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A P R I L
1934

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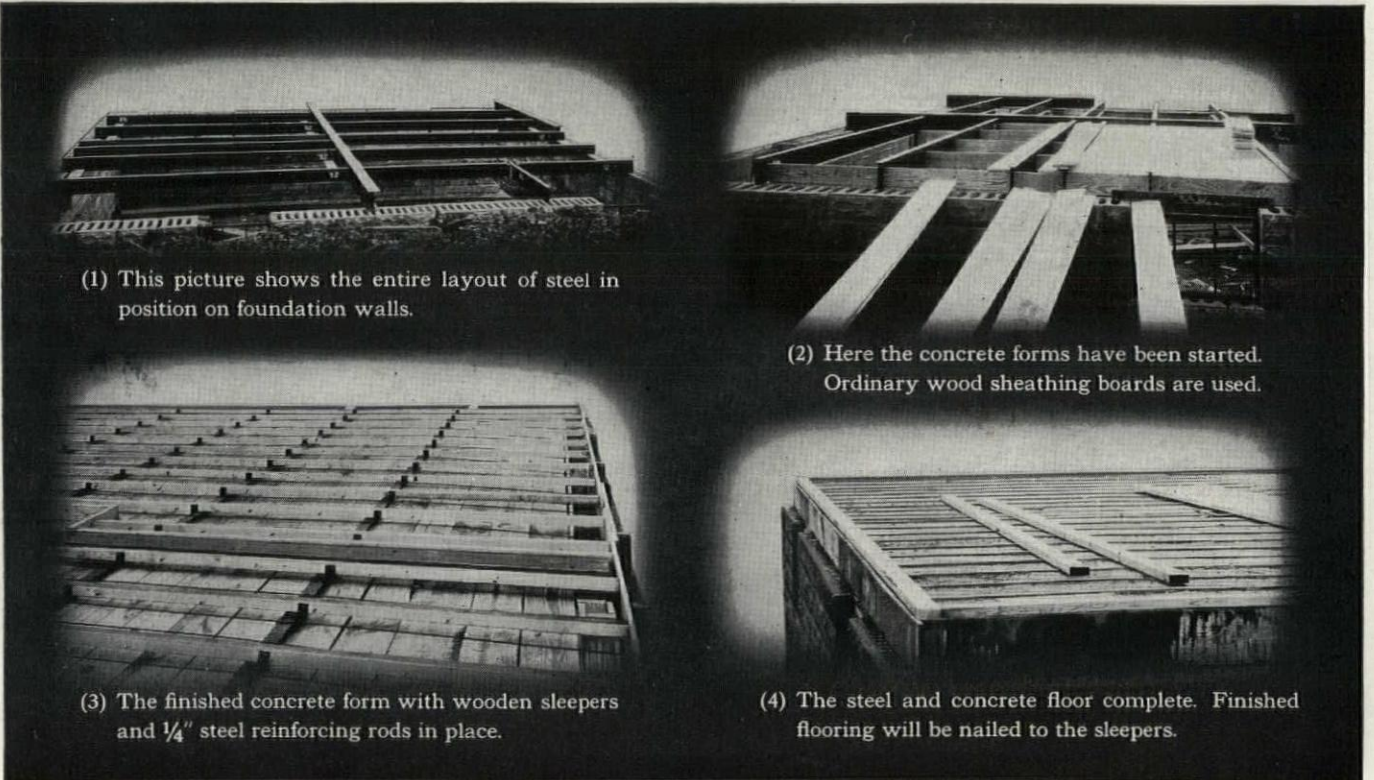
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(1) This picture shows the entire layout of steel in position on foundation walls.

(2) Here the concrete forms have been started. Ordinary wood sheathing boards are used.

(3) The finished concrete form with wooden sleepers and 1/4" steel reinforcing rods in place.

(4) The steel and concrete floor complete. Finished flooring will be nailed to the sleepers.



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Volume XV

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Number 4

Working for the Government

In the absence of complete statistics one can only guess at the proportion of membership of the architectural profession that is at the moment working for the government in one way or another—P.W.A. or C.W.A., Federal, State, or local authorities, etc. It seems safe to say, however, that the percentage is very high. What is more, it seems not unlikely that some such condition—more government work than private—is going to prevail for a long time to come. The matter of professional relations with this client, "Government," then, is of great concern to every architect.

One possible outgrowth of present conditions—in fact, already visible in activities such as the C.W.A.—is that the architect may evolve into a salaried employee of government, and not a particularly well and adequately paid employee at that. This journal would hate to see such a condition become general and will struggle against it—but it's no use denying that there is a trend that way. To avoid it will require active and persistent battling on a number of fronts by all professional organizations.

