PENCIL POINTS
DECEMBER 1937
EARLY BOSTON CHURCHES
Have you explored the window-world of Truscon Steel Casements? Here you are free to express YOUR ideas of harmonizing window personality with window utility. For here at Truscon are casement craftsmen capable of reproducing in steel all the ideas the creative architect achieves on paper. With standard units as basic suggestions, visualized in Truscon's 80-page catalog in "Sweet's" and in a separately bound catalog of Truscon Steel Casements, you have a world of opportunity before you to design windows that combine pleasing personality with essential utility. And you can do so with the satisfaction that your creations can be produced economically by Truscon Steel Company.

"Window personality," in the residence illustrated, was attained by combining standard Truscon Steel Casement units to secure an interesting departure from standard window designs. The modern functional advantages of Truscon Steel Casements include underscreen operators which permit opening and closing the ventilating windows without disturbing the inside screens. In winter months, Truscon TEMPRYTE Insulating Windows (successors to ordinary storm sash) replace the inside screens and reduce heating bills appreciably.
ARTICLES
749 Come On, 1938! Kenneth Reid
751 Presentation of Planning Melville C. Branch, Jr.
759 Chronicles of a Eupeptic, II Hubert Ripley
765 Leisure and the Poor Whites Ralph T. Walker
767 Buildings for the New York World's Fair 1939 Robert L. Anderson
781 L'Avenida de 9 Julio, Buenos Aires George Nelson

THE MONOGRAPH SERIES
Volume XXIII, Number 6
799 Early Boston Churches Frank Cloutteau Brown

PLATES
748 WATER COLOR—Kautzky's own house Theodore Kautzky
764 ETCHING—“San Fernando Mission” R. Stephens Wright
779 ETCHING—“Bracing Subway Excavation” Abbo Ostrowsky
780 DRYPOINT—“Carrera del Darro, Granada” Louis C. Rosenberg
797 WATER COLOR—Scene at Yarmouth Bar R. Harmer Smith

DATA SHEETS—Prepared by Don Graf
793 Termite Control Methods (2), Termite Control Methods (3), Slab-type Concrete Drives, Ribbon-type Concrete Drives

HERE, THERE, THIS, AND THAT
14 Letters from Readers, News from the Field, etc.

INDEX—Prepared by Ann Hampel
63 PENCIL POINTS, Volume XVIII, 1937

Published Monthly by REINHOLD PUBLISHING CORPORATION, Stamford, Conn., U.S.A.
Ralph Reinhold, President and Treasurer H. Burton Lowe, Vice President and Secretary
Philip H. Hubbard, Vice President Francis M. Turner, Vice President

Executive and Editorial Offices: 330 West 42nd Street, New York

50 cents a copy. Yearly subscription $3.00, two years subscription $5.00, payable in advance, to the U. S. A., U. S. Possessions, Cuba and Mexico. Foreign subscribers add $1.00 a year for postage; Canadian, 30 cents a year additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. should be payable in United States funds. Subscribers are requested to state profession or occupation. Changes of address must reach us before the 20th of the month to assure delivery of forthcoming issue. Be sure to give both your old and new addresses. To Contributors: Articles, drawings, photographs, etc., sent with a view to publication will be carefully considered, but the publisher will not be responsible for loss or damage. Copyright, 1937, by Reinhold Publishing Corporation. Trade Mark Registered. All rights are reserved. Entered as second class matter, March 16, 1930, at the Post Office, Stamford, Conn., under the Act of March 3, 1879. Volume XVIII, No. 12, dated December, 1937. Indexed regularly in The Art Index.
No feature of a home—whether a small house or a luxurious mansion—deserves more attention than the windows. Upon their beauty and styling, hang the success of decorative schemes. Upon their structural strength, weathertightness and silent operation, depend year-round comfort and enjoyment. Since windows are so important—and represent only a small share of the entire cost—it is sound economy to select the best for your clients.

Today you can command the beauty and luxury of bronze or aluminum Permatite Windows—for residences of every size. And the prices are appreciably less than those formerly paid for windows of much lower efficiency and no higher quality. These remarkable, new, patented Permatite Windows—casement and double hung—are more than frames of beauty. They assure satisfaction—combine highest quality in work-

ARCHITECTURAL METAL WORK . WINDOWS . REVOLVING DOORS . TABLETS

GENERAL BRONZE CORPORATION
34-19 Tenth Street  Long Island City, N.Y.

DECEMBER 1937
manship and materials with excellence of design. Permatite Windows provide maximum light and visibility. They are weathertight, do not warp or stick, are easy to operate. Built-in metal weatherstripping affords an exceptionally fine seal against dirt, air, rain and moisture. These windows save fuel and are ideal for air-conditioned homes. Laboratory Tests at the Daniel Guggenheim School of Aeronautics, New York University, indicated—for both casement and double hung windows—an unprecedented resistance to air infiltration. Permatite Windows are rustproof—and require no painting. This means not only continuous ease in operation, but reduction of maintenance costs to a minimum.

We invite you to consult Sweet's or to write us for a fully illustrated catalog giving complete construction details and specifications.
ARE YOU INTERESTED IN GENEALOGY?

If you're an architect you're interested in the genealogy of the window family. And you're glad to know that Curtis has introduced a new Silentite Casement.

Window history isn't exciting. For 300 years, until 1932, there was nary an improvement. Then Curtis introduced the Silentite Double-Hung Insulated Window, big brother to the new Silentite Casement.

Here's a wood casement window that has architects applauding. It's a troubleproof, draftless casement—improved, weather-striped, with new principles and new, charming architectural beauty, and new features, which are covered by exclusive Curtis patents.

The Pittsburgh Testing Laboratory checked Silentite against other wood and metal casement windows. They found that it allowed less heat loss and less air leakage than any of the rest. And they found that Silentite will save as much as 17 out of every 100 fuel dollars!

That's news about windows, and there's plenty more that you'll be glad to hear. For instance, Silentite can't rattle, vibrate or swing in the wind. There's no visible hardware outside or inside except a sash adjuster that's easy to operate. Pre-fit screens and insulating glass make a complete unit. Curtis preservative oil dip adds longer life.

Let us tell you more; give you all the details about this new Silentite Casement. Just return the coupon.

CURTIS COMPANIES SERVICE BUREAU, DEPT. PP-12C, CLINTON, IOWA

AND OTHER CURTIS PRODUCTS: Exterior and Interior Doors • Frames • Trim • Entrance • Molding Panel Work • Kitchen Cabinets • Cabinet Work • Mantels • Stairways • Shutters • Screens • Storm Doors and Windows • Garage Doors • Miterite Door and Window Trim

Curtis Woodwork is sold by reliable dealers everywhere

CURTIS COMPANIES SERVICE BUREAU, Department PP-12C, Clinton, Iowa

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

□ Please send me further information on the new Curtis Silentite Casement Window. □ For information on other Curtis products, as listed above, check here.

DECEMBER

1937

4
PLANK BRIDGES

THE GAP

GYPSTEEL PLANK* bridges the gap between high cost fireproof construction and low cost wood . . . puts fire-safe roof-decks within the reach of limited budgets. That's why a PLANK roof-deck was specified for the new Custom's Warehouse at the U. S.-Canadian Peace Bridge at Fort Niagara. PLANK roof-decks are laid with the ease and speed of wood, but possess the strength and permanence of masonry. Write for the 28-page Plank Bulletin, which gives full information about PLANK, illustrates various installations made by many large industrial companies, hotels, apartment houses, schools and hospitals throughout the country, and shows how PLANK saves time and labor.

GYPSTEEL PLANK

GYPSTEEL PLANK is a complete structural unit shaped like lumber. Made of extra dense, nailable gypsum. All four sides are bound with galvanized steel tongues and grooves that lock to form a strong, continuous I-BEAM. Center is reinforced with steel wire mesh. Vermin-proof, termite-proof. Will not shrink or warp.

*The term PLANK as applied to cementitious building products is a trade-mark of the American Cyanamid & Chemical Corp.

AMERICAN CYANAMID & CHEMICAL CORPORATION
Structural Gypsum Division
36 Rockefeller Plaza, New York, N. Y.
Serving the Heating, Cooling and Air Conditioning Industry from 70 U.S. offices.

You will find Trane Air Conditioning installations in every state in the Union, in many foreign countries, solving such widely different problems as the conditioning of a home, a modern train, a battleship, or the heating and ventilating of a school building. Because of its flexibility, Trane Air Conditioning Equipment can be adapted to meet all conditions and all budgets. Ask for Trane Air Conditioning Bulletins, stating intended use of equipment.

Trane offers the most comprehensive line of Unit Heaters available to the industry. Includes a complete range of sizes of standard propeller and blower type units, and the sensational new Trane Projection Heater. The Projector initiates a new efficiency and a new idea of comfort, principally due to its exclusive design. This makes possible high ceiling mounting, resulting in complete circulation and recirculation to the breathing area of hot ceiling air, usually wasted. Similar in operating principle is the Trane Multiple Projection Heater, incorporating two or more fans in a single, compact mounting, having all the features of the blower type without its weight and cost. Ask for Trane Bulletins No. 284 and 294.

The Trane Propeller type Unit Heater shown here comes in over sixty different styles and sizes, with the most complete range of capacities commercially available. Ask for Bulletin No. 85.
Trane Non-Ferrous Convectors have completely revolutionized heating standards and efficiency. Trane Coils provide transfer surfaces that make possible concealed or space saving construction, quicker response and greater heat output. One large city has used over 60,000 Trane Convectors in the last five years. Ask for Trane Convector Bulletins.

Trane Coil construction, which has gained wide acceptance in central heating and ventilating systems, in Trane Convectors, in Unit Heaters and Air Conditioners, is also available for application in process and product conditioning. The non-ferrous tube and fin construction of Trane Coils, without use of solder, enables them to withstand both high and low pressures indefinitely. Ask for Trane Bulletin No. 152.

Trane Hermetic Valves—an outstanding example of Trane Heating Specialties—are packless in every sense of the word. Careful design has eliminated all Gaskets, Stuffing Boxes and Packing. Less than one turn is required for full opening. Easy modulation.

Trane Heating Specialties are indispensable in steam heating applications. They consist of a complete line of Traps, Valves, Vents, and Boiler Specialties, incorporating the famous Trane Balanced Pressure bellows. Ask for Trane Bulletins.

THE TRANE COMPANY, LA CROSSE, WIS.
TRANE COMPANY OF CANADA, LTD., TORONTO, ONT.
If you have visited Monticello, you may have noticed the dumbwaiter that Thomas Jefferson had built into his residence, more than a hundred years ago. In these days, activities are more widely scattered (recreation-room, dining-room, sun-deck, etc.), home life is more varied, convenience is now a necessity rather than a luxury, and an automatic electric dumbwaiter receives the hearty approval of many home owners. We find many residences are now being equipped with one or more electric dumbwaiters.

And the home elevator is by no means a luxury in many homes where it has been recently installed, because it fits into the scheme of things in present-day standards of home convenience and comfort. And many architects, in planning modern larger residences, are either specifying a Personal-Service Elevator, or providing a hoistway for future installation of an elevator. When the elevator is not installed at once, the hoistway is usually floored over temporarily to form a tier of closets. A hoistway about 4'4" wide and 4'6" deep inside is a good average size; but it is best to get a standard Otis layout and check the overhead clearances and other dimensions.

During the last ten years the total number of hospitals in the United States has decreased somewhat, while the average size has increased about 50%. We don’t know what this proves except that as hospital buildings grow larger, elevators deserve more and more consideration. Automatic Finger-Tip Control is now practically standard hospital equipment; but careful consideration must also be given to the type of automatic control, as well as to micro-leveling, automatic door operation, and other features that provide more efficient elevator service.

Speaking of Finger-Tip Control — the patient or visitor who rides to the hospital in a 1938 model streamlined automobile, and then steps into a 1908 model manually operated bird-cage elevator, has every reason to doubt the efficiency of the rest of the hospital equipment. An architect who is planning any hospital modernization work should bear in mind that 92% of all new hospital elevators have automatic control. The comparatively easy change to automatic elevator operation should, therefore, receive careful consideration if the building is to be brought really up-to-date.
On the Lookout...

Be ON THE LOOKOUT for things you like to sketch. Don’t wait for that sketching tour — start now. Photographs are, perhaps, not as good as models, but they afford wonderful practice — and the big idea is that sketching the things around us is lots better than not sketching at all.

Try different mediums. In the above drawing, I used Koh-I-Noor “Sanguine”. I find its rich color and smooth texture especially satisfying for portrait and figure work. A paper with medium tooth is best, though the size of the drawing should somewhat determine your choice of surface.

The photograph from which I sketched this drawing was quite small, so I allowed myself considerable leeway with the wrinkles and other details. In general, I made as accurate a copy as possible, believing it is better to do this than to make those “free” studies which are not studies at all.

After the outline had been transferred to the final paper, I determined to cut around the profile with my darkest tones, thus giving me a gauge for the other values. Next, I did all the careful work on the eyes, nose, etc., and then cut loose on the hat and the rest of the background where less care was needed. It’s a good idea to remove any “mental hazard” first, and let the work progress more freely.

“Sanguine” is now in popular favor and can be supplied in pencil form No. 186, 1/2” square sticks, No. 208 in 5 degrees of hardness and also in 5/32” diameter leads No. 2620, to fit holders No. 48 and No. 4082. Very pleasing results may be obtained by the use of No. 510 No. “Negro” pencil in combination with “Sanguine.” We shall be glad to furnish you more complete information on these materials if you will write us and mention this magazine.

This is the second of a series of drawings and suggestions by Mr. Michele. Others will follow from time to time.
Let's Peek BENEATH THE FLOOR

Problem: How would you safely drain and ventilate a large Chemical and Testing Laboratory directly above a stock room housing tons of paper and valuable printed matter?

Answer: The adjoining illustrations show the solution. The Duriron Drain Pipe is suspended from the ceiling of the room below with one hanger for each length of pipe and each fitting. The joints, caulked with asbestos, are acid-proof and leak-proof.

The No. 500 Duriron exhaust fan is pulling five Cornell-type hoods through a duct of Durimet.

The paper stock below is perfectly safe from damage from the acid wastes, as Duriron joints stay tight. Duriron is easily installed under all conditions.

Send for Catalog giving dimensions and details of Duriron Drain Pipe, Fittings and Laboratory Equipment.

THE DURIRON COMPANY, INC.
404 N. Findlay St. Dayton, Ohio

DURIRON
ACID PROOF
DRAIN PIPE

EXPERIENCES
of our
ARCHITECT'S CONSULTANT

"WE'RE WORKING ON PLANS FOR A SWIMMING POOL THAT IS TO HAVE A LAUNDRY. IT'S A NEW ONE ON US."

"MANY SWIMMING POOLS LAUNDER THEIR OWN BATHING SUITS AND TOWELS. WE'RE INSTALLED QUITE A NUMBER OF SUCH JOBS."

"THESE ARE PHOTOGRAPHS AND LAYOUTS OF SOME SWIMMING POOL LAUNDRY INSTALLATIONS WE'VE MADE. WE'LL GLADLY GIVE YOU THE BENEFIT OF OUR EXPERIENCE."

"FINE. IT WILL BE A BIG HELP TO HAVE YOU WORK WITH OUR SPECIFICATION WRITER AND DRAFTSMAN."

"YOUR HELP GAVE US CONFIDENCE THAT WE WERE FURNISHING THE RIGHT EQUIPMENT, AND ENABLED US TO SAVE MONEY FOR OUR CLIENT."

"I'M CALLING IN ANSWER TO MR. MIDDLETON'S LETTER INQUIRING ABOUT OUR ARCHITECT'S CONSULTANT SERVICE."

"YES, MR. MIDDLETON IS EXPECTING YOU."

"I'M GLAD TO HAVE HAD THE OPPORTUNITY TO WORK WITH YOU."

"I'M CALLING IN ANSWER TO MR. MIDDLETON'S LETTER INQUIRING ABOUT OUR ARCHITECT'S CONSULTANT SERVICE."

"I'M CALLING IN ANSWER TO MR. MIDDLETON'S LETTER INQUIRING ABOUT OUR ARCHITECT'S CONSULTANT SERVICE."

I'M CALLING IN ANSWER TO MR. MIDDLETON'S LETTER INQUIRING ABOUT OUR ARCHITECT'S CONSULTANT SERVICE. I'M CALLING IN ANSWER TO MR. MIDDLETON'S LETTER INQUIRING ABOUT OUR ARCHITECT'S CONSULTANT SERVICE.

THE AMERICAN LAUNDRY MACHINERY COMPANY CINCINNATI, O.
This traditional Colonial fixture was designed to be as authentic and as well-constructed as the house for which you specify it. Modern manufacturing procedure makes it possible for you to secure Lightoliers without delay, at prices to meet any client's needs. Plan the Lighting when you're planning. Write for "The Charm of a Well Lighted Home" to help you plan more attractive lighting.

LIGHTOLIER
11 East 36th Street, New York
Chicago • Los Angeles
San Francisco

BOMMER
Checking Floor Hinges
Conform to Federal Government Specification
Constructed with precision
Equaled by none

Bommer Spring Hinge Company
Brooklyn, N. Y.
Chicago Sales Office: 180 N. Wacker Drive

Free
this...
New Folder

Six large pages describing new G. D. S. system of Pilasters, Metal Reinforcement Strips and Anchors especially designed for use with the new, inexpensive flat and curved Beaver Boards with built-in colors.

SOLVES PROBLEM OF NEW • MODERN • SETTINGS
Quickly . . . easily . . . at new low cost . . . you can make smart, up-to-date, interchangeable functional displays, window backgrounds, columns, exhibits, shops, partitions, etc., in hundreds of ways . . . adaptable to any size or shape of space.

Write for Your Copy NOW
W. L. Stensgaard & Associates, Inc.
346 North Justine Avenue, Chicago, Illinois

IS CONCEALED
Sash fitted with WHITCO are reversible for washing—WHITCO sash will not sag.—
Full size A1A27c details will be sent on request.

YOUR BUILDERS' HARDWARE DEALER OR

PENCIL POINTS
The architect who specifies Crane-Equipment in the bathroom, kitchen and basement knows that his client will not only approve such a specification, but that this equipment, measured in years of satisfactory service, will prove economical.

The name Crane is generally accepted as a stamp of quality; whether the building be a home, institution, store or factory, there is special Crane-Equipment designed to meet every condition—in a range of prices to suit all budget requirements.

Many architects specify their plumbing and heating requirements from the Crane catalog with the knowledge that an investment in Crane quality is an investment of permanent satisfaction.

Crane Display Rooms throughout the country are designed to make the selection of equipment easy. You are invited to bring in your clients.


Branches and Sales Offices in One Hundred and Sixty Cities.

Valves, Fittings, Fabricated Pipe, Pumps, Plumbing and Heating Material.
Barber brings the architect a story of quality seldom equaled in roofing history. It is the story of a great natural asphalt—The Vital Element—made by Nature on the southern Caribbean Island of Trinidad. It is a story that is exclusively Barber's, applying only to Barber Genasco Roofings—and no others!

Trinidad Lake Asphalt—The Vital Element—was discovered by Christopher Columbus. Sir Walter Raleigh used it to caulk his leaky ships. And Barber has spent many years using it in the highest quality roofings.

What is the secret of The Vital Element? First, it is a native asphalt, made through countless generations at only tropical temperatures. Second, it possesses an inherent vitality that has never been deadened—even after millions of years of exposure to a year-round summer sun. Third, it contains a colloidal suspension of fine volcanic ash, never yet duplicated in any asphalt. This inherent mineral filler definitely contributes to longer wear and protection against the weather.

With a thorough knowledge of roofing combined with a thorough knowledge of asphalts and The Vital Element, Barber has perfected Barber Genasco Bonded Built-up Roofings—bonded for 10, 15 or 20 years—as well as other types of built-up roofings, which you can specify with confidence. Barber will be glad to forward specifications and a free copy of the descriptive folder, “The Maximum Roof Protection.” Specify Barber Genasco Roofings and remember—The Vital Element has no equal.
admitted that architects who have the Club's interests at heart are not usually the ones to bear the brunt of malpractice; it would be technical hamstringing to ignore the essential fact.

Mr. Ripley, speaking for himself, but as a respected member of the Boston Society of Architects, conceded the good to be gotten from such organization, where a fellowship of ideas and interests always helps a man to define and refine his own talents. He saw the youths before him as potential architects who could not come naturally to full flower through the levelling medium of a union, whose members are generally typed for life as employees in their respective crafts. Upon which Silvio Zanetti, speaking as a realist, disputed the validity of Mr. Ripley's "potential" premise, if only on the ground of 'space' within the profession, and in return the last named gave us the interesting information that about five thousand architects make a living in Paris; that there is good reason to suppose over twenty-five hundred exist in London. A liberal estimate gives Boston five hundred, with two hundred and eleven firms recorded in the telephone directory.

The chief speaker for the realists was Jules Korchien of F.A.E.C.T. His attack held clearly, as its raison d'être, that we have every moral right to make a reasonable living during the only life we are sure about, being helden to no man beyond the selling of our talents to him. As was mentioned last month in these notes, the Federation argues that it is nothing short of the truth to admit the permanent "wage-slavery" of most professional and industrial employees, and the consequent necessity for protective organization. Mr. Korchien partially qualified his statement by saying that the Federation is now principally concerned with the small fry of draftsmen commonly employed by large industrial concerns, for architects are quite another problem. Individually small fry in the world of employment and economic actualities, they are fairly amenable, within the well-defined limits of their wallets. He knew there were exceptions in our tight (best sense of the word) little city, and mentioned a commonly known practitioner who is said to surpass the most pessimistic imagination in his charming disregard for rudimentary ethics; an admirable basis for calculating "professional" rock bottom. F.A.E.C.T.'s affiliation is with C.I.O., towards which the company present seemed to have varied amounts of enthusiasm, although all admitted its devastating effectiveness towards a well isolated purpose.

This year the Club's five Wednesday evening lectures got away to an earlier start, on November 10. First came Robert D. Kohn, whose subject was "The Design for the World's Fair in New York, 1933." "Excavations in Mayan Ruins," by Dr. Alfred Vincent Kidder, will have come on December 1st. The others to follow are, January 12 (Subject to change), Mr. Langdon Warner; February 9, "Interreflections Among the Arts," by Professor Leicester B. Holland; March 9, "The Technique of Etching," by Samuel Chamberlain.

Thursday luncheons are again in full swing.

Conservatism being what it is and Boston having been called a state of mind, we were little prepared for the recent turn-about of one of our stalwarts. In the "ultra" office of Little & Russell, Al Hopkins has long been a figure of moment, and yet he is now reported at home and content, in a very modern apartment. The "believe-it-or-not" quality of the news caused one man to rub his ears and evoke the muse in this wise,

"What is Truth? said jesting Pilate. Is it plan and fenestration? Isn't local inhibition the tradition of our nation? We were satisfied conservatives and parried every lunge. But our world fell in about us. When Hoppy beared the sponge."

Leon Keach

1938 Le Brun Scholarship Competition Announced

A nationwide competition for the 1938 Le Brun Travelling Scholarship is announced by the New York Chapter of the American Institute of Architects. The scholarship, carrying a stipend of $1,400, will be awarded next spring to a "deserving and meritorious architect or architectural draughtsman, residing anywhere in the United States, to aid him in paying the expenses of an European trip, lasting not less than six months."

Nominations must be made by members of the Institute before January 15, according to Oliver Reagan of 101 Park Avenue, New York, chairman of the scholarship committee. The competition problem will be issued about January 17, calling for drawings to be delivered about March 15.

Candidates for the scholarship, founded by Pierre Le Brun "to promote the artistic, scientific, and practical efficiency of the architectural profession," are required by the deed of gift to be between twenty-three and thirty years of age, to have practiced architecture for at least three years, and never to have received any other travelling scholarship. The competition winner will be chosen by a jury of three prominent architects.
Flooring takes no harder beating than in roller skating rinks. At world-famous White City, 5,000 may skate at once, with maximum comfort and ease on Hard Maple's smooth, resilient, safe surface. For 20 years this flooring has stood up under this terrific test. In factories, mills, offices, warehouses, stores, schools and homes, Hard Maple's permanence and beauty afford equal satisfaction.

Imagine Flooring—Wear Like This... Every Day for 20 Years!

As many as 10,000 rolling wheels a night for 20 years... and still in good condition! Read what Chicago's White City says about Hard Maple's record at its roller skating rink:

"The Hard Maple floor at our White City rink was laid in 1917 and used practically every day since... Nearly 1,000,000 skaters have used this floor in the past 20 years.

"Nothing is so hard on a floor as roller skating—yet our Hard Maple floor is still in good condition, has had few repairs, and only occasional sanding, sometimes not being touched for two years at a time. Brushing alone keeps it clean.

"We have experimented with other materials on other properties, but always have run into difficulties... We know of no flooring comparable to Northern Hard Maple."

Performance like this indicates what tremendous savings Hard Maple Flooring offers builders. So tough-fibred, tight-grained, its resistance to abrasion is remarkable—does not splinter, sliver, or develop ridges. Warm, dry, resilient, it reduces fatigue, increases efficiency. Lastingly smooth, it stays sanitary, reduces cleaning costs... speeds up traffic... simplifies alterations. On every count, Hard Maple satisfies... and saves.

Before building or remodeling, check this superior flooring against your requirements. Specify MFMA* Northern Hard Maple, (in strips or blocks), the only flooring whose grading is MFMA SUPERVISED.

Maple Flooring Manufacturers Association
1785 McCormick Building, Chicago, Illinois

*MFMA—This trademark on Maple Flooring guarantees that it conforms to the exacting grade standards of the Maple Flooring Manufacturers Association. It protects you against species substitution and inferior grade. It assures you of genuine Northern Hard Maple. Look for it on the flooring you buy.
"Field Hand," a drypoint by Arthur W. Hall, shown directly above, was awarded the Henry B. Slope Prize as the best etching in the 22nd Annual Exhibition of the American Society of Etchers from the point of view of composition by a separate group of architect-judges consisting of George Licht, Otto F. Langmann, and Harvey Wiley Corbett. Exhibited in conjunction with the S.A.E. show were a group of contemporary Swedish prints which included "Snow on a Stockholm Roof," an etching by Harald Sallberg which is shown above and the woodcut "Filipsland" by Sigge Bergström, below. The exhibition was held at Rockefeller Center through November and, it is reported, was successful in drawing a large audience of artists and laymen.

Rome Prize
Competitions Announced
The American Academy in Rome has announced its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture, musical composition and classical studies.

In architecture the Wm. Rutherford Mead Fellowship is to be awarded, in painting the Lazarus Fellowship provided by the Metropolitan Museum of Art, through the Jacob H. Lazarus Fund, in landscape architecture the Garden Club of America Fellowship, in musical composition the Walter Damrosch Fellowship and in classical studies the Jesse Benedict Carter Memorial Fellowship.

The competitions are open to unmarried men (in classical studies to men and women) not over 30 years of age who are citizens of the United States. The stipend of each fellowship is $1,250 a year with an allowance of $300 for transportation to and from Rome and $200 to $300 to fellows in the fine arts for materials and incidental expenses. Residence and studio are provided without charge at the Academy, and the total estimated value of each fellowship is about $2,000 a year.

The term of the fellowship in each subject is two years. All fellows have opportunities for extensive travel and for making contacts with leading European artists and scholars.

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

Entries for competitions will be received until February 1st. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York. When writing for these documents the applicant should specify the subject in which he desires to compete.
NOW you can specify a rubber tile floor that will retain its rich beauty under heavy traffic. Armstrong-Stedman Rubber Tile resists denting and wear because it is made with an invisible interwoven reinforcement. This exclusive feature also prevents buckling or "crazing" due to movement of wood subfloors.

You'll find greater depth and beauty of coloring in Armstrong-Stedman Reinforced Rubber Tile because the fibre reinforcement prevents the graining from "running wild" during manufacture. Forty handsome colors in marble, paisley, and two-tone effects make it easy for you to create interesting inset designs.

Armstrong-Stedman Reinforced Rubber Tile is quiet and comfortable. Maintenance is easy and economical. Costly refinishing is never required.

