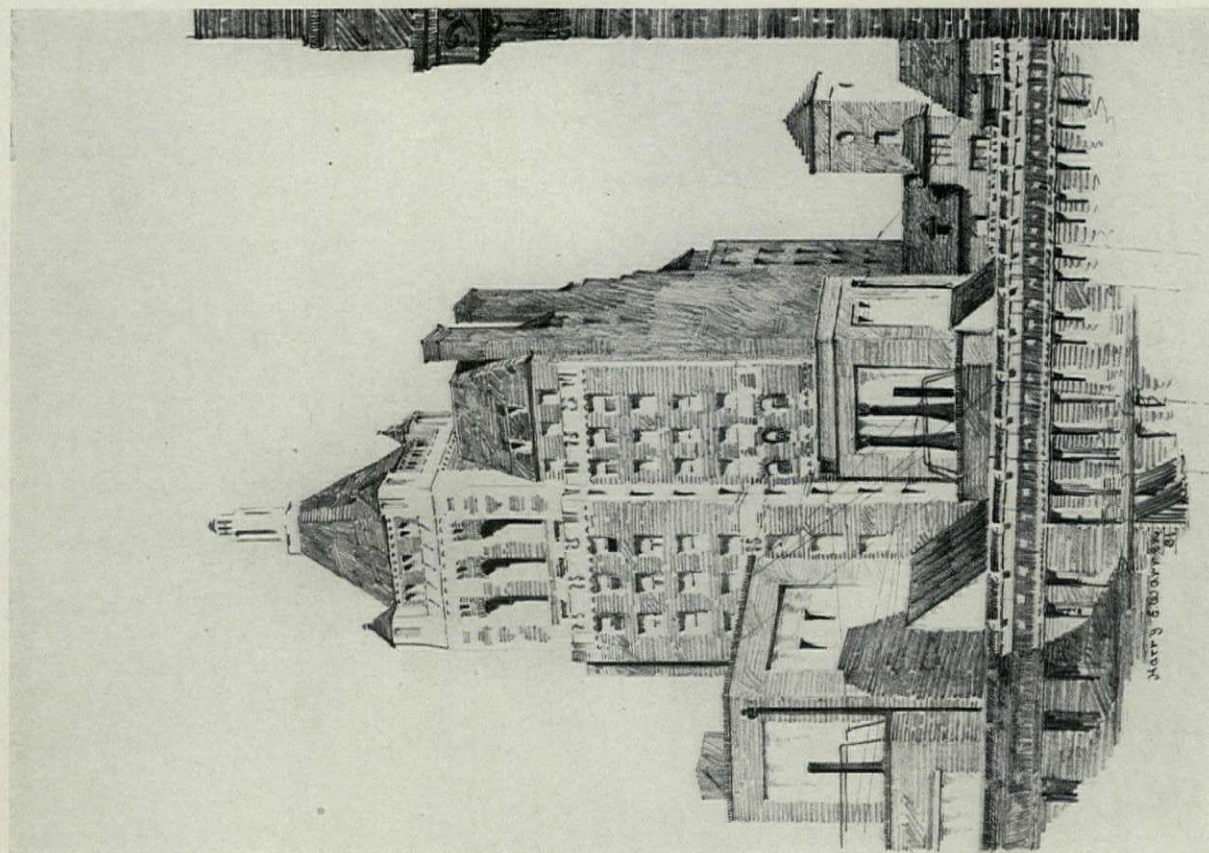


TABERNALE PRESBYTERIAN CHURCH, INDIANAPOLIS, INDIANA, FROM A
PEN-AND-INK DRAWING BY F. H. STAHL

J. W. C. CORBUSIER, ARCHITECT—ROBERT FROST DAGGETT, ASSOCIATE



THE NEW WALDORF NEARING COMPLETION
SKETCHED OUT OF THE OFFICE WINDOW BY HARRY G. WARREN, ARCHITECT



THE TOWER OF THE LEXINGTON, NEW YORK
SKETCHED OUT OF THE OFFICE WINDOW BY HARRY G. WARREN, ARCHITECT

How to Find a Job During a Depression

By Royal Barry Wills

One of the most discouraging parts of my work as an architect, during the present depression, is interviewing the unemployed draftsmen who come into my office to ask, "Are you hiring any men?"

And the most unfortunate part of the business is not that these men are out of work, but that they are taking the least likely way of getting work. The man who simply asks if any men are being hired is trusting only to the slender chance that he may arrive in an architect's office at precisely the moment when a new man is needed.

"But if I need a job," you may ask, "what better way is there of getting one, than to go out after it?"

Going after the job is of course the way to get it, but how you go after it is the really important thing. The man who is looking for work is a salesman. The "product" he is selling is his service. He should use the same principles of salesmanship that bring success in other business. He should make his service appear distinctive and attractive. He should present it in an unusual and interesting way. He should study his prospect's requirements, and try to fit his service to the architect's needs. Let me illustrate what I mean.

The other day, when a draftsman asked me the usual question, I replied by asking him, "What can you do besides drafting?"

I finally drew out of him that he thought he could sell architectural service. He knew several people up in the country who were planning to build, and he said he thought he might be able to swing some of their business to a Boston architect, if he could find a firm to represent. When he told me the kinds of buildings that were to be built, I referred him to some of my friends who I thought would be interested, and started him out with new courage.

Instead of selling drafting service, which most architects do not need now, he is selling sales service, which most offices would be very glad to get. By giving a moment's thought to his capabilities, he was able to fit himself into the architect's picture, and I have no doubt that he will succeed in finding a job.

Today is the age of specialists, and, quite often, an architect who has no need for an ordinary draftsman is looking for a man who has special ability in some particular line. He is willing, moreover, to pay a premium for his service.

A Boston draftsman, who had no work, recently used his spare time for making measured drawings of some of the fine old Colonial houses near the city. He then designed a series of small Colonial homes, using the authentic details of the old houses to get his atmosphere, but rearranging the interiors to meet modern

living needs. He showed his portfolio to one of the leading architects who specializes on Colonial houses, and immediately got a job at considerably more money than he had received before. By a little original work and imagination this man lifted himself out of the draftsman class, and made himself an expert in a field which had always interested him.

Since any one who is looking for a job is essentially a salesman, the best thing he can do is to find out all he can about how to sell. Obviously, the first step is to study carefully every available book on how to sell and how to get a job. Probably no book over ten years old is of any real value. Most of the older books stress qualifications like honesty, which we take for granted nowadays. William L. Fletcher's book on *How to Get the Job You Want* is one of the best books I have seen on this subject.

In studying books on salesmanship, you will find that in order to make a sale you must be thoroughly familiar with what you are selling, and you must know your prospect and be able to show him how he can profit by using what you are selling—two points which were illustrated by the stories above. You must also know how to locate your prospects and size them up; how to win their interest and arouse their desire to buy; and finally, how to close the sale.

You have, very likely, canvassed the architectural field thoroughly, without any apparent possibility of getting a job—for it is an unfortunate fact that probably only about a quarter of the draftsmen who are unemployed can possibly find work under present-day business conditions. But do not let this discourage you. There are many other lines of work where architectural experience can be used, and though you may not be able to land what you are looking for now, you may get something even better.

I wish I had all the figures on the architectural department of my own class at M. I. T., for I think they would show a surprising number of men in other lines than architecture. Several, to be sure, are architects, and some are designers and draftsmen; but of my close friends, one is an efficiency expert, another a cartoonist, while others are respectively, head of a flooring company, contractor, etcher and architectural delineator, architectural renderer, and editor of an architectural magazine.

There is one good thing about depressions which few people seem to realize. That is that many men who have theretofore held only mediocre positions discover their own potentialities during such times and succeed in establishing themselves permanently in their life work.

To quote from personal experience, my own architectural office might never have been opened, had I not lost my draftsman's job back in 1920. During the 1920 depression, I sold neckties, and while I was working at this apparently fruitless job, I had time to think over my problem and plan ahead. I realized that if I kept on as a draftsman I would always come to periods when I was entirely without work, whereas if I had an office of my own I would probably have at least a small amount of work to keep me going, even during bad times. Because of this realization, I opened my office, and am now much better off than if I had never lost my drafting job. So, in some ways, my work selling neckties was the best job I ever had!

And now, with all business to choose from, how should a man with architectural experience go about getting a job?

The first thing to do is to analyze yourself, and discover what kinds of services you have to sell. If you conscientiously fill out an analysis chart, such as the ones used by employment agencies, you may be surprised to find out how many things you can do besides architectural drafting. Write down all your qualifications—answering such questions as these:

What studies did you like or dislike while in school?

What are your hobbies?

What clubs do you belong to?

What types of books do you particularly like to read?

You will find that the very act of analyzing yourself seems to create ideas. Simply setting down the fact that you are interested in sketching suggests that you can perhaps make a little money by designing Christmas cards for owners of new houses. I know draftsmen who have done this. If you like to sell, there is always plenty of opportunity to sell on a commission basis, and a selling job is not to be turned down. Particularly if you can sell any architectural items, your work may give you many useful contacts as well as experience in meeting owners and contractors that will prove to be invaluable training later on, should you ever wish to open your own office.

The next thing to do is to list the possible fields where your abilities might be profitably used. First, list all the things you have ever done, or would like to do. Then go to the library and check over a bibliography of trade books and trade papers. In this way you can see before you practically all the lines of business where there might be an opportunity.

When you have finished, you will have two lists: one containing your strong points, the other containing the possible fields where you might find a job. This second list might read: Surveying, Illustrating, Selling, Window Dressing, Advertising, Writing, Teaching. Though it may be very miscellaneous, it will give you a start.

The third thing to do is survey the market for sources of prospects. Start by questioning your friends. Do not go to them apologetically, and ask them to help you. Try to make them feel that you can be of real service to them, or to some of their friends. Be specific when you tell a friend or neighbor what you

are looking for. Ask your friends to take up the matter with some of the executives they know, and to get you an opportunity for an interview. By direct contact such as this you will save a lot of time and probably come nearest to getting what you want.

After you have canvassed the field of people you know, you can increase your prospect list from various other sources such as business acquaintances, directories, mailing lists, employment agencies of schools, colleges, and clubs, new corporations, newspaper articles, etc. Be sure to check over your telephone directory carefully, as this is probably the best and easiest source of prospects that you have.

When you have done this, you will probably find that you have the names of more people than you can possibly call on. While a personal call is of course the only way to close a sale, you can probably use a campaign of personal letters to great advantage in getting interviews. It is surprising that few draftsmen go after a job in this way, yet it is well worth while to send out three or four hundred letters. A good letter, individually typed on good stationery—never mimeographed—should draw 30% replies, with the possibility of 1% offers of jobs.

Before writing a prospect, learn all you can about him. Remember that form letters are never as good as personal letters. Be sure to make every letter interesting and full of facts, not generalities. Bear in mind that you are selling your service, and keep the interest of your prospect to the fore. He is interested in his business, not in you—and your letter should stress your ability to help him increase his business or do his work at less cost. Do not waste words in preliminaries. Tell your prospect in the first sentence that you believe you can be of real service to him, then in the body of the letter tell him specifically why, giving all necessary information about yourself, citing important jobs you have held and work you have done. Keep your letter brief, and make it interesting, for the wastebasket is always near at hand. Close by trying to get an interview, which is about all you can expect a letter to do for you.

If you feel you cannot write a good letter, write the best letter you can and get an advertising friend to help you improve it. Do not have him actually write it, but simply get his advice and suggestions. Your letter should express yourself and no one else.

These plans for getting a job may sound commonplace enough, but they work. I know many men in the architectural profession who have used them successfully.

For example, one man who was discouraged with having nothing to do conceived the idea of making a background or frame for showing a new kind of rug which was being advertised. He designed this frame, secured a letter of introduction to the president of the rug company, and presented his idea. The president saw at once that the new frame would display the rug to good advantage in store windows and so increase his sales. He built two or three hundred and paid the draftsman well for his idea.

Another designer who was out of a job had always

HOW TO FIND A JOB DURING A DEPRESSION

been irritated by the standardized store fronts of a certain group of chain stores, and had always believed that he could design a better and more attractive one. With spare time on his hands, he designed this new store front and sold it to the chain store company, receiving several commissions.

A man who keeps his eyes open can often discover such opportunities to sell architectural service. Though the individual jobs may be small, they may lead to others, and may eventually be the foundation for an architectural office.

The daily newspaper contains hidden between the lines many opportunities for making money. I marked ten such chances in a paper the other morning. One of these was an insignificant item telling that the Old Charter House was being torn down. I went to the building, and found many bits of wood finish and hardware that I knew would have a ready market among those who love antique things. I paid a ferocious-looking Italian \$2 for one of the old cranes, which I sold soon afterwards for \$10. This at least paid me well for my trip, and proved that money can be made from newspaper items.

The problem of the recent graduate and that of the older man with considerable experience are in many ways similar, but the younger man usually has the advantage that he is not driven by necessity to make a living for a family as well as for himself.

For this reason, the younger man with a part-time job, or out of work, can with profit continue his studies. A professional man usually knows too little about business methods and selling. If you are one of these, take up the study of general business subjects. There are countless books and magazine articles of value. You can perhaps combine selling work in the daytime with a correspondence course in the evening, and thus lay the foundation for a successful business of your own later on.

If you are interested in sketching, or in making measured drawings, now is the time to do this work. Leisure time spent in study is never wasted, whether or not it be immediately remunerative. If you have saved enough money, study abroad if you have not already done so. You will return better fitted for your work when business conditions are improved.

The older man has more experience and more contacts to fall back on in getting a job, but his greater responsibilities require a larger salary and often necessitate some sort of immediate work.

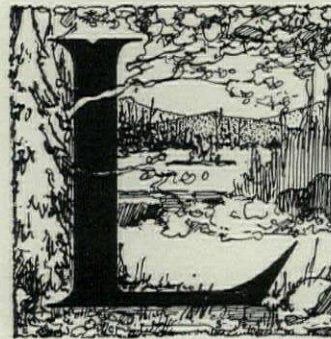
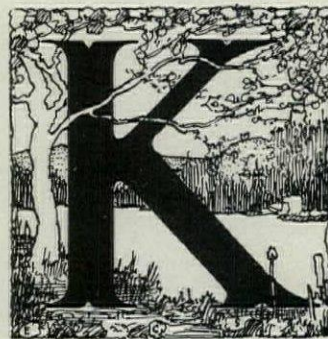
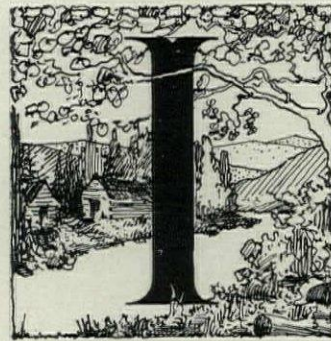
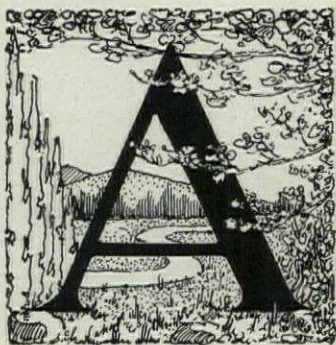
His special problem, if he is over 45 or 50, is to make an advantage of his experience rather than a disadvantage of his age. A young man's enthusiasm would be out of place in an older man, who should exhibit such qualities as judgment and balance. In making his contacts, he should be careful to put a certain amount of "tone" into his application for a position. For this reason, it is considerably wiser for an older man to write a letter than to apply in person where he has no point of contact.

For the experienced man with fairly wide contacts, this may be the time to open an office of his own. It is much wiser to open an office at the end of a depression, than at the end of a boom. A man who starts out under boom conditions, ordinarily goes down when the boom is over; but the architect who opens his office now can compete on more or less equal terms with the average architect during the next period of prosperity. By starting in an economical way, using one's own home as an office, and writing one's own letters, there is little chance of losing out. In the beginning, it is wise to work up small jobs, with which the larger offices do not compete. This work may not be very remunerative, but at least it will tide one over the depressed period, and will enable a man to find out definitely whether or not it will pay him to keep on by himself.

Another idea is: if you have a little money and are now renting your house, build your own home. A good many draftsmen are handy with tools, and can build houses with the help of a carpenter. In some cases, it is possible to build a small house entirely on the mortgage. Being your own architect, you save the architect's fee; being your own contractor, you save the contractor's profit; being your own foreman, you save the foreman's pay; and where you are right on the job, you should be able to build it cheaper than the average builder who cannot be on the job all the time. Since the actual labor and materials are all the cost you pay, you might even be able to get a mortgage which would pay you a small salary for your work in designing and supervising the house. It may seem like quite a serious step for any man who is out of a job to take; but the worst that could happen would be that you would have to sell the house. If your design is interesting, your location good, and your house the type that people want, you should be able to sell it at a profit, even during a period of depression. However, it is not a step that should be taken without some certainty beforehand that it can be carried through successfully.

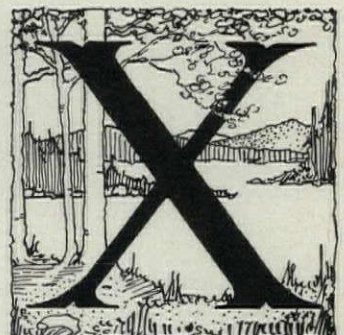
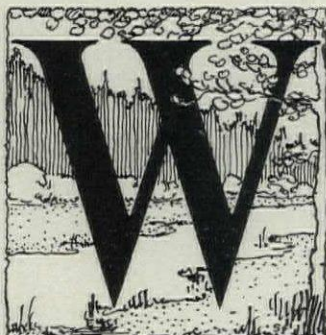
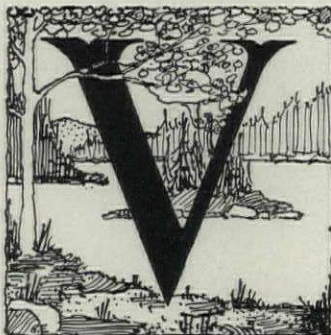
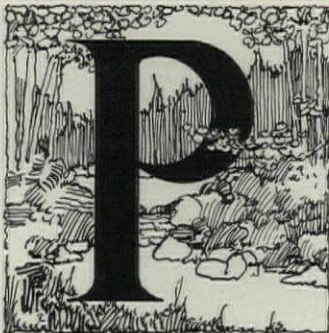
Whether you are old or young, a job to get a job is often a good thing. If you take a position selling to architects on a commission basis, you will get in touch with all the architects in a wide area. While being paid for making your rounds, you can keep posted as to which offices are busy, and may, at the proper time, be able to make a valuable and permanent connection.

Trying to find a job during a depression is, at best, a difficult and nerve-wracking task, but those who have gone at it in a systematic way have succeeded. If you seem to be at your wits' end, just take enough time to write down fifty ways either for getting a job, or making some money, using the ideas in this article as suggestions. Go over your notes, and select the most likely lines of attack. Approach the problem from the viewpoint of the men you are trying to sell—work intelligently, earnestly, optimistically—start something and keep at it—and you will be successful!