FIBRE REINFORCEMENT CHECKS DENTING AND ABRASION IN ARMSTRONG-STEDMAN RUBBER TILE FLOORS

For complete data, see "Sweet's Catalog" or write today for file-sized booklet, "New Beauty and Comfort in Floors." Armstrong Cork Products Co., Building Materials Division, 1606 State St., Lancaster, Pa.

Armstrong makes the only full line of resilient floors: Rubber Tile, Linoleum, Cork Tile, Accotile, Linotile.
FOR SATISFIED CLIENTS

Specify
G-E
WIRING MATERIALS

Your clients want wiring that will operate satisfactorily for years. If some of the materials you specify break down or cause trouble in any way, you will be blamed. Your own reputation for quality work will suffer.

Why take chances? Specify G-E Wiring Materials. Their quality is unquestioned. The line is complete, offering materials for any type of wiring job. Moreover, General Electric Wiring Materials are designed to be used together. With these materials, make-shift installations can be avoided which are sometimes necessary when ordinary materials are used or when the materials are of different manufacture and don’t fit together nicely.


FOLLOW G-E HOME WIRING RECOMMENDATIONS

G-E Home Wiring, adaptable for all types of houses, assures adequate installations. Write today for Manual.

GENERAL ELECTRIC

WIRING MATERIALS

APPLIANCE AND MERCHANDISE DEPARTMENT, GENERAL ELECTRIC COMPANY, BRIDGEPORT, CONNECTICUT
New England's 296-year-old home—protected by TIMBERTEX SIDING

This sturdy old home—built from timber hewn by hand—has housed ten generations of one family. Recently it underwent a transformation which will add many more years to its life. Eternit Timbertex Shingles were applied right over the old sidwall materials.

The design of these shingles, with their irregular butt lines and their cypress-like texture, was fully in keeping with the Colonial architecture. And because these siding shingles are made of time-defying Asbestos-Cement, they are fire-proof and rot-proof. Neither paint nor stain will ever be required to prolong their life.

Lastly, the application of Timbertex Siding right over the old sidwall has provided a great increase in insulating value—at no extra cost.

There is a wide range of Timbertex Shingles and Siding—such colors as cypress brown, silver white, silver gray and lawn green; in perfect reproductions of weathered wood. For new construction or for modernization work, these Ruberoid-Eternit products have beauty that endures. They greatly reduce upkeep costs and their first cost is surprisingly low.

We would welcome the opportunity to tell you more about these or other RU-BER-OID Architectural Products which may interest you. All are up-to-the-minute in quality and design; all are money-savers. Check over the list. Let us know which ones interest you.

RU-BER-OID

ROOFING AND BUILDING PRODUCTS

THE RUBEROID CO., Executive Offices: 500 Fifth Avenue, New York, N.Y.
"I SAID NON-CLOG DRAINS! AND THERE'S TO BE NO MORE EXCEPTIONS! THIS MUST NOT HAPPEN AGAIN!"

... clogged drains ... flooded floors ... disabled and rusted equipment ... water-logged merchandise can be forestalled. We are expected to select and specify the right type drain for each location ... and there are locations where only Non-Clog Triple Drainage Drains provide adequate protection.

"I insist ... insist, understand ... that a specification writer recognize special needs of certain locations and specify NON-CLOG Triple Drainage Drains ... Josam's ... where there's even a remote likelihood that anything would be subjected to damage occasioned by flood and seepage due to clogged drains.

Every week ... every day ... unpleasing irritating experiences are emphasizing the need for unobstructed drainage of making Josam Non-Clog Triple Drainage Drains a matter of standard specification for certain locations. These triple drainage ... sediment arresting drains ... are a definite assurance of uninterrupted drainage even where water is persistent laden with debris.

If you haven't received the specific folder featuring this important drain, use the coupon below for requesting.

Josam Products are Sold by All Plumbing Supply Wholesalers.

THERE ARE NO SUBSTITUTES FOR JOSAM PRODUCTS
Fellowship Competition for Young Architects

The opening of the twelfth annual competition for the James Harrison Steedman Memorial Fellowship in Architecture has been announced by the Governing Committee, consisting of Louis LaBeaume, chairman, Kenneth Wischmeyer, and Prof. Lawrence Hill, Acting Professor in charge of the School of Architecture at Washington University, St. Louis, Mo.

The Fellowship offers an award of $1,500 to assist qualified architectural graduates to benefit by a year of travel and the study of architecture in foreign countries. It is open to all graduates of recognized architectural schools, who are between the ages of 21 and 31 at the time of appointment, and who have had at least a year's practical work in the office of a St. Louis architect.

Application blanks for registration can be obtained upon written request to the Secretary of the School of Architecture, Washington University, St. Louis, Mo., to whom application blanks properly filled out must be returned by January 29, 1938.

The preliminary exercise—a 15-hour sketch—will be held on Saturday, February 12th in the School of Architecture building, Washington University, St. Louis, Mo., or in the case of candidates residing outside of St. Louis, at the same hours under approved conditions.

Committee to Push National Competitions

A National Competitions Committee for Architecture and the Allied Arts has been formed, based on the belief that:

Architectural competitions are the best method of selecting designs for, and architects to superintend the erection of, buildings where the expenditure of public funds is involved.

This statement of belief was put in the form of a resolution and adopted almost unanimously by a large meeting of the New York Chapter, American Institute of Architects, at a meeting held on November 15th.

The purpose of our Committee is to secure, for ultimate use in Washington, the official support of organized groups and to work out sound methods of overcoming the objections advanced against competitions. To attain this purpose it is necessary to formulate recommendations for the satisfactory conduct of competitions for a variety of problems.

It is the further purpose of this Committee to use all available information in order to obtain federal legislation favoring competitions as the method of selecting architects for public works. The Committee has assurances that such a bill will be introduced if there is enough demand.

The Committee believes that architectural competitions need not be expensive to the architects or the clients. It believes that through competitions the quality of architecture improves, and that the public is made aware of the value of architectural services. It also believes that through competitions conducted frequently and properly many of the problems facing the profession today will be helped toward solution.

The Committee is propounding nothing new and startling. The competition system has been successfully demonstrated in England, France, Italy, Switzerland and the USSR, where it is accepted procedure.

Organizations in the Allied Arts are working with the Committee along similar lines for Competitions in their fields.

The Committee welcomes support from organizations and individuals interested in its program and will welcome their opinions. It will gladly furnish any further information regarding its activities. Write to P. O. Box 493, Grand Central Annex, New York, N. Y.

HENRY S. CHURCHILL, Chairman
WILLIAM LESCAZE, Secretary

More news will be found on pages 38, 40, and 42 in the Advertising Section in the back of the book.

Washington, D. C., will have this new power house designed and rendered by Henry John Herrel. Metcalf & Eddy, engineers
Even temperatures are now easily maintained with convenience and economy. Your clients can be insured against "Temperamental Temperature," the uneven and unhealthful heat so generally obtained from "pop-on, pop-off," piped fuels by designing homes for modern bituminous coal heating.

The fundamental principle of designing for modern bituminous coal or coke heating is to keep driveway, coal storage and heating unit as close together as possible. How this can be done so as to provide abundant basement space for other utility or recreational purposes is shown in detail in our portfolio of "Six Typical Basement Designs for Modern Bituminous Coal Heating," A. I. A. file 30-G. A copy will be sent you, without obligation, if you will fill out the coupon and mail it to either of our offices.

Copyright - National Coal Association, 1937

National Coal Association
The National Organization of Bituminous Coal Operators

Please send me a copy of "Six Typical Basement Designs for Modern Bituminous Coal Heating." A. I. A. file 30-G. I understand there is no obligation involved.
ANAConDA ARCHITECTURAL EXTRUDED BRONZE IN STANDARD SHAPES FOR PILASTERS

NUMBERS REFER TO SHAPES SHOWN IN THE AMERICAN BRASS COMPANY CATALOG

Other plates similar to this will be furnished upon request
Your Plumber is Your Friend...the craftsman who wields the wrench as well as the Master Plumber who guides your selection of materials. Both will tell you there is extra protection and extra economy for your plumbing and heating system in the greater durability of COP-R-LOY Pipe, made of a famous metal especially compounded to combat rust and corrosion. Builders, engineers and industrial users have tested the endurance of COP-R-LOY Pipe and select it for important projects where corrosive elements are of the severest and where service must not fail. Winter time is usually trouble time for pipe. Avoid pipe ills by consulting your plumber on necessary repairs. As an expert who knows materials and as a business man who values your good will, he will recommend COP-R-LOY Pipe for the better and longer service it will deliver to you. Your plumber's service is backed by that of leading distributors who carry complete stocks of Wheeling Steel Pipe and COP-R-LOY Pipe. It's Wheeling Steel.

This advertisement appeared in National Magazines during November
A water color by Theodore Kautzky of his own home in Bryn Mawr Park, New York.
COME ON, 1938!

BY KENNETH REID

THE passing of 1937 is not being viewed with any great amount of regret by the architectural men we know. It has not been the worst year they have experienced, but neither has it been anything to get enthusiastic about. There are reasons for anticipating that 1938 will be an improvement.

We attended recently three days of conferences in Washington, participated in by members of the Chamber of Commerce of the United States, the Construction League of the United States, and the Producers' Council, Inc. The general theme of all the meetings was, "What can be done NOW to revive the great construction industry as the soundest and most likely means of restoring general prosperity?" The speakers were prominent, numerous, and reasonably convincing in developing their several points of view as to what should and can be done. There was some divergency of opinion but an impressive uniformity of earnestness and an almost desperate determination that private construction shall be soon stimulated, by one means or another, through the concerted efforts of all the local Chambers of Commerce of the country and all the branches of the construction industry itself. So great and general a consecration must certainly bring results.

A few days later came the President's message on Housing, suggesting to Congress legislation to encourage the building of individual small homes and large scale housing developments. His recommendations will undoubtedly be acted upon and we shall have lower down payments and slightly lower interest rates for the smaller houses as well as easier financing for group housing and apartments. While the new work that will result from this encouragement will probably not come entirely up to expectations, there will be an appreciable volume to add to next year's total. Still lower interest rates would make more.

But the President did not stop there. Feeling that the prices of building labor and materials are and have been out of line with other prices and that this acts as a deterrent to new construction, he proposes to exert his influence with labor and industrial leaders to get them down. We differ with him on the advisability of this deflationary approach. However, there may be some possibility of getting labor to accept lower hourly rates if assured of more continuous employment and of effecting lower material costs if the producers can see bigger volume which might permit economies. The resistance of the interested parties will probably prevent any great general lowering of costs but here and there labor and business will undoubtedly cooperate locally enough to have some effect on the amount of building done during the next twelve months.

A more logical direction from which to attack the cost of home owning would be towards the reduction of local real estate taxation through the reorganization of local governments and the improvement of their efficiency. Also the rewriting of antiquated local building codes might improve the cost situation. Architects, both as citizens and as expert advisers, can help on both of these matters. They are already doing so in many places.

Coupled with all this determination to build and to make building attractive to private money, there is general acknowledgment of a real need for a great volume of new construction, particularly in the field of both rental and individually owned housing. 800,000 dwelling units a year for the next five years was mentioned by the President as the limiting number that would not develop a surplus at the end of that period. Perhaps we will not build that many next year but do not be surprised to see a good try at it.

Another good sign for 1938 is found in the recent utterances of prominent public utility officials, who, after conferring with Mr. Roosevelt, have promised the expenditure of large sums for new construction during the next two years. Other industrialists have cautiously suggested similar plans for plant expansion. At least a part of these promises will surely come true.

What does all the foregoing add up to? To us it appears to mean that both the administration and business and financial leaders have
reached an agreement that private construction must now take over the job of carrying recovery ahead. Private enterprise is to have its chance, long demanded by its leaders, to show its superiority over public expenditure as a means of reviving the durable goods industries. If it fails, the federal government, as the President warned, will have “to take up the slack.” If it succeeds, the only thing we will have to worry about will be the possibility of another runaway boom. It could happen.

We agree heartily that it is a splendid and necessary thing to make this great effort to get private construction under way again. We do not see just why it should be necessary at the same time to cut down on government spending for construction for the sake of an early budget balance. The main thing, it seems to us, is for the total volume of both public works and private building to be raised as soon as possible to a point which will come somewhere near employing the construction industry up to capacity. The government can then taper off with safety.

At any rate, whatever happens, there appears to be some hope that in 1938 the building industry, and with it the architectural profession, will really get going again. Not on the scale that obtained a decade ago, but enough for a reasonable assurance of national economic health. We are sufficiently optimistic by nature to welcome the approaching new year as one holding the possibility of better times for all. Being human, we wish them for ourselves. We wish them no less sincerely and fervently for all our readers.

A night perspective of Buenos Aires' great new Avenida 9 de Julio. See story on page 781
PRESENTATION OF PLANNING
A TECHNIQUE WORKED OUT IN RICHMOND, VIRGINIA
BY MELVILLE C. BRANCH, JR.

Planning Change

The purpose of Planning in America has undergone vital change in recent years. Early efforts were little more than elaborate schemes for civic embellishment. Advertisement, rather than service, was the false goal, and so-called Planning was all too often a superimposed false front, rather than the reflection of actual urban conditions and needs. As the result of these basic inadequacies, but little of early Planning has progressed beyond the paper stage, and the usefulness of that completed has been much curtailed.

The purpose and meaning of Planning today is a very different one. Basic principles of human service have given the field new significance. No longer is Planning an artificial superposition but rather the physical three-dimensional answer to the social, architectural, engineering, and economic needs of a city or region, as it exists today and as it may develop tomorrow.

New Significance

With this broader scope, Planning has assumed real meaning. Whereas, some years ago it was an expensive luxury, today it is a means of solving those pressing current urban problems which are reflected in physical inefficiency, rising social requirements, and staggering municipal overhead. These demand solution. Correlating Architecture, Engineering, Economics, Politics, and Sociology, Planning can solve these problems, and this can be achieved in the not too distant future only if a beginning is made today. For this reason, the field is growing rapidly in America after its early false start. In time, the haphazard human and physical inefficiency of American cities will be first lessened and then eliminated.

This growth will be of incalculable benefit to the entire population. To the individual architect, it will further illustrate the spatial, economic, and social breadth of modern architecture and in so doing will indicate, in a practical manner, the direction in which he can achieve that professional significance not his today.

Immediate Needs

In its present young and evolutionary state, certain aspects of American Planning are of particular importance, for actual accomplishments have lagged far behind that which the field is now technically equipped to provide. These aspects, which need present development, are the Legal phase, the Economic phase, and, last but not least, the Technique of Planning Presentation. It is with this technique that this article is chiefly concerned.

The Problem of Presentation

Planning has reached that stage where education of the public and the presentation to that public of existing material is of paramount importance. That such is the case, is evidenced by the recent rapid growth of Planning literature and the increasing number of exhibitions. First the thinking public, and then the public at large, must be introduced to this field and in time be persuaded to stand as firmly behind Planning as they now do behind the right to Education. This is a problem of great difficulty. Too few Planners and Planning organizations realize that the average man does not even know the meaning of the word and has no interest in the field as such. This average man can understand nothing but the simplest ideas and unconsciously refuses to exert his mind be-
TECHNIQUE OF PLANNING PRESENTATION

DECEMBER 1937
The Richmond Problem

General Conclusions

Beyond a certain minimum point. Furthermore, he is quick to react to minor detail and to allow a relatively unimportant point to determine his entire reaction. He is easily prejudiced and only with much effort can he be dissuaded from existing faulty beliefs. To this difficult public, Planning must be sold.

The aim of the Richmond Exhibit was not to offer specific solutions, but to present the idea of Planning to those in whom interest was anticipated and to create in their minds vivid realization of the need for Planning in their city. It was correctly assumed that the visitors would know little or nothing of the subject, that they would be unwilling to pause and puzzle out any complication, and that would not absorb more than a few salient facts. It was also important that however much or however little detail was absorbed, some general reaction be assured. Nor was it forgotten that those for whom the exhibit was created were intensely proud of their home city and that their reaction would undoubtedly be negative if there was a feeling of criticism rather than constructive suggestion. Tact was essential.

"Richmond needs Planning" was selected as the theme of the exhibit and in powerful black letters these words dominated the whole display. Each and every part contributed individually and collectively to the expression of this main idea. Thus was achieved necessary unity, and an emphasis on one main point.

By means of an arrow on the floor immediately in front of the single entrance, and a brilliant red arrow running completely around the room, the circulation of the Public was predetermined. The sequence of ideas followed this natural path.

Only Traffic, Floods, Parks, and Housing were treated, for more could not have been absorbed and complexity would have inevitably resulted. These particular units were selected as those of greatest interest at the time of the exhibit and as those most likely to create a reaction in the mind of the visitor. Each unit, or group of posters, was executed in an appropriate dominant color. At the beginning of each group was placed some significant three-dimensional object, in order to emphasize the fact that those conditions diagrammatically illustrated on the wall were actually in three-dimensional evidence within the city. Hence, traffic signs at the head of Traffic, sand bags at the head of Floods, park signs before the Park group, and dilapidated furniture before Housing. These various objects acted as mental stimuli and the wall posters assumed new meaning.

In creating any exhibit of Planning material there must be careful determination of just what the exhibit or material is going to say, and an equally careful study of those for whom it is prepared. Since the prime reaction of the average man is a subjective one, there must be established a definite relation between Planning and that which it can accomplish for the individual. This individual must feel that the field can simplify his problems and gradually translate his ideals into tangible results.
TECHNIQUE OF PLANNING PRESENTATION

ACCIDENTS
RICHMOND

EACH = 1 ACCIDENT
EACH = 1 FATALITY

so far this yr.

DECEMBER 1937
FUTURE TRAFFIC 1960

MODERN CARS ON STREETS FOR

MANY CARS ON SMALL STREETS

CARS TRUCKS TRAILERS BUSES ALL ON SAME ST.

FORWARD PLANNING OR ELSE

TECHNIQUE OF PLANNING PRESENTATION

PENCIL POINTS
FLOODS \text{ since} \ 1870

15 ft. flood each year.

20 ft. flood 11 times.

28 ft. flood Mar. 1936.

$200,000 damage per yr.

FACTUAL STATEMENT

TECHNIQUE OF PLANNING PRESENTATION

756
The Major Problem of 7400 Families

BAD HOUSING

TECHNIQUE OF PLANNING PRESENTATION
Since Planning presentation is first and foremost a visual interpretation of ideas or conditions, simplicity is of prime importance, requiring clear analysis of the problem into component parts. Any complexity invariably leads to confusion. Each and every part must express one simple point and contribute as a unit to the general sequence of ideas and to the main conclusion. For this reason, in an exhibit the circulation of the public must be worked out, and in publication form the page order carefully studied.

The expression of each simple idea can only be achieved by clarity. Every poster or page must permit of no doubt as to its exact meaning. It must speak simply and it must speak clearly. Clarity of expression is the result of clarity of thought, long careful study, and gradual simplification.

Technical means of Planning presentation have not been adequately developed. There is real need of discovering new means of interpreting ideas and creating public interest. Maps, drawings, and charts have constituted a limited presentation vocabulary, and even these have been considered mainly from the point of view of the Planner and not from the point of view of those less familiar with them. There is much development possible in the restrained use of commercial presentation, and the Movie and Radio fields are practically untouched.

If this problem of Planning Presentation were given the study and research worthy of its important role, it would not be long before the American Public would acknowledge the vital significance of this field and direct its mighty impetus towards fulfilling the aims of Planning.
WHEN Tech closed for the summer in 1890, I found a job at $10 a week in Arthur Little's office on the top floor of the Old Mason Building in Battery's March Street. It was a delightful rambling old place, picturesque in its air of careless disarray. The office was a veritable museum and storehouse of Early Americana. Mr. Little was an art collector as well as an architect of rare discrimination. He'd buy doorways and porticos, mantelpieces and paneling, stair trim and cornices, from historic old places that were being demolished. Sometimes he would buy an entire house and pile the pieces in a pantechnicon. He had in storage an enormous quantity of antique fragments, carton-pierres or ornaments from the workshops of the XVIII Century, leaded-glass sidelights and over-doors, gilded eagles, bull's-eye mirrors, glass chandeliers, even a sedan chair. Objets d'art were his hobby. We seldom had to detail a stair-rail or an architrave; there were hundreds of little sections in the office, varying in size and richness, that we'd just clap down on a full-size detail sheet and mark around with a pencil. Our mouldings were authentic. Mr. Little sold most of his collection to his clients, built the old doorways and paneling into their houses, piecing out as necessary with new work to match the old. The boss had an uncanny flair for just the right object to suit his own and his client's taste, and had little difficulty in disposing of his purchases.

Arthur Little was a charming dilettante. He knew his onions and designed and built a bewildering number of lovely residences. Much of his work at that time was the alteration of stodgy old city houses. He'd remodel a high stoop, brown-stone front into an English Basement House, often a difficult problem, not always a success even in his skilled hands. I remember one nicknamed "The Receiving Tomb," for in order to gain sufficient height for the entrance doorway, it was necessary to depress the front yard. Nowadays we're used to this whimsy—the Back Bay has many such exemplars, we think nothing of 'em. But Arthur Little's rooms were always distinguished, full of lovely furniture and brocades, mantelpieces and mouldings worthy of McIntyre.

When it came to designing a splendid room, Arthur Little would retire into his private office with a 2B pencil and a roll of Alba tracing paper for a few hours. George Fernald would take his studies, carefully drawn free-hand at 3/4" scale, and turn them into working drawings. George was awfully good at this sort of thing, had a keen eye for color and a sensitive feeling for décor. He was invaluable to Arthur Little, the only office, as far as I know, with which he ever was connected. In later years, George brought home some fine paintings he'd made in Italy and the Mediterranean towns, exceptional work even for an architect.

The amount of work the four or five draftsmen turned out was astonishing. Of course the Boss himself was an inspiration, and we had Batty Langley to fall back on when at a loss for ideas.

* * * * *

NOTE ON BATTY LANGLEY

M. S. Briggs speaks somewhat slightingly of Batty, calls his work "serio-comic Palladianism." There is, to be sure, something about Mr. Langley's naïveté that evokes a smile, but the office of Arthur Little took him seriously enough in spite of the fact he never had been a practicing architect. Anyhow, Briggs doesn't poke fun at titled dilettantes. He says, "Batty Langley, originally a landscape architect, founded a school of architecture intended chiefly for the education of carpenters!" What of it? A good carpenter is a master-builder; so is an architect. (See Cor. I. 3, 10—"Ut sapiens architectus," which the Good Book translates, "As a wise master-builder.") Mr. Langley published (1738) the "Builder's Compleat Assistant," and (1757) "The Builder's Jewel: or, The Youth's Instructor and Workman's Remembrancer." (I think it was the former we fell back on.) He also—to the perturbation of that aristocratic amateur and mordant critic, Horace Walpole, fourth Earl of Oxford—inaugured "The Five Orders of Gothic.

* * * * *

The office of Arthur Little, afterwards Little and Browne, became one of the most distinguished in the country a few years later. The character and beauty of this firm's work are fine and noble, comparable to the best in American Architecture. Even the short time
I was there gave me a feeling of mental exultation.

The Boston Architectural Club had recently been formed with rooms in Hamilton Place. "To fill the place in Boston," its founders said, "that the Royal Institute of British Architects and the Architectural League do in London and New York." Clarence H. Blackall was the club's first president, Richard G. Schmid, treasurer, William T. Patridge, secretary, and James Morris, steward. There was always something going on at the Club—Noon Luncheons, Pipe and Beer Nights, Sketching Classes, Lectures, Exhibitions, Entertainments. It was both a Social and Educational institution and it rendered from the very beginning, an extremely valuable contribution to the advancement of the profession of architecture.

I joined before I left Tech and have a vivid recollection of the first "Minstrel Show." For three years I'd been engaged in constant study and was ripe for relaxation. Eddie Hoyt and Eddie Maher were endmen, and Davey Goodrich interlocutor. Tim Walsh and Jud Wales, together with a few picked men, tried to put the bee on the show, but Eddie Hoyt came out before the curtain, and with a magnificent gesture of authority and assurance—for which there was no warrant—by the sheer force of his personality, so overawed the hecklers that they thereafter became quiet as mice. I took this all in, greatly impressed, and wished I had the savoir faire of Eddie Hoyt. Davey Goodrich had a rich fruity baritone and sang:

"Oh we are the jolly draftsmen, None with us that can compare, We're the boys who push the square!"

till the rafters shook. Eddie Maher, a rare spirit if there ever was one, delivered a monologue on local architectural history. I wish I could remember his remarks, pungent and full of rollicking satire. "The builder," he explained, "is a plain man. He calls a spade, 'a spade,' and an architect, 'an archyteck.'"

Then he told us that Adam was the first Architect; proved it by citing one of the City's noted hotels, the Adams House. "That is," he said, "it's Adam's up to the cornice, above that it's Eve's." He even, in some occult ratiocination, connected the building of Solomon's Temple with a prominent firm of Boston Architects. Just how, I do not quite recall. To me it was a swell show and I was awfully glad I'd joined.

For many, the associations formed in the Architectural Club are perfumed memories; memories redolent of the thick fumes of tobacco, sizzling Welsh rabbits, and the malty smell of beer drawn from the wood. The "Conversaziones," as the weekly meetings were called, began with a social hour before the "lecture" or whatever the schedule called for. Then the president would introduce a speaker, maybe H. Langford Warren, who knew more about Architectural History, almost, than Clio herself, or perhaps a scholarly address by Charles H. Moore. These talks were usually illustrated with lantern slides, of which the Club had a large collection. Morris, the club steward who operated the lantern, was fond of his whiskey and potash but, being a valiant toss-pot, during the social hour he managed to stow away in addition numerous draughts from the beer keg. When the time came to operate the lantern, Morris was so befuddled he'd become gaga; shove in a view of the Doge's Palace instead of Sancta Sophia, or perhaps a detail of the Ponte del Paradiso upside down, in place of the Piazza San Pietro the speaker was expecting to see. These little incidents endeared Morris to his audience if not to the lecturer.

I recall an occasion when Eddie Hoyt, Tim Walsh, and Shiller were late for a lecture, having dined at the Old Elm on sauerbraten, egg pancakes and many, many seidels. Walking gaily down Tremont Street, they paused to listen to a German band. The familiar airs induced a touch of nostalgia in Shiller, a tall blond Saxon with a wide repertoire of lusty ditties. He stopped short and began passing out nickels to the pleased musicians. A bright idea struck Tim, and promising more nickels and all the beer they could drink, he persuaded the band to go with them to the Architectural Club. A dull lecture on Syriac Pottery was in progress and most of the assembly was quietly dozing in the darkened room, a few conscientious souls trying to follow the speaker's analysis of the slides. The conspirators, followed by the band, crept softly up the stairs. Pausing for a moment to draw a deep breath, the musicians, under Shiller's leadership, burst into the stirring strains of "Ach du Lieber Augustine." In the narrow hallway, just outside the open clubroom door, this sudden and unexpected blast was ear-splitting, the reverberations cataclysmic. Eddie and Tim and Shiller stole quietly down the stairs, out into the night, leaving the bewildered audience and the puzzled musicians in turmoil and confusion.

There is a wealth of material preserved in the old scrap-books of the Architectural Club which, to carry on an orderly sequence, I shall advert to later.
NOTE ON THE "OLD ELM"

This was a famous beerhouse in Tremont Street near West Street, so named from the large elm tree that stood for a hundred years or more on Boston Common just opposite. In my early youth the tree was still standing, a battered old trunk on its last legs. When the subway was built under the mall, despite violent protests and the writing of many letters to the Transcript signed "Indignant," and "Vox Populi," and verses beginning, —"We'll not sell 'em a single El'm," the old tree, together with many other fine specimens, came tumbling down. Tradition says that George Washington (res saluberrima lunabis), once stopped under its shelter, but tradition may not always be relied upon. The restaurant and bar had a long and honorable existence. Good nourishing food at prices within the means of the slender purse of the poor draftsman, and good beer in large mugs to be had for a nickel. There were also enormous glasses holding nearly a gallon, Gargantuan goblets that occasion, initiation ceremonies, and Pantagruelian symposia.

* * * * *

The winter after leaving Tech I worked in George T. Pierson's office in Philadelphia. I hated to leave Arthur Little's but Mr. Pierson's offer of $125 per month was a princely sum, not lightly to be refused. He said he'd seen some drawings of mine in the "Architectural Review," needed a bright young man in his office who could do rendering. Besides, I thought the experience in a distant city would be good for my psyche. It was. I enjoyed Philadelphia and its environs immensely. The old streets and squares, the stately row-houses, Independence Hall, Carpenters Hall, the Custom House, the old churches, Camden, Germantown, Fairmount Park, the Schuylkill and the stately Delaware, lovely Girard College, and Rittenhouse Square.

The boys in Mr. Pierson's office were most friendly and companionable, and we used to go out sketching together Sundays and holidays; William Penn's house in Fairmount Park, the Chew Mansion, St. Michael's (I hope I've remembered these names rightly) were fascinating to me. To improve my technique, I made pen drawings of many of these.

Every Saturday night, three or four of us dined well at one of the older restaurants. I've forgotten the name of the hotel, but it was on Broad Street near Wilson Eyre's lovely Art Club (I still think it one of the notable buildings of the United States). Table d'hôte was 75¢, vin compris, the cuisine was French and the food, like all food in Philadelphia, of an excellence not to be gainsaid. Afterwards we'd go to a bawdy burlesque show, something like the Old Howard in Boston, pay a quarter for a seat and roar at the merry quips and indecorous japeries just as Aristophanes' audiences did at the Thesmophoriazusa (B. C. 412). A late supper of panned oysters and beer to finish the evening.

What marvelous oysters! and how skilfully prepared! What vanilla ice-cream! O! je meurs!

Mr. Pierson's practice was largely railway stations and resort hotels for the Norfolk and Western R. R. Co. and I gathered a lot of information on those structures which I've not since had occasion to display. Mr. Pierson was a most considerate and appreciative boss. He was of slight build, small in stature, and had a fondness for fine clothes. He liked heavy-weight shepherd plaids, woven in England, which, while not exactly loud, were sufficiently striking to make the wearer a marked man. His waistcoats (pronounced we-skut, though we always called them vests) were made of the same heavy cloth, back and front, the wearer being sensitive to draughts. It was from him I acquired a taste for fancy double breasted vests, grays and browns with pink polka dots and round cat's eye buttons.

At that time (1890-1891) a number of brilliant young architects in Philadelphia were just swinging into their stride; Wilson Eyre, Frank Miles Day, Cope and Stewardson had arrived, and a group of younger men were coming along. It would be invidious to name a few without enumerating them all. Theophilus Chandler seemed to me the most distinguished of the older men. He was a cousin of F. W. Chandler of Boston, and a friend of R. S. Peabody. Style François Premier was the vogue in Philadelphia then, just as Romanesque was in Boston. The Philadelphia men, strong advocates of eclecticism, were playing with it, adding a bit of cinquecento and a dash of English Collegiate. For a while it was touch and go, the English XIV Century Gothic finally nosing out. It seems a pity, almost, that we don't see François Premier any more. Such suaviter in modo! Such fortiter in re! It was all most romantic to me and I got quite excited over it for a while. The Art Club building, as I said before, is unique, like a Brandy Crusta, a mélange of delightful detail.

I don't seem to remember the T-Square Club during my stay in Philadelphia. Maybe Albert Kelsey and Dave Boyd hadn't gotten around to founding it in 1890. At any rate I didn't attend a meeting there 'til some years later. On that occasion I was impressed anew with the entertainment afforded. Julius Harder was a member of the jury for the selection of drawings for the annual architectural exhibition, and, as I happened to be
there at the same time, he told me to drop around during the evening. I did so and found the clubrooms were in the loft of an old stable in an alley near the down-town center of the city, a bully old place where candles served to make darkness visible through the smoke wreaths (Milton, Canto I). In the middle of the festival board was a whole roast suckling pig with an apple in his mouth and, disposed about at handy intervals, vast jugs of Philadelphia Pale Ale! The fellows in the City of Brotherly Love certainly know how to live. Where there's good food and drink, there's good Architecture also.

The work in Mr. Pierson's office was slowing down, I was a little homesick, despite the allurements of Penn's Woods, and finding there was an opening in the office of Andrews, Jaques, and Rantoul, returned to the Hub in the Spring of 1891.

No. 8 Beacon Street was a large old City house, just around the corner from the Architectural Club which had moved into Tremont Place. Andrews, Jaques, and Rantoul had taken the two upper floors, ripping out the ceiling and attic floor, leaving the roof trusses and girders exposed. The top floor thus became one big drafting room with low screens between the windows forming "coops," while the center of the loft was left open, set with tables for full-sizing.

It was a jolly place. Everyone smoked if he pleased and Bob Andrews was the guiding spirit, the genial deus ex machina. We could hear his deep throaty bellow when he started coming up the stairs from his private office on the floor below. It was a friendly warning to the boys to quit their tittle-tattle and tomfoolery. Eddie Maher worked in the office and was making a big detail, stretched out flat on his belly on top of a large board, (architects used to have perfectly huge drawing boards before Harold Magonigle taught them to make all drawings on 20" x 40" sheets). The trestles under Eddie's board were a little wabbly, and while Eddie wasn't particularly heavy, his weight was just enough to maintain the equipoise of his perch if circumspection was observed. Bob came into the room with his hearty bellow and Eddie, who was not expecting him and was in the midst of laying a wash, was startled. He shifted his position suddenly, one of the trestles lost its balance and Eddie, the board and all his studies, godets and drawing instruments, and a couple of big books from the library, slid slowly to the floor into as fine an assortment of membra disjacta as one might well hope to see. Bob was delighted and emitted the loudest guffaw we ever heard. "I could have killed him," said Eddie afterwards.

Bob had been trained in the tradition of H. H. Richardson, and his office was modelled on that of his illustrious maître.

The Brookline office of H. H. Richardson was an institution, an atelier, a training school for architects. Numberless neophytes passed through the flames of its crucible and came out strengthened and purified, even as Demophoon, wise Celeus' goodly Son. (Just imagine a young fellow, fresh from Tech, working in the same drafting room with Stanford White, Bob Andrews, Charles Coolidge, for example.) All the nouveaux got $10 a month for the first year, after that if they were any good, they got maybe, $10 a week.

One evening at the Architectural Club I listened spell-bound to Bob Andrews telling of his experiences in Richardson's, and, of the way the master trained his men. Bob, it seems, was working on the studies for Trinity Church Parish House in Boston, putting all he knew into them. He had surrounded himself with folios from Richardson's wonderful library, photographs, copper-plates from Ges-Didot, the lithographs of Samuel Prout, and Taylor's "Picturesque and Romantic Voyages in Ancient France," in fact, everything he could find on the subject of Roman-esque architecture, detail, and ornament. Bob was out to show what could be done with the glories of the Midi, translated into terms of XIXth century eclecticism.

Richardson spent a large part of his time in criticism of the work of his men, and he followed closely the studies Bob was making, suggesting this change and that. Finally he said: "Try a study on tracing paper of just the wall surfaces with the openings shaded, no detail. I want to see it in mass." Bob did so and showed it to the boss the next time he came to his coop. "There!" said Richardson, "That's just right. Don't you think so yourself?" Bob had to admit it was the best study, and the Parish House was built as you may see, with hardly any ornamental detail. And this was fifty years before "Spatial Architecture" was invented.

The firm of Andrews, Jaques, and Rantoul had a large practice for those days, three or four great big office buildings for the Equitable Life Insurance Company, Colorado College, a church or two, and a lot of miscellaneous stuff. After a month or so, I was given a small house to do all by myself, had lots of fun with the drawings. Now I'm almost as good at small houses as I am at Geography,
but whether the firm thought my talents were wasted in this field or not, I never knew. Anyhow I was put on the job—under Barrows—of full-sizing the stonework of the Equitable Life Building of Denver, Colorado.

Barrows was a senior draftsman, knew how to detail belt courses, eggs and darts, ogees, modillions, and cornices the way the boss liked them. I'd learned how to draw acanthus leaves watching Henry Pennell do it, and maybe Hob thought I'd do better in stone than in wood. I shall never forget the cornice detail of the Equitable Building as long as memory lasts. It was huge, Gargantuan. In fact it was so big we nailed two of the biggest drawing boards together in a large vacant room downstairs, propped them up against the wall and went at it with charcoal—or rather, Barrows and I watched Bob go at it with charcoal. The Strozzi Palace cornice was our inspiration and we out-did—in size at least—our model. How the damn thing was ever built, whether it ever was built the way we detailed it, and why, if so, it didn't crush the building under it, is one of life's mysteries. I have a theory it never was built, but perhaps somebody in Denver can say for certain. I'd be afraid to go there for fear it would fall on me. It projected eight or ten feet from the ashlar line and had everything the Strozzi cornice had and more.

The old John Hancock Building in Federal Street, Boston, had a cornice like that, only of course, not so big. It was built of terra-cotta and hung from a steel frame. A few years ago, dentils and modillions and acroteria began to drop off on people's heads down on the sidewalk. This so annoyed the public, that the owners took off the upper half and the building looks practically as it did before. In the 90's, office buildings all had great cornices so people would know where the building stopped and the sky began. Nowadays the cornice is unnecessary because one can’t see either the tops of buildings or the sky—except little wisps of it—from the street. You've got to go across the river or out into the country to see the city, or else take an airplane.

The new Oregon State Capitol, designed by Francis Keally and Trowbridge & Livingston, Architects, as sketched during erection by Bob Durham
"San Fernando Mission"—from an etching by R. Stephens Wright included in the 22nd Annual Exhibition of the Society of American Etchers held recently at Rockefeller Center in New York.
THE world is very interesting, but it is a supreme place for contrasts. Are you a grouch, disappointed in the way things are going? Then certainly you can pile example upon example, depression upon depression, to prove that destruction is just around the corner.

Are you a Pollyanna pleased with progress? Then, too, the automobile, the radio, as well as thousands of other instances of man's inventive mind can be cited to show that in all too short a time Utopia will be like a rainbow about the shoulders of our civilization.

Suppose, however, you are trying, as I am sure most of us are, to find a balanced way in life—willing to achieve a little, to understand a little, to arrive, as architects should, at the creation of a little beauty—then we must confess these days are very confusing.

Most of this confusion exists between the desire for and the improbability of attaining everything that man can imagine. And the things, the "all God's chillen got heaven" things, he can and has imagined. They go on without end, one ladder of dreams upon another. In the midst of it all a fundamental idea is evident—that contentment does not belong especially in the white man's nature. We might say that he exists wholly because he needs must think of the future.

The one big must which is forceful in our civilization is that the effort of today shall pay dividends tomorrow. Whether it is an effort for food or for shelter, or for those pleasures which make life the maple syrup on the wheat cake, each effort must be envisioned as having a future as well as a present and a past.

Lately the world has gone strong for a future that is to be largely a place of more everyday food, warmth, and things belonging to Ford's right-hand world (that hand which makes automobiles and tractors in contrast to the left-hand world which collects the handicraft of the pre-right-hand world).

We are told it seems so necessary that all our efforts should be exerted to the task of helping our neighbors to material satisfactions, not only now but also in planning the same results for unborn neighbors, that there seems little or no reason why anyone should lie in the sun for a while and weave thoughts of what man might become both mentally and spiritually or how beautiful he might make the world in which he lives. In this age the latter thoughts are daydreams, considered a pure waste of time and as unrelated to the former.

But who can say whether economic conditions or the loss of pride, the loss of spirit, has been the more stressful toward the final result in the decay, for example, of whites along most of the Appalachian range.

Does the phrase "poor whites" actually mean lack of money or lack of spirit?

What is there existing which is different from the origin of these people, that pioneer spirit which settled them comfortably in the places where they are finally disintegrated?

What is there existing in the world today which makes us less independent than that great old American who with a true New England way of stating a thought said:

"Must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator? Why has every man a conscience then? I think that we should be men first and subjects afterwards."

Substitute the word will for conscience and bring the quotation into the 20th century.

Eddies of civilization exist all along the Appalachians. These rural eddies are slums as great as exist in the eddies of urban life.

But all rural eddies are not slums, and the same is true of some urban eddies. Economies have changed, expanded and diminished, but the peasants and craftsmen of Europe have continued to maintain the basic life of one civilization after another.

Time and time again the wealth which they produced has been wasted, the land has been slowly exhausted, and as slowly brought back. But slave, serf, peasant has outlived exploitation and suppression, and will do the same with the new liquidations.

Maybe it was just animal dumbness or just vegetable ability to take it and still go on. Or it may be that there was a spirit so often seen during the evening return of a peasant group to the village, a return in which fatigue is accompanied with song. How strong is the spirit of that peasant song. (The General Motors hour is coming over the radio and in it one folk song after another underlies the music as a basis of creative origins.)

The proletarian dogmatist thinks that lying in the sun breeds a softness of character, and
so to be sure it does, for at such times out of
the somnolent unconsciousness comes the
poetry of life in contrast to the matter of fact
of keeping life itself, and there comes leisure.

Efficiency by itself is a terrifying thing. There was something simply amazing in the
characters of those old New England clipper
sailors, men who dared to live adventurously
with leisure as the reward. One after another,
contented with comparative wealth, retired
at twenty-five to thirty, building themselves
cottages or houses of a beauty and grace and
a sensitiveness not seen many places elsewhere.

Wherein lies the differences between them
and ourselves? Is it in part that we no longer
live adventurously and therefore do not earn
our leisure. Is it that we are too dependent
and our leisure is unwillingly thrust upon us?

It is obvious to all of us that leisure is neces­
sary for our well being, but to have meaning
it must be desired; desired in the sense that it
is to be used to create for the individual, phys­
ical contentment, mental relaxation, and
spiritual enlargement.

Your poor white has leisure but does not
desire it. He accepts it as fate. It is not leisure;
it is just that he never has anything to do.

Most of us fight like the devil to attain a
little leisure, a captive from the active twenty­
four hours of keeping our little world on an
even keel. As one reads history, and that with­
out too much nostalgia, the late eighteenth
and early nineteenth century seemed to have
accomplished a great quantity of work and
at the same time captured a mighty amount of leisure. And remember this was the time in
which the pioneers spread themselves over the
world—material as well as geographical.

The word functional, as an idea, really
comes from that time.

The mechanical servantless age was then
anticipated. Witness the "Lazy Susan," the
"Curate's Aid" and many other devices. But
more than that think of the ideas; ideas of
freedom, ideas of democracy, of your and my
political rights, born in that leisure.

Williamsburg as an architectural stage-set
is only worth while, otherwise an obvious sen­
timental fake, if the fact is plainly shown that
there men had the leisure to think and give
argument on not only their economic affairs
but also on those things which make educated
men—their reactions to the world of ideas.

Recently I have been reading "The Arts"
by Van Loon. Some of my friends think he is
upstage and somewhat impertinent in assum­
ing the amount of knowledge necessary to
write intelligently on so vast a subject.

On the contrary, I have enjoyed the re­
marks of a man, evidently well educated, who
has taken time to think of beauty and who
shows intelligent reactions, of which many
may be right or wrong. But it is as stirring an
experience to disagree with Van Loon as to
find yourself in agreement. But you must
yourself take time and find leisure, otherwise
your reactions are too often prejudices, arising
too strongly and too aptly to make sense.

Prejudices which so often have damned
creation without an endeavor to understand.

I have wondered often why, in "Ninety­
three," men from the east, McKim and others,
did not realize that in Chicago a design move­
movement had started which made the word "ren­
naissance" to truly have meaning. That a design
movement had started which had epic char­
acters here in America; which had the quali­
ties of Thoreau whose words I used earlier; of
Walt Whitman that strange poet who wrote:

"A worship new, I sing;
You captains, voyagers, explorers, yours!
You engineers! You architects, machinists, yours!
You, not for trade or transportation only,
But in God's name, and for thy sake, O soul."

"Passage to you, your shores, ye aged fierce enigma!
"Passage to you, to mastership of you, ye stran­
gling problems."

But out of all this mountain of national
creative sweat, there only has come forth an
architectural mouse, i.e., a Triangle, and a fit
housing to a klansman and an immigrant, ar­
chitecture from lands where the sun has
shone oh so rarely, from lands where the poor
whites of the future are developing before
our eyes. New poor whites, who, spiritless, do
not realize that a modern and more terrible
slavery comes from a loss of personal inde­
pendence, from a lack of personal joy in cre­
ative work and in adventure and in the loss
of sensitiveness to one's surroundings.

The New England clipper sailed under the
rigid discipline of a master, but a master who,
with the men under him, had democratic
shares in the result of the voyage. To both the
authority meant willingness.

The architecture of the new poor whites is
largely warehousing, spiritless, fundamentally
an antheap, a dependent architecture, an ar­
chitecture partially generated by fear of social
unrests—the fruit of a society which admits
the possibilities that, forever, some of its mem­
ers will be defeated, will be under-privileged.
All of this seems as true in Russia, in Ger­
many, in Italy, as well as here in America.
Dependence makes the poor whites.

Perhaps Maine and Vermont were right.
A GROUP OF DESIGNS

for the

NEW YORK WORLD'S FAIR, 1939

On this page are two views of the New York State Exhibit Building and Amphitheatre, designed by Sloan and Robertson, Architects. On following pages are some of the other Fair building designs as officially approved by the Board of Design.
Plan of the New York State Building and Amphitheatre by Sloan and Robertson, Architects. This drawing and the two on the preceding page are by L. C. Rosenberg.
The "Hall of Shelter," designed by Dwight James Baum to be the focal exhibit for community interests at the New York World's Fair, 1939. Here will be summed up and related to the theme of the Fair the thirty acres of exhibits pertaining to Shelter, Recreation, Health and Public Welfare, Education, Art, and Religion. The sketch below shows a view of the building as it will appear from the plaza of approach. See location plan.
Frederic C. Hirons and Peter Copeland were the Architects Associated on the design for this Electrical Production Building to be constructed on the southeast side of the Theme Plaza at the New York World’s Fair. The exhibits in this building will have to do with the effect upon civilization of progress in research and development in the forward-looking electrical manufacturing industries.
Mayers, Murray & Phillips are responsible for the "Hall of Medicine and Public Health" to be built adjacent to the Theme Plaza at the Fair. The plot comprises almost two acres, which will give an idea of the scale of the building shown in model form below. The exhibits will show what is being done today in Medicine and Public Health toward the building of a better World of Tomorrow.
The two Frederick G. Frosts, Senior and Junior, were associated with Ward W. Fenner on the design of the Textile Exhibit Building for the Fair. The unusual "fun" carries out the idea expressed in the younger Mr. Frost's design submitted in the competition held a year ago by the Board of Design (see December, 1936, issue of PcNcH Points). Its end wall will be used as a screen for the showing of five-minute movies.
Aspinwall and Simpron, associated with Matthew Del Gaudio, developed a most attractive design for a building to house Food Exhibits. They plan to have the exterior painted a strong red relieved by red and white murals as indicated on the model. The dominant feature of this structure will be the great circular hall, 60 ft. high, with massive pylons. As indicated on the location plan, the building will be on the Main Esplanade, just west of the Government Zone.
The "Hall of Industrial Production" was designed by William Gehron in association with Morris and O'Connor to house the exhibits of the great American industries. It will be located on the Theme Plaza, just across the way from the big Electrical Production building and will contain an acre and a third of gross floor space. The interior court may be used for open air exhibits. Sketch below by John Wenrich.
Eric Gugler and Slee & Bryson worked together on the design of the "Hall of Business Administration," in which banks, credit institutions, insurance companies, and office equipment and supply firms will take space. Over twenty-six thousand square feet of exhibit area is available here in addition to a restaurant, seating two hundred and fifty persons, and other concessions.
Francis Keally and Leonard Dean were given a site fronting on two important axes for their Means of Communication Building. The entrance facing towards the Theme Plaza will be flanked by two 150-foot pylons slotted with shafts of light as shown on Chester Price's drawing reproduced below. At the other end, a single round pylon marks the entrance.
THE RELIGION OF ART

BY ROBERT L. ANDERSON

In the preceding discussion it was stated that much of the confusion to be found in recent architectural thought can be ascribed to the fact that two radically divergent points of view have been entertained simultaneously. For convenience, these two conflicting points of view were generalized as the 19th century Religion of Art and the 20th century Religion of the Social Ideal.

Like any attempt to coerce a century and a half of intellectual and emotional speculation into simple generalizations, this particular attempt at generalization includes a large amount of distortion. Yet if, like the philosopher who tried to stuff the universe inside his cranium, I succeed only in cracking my head, even that would be preferable to the perpetual headache of the recent years.

In this and in subsequent discussions, the specific evidence which is the basis for the generalizations in question will be presented. Nor can it be pretended that the evidence to be submitted is, to any degree, comprehensive. On the contrary, it is extremely meager. At the same time, it clears the ground, I venture to believe, for a just and reasonable explanation of what otherwise is, to me at least, mere arrant nonsense.

* * *

To contemporary men, mention of the 19th century Religion of Art conjures up, I suppose, wraiths of all those departed aesthetes who worshipped at an altar whereon Art for Art’s Sake was inscribed in gold: Verlaine with his “rien qu’une nuance”; Oscar Wilde with his long hair and his satin pants. Or it projects, perhaps, the terrifying vision of archaeological ghouls populating the American continent with corpses—Renaissance, Gothic, Romanesque, Classic—all stolen from out the European past. Or it presents the equally hideous spectacle of parasites fattened at the tables of that unprincipled leisure class which “spent conspicuously.”

Yet however true these varying interpretations may be, none of them, I venture to believe, reveals the real substance of whatever Religion of Art existed in the 19th century. Take the case of art for art’s sake. It is possible, of course, to see it as pure aestheticism. But as T. S. Eliot has indicated, it was rather the final phase of a transition by means of which “art became religion; religion art.”

In other words, a distinction must be drawn between the initial impulse—the Religion of Art—and that particular consequence—art for art’s sake—which manifested itself toward the close of the 19th century.

It is an important distinction to make. For the Religion of Art continues to exert influence. We no longer believe in the Victorian “art for art’s sake,” not consciously at any rate. But many of us continue to believe in its successor: art for utopia’s sake. The latter notion, to be sure, differs from the former; differs because our contemporary world differs from the Victorian world. Both are, however, but varying consequences of that Romantic 19th century invention: the Religion of Art.

It began as a reaction against the rigors of the 18th century Religion of Science; a religion which deified Reason and ignored the spiritual and emotional side of man. The inevitable reaction proclaimed that it was man’s instincts and emotions which were his crown and glory; that it was art, not science, which displayed him at his best. Goethe and Rousseau led the way, and in his Critique of Pure Reason Kant rationalized the Romantic attack. Thereafter, as J. H. Randall has shown, al-
most any kind of faith became intellectually respectable.

As a result it was the man of faith, of emotion; the individual, the hero, the genius, who was set up as a god. On the one hand, new religious sects appeared with bewildering rapidity: social historians speak of the Mohawk Valley as the "burnt-over" district. On the other hand, men began to hear of Carlyle, of Emerson, of Walt Whitman, and of Richard Wagner.

And, since art is compounded primarily of instinct and emotion—since these had been deified—it was inevitable that a Religion of Art should arise: had not the poets been the spear-head of the Romantic revolt? Along with religion and philosophy, Hegel set up art in the sphere of "absolute mind." Further, as Croce has pointed out, it is hard to tell whether for Hegel it is art or religion which is the more important. To the pessimistic Schopenhauer, escape from the tortures of the "Will" was offered the exceptionally gifted only in aesthetic experience and philosophic contemplation. With Nietzsche, for a time at least, "the philosopher, the saint, and the creative artist" were the three types of human greatness. The apothecary of art, it is evident, I think, was well under way.

Is it any wonder, then, that there followed that procession of Parnassians, Symbolists, and Aesthetes, flaunting their red waistcoats, their lilacs, and their lavender clothes on the streets of London and of Paris? (I've forgotten the lavender-clad gentleman's name, but he was on his way to a concert where was to be played music "which should be listened to only in lavender.") But these gentlemen were not of primal importance. They were simply one of the inevitable, if somewhat silly, consequences of the Religion of Art.

As art became religion, traditional religion tended to become art. By the middle of the 19th century Christianity had fallen on difficult days. The "Deistic" 18th century had cut away much ground. With the Romantic revolt, to be sure, a reaction in the form of evangelical "revivals" set in. But what was swept in with one hand, was swept away with the other. For Romanticism had stimulated an interest in history, and in 18th century Germany historically minded theologians had already applied the newer historical methods of study to the Bible. The days of the "higher criticism" had begun.

Thereafter it was scarcely possible for educated men to consider Genesis as anything but a poetic legend. Looking out over Dover Beach, Matthew Arnold listened to the "melancholy, long with-drawing roar" of his faith and, in its place, set up that "Culture" which Pater was to popularize and Wilde to tarnish. For Santayana, religion was, like poetry, "an imaginative achievement." In our day it was Harry Emerson Fosdick who, replying to criticism, said all he could make of religion was "a picture." And who can say whether it was aesthetics or Christianity Henry Adams sought and found at Mont Saint-Michel and Chartres.

Louis Sullivan, of course, escaped "aestheticicism." But he did not escape the Religion of Art. As Hugh Morrison has said, architecture was his religion; as it has been that of Frank Lloyd Wright. Nor is it without significance that both men had grandparents devoutly religious in the traditional sense; that both grew up indifferent to that religion. In the place of Christianity these men set up Architecture, just as Arnold set up Culture. In such manner did the apothecary of architecture and the architect begin.

Yet, in the case of Sullivan at least, such statements must be qualified. For if the dedication of Rameses to Rockefeller is to be trusted, Sullivan never quite discarded Christianity.

There is every reason to trust the dedication. For Sullivan's real religion was not architecture: he had read Hegel too carefully for that. Although he practiced architecture with momentous consequences, morality was his great stamping-ground. Mr. Whitaker is right in "never thinking of him as an architect."

Sullivan's real tragedy lay in that he was born in a world which had so deified art that he could never separate his art from his religion. In his writings he distilled his soul. But the distillation, thanks to his intellectual environment, remains chaotic and opaque. If from Kindergarten Chats every reference to architecture were removed, a clear distillation might emerge. But one would first need to throw overboard in entirety what Sullivan threw overboard in part: belief in the supremely special significance of art. What architect is willing to do that?

Yet architecture, as well as Sullivan, would profit by jettisoning the 19th century Religion of Art. For architecture has been on a long detour during which the definition of an architect as a "master-builder" has meant a master-builder of ideals. We need to return to the main artery of our tradition wherein the architect was a master-builder of buildings. Let the people look elsewhere for their ideals. Architects can give only buildings.
Abbo Ostrowsky's etching, "Bracing Subway Excavation," which was awarded the Kate W. Arms Memorial Prize for the best print by a member of the Society of American Etchers shown at its 22nd Annual Exhibition last month.
From a drypoint by Louis C. Rosenberg, included in the recent annual exhibition of the Society of American Etchers.
THE AVENIDA
9 DE JULIO

A GREAT CIVIC IMPROVEMENT FOR BUENOS AIRES

The great South American metropolis of Buenos Aires, faced with city planning problems arising from its earlier unplanned growth and leading to present congestion, is now engaged in constructing a huge north-south boulevard, the Avenida de 9 Julio, which is to run right through the heart of the city. The accompanying drawings show the design for the first section of this magnificent highway, the part lying between the streets Bartolome Mitre and Tucuman, which comprises the most central and most costly section. Work on this first stretch was started early in the year and was completed in time to be ready for inauguration on the date originally set, October 12. The whole project is under the general charge of the City planning department of Buenos Aires, with Carlos M. della Paolera as Technical Director.

The building of this great central, modern roadway, with its different speed lanes, side park strips, and underground parking spaces, necessitated the demolishing of a number of blocks of existing old buildings. The manifest advantages of the proposal to unite the long separated north and south districts with an adequate artery and at the same time to create a welcome open space in the center of what had been a thickly built city, were sufficient to overcome the difficulties involved. The improvement is expected to restore desirable urban balance and provide for healthier growth.

The drawings show clearly the arrangements, both on the surface and underground. Perhaps the most interesting feature is the sub-surface parking area, two units of which appear. These will eventually be part of an integral system extending through the center of the city from Cordoba street to Belgrano. Upon extending the avenue, three units will be added to the system, each with four access drives—two for exit and two for entrance.