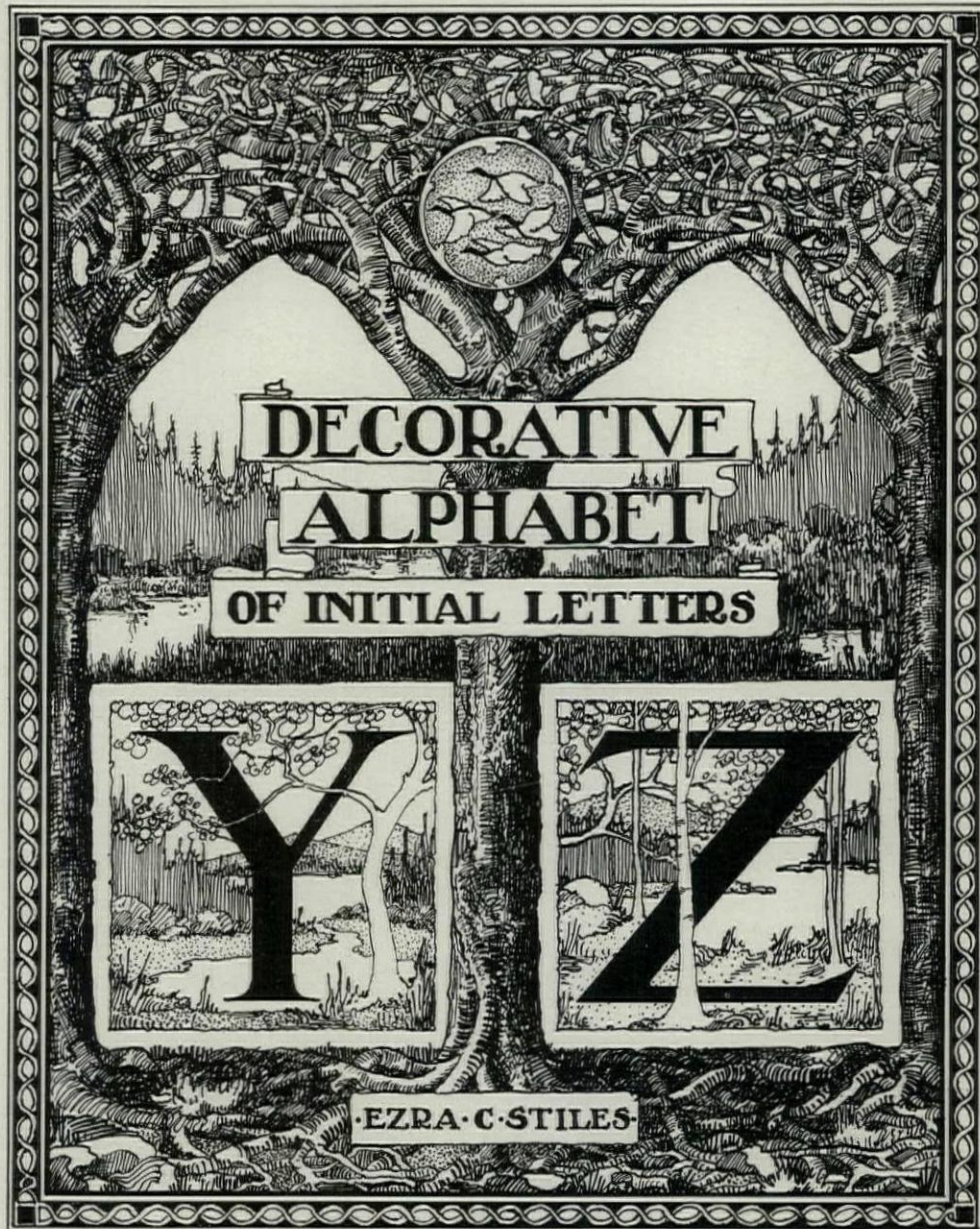


AN ALPHABET OF INITIALS DESIGNED BY EZRA C. STILES, LANDSCAPE ARCHITECT

A DECORATIVE ALPHABET OF INITIALS



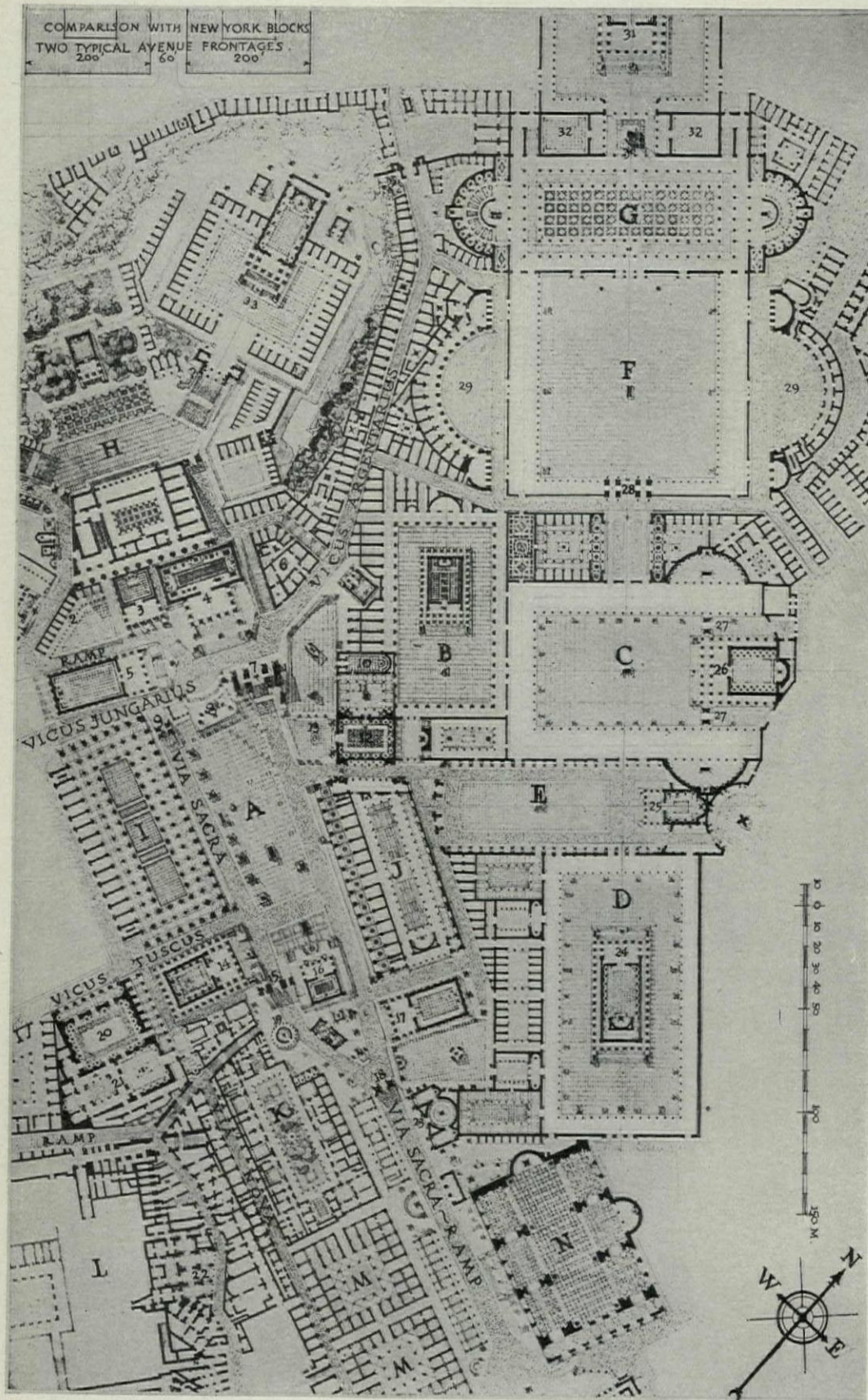
AN ALPHABET OF INITIALS DESIGNED BY EZRA C. STILES, LANDSCAPE ARCHITECT



DRAWN IN PEN-AND-INK BY EZRA C. STILES



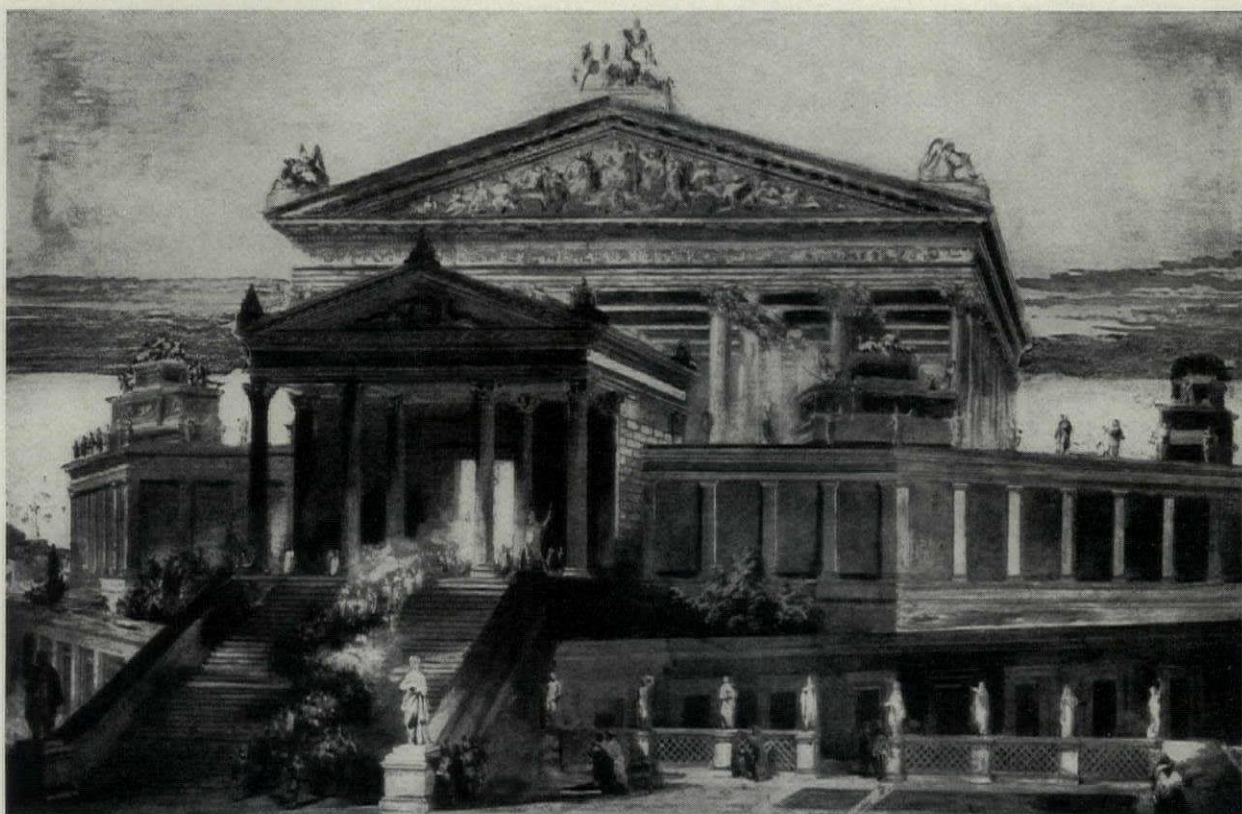
A STREET IN JERUSALEM
FROM A PEN-AND-INK DRAWING BY JAMES IRZA ARNOLD



THE CIVIC CENTER
OF
ANCIENT ROME
ABOUT THE TIME
OF CONSTANTINE

*Based on a plate from
Gromort's "Choix de
Grandes Plans Exec-
utées," retouched by
Mr. Swales to accen-
tuate the units of city
planning.*

- A—ROMAN FORUM
- B—FORUM OF JULIUS CESAR
- C—FORUM OF AUGUSTUS
(Octavian Cesar)
- D—FORUM OF VESPASIAN
- E—FORUM OF NERVA
Transitorium
- F—FORUM OF TRAJAN
- G—ULPIAN BASILICA
- H—CAPITOLINE HILL
- I—BASILICA OF JULIUS CESAR
- J—BASILICA OF EMELIUS
- K—HOUSE OF THE VESTALS
- L—PALATINE HILL
- M—STORES AND SHOPS
- N—BASILICA OF CONSTANTINE



RESTORATION BY C. R. COCKERELL OF THE TEMPLE OF JUPITER CAPITOLINUS, ROME

The Architect and the Grand Plan

4—Replanning of the First Modern City—Imperial Rome

By Francis S. Swales

Editor's Note:—Parts 1, 2, and 3 of this group of articles appeared in the March, May, and November issues of last year. Other parts continuing the discussion will be presented in the near future. The author is well known as an authority on the subject.

Rome, a city largely replanned twice and rebuilt piece by piece to certain fixed lines with the apparent object of unified magnificence, presents two long periods of high development. The first, that of the dictators and emperors culminating at the middle of the Fourth Century with its greatest destruction by Alaric, in 410. The second, about a thousand years later, was that great period of reconstruction during the Renaissance, which began a few years after the destruction of Constantinople by the Turks, in 1453, and spent itself about three hundred years afterwards, while producing the main ideas upon which theory of replanning in modern cities is founded.

The ancient city's early developments are so complicated by periodic partial destructions, chiefly by conflagrations, but also due largely to various forms of strife leading to demolitions and reconstruction upon the debris, that to follow the full course of its change from a rank old growth of huts and multiple dwell-

ings to a highly organized city is likely always to remain an impossibility. Rome is the outstanding example to remind us that,

"Cities and thrones and powers
Stand in Time's eye,
Almost as long as flowers
Which daily die,
But, as new buds put forth to glad new men,
Out of the spent and unconsidered earth
The Cities rise again."

Their tendencies to rise again in new form on old sites, to replan old areas to meet new conditions, experiment with and to observe worth of traditions, is nowhere better illustrated than by the capital of the first organized world center. Rome was the scene of the great struggle to eliminate the theocrasies of a multitude of gods; to solve problems of sociology and politics, finance, internal and international economics,

and æsthetics. Rome was the formulator of modern law and order.

Its history—as literary historians, poets, satirists, and fiction writers have told it—has long been a bore to high school students and is more than a little stale elsewhere. Yet, whenever we consider anything which at first sight seems new and practical in planning it becomes worth while to glance over the problems which were tackled and the way they were solved by the Romans.

Roman planning, as it appears in histories of architecture, has dealt with elements of typical construction and decorative arrangement of geometrical figures of the horizontal plane of individual buildings. More recent tendencies have been to consider the true sense of architecture as implying a harmonious whole—such as a group of buildings, district, or city, in a beautiful arrangement which comprises more extended order, convenience, and amenity than those peculiar to particular buildings. In the terms of a modern railway man it may be said that the difference between the city planning of Greece and Rome is that in the case of the former “the freight and passengers came in on the same train and entered the front door, while the latter provided segregation of freight from passengers.” In other words, both the chief buildings and the *insula*, or blocks of houses in Greek cities,

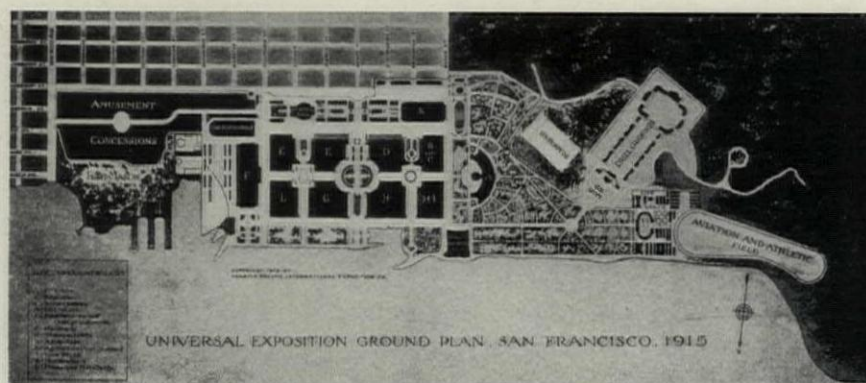
generally were surrounded by streets serving all classes of traffic and all buildings faced on the streets. At Rome the chief buildings faced upon open spaces or forecourts and traffic service was carried on in streets at the rear, functioning more like the “alley” of modern cities, or the service roads of great expositions.

The World's Fair at Chicago in 1893 and the Panama Pacific Exposition at San Francisco in 1914 were scenic representations of Roman civic architecture more by reason of horizontal arrangement of the plan than by the vertical projections or elevations with their Roman style of architectural decoration of arches, orders, statuary, fountains, color, and gardens, which resulted from the general conception. It has been well said that “the most lasting bequest of Rome to civic art was . . . an example of municipal dignity, of using large resources in a large way.” Instead of a typical small-town checkerboard of streets Rome adopted a plan of units of chief buildings, each being an open place so designed as to be complete and symmetrical in itself and proportioned to the height of surrounding buildings. Each succeeding unit of construction was carried on with regard to the benefit it could derive from and contribute to that which had preceded it by obtaining and providing mutual benefits of internal circulation, reciprocal vistas, service roads or outer circulation in



THE COURT OF HONOR OF THE CHICAGO EXPOSITION, 1893—FROM A DRAWING BY MENTE

CHARLES B. ATWOOD, CHIEF OF DESIGN OF THE EXPOSITION



PANAMA-PACIFIC EXPOSITION, 1915—EDWARD H. BENNETT, PLANNER

As at Chicago, this plan was Roman in breadth of conception and use of large units.

common, continuity of form, contrast of direction of plan form, unity of proportion and relation of scale in the total result. The scheme of conservation of the best parts of older construction, by so extending the new as to combine new benefits with those existing, is as characteristic of Roman planning from the time of Julius Cæsar onward as it was of the great Theban planning of the period of its "New" Empire.

The grandeur of architecture that was Rome under the Cæsars was not evoked mainly out of the borrowed plumage of the Greeks nor a mere change from post and lintel to arch and buttress construction. It was a new evolution of principles that were old before Greece came into existence; of traditions of philosophy of design passed down through ages of builders; that word of mouth instruction which results from experiment, comparison, analytical criticism, and conclusions reached among many men working and thinking together in practical, if not pure, reason, the complex father of invention, without which necessity would bear no fruit! Such instruction is primary guidance to useful experience in all art by which a very difficult thing is done in such a way as to cause it to appear simple.

The period of the Triumvirate of Cæsar, Pompey, and Crassus marked the introduction of formal replanning of old Rome. The undertaking ascribed to the first two was of an important and enduring nature, with some nobility of motive.

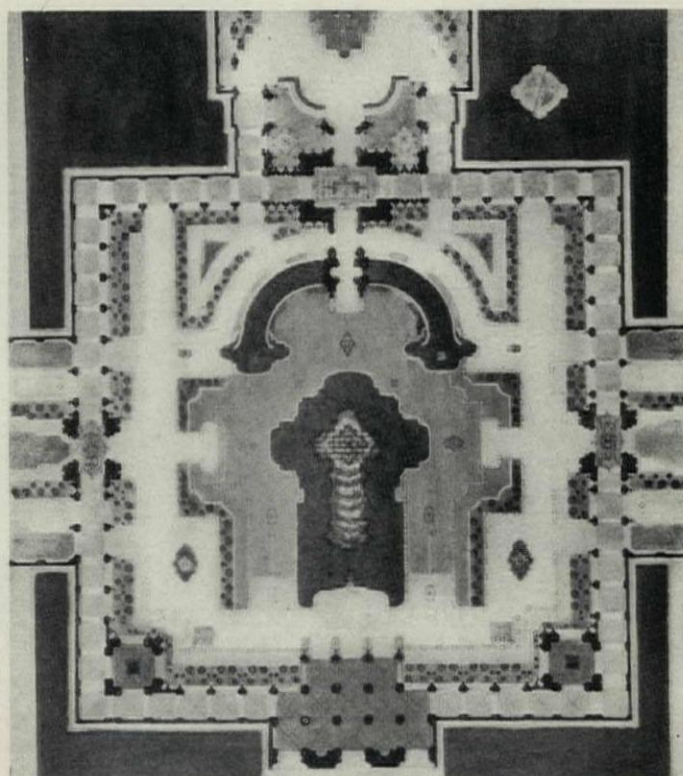
The beginning of the replanning of the heart of the city undertaken by Julius Cæsar was a means of taking up the slack of times of peace. Reconstruction of the city provided employment for his time-expired legions, turned the public mind to comparatively peaceful pursuits possessing even more glamour than war, and acted as a great force in the circulation of inflated money. By finding a new use for the currency, it prevented it from being cancelled by payments which cause deflations and "crashes." Cæsar's dispatches as general of the army show that he always thought of the comfort and perhaps the welfare of his common soldiers. No less a strategist in politics than

in war, he struck at the heart of his problem by reorganizing municipal control and projected plans for rebuilding not only Rome but the ports of Corinth and Carthage. In perception at least he was perhaps the greatest architect of civic design.

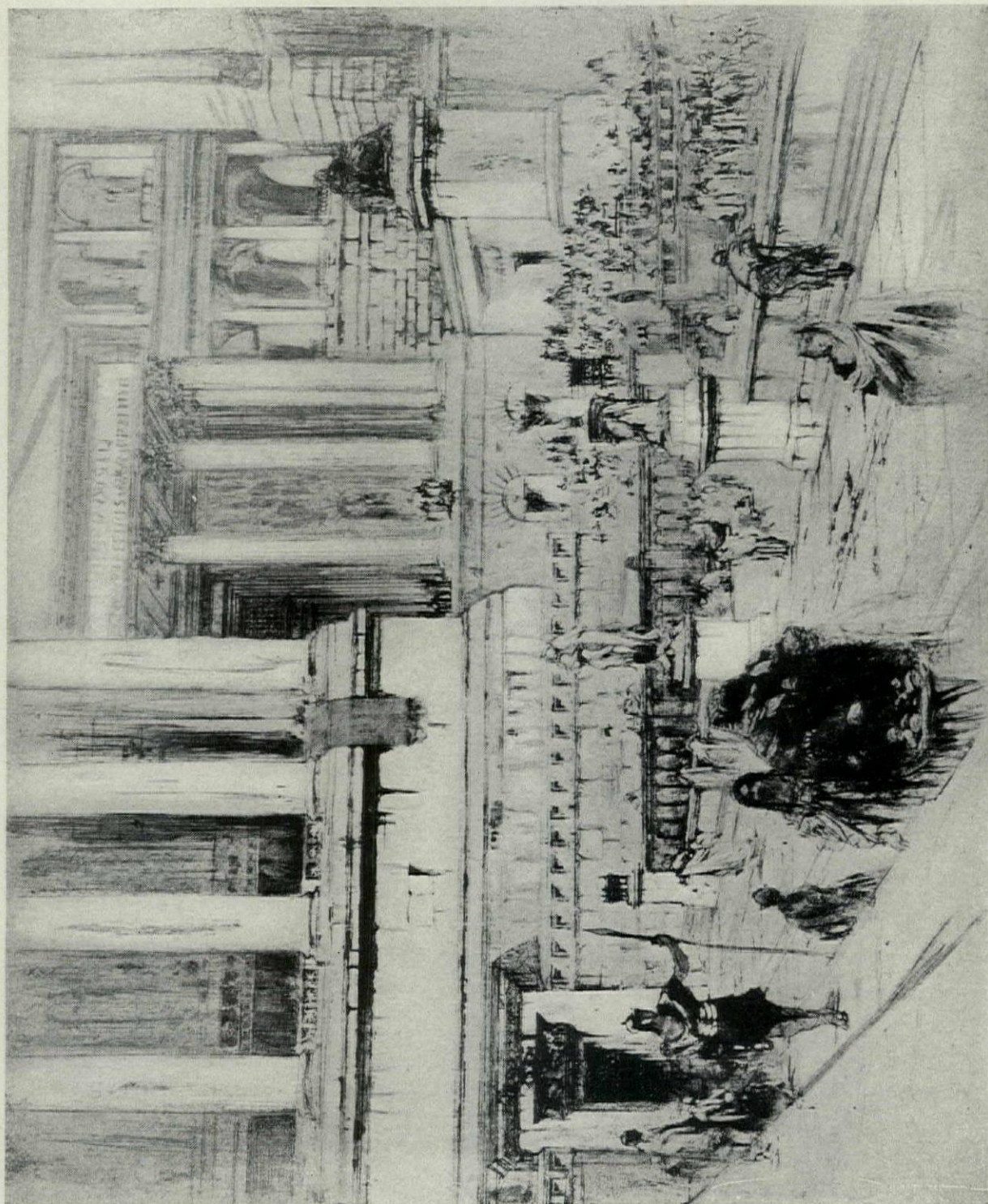
His first step in replanning Rome was for the convenience of the common people: an enlargement of their gathering place, the Forum, creating it as the nucleus of that which was to become the greatest of the

world's civic centres. The possibility that its architectural regularity may have been designed by an Egyptian-Greek architect in the retinue of Cleopatra, while she held sway over Julius Cæsar, affords a chance of speculation as to the primary direct influence of Egyptian planning in Rome.

When Julius Cæsar began reconstruction, the central part of the big city had become a mass of overcrowded, badly constructed, commercial buildings and tenement houses. These were an accumulation from a growth of at least three hundred years' duration—which played leapfrog along the steep hillsides and piled one upon another around the market place. Cramped between the hills, this growth had spread out into the Campus Martius to the north and into the Valley of the Circus Maximus to the southeast,

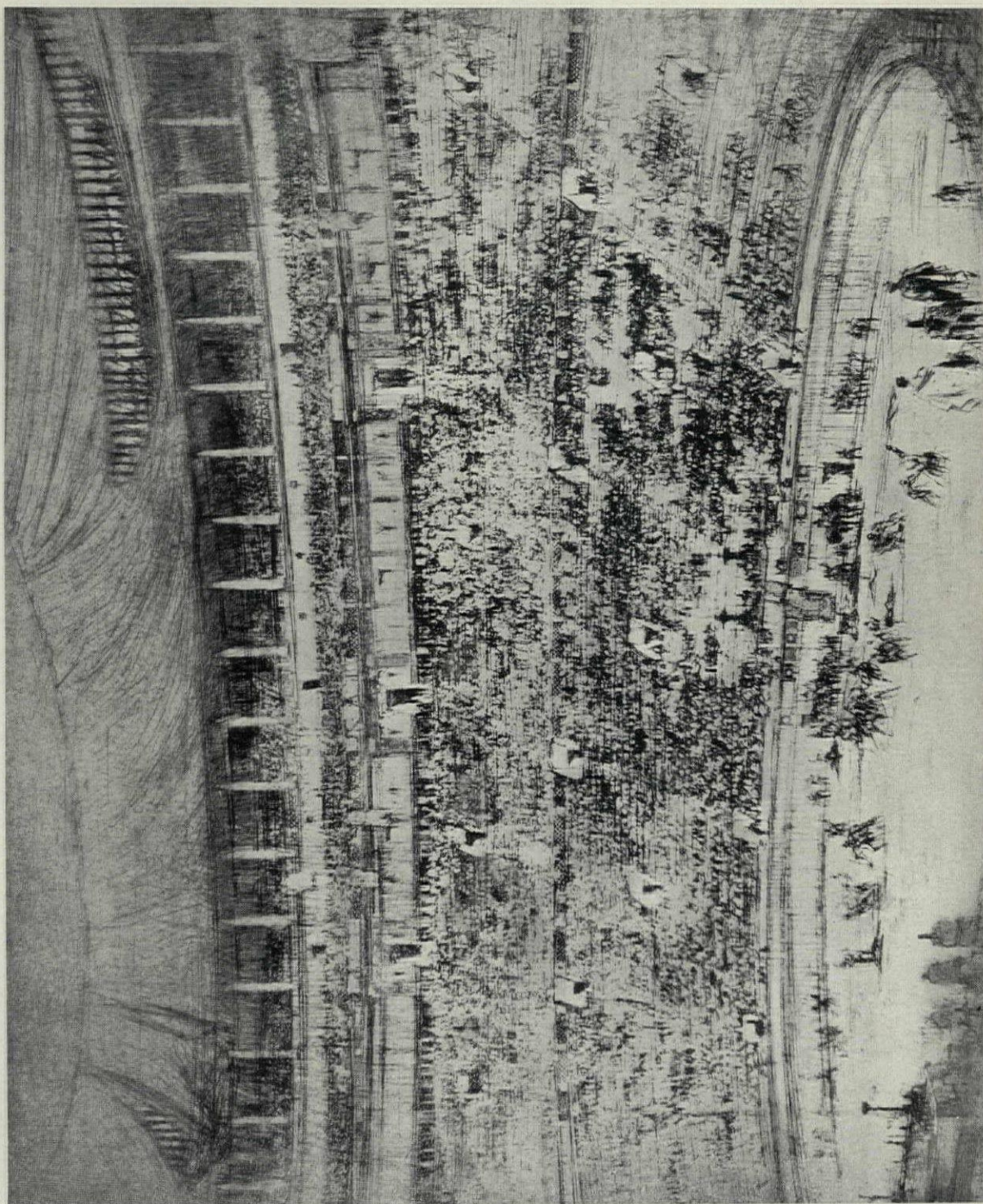
PRELIMINARY PLAN OF THE FESTAL COURT
PANAMA-PACIFIC EXPOSITION, 1915

LOUIS CHRISTIAN MULLGARDT, ARCHITECT



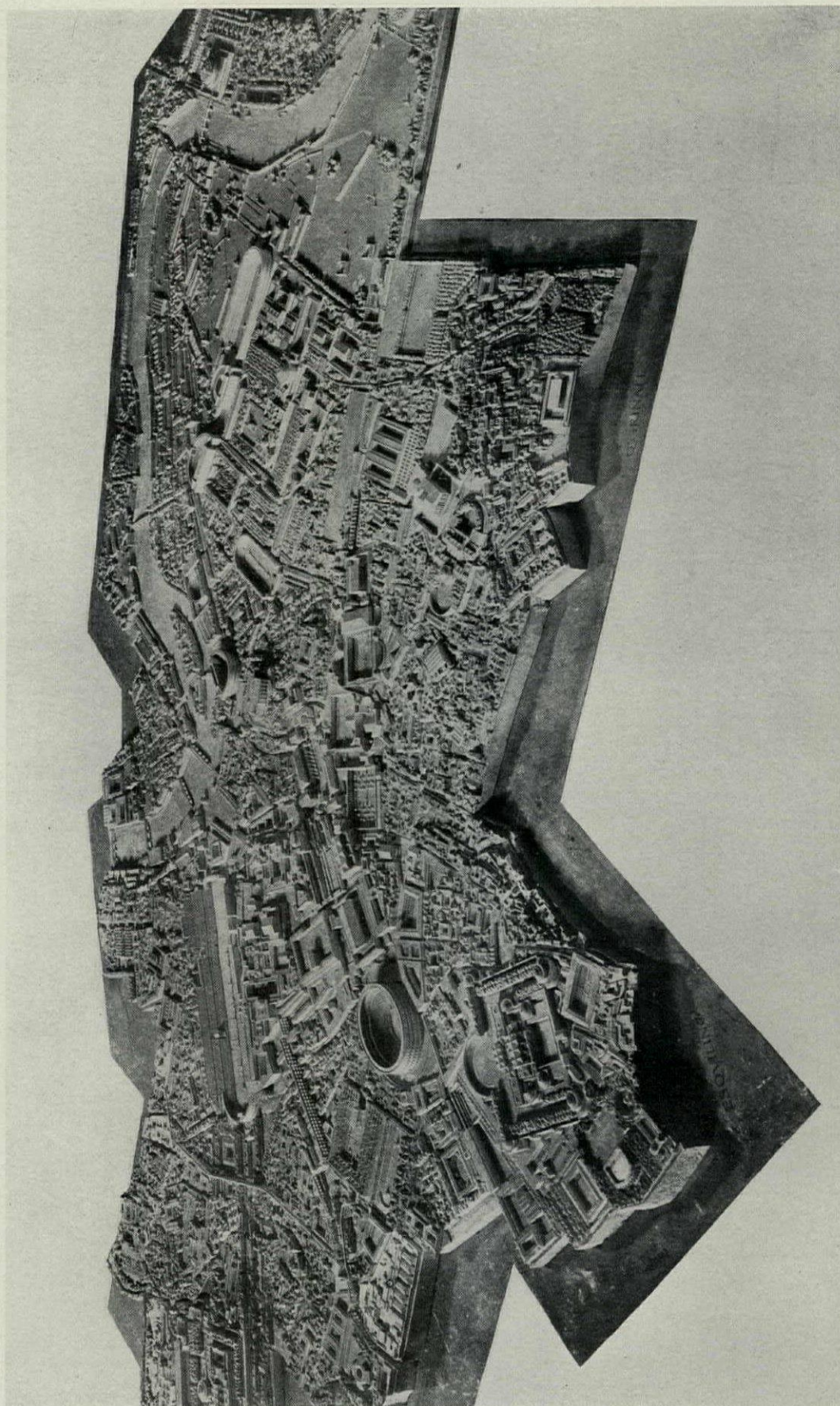
"THE FORUM"—AFTER THE FORUM AT ROME
FROM AN ETCHING BY WILLIAM WALCOT

THE ARCHITECT AND THE GRAND PLAN—4



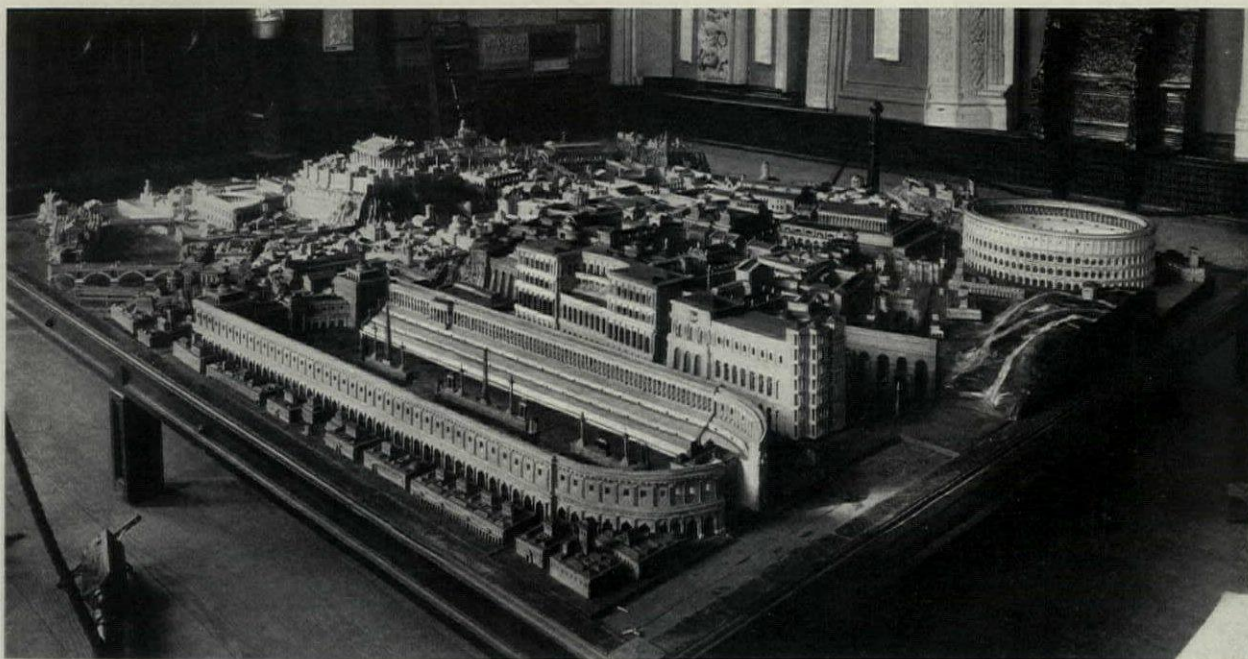
A PERFORMANCE AT THE COLISEUM—VESPASIAN'S AMPHITHEATRE—ROME
FROM AN ETCHING BY WILLIAM WALCOT

PENCIL POINTS FOR JANUARY, 1932



THE CITY OF ANCIENT ROME ABOUT THE TIME OF CONSTANTINE—FROM A MODEL BY PAUL BIGOT

The plan, as it evolved into the central part of a complete city in the time of Constantine, was studied into a restoration by M. Bigot about twenty years ago.