The arrangement of cars in these parking spaces is such as to give the greatest facility for incoming and outgoing traffic. A system of electric traffic lights will help to keep the movements orderly. The equipment called for includes a complete ventilation system to admit fresh air and take out exhaust gases and an adequate lighting system.

The scale of the undertaking is in accord with an anticipated future growth of the city to a population of four million. The last available figures give the present population as about two and a half millions. The City Planning Board of Buenos Aires is to be congratulated for its success in pushing this project ahead as well as for its program of further civic improvements for the future.

Plan by Buenos Aires' City Planning Department showing the great underground parking spaces which are expected to do away with the abomination of surface parking that troubles big cities in all parts of the world.
Plan and aerial perspective of the first section to be completed. The central traffic lanes for fast vehicles are about 14 meters wide separated by a raised safety strip of about 5 meters. Omnibuses and slower vehicles will run in the side lanes which are about 8½ meters. Tree lined sidewalks and park areas extend the complete width of the avenue to a monumental total of 140 meters.
The transverse section above shows the subterranean passage for pedestrians at the Plaza de la Republica. There is one of these on each side of the Plaza. The free space was planned 4 meters wide with stores and shops and other public conveniences along the sides. The view below shows how the avenue will appear from the air when it has been extended to its ultimate length of 33 blocks.
A section and a diagrammatic view showing the subterranean arrangement providing parking space under the avenue. Access ramps, three lanes wide, are provided as indicated on the plans. The surface roadways have been so designed as to permit a continuous flow of vehicles without interference with cross street traffic. The parking space in this first section will accommodate about 1000 cars which will absorb the surface parking from the zone lying between the Avenida de Mayo and Uruguay, Cordoba, and Maipu streets. The eventual subterranean space will eliminate all surface parking in the central region of the city. La Guardia take note!
NOTES ON THE MONOTYPE

A FEW EXPERIMENTS WITH A NEGLECTED MEDIUM

BY GEORGE NELSON

Considering the comparative obscurity of the monotype, it might be well to describe it briefly for those who, like myself until a few years ago, have never heard of it. As the name indicates, it is a single print pulled from a plate on which a design has been painted or drawn. There is no incision of any sort on the plate, and consequently it is impossible, theoretically at least, to obtain two prints exactly alike.

It is rather curious that such a process, of the greatest simplicity of technique, should not have been discovered and used from the very beginning of the art of engraving on metal; but whatever the reason, it was not until two centuries later that it was employed with results worthy of record. Its invention is attributed to one Giovanni Benedetto Castiglione, a Genoese painter and etcher of the seventeenth century who has fallen into a not completely undeserved oblivion, and since that time, when its existence as a distinct technique may be said to have begun, it has had a most varied and not always too respectable history.

The Monotype lends itself well to landscape compositions such as this one by George Nelson in which he has breezily depicted an ancient Turkish hillside cemetery.
The French Painter, Yves Brayer, employed the Monotype for illustrations in a limited edition of Baudelaire.

According to an article by Augusto Calabi in the "Print Collector’s Quarterly," Castiglione as an etcher was tremendously attracted by complex effects of light and shade such as were obtained by Rembrandt in his etchings. Calabi goes on to state that the artist, "impelled by a need of rapid, expressive, and synthetic means of realizing his conceptions of vivid scenes in which detail was merged and life consisted in the vibration of light and contrast, created at the same time the monotype and the masterpiece." He seems to have used three methods; he painted directly on the plate and printed it; he smeared it with ink and then scratched out his design, getting something like a photographic negative; and he used a combination of the two. Since his time few other methods have been discovered, to my knowledge. When Castiglione died the monotype fell into disuse, and with the possible exception of William Blake, who made some prints, we find little until the nineteenth century. Around 1880 Degas was working in the medium. It held the same attraction for him that it had had for Castiglione: it was fast. He used it to record his impressions of the stage, the streets, and the brothels—subjects which never ceased to interest him, and some of the prints are brilliant handlings of ordinarily commonplace scenes. He made about five hundred of them, working in various ways, retouching with pastel when he found it advisable. Others of his time also used the medium with varying success. Across the channel in England, where almost every form of print has flourished, we find it almost completely ignored. Sir Hubert Herkomer, an inveterate experimenter, made a few, but aside from such exceptions it was avoided like the plague. Today, in one of the most complete books on prints of every description, published in England, there are three lines devoted to the monotype—and it is rather a large book!

For this rather unenviable position as the unwanted child of the print family there are a number of reasons. First and foremost is the fact that it is a single print. Malcolm Salaman, in a rather perfunctory article on the subject, remarks that due to this fact it can hardly be considered more than a mere toy. In the print market, of course, this holds good. The dealers who derive such innocent pleasure from putting editions of prints in cold storage and then releasing them to the public one by one, at prices which help maintain the fiction that one is buying a rarity, would certainly find no such amusement where the monotype was concerned. And, since artists must live, fifty or a hundred prints are better than one. Collectors seem to distrust the medium because...

The Coliseum in Rome furnished a subject susceptible of broad, bold treatment in this print by the author.
The pavilion in the Borghese Gardens in Rome, set among tremendous stone pines, inspired George Nelson to make this spirited Monotype, the original of which is large.
they suspect that it is a kind of colored etching. A somewhat more fundamental disadvantage is that it must be done rather quickly, because after a few hours the ink dries and will not print. Consequently, for the man who prefers to work in a deliberate fashion, studying and changing his composition as he goes, the monotype offers few attractions. But for those of us who are quite willing to stop after a few hours, and whose market would be completely glutted by more than one print, for those who delight in playing with curious media, the monotype, offering as it does a distinct and unique means of expression, has a peculiar fascination. Its qualities of vividness and flatness, combined with a decorative value all its own, answer so well the requirements of present-day interiors that in Europe, at any rate, it is having a veritable renaissance.

While the technique, as I have already remarked, is not complex, there are one or two tricks one has to learn, and the history of my early acquaintance with the medium, before bitter experience taught them to me, might be summed up as a series of disasters. I saw my first monotype at a spring exhibition of the work of the pensionnaires of the French Academy, held in the Villa Medici. Yves Brayer, holder of the Grand Prix in painting of a few years back, had a series of impressions of Rome, all done with the extraordinary force and freedom which characterize his work. While not unlike his sketches in gouache, they had an indefinable quality which set them quite apart, and at the first opportunity I got him aside and asked what they were. He gave me a brief description, disposing of the matter and his importunate questioner with a speed, combined with the most exquisite courtesy, of which only a Frenchman is capable. It sounded so easy that I went home and tried one immediately, to find after printing it that a blob of paint in the foreground of the sketch had been caught by the roller of the press and squeezed from the bottom to the top of the sheet, and that other parts had behaved in the same fashion, giving the print an effect not unlike that of a body of dirty water in which objects were dimly reflected. Deciding that the pressure was too great I reduced it to such an extent that on the next attempt whole areas of color stayed on the plate, coming off on the paper...
only enough to render it unsuitable for further use. The discouraging thing about these mishaps at the beginning is that a failure is complete and final. A water color gone bad is usually stimulating because one can play with it as long as the paper holds together, with the ever-present possibility of getting something out of the wreckage. But there was nothing in the least stimulating about those first monotypes, and it was not until quite a while later, watching Paul Manship amuse himself making some prints, that I realized that one can work over the plate until something finally comes out.

The best plate, according to Brayer, is of copper, and the few attempts I have made with it would seem to bear him out. But since I prefer to work at a scale which would require a prohibitively expensive plate, I have used a sheet of thick white celluloid which leaves very little to be desired. It is light and easy to handle, as well as cheap. Being white it shows the colors as they will print, whereas the red color of the copper makes every print something of a surprise unless one works in a very restricted range of color. A good way of working would be to use a transparent piece of celluloid over a drawing, and for those whose delicate consciences will not permit of a print in reverse it is a great help, because the drawing can be made on tracing paper, turned over, placed under the celluloid, and the print will come out right. I prefer to paint directly on the plate from small rough sketches and let the reversing take care of itself.

Oil paints can be used, but since they have a rather loose consistency they smudge rather easily and give a somewhat fuzzy print unless care is taken with them, and I have found printer's inks so much superior to them, and usually so much cheaper, that I now use nothing else. One can get very good colors, and enough for almost any palette. The stiffness of the ink is perfectly adapted to the requirements of the medium, and it is hard to see how one might improve on it. It can be bought in tubes, and is painted directly on the plate; if too stiff, they can be loosened up a bit with turpentine, but watch out about using too much or it will blot in the printing. Brayer has a trick, as can be seen in the reproductions, of practically running a wash with turpentine for backgrounds and large areas.
but you have to know how to do it. The paint can be applied in any way one pleases. Brushes, fingers, rags—they all have their uses and will produce a variety of textures. The vignetted color areas in the print of Hadrian’s Villa were dabbed with a piece of tarlatan, a kind of stiff muslin. Extremely interesting sky effects may be obtained in the same fashion. By varying the stiffness of the brushes, different surfaces are quite easy to get, and an example of the lengths to which this can be carried is the sketch of the Turkish cemetery, where almost everything was painted in with a coarse brush.

There is one thing to remember: the paint should be put on thin and not too wet, or it will smear in the printing. Also it is not possible to paint one color on top of another and get anything but a combination of the two. Time and again I have painted a light color on top of a dark one and wondered why it printed dark. Lights can be rubbed out with a bit of rag, the end of the brush, a matchstick, or whatever else happens to be at hand.

A great deal of drawing can be done with this scratching-out method, and in the print of the Borghese Gardens it was used to obtain texture as well.

An interesting method of working is to rub a tone over the surface of the plate, and then picking out lights as in a mezzotint. I saw Paul Manship do one in this way, and it was very effective. He dropped around one day, curious about the technique, and decided to try one. His intense interest in anything new or different which might be either amusing or instructive is one of his most outstanding characteristics, and it was quite typical of the man that he learned more about the possibilities and limitations of the medium in a morning than I had in several months. The first print was unsatisfactory, but instead of wiping off the remains of the ink, he worked over it again, got a vastly improved second print, and repeated the process several times, demonstrating very convincingly that a failure can still be turned to one’s advantage by reworking. Two prints I made of the gate at Karnak were another example of this. The first was thin, poor in color, and weak in value; by using what was left on the plate it was very easy
to do it over in a few minutes and take a considerably improved second print.

For paper, almost any kind will do. It should be reasonably absorbent, of course, and has to be capable of being dampened without disintegrating, but otherwise it becomes a matter of preference. I used a medium grain Fabriano paper because it was cheap and easy to obtain in Italy, but some of the smooth Canson drawing papers do very well, as should any other paper of reasonably good quality. Many of Brayer's prints are on what looks like a sort of wrapping paper, and he claims to be perfectly indifferent in the matter. On the other hand, the illustrations he made for a limited edition of some poems of Baudelaire were printed on a beautiful heavy etching paper which was perfectly in keeping with the luxurious quality of the book. It all depends on what you want. The paper, whatever it is, has to be dampened. It can be done by soaking in a tub, in spite of the fact that the purists raise their hands in horror at such a proceeding, or can be dampened with a sponge and laid between plates of glass, a much more orthodox but bothersome method. One must be careful before printing to remove all traces of water on the surface.

The printing is the most ticklish part of the whole affair if one uses an etching press. But if one prints by rubbing the back of the paper, the great danger of having the ink run is avoided, and gradations in the tones can be obtained. The progress of the print can be observed by lifting up the corner of the paper from time to time. If this method of printing is employed, one can use whatever gadgets the wood engravers use. A tablespoon is a favorite implement, I am told, and is to be had with less trouble than some of the more exotic Japanese arrangements. I have always used an etching press because there happened to be one accessible, and because I have never had the patience to sit down and rub three square feet of paper with a spoon, or with anything else, for that matter. If a press is used, the plate is laid down on a sheet of clean paper on the bed of the press, the printing paper is carefully placed on top of the plate, and this is covered with a few blotters and a printing blanket or two, and the whole run under the roller. It seems like a rather complex structure to treat in this fashion, and I am still surprised when a print comes out after these manipulations. No doubt a good bit of the scenery could be dispensed with, but having hit on the above combination after a

A reception at the Farnese Palace in Rome gave Yves Brayer the material for this dramatic nocturnal study.
series of ruined prints, I am somewhat prejudiced against further experiment. The important thing, apparently, is to have the pressure right, and something fairly soft between the paper and the roller.

The above observations are an attempt to set down what I learned from occasional experimenting, and from suggestions from Brayer. The monotypes here reproduced were selected more for what they show of the technique than for their merit as works of art, although this does not apply to those of Brayer, whose remarkable talent is but incompletely indicated by the few reproductions of his work that are included. He has very definitely arrived, and the simplicity of his brilliant impressions is deceptive. They are worth considerable study. Obviously, the possibilities of the medium have been little more than touched upon, but if these notes help to rescue from undeserved oblivion one of the most satisfactory media for sketching that has ever been devised, it will be more than enough.

There are many kinds of prints, all possessing in common that peculiar charm and softness which is a result of the process of printing, but there is only one which can be done with the ease and speed of a water color or pencil sketch, and only one whose many possibilities are still to be discovered—the monotype.
PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.
In case the reproduction of the photograph lacks something of definition, the objects under this four-legged refrigerator consist in part of two supply pipes, a half-pint cream bottle, a (cider) jug cork, a glass stirring rod, 2 quarts of sand, lint and plain dirt in about a 1:3:5 mix.

Once upon a time a young courtier in the Spanish Court succeeded in becoming the favorite by his charming manners, his thoughtfulness, and his personal beauty. The occasion of the Queen’s birthday caused our hero no small concern as to a proper token of esteem and remembrance. He had a daring thought! Would he lose his head for his audacity if he presented Her Majesty a pair of silk stockings for the royal gams? ... Fortunately, the Queen was gracious—as well as an artiste at subtle rebuke. She returned the gift with the brief notation, “The Queen of Spain has no legs.”
The designers of lavatories, refrigerators, kitchen ranges, sinks and other permanent equipment of buildings have evidently never heard of the good Queen. Legs! Legs! Legs! Legs clean around. Legs to hoist things off the floor which shouldn't be hoisted. Legs to make dents in the linoleum and the rugs.

It is only comparatively recently that bathtubs lost their quadrupedal appendages. Is there any more reason why an electric refrigerator (which sets for years in the same spot) should be poised on legs above the floor at that exact height which makes it easiest for dirt and bottle tops and what-have-you to roll underneath but most annoying to retrieve? No housekeeper could, with justice, be described as sluttish for her failure to consistently pursue the back-breaking task of cleaning under such unfunctionally designed contraptions.

But legs or no legs, all this equipment is streamlined. You never know when you will want to drive your bathroom lavatory in the Indianapolis races and wind resistance is serious in such cases.

D. G.

FACTS AT YOUR FINGERTIPS

DATA SHEETS NO. F9e AND NO. F9f. These 2 Data Sheets complete the series of 6 on termite protection. The first 4 were published in the November issue.

DATA SHEETS NO. F12n AND NO. F12p. This material on concrete driveways has been adapted from the U. S. Dept. of Agriculture, Miscellaneous Publication No. 272, "Construction of Private Driveways," available from the Superintendent of Documents for 10c.

SLAB-TYPE CONCRETE DRIVES

- The slab-type drive is less frightening to a timid driver than the ribbon type. When the type is used with curbs, it becomes practically impossible for a careless driver to run over the adjoining planting. The slab-type drive is somewhat more expensive than the ribbon-type but there is no other choice for driveways which curve sharply or which require turn-around areas. Combinations of other types should be increased in thickness to 6".

- The area upon which the slab is to lay should be brought to grade and well compacted before concreting. All soft and yielding material and all loose rocks or boulders must be removed or broken off to a depth several inches below the sub-grade and the holes refilled with tamped material. Settlement of the sub-grade is likely to cause cracking. Construction on ground that has recently been filled should be postponed for at least 12 months. If the soil is gravelly and porous, no sub-base is required. However, if the soil is clayey, a 6" course of gravel, crushed stone or cinders should first be placed.

- Expansion Joints. No expansion joints are needed for driveways less than 20' long. On longer driveways a 1" expansion joint should occur every 20'-0" to 30'-0".

- Thickness of Slab. Drives that may be used by heavy coal or other trucks, should be increased in thickness to 6".

RIBBON-TYPE DRIVES. For straight drives the ribbon type is often considered more in keeping with the landscape treatment because of the area of turf which breaks up the driveway area. The ribbon-type is also more economical than solid full-width pavements. Ribbon drives without curbs should not be used on curves, no matter how slight. The dimensions given in the drawings above may be taken as entirely adequate. Ribbons as narrow as 1'6" with 3'-0" between them represent an irreducible minimum for straight drives.

- Sub-Grade. The area upon which the slab is to lay should be brought to grade and well compacted before concreting. All soft and yielding material and all loose rocks or boulders must be removed or broken off to a depth several inches below the sub-grade and the holes refilled with tamped material. Settlement of the sub-grade is particularly likely to cause cracking with ribbon-type drives. Construction on ground that has recently been filled should be postponed for at least 12 months. If the soil is gravelly and porous, a sub-base is required. However, if the soil is clayey, a 6" course of gravel, crushed stone or cinders should first be placed.

- Forms. 2x6 or 2x8 lumber is used for forms. In ground likely to be infested with termites, care should be taken to remove all form lumber after the concrete has set.

- Expansion Joints. No expansion joints are needed for drives less than 20' long. On longer driveways a 1" expansion joint should occur every 20'-0" to 30'-0".

- Thickness of Slab. Drives that may be used by heavy coal or other trucks, should be increased in thickness to 6".
A water color of a scene at Yarmouth Bar, Nova Scotia, by R. Harmer Smith which reflects the crisp atmosphere as well as the landscape and fishermen's houses of that part of the world.
Volume XXIII · Number 6

PULPIT—KING'S CHAPEL—BOSTON, MASSACHUSETTS

[ 81 ]
CHRIST CHURCH—1723—“OLD NORTH,” BOSTON, MASSACHUSETTS
Seen from the “Prado” Park. The Church faces on Salem Street in the “North End”
SUBSTANTIALLY all the early settlements of the Massachusetts Bay Colony were motivated from a religious background. In most cases the group of settlers was composed of a congregation and its pastor, and the cause of their emigration was usually a desire to conduct their ritual of Sabbath Day worship from an individual angle, or to maintain a theological belief that might vary in what we would probably now consider a very minor particular from the generally established form. While practically all the early Puritan and Pilgrim settlers were desirous of divorcing themselves entirely from all the forms and ritual of the established Church of England.

So, too, the everyday control of each community group—no matter what might be its relation to the chartering authority behind it—remained restricted to the members of the church congregation forming its nucleus, as members of the church alone had the privilege of the temporal vote. In some part this was a natural outgrowth of the method they had been following in the mother country,—where they had been accustomed to use the body of the Parish Church for all community occasions—town meetings as well as purely social gatherings.

If one of the New World communities happened to be composed of two congregations, with more than one minister, it was a matter of only a short time before the groups separated, and each minister would become the center of his own congregational settlement. Sometimes the removal of one group would be made en masse; sometimes it was gradual, a few first going on ahead and selecting the new site for settlement; to which the others would then remove, as opportunity or convenience gave occasion. Much of New England was thus enlarged and settled within the first score of years after the landing.

And thus also it came naturally about that, as soon as the settlers had provided themselves with shelter, they immediately turned to erecting a structure which would serve the purposes of both Town House and Church. It is therefore usually referred to in their records as the “Meeting House” or Church; for as such it would serve all necessary uses of the Town House,—which usually was not built until later in the history of the community. As an example, one might point to the “Oldest Town Hall in Continuous Use in New England”—the little known Meeting House erected in 1743 by Scotch Presbyterian emigrants, four years after their arrival at Pelham, in the western part of the State, a structure that is still in use as the Town Hall, though the Church meetings have been transferred to a newer Neo-Greek (1839) Church building.

And, most fortunately, Boston still has a number of old Churches that comprise a truly notable group. In number, in age, in their architectural beauty, variety in design, and historical associations, they are unrivaled in this country and are only approached in interest by those similar structures surviving from the same early periods in Philadelphia.

Oldest and most popular among them is “the* Old North” (Christ Church, Boston) on Salem Street, in what is generally known as “the North End” of the City. It was built in 1723, and has been continuously in use as a house of worship since that time—with the exception of the brief period when the British troops occupied the city during the first years of the Revolution. Next oldest is the “Old* South Meeting House,” on Washington and Milk Streets, which dates from 1729, but has of recent years (since about 1880) been used only as an Historical Museum, for educational purposes and the meetings of a Community Forum.

Next follows King’s Chapel* on Tremont Street, the present structure, built in 1749; St. Stephen’s (built originally as the New North, 1804) on Hanover Street, North End; West Church,† Cambridge Street, 1826; the Abolition Church, Smith Court, Beacon Hill, 1826; Charles St. A. M. E. Church,* 1807; Park Street Church, corner Tremont, 1809; and St. Paul’s the Episcopal Cathedral Church, also on Tremont Street, built in 1820 from designs by Alexander Parris. The last of the walls of the Hollis Street Church, 1810, have come down only within the past year,—and the

 [Shown in PENCIL POINTS, for May, 1937.]
brownstone Arlington Street Church, corner of Boylston Street, 1860, has a distinguished appearance, hardly to be expected of its comparatively late date, but probably resulting from having been rather closely based upon late Renaissance London church models. And this list covers only the down-town edifices in the old Boston area; it does not include the several other historic structures remaining in Roxbury, Dorchester, Charlestown (all now parts of Boston), the immediately adjoining cities of Brookline and Cambridge,—nor others nearby, which would easily increase the total by at least a half-dozen more!

And this list covers only the down-town edifices in the old Boston area; it does not include the several other historic structures remaining in Roxbury, Dorchester, Charlestown (all now parts of Boston), the immediately adjoining cities of Brookline and Cambridge,—nor others nearby, which would easily increase the total by at least a half-dozen more!

Christ Church—1723—Boston, Massachusetts

Two of these old edifices were built for the Church of England, assisted by the Society for the Propagation of the Gospel in Foreign Parts—which represented all that the early settlers of this area had crossed the sea to avoid! Already the Puritans had persecuted the Quakers for heresy,—although they had begun to worship as early as 1677—and in 1697 they built on Brattle Street the first brick meeting-house in Boston. Meanwhile the Baptists—equally heretical from the narrow Puritan point-of-view—had built a Boston house of worship, in 1680. And in 1679 some residents of Boston first petitioned the King for a Church of England; and, in answer to this plea, the Reverend Robert Ratcliffe arrived in Boston on the "Rose," May 15, 1686.

A request for the use of one of the three Congregational Meeting-houses for the English Church services having been refused, they were offered instead the library room in the east end of the old Town House, and the first Episcopal service was held there, on June 15, 1686, using a "movable pulpit," and table at one end with benches or "formes" set up along the sides of the room, facing to the center. (This was the original arrangement of Holden Chapel, 1744, at Harvard in Cambridge.) In the New England Meeting-house the pulpit was usually placed midway along one side, facing toward the principal door, opposite. There were often doors at the two ends of the building, as well. The early benches were placed along all the walls, facing toward the center. Later "box pews" were built about the four sides of the room; then gradually filled in the floor area, leaving only three or four benches facing the pulpit along the very front of the space. Sometimes the stairways to the galleries were placed in the two forward corners of the main room, and sometimes they were contained in two-story vestibules at the ends; while a little later, one of these end vestibules might develop externally into a tower,—as in the familiar example furnished by the Old South.
CHRIST CHURCH—1723—"OLD NORTH," BOSTON, MASSACHUSETTS

[85]

THE MONOGRAPH SERIES • EARLY BOSTON CHURCHES • 805
Detail of Pulpit

CHRIST CHURCH—1723—"OLD NORTH," BOSTON, MASSACHUSETTS

[ 86 ]
In the Church of England, the pulpit was always at the chancel (east) end of the Church, located either at one side the center (as in the "Old North") or in the middle (as at Trinity, 1726, Newport, R. I.). The benches in the galleries were continued for a considerable length of time, especially when slaves were accommodated in one portion.

Pews were introduced in England during the reign of Charles II, as a great luxury. Sir Christopher Wren originally objected to them in his London Churches. In the earliest examples they were built by the holder in each case, but they had become a regular part of church equipment by the end of Queen Anne's reign.

A wooden church building was erected on the present site of King's Chapel, at a cost of £284, 16s. ($1381.24), and first used on June 30, 1689. The pews were not added until 1694, when "railed" pews, with an upper space filled with small turned balusters, were built, at a cost of £53. The wooden church was enlarged by 1714, and a clock was then received from "the British Society," which took the place of the mounted hour-glass, which had formerly stood beside the preacher. Pews were reassigned to the proprietors, each paying for the building of his own; which were
now "built in one forme without banisters." A small organ, brought from London, was also received from Thos. Brattle, Esq., Treasurer of Harvard College.

By the time of the Reformation, the high pulpit, with six or eight ornamented sides, had supplanted the old portable box desk. The pulpit was added to King's Chapel in 1717, at a cost of £36.8.13; and was removed to the new building, after it was completed, in 1753,—from which time may also date the sound-

and the portico was finally added in 1789,—some claim from designs of Bulfinch. The old organ was supplanted by another in 1756. The first Episcopal Church in New England, it continued of that denomination until 1785, when it became the first Unitarian Church in the United States.

At the time the granite King's Chapel was built, both the present Christ Church and Old South buildings were in existence. The records of Christ Church
Pulpit added to King's Chapel in 1717 and now a part of King's Chapel—1749—Tremont and School Streets, Boston, Massachusetts

(See Measured Drawings on Pages 90 and 91)
DETAILS OF OLD PULPIT (1717) & SOUNDING BOARD
KING'S CHAPEL (1754), BOSTON, MASSACHUSETTS, USA

808. PENCIL POINTS FOR DECEMBER, 1937
offset "To my subscription to ye spire £20." The same bill provided for a payment to "Mr. John Indecott" who built the wooden portion of tower and spire, in a pasture nearby, it being raised whole into position in 1740, at which time the upper brick story of the tower was also added. The weather vane, by Deacon Shem Drowne, who made the grasshopper on Faneuil Hall, the India vane on Province House, etc., was in place and hoisted with it.

This steeple was blown down in the great storm of October, 1804, and was replaced from Bulfinch's design, 175 feet high, (16 feet shorter than the original —though otherwise very like it!), although no bill for his services has been found. William Price was a printseller and mapmaker (famous early "prospect" of Boston bearing his name) and may have brought, on one of his many trips from London, Builder's Handbooks showing Wren designs, which may have been copied for this church.

The Old South Church was begun March 31, 1729 and the first service was held April 27, 1730. The inside was entirely destroyed in 1775, by the 17th regiment of British dragoons, who were allowed to use the building as a riding school. It was repaired in 1782. It has two sets of galleries, of the Tuscan and Doric orders, with a later pulpit ornamented with Corinthian columns. The steeple is 180 feet high, and still contains the original clock works.

The first West Church was a wooden building of 1737 with a high spire, which was destroyed by the British. The present building was erected in 1806, from designs by Asher Benjamin. It had a very handsome mahogany pulpit, which was removed to the Meeting House Hill Church in Dorchester, when it was taken over as a Branch Library about thirty-five years ago. The original balcony and clock remain.

The comparative rarity of existing church designs by Charles Bulfinch lends an exceptional interest to St. Stephen's Church on Hanover Street in the North End. Of no less than ten ecclesiastical edifices, reputed to have been from his designs; only three now remain. One, built at Pittsfield in 1789, has been
through many changes, and is at this very time, going through another. The well known church at Lancaster, built in 1817, considered his best as well as his last (excepting the Church in Washington of 1822—demolished 1900—and the apocryphal, though still standing, Peterborough, New Hampshire, edifice of 1825) is the only one that has been comparatively carefully conserved. In Boston there remains but one of the authentic five he built in that city; now known as St. Stephen's, which is celebrating on November 21 of this year the diamond jubilee of its consecration for Catholic use. It was built in 1804 as the "New North" Church, on the site of an earlier wooden building of 1714, from designs by Bulfinch; who had, the very year previous, designed the Catholic Holy Cross Church (formerly at the foot of the Tontine Crescent on Franklin Street).

At the widening of Hanover Street, some years ago, this building was moved back, some changes made in the approach to the main doorway, and new doors opened on each side of the projecting vestibule. Upon the interior, the balconies remain practically as designed, but the whole altar end was rebuilt. Within the last two years, an open park, known as "the Prado" has been made by demolition, that extends from the opposite side of Hanover Street way through to Unity Street, just at the rear of the "Old North," providing an unobstructed view of St. Stephen's façade. The present top of the tower has also been changed since the original finial was affected by lightning, years ago.

Park Street Church—once known as "Brimstone Corner"—was designed by Peter Banner, an English architect, in 1809. He began to practice as an architect, in Boston, at 29 Orange Street, in 1806; and was also architect in charge of the Bunker Hill Monument, in 1825. He was assisted by Solomon Willard, first as a carver executing the capitals on the spire of the Park Street Church; and who also later, in 1816, made the panels on the David Sears House at 42 Beacon Street (now used as the Somerset Club). Willard was also associated with Alexander Parris.
ALTAR END—ST. STEPHEN'S CHURCH, HANOVER STREET, BOSTON, MASSACHUSETTS
Rebuilt in Connection with Additions at Back of Building.

THE MONOGRAPH SERIES . EARLY BOSTON CHURCHES . 813
PARK STREET CHURCH—1809—CORNER TREMONT STREET, BOSTON, MASSACHUSETTS
DESIGNED BY PETER BANNER, ASSISTED BY SOLOMON WILLARD

814 . PENCIL POINTS FOR DECEMBER, 1937
Terrazzo offers All Four

1. DURABILITY  2. BEAUTY  3. ECONOMY  4. EASY MAINTENANCE

This movie theater sidewalk has to take constant punishment from heavy foot traffic. Being terrazzo, it takes punishment beautifully—and stays beautiful year after year.

With an eye to economy as well as beauty, Terrazzo floors are durable, inexpensive to maintain—easy to keep clean.

Striking floor design of terrazzo in a Buffalo clothing store. Note the variation of pattern and texture. Each unit is clean-cut, distinct—each has life and freshness.

Whatever the application, you are sure to get faithful execution with terrazzo... rich textures for homes and churches, strong colors and striking patterns for stores and public buildings, brilliant contrasts for theater lobbies.

And when you consider that terrazzo offers everything desirable in a flooring material, including economy, is it any wonder that its use is growing so rapidly? For detailed information write the National Terrazzo and Mosaic Association, 1406 G Street, NW, Washington, D. C.

"Dignity" says this simple floor design. With terrazzo you design exactly to your needs... in patterns and color combination which precisely fit your motif.

THE NATIONAL TERRAZZO AND MOSAIC ASSOCIATION
REINHOLD PUBLISHING CORPORATION

is pleased to announce that it has taken over the distribution of

ART IN FEDERAL BUILDINGS

VOLUME I, MURAL DESIGN (1934-36)

By Edward Bruce and Forbes Watson

(The remarkable book, as here pictured, has a wing spread of 28" from tip to tip)

PUBLISHED privately by a group of men convinced that the program of mural painting carried out under the Treasury Department of the United States during the past three or four years constitutes a significant record of creative design by the leading artists of this period as well as a pictorial record of the history and social life of our country, this volume is, in our opinion, the greatest value for the book buyer's dollar that has appeared on our horizon for many a year.

We offer it for sale in the firm belief that it will prove of much value to all architectural men as well as to artists, students, teachers and laymen. It fills a need that has existed for some time for a comprehensive work on the art of mural painting as executed in close collaboration with the architect. No other book exists which so fully illustrates American mural art or which so clearly illuminates its status today.

It contains, first of all, a scholarly and adequately illustrated historical and critical survey by Forbes Watson of American Mural Painting prior to the Treasury Department's program.

This is followed by 188 pages on which are 490 beautiful large scale illustrations reproducing the artists' finished studies for the 125 projects covered. These are arranged alphabetically according to the names of the painters from Bertrand R. Adams to Richard Zorlino, including such celebrities as George Biddle, Guy Pène du Bois, Arthur Covey, John Stuart Curry, Leon Kroll, Frank Mechau, F. Luis Mora, Ernest Peixotto, Boardman Robinson, Maurice Sterne, and all the host of talented men and women who were selected to take part in the program.

To make the book doubly valuable to architects, 380 architectural scale drawings are included, giving all pertinent information concerning the relation of the paintings to the architecture in each case.

As if this were not enough, the surprising volume contains further, (1), an authoritative account of the exact procedure by which the government has purchased these mural paintings for its Federal buildings, giving explicitly the methods of holding anonymous competitions and making appointments, and (2), a complete set of biographical notes on each artist represented, together with his or her current address.

The page size of 13¼" x 11" has permitted generously large reproductions which give the book maximum value to those who wish to study the designs in detail. 324 pages in all.

Artists' Edition $6.50—Library Edition, bound in linen, $10.00

REINHOLD PUBLISHING CORPORATION

330 West 42nd Street
New York, N. Y.
Today, one of the most noticeable trends in modern commercial construction is the increased use of glass in storefronts and building exteriors. Modern merchandising demands the transformation of drab, uninteresting, uninviting fronts into areas that appeal with color and light—that compel attention and invite entrance.

Glass has long contributed its remarkable utility and beauty to every type of construction. And NOW new kinds of glass appealing to the eye, advanced in smartness are practical for use as a part of the structure itself. Vitrolite, the Colorful Structural Glass is one. Another, Vitrolux Color Fused Tempered Plate Glass, is the ONLY glass that combines ALL of the characteristics essential for practical and effective luminous storefronts. For Vitrolux—with colors fire-fused to become an integral part of the glass—offers unusual resistance to thermal shock and is not affected by rain or snow coming in contact with the warmed surface of the lighted glass area.

And for the first time Libbey-Owens-Ford Glass Company now offers EVERY material required in the construction of the modern storefront—permanent materials that outlive the structure itself and are unexcelled in ease of maintenance. Write TODAY for information on L•O•F Storefronts. Complete technical, installation and lighting data are available. LIBBEY-OWENS-FORD GLASS COMPANY, TOLEDO, OHIO

L•O•F STOREFRONT MATERIALS

Vitrolux—Color Fused Tempered Plate Glass; Vitrolite—Colorful Opaque Structural Glass; Polished Plate Glass; Axio Heat-Absorbing Plate Glass; Blue Ridge Figured and Wire Glass; Extralite—Revolutionary Line of Metal For Storefront Construction.
CASEIN PAINT...
A MEDIUM OF DESIGN

"... paint seems to be the magic wand with which one can work wonders on interiors ... since modern design has taken such a strong hold, more thought has been spent on the texture of paints as well as on the color," said a recent article in Interior Design and Decoration.

Strong, Brilliant Color Effects

MURAL-TONE Positive Colors are finely-ground, concentrated colors in casein vehicle especially developed for tinting regular MURAL-TONE White, and for use full-strength where deep wall tones are needed as backgrounds for blonde furniture, and so forth.

Dead Flatness

Freedom from gloss or glare, richness of tone, and ease of intermixing and application qualify MURAL-TONE for use under the most exacting conditions.

High Tinting Strength

MURAL-TONE Positive Colors serve the same purpose in relation to MURAL-TONE White, as colors-in-oil do to oil paints. Very little color intermixed with white produces beautiful, clear tints of unusual brilliancy. Being light-proof there is no fading. MURAL-TONE dries in forty minutes.

Demonstrated Economy

Three years' experience proves that the use of MURAL-TONE reduces painting costs at least twenty-five per cent. You save on labor, time and material. One coat covers and hides on most surfaces. Any type of finish can be applied over this perfected casein wall paint.

Samples Sent Gladly

May we send you samples or Color "let-down" Chart? MURAL-TONE is well worth investigation. Please address THE MURAL COMPANY, INC. (Founded 1894), 572 Richmond Terrace, Staten Island, N. Y. Branches: Atlanta, Boston, Chicago, San Francisco, Los Angeles.
WILL IT PLEASE 3 GENERATIONS?

Whether the design is modern or a pleasing return to early colonial dignity, the refinement given by the use of Vermont Marble insures many years of acceptance.

The slight additional expense is more than justified when the marble is from our quarries. Vermont Marble is selected to withstand the local climate and is unequalled in quality and color range.

VERMONT MARBLE CO., PROCTOR, VT.


*Branch plants in these cities.

VERMONT MARBLE

Many large firms save time and money today by using Printed Sheet Service on tracing paper and cloth. If your draftsmen still cut paper and cloth to specified sizes—if they still laboriously draw borders and title blocks—investigate Bruning Printed Sheet Service. We will cut the tracing paper or cloth of your choice to the sizes you need, delivering the sheets neatly printed with your firm name, borders and title blocks. That's first aid to greater drafting economy, elimination of waste in material and time. Our Printed Sheets will be a big help to your drafting room in obtaining neat, uniform tracings and prints.

Bruning Printed Sheet Service applies to all Bruning tracing papers, vellums and cloths—and Bruning has a wide selection for every need and preference. Let us estimate on Printed Sheet Service for YOU!

BRUNING Since 1897

Mail the coupon for our new booklet of printed sheet suggestions. It will help you to select just the right style for your business.

CHARLES BRUNING CO., INC.
100 Reade St., New York, N. Y.

New York · Chicago · Los Angeles · Boston · Houston · Kansas City
Milwaukee · Newark · Pittsburgh · St. Louis · San Francisco · Detroit
Here's the Burnham Oil Burning Boiler. That's all it will burn.

Here's the Quick Conversion one also burning oil. With only a change in the base it will burn coal equally well.

Because

There are Three Sides to this Boiler Question

Whether you agree or not, the two most important sides right now, are the fuels, and their comparative cost. (Of the third side later).

Oil has "upped" in cost. Coal hasn't. The Anthracite folks and the stoker people in their extensive advertising, have given coal a front row position again.

There are some who wouldn't consider anything but coal for heating their homes. Others who are as staunch for oil. But what will happen when either fuel gets to costing too much in comparison?

Naturally, they'll want to shift. But mostly they can't. Can't, because that means a Conversion Boiler. One that with a simple change of the base can be converted to burn either fuel. Otherwise it mostly means buying an entirely new boiler.

But not so, if it's a Burnham Quick Conversion Boiler.

Now for the third side. It happens that we also make a Built-In Oil Burning Boiler. So we are not prejudiced in favor of either. The only point then, in pointing out these fuel-shift-facts is to help you, help your clients be satisfied.

See our Display in Booths 233 and 234 at the Heating and Ventilating Show, Grand Central Palace, New York City, January 24th to 28th inclusive.

Burnham Boiler Corporation
Manufacturers of Heating Equipment Since 1873
Irvington, New York - Zanesville, Ohio

---

Why NOT give useful Christmas Gifts this year? Dividend paying gifts? And how about one for yourself? Drop a hint that a Pencil Points Book would be welcome. Or present yourself with that one you have so long wanted. Send your order promptly and we'll fill it at once, wrapping (at your request) in a Christmas package.

Your Choice of These Titles

1—Color in Sketching and Rendering ... Guptill $10.00
2—Drawing with Pen and Ink .... Guptill $8.50
3—Sketching and Rendering in Pencil ... Guptill $5.00
4—Pencil Technique Practice Sheets ... Guptill $.50
5—Freehand Drawing, Self-taught ... Guptill $3.50
6a—Sketching as a Hobby ... Guptill $2.50
6b—Pen Drawing ... Guptill $1.00
7—The Design of Lettering ... Weiss $5.00
8—The Study of Architectural Design ... Harbeson $7.50
9—Perspective Projection ... Freese $1.50
10—Fragnents D'Architecture ... D'Espouy $5.00
11—Architecture Toscan ... A. Granadel de Montigny and A. Famin $3.00
12—Good Practice in Construction, Original Edition, Part II only ... Knobloch $2.00
13—The Treatment of Interiors ... Clute $3.00
14—The Smaller Houses and Gardens of Versailles ... Leigh French, Jr. and Harold Donaldson Eberlein $3.00
15—Good Practice in Construction, New Edition ... Knobloch $6.00
17—Specifications for a Hospital ... $1.00
18—The Work of Cram and Ferguson ... $10.00
19—Metal Plate Lithography ... Seward $2.00
20—Paris Prize in Architecture—Winning Designs, 1904-1927 ... $1.50
21—Drafting Room Practice ... Clute $2.00
22—Practical Requirements of Modern Buildings ... Clute $2.00

Write for Descriptive Circular C.

Any Pencil Points Book can be returned within 5 days and money will be returned.

Pencil Points Library

---

December 1937
We asked your
BLUE PRINTER . . .

On the theory that no one knows more about blue prints than Blue Printers we went out into the field and asked a lot of questions. This is what they told us.

1. That any pencil tracing will make some sort of a print.

2. That where better prints are desired “Castell” Drawing Pencils are used ... because of the superior quality of the graphite, the uniform density which makes for sharp reproduction and even tone.

3. That “Castell” is free of “flaking”, thereby permitting reproduction of line almost as solid and intense as India ink.

4. That in some work pencils will never replace India ink.

5. That “Castell”, the world’s standard and predominant pencil in the 15c market, permits the cleanest, sharpest reproduction.

18 distinct tones . . . positively accurate in grading

Gillott’s STEEL PENS

FAMOUS for more than a CENTURY in PEN and INK WORK

Leading architects, draftsmen and artists have known the superior quality of Gillott’s Steel Pens for many years. Their true temper, uniformity, and unique flexibility have enabled users to turn out numerous architectural and illustrative masterpieces throughout the world.

Try Gillott’s and note the improvement in your work. There is a type for every need. If your dealer is not supplied, send 25c for a sample set of six pens or $1.00 for a complete set of twelve, including three of the finest points.

Insist on Gillott’s Pens

ALFRED FIELD & CO., Inc.
93 Chambers Street
New York, N. Y.

Colors

—the bright greens and reds of Christmas Decorations, or the soft blues of midsummer moonlight, work beautifully on the superb surfaces of WHATMAN Drawing Papers.

J. WHATMAN
Genuine
HAND-MADE
DRAWING PAPERS

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York, N. Y.

Hand Made
New Experimental Station, Bureau of Mines, College Park, Maryland

Calked with Pecora

PECORA CALKING COMPOUND was specified for this new building by Henry Powell Hopkins, Architect, Baltimore. Calking by Chamberlin M.W.S. Co. of Washington for the George Hyman Construction Co. also of Washington. For dependable protection against weather damage—the conservation of fuel—the greater efficiency of air conditioning—Pecora Calking Compound is unsurpassed. Properly applied, Pecora Calking Compound will not dry out, crack or chip, and is equally applicable to wood, glass, metal or stone. Available in metal cartridges for use in new Pecora High Pressure Calking Gun.

For further details see Sweet's Catalogue or write direct to us

PECORA PAINT COMPANY, INC.
SEDGELEY AVE. & VENANGO ST., PHILADELPHIA, PA.
Member of Producers' Council, Inc.
Established 1862 by Smith Bowen

OPENING THE DOOR TO GREATER SAFETY AND FREEDOM IN DOOR-WAY DESIGN

Modern safety and streamlined design both demand the elimination of the old-fashioned butt hinge—the SOSS Improved Invisible Hinge is the answer to that demand.

Write for complete data
SOSS MANUFACTURING CO.
633 E. 1st Ave., Roselle, N. J.

NEW 48-page BOOK, spirally bound, printed in three colors... fully describes the New Modine Blast Heater... its superior construction and design, with complete physical and engineering data, piping and system diagrams, etc., and installation illustrations.

Ask for Catalog No. 337
MODINE MANUFACTURING COMPANY, 1738 Racine St., RACINE, WIS.
HEATING, COOLING AND AIR-CONDITIONING EQUIPMENT FOR INDUSTRIAL, COMMERCIAL AND RESIDENTIAL APPLICATION

ARCHITECTURAL ENGINEERING
A practical course (HOME STUDY) by mail only
Prepares Architects and Draftsmen for structural portion of STATE BOARD EXAMINATIONS
For many this is the most difficult section of the examinations. Qualifies for designing structures in wood, concrete or steel. Successfully conducted for the past five years. Our complete Structural Engineering course well known for twenty-six years.

Ask for complete Literature without obligation—write TODAY
WILSON ENGINEERING CORPORATION
College House Offices
CAMBRIDGE, MASSACHUSETTS, U. S. A.

SPRING BACK BINDERS FOR PENCIL POINTS
Two-inch $2.00 Capacity

REINHOLD PUBLISHING CORPORATION
330 West 42nd Street
New York, N. Y.

DECEMBER 1937
If you have anything to anchor in brick or concrete, here's the answer—

RAWL-DRIVES

They drive like a nail in a drilled hole and hold like a bolt!

THE RAWLPUG COMPANY, Inc.
94-95 Lafayette Street, New York City

and everywhere

Luxurious...refined...
exclusive yet homelike...The Drake
fills every requirement of a modern hotel

A. S. KIRKEDY
Managing Director

LAKE SHORE DRIVE • CHICAGO

NEW!! A DRAWING PENCIL
CREATED FOR MODERN
DRAFTING ROOM USE

With the introduction of the Mars Lumograph Pencil, reproductions from pencil originals became universally practical. A new, patented light resisting element, found only in Mars Lumograph, produces sharp, clear blueprints. It is no longer necessary to make tracings, or "ink in" your finished work. The majority of your drawings can be blueprinted successfully from your Mars Lumograph originals.

Give your pencil drawings a new blueprinting strength with the Mars Lumograph pencil. There are seventeen true degrees, from ExExB to 7H.

THERE IS NO SUBSTITUTE FOR MARS LUMOGRAPH

J. S. STAEDTLER, Inc.
53-55 WORTH ST., NEW YORK

DISTRIBUTORS
KEUFFEL & ESSER CO.
CHARLES BRUNING CO., Inc.
Hoboken and New York, New York, Chicago and Branches

$1.50 PER DOZEN

Ask your dealer, or write for a trial order. When ordering, please specify degrees wanted.

If you want to eliminate the danger of scalding and unexpected "shots" of hot or cold water in your showers install Powers Mixers. Write for circular. 2753 Greenview Ave., Chicago; 231 E. 46th St., New York; Offices in 45 cities. See your phone directory.

THE POWERS REGULATOR CO.
Complete
DATA SHEET LIBRARY

$5.50

SPECIAL PRICE UNTIL DEC. 29th, 1937!
We Want More Data Sheet Users

More than 10,000 architectural men have indicated that they are Data Sheet users. But we want more! We want more because the larger the Data Sheet audience becomes, the more manufacturers we will get to sponsor free sets of Data Sheets on their products. So it is to the advantage of everybody—present users and new users, to make the Data Sheet family include just as many in the architectural profession as possible. If you are a Data Sheet user, show this ad and your own Library to someone else in your office who is not. If you are not a Data Sheet user, here is a chance to make yourself more efficient through the ownership of the Data Sheet Library.

Data Sheets are Functional

This original source of architectural data is... quick, because of the concise method of presentation... up-to-date, and easily kept that way by its loose-leaf arrangement... dependable, because only authoritative data are included... useful, because it gives those facts found in actual experience to be needed at the drafting table... personal, because your own notes can be added on standard forms of paper obtainable in this size at any stationer's.

Handy Size

And extremely important is the handy and convenient size, which does not cover up too much of the valuable drafting board area. The Data Sheet Notebook has been made the same size as the other architectural handbooks you are accustomed to using—so that it will not stymie your T-square nor foul your triangle. The prototype of the Data Sheet Notebook was 8½" x 11"—and was soon discarded for its present convenient format.

Proven Usefulness

Many years of actual use proved that the Data Sheets in their present form were functional—before their publication was begun in PENCIL POINTS. This is your guarantee that they will serve you efficiently as your drafting table reference!

Includes 12 Complete Sets

Over 280 sheets crammed with highly concentrated information in telegraphic form for fingertip reference! The 4 binders are stiff cover type in red fabricoid, with the contents of each volume stamped in gold on the backbone. Each book has an alphabetical index on the inside back cover. The binders alone would cost $4.80 to $6.00, if purchased at retail. Index guides are included. The binders are housed in a box which acts as a permanent container. The box is of heavy bookboard covered to contrast with the binders.
NEW PRODUCTS
Changes in Personnel, etc.

NEW GAS-FIRED CONDITIONER
The new AGP gas-fired air conditioner, type 2-FE, just announced by the American Gas Products Co., New York, heats, humidifies, filters and circulates air. It is said to be designed on an entirely new principle, built from the ground up to be a completely automatic direct-fired winter air conditioning unit.

One of the important elements introduced into its design is the counter-flow principle. The fan unit, mounted on top, blows air down over the heating surfaces in counter flow to the upward passage of the products of combustion on the other side of this heating surface. The counter flow principle of heat transfer increases, to a maximum, the rate of transfer of heat from metal to air, and reduces the weight and size of the heating sections.

In designing the cast iron heating sections, the extended pin heating surfaces used on AGP Ideal gas boilers has been used on the inner flue surfaces. These sections are made of cored cast iron and are assembled, in various numbers, into one complete heating unit at the factory. There is a single combustion chamber for all sizes. This makes only one thermostatic pilot necessary and reduces the pilot gas consumption to a minimum.

Safety is provided by AGP controls, all of which are concealed within the casing. Beauty is given to this conditioner by its simple, modern lines and smooth lustrous baked enamel finish of gun metal grey.

ARCHITECTURAL INFORMATION GUIDE
FOR THE DRAFTING ROOM
A practical and useful series of information guides for architects and draftsmen is announced by Patterson’s Architectural Information Guide, 18-60 Ninth St., Lynchburg, Va. The guides consist of stapled folders, 8½ x 11, containing five sheets, constituting basic forms to be filled in with specific information pertaining to a particular type of job before going into the working drawings stage.

This is designed to eliminate all confusion, misunderstandings and liability of error between the architect and the drafting room, all necessary information being provided in a concise, readily workable form, ready for use and reference by the draftsmen after working drawings are begun.

The cover provides for the name of the job, name and location of the owner, the date, the cubical contents of the building and the cubic foot estimated cost. The first, second and last sheets provide for information of a general nature on any type of job. The first sheet provides for a general discussion of construction of the building; the second sheet deals with connection of the building to public utilities, such as size and pressure of city water mains, gas mains, sewer mains and electric current available. The third and fourth sheets are designed for specific information for a particular type, all apartments of the building being listed, floor by floor, for the kinds of treatment to be given and the sizes and catalogue numbers of all plumbing fixtures that will be used throughout. Space is also provided for any additional special items that should be noted where necessary. The last sheet provides for miscellaneous items that enter into various types of buildings.

NEW TRANE MULTIPLE PROJECTION HEATER
Following in the wake of the new Trane projection unit heater and embodying the same operating principles is the new Trane multiple projection unit heater, just added to its line by The Trane Co., La Crosse, Wis.

The Trane multiple projection heater combines the lightness and flexibility of the propeller type unit heater with the long range delivery and large capacity of the heavier blower type heater. It is a high velocity, multiple fan unit with each fan under individual control at a very substantial power saving.

Like the single fan projection heater, the multiple projection heater scientifically utilizes a new means for both diffusing the air stream and carrying it a considerable distance at the same time. With this ceiling mounted unit, warm upper air is drawn through the two coils and then projected straight downward in a vertical stream which reaches and stays on and near the floor where heat is needed. As this air stream enlarges it induces a large amount of room air which both gives it volume and so reduces its velocity that it reaches the floor evenly and comfortably.

The Trane multiple projection heater is primarily designed and intended for use where a maximum of space must be heated with a minimum of units. A single unit mounted at the ceiling in the center of a factory or other large space will take care of a huge floor area. It is available with two, three, or even more fans.

A. I. WALLACE APPOINTED VICE PRESIDENT
AMERICAN GAS PRODUCTS CORPORATION
W. T. Rasch, president of the American Gas Products Corporation, announces the appointment of A. I. Wallace of Chicago to the position of vice president. Mr. Wallace has been associated with American Gas Products Corporation for the past ten years. He will continue to make his headquarters in the AGP Chicago office.

SOSS APPOINTS ADDITIONAL REPRESENTATIVES
The Soss Manufacturing Co., manufacturers of invisible hinges, has just appointed the following representatives: Edwin J. Morton, Springfield, Mass.; Emerson D. Randolph, Pittsburgh, Pa.; Paul E. Lehman, Columbus, Ohio; E. McMillan Hardware Co., Vancouver, B. C., Canada; F. B. Keiser, Jr., Little Rock, Ark.; and La Salle Products Co., Toronto, Canada.

The Colonial Sales Corp., manufacturers of Cosalco metal mouldings and frames, has moved its offices to 928 Broadway, New York. At this location the company will have its offices and plant under one roof for the first time.
Terror breeds when
darkness strikes...

it's the first
60 seconds
that count

PICTURE a gay restaurant at night, packed with a carefree crowd. Suddenly the lights go out... an instant of hushed silence, then confusion. Only some quick voice of authority can quell danger of panic, personal injury or fire. And the first sixty seconds tell the story.

That is why, not only in restaurants and hotels, but in stores, schools, auditoriums, theatres, municipal and other public buildings, and in hospitals especially, Exide Emergency Lighting is proving invaluable protection. For Exide Systems operate instantly and automatically upon any failure of the normal electric current supply.

The utility companies take every precaution but cannot control the effects of storms, floods, fires, street accidents and similar occurrences. Privately-owned plants, no matter how carefully planned and operated, may also have interruptions that render Exide Emergency Lighting essential. Don Graf's Data Sheets give full details. Write for a set today.

Exide
Keepalive
EMERGENCY LIGHTING
SYSTEMS
$150 AND UP

THE ELECTRIC STORAGE BATTERY COMPANY, Philadelphia
The World's Largest Manufacturers of Storage Batteries for Every Purpose
Exide Batteries of Canada, Limited, Toronto

MAIL THIS COUPON

THE ELECTRIC STORAGE BATTERY COMPANY
Send me, without obligation, new bulletin on Don Graf's Data Sheets on Exide Emergency Lighting.

Name______________________
Name of Firm_________________
Address_____________________

I am an Architect [ ] Engineer [ ] Draftsman [ ]
THE NEW
Super-Speed
L C SMITH

No human has ever pushed an L C Smith to the limit of its straightaway speed, but speed in an office is something more. Getting out a bigger day's work—inserting paper, completing long and short letters, addressing envelopes, typing invoices, tabulating, handling card work, writing telegrams—that is where speed counts. Both Standard and Silent models. For further information call at any of our dealers or branches or write:

L C SMITH & CORONA TYPEWRITERS, INC.
Executive Offices: Syracuse, N. Y.

PERSPECTIVE PROJECTION
By Ernest Irving Freese
$1.50

This book presents a new and thoroughly tested method for making perspective drawings without the use of a vanishing point. It is based on sound principles and has been used for many years by the author.

CONTENTS
Straight Line Figures
Curved Line Figures
 Expedients
Enlargements and Reductions
Domes, Foregrounds, and Interiors
The Author's Drafting Room Method
Supplemental Illustrations

PENCIL POINTS
330 West 42nd St., New York, N. Y.

INDEX TO ADVERTISERS
Advertising Offices: 330 West 42nd Street, New York, N. Y.
Philip H. Hubbard, Vice-President and Advertising Manager.
District Offices: 1133 Leader Building, Cleveland, H. H. Gibson,
Jr.; 310 South Michigan Avenue, Chicago, John G. Belcher;
580 Market Street, San Francisco.