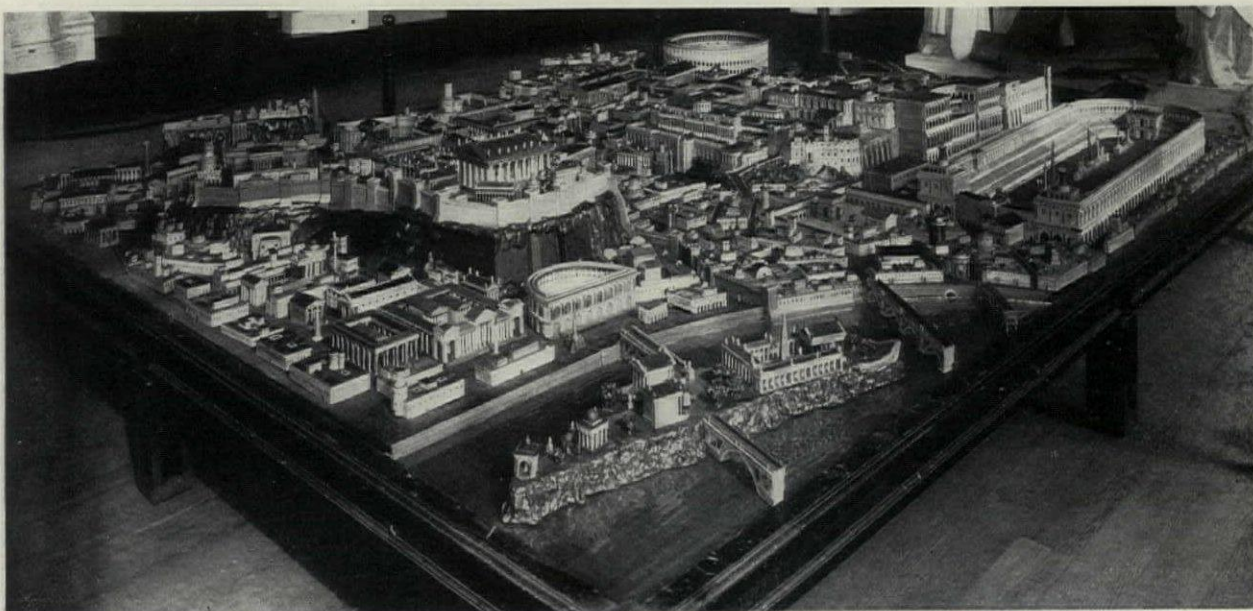


FROM A MODEL OF ANCIENT ROME, IN THE LIVERPOOL MUSEUM

and the destruction of unhealthy slums was as necessary as more space to move about in. In many respects building conditions paralleled those of several of the larger American cities of today. Cheaply constructed tenements and private houses were built or renovated speculatively and brought high rentals. Encroachments took place on the lines of the narrow streets. Great fortunes were being amassed, such as that of the Triumvir Crassus, by such enterprises. Residences of the most luxurious kind were constructed on the plateaus above. Clodius paid about three-quarters of a million dollars for his house. Cicero built his on the Palatine, which had become an aristocratic residential centre. He also built several others and was client of several architects. He mentions some of them with esteem. His architects seem to

have carried on practice much in the same way as it is done today and it is probable that one of his friends among them, in private practice, planned the forum which Cæsar projected in consultation with Cicero and Oppius. Currency was inflated and high finance ruled as it does today in the United States (or did, recently)—a condition which maintained throughout the reigns of Julius, Augustus, and Tiberius, and led up to the crash of the Bank of Alexandria, in the year that Christ was crucified. It was into such condition of high cost and intense building activity that Cæsar entered with a plan to rebuild Rome on lines fit for the Capital of the Empire.

Julius started the work of extending the Forum on orderly lines conforming to architectural tradition. That it was an expensive undertaking, comparable to



ANOTHER VIEW OF THE MODEL OF ANCIENT ROME, IN THE LIVERPOOL MUSEUM

modern cost, is shown by one of Cicero's letters "written in the summer of 54 B.C." Cicero says: "Cæsar's friends (I refer to myself and Oppius) have felt no hesitation in spending [English translation] six hundred thousand pounds—about three million dollars—in extending the Forum. The owners of the property would not consider any smaller proposition. We are hoping besides to accomplish another large undertaking. We are building in the Campus Martius a covered voting hall, which will be about a mile in circumference."

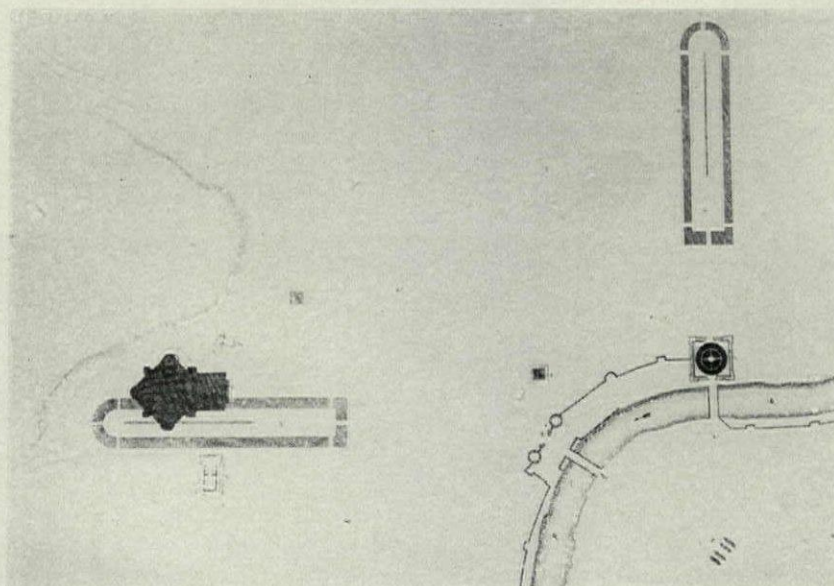
Mr. Charles Moore computed the cost of the land to Cæsar as "\$44.50 a square foot," or, as we should say, in New York, \$4,450 per front foot, or \$111,250 for each "city lot." Later events proved the wisdom of Cicero's judgment. The high values were maintained by the upbuilding of the city so that, about a century and a half later, Trajan was obliged to pay four times the price paid by Cæsar, or more than twelve million dollars, from his private means, for the adjacent land alone, on which he built his greater Forum as his gift to Rome.

Cæsar's first ostensible object included obtaining better communication between the Forum Romanum (the valley almost enclosed by the Palatine, Capitoline, and Quirinal hills) and the northern part of the city, which was partly accomplished by his successor. He regulated the bed of the Tiber and constructed the

first stone *cippi*—quays or river walls—taking the form of three great steps on either side along its banks. These gave different widths to the river at different times of the year and prevented silting up, which now takes place due to that kind of designing known as modern engineering. The Tiber, normally about twenty feet deep, rises at times to thirty or more between the modern bulkheads. Cæsar also considered a project to divert the river's course in order to add greater area to the Campus Martius. This project was revived from time to time during the Renaissance and again during recent years. The persistence of the project recalls D. H. Burnham's saying: "A noble and logical diagram, once recorded, will never die."

Cæsar began the Julian Basilica which burned down and was rebuilt by Augustus. Pompey built his theatre and porticoes forming a forecourt to it in the Campus Martius at about the same time. The plans of the two groups—Cæsar's Forum and Pompey's theatre—fixed the rectangular lines of the greater succeeding works carried out under Augustus and Agrippa. It should be noted that although the best investigators are in agreement as to the approximate size and location of the fora of Julius, Augustus, and Vespasian, much excavation below existing building remains to be done before conjecture as to the exact plans can be removed.

(To be continued)



From Pistolesi's "Il Vaticano"

PANVINO'S PLAN SHOWING THE RELATION OF NERO'S CIRCUS TO ST. PETER'S, AND HADRIAN'S CIRCUS TO HIS TOMB, NOW THE CASTLE OF SANT' ANGELO



CUSTOM HOUSE, NEW YORK

FROM A CRAYON AND PASTEL DRAWING BY THEODORE DE POSTELS

PENCIL POINTS FOR JANUARY, 1932

VOLUME XIII

NUMBER 1

The artist here pictures the contrast between the marble group by Daniel Chester French and the architecture, by Cass Gilbert, in harmonious soft-night effect, in blacks, in a luminous treatment of the sculpture, and greenish blues of the rich entrance. The original drawing measures about 18" x 11".



FROM A LITHOGRAPH BY JOHN M. FOSTER
AN OLD HOUSE IN PROVINCETOWN

PENCIL POINTS FOR JANUARY, 1932

VOLUME XIII

NUMBER 1

This lithograph by a well known illustrator shows a free style of drawing trees which may be suggestive to the architectural delineator who has difficulty in expressing foliage. The original measures 10 $\frac{1}{4}$ " x 14".



INTERIOR OF THE ROMAN BATH AT TRIPOLI
FROM AN ETCHING AND AQUATINT BY CECIL CLAIR BRIGGS

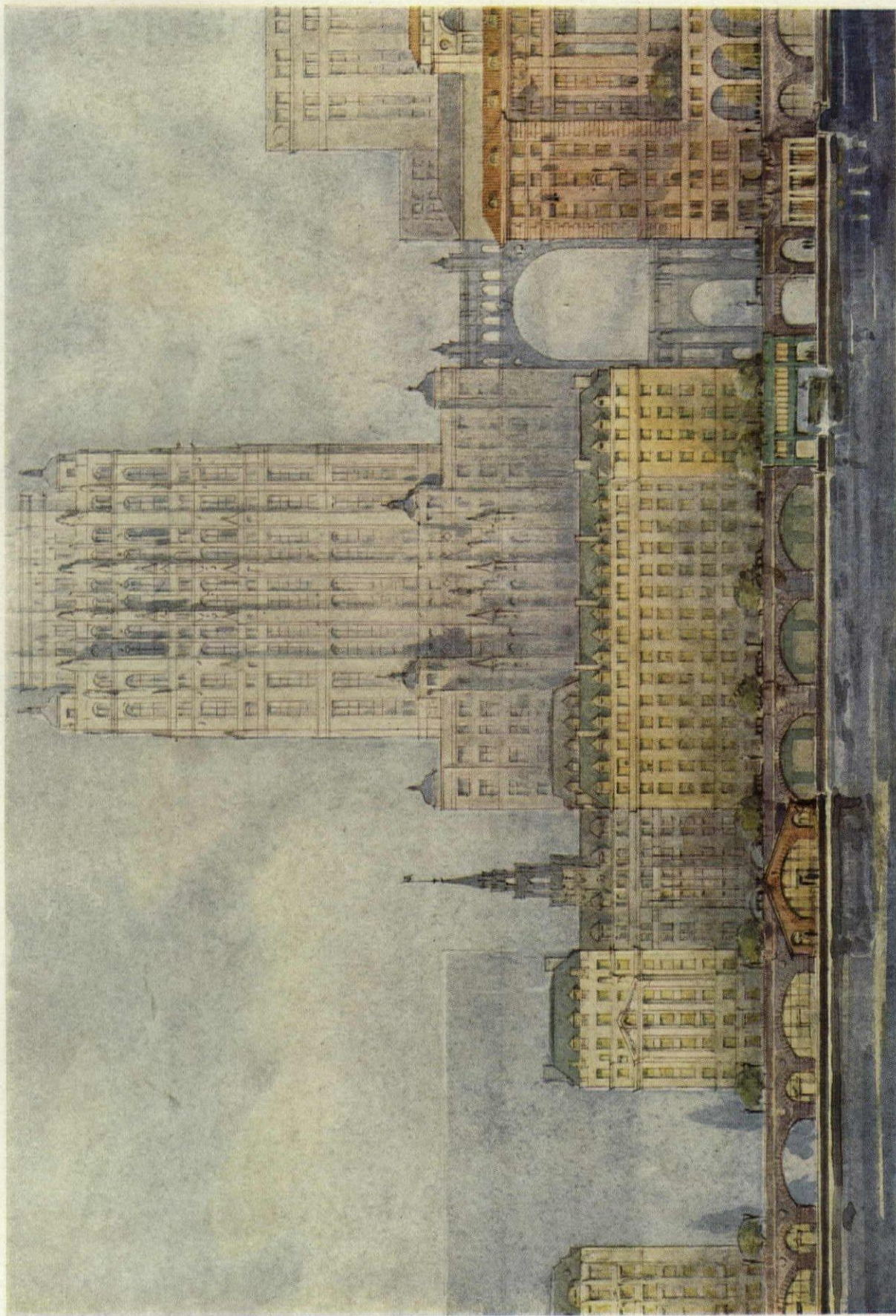
PENCIL POINTS FOR JANUARY, 1932

VOLUME XIII

NUMBER 1

Mr. Briggs first etched this plate in pure line and an aquatint ground was then laid over the entire plate and bitten into the copper in several stages to give varying values. When the ink is put on a plate of this kind it actually is held in the etched depressions and it may be wiped clean and printed, obtaining always a uniform print and doing away with the necessity of any tricky wiping.

Mr. Briggs' original plate measured about $12\frac{1}{2}$ " x $16\frac{1}{2}$ "; it was worked up from George Fraser's restoration drawings of the Bath.



PORTION OF PROJECT FOR DEVELOPMENT OF EAST RIVER FRONT, MANHATTAN ISLAND—REGIONAL PLAN OF NEW YORK

FROM A DRAWING IN WATER COLOR BY FRANCIS S. SWALES, ARCHITECT

PENCIL POINTS
(January, 1932)

Pencil Points Series of Color Plates

This plate shows a portion, reproduced in color, of one of eight drawings of studies for the East Side of Manhattan made to illustrate Mr. Swales' ideas of the types of development that might take place consequent upon city planning improvements of land near the river front and inland. The reproduction is at a little larger than half size, the original having been made at a scale of 40 feet to the inch. The portion shown applies to the area between East 35th and 37th Streets. Since these proposals were made to the Regional Plan and exhibited in 1925, fourteen city blocks have been developed in this section of the city for the purposes suggested and on a scale as large as indicated by the project. Although the land along this section of the river was for many years in decline—used for city dumps, building material storage, and slum residences—the typical development has become, since the Regional Plan began its campaign against unhealthy conditions, residential work of high class.



PORTION OF DEVELOPMENT PROJECT, EAST RIVER FRONT, MANHATTAN—REGIONAL PLAN OF NEW YORK
FROM A DRAWING IN WATER COLOR BY FRANCIS S. SWALES, ARCHITECT

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(January, 1932)

Pencil Points Series of Color Plates

This plate, like the other color plate in this issue, shows a portion of one of eight drawings, each ten inches high by five feet long. The part here shown is, therefore, about nine-tenths as large as the original. The drawings were inked in with brown or dilute black ink and were then rendered with water color. In general, the palette used consisted of Light Red, Aureolin Yellow, Viridian, and four hues of blue—Cerulean, Cobalt, Ultramarine, and Smalt. The studies were commissioned by the Regional Plan to obtain suggestions from the architect as to the best and most probable uses that might be made of the land. Such architectural outline studies assisted engineering estimates of probable future traffic and transportation needs and park space required. Owing to the occupancy, in 1924, of this district near 86th Street by Italian residents, an Italian cultural center was proposed. Private school buildings have actually resulted. The dome was conceived as suggesting the Italian quarter by its similarity to that of St. Peter's at Rome.



A TREE STUDY
FROM A PENCIL DRAWING BY EDGAR I. WILLIAMS

PENCIL POINTS FOR JANUARY, 1932

VOLUME XIII

NUMBER 1

This drawing was made on cameo paper at about one and a half times the size shown here. It is by drawing trees in this way, direct from nature, that the draftsman can become familiar with their forms so that he will not be at a loss when called upon to show trees and foliage in a rendering.

Misadventures of a Draftsman

6—Caravan to Mecca

By George H. Allen

It was diversely called Margot's; the Sawdust Cellar; plain 18 Christopher Street; or, as I put it, simply—"Mag's."

As you approached the entrance, set three steps below the street level, you noticed fly-punctuated posters in a curtained window and smelled the wholesome and enticing aroma that issued from the doorway. The good food they served belied the meretricious interior, which was somewhat tricky and gaudy. This was my favorite haunt and on this particular day I was sitting at a table in the far corner, having a light lunch and my bottle of *vin rouge*.

It was one of my off days, of which there had been so many lately. I was tired of being the draftsman—tired of working for someone else—tired of having my nose down on the board all day, of being measured at the end of the week in dollars and cents. I wanted to have my own office, be my own boss, free to come and go as I pleased!

In other words, I wanted to set up a practice—but how did one go about doing this? First get the work. Granted, but how does one get it? Advertise? No. The profession says that it's both plebeian and vulgar for an architect to tootle his own wares in such a manner.

It was nothing short of chimerical to believe that I could buy myself a nice sign with gilded letters, stick it over the door, and wait inside in dignified seclusion until by the sheer force of my artistic attainment (?) the people would eventually bring me jobs on silver salvers. And yet it was mystifying to me just how one did jump this hurdle.

Only a short time ago I heard, in what I believed to be the strictest confidence, that a big local banker was going to build. So, in very short order, I managed to gain admittance to his office, only to have him tell me, apologetically, that he had selected an out-of-town man for the job. Now this banker was known for being a "home town" booster, and I was at loss to understand his decision. After a long chat with him, it finally came out that his decision to build had leaked out generally and that he, from that time on, had become a marked man. He was actually in distress because there were so many architects.

Why, his houseman had to sweep them off the front and back stoops before he could get out in the morning. They dogged him at every corner; every person or friend or business associate who came to see him was the emissary of some architect or other. They were pests, so, to settle things the easiest way, he chose a man from another city.

Of course, I had heard of the fellow that talks himself into work, but you have to be naturally clever, and have the gift of gab. One instance that I know of concerned a chap who was a capable draftsman, one of the elite, a real master, that I had known for a long time. He managed to get a few nice little jobs to start with and worked the society end—strong. He was born to it, and had friends in it. It came perfectly natural to him; he was a well-bred, suave, and handsome cuss at that.

On the train, one day, I met a very dear old lady from his town, one of the leaders there—wealthy, sophisticated, and important. She was going to build a large home and

we got to talking about architects. Did I know so-and-so, and was he very good? Oh, yes, of course. And she wanted me to tell her all, and naïvely asked me if he was fifty years ahead of his contemporaries?

"Yes, positively," I assured her, "yea, sixty years ahead!" And she was so pleased to get that from another architect, because so-and-so had told her that very same thing so often! And, what's more—he got the job!

In the midst of these thoughts, I was savagely attacking a lamb chop, when I heard my name called.

Looking up I saw it was Jim Hammell, an old friend of mine who was a contractor and for whom I had done work at different times in the past.

"Hello, Jim," I grumbled. "Sit down."

"I certainly will, Dozy, and it looks like I'm just in time."

He pulled out a chair and made himself comfortable. After a few minutes hesitation, he ordered up a goodly dinner from the menu. He might just as easily have given them the menu and told them to bring in all they had in the kitchen!

"What's happened, Jim? You must have run into lady luck recently," I said dryly. "I know she's not flirting around me."

"Dozy," he said, laying his hand gently on my arm, "I believe she will soon."

I looked up inquiringly.

"And you're just the man I've been looking for."

"Looking for me?" I queried.

"Yes, you." Talking in a soft but firm voice, he went into detail about his "windfall," until I felt my skin prickle in anticipation of what practically was a sure thing. To design a beautiful mansion, the kind you dream about, you know, with a bathroom whose ceiling is a solid mirror and whose bath faucets are turned on by pressing crystal butterfly wings! At least these were some of the things this party he was speaking about wanted, and the next thing for me to do was to go up and sign on the dotted line.

In the flush of dawning opportunity, everything began to look brighter, and the incidents happening thereafter were of such an unusual character that I have set them down in the following tale.