American Brass Company
American Cyanamid & Chemical Corporation, Structural
Gypsum Division
American Institute of Architects
American Laundry Machinery Company
American Pencil Company
American Steel & Wire Company
American Telephone & Telegraph Company
Angel, H. Reeve, & Company, Inc.
Armstrong Cork Products Company, Building Materials
Division
A. W. Faber, Inc.
Barber Company, Inc., The
Bethlehem Steel Company
Bommer Spring Hinge Company
Bruning, Charles, Company, Inc.
Burnham Boiler Corporation
Celotex Corporation, The
Crane Company
Curtis Companies Service Bureau
Dixon, Joseph, Crucible Company
Drake Hotel
Duriron Company, Inc., The
Electric Storage Battery Company
Field, Alfred, & Company, Inc.
General Bronze Corporation
General Electric Company, Appliance and Merchandise
Department
Jenkins Brothers
Johns-Manville Corporation
Josam Manufacturing Company
Koh-I-Noor Pencil Company, Inc.
Libbey-Owens-Ford Glass Company
Lightolier Company
Louisville Cement Company
Maple Flooring Manufacturers Association
Masler Brothers Iron Company
Miami Biltmore Hotel
Modine Manufacturing Company
Muralo Company, Inc.
National Coal Association
National Terrazzo and Mosaic Association
Otis Elevator Company
Pecora Paint Company
Pittsburgh Plate Glass Company
Powes Regulator Company
Rawplug Company, Inc.
Revere Copper and Brass, Inc.
Roney Plaza Hotel
Ruberoid Company, The
Sedgwick Machine Works
Smith, L. C., & Corona Typewriters, Inc.
Soss Manufacturing Company
Staedtler, J. S., Inc.
Stanley Works, The
Stensgaard, W. L., & Associates, Inc.
Trane Company, The
Truscon Steel Company
U. S. Steel Corporation Subsidiaries
Vermont Marble Company
Wheeling Steel Corporation
Whitney, Vincent, Company
Wilson Engineering Corporation

DECEMBER 1937
FOLLOWING YOUR HOBBY TO FLORIDA THIS WINTER?

- You Can Enjoy It at Its Best—With a Complete Program of Other Sports—and the Highest Standards of Living—All for the Cost of an “Ordinary” Holiday—If You Know HOW.

WE KNOW “HOW”, because we’ve made a business of knowing, by careful surveys and analyses of resort facts and figures.

We would like the privilege of telling you personally what we have found out about Florida vacations in general and about THE MOST AMAZING VACATION EVER CONCEIVED in particular.

For this purpose, staffs of experts, fortified with factual data, are maintained in our New York and Chicago offices to answer all your questions, help you plan your vacation program, show you many economies and short-cuts for enjoying all the fun. They will be pleased to call on you at office or home, if you are in these cities or in Boston, Philadelphia or Washington. If you are not in or near these metropolitan centers, they will give you thorough information in a letter, answering your individual queries. This service, of course, does not obligate you in the slightest.

We have an extraordinary story to tell—and we want to tell it to you personally. Among other important points are the hotels which offer this revolutionary plan of guest entertainment: the Roney Plaza in Miami Beach and the Miami Biltmore in Coral Gables, adjoining Miami—two of the greatest resort hotels in America, each with its own vast estate, each a complete resort in itself. They offer more than luxurious living. They offer a complete vacation as well—all for the one price of your accommodations.

Guest entertainment at these hotels really means something! Facilities within the hotel estates themselves and extra club privileges outside expand your vacation opportunities to indulge all the fun in this famed playground—including golf on the championship Miami Biltmore Country Club course, surf and sun bathing on the private beach of the Roney Plaza Cabana Sun Club, tennis on the private courts of both hotels, deep-sea fishing in the teeming waters of the Gulf Stream with living accommodations at the Key Largo Anglers Club on the Florida keys.

Leading the cost-free economies provided for our guests is that important item of local transportation. A private fleet of aerocars—big, comfortable auto lounge cars—maintains regular schedules, day and night, transporting our guests to all resort interests—races, nightclubs, theaters, shopping centers, even down to the Florida keys—without extra charge. Think what a saving this is! Our researches show that the average vacationist spends about one-third of his vacation dollar on taxis and other local transportation! This economy in itself attests how THE BEST COSTS LESS, when you’re a Roney Plaza or Miami Biltmore guest.

There are many other courtesies and economies granted in this revolutionary policy of complete vacation entertainment. Let us go over them with you personally, as well as give you much valuable information about Florida and vacation costs in general.

- Write, wire or phone our New York office: 551 Fifth Avenue, Room 712, Telephone Murray Hill 2-0521; our Chicago office: 120 South LaSalle Street, Room 1265, Telephone Franklin 4645.
How would you plan up-to-date telephone arrangements?

This old farmhouse can take on new form with very little new construction. And the relocation and refinishing of interior partitions allow for the installation of thoroughly modern telephone arrangements.

Built-in conduit or pipe can be run through the interior partitions before new finishes are applied, making it unnecessary to expose any telephone wiring. Outlets may be located on old or new baseboards, and their locations planned for both present and future telephone needs. A telephone connected to an outlet in the living room will prove convenient for most calls, and do double duty for the first-floor bedroom. Another in the kitchen will insure against burned vegetables and boilings-over. And a telephone connected to the outlet in the second-floor master bedroom will offer protection at night and save stair-climbing many times a day.

This is a suggested solution to a typical problem. Telephone engineers will be glad to help you develop efficient, economical telephone plans for any projects. Call the local telephone office and ask for "Architects' Service."
There is a clean, wholesome look about Vitrolite partitions and wainscoting in the toilet room. Vitrolite is available in a wide variety of color combinations and wall arrangements. Being glass hard, it is kept spotlessly clean and sanitary with a minimum of labor and expense. It cannot absorb moisture or other substances which might produce unpleasant odors or cause it to deteriorate. It is very difficult to write on or mark up and all traces can be easily removed. Throughout the life of the building, Vitrolite will retain its original brilliance and newness unimpaired.

Vitrolite toilet installations have been made in many of the nation's finest office buildings, theatres and U. S. Government buildings. Vitrolux, the new color fused tempered plate glass combines perfectly with Vitrolite. The excellent diffusion of transparent Vitrolux produces practical as well as beautiful lighting effects. Our technical staff is fully equipped to co-operate with you on any type of toilet installation. Why not mail the coupon for latest literature.

Libbey - Owens - Ford Glass Company, 1309 Nicholas Bldg., Toledo, Ohio. (Member of Producers' Council)
When DEFLECTION is the GOVERNING FACTOR

BETHLEHEM Light Sections may be used effectively in any part of a structure where loads are less than the capacity of heavy sections of depth dictated by the span. They find frequent application in floor construction and in all types of upper tier work.

Although Bethlehem Light Sections are light in weight for their depths, the thickness of metal in both flange and web makes them eligible for use in all first-class construction, conforming with all building code requirements. Rolled to essentially the same shapes and dimensions as the regular heavier sections, Light Sections are fabricated and handled in the same way and create no special engineering or designing problems.

In apartment buildings, hotels, office buildings, hospitals and similar structures, Bethlehem Light Sections keep floor slab thickness within economical limits without using more steel than called for by the load. In addition to their utility in floor construction, Bethlehem Light Sections are widely used as spandrel beams, columns in upper stories, struts between columns and as purlins in roof construction, particularly of industrial buildings.

BETHLEHEM STEEL COMPANY
Terrazzo offers All Four

1. DURABILITY 2. BEAUTY 3. ECONOMY 4. EASY MAINTENANCE

This movie theater sidewalk has to take constant punishment from heavy foot traffic. Being terrazzo, it takes punishment beautifully—and stays beautiful year after year.

Striking floor design of terrazzo in a Buffalo clothing store. Note the variation of pattern and texture. Each unit is clean-cut, distinct—each has life and freshness.

With an eye to economy as well as beauty, Terrazzo floors are durable, inexpensive to maintain—easy to keep clean.

"Dignity" says this simple floor design. With terrazzo you design exactly to your needs... in patterns and color combination which precisely fit your motif.

THE NATIONAL TERRAZZO AND MOSAIC ASSOCIATION

1. DURABILITY
2. BEAUTY
3. ECONOMY
4. EASY MAINTENANCE

Whatever the application, you are sure to get faithful execution with terrazzo... rich textures for homes and churches, strong colors and striking patterns for stores and public buildings, brilliant contrasts for theater lobbies.

And when you consider that terrazzo offers everything desirable in a flooring material, including economy, is it any wonder that its use is growing so rapidly? For detailed information write the National Terrazzo and Mosaic Association, 1406 G Street, NW, Washington, D. C.
REINHOLD PUBLISHING CORPORATION

is pleased to announce that it has taken over the distribution of

ART IN FEDERAL BUILDINGS
VOLUME I, MURAL DESIGN (1934-36)

By Edward Bruce and Forbes Watson

(The remarkable book, as here pictured, has a wing spread of 28" from tip to tip)

PUBLISHED privately by a group of men convinced that the program of mural painting carried out under the Treasury Department of the United States during the past three or four years constitutes a significant record of creative design by the leading artists of this period as well as a pictorial record of the history and social life of our country, this volume is, in our opinion, the greatest value for the book buyer's dollar that has appeared on our horizon for many a year.

We offer it for sale in the firm belief that it will prove of much value to all architectural men as well as to artists, students, teachers and laymen. It fills a need that has existed for some time for a comprehensive work on the art of mural painting as executed in close collaboration with the architect. No other book exists which so fully illustrates American mural art or which so clearly illuminates its status today.

It contains, first of all, a scholarly and adequately illustrated historical and critical survey by Forbes Watson of American Mural Painting prior to the Treasury Department's program.

This is followed by 188 pages on which are 490 beautiful large scale illustrations reproducing the artists' finished studies for the 125 projects covered. These are arranged alphabetically according to the names of the painters from Bertrand R. Adams to Richard Zoellner, including such celebrities as George Biddle, Guy Pène du Bois, Arthur Covey, John Stuart Curry, Leon Kroll, Frank Mechau, F. Luis Mora, Ernest Peixotto, Boardman Robinson, Maurice Sterne, and all the host of talented men and women who were selected to take part in the program.

To make the book doubly valuable to architects, 380 architectural scale drawings are included, giving all pertinent information concerning the relation of the paintings to the architecture in each case.

As if this were not enough, the surprising volume contains further, (1), an authoritative account of the exact procedure by which the government has purchased these mural paintings for its Federal buildings, giving explicitly the methods of holding anonymous competitions and making appointments, and (2), a complete set of biographical notes on each artist represented, together with his or her current address.

The page size of 13½" x 11" has permitted generously large reproductions which give the book maximum value to those who wish to study the designs in detail. 324 pages in all.

Artists' Edition $6.50—Library Edition, bound in linen, $10.00

REINHOLD PUBLISHING CORPORATION 330 West 42nd Street New York, N.Y.
New Glass and new Metal

FOR NEW TRENDS IN

storefront architecture

Today, one of the most noticeable trends in modern commercial construction is the increased use of glass in storefronts and building exteriors. Modern merchandising demands the transformation of drab, uninteresting, uninviting fronts into areas that appeal with color and light—that compel attention and invite entrance.

Glass has long contributed its remarkable utility and beauty to every type of construction. And NOW new kinds of glass appealing to the eye, advanced in smartness, are practical for use as a part of the structure itself. Vitrolite, the Colorful Structural Glass is one. Another, Vitrolux Color Fused Tempered Plate Glass, is the ONLY glass that combines ALL of the characteristics essential for practical and effective luminous storefronts. For Vitrolux—with colors fire-fused to become an integral part of the glass—offers unusual resistance to thermal shock and is not affected by rain or snow coming in contact with the warmed surface of the lighted glass area.

And for the first time Libbey-Owens-Ford Glass Company now offers EVERY material required in the construction of the modern storefront—permanent materials that outlive the structure itself and are unexcelled in ease of maintenance. Write TODAY for information on L·O·F Storefronts. Complete technical, installation and lighting data are available.

LIBBNEY·OWENS·FORD

COMPLETE STOREFRONTS
CASEIN PAINT...
A MEDIUM OF DESIGN

"... paint seems to be the magic wand with which one can work wonders on interiors ... since modern design has taken such a strong hold, more thought has been spent on the texture of paints as well as on the color," said a recent article in Interior Design and Decoration.

Strong, Brilliant Color Effects
MURAL-TONE Positive Colors are finely-ground, concentrated colors in casein vehicle especially developed for tinting regular MURAL-TONE White, and for use full-strength where deep wall tones are needed as backgrounds for blonde furniture, and so forth.

Dead Flatness
Freedom from gloss or glare, richness of tone, and ease of intermixing and application qualify MURAL-TONE for use under the most exacting conditions.

High Tinting Strength
MURAL-TONE Positive Colors serve the same purpose in relation to MURAL-TONE White, as colors-in-oil do to oil paints. Very little color intermixed with white produces beautiful, clear tints of unusual brilliancy. Being light-proof there is no fading. MURAL-TONE dries in forty minutes.

Demonstrated Economy
Three years' experience proves that the use of MURAL-TONE reduces painting costs at least twenty-five per cent. You save on labor, time and material. One coat covers and hides on most surfaces. Any type of finish can be applied over this perfected casein wall paint.

Samples Sent Gladly
May we send you samples or Color "let-down" Chart? MURAL-TONE is well worth investigation. Please address THE MURAL COMPANY, INC. (Founded 1894), 572 Richmond Terrace, Staten Island, N. Y. Branches: Atlanta, Boston, Chicago, San Francisco, Los Angeles.

mural-tone
The Money-Saving Wall Paint in the Orange Can

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

The Standard
Contract Documents

These contract forms have stood the test of time. They have reduced to a minimum lawsuits and misunderstandings.
They make for good will between the Architect, the Owner, and the Contractor. They eliminate worry. They reduce office overhead. They safeguard the position of the Architect. They expedite the business of building. Is there any Architect who has not adopted these forms as his own?

Titles and Prices
Agreement and General Conditions in Cover $0.50
General Conditions without Agreement ..... .35
Agreement without General Conditions ..... .15
Bond of Suretyship ..... .10
Form of Subcontract ..... .10
Letter of Acceptance of Subcontractor’s Proposal ..... .10
Cover (heavy paper with valuable notes) ..... .02
Complete set in cover ..... .75
Review of the Standard Documents—by William Stanley Parker 1.00
Complete trial set in cover (75c) will be mailed from The Octagon the day the order is received or can be had from almost any dealer in Architects’ supplies.

Miscellaneous Documents
Accounting Forms and Binders Prices furnished on request
Agenda for Architects ..... .40
Standard Filing System ..... .50
Alphabetical Index to Standard Filing System ..... .50
Standard Filing System and Alphabetical Index (combined) ..... 1.00
Standard Filing System for Architectural Plates and Articles ..... 1.00

Books
Handbook of Architectural Practice ..... $5.00
Manual of Accounting for Architects 5.00
The Autobiography of an Idea—Louis H. Sullivan 3.00
A System of Architectural Ornament—Louis H. Sullivan 15.00
Bertram Grosvenor Goodhue—Architect and Master of Many Arts 30.00

Transportation prepaid on orders amounting to $1.00 or more net. Orders, communications and remittances (checks, money-orders, cash or stamps) should be sent to The American Institute of Architects, The Octagon, 1741 N. Y. Ave., N. W., Washington, D. C.
WILL IT PLEASE 3 GENERATIONS?

Will It Please 3 Generations?

WHETHER the design is modern or a pleasing return to early colonial dignity, the refinement given by the use of Vermont Marble insures many years of acceptance.

The slight additional expense is more than justified when the marble is from our quarries. Vermont Marble is selected to withstand the local climate and is unequalled in quality and color range.

VERMONT MARBLE CO., PROCTOR, VT.


Branch plants in these cities.

VERMONT MARBLE

A New Booklet Of Ideas On Made to measure

PRINTED SHEETS OF TRACING PAPER OR CLOTH

Many large firms save time and money today by using Printed Sheet Service on tracing paper and cloth. If your draftsmen still cut paper and cloth to specified sizes – if they still laboriously draw borders and title blocks – investigate Bruning Printed Sheet Service. We will cut the tracing paper or cloth of your choice to the sizes you need, delivering the sheets neatly printed with your firm name, borders and title blocks. That’s first aid to greater drafting economy, elimination of waste in material and time. Our Printed Sheets will be a big help to your drafting room in obtaining neat, uniform tracings and prints.

Bruning Printed Sheet Service applies to all Bruning tracing papers, vellums and cloths – and Bruning has a wide selection for every need and preference. Let us estimate on Printed Sheet Service for YOU!

BRUNING Since 1897

Mail the coupon for our new booklet of printed sheet suggestions. It will help you to select just the right style for your business.

CHARLES BRUNING CO., INC.

Please send me, without obligation, your new booklet of printed sheet suggestions.

Name: ____________________________
Company: _________________________
Address: __________________________
City: ____________________________

New York • Chicago • Los Angeles • Boston • Houston • Kansas City
Milwaukee • Newark • Pittsburgh • St. Louis • San Francisco • Detroit
Here’s the Burnham Oil Burning Boiler. That’s all it will burn.

Here’s the Quick Conversion one also burning oil. With only a change in the base it will burn coal equally well.

Because

There are Three Sides to this Boiler Question

Whether you agree or not, the two most important sides right now, are the fuels, and their comparative cost. (Of the third side later).

Oil has “upped” in cost. Coal hasn’t. The Anthracite folks and the stoker people in their extensive advertising, have given coal a front row position again.

There are some who wouldn’t consider anything but coal for heating their homes. Others who are as staunch for oil. But what will happen when either fuel gets to costing too much in comparison?

Naturally, they’ll want to shift. But mostly they can’t. Can’t, because that means a Conversion Boiler. One that with a simple change of the base can be converted to burn either fuel. Otherwise it mostly means buying an entirely new boiler.

But not so, if it’s a Burnham Quick Conversion Boiler.

Now for the third side. It happens that we also make a Built-In Oil Burning Boiler. So we are not prejudiced in favor of either. The only point then, in pointing out these fuel-shift-facts is to help you, help your clients be satisfied.

See our Display in Booths 233 and 234 at the Heating and Ventilating Show, Grand Central Palace, New York City, January 24th to 28th inclusive.

Burnham Boiler Corporation
Manufacturers of Heating Equipment Since 1873
Irvington, New York - Zanesville, Ohio

Burnham Boiler

Why NOT give useful Christmas Gifts this year? Dividend paying gifts? And how about one for yourself? Drop a hint that a Pencil Points Book would be welcome. Or present yourself with that one you have so long wanted. Send your order promptly and we’ll fill it at once, wrapping (at your request) in an Xmas package.

Your Choice of These Titles

1 - Color in Sketching and Rendering ... Guptill $10.00
2 - Drawing with Pen and Ink .......... Guptill 8.50
3 - Sketching and Rendering in Pencil ... Guptill 5.00
4 - Pencil Technique Practice Sheets ... Guptill .50
5 - Freehand Drawing, Self-taught ......... Guptill 3.50
6 - Sketching as a Hobby ................. Guptill 2.50
6a - Pen Drawing ..................... Guptill 1.00
6b - Pencil Drawing .................... Watson 1.00
7 - The Design of Lettering ............... Weiss 5.00
8 - The Study of Architectural Design Horbeson 7.50
9 - Perspective Projection ............... Freese 1.50
10 - Fragments D'Architecture Antiqued ...... D'Espouy 5.00
11 - Architecture Toscanne A. Grandjean de Montigny and A. Famin 3.00
12 - Good Practice in Construction, Original Edition, Part II only .......... Knobloch 2.00
13 - The Treatment of Interiors ............ Clute 3.00
14 - The Smaller Houses and Gardens of Versailles, Leigh French, Jr. and Harold Donaldson Eberlein 3.00
15 - Good Practice in Construction, New Edition ...................... Knobloch 6.00
17 - Specifications for a Hospital ........ Knobloch 1.00
18 - The Work of Cram and Ferguson ........ 10.00
19 - Metal Plate Lithography ............... Seward 2.00
20 - Paris Prize in Architecture — Winning Designs, 1904-1927 ............... 1.50
21 - Drafting Room Practice ............... Clute 2.00
22 - Practical Requirements of Modern Buildings ......................... Clute 2.00

Write for Descriptive Circular C. Any Pencil Points Book Can Be Returned Within 5 Days and Money Will Be Returned.
We asked your
BLUE PRINTER . . .

On the theory that no one knows more about blue prints than Blue Printers we went out into the field and asked a lot of questions. This is what they told us.

1. That any pencil tracing will make some sort of a print.

2. That where better prints are desired "Castell" Drawing Pencils are used . . . because of the superior quality of the graphite, the uniform density which makes for sharp reproduction and even tone.

3. That "Castell" is free of "flaking", thereby permitting reproduction of line almost as solid and intense as India ink.

4. That in some work pencils will never replace India ink.

5. That "Castell", the world's standard and predominant pencil in the 15c market, permits the cleanest, sharpest reproduction.

18 distinct tones . . . positively accurate in grading

A.W. FABER, Inc. NEWARK, N. J.

Colors

—the bright greens and reds of Christmas Decorations, or the soft blues of midsummer moonlight, work beautifully on the superb surfaces of WHATMAN Drawing Papers.

* * * *

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York, N. Y.

J. WHATMAN
Genuine
HAND-MADE
DRAWING PAPERS

Gildott's STEEL PENS
FAMOUS for more than a CENTURY in PEN and INK WORK

Leading architects, draftsmen and artists have known the superior quality of Gildott's Steel Pens for many years. Their true temper, uniformity, and unique flexibility have enabled users to turn out numerous architectural and illustrative masterpieces throughout the world.

Try Gildott's and note the improvement in your work. There is a type for every need. If your dealer is not supplied, send 25c for a sample set of six pens or $1.00 for a complete set of twelve, including three of the finest points.

Insist on Gildott's Pens
ALFRED FIELD & CO., Inc.
93 Chambers Street
New York, N. Y.

STEEL PENS
FAMOUS for more than a CENTURY in PEN and INK WORK

Leading architects, draftsmen and artists have known the superior quality of Gildott's Steel Pens for many years. Their true temper, uniformity, and unique flexibility have enabled users to turn out numerous architectural and illustrative masterpieces throughout the world.

Try Gildott's and note the improvement in your work. There is a type for every need. If your dealer is not supplied, send 25c for a sample set of six pens or $1.00 for a complete set of twelve, including three of the finest points.

Insist on Gildott's Pens
ALFRED FIELD & CO., Inc.
93 Chambers Street
New York, N. Y.

Colors

—the bright greens and reds of Christmas Decorations, or the soft blues of midsummer moonlight, work beautifully on the superb surfaces of WHATMAN Drawing Papers.

* * * *

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York, N. Y.

J. WHATMAN
Genuine
HAND-MADE
DRAWING PAPERS

We asked your
BLUE PRINTER . . .

On the theory that no one knows more about blue prints than Blue Printers we went out into the field and asked a lot of questions. This is what they told us.

1. That any pencil tracing will make some sort of a print.

2. That where better prints are desired "Castell" Drawing Pencils are used . . . because of the superior quality of the graphite, the uniform density which makes for sharp reproduction and even tone.

3. That "Castell" is free of "flaking", thereby permitting reproduction of line almost as solid and intense as India ink.

4. That in some work pencils will never replace India ink.

5. That "Castell", the world's standard and predominant pencil in the 15c market, permits the cleanest, sharpest reproduction.

18 distinct tones . . . positively accurate in grading

A.W. FABER, Inc. NEWARK, N. J.

Colors

—the bright greens and reds of Christmas Decorations, or the soft blues of midsummer moonlight, work beautifully on the superb surfaces of WHATMAN Drawing Papers.

* * * *

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York, N. Y.

J. WHATMAN
Genuine
HAND-MADE
DRAWING PAPERS

We asked your
BLUE PRINTER . . .

On the theory that no one knows more about blue prints than Blue Printers we went out into the field and asked a lot of questions. This is what they told us.

1. That any pencil tracing will make some sort of a print.

2. That where better prints are desired "Castell" Drawing Pencils are used . . . because of the superior quality of the graphite, the uniform density which makes for sharp reproduction and even tone.

3. That "Castell" is free of "flaking", thereby permitting reproduction of line almost as solid and intense as India ink.

4. That in some work pencils will never replace India ink.

5. That "Castell", the world's standard and predominant pencil in the 15c market, permits the cleanest, sharpest reproduction.

18 distinct tones . . . positively accurate in grading

A.W. FABER, Inc. NEWARK, N. J.

Colors

—the bright greens and reds of Christmas Decorations, or the soft blues of midsummer moonlight, work beautifully on the superb surfaces of WHATMAN Drawing Papers.

* * * *

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York, N. Y.

J. WHATMAN
Genuine
HAND-MADE
DRAWING PAPERS

We asked your
BLUE PRINTER . . .

On the theory that no one knows more about blue prints than Blue Printers we went out into the field and asked a lot of questions. This is what they told us.

1. That any pencil tracing will make some sort of a print.

2. That where better prints are desired "Castell" Drawing Pencils are used . . . because of the superior quality of the graphite, the uniform density which makes for sharp reproduction and even tone.

3. That "Castell" is free of "flaking", thereby permitting reproduction of line almost as solid and intense as India ink.

4. That in some work pencils will never replace India ink.

5. That "Castell", the world's standard and predominant pencil in the 15c market, permits the cleanest, sharpest reproduction.

18 distinct tones . . . positively accurate in grading

A.W. FABER, Inc. NEWARK, N. J.

Colors

—the bright greens and reds of Christmas Decorations, or the soft blues of midsummer moonlight, work beautifully on the superb surfaces of WHATMAN Drawing Papers.

* * * *

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York, N. Y.

J. WHATMAN
Genuine
HAND-MADE
DRAWING PAPERS

We asked your
BLUE PRINTER . . .

On the theory that no one knows more about blue prints than Blue Printers we went out into the field and asked a lot of questions. This is what they told us.

1. That any pencil tracing will make some sort of a print.

2. That where better prints are desired "Castell" Drawing Pencils are used . . . because of the superior quality of the graphite, the uniform density which makes for sharp reproduction and even tone.

3. That "Castell" is free of "flaking", thereby permitting reproduction of line almost as solid and intense as India ink.

4. That in some work pencils will never replace India ink.

5. That "Castell", the world's standard and predominant pencil in the 15c market, permits the cleanest, sharpest reproduction.

18 distinct tones . . . positively accurate in grading

A.W. FABER, Inc. NEWARK, N. J.

Colors

—the bright greens and reds of Christmas Decorations, or the soft blues of midsummer moonlight, work beautifully on the superb surfaces of WHATMAN Drawing Papers.

* * * *

H. REEVE ANGEL & CO., Inc.
7-11 Spruce Street, New York, N. Y.

J. WHATMAN
Genuine
HAND-MADE
DRAWING PAPERS
Calked with Pecora

PECORA CALKING COMPOUND was specified for this new building by Henry Powell Hopkins, Architect, Baltimore. Calking by Chamberlin M.W.S. Co. of Washington for the George Hyman Construction Co., also of Washington. For dependable protection against weather damage—the conservation of fuel—the greater efficiency of air conditioning—Pecora Calking Compound is unsurpassed. Properly applied, Pecora Calking Compound will not dry out, crack or chip, and is equally applicable to wood, glass, metal or stone. Available in metal cartridges for use in new Pecora High Pressure Calking Gun.

For further details see Sweet's Catalogue or write direct to us

PECORA PAINT COMPANY, INC.
SEDGLEY AVE. & VENANGO ST., PHILADELPHIA, PA.
Member of Producers' Council, Inc.
Established 1862 by Smith Bowen

NEW 48-page BOOK, spirally bound, printed in three colors... fully describes the New Modine Blast Heater... its superior construction and design, with complete physical and engineering data, piping and system diagrams, etc., and installation illustrations.

Ask for Catalog No. 337

MODINE MANUFACTURING COMPANY, 1738 Racine St., RACINE, WIS.
HEATING, COOLING AND AIR-CONDITIONING EQUIPMENT FOR
INDUSTRIAL COMMERCIAL AND RESIDENTIAL APPLICATION

ARCHITECTURAL ENGINEERING
A practical course (HOME STUDY) by mail only
Prepares Architects and Draftsmen for structural portion of
STATE BOARD EXAMINATIONS
For many this is the most difficult section of the examinations.
Qualifies for designing structures in wood, concrete or steel.
Successfully conducted for the past five years. Our complete Structural Engineering course well known for twenty-six years.
Literature without obligation—write TODAY

WILSON ENGINEERING CORPORATION
College House Offices
Harvard Square
CAMBRIDGE, MASSACHUSETTS, U. S. A.