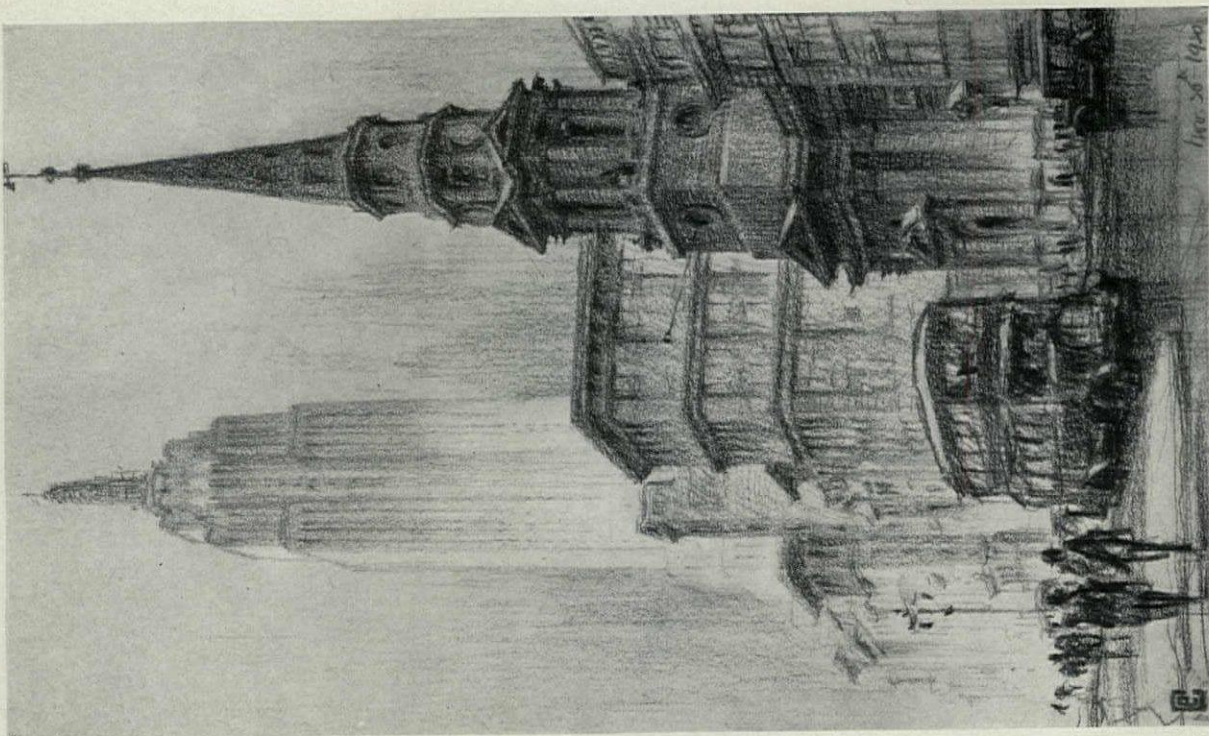
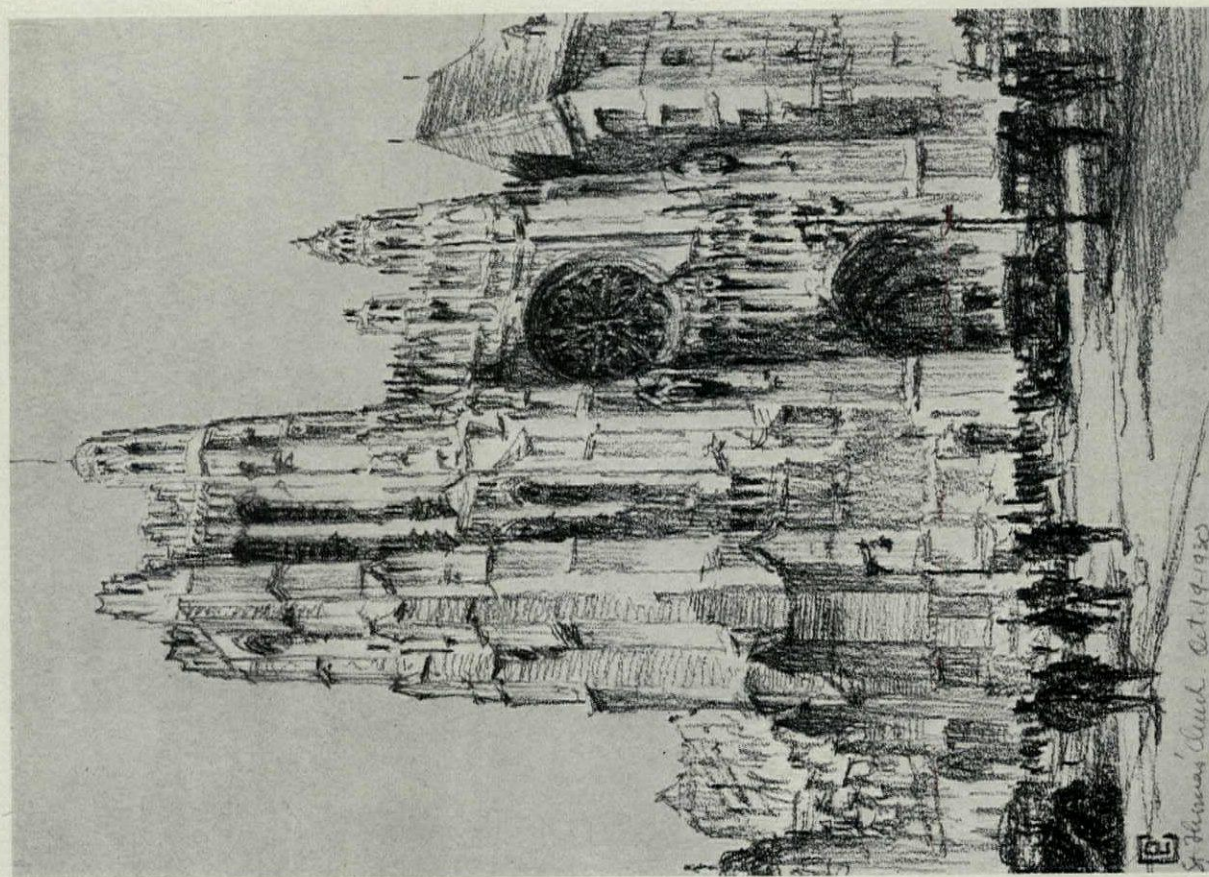
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We were watching the moving landscape of Westchester County from the windows of the train and discussing the possibilities and outcome of our trip. The conversation gradually diminished as the time wore on, because we both, I imagine, wanted to be alone with our thoughts.

Towards noon the train pulled in at the station where we alighted on the platform and immediately hailed a taxi to take us to the place. The town, which at first glance appeared to be a large one, was in reality a modernized suburb. The usual array of gift shops, tea rooms, and beauty parlors lined the sidewalks. Nearly every corner had a real estate office displaying pictures of choice homes that were to be had on "small carrying charges."

The further we traveled in the taxi, the rougher the

PENCIL POINTS FOR JANUARY, 1932



TWO PENCIL SKETCHES BY E. P. CHRYSTIE OF NEW YORK—ST. THOMAS' CHURCH AND FIFTH AVENUE IN THE THIRTIES

way became. We were driving on a road bordered by large estates. The only evidences of them, however, were the ten-foot-high boxwood hedges that lined the road and the ornate entrance gates, flanked by stone piers, over each of which hung a wrought iron lantern. Suddenly we turned into one that looked just like the others except for the iron gate, which had been recently given a coat of red lead, probably indicating that it had but lately come from the factory. I was idly wondering about this while we were winding up the drive. Shortly we came to the house and alighted at the door.

The butler answered our ring and my jaw dropped in amazement when I saw him. Except for the clothes that belied his appearance, he might have been a thug from the lower East Side—a flattened nose, cauliflower ears, and direly in need of a shave. He glowered at us. He had a foreign accent and I was almost positive he was a Sicilian. We inquired for Mrs. Stuyvesant and he informed us, in a surly manner, that we would find her in the garden in the rear. Walking around the house we found her having tea with a younger lady, who, we discovered through an introduction, was her daughter. After the preliminaries were over Hammell wasted no time on broaching the subject of our visit.

"Mrs. Stuyvesant, I've brought Mr. Reynolds along with me. He has had quite a bit of experience in designing houses and I think he might be of some help to your son-in-law."

She looked over at me and said, "Would you please come a little closer Mr. Reynolds, I'm so badly near-sighted—there that's better. You are an architect, then?"

I replied in the affirmative.

"Oh yes, well I have decided to build a large home, or perhaps I should say manor house—isn't that what you call it? Mr. Hammell, here, is a good friend of mine and I am having him build it for me, which you possibly already know, but he has tried to persuade me many times before to take on an architect. You see my daughter has recently married a count from Italy," she said, smiling over at her. "He is so artistic and clever, and he told me that he can design just the thing I want, even though he isn't an architect, and I am positive he can do it."

"Just look at this," she said, going through some drawings lying on the table and finally pulling out one of them. "This is a picture he drew for me—isn't it lovely?"

She handed me an elaborately mounted elevation of a large residence that smacked of those antiquated pillared affairs the soap kings in the eighties used to build up on the Hudson. I looked closer—sure enough. I placed it immediately—a photostatic copy of the Tuscan order from an old architectural book I remembered from my school days!

Slowly I handed it back to her. "Did he design this?" I asked.

"Oh yes indeed," she said and her daughter looked at me sharply. Meanwhile, strange thoughts were racing through my head. First the gate, then the butler, and now this fake drawing.

"Mrs. Stuyvesant," spoke up Jim, "your son-in-law, I admit, is very well qualified in knowing and designing just what you want, and you also told me about the antique wrought iron and marbles he is importing for you from Italy, which is splendid. But I think we should have an experienced architect also, because, as you know, the mill man refused to bid on the drawings he submitted for the interiors and millwork, and there will be hell to pay when we come to the working drawings. Mr. Reynolds here, or

anyone, for that matter, should be called in to help him with details of that nature."

She seemed bewildered, and nervously toyed with her lorgnette but finally, turning to her daughter, asked:

"What do you think, Gloria? I am inclined to think Mr. Hammell is really right."

"Mother, you know Paul can handle everything perfectly, and I don't see why you should want to antagonize him by bringing anyone in to help him. He said that he can do the work better when he is alone."

I looked at the daughter. She didn't want us, all right. I could see that. Her deep-set black eyes flashed at me—I might have been mistaken, but I thought I detected an underlying motive for her not wanting us.

"Well, let's wait until Paul comes, he'll be here any minute now," Mrs. Stuyvesant said, smiling again. "Come, I will show you the imported marbles that have just arrived in the past week."

Her daughter remonstrated, but she finally took us around the side of the house and we came on an aimlessly assembled pile of vases, garden benches, and statuettes.

"There," she said, beaming, "they cost me twenty thousand dollars, but it's all rare marble, and all antique."

"Say, they're fine, all right," said Jim, expansively.

I went over and casually rubbed a vase, and to my astonishment it wasn't marble at all, but simply terra cotta of the cheapest sort. And all the rest was either terra cotta or cast stone and the whole lot couldn't have cost over a couple hundred of dollars.

"Here, what's all this?" said a curt voice behind us.

I turned around—it was the Count. He stood there, glaring, and two evil-looking bodyguards on each side of him stepped forward.

"Will the gentlemen please come away?" he said.

Mrs. Stuyvesant was explaining to him as we left, and I heard him say,

"I tell you Mother . . . these beautiful marbles . . . they are not for anyone to see yet . . ."

We were quickly dispatched to the gate by the two "guards" and with three ferocious dogs snapping at our heels it clanged shut noisily behind us. We started to walk away, when I went back and examined it closely. In the corner was stamped—"Excelsior Iron Works, Albany."

"What're you looking at, Dozy?" asked Jim.

"Oh, nothing, just admiring the imported gate," I said gloomily, walking away.

"Yeh—it's a knockout," he said lighting a fresh cigar, "beautiful stuff the Count's collecting all right. It's too bad we couldn't get in here—I figured it was a sure thing and I'm sorry, old man."

"Oh, forget it," I replied.

Poor Jim.

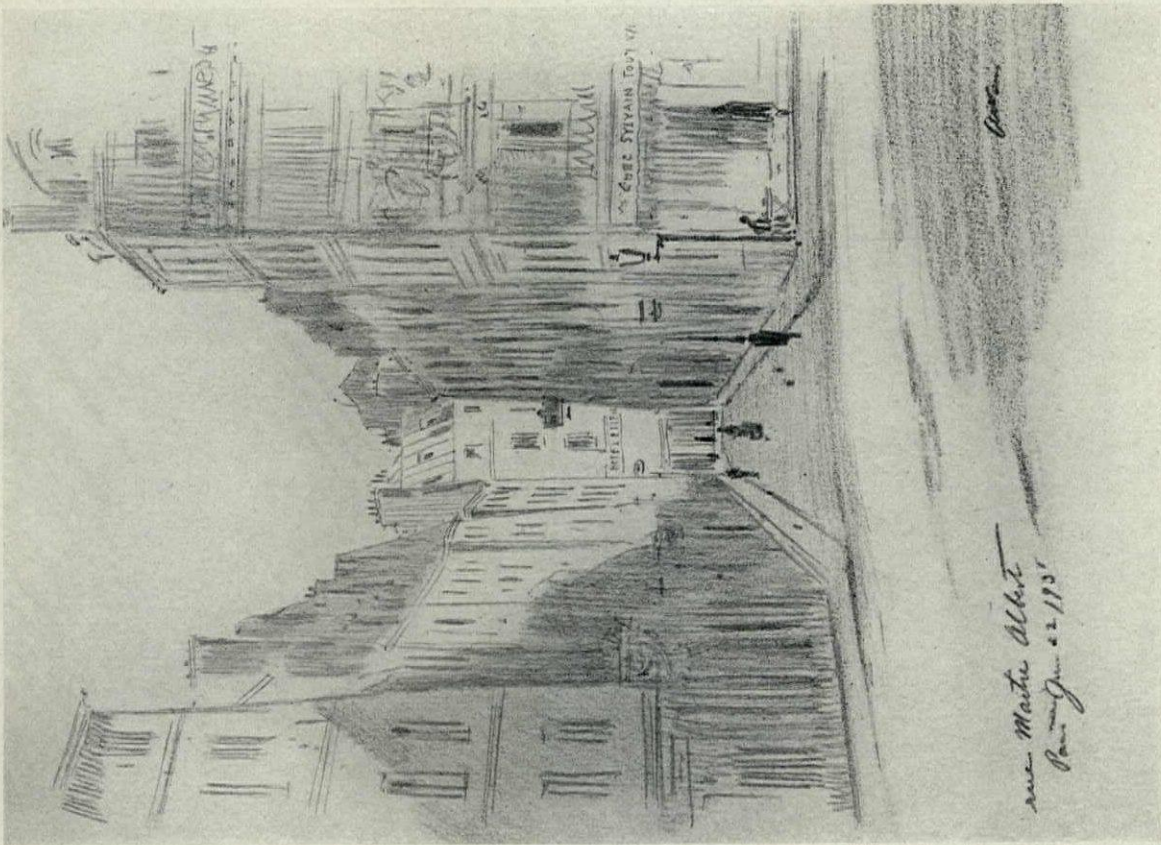
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The dying sun in the west was enveloping the distant hills in a purple haze, and the clouds scurrying across the sky were tinged with gold and scarlet, as if under the ægis of Zeus whipping his steeds heavenward.

The steady clack-clack of the rails pierced my senses dully, my mind was wandering in retrospect. A lovely old lady . . . a crooked son-in-law and daughter . . . both scheming to swindle her out of her money . . . vicious-looking servants . . . fake drawings and "antiques" . . . it all seemed so unreal that I pinched myself.

Poor Jim . . .

PENCIL POINTS FOR JANUARY, 1932



TWO PENCIL SKETCHES OF PARIS BY ARTHUR WARE
THESE SKETCHES WERE MADE LAST JUNE ON THE EXPEDITION OF THE BEAUX ARTS SOCIETY TO THE ÉCOLE DES BEAUX ARTS

Tradition

By Emery Kanarik

There is a time in a man's life—it comes to some when they are very young, to others late, to yet others never—when he thinks that he has thought a thought, or done a deed which he thinks is unique, which had not its equal in this world. Then he looks into the nearest mirror, and his eyes glitter. He is measuring his face for posterity, and thinks that it well compares with the mugs of the notorious of history. It is a thrilling moment, even if it is occasioned by nothing more than throwing a stone higher than the flagpole on Ben Metzer's general store.

The dénouement is a spiritual shock that helps build character It is a kick in the soft spot of a man's ego to discover that Fatso Hines can throw a stone so high you don't see it at all for a while; and that they tell of a boy from Montana that could throw them so high—they never came down. Anyway, that's the story. So a man's nose hangs low when next he glimpses it in a glass. AND he begins to respect things of the past. It is here that the weak first bend their knees, and the calibre of a man can be measured by the extent his knees remain bent from this first encounter with an intellectual exercise. The realization that there is an unknown factor to be reckoned with in his endeavors, which he cannot thoroughly grasp, is a serious blow to self-deification. It is rather a sinister affair to be conscious of all the great dead who are to be outdone if a merited greatness is to be achieved.

So an elementary misapplication of logic pedestalizes tradition, and causes the salaaming that is given to "good old times." Great thoughts have been thought in the past, great deeds have been done in the past. "My best had been outdone a hundredfold before I came on earth my greatest achievement is as child's play compared to the doings of my ancestors"; thus go a man's thoughts, and a man who is able to think thus far has enough of the divine egomania to want to believe that he is one of the chosen few of the earth, and that if *he* had been outdone, then the fellows of his age must also be outdone by the past. If his senses happen to show him that, indeed, his fellows *do* outdo him, and all his precious ancestors—then he resorts to the most childish of child tricks—he shuts his eyes and says that what is—is not, because he refuses to see it. He sits back and is assured that he is a man of culture, because men of culture have been known to appreciate the great things of the past, and he forthwith proclaims that only things of the past are worthwhile.

In this attitude there is sometimes a deeper slyness, a slyness which is undoubtedly reposing mainly in the subconscious. If, he reasons, excess of kindness for the past and men of the past becomes habitual with the race—why then he may have a share of this general immortality that will mistily cover all ages of the past like some dubious halo.

* * * * *

One cannot help viewing the critics of modern architecture, and architectural innovations—particularly those who overuse the words weird and queer and impermanent disease—with a little of the same disdain which they themselves employ. Of all the weapons with which any novel architectural idea, good or bad, is prodded—tradi-

tion is the most flashily flaunted. When reasoning fails, when logic fails, when facts and the witness of the senses fail then there is always the grand standby: tradition.

The mentioning of tradition is a password. Tradition—whose domain is in keeping alive charming customs of conduct, in perpetuating illogical and inoffensive idiosyncrasies of *conduct* is ridiculously misinterpreted, and is assumed to include the world of ideas, and is made to serve in keeping alive defunct vocabularies of beauty that have become clichés, and also ideas which are out of place in the present. Thus it is made to serve as a murderer of incentive and an enemy of reason. When an architectural custom that is obviously unreasonable at the present has in its favor nothing but that our grandfathers thought it was a grand thing; then it is staunchly defended as traditional, and criticizing it is classed somehow in the category of crimes which have to do with the robbing of corpses. When a traditionalist is asked why an architectural custom that is manifestly idiotic is kept up and defended, then he gets a Gioconda smile over him, and looks at one as if saying: "You are but young some day you shall be of the chosen mark my words some day". With the advent of senility, one would suppose. And this, no matter what one's age may be—if one happens to follow one's own reason rather than that of the dead.

When they do condescend to drop the Mona Lisa then they are not above bringing to their criticisms of the developments of modern architecture any weapons that happen to be handy.

Morality? Indeed. It is surprisingly easy to prove that modern architecture is immoral. It is mechanistic, therefore flaunting nature, thus unnatural, and hence immoral. *Quod erat demonstrandum.* It boils down to that.

That morality is not universal and simple is too well known to need much explanation. The only manner in which architecture—to us—can be immoral is in the sense that the carvings of phallic symbols and the pictorial lessons in the intricacies of sexual congress on the walls of Indian temples are immoral to us. Yet it is obvious that a lack of them on his temple would be immoral to a Hindu.

Naturally, it is not this question that is involved. It is the unnatural that the traditionalists confuse with the immoral—and war against. Thus, to build a modern dwelling with the service portions to the street, and the living quarters facing a garden in the back is something new—it is unnatural. Something in the nature of an ingrown toenail, and quite immoral. Occasionally arguments which claim to have reason as their basis are brought up, but merely as sort of handmaidens to the great trump card—tradition.

Things of the past that have merit are so because they were inherently logical and reasonable at the time, and are so now, and not just because they are of the past. The traditionalists claim that a thing of the past is *ipso facto* to be hallowed merely because it is of the past. Chinese ancestor-worship fashion. To almost all men whatever they found in existence before they were born is natural,

whatever came after seems of the devil, and immoral. There are many people to whom the new fruits that Luther Burbank found by his experiments are somewhat shady, and they don't believe that they are any good. This tendency is universal, and men are intellectually able to achieve in direct proportion to their ability to combat it in themselves. A man must be a long time dead before his bust can be in a hall of fame.

It is true that men are creatures of habit, and that it is difficult to displace habitual things, no matter how unreasonable they are. That happens to be so and nothing can nor need be done about it. However, when those who have a bad habit are somewhat shamed of their weakness, then their natural course is to try to make that habit more or less universal—just so they have company in their dodging of reason. It is for this that a smoker will view a non-smoker with suspicion, and quite likely wouldn't trust him any too far. He senses one with a greater reasoning faculty, or a greater will-power, and naturally mistrusts him, as all men with active egos mistrust their superiors.

* * * * *

We may say that an architectural traditional custom is either beautiful or unbeautiful. If it is the former then it should not rely on tradition to keep it alive, but should be rediscovered by whoever wishes to employ it. It is only so that it can remain fresh, and not be—by being a tradition—overused and become a mere cliché and lose its appeal, even though it is intrinsically beautiful.

If, on the other hand, the tradition is unbeautiful, then it has no reason for existence, and tradition is then a tool in perpetuating ugliness. Brownstones were a tradition by the latter part of the nineteenth century.

Leaving æsthetics; it may be assumed that an architectural custom is either intrinsically desirable or not. If it is desirable, then it was the result of clear reasoning: a problem grasped and solved. If such a custom becomes tradition, then it displaces reasoning in its adaptation, and can easily be grossly misunderstood and misapplied. In

architecture—unlike in an exact science—every new problem has its own peculiar solution, and set rules and laws are a hindrance in solving the problem; for they reduce—through excusable laziness—the amount of clear thinking which should be applied to the problem for a clear solution. This in case the custom perpetuated by tradition is worthy.

If it is undesirable—such as, for example, making extraordinary expenses on the faking which will make a frame building look as if it were made of block construction—then its perpetuation by tradition is inexcusable.

Tradition's place, I repeat, is in perpetuating customs of no particular consequence. In etiquette, if you please. It is a pleasant excuse to choose one of the many equally satisfactory ways of setting a table, or of getting in and out of an automobile. It brings order. Family traditions are excellent, for they—like coats of arms—enable the members of the family to feel that they are individuals who matter, that they are one of a distinguished group.

As soon, however, as tradition is associated with ideas—with art, with literature, with music, with architecture, or with science—it is out of its domain and does mischief. It hinders the disassociation of ideas; which, Lord knows, is difficult enough to achieve anyway, and which is absolutely necessary for discovery and progress. And what is progress in architecture but the intelligent solution of the day's problem with the best tools available at that day?

A study of architectural history teaches nothing quite as plainly as that there is constant change in architectural development. It rests upon the architects of any period to make the change for the better, not for the worse, to progress and not to fall back. And for progress it is of the utmost importance to realize the exact importance of the past, and neither to make a fetish of it nor disregard it and become wild about anything *merely* because of its newness, whether worthwhile or not. Fetiches are cumbersome baggage for progress, indeed.



PONTE VECCHIO, FLORENCE—FROM A PEN-AND-INK SKETCH BY ALWIN RIGG

THE NEW YORK ARCHITECTURAL CLUB, INC.
As announced in the December, 1931, number of PENCIL POINTS, The New York Architectural Club has moved to the 18th floor at 120 East 41st Street, New York.

The new quarters have a comfortable and homelike atmosphere. Being high up, an excellent view is enjoyed from the many windows, including some of the world's most famous buildings and bridges. However, some of the old "regulars" miss the busy hum of activity presented by 42nd Street.

The club Atelier has gained an exceptionally good working space and the students have been turning out some unusually good work. This, combined with the exceptionally low dues, has been a veritable magnet in attracting gifted students to the Atelier. The Life Class holds a two and one-half hour session every Friday night starting at 7:30 P. M., and the demand is increasing to the extent that the club is considering holding an additional session in Life Drawing each week, on Tuesday nights.

While the club will only occupy this space until Spring, a busy time is being planned. Several lectures are being arranged for the weeks ahead, which will be of interest to all architectural men. Every Tuesday evening will be open club night, at which time there will be informal discussions on architectural subjects, game tournaments, and general social activities. Plans are being made which, it is hoped, will find the club in more permanent quarters before many months. These plans would have been completed during the past year, had it not been for the unusual situation in the architectural and building fields. The membership is hopeful for an early improvement and is trying not to let down in its activities.

All architectural men are invited to join the club, and become active participants in the broad program mapped out.

ATELIER ADAMS-NELSON HOLDS SMOKER

Atelier Adams-Nelson of the Chicago Architectural Sketch Club held its fortieth annual smoker at the Atelier, 1801 Prairie Avenue, Chicago, on November 23rd, in accordance with the Club's custom to have the date of the smoker coincide with that of the patrons' dinner of the Ecole des Beaux Arts.

Alfred H. Granger, recently returned from a year abroad, was guest of honor and he, together with William E. Parsons, Edward H. Bennett, Arthur F. Adams, Joseph F. Booton, Arthur F. Deam, Francis Puckey, and Andrea Rebori, were elected *ancien patrons* of the Atelier, which

the students felt they had merited because of their financial and working support in the past.

The Atelier is looking forward to another equally successful Beaux-Arts season and has provided a new assistant patron to Mr. Nelson—Walter E. Trevett who attended Harvard and has just returned from a year's travel in Europe.

Officers of the Atelier for the coming year are: Thomas J. Mulig, Massier; Harry Larson, Sous Massier; Albert Bohre, Secretary, and Albert Eiseman, Jr., President.

The Atelier's senior patron is Donald S. Nelson.

ARCHITECTURAL BOWLING LEAGUE OF NEW YORK

The Architectural Bowling League of New York opened its twenty-fourth bowling season on October 1st, 1931, at Thum's White Elephant Alleys, Broadway and 31st Street, New York.

Sixteen architectural offices are represented in the three contests, namely the five, three, and two man tournaments.

The officers of the league for the ensuing year are: T. W. Biddle, President; William Meyer and John Boden, Vice Presidents; John M. Murray, Treasurer; A. C. Liska, Financial Secretary; E. L. Capel, Corresponding Secretary; P. M. Lynch, Custodian.

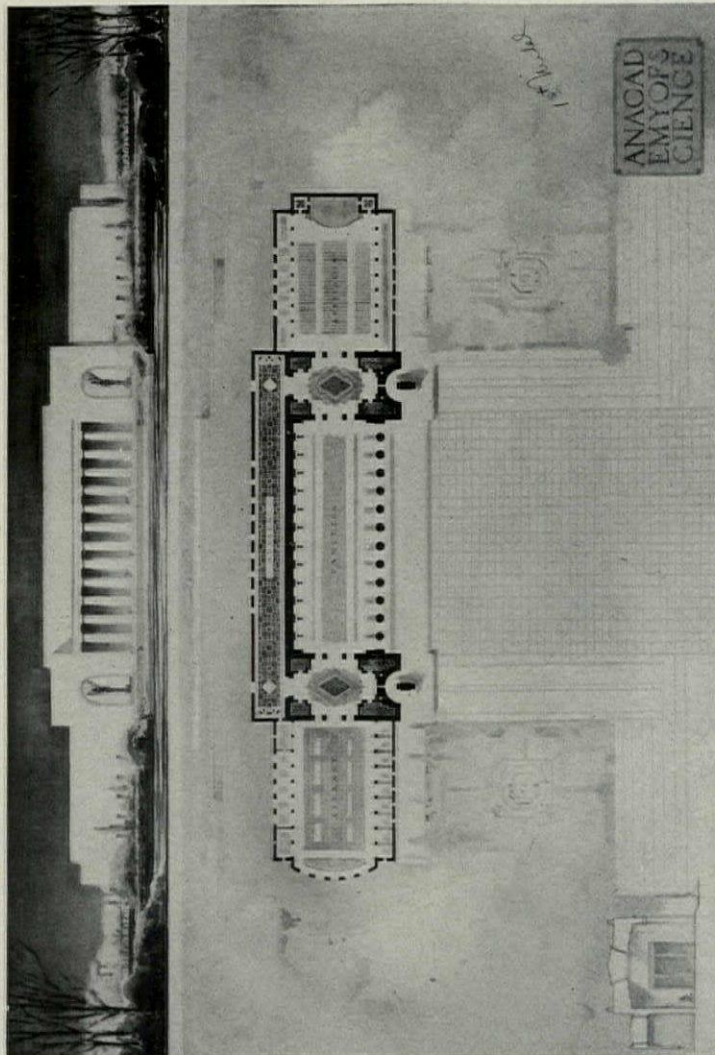
The bowling takes place every Thursday night, starting at 7:00 P. M., and will continue until May, 1932.