SPRING BACK BINDERS
FOR PENCIL POINTS
Two-inch $2.00 Capacity

REINHOLD PUBLISHING CORPORATION
330 West 42nd Street
New York, N. Y.
NEW!! A DRAWING PENCIL

CREATED FOR MODERN DRAFTING ROOM USE

With the introduction of the Mars Lumograph Pencil, reproductions from pencil originals became universally practical. A new, patented light resisting element, found only in Mars Lumograph, produces sharp, clear blueprints. It is no longer necessary to make tracings, or "ink in" your finished work. The majority of your drawings can be blueprinted successfully from your Mars Lumograph originals.

Give your pencil drawings a new blueprinting strength with the Mars Lumograph pencil. There are seventeen true degrees, from ExExB to 7H.

THERE IS NO SUBSTITUTE FOR MARS LUMOGRAPH

J. S. STAEDTLER, Inc.
53-55 WORTH ST., NEW YORK

DISTRIBUTORS
KEUFFEL & ESSER CO.
CHARLES BRUNNING CO., Inc.
New York
Chicago and Branches

$1.50 PER DOZEN

Ask your dealer, or write for a trial order. When ordering, please specify degree wanted.

NEW!! A DRAWING PENCIL

CREATED FOR MODERN DRAFTING ROOM USE

With the introduction of the Mars Lumograph Pencil, reproductions from pencil originals became universally practical. A new, patented light resisting element, found only in Mars Lumograph, produces sharp, clear blueprints. It is no longer necessary to make tracings, or "ink in" your finished work. The majority of your drawings can be blueprinted successfully from your Mars Lumograph originals.

Give your pencil drawings a new blueprinting strength with the Mars Lumograph pencil. There are seventeen true degrees, from ExExB to 7H.

THERE IS NO SUBSTITUTE FOR MARS LUMOGRAPH

J. S. STAEDTLER, Inc.
53-55 WORTH ST., NEW YORK

DISTRIBUTORS
KEUFFEL & ESSER CO.
CHARLES BRUNNING CO., Inc.
New York
Chicago and Branches

$1.50 PER DOZEN

Ask your dealer, or write for a trial order. When ordering, please specify degree wanted.

NEW!! A DRAWING PENCIL

CREATED FOR MODERN DRAFTING ROOM USE

With the introduction of the Mars Lumograph Pencil, reproductions from pencil originals became universally practical. A new, patented light resisting element, found only in Mars Lumograph, produces sharp, clear blueprints. It is no longer necessary to make tracings, or "ink in" your finished work. The majority of your drawings can be blueprinted successfully from your Mars Lumograph originals.

Give your pencil drawings a new blueprinting strength with the Mars Lumograph pencil. There are seventeen true degrees, from ExExB to 7H.

THERE IS NO SUBSTITUTE FOR MARS LUMOGRAPH

J. S. STAEDTLER, Inc.
53-55 WORTH ST., NEW YORK

DISTRIBUTORS
KEUFFEL & ESSER CO.
CHARLES BRUNNING CO., Inc.
New York
Chicago and Branches

$1.50 PER DOZEN

Ask your dealer, or write for a trial order. When ordering, please specify degree wanted.

NEW!! A DRAWING PENCIL

CREATED FOR MODERN DRAFTING ROOM USE

With the introduction of the Mars Lumograph Pencil, reproductions from pencil originals became universally practical. A new, patented light resisting element, found only in Mars Lumograph, produces sharp, clear blueprints. It is no longer necessary to make tracings, or "ink in" your finished work. The majority of your drawings can be blueprinted successfully from your Mars Lumograph originals.

Give your pencil drawings a new blueprinting strength with the Mars Lumograph pencil. There are seventeen true degrees, from ExExB to 7H.

THERE IS NO SUBSTITUTE FOR MARS LUMOGRAPH

J. S. STAEDTLER, Inc.
53-55 WORTH ST., NEW YORK

DISTRIBUTORS
KEUFFEL & ESSER CO.
CHARLES BRUNNING CO., Inc.
New York
Chicago and Branches

$1.50 PER DOZEN

Ask your dealer, or write for a trial order. When ordering, please specify degree wanted.

NEW!! A DRAWING PENCIL

CREATED FOR MODERN DRAFTING ROOM USE

With the introduction of the Mars Lumograph Pencil, reproductions from pencil originals became universally practical. A new, patented light resisting element, found only in Mars Lumograph, produces sharp, clear blueprints. It is no longer necessary to make tracings, or "ink in" your finished work. The majority of your drawings can be blueprinted successfully from your Mars Lumograph originals.

Give your pencil drawings a new blueprinting strength with the Mars Lumograph pencil. There are seventeen true degrees, from ExExB to 7H.

THERE IS NO SUBSTITUTE FOR MARS LUMOGRAPH

J. S. STAEDTLER, Inc.
53-55 WORTH ST., NEW YORK

DISTRIBUTORS
KEUFFEL & ESSER CO.
CHARLES BRUNNING CO., Inc.
New York
Chicago and Branches

$1.50 PER DOZEN

Ask your dealer, or write for a trial order. When ordering, please specify degree wanted.

NEW!! A DRAWING PENCIL

CREATED FOR MODERN DRAFTING ROOM USE

With the introduction of the Mars Lumograph Pencil, reproductions from pencil originals became universally practical. A new, patented light resisting element, found only in Mars Lumograph, produces sharp, clear blueprints. It is no longer necessary to make tracings, or "ink in" your finished work. The majority of your drawings can be blueprinted successfully from your Mars Lumograph originals.

Give your pencil drawings a new blueprinting strength with the Mars Lumograph pencil. There are seventeen true degrees, from ExExB to 7H.

THERE IS NO SUBSTITUTE FOR MARS LUMOGRAPH

J. S. STAEDTLER, Inc.
53-55 WORTH ST., NEW YORK

DISTRIBUTORS
KEUFFEL & ESSER CO.
CHARLES BRUNNING CO., Inc.
New York
Chicago and Branches

$1.50 PER DOZEN

Ask your dealer, or write for a trial order. When ordering, please specify degree wanted.
Complete
DATA SHEET LIBRARY
$5.50 SPECIAL PRICE UNTIL DEC. 29th 1937!
We Want More Data Sheet Users

More than 10,000 architectural men have indicated that they are Data Sheet users. But we want more! We want more because the larger the Data Sheet audience becomes, the more manufacturers we will get to sponsor free sets of Data Sheets on their products. So it is to the advantage of everybody—present users and new users, to make the Data Sheet family include just as many in the architectural profession as possible. If you are a Data Sheet user, show this ad and your own Library to some one else in your office who is not. If you are not a Data Sheet user, here is a chance to make yourself more efficient through the ownership of the Data Sheet Library.

Data Sheets are Functional

This original source of architectural data is ... quick, because of the concise method of presentation ... up-to-date, and easily kept that way by its loose-leaf arrangement ... dependable, because only authoritative data are included ... useful, because it gives those facts found in actual experience to be needed at the drafting table ... personal, because your own notes can be added on standard forms of paper obtainable in this size at any stationer's.

Handy Size

And extremely important is the handy and convenient size, which does not cover up too much of the valuable drafting board area. The Data Sheet Notebook has been made the same size as the other architectural handbooks you are accustomed to using—so that it will not stymie your T-square nor foul your triangle. The prototype of the Data Sheet Notebook was 8½" x 11"—and was soon discarded for its present convenient format.

Proven Usefulness

Many years of actual use proved that the Data Sheets in their present form were functional—before their publication was begun in PENCIL POINTS. This is your guarantee that they will serve you efficiently as your drafting table reference!

Includes 12 Complete Sets

Over 280 sheets crammed with highly concentrated information in telegraphic form for fingertip reference! The 4 binders are stiff cover type in red fabricoid, with the contents of each volume stamped in gold on the backbone. Each book has an alphabetical index on the inside back cover. The binders alone would cost $4.80 to $6.00, if purchased at retail. Index guides are included. The binders are housed in a box which acts as a permanent container. The box is of heavy bookboard covered to contrast with the binders.
NEW PRODUCTS
Changes in Personnel, etc.

NEW GAS-FIRED CONDITIONER
The new AGP gas-fired air conditioner, type 2-FE, just announced by the American Gas Products Co., New York, heats, humidifies, filters and circulates air. It is said to be designed on an entirely new principle, built from the ground up to be a completely automatic direct-fired winter air conditioning unit.

One of the important elements introduced into its design is the counter-flow principle. The fan unit, mounted on top, blows air down over the heating surfaces in counter flow to the upward passage of the products of combustion on the other side of this heating surface. The counter flow principle of heat transfer increases, to a maximum, the rate of transfer of heat from metal to air, and reduces the weight and size of the heating sections.

In designing the cast iron heating sections, the extended pin heating surfaces used on AGP ideal gas boilers has been used on the inner flue surfaces. These sections are made of cored cast iron and are assembled, in various numbers, into one complete heating unit at the factory. There is a single combustion chamber for all sizes. This makes only one thresomatic pilot necessary and reduces the pilot gas consumption to a minimum.

Safety is provided by AGP controls, all of which are concealed within the casing. Beauty is given to this conditioner by its simple, modern lines and smooth lustrous baked enamel finish of gun metal grey.

ARCHITECTURAL INFORMATION GUIDE
FOR THE DRAFTING ROOM
A practical and useful series of information guides for architects and draftsmen is announced by Patterson's Architectural Information Guide, 58-60 Ninth St., Lynchburg, Va. The guides consist of stapled folders, 8 1/2 x 11, containing five sheets, constituting basic forms to be filled in with specific information pertaining to a particular type of job before going into the working drawings stage.

This is designed to eliminate all confusion, misunderstandings and liability of error between the architect and the drafting room, all necessary information being provided in a concise, readily workable form, ready for use and reference by the draftsmen after working drawings are begun.

The cover provides for the name of the job, name and location of the owner, the date, the cubical contents of the building and the cubic foot estimated cost. The first, second and last sheets provide for information of a general nature on any type of job. The first sheet provides for a general discussion of construction of the building; the second sheet deals with connections of the building to public utilities, such as size and pressure of city water mains, gas mains, sewer mains and electric current available. The third and fourth sheets are designed for specific information for a particular type, all apartments of the building being listed, floor by floor, for the kinds of treatment to be given and the sizes and catalogue numbers of all plumbing fixtures that will be used throughout. Space is also provided for any additional special items that should be noted where necessary. The last sheet provides for miscellaneous items that enter into various types of buildings.

NEW TRANE MULTIPLE PROJECTION HEATER
Following in the wake of the new Trane projection unit heater and embodying the same operating principles is the new Trane multiple projection unit heater, just added to its line by The Trane Co., La Crosse, Wis.

The Trane multiple projection heater combines the lightness and flexibility of the propeller type unit heater with the long range delivery and large capacity of the heavier blower type heater. It is a high velocity, multiple fan unit with each fan under individual control at a very substantial power saving.

Like the single fan projection heater, the multiple projection heater scientifically utilizes a new means for both diffusing the air stream and carrying it a considerable distance at the same time. With this ceiling mounted unit, warm upper air is drawn through the two coils and then projected straight downward in a vertical stream which reaches and stays on and near the floor where heat is needed. As this air stream enlarges it induces a large amount of room air which both gives it volume and so reduces its velocity that it reaches the floor evenly and comfortably.

The Trane multiple projection heater is primarily designed and intended for use where a maximum of space must be heated with a minimum of units. A single unit mounted at the ceiling in the center of a factory or other large space will take care of a huge floor area. It is available with two, three, or even more fans.

A. I. WALLACE APPOINTED VICE PRESIDENT
AMERICAN GAS PRODUCTS CORPORATION
W. T. Rasch, president of the American Gas Products Corporation, announces the appointment of A. I. Wallace of Chicago to the position of vice president. Mr. Wallace has been associated with American Gas Products Corporation for the past ten years. He will continue to make his headquarters in the AGP Chicago office.

SOSS APPOINTS ADDITIONAL REPRESENTATIVES
The Soss Manufacturing Co., manufacturers of invisible hinges, has just appointed the following representatives: Edwin J. Morton, Springfield, Mass.; Emerson D. Randalph, Pittsburgh, Pa.; Paul E. Lehan, Columbus, Ohio; E. McMillan Hardware Co., Vancouver, B. C., Canada; F. B. Keiser, Jr., Little Rock, Ark.; and La Salle Products Co., Toronto, Canada.

The Colonial Sales Corp., manufacturers of Cosalco metal mouldings and frames, has moved its offices to 928 Broadway, New York. At this location the company will have its offices and plant under one roof for the first time.

DECEMBER 1937 58
Terror breeds when darkness strikes...

Picture a gay restaurant at night, packed with a carefree crowd. Suddenly the lights go out... an instant of hushed silence, then confusion. Only some quick voice of authority can quell danger of panic, personal injury or fire. And the first sixty seconds tell the story.

That is why, not only in restaurants and hotels, but in stores, schools, auditoriums, theatres, municipal and other public buildings, and in hospitals especially, Exide Emergency Lighting is proving invaluable protection. For Exide Systems operate instantly and automatically upon any failure of the normal electric current supply.

The utility companies take every precaution but cannot control the effects of storms, floods, fires, street accidents and similar occurrences. Privately-owned plants, no matter how carefully planned and operated, may also have interruptions that render Exide Emergency Lighting essential. Don Graf’s Data Sheets give full details. Write for a set today.

THI ELECTRIC STORAGE BATTERY CO., Philadelphia
The World’s Largest Manufacturers of Storage Batteries for Every Purpose
Exide Batteries of Canada, Limited, Toronto

MAIL THIS COUPON

THE ELECTRIC STORAGE BATTERY COMPANY

Send me, without obligation, new bulletin on Don Graf’s Data Sheets on Exide Emergency Lighting.

Name______________________________

Name of Firm______________________________

Address______________________________

I am an Architect [ ] Engineer [ ] Other [ ]
THE NEW
Super-Speed
L C SMITH

No human has ever pushed an L C Smith to the limit of its straightaway speed, but speed in an office is something more. Getting out a bigger day's work—inserting paper, completing long and short letters, addressing envelopes, typing invoices, tabulating, handling card work, writing telegrams—that is where speed counts. Both Standard and Silent models. For further information call at any of our dealers or branches or write:

L C SMITH & CORONA TYPEWRITERS, INC.
Executive Offices: Syracuse, N. Y.

INDEX TO ADVERTISERS


American Brass Company 23
American Cyanamid & Chemical Corporation, Structural Gypsum Division 5
American Institute of Architects 50
American Laundry Machinery Company 10
American Pencil Company 39
American Steel & Wire Company 44
American Telephone & Telegraph Company 62
Angel, H. Reeve, & Company, Inc. 53
Armstrong Cork Products Company, Building Materials Division 17, 37
A. W. Faber, Inc. 53
Barber Company, Inc. The 13
Bethlehem Steel Company 46
Bommer Spring Hinge Company 11
Bruning, Charles, Company, Inc. 51
Burnham Boiler Corporation 52
Celotex Corporation, The Back Cover
Crane Company 12
Curtis Companies Service Bureau 4
Dixon, Joseph, Crucible Company 29
Drake Hotel 55
Durinon Company, Inc., The 10
Electric Storage Battery Company 59
Field, Alfred, & Company, Inc. 53
General Bronze Corporation 2, 3
General Electric Company, Appliance and Merchandise Department 18
Jenkins Brothers 41
John-Manville Corporation 31
Jusam Manufacturing Company 20
Koh-I-Noor Pencil Company, Inc. 9
Libbey-Owens-Ford Glass Company 45, 49
Lichttoller Company 11
Louisville Cement Company 3rd Cover
Maple Flooring Manufacturers Association 15
Messer Brothers Iron Company 40
Miami Billimore Hotel 61
Modine Manufacturing Company 54
Muralo Company, Inc. The 50
National Coal Association 22
National Terrazo and Mosaic Association 47
Ogilvy Elevator Company 8
Pecora Paint Company 54
Pittsburgh Plate Glass Company 33
Powes Regulator Company 55
Rawlplug Company, Inc. 55
Revere Copper and Brass, Inc. 43
Roney Plaza Hotel 61
Rueberoid Company, The 19
Sedgwick Machine Works 38
Smith, L. C., & Corona Typewriters, Inc. 60
Soss Manufacturing Company 54
Staedtler, J. S., Inc. 55
Stanley Works, The 35
Stensgaard, W. L., & Associates, Inc. 11
Trane Company, The 6, 7
Truscon Steel Company 2nd Cover
U. S. Steel Corporation Subsidiaries 44
Vermont Marble Company 51
Wheeling Steel Corporation 24
Whitney, Vincent, Company 11
Wilson Engineering Corporation 54

DECEMBER
1937

60

PENCIL POINTS
330 West 42nd St., New York, N. Y.

INDEX TO ADVERTISERS


American Brass Company 23
American Cyanamid & Chemical Corporation, Structural Gypsum Division 5
American Institute of Architects 50
American Laundry Machinery Company 10
American Pencil Company 39
American Steel & Wire Company 44
American Telephone & Telegraph Company 62
Angel, H. Reeve, & Company, Inc. 53
Armstrong Cork Products Company, Building Materials Division 17, 37
A. W. Faber, Inc. 53
Barber Company, Inc. The 13
Bethlehem Steel Company 46
Bommer Spring Hinge Company 11
Bruning, Charles, Company, Inc. 51
Burnham Boiler Corporation 52
Celotex Corporation, The Back Cover
Crane Company 12
Curtis Companies Service Bureau 4
Dixon, Joseph, Crucible Company 29
Drake Hotel 55
Durinon Company, Inc., The 10
Electric Storage Battery Company 59
Field, Alfred, & Company, Inc. 53
General Bronze Corporation 2, 3
General Electric Company, Appliance and Merchandise Department 18
Jenkins Brothers 41
John-Manville Corporation 31
Jusam Manufacturing Company 20
Koh-I-Noor Pencil Company, Inc. 9
Libbey-Owens-Ford Glass Company 45, 49
Lichttoller Company 11
Louisville Cement Company 3rd Cover
Maple Flooring Manufacturers Association 15
Messer Brothers Iron Company 40
Miami Billimore Hotel 61
Modine Manufacturing Company 54
Muralo Company, Inc. The 50
National Coal Association 22
National Terrazo and Mosaic Association 47
Ogilvy Elevator Company 8
Pecora Paint Company 54
Pittsburgh Plate Glass Company 33
Powes Regulator Company 55
Rawlplug Company, Inc. 55
Revere Copper and Brass, Inc. 43
Roney Plaza Hotel 61
Rueberoid Company, The 19
Sedgwick Machine Works 38
Smith, L. C., & Corona Typewriters, Inc. 60
Soss Manufacturing Company 54
Staedtler, J. S., Inc. 55
Stanley Works, The 35
Stensgaard, W. L., & Associates, Inc. 11
Trane Company, The 6, 7
Truscon Steel Company 2nd Cover
U. S. Steel Corporation Subsidiaries 44
Vermont Marble Company 51
Wheeling Steel Corporation 24
Whitney, Vincent, Company 11
Wilson Engineering Corporation 54

DECEMBER
1937

60

PENCIL POINTS
330 West 42nd St., New York, N. Y.
**FOLLOWING YOUR HOBBY TO FLORIDA THIS WINTER?**

- You Can Enjoy It at Its Best—With a Complete Program of Other Sports—and the Highest Standards of Living—All for the Cost of an “Ordinary” Holiday—If You Know HOW.

We know “HOW”, because we’ve made a business of knowing, by careful surveys and analyses of resort facts and figures.

We would like the privilege of telling you personally what we have found out about Florida vacations in general and about THE MOST AMAZING VACATION EVER CONCEIVED in particular.

For this purpose, staffs of experts, fortified with factual data, are maintained in our New York and Chicago offices to answer all your questions, help you plan your vacation program, show you many economies and short-cuts for enjoying all the fun. They will be pleased to call on you at office or home, if you are in these cities or in Boston, Philadelphia or Washington. If you are not in or near these metropolitan centers, they will give you thorough information in a letter, answering your individual queries. This service, of course, does not obligate you in the slightest.

We have an extraordinary story to tell—and we want to tell it to you personally. Among other important points are the hotels which offer this revolutionary plan of guest entertainment: the Roney Plaza in Miami Beach and the Miami Biltmore in Coral Gables, adjoining Miami—two of the greatest resort hotels in America, each with its own vast estate, each a complete resort in itself. They offer more than luxurious living. They offer a complete vacation as well—all for the one price of your accommodations.

Guest entertainment at these hotels really means something! Facilities within the hotel estates themselves and extra club privileges outside expand your vacation opportunities to indulge all the fun in this famed playground—including golf on the championship Miami Biltmore Country Club course, surf and sun bathing on the private beach of the Roney Plaza Cabana Sun Club, tennis on the private courts of both hotels, deep-sea fishing in the teeming waters of the Gulf Stream with living accommodations at the Key Largo Anglers Club on the Florida keys.

Leading the cost-free economies provided for our guests is that important item of local transportation. A private fleet of aerocars—big, comfortable auto lounge cars—maintains regular schedules, day and night, transporting our guests to all resort interests—races, nightclubs, theaters, shopping centers, even down to the Florida keys—without extra charge. Think what a saving this is! Our researches show that the average vacationist spends about one-third of his vacation dollar on taxis and other local transportation! This economy in itself attests how THE BEST COSTS LESS, when you’re a Roney Plaza or Miami Biltmore guest.

There are many other courtesies and economies granted in this revolutionary policy of complete vacation entertainment. Let us go over them with you personally, as well as give you much valuable information about Florida and vacation costs in general.

- Write, wire or phone our New York office: 551 Fifth Avenue, Room 712, Telephone MUrray Hill 2-0521; our Chicago office: 120 South LaSalle Street, Room 1265, Telephone Franklin 4645.

---

61
Problem No. 10

If you remodeled this →

Like this

How would you plan up-to-date telephone arrangements?

This old farmhouse can take on new form with very little new construction. And the relocation and refinishing of interior partitions allow for the installation of thoroughly modern telephone arrangements.

Built-in conduit or pipe can be run through the interior partitions before new finishes are applied, making it unnecessary to expose any telephone wiring. Outlets may be located on old or new baseboards, and their locations planned for both present and future telephone needs. A telephone connected to an outlet in the living room will prove convenient for most calls, and do double duty for the first-floor bedroom. Another in the kitchen will insures against burned vegetables and boilings-over. And a telephone connected to the outlet in the second-floor master bedroom will offer protection at night and save stair-climbing many times a day.

This is a suggested solution to a typical problem. Telephone engineers will be glad to help you develop efficient, economical telephone plans for any projects. Call the local telephone office and ask for "Architects' Service."
ABRAMSON, Louis Allen—Letter discussing circulation of "Pencil Points"... Jan., 30
Photograph and measured drawing of interior railing... April, 250

ADAMS and ADAMS, and TEXAS CENTENNIAL ARCHITECTS, INCORPORATED—Article, "State of Texas Building"... April, 250

ADAMS & PRENTICE, Architects—Perspective of a small house designed for the New York World's Fair "Town of Tomorrow"... Nov., 46

AMATEIS, Edmond, Sculptor—Two sculptural panels, "Communication by Flight" and "Airplane,"... July, 463

American Academy in Rome—Collaborative Problem of the Alumni Association—Results and winning designs... June, 195-196

ANDERSON, Robert L.—Article, "The Revolt of the Future"... April, 247
"Article, "Road to the Future,"... Oct., 649
"Article, "A World in Transition,"... Nov., 723
"Article, "The Religion of Art,"... Dec., 777

ARCHITECT AND THE HOUSE, THE—1. Royal Barry Wills, Smollett Special—Article by Leon Keacht... Feb., 61
2. Randolph Evans of Massachusetts—Tribute to Victor Laloux... April, 52

"Architectural Guild of America," Monthly... Jan., 195-196
"Tribute to Victor Laloux... April, 197

"Architectural School, The," by Ellis F. Lawrence... Jan., 33

ARNAUD, Leopold—Article, "History and Architecture... Nov., 727

BAILEY, Whitman—Pencil drawing of harbor at Greenwich, Connecticut... April, 228
Three pencil sketches of New England scenes... Aug., 138

BAKER, Bryant, Sculptor—Sculpture in bronze, "L'Après Midi d'un Faune"... June, 355

Barbour Memorial Fountain, Levi L.—Article and group of photographs showing bronze figures of fountain, Marshall Fredericks, Sculptor... Feb., 92-95

BARCUS, Frank—Water color sketch of desk of Albert Kahn, Architect... Oct., 34

BAUM, Dwight James, Architect—Photograph and measured drawing of pergola... June, 401

BIRCSAK, Edgar—Tree study... Feb., 96

BOOK REVIEWS
"Boston Architecture, Recent," by Leon Keach... May, 277
"Boston Churches, Early," The Monograph Series, by Frank Chouteau Brown... Dec., 799

BOSTON, Map of, With Chart Showing Examples of Early American Architecture... May, 321
"Boston, Massachusetts," The Monograph Series, by Frank Chouteau Brown... May, 287-302
"Boston Scene, The," by Hubert G. Ripley... May, 269

BOSWORTH, Welles, Architect—Rendering, "Proposed Architectural Department Building to be added to the Massachusetts Institute of Technology"... Sept., 20


BOTTOMLEY, William Lawrence—Tribute to Victor Laloux... Oct., 622

BRANCH, Melville C., Jr.—Article, "Preservation of Planning"... Dec., 751

BRANSON, Clifford—Cartoon, "To Draw an Ellipse"... Aug., 52

BREINES, Simon—Letter concerning the Federation of A.E.C.S.T. and the Architectural Guild... Jan., 30

BROWNE, Walter Scott—Two renderings of houses in Wakefield and Wellesley, Massachussets, Kilham, Hopkins, and Greeley, Architects... Sept., 609-610
Rendering of a Unitarian Church in Melrose, Massachusetts, Kilham, Hopkins, and Greeley, Architects... Oct., 648

BROWN, Jr., Arthur—Tribute to Victor Laloux... Oct., 628

BROWN, Frank Chouteau—"Boston, Massachusetts"... May, 287-338
"Salem, Massachusetts,"... May, 339-341
"Watertown, Massachusetts,"... May, 343-346
"Early Boston Churches"... Dec., 799

BRODIE, Walter Scott—Two photographs and measured drawing of Corner Windows... Jan., 62

BRUMBAUGH, G. Edwin, Architect—Photograph and measured drawing of Open Porch... Feb., 111

Building, Some Observations on," by Maurice Feather... Part I—Florida... Oct., 613
Part II—Charleston, Williamsburg, Washington, and New York... Nov., 719

BUTLER, Charles—Tribute to Victor Laloux... Dec., 622

CALLENDER, John, and Robert L. Davison, Architects—Two photographs and a measured drawing of Corner Windows... Jan., 57

"Cambridge, Massachusetts," The Monograph Series, by Charles N. Cogswell... Part I... Sept., 589-604
Part II... Oct., 665-680

"Carbon Copy in the Water, A," by I. A. Balinkin and M. E. Bottomley... March, 173

CHAMBERLAIN, Samuel—Article, "H. Ross Wiggs of Bas Canada"... June, 342
Three photographs of scenes in Falmouth and Eastham, Massachusetts, used as illustrations for Mr. Chamberlain's book, "Cape Cod in the Sun"... Sept., 46-50

CHASE, Nelson—Water color, "Rain on the Library Steps," Color plate... May, 271
Water color, "Haymarket Square, Boston," Color plate... Oct., 665

CHRISTMAS CARDS—Two designs by Arthur A. Stoughton... Nov., 724

"Chronicles of a Eupeptic," by Hubert G. Ripley... Part I... Oct., 643
Part II... Dec., 759

"City Planning Opportunities," by Francis S. Swales... April, 226

COGSWELL, Charles N.—"Cambridge, Massachusetts," The Monograph Series... Part I... Sept., 589-604
Part II... Oct., 665-680

COIT, Elisabeth, Architect—Photograph and measured drawing of Open Porch... Feb., 112
Article, "The Smaller Airport"... Nov., 739
COLOR PLATES BY

CHASE, Nelson—Water color, "Rain on the Library Steps" May, 275
Water color, "Haymarket Square, Bos­ ton" Oct., 663
EGGERS, Otto—Color study for an un­ completed project, Office of John Russell Pope, Architects Nov., 697
GRASSBY, P.—Block print, "West End Church, Boston," Asher Benjamin, Archi­ tect May, 266
GRAY, Ralph—Water color, "View from a Window on Commonwealth Avenue, Bos­ ton" May, 301
JENSEN, Gustav—Group of color sketches March, 131-132
of industrial designs 141-144
KAUZTKY, Theodore—Water color, "Old House in Scotland" June, 340
Water color, "Hungarian Village" Oct., 614
PURKIN, William—Decorative mural design in color, submitted in Rome Academy Alumni Collaborative Competition June, 373
RILEY, Hubert G.—Pastel sketch, "The Old State House, Boston," May, 286
Color rendering of courtyard, submitted in Soviet Palace Competition March, 154
SMITH, R. Harmer—Water color, "Scene at Yarmouth Bar, Nova Scotia" Dec., 797

COMPETITIONS

AMERICAN Academy in Rome—Collabora­ tive Problem of the Alumni Association— Results and winning designs March, 191-196
Designs awarded a Second Medal June, 375-376
Boston Society of Architects Prize—Results Feb., 36
Winning Design March, 42
Bridge Awards, A.I.S.C.—Winning designs Aug., 26
Gordon Fellowship in Architecture—Winning design July, 459
Guptill’s Corner Sketch Competition—Re­ sults and winning sketches Feb., 119-130
Illuminating Engineering Society—Beaux-Arts Competition—Results May, 22
Ion Lewis Scholarships—Results June, 33
LeBrun Scholarship—Results and winning de­ signs May, 347-350
Merrill Palmer House Competition—Results June, 357-368
New York University Scholarships—Results and winning designs Sept., 22
Ohio Lumber Association Competition—Re­ sults March, 23
Paris Prize—Results July, 22
PENCIL POINTS—"Suntile" Architectural Com­ petition—Announcement of winners July, 19
Results and winning designs Aug., 474-518
Perkins and Borin Traveling Fellowship—Win­ ning design Aug., 22
Pittsburgh Glass Institute Competition—Re­ sults Group of designs submitted in competi­ tion Aug., 512-528
Plym Fellowship—Results June, 38
Pratt Institute Inter-Scholastic Competition— Results and winning design June, 22
Rogers Williams, A Memorial to—Results and winning designs Feb., 81-89
Rome Prize—Results June, 38
Winning designs July, 460-462
Stewardson Memorial Traveling Scholarship— Results and winning design July, 20

COMPETITIONS, ANNOUNCEMENTS OF
A.I.A. Scholarships March, 23
American Institute of Steel Construction Competition for an improved design for elevated vehicular highways Oct., 32

Booth Fellowship March, 24
Bridge Design Competition, held by the American Institute of Steel Construction June, 38
Cemetery Memorial Design Competition July, 22
Cornell Fellowship and Scholarships April, 10
Harvard Landscape Scholarship March, 44
LeBrun Scholarship Jan., 12
Lincoln Arc Welding Foundation Contest April, 19
Lowthorpe School Scholarship April, 36
M.I.T. City Planning Scholarships March, 42
Merrill Palmer House Competition Feb., 36
Palmer Fellowship in Architecture April, 30
PENCIL POINTS—"Suntile" Architectural Com­ petition—Preliminary announcement March, 182
Program April, 229

Pennsylvania Graduate Fellowship, University of March, 26
Pittsburgh Glass Institute Competition Feb., 36
Princeton Prizes in Architecture Feb., 36
Roich Travelling Scholarship Jan., 14
Steedman Fellowship Jan., 12
Syracuse University Scholarships March, 44
Vogelstadt Memorial Award March, 26
Wall Paper Design Competition Jan., 11
CONANT, Paul—Article, "Never-Never Land in San Francisco" June, 377

CONSTRUCTION DETAILS

INGEMANN, Dorothy Brink—Details of construction for doors and woodwork in Scandinavia Nov., 717-718
Corner Windows, Comparative details of, Jan., 55-62
CRIMI, Alfred—Mural panel, "Surgery" May, 58
DAVISON, Robert L., and John Callender, Archi­ tects—Two photographs and a measured drawing of Corner Windows Jan., 37
"Deans in a Dither," by Hubert G. Rilepy March, 161
DEITS, Earle—Water color of the Will Rogers Memorial, "Shrine to the San" Sept., 42
DELANO, William Adam—Tribute to Victor Laloux Oct., 621
DELEHANTY, Bradley, Architect—Photograph and measured drawing of pergola June, 400
DE LUCE, Donald—Sketch model of an allego­ rical figure May, 38
DENNISON, Ethan Allen—Tribute to Victor Laloux Oct., 626

DESIGNERS OF SHELTER IN AMERICA— Letters protesting against the proposed jeffer­ son Memorial April, 50
DIXON, L. Murray, Architect—Two photogra­ phs and a measured drawing of Corner Windows Jan., 61
DUEN, Alan—Pen-and-ink sketch June, 392
ECKBO, Garrett—Article, "Small Gardens in the City" Sept., 573
ECKEL and ALDRICH, Architects—Elevation, plan, and section of proposed memorial to Eugene Field, designed in collaboration with Herman A. McNiel, Sculptor Oct., 32

EDITORIALS

"Architectural Education," by Ralph Walker Jan., 49
"Machines," by Ralph Walker Feb., 99
"The Aesthetics of Efficiency," by Ralph Walker March, 181
"Standards," by Ralph Walker April, 223
"New England," by Ralph Walker May, 267
"Sans Serif," by Ralph Walker June, 391
"A Question of Simplicity," by Ralph Walker July, 417
"Craftsmanship," by Ralph Walker Sept., 187
"Contrasts," by Ralph Walker Nov., 711
"Come On, 1938!" by Kenneth Reid Dec., 749
"Leisure and the Poor Whites," by Ralph Walker Dec., 765
EGGERS, Otto—Two renderings of John Rus­

sell Pope's design for the proposed Memorial to Thomas Jefferson April, 233—234

Article, "Otto R. Eggers as a Designer," by T. J. Young Nov., 683

Portrait Nov., 681

Color study for an uncompleted project, Office of John Russell Pope, Architects, Color plate Nov., 697

EMBURY, II, Aymar, Architect—Photograph and measured drawing of Pergola June, 406

"English Housing, Some Thoughts on," by Leon Hyzen Aug., 533

ERIKSSON, Nils Einar, Architect—Two photographs showing an interior and exterior view of the Gothenburg, Sweden, Concert Hall Jan., 46

"Eugene Field Memorial, Proposed,"—Rendering of elevation, plan, and section, Eckel and Aldrich, Architects; Hermon A. McNeil, Sculptor Oct., 32

"European Impressions, My," by Boris Leven April, 257

"Evans of New York, Randolph," by Kenneth Reid April, 199

Portrait April, 197

EVANS, MOORE & WOODBRIDGE, Archi­tes—Perspective of a small house designed for the New York World's Fair "Town of Tomorrow" Nov., 46

"Fairer Than Fair," by Eugene Raskin Feb., 91

FEATHER, Maurice—Article, "Some Observations on Building" Oct., 615

Part I—Florida Part II—Charleston, Williamsburg, Washing­ton, and New York Nov., 719

"Federation of A.E.C.T. — Monthly letter Jan., 30

Feb., 19

Apr., 32

FELDMAN, M. Marek, and OLINDO GROSSI —Four renderings showing a visionary city of the future Aug., 48—50

FERRIS, Hugh—Rendering of Theme per­i­sphere and trylon at 1939 World's Fair April, 20

FIELD, Beatrice—Group of tree studies March, 183—186

FLAUDIN, Jules—Cartoon of a modern tapers­try shown at the Paris Exposition, "Bounty" Nov., 23

FLYNN, C. M.—Rendering of a small house de­s­igned for the New York World's Fair "Town of Tomorrow," Harold Sterner, Archi­­itect Nov., 46

FORSTER, Frank J., Architect—Photograph and measured drawing of Open Porch Photograph and measured drawing of Per­gola June, 405

FREDENTHAL, David—Group of pencil sketches June, 369—372

FREDERICKS, Marshall, Sculptor—Group of photographs showing bronze figures of Levi L. Barbour Memorial Fountain Feb., 93—91


GANDEUR, GANDER, and GANDER, Archi­tes, "New Albany Post Office, Court House, and Custon House"—Figure of eagle and sculptural frieze Feb., 101—103

"Gardens in the City, Small," by Garrett Eckbo Sept., 573

GATE, Simon—Orrefors glass window design for the Gothenburg, Sweden, Concert Hall Jan., 47

"Geddes, Norman Bel,—Master of Design," by Kenneth Reid Jan., 3

Portrait Jan., 1

GILCHRIST, Edmund B., Architect—Photograph and measured drawing of Open Porch Photograph and measured drawing of In­terior Railing April, 249

GILL, Norval—Carbon pencil sketch Jan., 11

GNERRE, Harry—Two pencil sketches, "An Old Church at Paros-Guericke, in Brittany" June, 393

GOLDEN GATE INTERNATIONAL EXPO­SITION—Group of designs June, 378—390

GRASSBY, F.—Block print, "West End Church, Boston," Asher Benjamin, Architect, Color plate May, 266

GRAY, Ralph—Water color, "View from a Window on Commonwealth Avenue, Boston," Color plate May, 303

GREENLEY, Howard—Tribute to Victor La­loux Oct., 621

GROSSI, Olinno, and M. MAREK FELDMAN —Four renderings showing a visionary city of the future Aug., 48—50

Guptill's Corner Sketch Competition, No. 4 — Results and winning sketches Feb., 119—130

GUTHRIE, J. Gordon—Pen-and-ink sketch of bronze tablet in Metropolitan Museum of Art April, 19

HALBERSTADT, Ernst—Group of studies and finished mural panels Nov., 733—738

HALD, Edward—Orrefors glass window design for the Gothenburg, Sweden, Concert Hall Jan., 48

HARRISON, Henry Robert—Article, "Richard J. Neutra" July, 410

"Having a Wonderful Dime," by Eugene Raskin Aug., 319

HAViland, Ruth—Litho-pencil drawing "Nantucket Town" Nov., 730

HENAHAN, Frank L.—Article, "Printing Worthy of the Architect" March, 157

HIRONS, Frederic C.—Tribute to Victor La­loux Oct., 622

"History and Architecture," by Leopold Arnaud Nov., 727

HOBIE, E. H.—Letter concerning mural by Frank Mechau Jan., 30

HORN, Milton—Letter protesting against the proposed Jefferson Memorial April, 50


"How You Get That Way," by Eugene Raskin June, 333

HOWER, George, Architect—Photograph and measured drawing of Corner Windows Jan., 55

Photograph and measured drawing of In­terior Railing April, 212

HUDSON, Muriel—Pencil sketch, "The Mission San Francisco Solano" March, 190

HYZEN, Leon—Article, "Some Thoughts on English Housing" Aug., 333

Illuminating Engineering Society-Beaux-Arts Competition—Results May, 22

INGEMANN, Dorothy Brink—Measured draw­ings of doors and woodwork in Scandinavia Interior R无偿s, Comparative details of, April, 249—253

Ivon Lewis Scholarships—Results June, 38

JALLADE, Louis—Tribute to Victor Laloux Oct., 626

JEFFERSON MEMORIAL, THOMAS,—Two renderings of John Russell Pope's design for the proposed Memorial, by Otto Eggers April, 233—234

Letters protesting against the Memorial April, 50

"Jensen, Gustav," by Linnon Wilson May, 54

Group of color sketches of industrial designs, Color plates March, 131—132

141—142

143—144

JOHNSON, T., Lofton—Article, "The Painter Niggers for the Architect" March, 167

1. Concerning the Use of Rhythmic Line May, 448

2. The Application of Plastic Values


Pencil rendering showing entrance to above building Feb., 90

Two pencil sketches showing views on Fifth Avenue, New York March, 163
Pencil rendering of a residence at the Meadowbrook Development near Irvington, New York—by Architects—March, 177

Water color, "Old House in Scotland," Color plate June, 340

Pencil sketch, "Sherry-Netherland Hotel" July, 459

Pencil sketch, "Hotel Pierre" Sept., 571

Water color, "Hungarian Village," Color plate Oct., 614

Water color, "Residence in Bryn Mawr Park, New York" Dec., 748

KEACH, Leon—Article, "Royal Barry Wills, Small Home Specialist" Feb., 67

KEMP, Harris A.—Biographical sketch May, 277

KEMP, Charles W.—Article, "School Training for Architecture" July, 441

Letters of comment from H. Vandercook Walsh and Henry M. Seaver Aug., 24

KINGSLEY, Albert—Article, "Trailer Design by an Architect" Jan., 43

KOCHER, Arthur N., and Gerhard Ziegler, Architects—Two photographs and a measured drawing of Corner Windows Jan., 58

KOH, and SIMON, Architects—Perspective and plans for a residency at the Meadowbrook Development near Irvington, New York—Pencil rendering by Theodore Kawitzky March, 177

KRAMER, Reuben R., Sculptor—Sculptural group Oct., 648

KURTZ, S. M.—Letters in criticism of New York World's Fair Competition Feb., 104

LABATUT, Jean—"Trinity to Victor Laloux" July, 623

"LALOUX, HOMMAGE A,"—Oblatory and tributes from former students of Victor Laloux Oct., 621


LAURENT, Robert—"Aluminum statue, "Goose Girl" Aug., 24

"L'Avenida 9 de Julio, Buenos Aires," Rendering Dec., 781

LAWRENCE, Ellis F.—Article, "The Architectural School" Jan., 33

LeBrun Scholarship—Results and winning designs May, 347—350

LEON, M. Paul—"Tribute to Victor Laloux" Oct., 628


LEVEX, Boris—Article, "My European Impressions" April, 237

"Light as Decoration," by Professor Albert Charles Schweitzer July, 48

LOVATT, George L., Architect—Photograph and measured drawing of Interior Railing April, 251

MAC GILCHRIST, John—"Rendering showing a proposed permanent park in Flushing Meadows Aug., 537

Rendering of a Memorial to Father Duffy Oct., 618

Rendering showing Central Mall Building of Jacob Riis Park, Queens, New York Nov., 741

MARTIN, Willa Gray—Three water color sketches July, 469—470

MAURER, Harry, Architect—Photograph and measured drawing of Pergola June, 402

MC KIM, MEAD & WHITE, Architects—Photograph and measured drawing of Interior Railing April, 255

MEASKE, Richard W., Architect—Photograph and measured drawing of Pergola June, 401

MELLOR, MEIGS & HOWE, Architects—Photograph and measured drawing of Interior Railing April, 253

Photograph and measured drawing of Pergola June, 399

Merrill Palmer House Competition—Results and winning designs June, 357—368

MERRILL, W. Ralph—"Pencil drawing, "Entrance of Highland Park Methodist Episcopal Church, Dallas, Texas" April, 225

Drypoint, "Entrance to the State of Texas Building, Dallas, Texas" April, 236

Pencil sketch, "Durham, England" June, 356

Pencil drawing, "Christian Science Church at Dallas, Texas" Nov., 742

METAL WINDOW EXHIBIT—Photograph of sample room set up for Government architects by Procurement Division in Washington May, 60

MODELS

Automobile Models Jan., 20—23

Perth Building at Dallas Exposition, Ford Building at Sept., 562

Demonstration Healthouse, One-plus-two Driton dwelling, and Ringling School, designed by Richard T. Neutra July, 413

Drum, "Entrance to the State of Texas Building, Dallas, Texas" April, 236

Dramatic Center Jan., 19

Gardens, Small City Sept., 373

Golden Gate International Exposition June, 384—399

New York World's Fair of 1939 April, 20

June, 169

Paris International Exhibition July, 447

San Diego Exposition, Ford Building at Sept., 330—351

Society Service Station Jan., 11—13

Texaco Service Station Sept., 547

U. S. Mint, San Francisco Oct., 656

Water Pigeon Theatre Jan., 19

Yacht Model Jan., 2—7

MONOGRAPH SERIES, THE, Edited by Russell F. Whitehead

BROWN, Frank Chouteau—"Boston, Massachusetts" April, 20

"Salem, Massachusetts" June, 169

"Wartown, Massachusetts" July, 447

"Early Boston Churches" Sept., 330—351

"Socony Service Station" May, 287—338

"Early Boston Churches" Dec., 799

COGSWELL, Charles N.—"Cambridge, Massachusetts," Part I Sept., 589—604

Part II Oct., 665—680

"Monotype, Notes on the," by George Nelson Dec., 785

MORGAN, Lloyd—"Tribute to Victor Laloux" Oct., 622

NELSON, George—Article, "Notes on the Monotype" Dec., 785

"Neutra, Richard J.," by Henry Robert Harris-son July, 410

Portrait July, 407

Eleven photographs of exterior and interior designs July, 408—409

NEW ENGLAND MANUFACTURERS OF BUILDING MATERIALS AND EQUIPMENT—Portfolio of industrial designs May, 25—36

New York University Scholarships—Results and winning designs Sept., 22
RESIDENCES

ADAMS & PRENTICE, Architects—Perspective of a small house designed for the New York World's Fair ..................................... Nov., 46

EVANS, MOORE & WOODBRIDGE, Architects—Perspective of a small house designed for the New York World's Fair ..................................... Nov., 46

KILHAM, HOPKINS, and GREELEY, Architects—Two perspectives and plans for houses in Wakefield and Wellesley, Massachusetts—Renderings by Walter Scott Brebner ..................................... Sept., 609-610

KOHL and SIMON, Architects—Perspective and plans for a residence at the Meadowbrook Development near Irvington, New York—Pencil rendering by Theodore Kaufsky ..................................... March, 177

PURDY, Earl, Architect—Perspective and plans for a proposed house at Larchmont, N. Y. ..................................... June, 194

SALOMONSKY, Verna Cook, Architect—Perspective of a home designed for the New York World's Fair "Town of Tomorrow"—Rendering by J. Floyd Yewell ..................................... Nov., 42

SAVERY and SCHEETZ, Architects—Elevation and plans and perspective and plans for two houses near Philadelphia—Renderings by William Scheetz, Jr. ..................................... Sept., 611-612

STERNER, Harold, Architect—Perspective of a small house designed for the New York World's Fair—Rendering by C. M. Flynn ..................................... Nov., 46

STODDARD, George Wellington, Architect—Perspective and plans for two house designs—Pencil renderings by Harrison John Overturf ..................................... Feb., 103-106

WILLS, Royal Barry—Perspective of a house design—Sketch by Hugh Stubbs, Jr. ..................................... Oct., 647

RIPLEY, Hubert G.—"Deans in a Ditch"—Pastel sketch, "The Old State House, Boston," Color plate ..................................... May, 286

—Article, "The Boston Scene" ..................................... May, 269

—Article, "Chronicles of a Ephebic" Part 1 Oct., 643

Part II Dec., 739

—"Road to the Future," by Robert L. Anderson April, 247

ROGER WILLIAMS, A.M. — Memorial to — Results and winning designs Feb., 81-89

"Rogers Memorial, Will,"—Water color by Earl Deits Sept., 42

Rome Prizes—Results June, 38

Winning designs July, 460-462

ROSENBERG, Louis C.—Drypoint, "Carrera del Darro, Granada" Dec., 780

RUDOLPH, Jr., George Cooper—Three renderings — "Residence in Delaware County, Pa."—Observation Tower and Pump House in the Poconos May, 363

—A Residence in St. Davids, Pa." March, 189

RUIL, Louis—Pencil sketch, "South Street, West Hingham, Massachusetts" Sept., 44

"Salem, Massachusetts,"—The Monograph Series, by Frank Chouteau Brown May, 305-320

SALOMONSKY, Verna Cook, Architect—Perspective of a home designed for the New York World's Fair "Town of Tomorrow"—Rendering by J. Floyd Yewell ..................................... Nov., 42

SANDERSON, L. S.—Letter commenting upon articles appearing in PENCIL POINTS Sept., 22

SANDFIELD, Max M., Architect—Pencil sketch showing design for a proposed status of "Pop-eye" March, 26

"San Francisco, Never-Never Land in," First Showing of Designs for the 1939 Fair, by Paul Comant June, 177

SANGER, Prentice, Architect—Photograph and measured drawing of Pergola ..................................... June, 404

SAVERY and SCHEETZ, Architects—Elevation and plans and perspective and plans for two houses near Philadelphia—Renderings by William Scheetz, Jr. ..................................... Sept., 611-612

SCHERFF, Fred H.—Article, "R. Harmer Smith" Oct., 631

"School Training for Architecture," by Charles W. Killam July, 441

SCHWEIZER, Professor Albert Charles—Lecture, "Light as Decoration" July, 48


Color rendering of courtyard, submitted in Soviet Palace Competition March, 154

SCOTT & TEEGEN, Architects—Photograph and measured drawing of Interior Kalling April, 214

SCULPTURE

AMATEIS, Edmond—Two sculptural panels, "Communication by Flight" and "Communication by Sound" July, 463

BAKER, Bryant—Sculpture in bronze, "L'Apres Midi d'un Faune" June, 355

DE LUCE, Donald—Sketch model of an allegorical figure May, 58

FREDERICKS, Marshall—Group of photographs showing the Levi L. Barbour Memorial Fountain Feb., 93—95

KRAMER, Reuben R.—Sculptural group Feb., 104

LAURENT, Robert—Aluminum status, "Goose Girl" Aug., 24

RENIER, Joseph E.—Groups of sculpture for permanent building of the Texas Centennial Exposition March, 178-179

Sculptural plaque for the State of Texas Building, Adams and Adams and Texas Centennial Architects Associated, Incorporated, Architects March, 180

SLOBODKIN, Louis—Two decorative sculptural panels, "Communication by Sight" and "Communication by Motion" July, 464

SMITH, R. Harmer—Water color, "Scene at Yarmouth Bar, Nova Scotia," Color plate Dec., 797

STEWART, Albert—Figure of eagle and sculptural frieze for the new Albany Post Office, Court House, and Custom House, Gander, Gander, and Gander, Architects Feb., 101-103

WARNEKE, Hein—Sculpture in ebony, "Celt Rising" May, 58

WAUGH, Sidney—Design for engraved glass medal to be awarded winners in Pittsburgh Glass Institute Architectural Competition Feb., 20

SEVER, Henry M.—Letter of comment on Charles W. Killam Aug., 24

SHERWOOD, George H.—Pencil sketch, "Cathedral in Mexico City" April, 56

SILVERMAN, Robert—Letter in reply to John F. St. George of Architectural Guild of America Jan., 14

SLOBODKIN, Louis, Sculptor—Two decorative sculptural panels, "Communication by Sight" and "Communication by Motion" July, 464

"Slum of These Days," by Eugene Raskin April, 235

SMITH, R. Harmer—Group of pencil renderings made for the Housing Authority of the State of New Jersey April, 261-264

Article, "R. Harmer Smith," by Fred H. Scherff Oct., 631

STERNER, Harold, Architect—Perspective of a small house designed for the New York World's Fair "Town of Tomorrow"— Rendering by C. M. Flynn Nov., 46
STEWART, Albert, Sculptor—Figure of eagle and sculptural frieze for the New Albany Post Office, Court House, and Custom House, Gander, Gander, and Gander, Architects Feb., 101-103

STODDARD, George Wellington, Architect—Perspective and plans for two house designs—Penclair renderings by Harrison John Overturf Feb., 105-106

STUBBINS, Hugh A., and Royal Barry Wills, Architects—Perspective and plans for residence for Mr. and Mrs. Jay L. Warner—Penclair rendering by Harrison John Overturf Nov., 726

STOUTHON, Arthur A., Architect—Two Christmas cards and a bookplate Nov., 724

SUTTON, Ruth Haviland—Litho-pencil drawing, "Nanucket Town" Nov., 730

SWALES, Francis S.—Article, "City Planning Opportunities" April, 226

TALCOTT & TALCOTT, Architects—Two photographs and a measured drawing of Corner Windows Jan., 59

TAPARANSKA, William—Portrait Sept., 22

TEEGEN, Otto—Article, "Presentation Drawings" March, 151

TILDEN & PEPPER, Architects—Photograph and measured drawing of Open Porch Feb., 113

VANDERPLOEG, John B.—Birth announcement July, 48

VON DER LANCKEN, Julian—Portrait Sept., 22

WALKER, Ralph—

"Architectural Education" Jan., 49

"Machin" Feb., 99

"The Aesthetics of Efficiency" March, 181

"Standards" April, 223

"New England" May, 267

"Sans Serif" June, 391

"A Question of Simplicity" July, 457

"Craftsmanship" Sept., 587

"Contrasts" Nov., 715

"Leisure and the Poor Whites" Dec., 765

WALSH, H. Vandervoort—Letter of comment on Charles W. Killam Aug., 24

WALSH, Travis G.—A.I.A. Convention Report Aug., 32

"War Does It Get U_?" by Eugene Raskin Nov., 731

WARNEKE, Heinz, Sculptor—Sculpture in ebony, "Colt Rising" May, 58

"Watertown, Massachusetts,"—The Monograph Series, by Frank Chouteau Brown May, 523-538

WAUGH, Sidney, Sculptor—Design for engraved glass medal to be awarded winners in Pittsburgh Glass Institute Architectural Competition Feb., 20

"Photographs showing Mr. Waugh at work" Feb., 20

WEED, Robert Law, Architect—Two photographs and a measured drawing of Corner Windows Jan., 16

WHITE, Stanford, Architect—Rough sketch of a proposed design for the Peter Cooper Monument at Cooper Square, New York City June, 19

WIENER, Paul Lester—Model of the United States Pavilion designed for the Paris International Exposition July, 447

"Wiggs de Bas Canada, H. Ross," by Samuel Chamberlain June, 341

"Perspective and plans of a house in French Canadian style" July, 46

WILLOOOS, Robert A.—Portrait July, 20

WILLS, Royal Barry, and Hugh A. Stubbins, Architects—Photograph and measured drawing of Corner Windows Jan., 60

"Wills, Small Home Specialist, Royal Barry," by Len Keach Feb., 67

"Portrait House design—Sketch by Hugh Stubbins, Jr. October, 647

WILSON, Linton—Article, "Gustav Jensen" March, 113


WRIGHT, R. Stephens—Etching, "San Fernando Mission" Dec., 764


YOUNG, T. J.—Article, "Otto R. Eggers as a Designer" Nov., 683

ZIEGLER, Gerhard, and A. Lawrence Kocher, Architects—Two photographs and a measured drawing of Corner Windows Jan., 58
THE use of Brixment is the best possible way to secure mortar that is uniform in strength and color from batch to batch and from day to day. Not only because Brixment itself is uniform. Even more important, there is no chance of mistakes at the mortar box, because the mix is so simple. One part Brixment, 3 parts sand. No juggling with the proportions of lime and cement. Result: Brickwork of uniform strength and color.

Louisville Cement Company, Incorporated,
Louisville, Kentucky.
NOW—FOR EVERY DECORATIVE PROBLEM
CELOTEX HAS AN ANSWER
Combining Beauty . . . Economy . . . Comfort . . . Quiet

Now, whether your problem is a traditional Georgian dining room or a strikingly modern bedroom—even where cost restrictions are rigid—you’ll find a combination of Celotex Insulating Interior Finish Products that creates the desired effect.

Leading the complete Celotex line of Interior Finish Products is the old favorite, Celotex Building Board, combining wide decorative and structural utility with maximum economy. Of greater decorative value at only slightly higher cost, are the Celotex Finish Planks and Tiles shown at the right in their natural colors.

An interesting assortment of Celotex Ornaments and Moldings completes the line of Celotex Cane Fiber Insulating Interior Finish products, and greatly augments the decorative possibilities.

For special purposes (such as bathrooms, kitchens, and store interiors) Celotex Hard Board, Tempered Hard Board, Studio Board, Panel Board and Hard Board Tile offer hard, durable surfaces in a variety of attractive colors. For home libraries, dens, and offices, Celotex Texbord—genuine cabinet wood veneers on Celotex hacking—provides the beauty of solid wood paneling at a fraction of its cost.

Send the coupon today for our interesting illustrated booklet in full color, “Interiors of Guaranteed Insulation.”

CELOTEX
INSULATING INTERIOR FINISH PRODUCTS
Sales Distributors Throughout the World

THE CELOTEX CORPORATION
919 N. Michigan Ave., Chicago, Ill.
Please send me your full-color booklet, “Interiors of Guaranteed Insulation with Beauty, Comfort, and Quiet,” and full information on Celotex Interior Finish.

Name
Address
City
County
State

DECEMBER 1937