The team standing on Nov. 19th was as follows:

Office of	W.	L.	Team High
			Score
1. W. C. Martin	10	2	911
2. John Eberson	10	2	807
3. Voorhees, Gmelin & Walker	9	3	821
4. Delano & Aldrich	8	4	812
5. Cass Gilbert	8	4	834
6. James Gamble Rogers	8	4	747
7. Andrew J. Thomas	7	5	968
8. W. C. Sommerfeld	7	5	835
9. Schwartz & Gross	6	6	829
10. Tooker & Marsh	5	7	768
11. Grosvenor Atterbury	4	8	739
12. Reinhard & Hofmeister	4	8	719
13. Emery Roth	4	8	703
14. Starrett & Van Vleck	3	9	803
15. Warren & Wetmore	2	10	747
16. Guilbert & Betelle	1	11	810
Individual High Score, Joseph Reiss, of Cass Gilbert—267			
E. L. CAPEL, Secretary, 18th Floor, 120 East 41st Street.			

ELY JACQUES KAHN,
NEW YORK ARCHITECT,
SHOWN WITH HIS
PORTRAIT BUST
AND
THE SCULPTOR,
DAVID EVANS





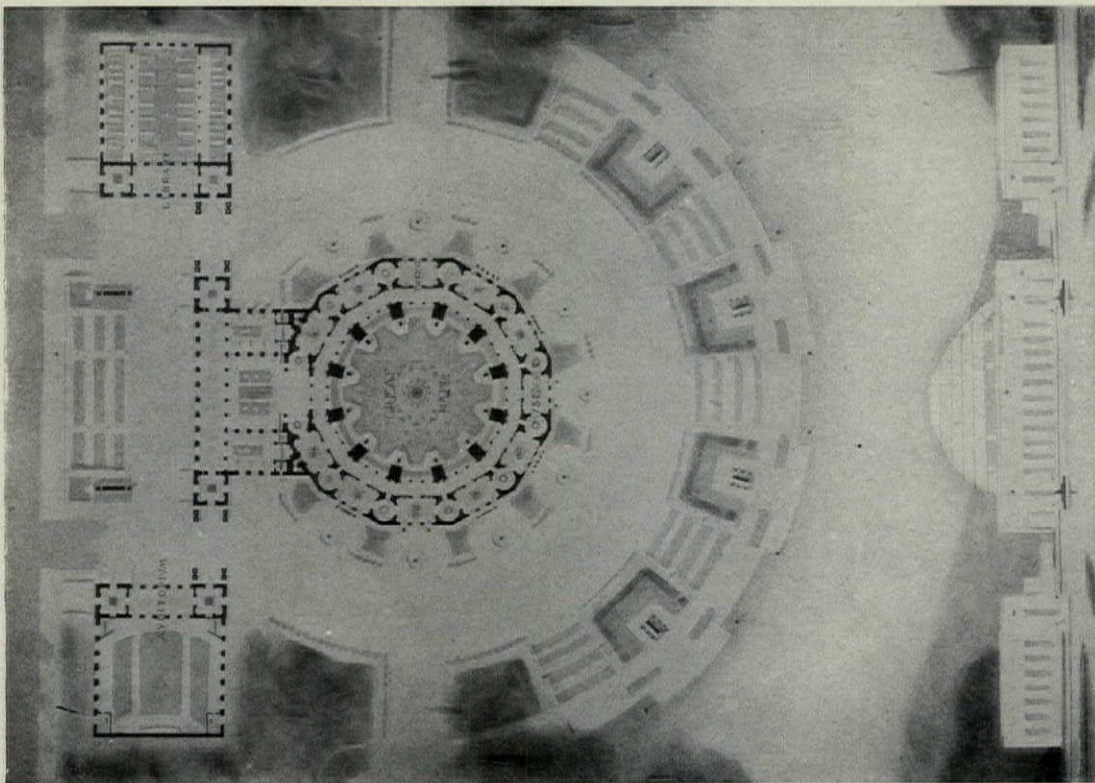
BY L. S. DOUGLAS, YALE

Princeton-Yale Intercollegiate Competition in Architecture

The annual competition between Princeton and Yale in the work in design by students in their final year, was decided on Tuesday, December 1st, at Princeton. Ten drawings from each University were entered. The competition concerned the design for a large "Academy of Science" such as might possibly be built at Washington on the banks of the Potomac. The requirements were: a large and monumental Hall in which were placed statues of the twelve most eminent scientists in the country; a Museum in which models of their inventions could be displayed to the public; a Library which would contain scientific books and data for consultation; and an Auditorium in which meetings and lectures could be held. The variety of the solutions was extremely interesting, ranging from "Panthrons" in which the statues were placed, to long rectangular halls with the statues strung along one side for the public to pass by and view them. This competition, which has been an annual affair for several years now, has furnished the greatest

amount of interest among the students of both universities, and for them it has become the most absorbing work which they do during the year, particularly since they have as a jury a number of the most prominent architects in the country. It becomes in this way analogous to the important competitions which take place among practicing architects for such buildings as the Roosevelt Memorial, the Lincoln Memorial, and so on. The jury this year consisted of George Howe, Chairman; Ralph T. Walker, and Thomas Locraft, a former winner of the Paris Prize in Architecture, now practicing in Washington, and therefore conversant with the type of problem used this year; as well as the two critics, Otto Faelton, of Yale, and Jean Labatut of Princeton.

The following awards were made: *First Medals*, Lester W. Smith of Princeton, and L. S. Douglas of Yale. *Second Medals*, W. F. R. Ballard, F. G. Frost, Jr., W. L. Gordon, J. E. Trudeau, Rowland Ulmer, and A. O. Willauer, all of Princeton, and



BY LESTER W. SMITH, PRINCETON

E. V. Johnson, C. R. Moberg, and C. F. Poehler of Yale. *Mentions*, J. E. Blanton, G. M. Payne, Jr., and R. G. Stout of Princeton, and R. Ayres, C. F. Hegner, Jr., J. Timpson, and W. Turnbull of Yale. *Half-Mentions*, B. J. Harrison and F. S. Massari of Yale.

FIRST MEDAL DESIGNS FOR "AN ACADEMY OF SCIENCE," YALE-PRINCETON INTERCOLLEGIATE COMPETITION IN ARCHITECTURE

A SECOND LETTER FROM THE ARCHITECTS
LEAGUE OF NORTHERN NEW JERSEY

"To all Chapters of the American Institute of Architects and all other Architectural Organizations.
"Dear Sirs:

"As a result of our letter of November 7th, we have received great encouragement from many architects and organizations. A committee is now forming of delegates from the overwhelming number of organizations in and around New York City that are in favor of severing the tie between the American Institute of Architects and the Architects' Small House Service Bureau.

"President Hoover's Conference on Home Building and Home Ownership, which after a year's work will meet in Washington, December 2nd to 5th, would seem to offer a fine opportunity to further the splendid work of architects in the residential field. We hope this will be the case despite the fact the president of the Architects' Small House Service Bureau was appointed the Presidential advisor and is Chairman of the Committee on Design. Seven of the twenty-five members of the committee are Bureau officials. We feel that the Bureau has given itself a top-heavy representation considering that those opposed to the bureau are apparently not represented at all. We sincerely hope the conference will result in something better than more stock plan and mass production propaganda. Some good may come from the financial division if the proposed real estate bank functions to provide mortgage money on a par with that provided by those companies that embrace design, finance and construction into one contract.

"The Bureau sells its plans to such companies. The architect is completely eliminated. This type of firm is not confined solely to the residential field and the profession may sometime be forced to take issue in this matter in self-protection. The aforesaid sales of Bureau plans would tend to prove extremely embarrassing unless either this practice or the endorsement be stopped.

"Leading architects publicly sponsor and endorse Bureau plans. Consequently the plans are open to the public scrutiny. Procure the December issue of one of Woolworth's five-and-ten-cent-store magazines, 'Love,' 'Home,' 'Movie,' and 'Detective,' you will find a three-page article illustrating the first of a new series of four designs by the Architects' Small House Service Bureau. Consider the stairway to the second floor. It starts from the breakfast nook on the first floor plan; on the second floor plan it apparently descends to the sleeping porch; the article says it starts from the back hall. The chimney back of the refrigerator evidently stops at the ceiling for it does not appear on the second floor plan at the head of the stairs to block the passage to the bedroom. Furthermore we count seven rooms. The A.I.A. restricted the Bureau to six rooms. The article asks for criticisms so we have complied. Gordon Allen of Boston once wrote, 'Even if these organizations designed better than they do, I should never be in favor of their endorsement by the American Institute of Architects, which I consider unwise and thoroughly immoral.'

"The North Central Division of the Bureau writes us as follows: 'Out here, the so-called General Contractor is our arch enemy.' Such an attitude is not what one might call a tactful way of securing the friendship that may be directly needed sometime. Such statements, mistakes, unwise sales and disloyal propaganda, of course, can be apologized for by the Bureau but as long as the endorsement holds, the entire profession must be humiliated too.

"We feel that either the Architects' Small House Serv-

ice Bureau should voluntarily resign from the endorsement and stand on its own merits as the architects must do, or the Institute should release itself and be free to further the immediate interests of the Architectural Profession, without a questionable consistency of purpose.

"The architect of today is being hit on all sides. Large construction companies offer architectural service as a mere adjunct to their businesses, the Federal Government is providing its own architectural services and the Architects' Small House Service Bureau is widely educating the public to low fees and cheap stock plans. Let us rid ourselves of this disunity in our own ranks and unite in our common interests for self-preservation, and strive together for public recognition of the real value of the architect's services. We can then secure legislative protection and with building permits and mortgage loans made only on registered architect's plans the public will be better served and the architect can maintain his place as the logical head of every building operation.

"Your opinion either for or against will be of great value in determining the issue. Please send it to us as soon as possible, if you have not already done so.

"Sincerely and fraternally yours,

"(Signed) CLARENCE H. TABOR, JR.,
"President."

WOMAN'S ARCHITECTURAL CLUB OF CHICAGO

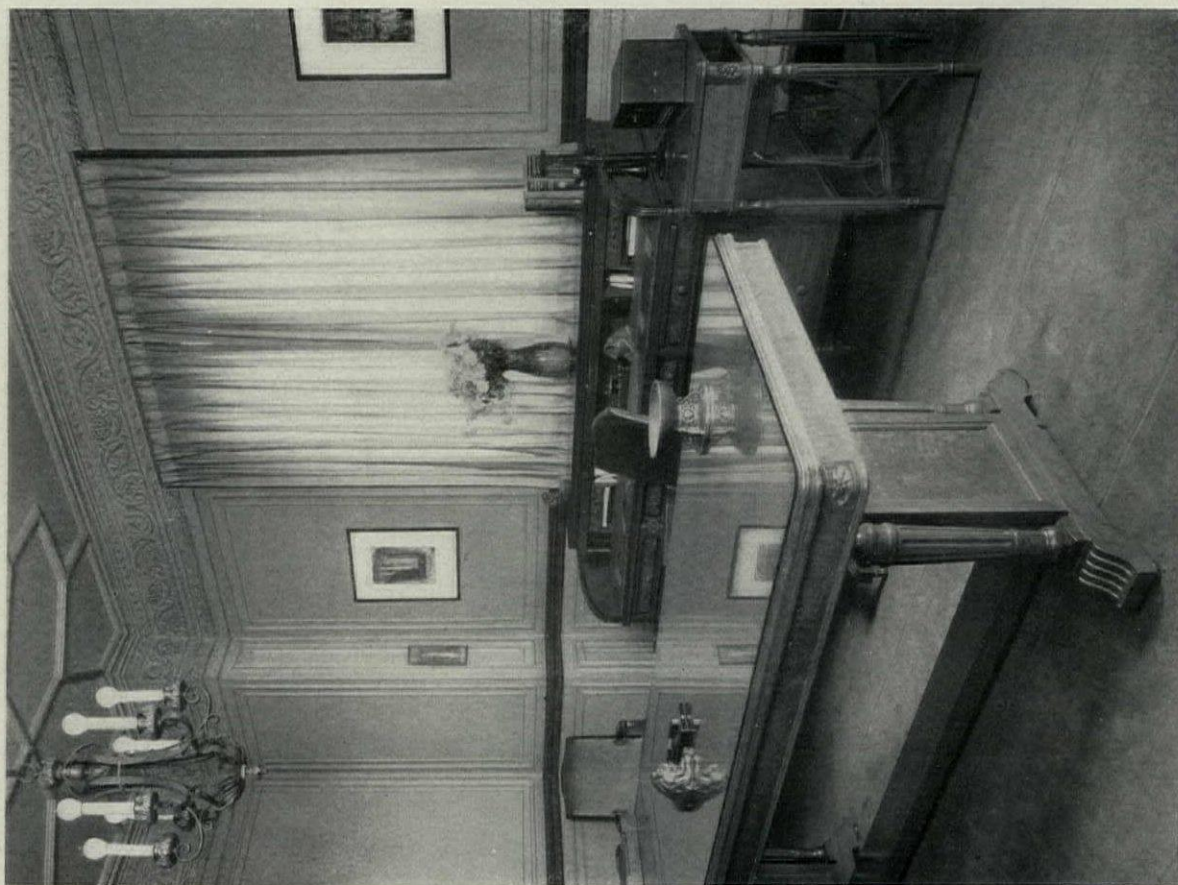
The Woman's Architectural Club of Chicago has started on its winter's work enthusiastically and with increased attendance. Plans for the coming year include two meetings a month, one a working meeting for discussion, study, and the preparation of an exhibit. The second meeting of the month is to be a social meeting, dinner with a guest speaker or a tour of general interest.

Social meetings in the fall included a dinner at the Woman's Club with Dr. Delgrado, consul from Colombia, as speaker. His subject was *Problems of Latin Women, Social, Religious, and Educational, as Compared to American Women*. On November 17th, A. C. Webb of Paris, France, gave a talk and an exhibit of some of his work at the College Club.

THE ARCHITECTS' CLUB OF CHICAGO

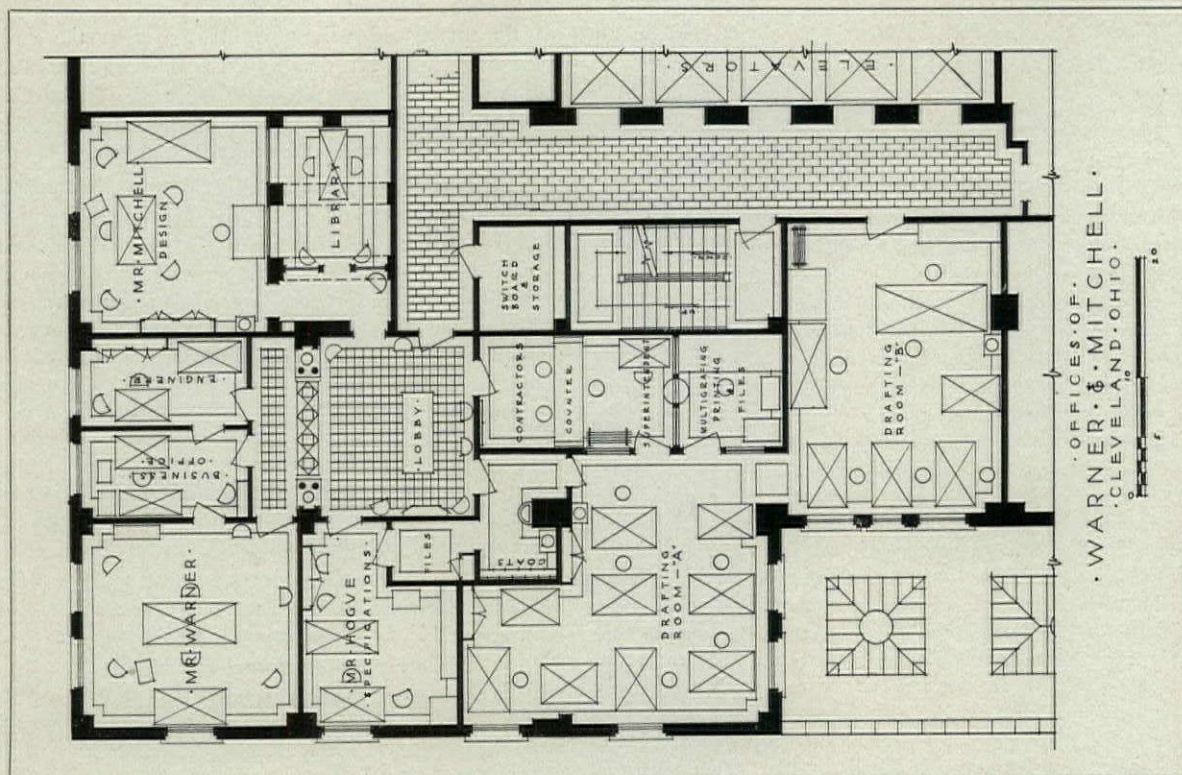
On November 10th, the Chicago Chapter, American Institute of Architects, held a joint meeting with the Architects' Club of Chicago at the Architects' Club, 1801 Prairie Avenue. The main business of the evening was the presentation of the Gold Medal of the American Institute of Architects, Chicago Chapter, by Howard L. Cheney, Past President, to Ernest Grunsfeld for his Adler Planetarium design. About 150 attended this meeting and guests of honor were Mr. Max Adler and Dr. Fox of the Planetarium. Dr. Fox revealed at this meeting that the astronomical instruments in the Planetarium Museum are of the finest authentic kind to be found any place in the world.

On November 20th, the Architects' Club of Chicago held their Annual Thanksgiving and formal Welcoming Party to their President, Alfred H. Granger. Mr. Granger gave a very fine talk covering his year's study in Austria, which was devoted to the origin of modern architecture. After an evening of musical entertainment, a fund was raised to help the architects' contribution to the General Relief Fund.



MR. WARNER'S OFFICE, WHICH IS ALSO USED FOR A CONFERENCE ROOM

THE OFFICES OF WARNER & MITCHELL, ARCHITECTS, CLEVELAND, OHIO



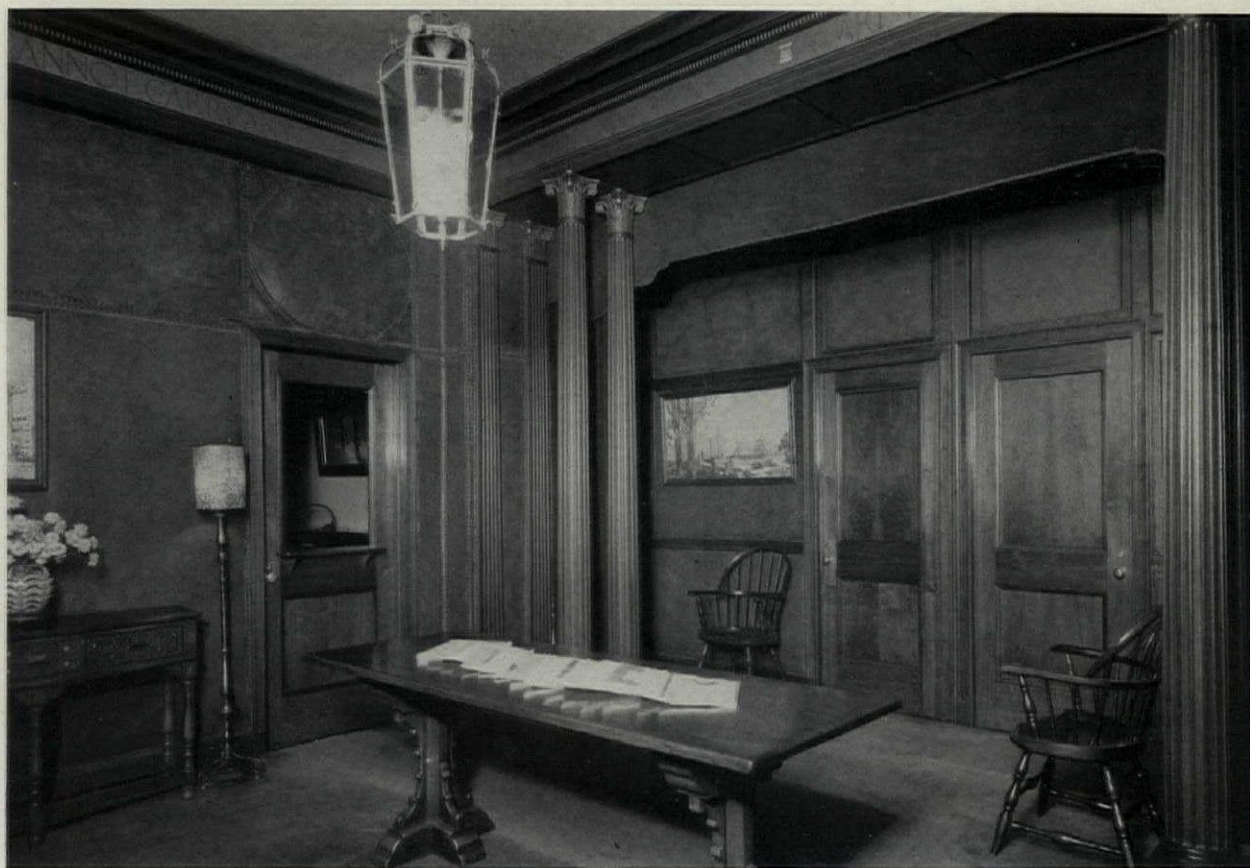
OFFICES OF
WARNER & MITCHELL
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PLAN OF GENERAL OFFICE



THE LIBRARY FROM THE LOBBY



THE LOBBY

THE OFFICES OF WARNER & MITCHELL, ARCHITECTS, CLEVELAND, OHIO

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.

WE CAN'T start out with awarding the prizes this month before we wish you A Bright and Prosperous 1932. Now we're all ready to award the prizes as follows:

Class I—M. O. Hodges of Lynn, Massachusetts.

Class II—Murray P. Corse, Cambridge, Massachusetts.

No awards in Classes III or IV.

Good Wrinkle—Clyde F. Trudell, Williamsburg, Virginia.

Over one hundred entries in our Christmas card competition have been received at the time of going to press. Don't forget to have your card in the mail so we'll have it by January 10th. Everyone is invited to enter original designs in any medium in this great annual Christmas card competition. Address E.L.C., in care of HERE AND THERE.

We've been racking our brains for a subject for a com-

petition for readers of this department, but nothing results. Ever since Salvador Gloop so magnanimously contributed the prize money for your conductor's Wisdom Tooth Palanquin, we've felt it is up to us to come to the front and do likewise. We now ask for suggestions from our readers. What problem would you like to work on? Surely each one has some pet idea he's always wanted to draw up and we stand ready to offer suitable prizes. That's fair enough, isn't it? Let's hear from you by the first of February—that's plenty of time for deliberation. All suggestions will be given solemn consideration and the subject of another HERE AND THERE competition will be launched for our all-agog readers in the March issue! We thank you!

Come, come, cartoonists, and you Class IV contributors. Where's your stuff?



FROM A PENCIL SKETCH MADE AT MARBLEHEAD, MASSACHUSETTS, BY M. O. HODGES
(PRIZE—Class One—December Competition)

HERE AND THERE AND THIS AND THAT

THE BRONZE TABLET DESIGNER VOICES HIS LOVE

By E. B. Crosswhite

(Reprinted from "Life" for December, 1931)

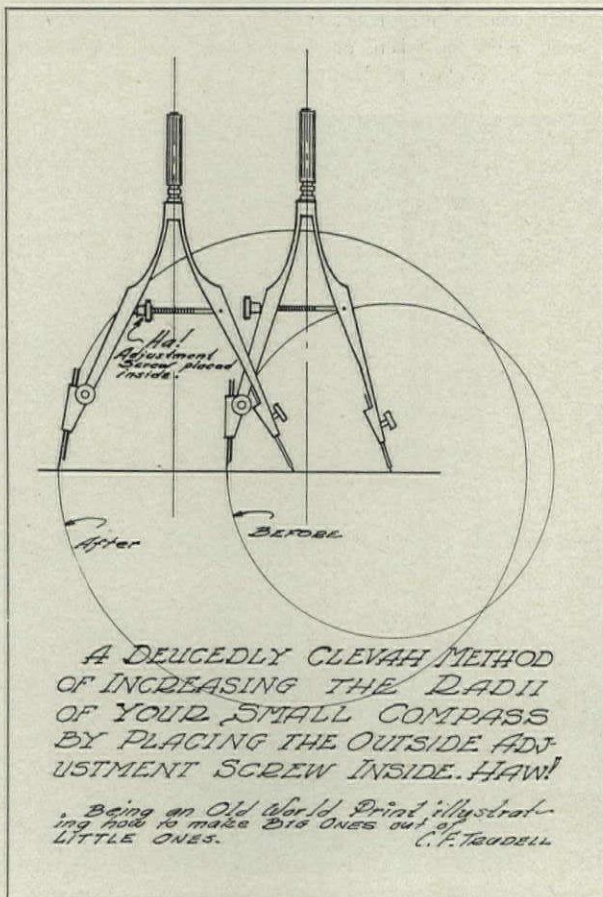
NO IMPULSE VAGUE BRINGS ME THUS VNT0 YOV
AN VLSTER-MVEFFLED FIGVRE, SCARF ASKEW
TO SING BENEATH YOVR SILL AND TREAD THE SNOW
VUSING AS AN ACCOMPANYING RHYTHM SLOW
A VKVLELE, STRVMED WITH FINGERS BLVE

(THIS ISN'T QVITE THE WARMEST THING TO DO—
THE MERCVRV IS DOWN TO TWENTY-TWO
VNDER THIS GIBBOVS MOON,
I'D HAVE YOV KNOW!)

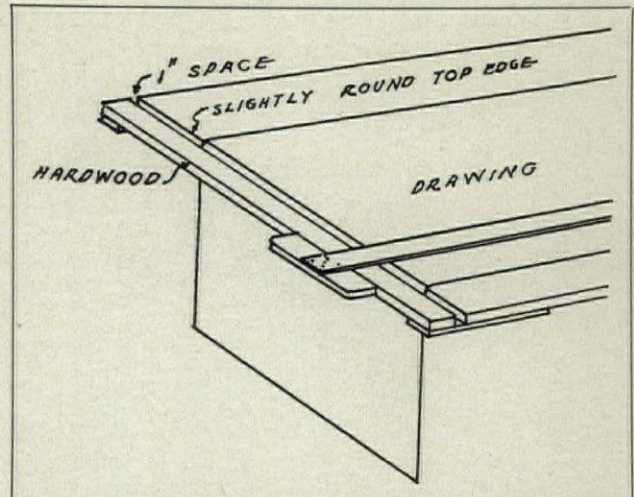
NO IMPULSE VAGVE.

I'VE COME TO VITTER WORDS VIBRANT BVT TRVE
ANENT THE BVRRNING LOVE I BEAR FOR YOV—
(GLOWING WITHIN ME LIKE A VAST FLAMBEAV)
AND THVS IT IS I WANT TO CHANT RONDEAVX
VNDVNTED BY THE CHILL—YOVR LOVE TO WOO
NO IMPULSE VAGVE.

STEVEN A. BUGAY, of Buffalo, New York, suggests a practical way of using an eye dropper. Mr. Bugay says that he has found it very useful as a substitute for the quill that comes as a stopper to bottles of drawing ink. The dropper permits quick filling and emptying of a ruling pen, is practical and worth trying.



SUBMITTED BY CLYDE F. TRUDELL, WILLIAMSBURG, VA.
(PRIZE—Good Wrinkle—December Competition)



ROBERT J. REYNOLDS of Dayton, Ohio, sends in this good wrinkle:

"When working on large drawings such as full-size details, etc., the use of a long T-square is required and a great amount of care is necessary to do accurate work at the extreme right end. With an addition to the board as shown in the drawing above the sheet can be moved to the left into a better working position, thus making it convenient to work on sheets of any length."

ENVOI

(WITH APOLOGIES TO KIPLING—AND TO THE READER)

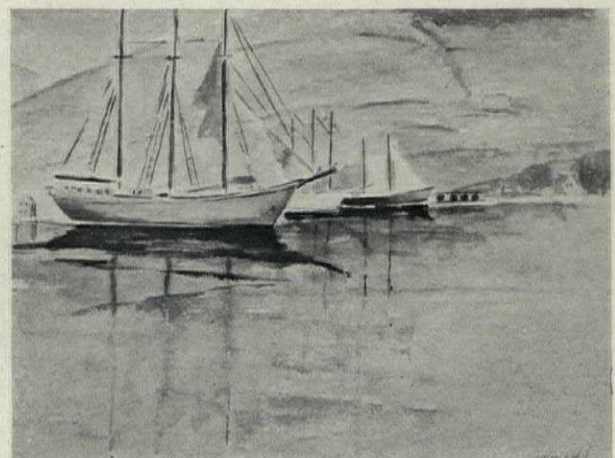
By Murray P. Corse, Cambridge, Mass.

(PRIZE—Class II—December Competition)

When the earth's last building is finished
And the plans are printed and filed,
When contractor and client together
Have gone where the sun never smiled
Freed from juries, committees and critics
We shall all of us take a fresh start,
Not striving for medals or lucre,
But just for the love of our art.

And those who have worked shall continue,
Shall plan to their heart's content,
Skyscraper, cottage or palace,
According to each his bent.

Then Style shall not help us nor hinder,
For Art shall be young (but not "new"),
And each in his separate planet
Shall see all his dreams come true.



FROM A WATER COLOR DRAWING BY ALFRED WINGOLD

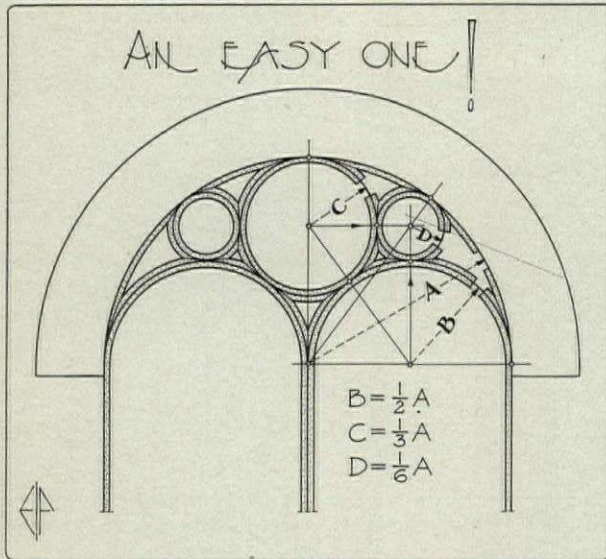


FIGURE 6

FREESE'S CORNER

Editor's Note:—Ernest Irving Freese here answers inquiries on problems involving geometry or mathematics that have practical value to the draftsman or that, in one way or another, find application in drafting room work. Address your problem to Freese's Corner, PENCIL POINTS, 419 Fourth Avenue, New York.

IT CAN'T BE DONE!

Under date of December 12th the Reverend J. J. Callahan, President of Duquesne University, Pittsburgh, publishes an alleged construction for trisecting a given angle in answer to Freese's challenge in PENCIL POINTS. The professor has accomplished nothing that any school kid could not do more simply. The Reverend J. J. Callahan has merely tripled a known angle; he has not trisected a given angle and he never will. His constructor given out to the press is a joke on him. Freese's challenge still stands!

A SIMPLE TRACERY LAYOUT

R. M. C. of Beverly Hills, California, says he has a "hunch" that the commensurable combination of tangent circles at Figure 6, herewith, is "correct." Well, a simple mathematical calculation proves it:—

Assume A equals 6. Then B equals 3; and C equals 2; and D equals 1. Now, calling upon our old friend Pythagoras, we are told that, if the triangle of centers is to be proved right-angular, the square of its sloping side must equal the sum of the squares of its horizontal and vertical sides; that is, the square of 5 must equal the square of 3 plus the square of 4... which it does! Moreover, in order that the outer circle shall just touch each of the inner circles, B plus D plus C must just equal B plus B ; and each summation must equal A . Well, 3 plus 1 plus 2 equals 6. And 3 plus 3 equals 6. And, by our previous assumption, A equals 6. Yep... your "hunch" was right, Bob.

Now I'll give you one:—Suppose that A still remains 6, but that B is made 2. Then what are the radii C and D ? Got any more hunches? Oh well, just turn this Figure around 90 degrees and look close. *There's the answer.* The circles of radii B and C just swap places, that's all!

A "BRAIN TEASER"

And now comes a post card from H.R.A., of Chicago. Craves to know how far to spread his compass so that its resultant swing will slice another nonconcentric circle into two exactly equal areas. Wow! Why mention the

"famous unsolved problems of antiquity"?... when a modern pencil-pusher can propound a thing like *that*? Listen, H.R.A., I think you are trying to spring a "brain-teaser" on me. Of what practical use to you, or to anyone else, would the answer be? ... if there were one? Answer me that ... and the gate to "Freese's Corner" swings wide open. It's *your* move now!

BROOKLYN CHAPTER, A.I.A.

The monthly dinner meeting of the Brooklyn Chapter, A.I.A., was held on November 30th, at the Brooklyn Elks' Club. Charles C. Wagner, President, presided.

The meeting was well attended and Albert L. Brockway, Regional Director, reported on the progress of the proposed unification of architects interested in the State of New York and of the danger to the architects' business if licensed professional engineers of any of the twenty-seven different classifications were allowed to practice in New York State.

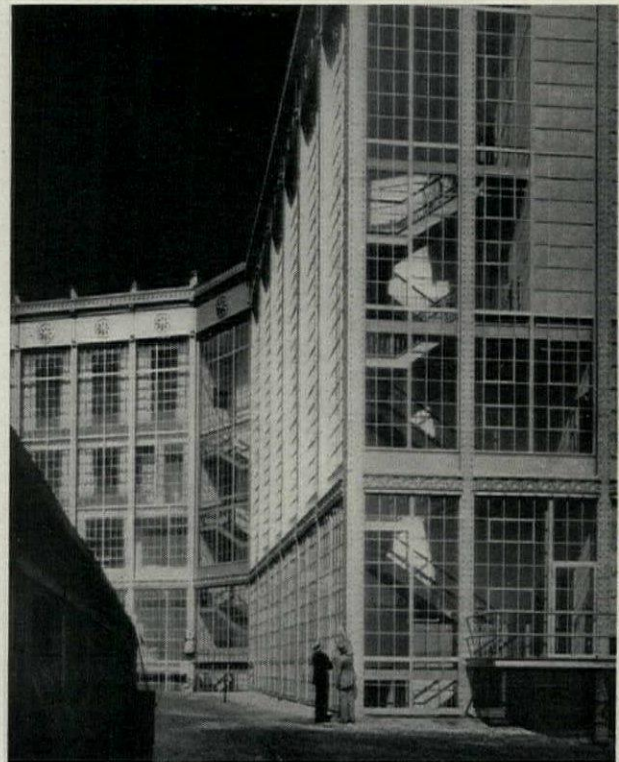
Robert Teischman, President of the Long Island Society of Architects, and James F. Bly, President of the New York Society of Architects, were also present. A two-reel motion picture graphically portraying the application of welding to a small residence building was shown.

THE ATELIER NEWARK

The Atelier Newark [New Jersey] started its fourth season with the able and friendly guidance of Charles H. Bauer as Patron. Mr. Liebowitz and Mr. Bouldery are assisting as critics.

The old quarters of the Atelier, in the Newark Art Club, have been enlarged to make room for five new members making the total membership twenty.

The water-color class, which was discontinued last spring, will be taken up soon under the direction of Hobart A. Walker of East Orange.

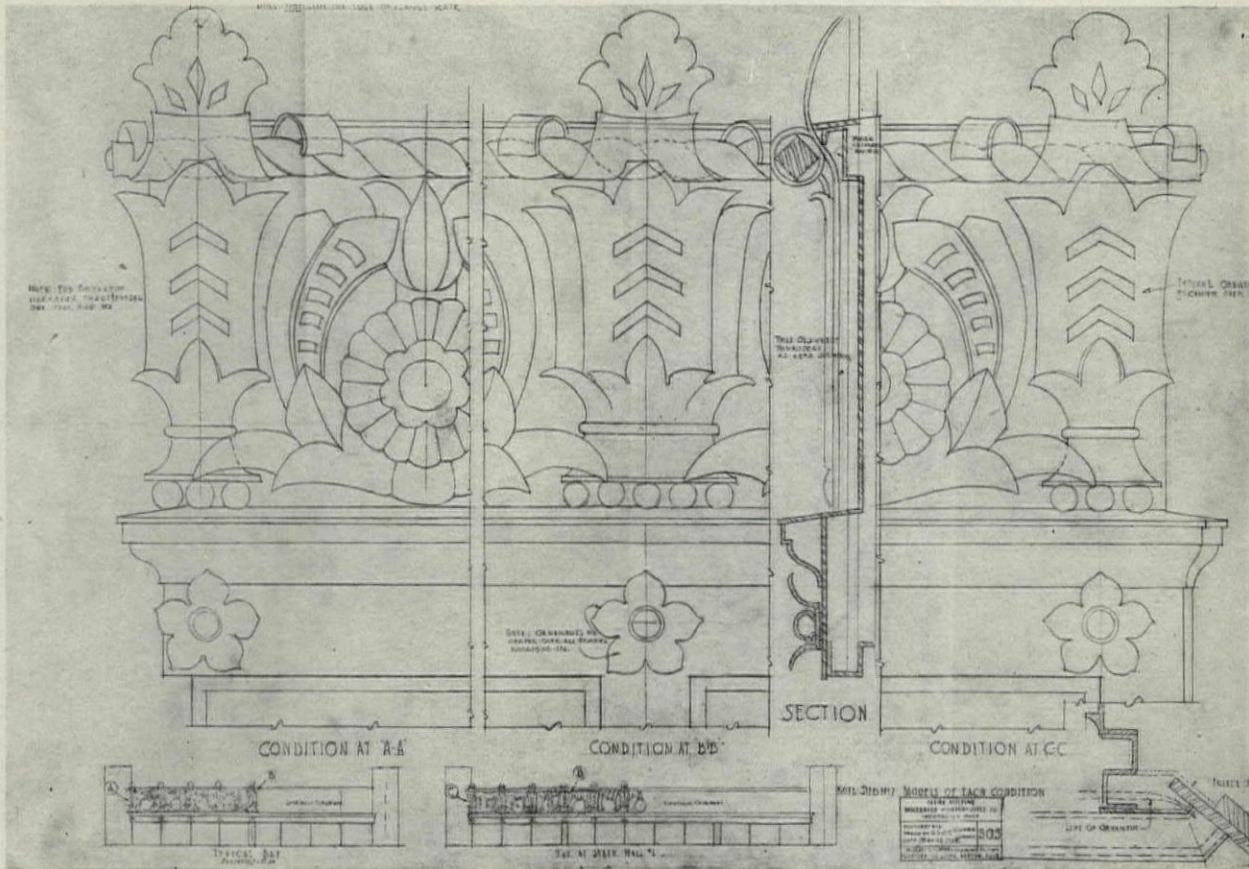


WORCESTER PRESSED STEEL COMPANY BUILDING

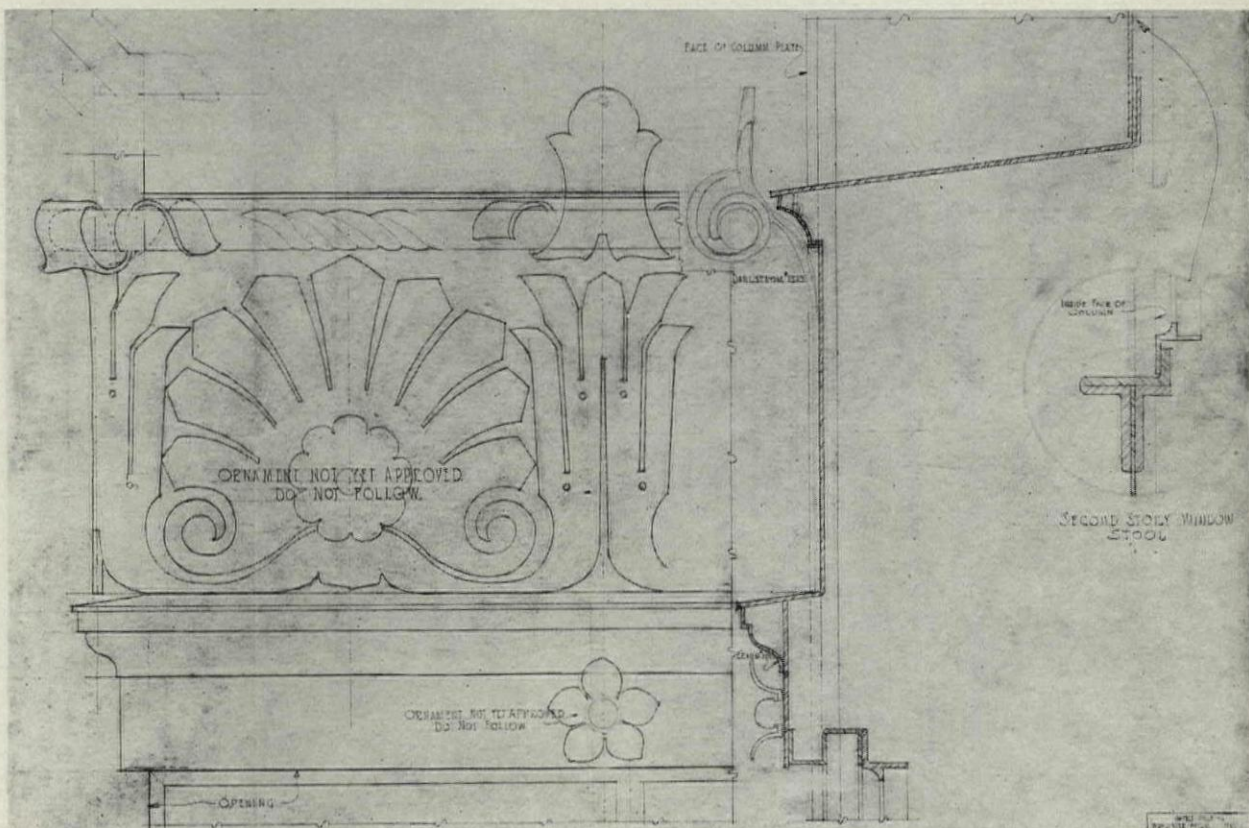
JOSEPH D. LELAND & CO., ARCHITECTS AND ENGINEERS

(See pages 67 and 68 for construction details of ornament)

PENCIL POINTS FOR JANUARY, 1932

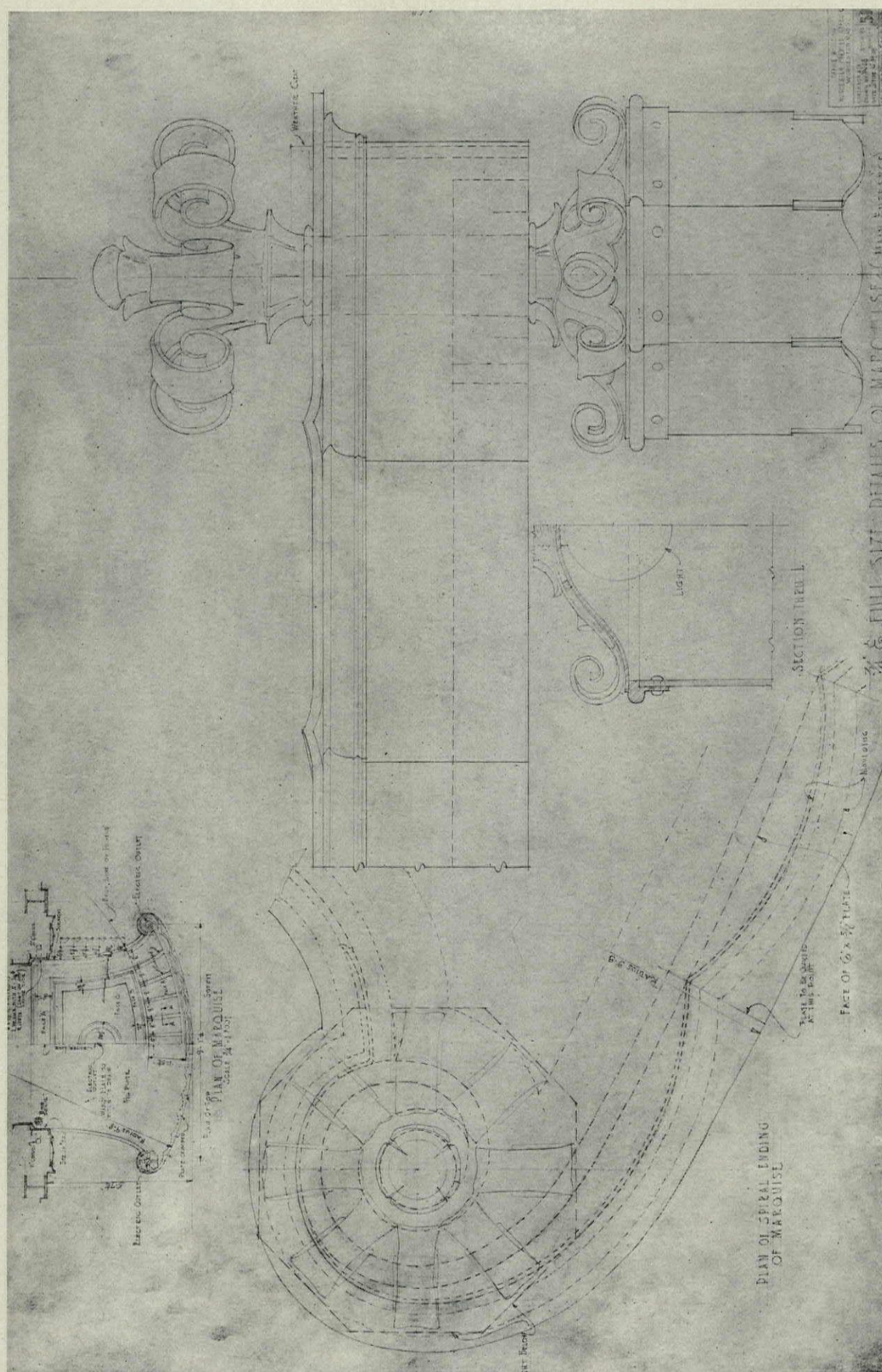


EXTERIOR DETAILS AT SECOND FLOOR LEVEL



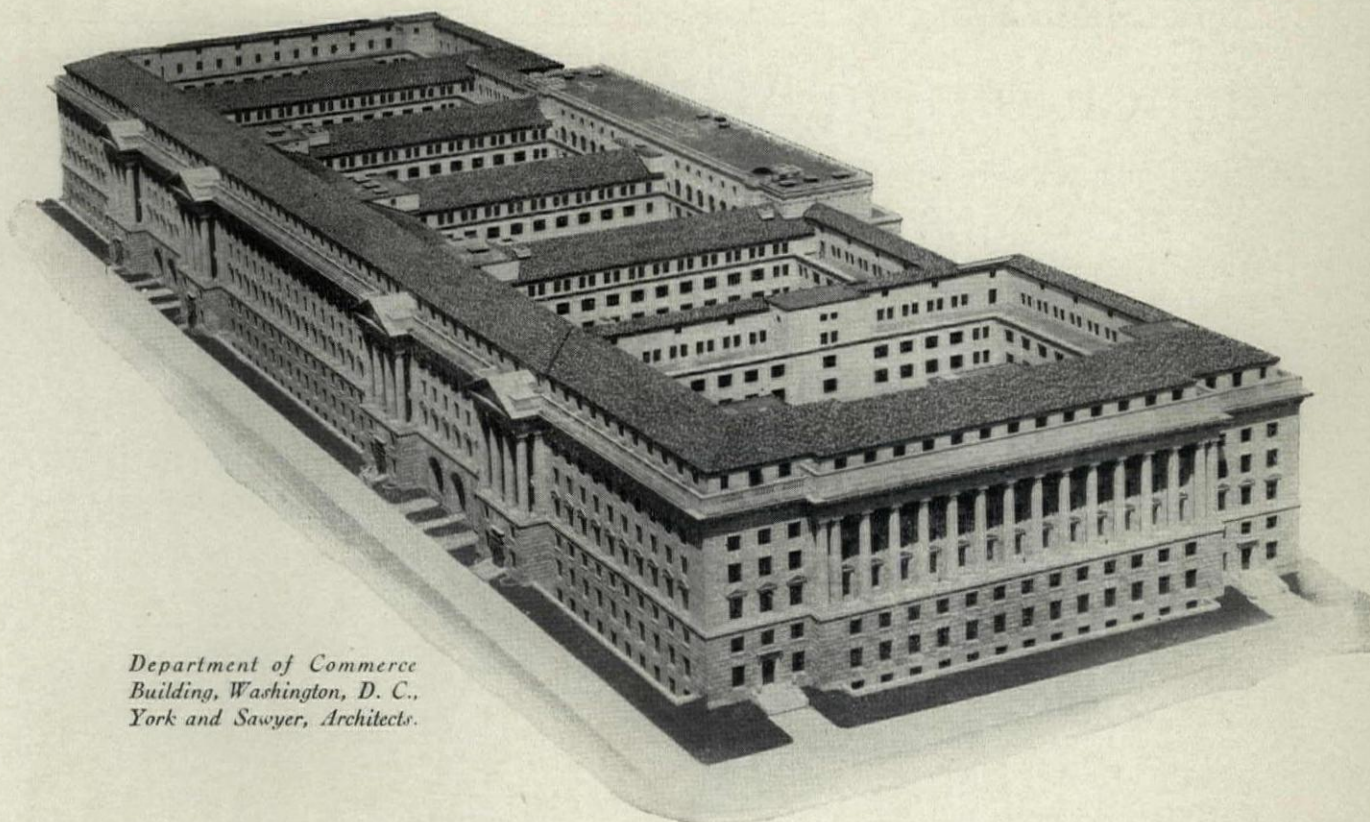
EARLIER DETAIL AT SECOND FLOOR LEVEL

DETAILS OF ORNAMENT FOR WORCESTER PRESSED STEEL COMPANY'S OFFICE BUILDING, WORCESTER, MASSACHUSETTS
J. D. LELAND AND COMPANY, ARCHITECTS AND ENGINEERS



CONSTRUCTION DETAILS—MARQUISE OVER MAIN ENTRANCE, WORCESTER PRESSED STEEL COMPANY'S OFFICE BUILDING, WORCESTER, MASSACHUSETTS

J. D. LELAND AND COMPANY, ARCHITECTS AND ENGINEERS



*Department of Commerce
Building, Washington, D. C.,
York and Sawyer, Architects.*

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The new Department of Commerce Building is the largest unit in the group of Government buildings planned for "The Triangle" in Washington. • The roof is covered with Ludowici Tile. • On the pitched surfaces 1700 squares—about 4 acres—340,000 pieces of Tapered Mission pattern in reds, browns and tans. • On the flat surfaces 900 squares—about 2 acres—225,000 6" x 9" x 1" Tile Slabs. • For buildings of every type and style of architecture—whether large or small—Ludowici Roofing Tile and Ludowici Tile Slabs may be had in suitable patterns, textures and colors. • See our catalog in Sweet's.

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Publications on Materials & Equipment Of Interest to Architects, Draftsmen and Specification Writers

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.

Standard Specifications for House Framing.—Valuable new manual for architects and specification writers containing complete set of specifications which include in a comprehensive and concise form the significant data and opinions on the accepted practices of good construction for house framing. Detail drawings, engineering data. 22 pp. $8\frac{1}{2}$ x 11. Weyerhaeuser Forest Products, Merchants National Bank Building, St. Paul, Minn.

Modern Domestic Service Equipment.—A.I.A. File No. 35-c-1. Attractive brochure, just issued, pointing out in text and illustration interesting applications of monel metal to domestic service equipment in kitchens, pantries and laundries of modern homes. Included are descriptions of physical properties and forms and finishes of monel metal together with specification data. 32 pp. $8\frac{1}{2}$ x 11. The International Nickel Co., Inc., 67 Wall St., New York, N. Y.

New Murray Radiator.—A.I.A. File No. 30-c-4. Attractive catalog, just issued, announces and describes in detail the design and construction of a new concealed radiator for steam and hot water systems. Complete engineering data, outputs, dimensions, assemblies, tappings, charts, etc. 36 pp. $8\frac{1}{2}$ x 11. American Radiator Company, 40 West 40th St., New York, N. Y.

Published by the same firm, "Arco Enclosures for the New Murray Radiator." A.I.A. File No. 30-c-4. Descriptive folder illustrating various types of enclosures made especially for the new line of Murray radiators. Dimensions. 4 pp. $8\frac{1}{2}$ x 11.

Facts You Should Know About Acoustics.—A.I.A. File No. 39. New publication dealing with the subject of architectural acoustics, describes the advantages of Insulite Acoustile as an acoustical material. Specifications, application details, designs, etc. 28 pp. $9\frac{1}{2}$ x $11\frac{3}{4}$. The Insulite Co., Builders Exchange Bldg., Minneapolis, Minn.

Published by the same firm, "Insulite Specifications and Details." Useful reference manual giving specifications and details on the use and installation of Insulite lath, sheathing, exterior finish, tile, fireproofed board, Termite board, Acoustile and for sound deadening. 12 pp. $8\frac{1}{2}$ x 11.

The Murdock Alternator Closet.—Illustrated folder announcing and describing a new type of plumbing fixture equipped with a new flush valve in combination with a specially constructed bowl for use in private homes as well as for larger buildings. The Murdock Mfg. & Supply Co., Cincinnati, Ohio.

RCA Victor Custom Reproducing Systems and Automatic Color Organ.—A.I.A. File No. 31-i-6. New publication containing specification data and details for custom built systems for reproducing music and automatic color organ suitable for private estates, auditoriums, amusement parks, commercial installations and swimming pools. 16 pp. $8\frac{1}{2}$ x 11. RCA Victor Co., Inc., Special Products Section, Camden, N. J.

Cheney Interlocking Wall Flashing.—A.I.A. File No. 12-h-1. Attractive new brochure illustrating and describing in detail this type of interlocking wall flashing. Included are specifications and detail drawings showing various applications. 20 pp. $8\frac{1}{2}$ x 11. The Cheney Co., Winchester, Mass.

Published by the same firm, "New Cheney (Royal) Pipe Covering Protector." Illustrated folder with descriptive data, specifications and dimensions covering this new aluminum pipe covering protector. 4 pp. $8\frac{1}{2}$ x 11.

American Enameled Brick.—New catalog presenting useful descriptive and specification data covering this line of enameled brick suitable for exterior and interior walls. Included is information on American double unit enameled brick a recent addition to this line. Specifications, shapes, dimensions, color plates. 12 pp. $8\frac{1}{2}$ x 11. American Enameled Brick Corp., 420 Lexington Avenue, New York, N. Y.

St. Louis Motor Operated Freight Elevator Doors.—Illustrated data sheet describing in detail the individual motor operator equipment for this line of freight elevator doors. $8\frac{1}{2}$ x 11. St. Louis Fire Door Co., 1134 S. Sixth St., St. Louis, Mo.

Published by the same firm, "Metal Clad St. Louis Door-Kalamine Type G-1." Descriptive data sheet with detail drawings covering this type of metal clad door. $8\frac{1}{2}$ x 11.

Tile Illustrated.—Number three of series of attractive publications prepared for architects and designers illustrates numerous interesting applications of floor and wall tile in the Fisher Building, Detroit, also in residences, theatres, hospitals and schools. 40 pp. $8\frac{1}{2}$ x 11. Associated Tile Manufacturers, 420 Lexington Ave., New York, N. Y.

Josam-Marsh Shock Absorbers.—Illustrated bulletin explaining the construction and operation of this device for use on water pipe lines. Piping diagrams. 8 pp. $8\frac{1}{2}$ x 11. The Josam Mfg. Co., 4900 Euclid Bldg., Cleveland, Ohio.

Higgins Drawing Ink Instruction Sheets.—Series of instruction sheets covering the correct procedure on drawing and painting in ink by Arthur L. Guptill. Beginning with an illustration of simple brush and pen stroke fundamentals the plates show their application to rendering in line and wash. Plate No. 6, printed in colors, is devoted to the subject of rendering in colored drawing inks. $8\frac{1}{2}$ x 11. Chas. M. Higgins & Co., Inc., 271 Ninth St., Brooklyn, N. Y.

Brunswick Laminated Whale-Bone-Ite Toilet Seats.—A.I.A. File No. 29-h-22. New brochure describing in detail the construction and advantages of Whale-bone-ite seats. 16 pp. $8\frac{1}{2}$ x 11. Brunswick-Balke-Collender Co., 623 South Wabash Ave., Chicago, Ill.

Truscon Presto Steel Floors.—A.I.A. File No. 14-p-2. Illustrated folder describing a newly developed type of steel floor construction for light occupancy buildings in which Presto floor units are used over open truss steel joists and are built to carry a concrete slab of ordinary depth. 4 pp. $8\frac{1}{2}$ x 11. Truscon Steel Co., Youngstown, Ohio.

Vibrastone.—A.I.A. File No. 8-c. Standard filing size document describing the production and applications for this kind of manufactured building stone. Color plates show a wide variety of effects. 8 pp. Benedict Stone Products Co., 122 South Michigan Ave., Chicago, Ill.

Trane Air-O-Lizer.—A.I.A. File No. 30-d-11. Valuable new catalog for architects and heating engineers covering a recently developed unit heater for schools, colleges, public buildings, offices, etc. Complete descriptive and engineering data, specifications, capacity tables, roughing-in dimensions. 16 pp. $8\frac{1}{2}$ x 11. The Trane Company, LaCrosse, Wis.

Published by the same firm, "A New Humidifier by Trane." Illustrated bulletin explaining the operation and advantages of a new humidifier suitable for installation on any ordinary steam or hot water heating system. Roughing-in dimensions. 16 pp. $8\frac{1}{2}$ x 11.

The Use of Stainless Metals in Dairy Industries.—Attractively illustrated publication describing the advantages of the stainless alloys for dairy and food handling equipment, with particular reference to Enduro KA2 stainless steel. 20 pp. Republic Steel Corporation, Central Alloy Division, Massillon, Ohio.

Square D Shallow Type Safety Panelboard.—A.I.A. File No. 31-d-3. Illustrated bulletin with descriptive data and price lists covering a new shallow type safety panelboard. 8 pp. $8\frac{1}{2}$ x 11. Square D Company, 6060 Rivard St., Detroit, Mich.

Arborite Structural Insulation.—Set of descriptive folders covering this type of structural insulating material suitable for use as plaster base, wall board, sheathing, tile, roof insulation and floor lining. Sizes and methods of application. The Wood-Fibre Board Corporation, 51 E. 42nd St., New York, N. Y.

Facts About the New Series 1 R Tube-Turns.—Standard filing size card giving descriptive and specification data, also dimensions covering a new series of seamless fittings for pipe welding. Tube-Turns, Incorporated, 1303 South Shelby St., Louisville, Ky.

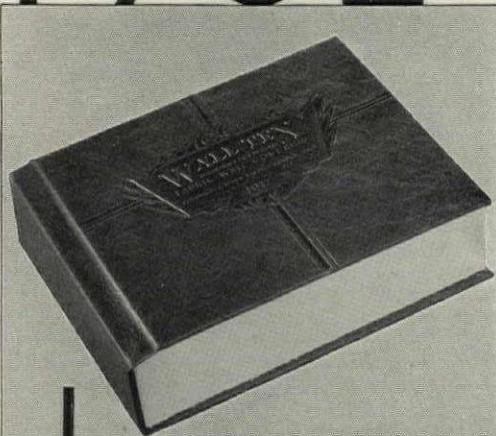
Nesbitt Concealed Radiators.—A.I.A. File No. 30-c-4. Publication No. 213. Data book for architects and engineers covering this line of concealed radiators for two-pipe steam systems. Specifications, roughing-in dimensions, ratings, standard enclosures and grille patterns. 16 pp. $8\frac{1}{2}$ x 11. John J. Nesbitt, Inc., Holmesburg, Philadelphia, Pa.

Three New Kerner Products.—Illustrated folder announcing and describing the Kerner model A-1, equipped with dual gas dryer and primary igniter, Bennett bonded fireplaces and Andalco lightproof curtains. 4 pp. $8\frac{1}{2}$ x 11. Kerner Incinerator Co., 3707 North Richards St., Milwaukee, Wis.

Dunham Type L Concealed Radiators.—A.I.A. File No. 30-c-4. Engineering bulletin No. 510, recently issued, illustrates and describes in detail the Dunham line of Type L concealed radiators. Specifications, installation and piping details, dimensions and capacities, grilles and enclosures. 32 pp. $8\frac{1}{2}$ x 11. C. A. Dunham Co., Unit Heater Division, 450 East Ohio St., Chicago, Ill.

(Other items on page 48, Advertising Section)

1932



fabric
wall
coverings

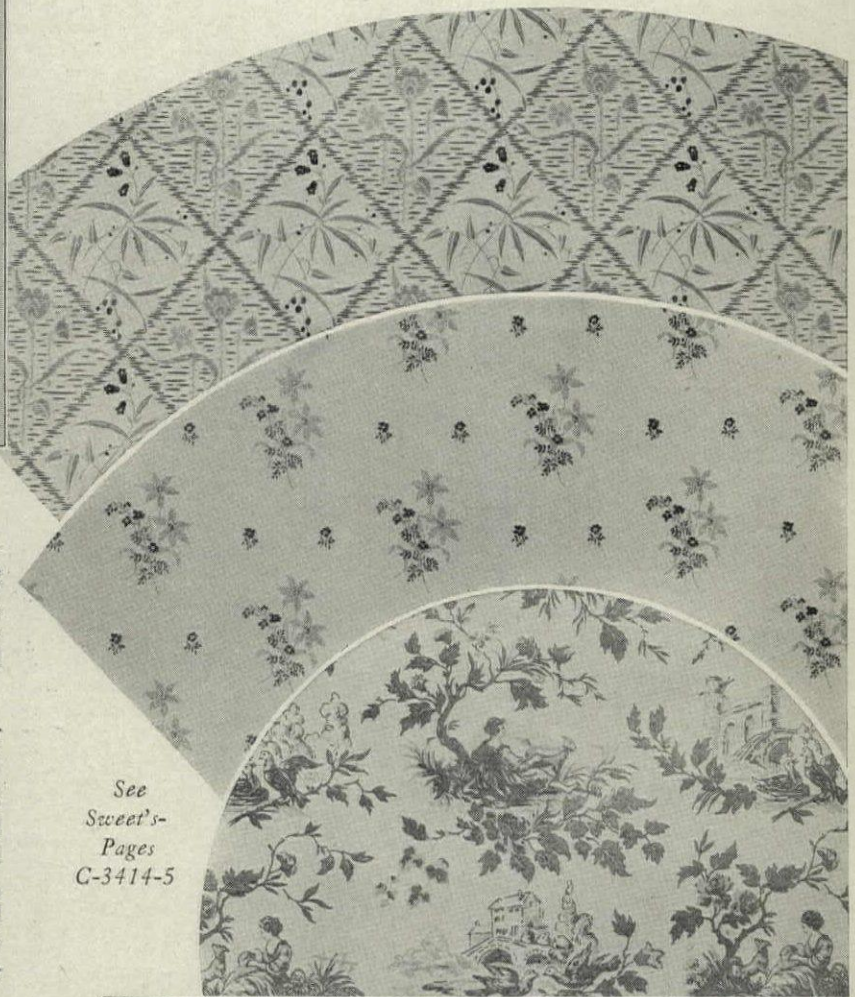
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Position Wanted: Architect registered in Pennsylvania and Illinois, capable designer and executor, drawings and specifications, desires employment with architect or in building materials sales. Corporation experience. University graduate. Reply to P. R. L. Hogner, 437 Marietta Avenue, Mt. Lebanon, Pittsburgh, Pa.

Position Wanted: Graduate structural engineer, age 25, single. Six years' experience in drafting-room and field. Can handle any type of field instrument; layout and act as erection foreman for any sort of structure. Good draftsman, can design and compute correctly. Desires a position in design, drafting or field. Capable of assuming responsibility in either position, when necessary. Will go anywhere at a nominal salary. H. M. Wiener, 615 So. Sixth Street, Philadelphia, Pa.

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Position Wanted: Stenographer-secretary, architectural experience, wishes position, preferably small office. Miss Ellen W. Ficken, 417-85th Street, Brooklyn, N. Y.

Position Wanted: Architectural specification writer, university graduate, S.B. degree, 19 years' general architectural experience, last 12 years with architectural firm of national repute (Graham, Anderson, Probst & White, 1417 Railway Exchange, Chicago, Ill.) desires position with architect or manufacturer of building products, Chicago or vicinity preferred. Thomas J. Fennessy, 4837 Northcott Avenue, Downers Grove, Ill.

Position Wanted: Architectural draftsman specializing in store fixtures and interiors. Prefer connection with woodworking company or store fixture factory in the East. Willing to travel. Perspectives drawn and rendered in pencil or water color. J. S. Opferman, 437 Orchard St., Pittsburgh, Pa.

Position Wanted: Specification writer, superintendent, job captain. 18 years' general experience in drafting, detailing, checking, job captaincy, etc., and 10 years of specification writing and field superintendence, high-class projects in both city and country. Familiar with materials and methods and with trade and code requirements in the Eastern district. Age 48, Christian. Box No. 1, care of PENCIL POINTS.

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Position Wanted: Registered architect seeks position. Age 43. 10 years in architects office, 14 years' drafting, estimating and selling architectural Terra Cotta, 3 years as designer in engineering office. Will accept position with architect, builder, or material man. Good quantity man. Best of references. Moderate salary. Will go anywhere. Box No. 4, care of PENCIL POINTS.

Position Wanted: Architectural draftsman, all-round, knows steel and concrete well. University graduate, two years as chief draftsman in small A.I.A. office. Age 27, single. Salary secondary to opportunity. Box No. 5, care of PENCIL POINTS.

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Position Wanted: Young man, twenty-one, a high school graduate, a graduate of Cooper Union Architectural Course, at present attending college at night. Nine month's experience with a Brooklyn architect as apprentice draftsman and would like to continue that experience. I think that in spite of the present situation there should be some one who could use a man such as I (especially at \$12 per, my former salary). Herman E. Reitman, 631 East 138th Street, Bronx, New York.

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Position Wanted: Designer and chief draftsman, thoroughly experienced on large commercial projects, desires connection with a firm of architects as squad boss. Hard, conscientious worker, with university education. Trained in large midwestern office. Box No. 8, care of PENCIL POINTS.

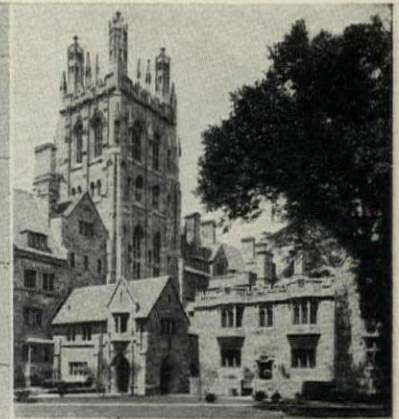
Association Wanted: Registered architect, graduate of a leading architectural school, general experience, desires association with established architect or construction or manufacturing firm. Location secondary. Box No. 12, care of PENCIL POINTS.

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Position Wanted: Architectural draftsman located 12 years in New York offices. 5 years' bank screen scale drawings and details, 7 years' general drafting on apartments, country homes, and stores. Can carry job through from sketches to finished drawings including details. Married man, willing to do any drafting. Best references. Salary and location secondary. Box No. 11, care of PENCIL POINTS.



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PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

(Other items on page 44, Advertising Section)

Masonite Tempered Presdwood for Concrete Form Construction.—A.I.A. File No. 4-d. New publication containing practical information on form construction with tempered Presdwood and brief discussion covering its manufacture and physical characteristics. Included is a set of general and master specifications for the use of this material on various types of reinforced concrete construction. 14 pp. 8½ x 11. Masonite Corporation, 111 West Washington St., Chicago, Ill.

Modern Residence Air Conditioning System.—A.I.A. File No. 30. Illustrated bulletin with descriptive text, blue print drawings and tabular matter covering the design and function of an air conditioning system for a modern residence. 8 pp. 8½ x 11. The American Rolling Mill Co., Middletown, Ohio.

Acoustex for Schools.—Illustrated bulletin dealing with subject of noise reduction in schools and colleges discusses the advantages of Acoustex as an acoustical material for such applications. 6 pp. 8½ x 11. Housing Company, Acoustical Division, 40 Central St., Boston, Mass.

Wiring Flexibility for the Life of the Building.—Illustrated catalog dealing with the subject of G-E Fiberduct, a non-corrodible raceway for underfloor wiring in concrete floors. Specifications, typical installations and layout diagrams. 16 pp. 8½ x 11. General Electric Co., Merchandise Dept., Bridgeport, Conn.

Genasco Trinidad Bonded Roofing.—A.I.A. File No. 12-b-11. Useful reference document giving complete set of specifications for applying Genasco Trinidad bonded roofing, special flashing, membrane waterproofing and asphalt mastic. Application details. 22 pp. 8½ x 10½. The Barber Asphalt Co., 1600 Arch St., Philadelphia, Pa.

Standard Patterns of Worked Redwood Lumber.—Supplement No. 1 contains a series of standard patterns of worked Redwood lumber including Anzac siding, log cabin siding, bevel sill, gutter, etc. 24 pp. California Redwood Association, 24 California St., San Francisco, Calif.

MW Automatic Oil-Burning Water Heater.—A.I.A. File No. 29-d-2. New catalog describing the operation and construction of this type of oil-burning water heater suitable for all types of both large and small buildings. Specifications. 8 pp. 8½ x 11. Heater Division, Motor Wheel Corporation, Lansing, Michigan.

The Corrosive Action of Smoke Deposits on Concrete Floors.—Technical Bulletin Series B-1 discusses the corrosive disintegration of concrete floors with particular reference to the corrosive character of smoke deposits. 8 pp. 8½ x 11. The Master Builders Co., 7106 Euclid Ave., Cleveland, Ohio.

Published by the same firm, "Eight Checking Points in Coloring Concrete Floors." Technical Bulletin Series B-2. A nontechnical treatise on the coloring of concrete. Various methods of building colored concrete floors are described and illustrated. 8 pp. 8½ x 11.

The All-Aluminum Screen for Hospitals.—A.I.A. File No. 35-p-1. New folder explaining the advantages of this type of extruded aluminum screen for installation in hospitals. 4 pp. 8½ x 11. Orange Screen Co., Maplewood, N. J.

Kleystone Rubber Tile Floors.—A.I.A. File No. 23-c. Illustrated folder giving complete descriptive and specification data on the subject of Kleystone rubber tile for floors and walls, also Warren marbled rubber tile. 4 pp. 8½ x 11. Kleystone Rubber Co., Inc., Warren, R. I.

The Riesner Ventilating Brick.—A.I.A. File No. 34-d. Folder with installation details and specifications describing the advantages and uses for this line of ventilating brick. 4 pp. 8½ x 11. Benjamin Riesner, 260 E. 78th St., New York, N. Y.

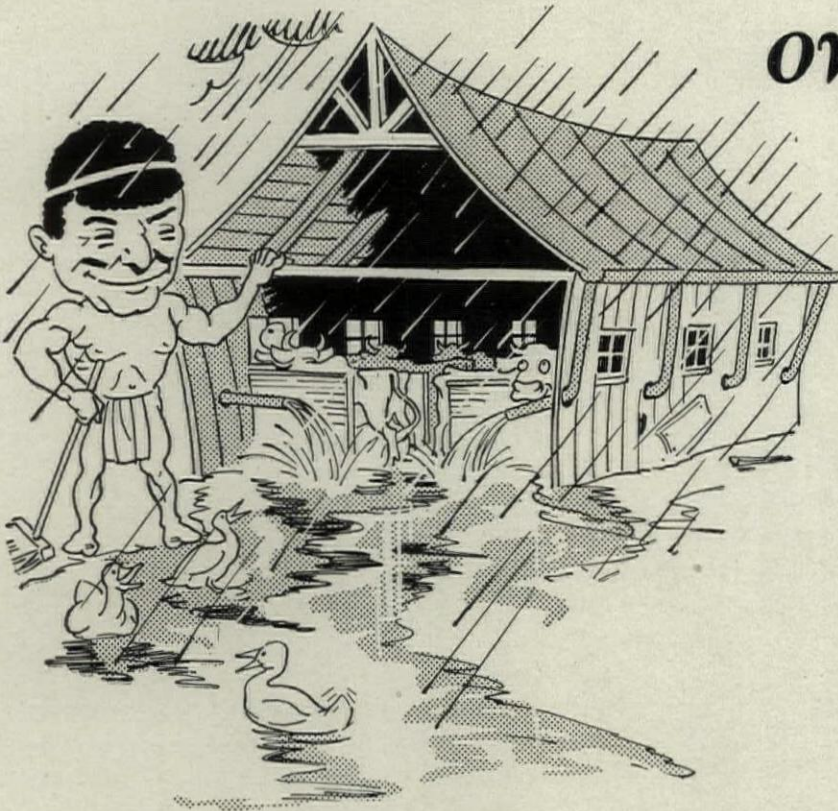
Let's Look Into Your Washroom Costs.—A.I.A. File No. 29-h. Descriptive bulletin covering several types of Bradley washfountains specifically designed for the needs of group washing. Typical layout and roughing-in drawing. 4 pp. 8½ x 11. Bradley Washfountain Co., 2203 Michigan Street, Milwaukee, Wis.

Bank Bandits Detour.—New publication presents a study of the essential elements of bank hold-up protection describing in detail the operation of the Diebold Lake Erie tear gas system and the tellers' safety locker. 12 pp. 8½ x 11. Diebold Safe & Lock Co., Canton, Ohio.

Leonard Electric Refrigerators.—Illustrated bulletin with brief descriptive data covering several of the latest models of this line of electric refrigerators. 8 pp. 8½ x 11. Leonard Refrigerator Co., 14260 Plymouth Road, Detroit, Mich.

Apartment Telephone Systems.—A.I.A. File No. 31-i-51. Catalog No. 200 illustrates and describes complete telephone, mail box and accessory equipment for the installation of interior telephone systems in modern apartment buildings. Service and wiring information, installation drawings, tables of dimensions. 44 pp. 8½ x 11. Edwards & Company, Inc., 140th & Exterior Sts., New York, N. Y.

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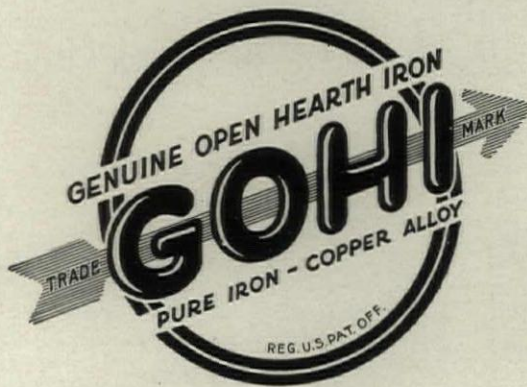
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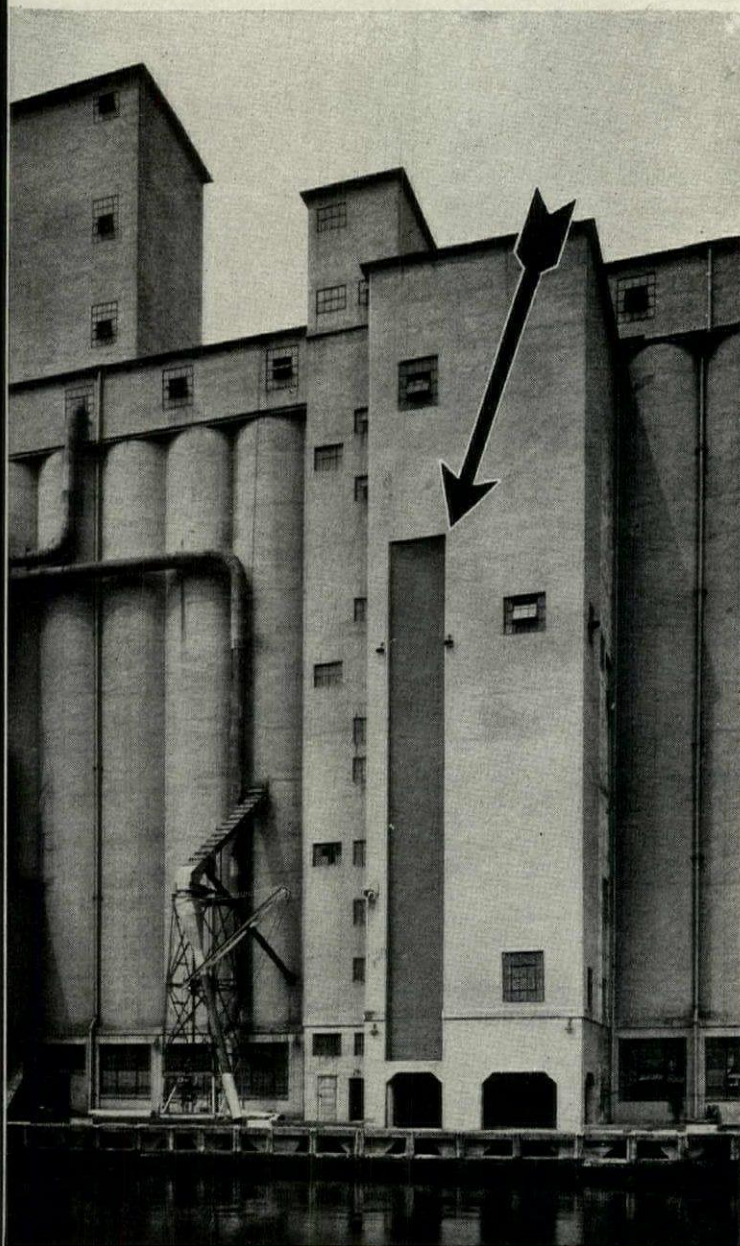
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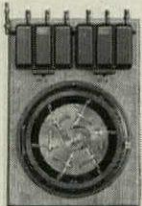
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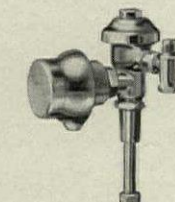
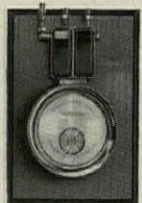
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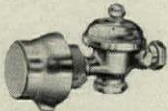
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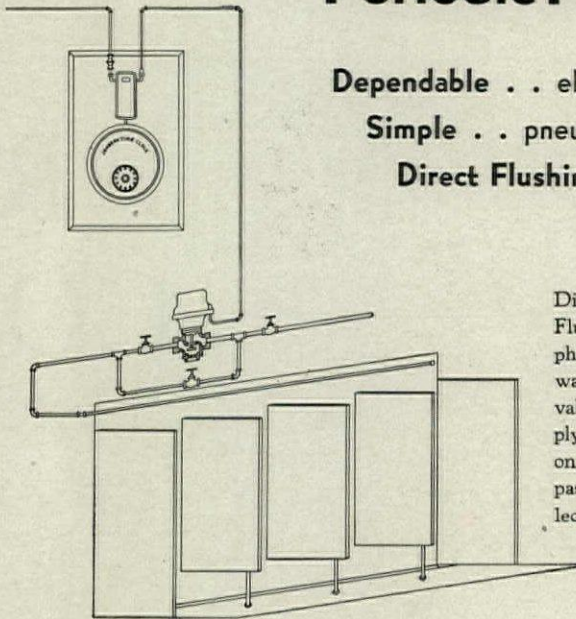


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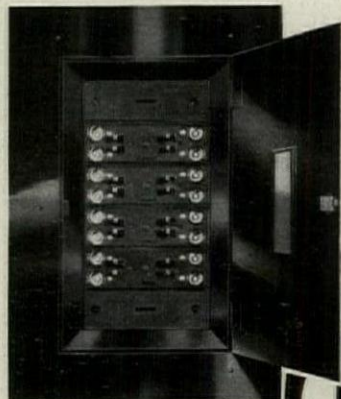
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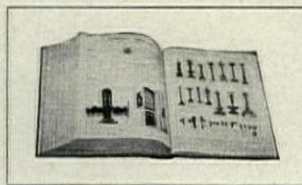
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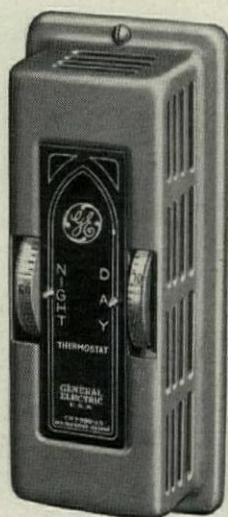
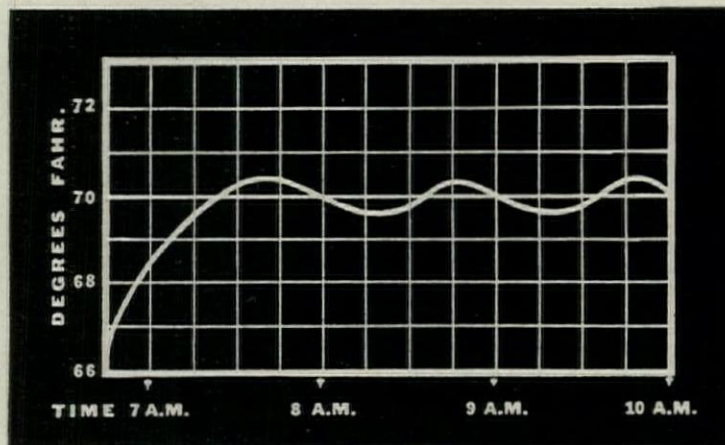
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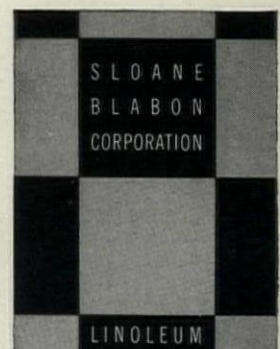
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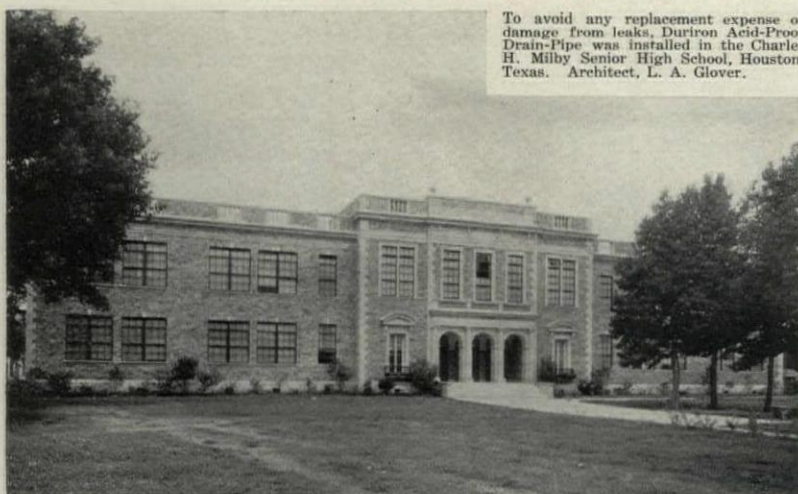
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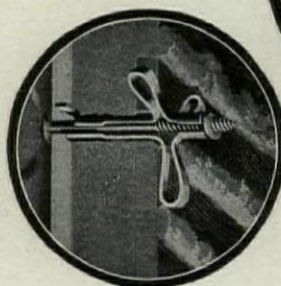
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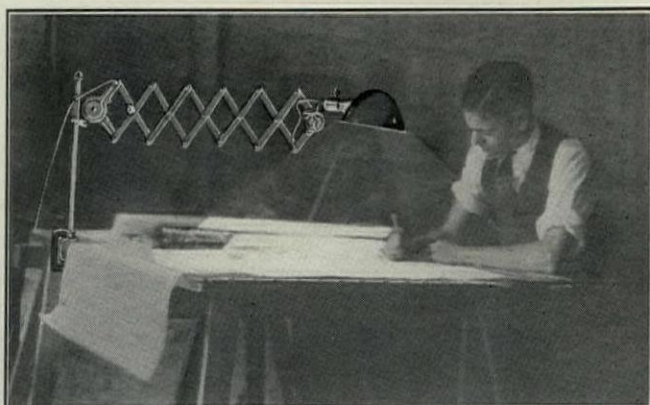
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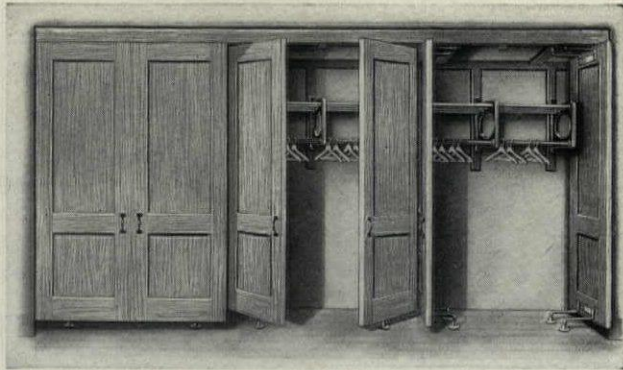
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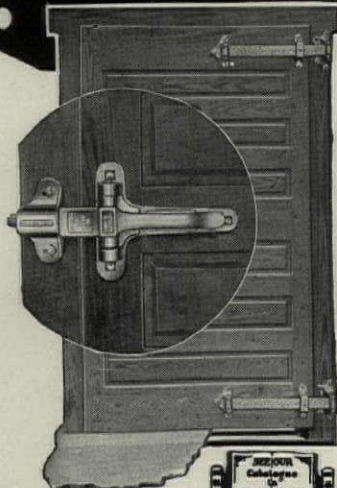
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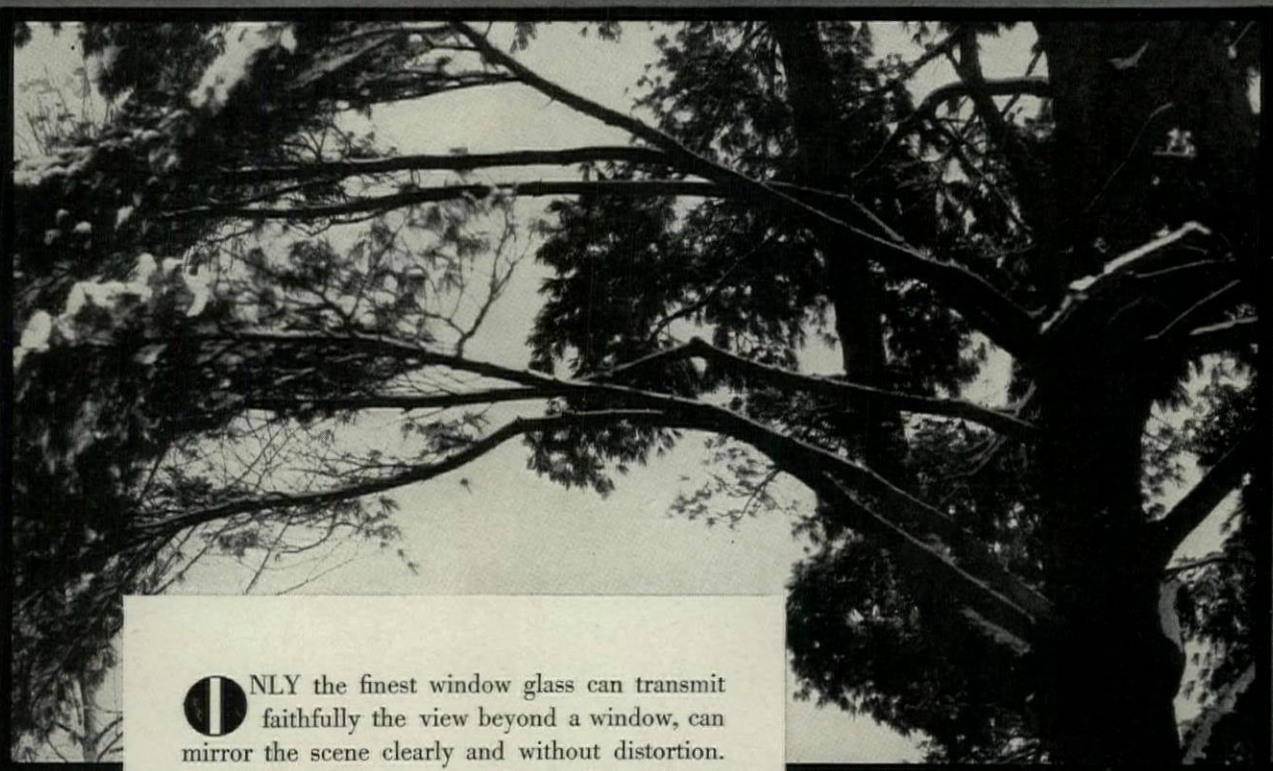
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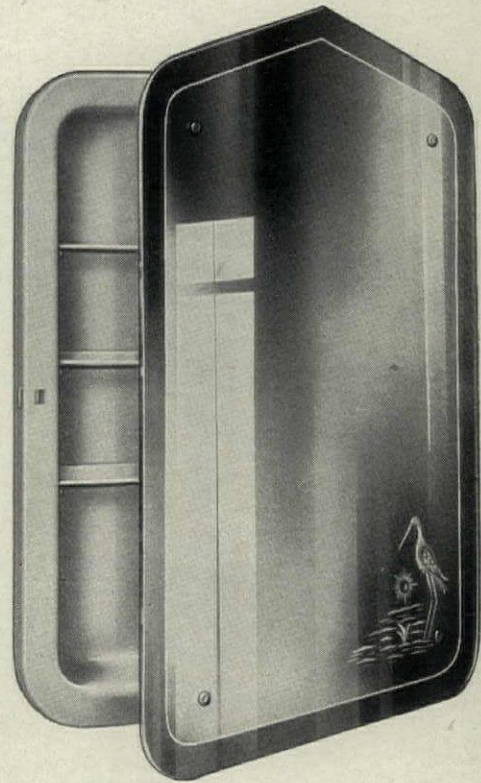
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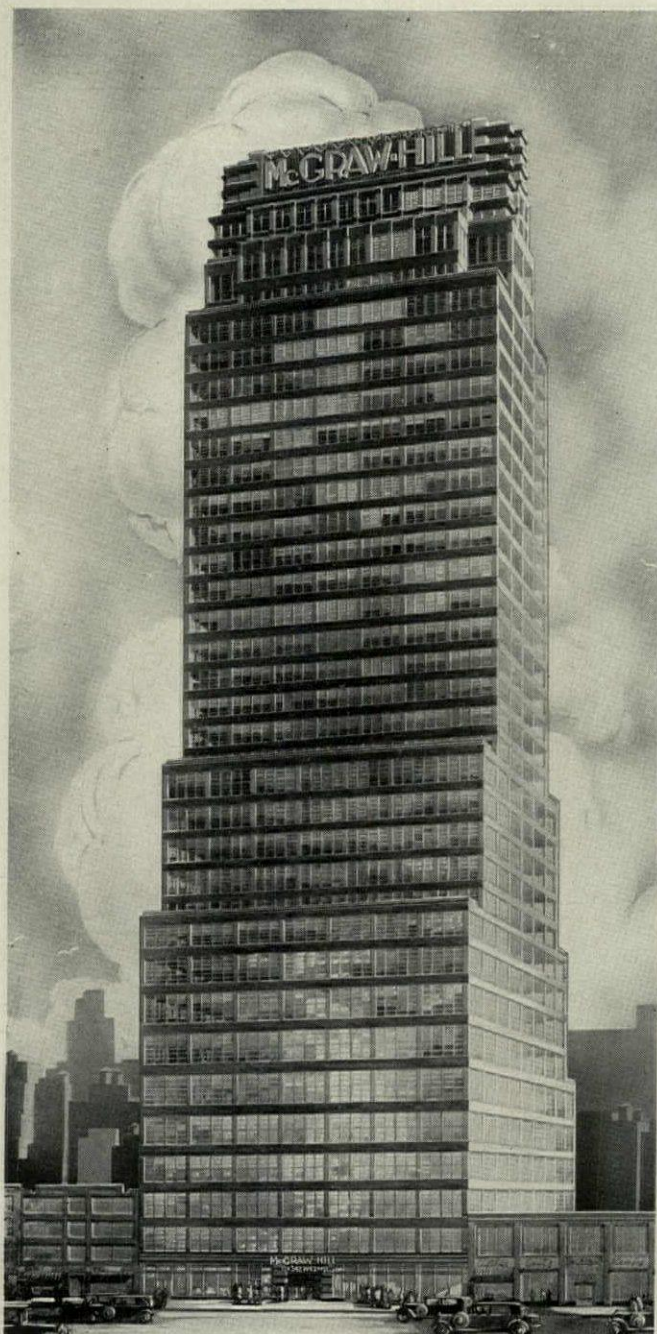
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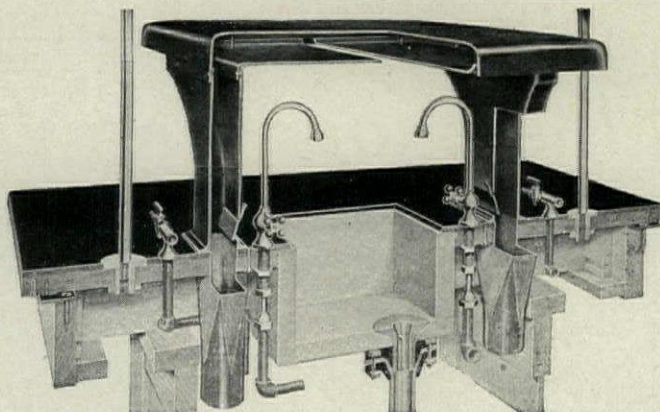
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•

**So MUCH
DEPENDS
ON**



DESIGN

THE Scovill Flush Valve, designed for efficiency and durability, has already proved itself to many architects. It is today giving excellent service in important buildings throughout the country.

Just consider some of its advantages in design . . . and you will see why you should specify Scovill. The self-lubricating plunger, packed permanently in grease, prolongs the life of the valve years beyond the average. A bronze rod cleans out the bypass automatically every time the flush is operated and prevents clogging. Maximum quietness is assured by balanced piston construction . . . no water hammer at any time. Since the valve opens with and closes against the flow of water, it works under low pressures, given sufficient volume. These are features that have a real service-value to your client.

To this basically sound internal design, Scovill has added external beauty — well-proportioned exposed parts, finished in gleaming nickel or

chromium. All materials used throughout are tested in our laboratories for corrosion-resistance and wear. And behind every valve stand the resources and reputation of the Scovill Manufacturing Company . . . founded in 1802.

There is a Scovill Flush Valve that will meet your specific requirements. Every architect's office should have our catalog. It presents in concise form, for ready reference, the entire line of valves — with roughing-in dimensions and prices of each. Write for your copy today.

SCOVILL MANUFACTURING COMPANY
PLUMBERS' BRASS GOODS DIVISION
WATERVILLE CONNECTICUT

A complete line of Flush Valves, Shower and Bath Fixtures, Tubular and Miscellaneous Plumbers' Brass Goods for General Plumbing Requirements.

Scovill



With and For Our Advertisers

Advertising Office: 419 Fourth Avenue, New York, N. Y. Philip H. Hubbard, *Vice Pres. and Adv. Mgr.*
 District Offices: 1050 Straus Building, Chicago; 953 Leader Building, Cleveland; 381 Bush St., San Francisco

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With and For Our Advertisers

Announcements of New Materials and Equipment, Changes in Personnel, etc.

THE NEW MICROTOMIC VAN DYKE DRAWING PENCIL

A new drawing pencil, to be known as the Microtomic Van Dyke Drawing Pencil, has just been placed on the market by the Eberhard Faber Pencil Co., Brooklyn, N. Y. In announcing this new pencil the company states that a new process of lead making has been evolved. Old mechanical methods of pencil making were abolished and an entirely new chemical process was developed to make this new pencil possible.

Of the various graphites suitable for pencil leads, the smooth, flaky form of crystalline graphite makes it the best. The problem has always been to break this graphite down into particles small enough to insure the utmost refinement. Mechanical methods have only partially succeeded. The newly-developed chemical process has reduced crystalline graphite to near-atomic particles, thereby producing a lead which, it is stated, has smoothness, tensile strength, wearing properties, intensity of color and accuracy of grading of its eighteen degrees.

NEW MURRAY RADIATOR

The American Radiator Co., New York, has announced its latest development in the field of concealed radiation, the New Murray Radiator. Instead of close fin construction, it is designed with open flues, which, it is stated, lessens the tendency toward dirt accumulation and makes cleaning a more practical task. There are three flues per inch of length, and this wider spacing, combined with the new oval shaped tubes to which the flues are joined, is said to create a most desirable self-cleaning effect.

The American Radiator Co. also announces a new line of Arco enclosures, made especially for the new Murray radiators, and correctly designed and proportioned to assure easy installation and utmost efficiency of the radiators.

METALBOARD, A NEW BLACKBOARD

After years of experimenting, research and development, the American Seating Co., Chicago, Ill., announces that it has perfected a new blackboard to be known and marketed as Metalboard. It is a vitreous porcelain enamel writing surface fused on heavy gauge Armco Ingot iron sheets.

These sheets are given a slight vertical concave to face curvature, creating a tension when under compression to assure efficient installation. They are held under tension to the wall by the frame mouldings, with a layer of sound-deadening felt between. The interlocking finger method, it is stated, insures close fitting and smooth joints between sections without joint strips, cement filler or scraping. There are no joints in boards up to seven feet in length. Metalboard is available in 42-inch height and weighs about two pounds per square foot.

SALES REPRESENTATIVE WANTED IN NEW ORLEANS

The Sedgwick Machine Works, New York, manufacturers of elevators and dumb waiters, are interested in securing a representative to handle their line in New Orleans and surrounding territory.

TRUSCON STEEL COMPANY TAKES OVER BERGER BUILDING PRODUCTS DIVISION

The Truscon Steel Co., Youngstown, Ohio, has taken over the Berger Manufacturing Company Building Products Division at Canton, Ohio, and will continue to operate it as Berger Building Products Division of the Truscon Steel Co. It is the intention of the Truscon Steel Co. to continue with Berger's present policies and to retain on their staff their present selling organization.

THE NEW TRANE AIR-O-LIZER

An advanced type of unit ventilator, known as the Trane Air-O-Lizer, is presented by the Trane Co., LaCrosse, Wis., for heating and ventilating schoolrooms, offices, public buildings, etc. The unit is installed on a regular two-pipe steam, vapor or vacuum heating system in connection with one or more convection heaters of sufficient capacity to maintain the room at the desired temperature when the Air-O-Lizers are not in operation.

In building the Air-O-Lizer the idea of by-pass dampers was discarded entirely and instead a unit was built which maintains the room temperature by a steam control valve on the Air-O-Lizer heater supply, which is actuated by the temperature of the incoming air. Further temperature control of the room is obtained by using temperature control valves on the auxiliary heaters. These valves are actuated by the temperature of the room. The control on the Air-O-Lizer is so arranged that air under 55° can never be admitted to the room.

MUELLER BRASS REPORTS INCREASED SALES

The Mueller Brass Co., Port Huron, Mich., reports an increase of 296 per cent. in their sales of streamline copper pipe and fittings for the fiscal year ending November 28, 1931, as compared with the preceding year. For the 13 periods just ending their sales totaled \$448,555.32, in spite of the fact that the building market has shown a decline over this same period and that copper prices are down. This sales figure was divided almost evenly between the Mueller patented fitting and copper pipe.

KOHLER HOSPITAL PLUMBING FIXTURES

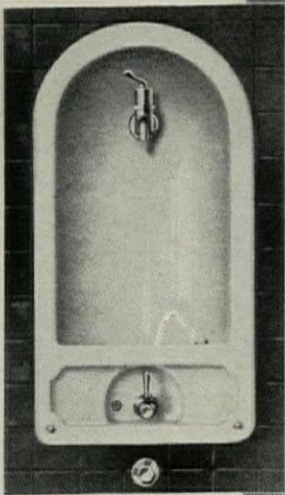
Announcement is made by the Kohler Co., Kohler, Wis., that it can now provide a complete line of hospital plumbing fixtures and fittings, designed to meet the requirements of leading physicians and surgeons. Among the units included in this line are continuous flow baths, surgeons' wash-up sinks, hydrotherapeutic showers, service sinks, etc.

BYERS WROUGHT IRON SHEETS

The A. M. Byers Co., Pittsburgh, Pa., announces that it is now manufacturing a line of black or galvanized genuine wrought iron sheets suitable for roofing, siding and other applications.

A CORRECTION

On page 41 of this issue in the advertisement of Joseph Dixon Crucible Co., through a clerical error the tree shown is described as a Honey Locust whereas in reality it is a sketch of a Cherry Tree. The advertiser advised us of this error after the page in question had been printed.

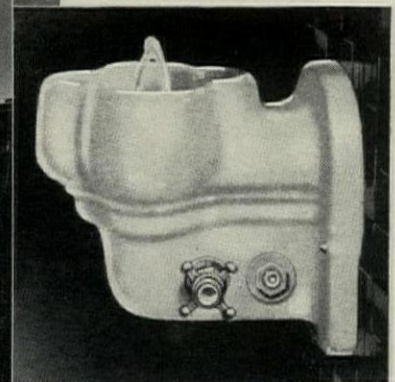


No. 626
Heavy vitreous china
recess type fountain.
Furnished in colors.



Victor Lawson
Dept. Y M C A
Chicago

*Perkins, Chatten &
Hammond—Arch.*



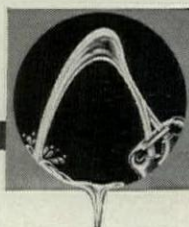
No. 608
Heavy vitreous china—wall
type... Furnished in white.

Safe? Sure? Practical?... Yes!

After all, that's what you really want to know about a fountain. Is it health-safe? is it practical and convenient to drink from? Is it dependable in every-day performance and free from annoying servicing? Ask these questions and judge the specification by the answer you get! • Halsey Taylor Drinking Fountains are the choice of architects and owners of the country's foremost buildings. You'll find them in many other Y.M.C.A. structures—in public and parochial schools (many cities standardize on these fountains in their educational buildings)—in hospitals, churches, skyscrapers—even in service stations! Patented features, modern refinements and improvements, up-to-the-minute design. • The Halsey W. Taylor Co., Warren, Ohio. (Offices in principal cities.)

HALSEY TAYLOR DRINKING FOUNTAINS

Practical Automatic Stream Control



Distinctive Two-Stream Projector