We believe that, for the best interests of the public, all government architectural projects of any consequence should be awarded to private practitioners and that these practitioners should be chosen on the basis of ability and skill rather than for their political connections. They could be selected on the basis of the excellence of the work they have actually already done or they could be chosen through properly conducted competitions.

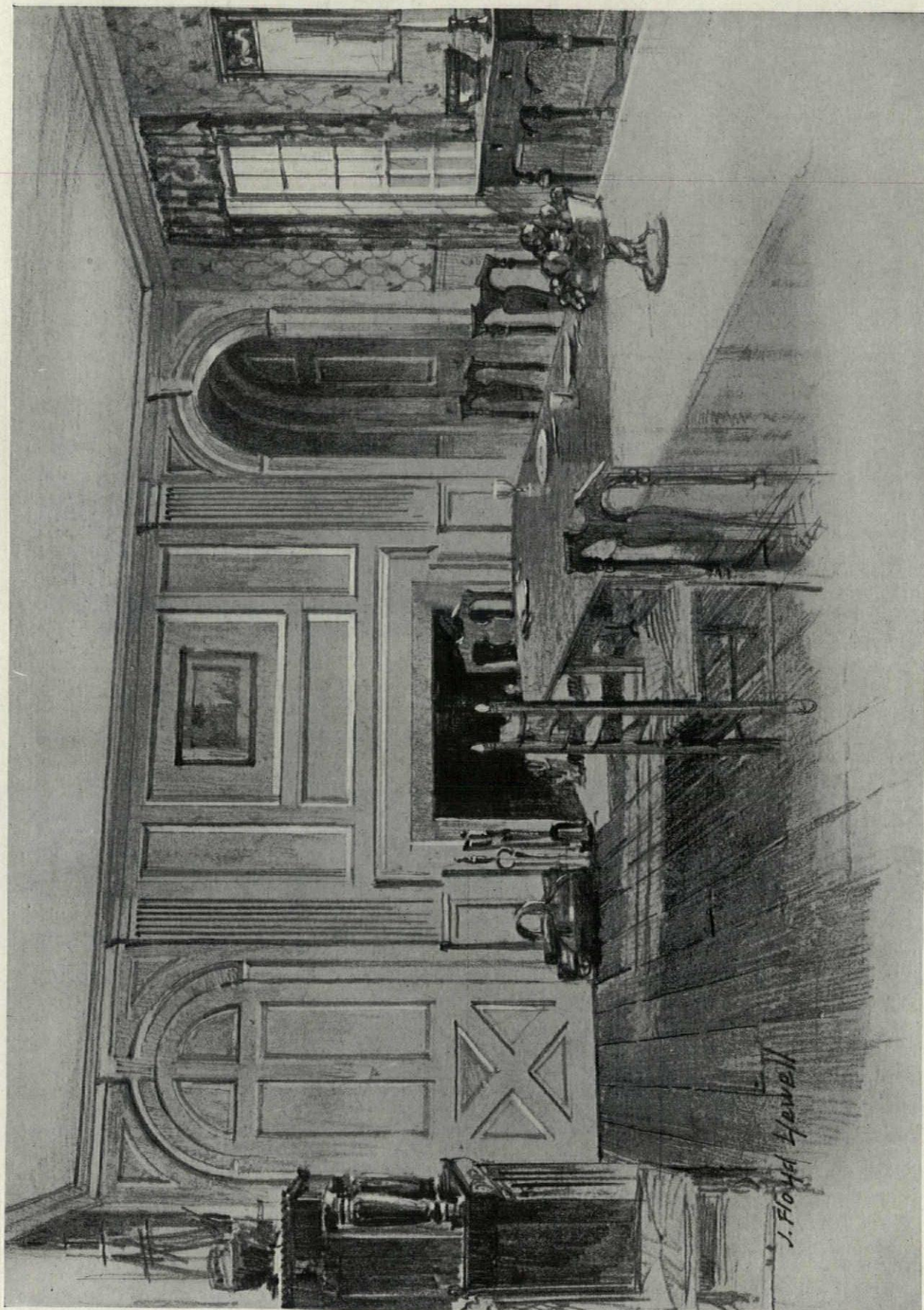
We believe that, once chosen, they should proceed on a strictly professional basis, be paid a fee in accordance with the A.I.A. schedule of charges, and given full professional responsibility and authority over the work they are expected to carry out. Any architect of real standing and competence has a feeling of responsibility to the public and pride in the excellence of his work far transcending that of a salaried government inspector. The proper course for government is first to choose the right kind of architects and then to respect their

experience and judgment. In other words we believe that government, as a client, should proceed just as would an intelligent individual, if the best possible result is desired.

Some architects with whom we have talked seem to feel that government work is unsatisfactory to the architect in some ways and that it is impossible to do it except at a loss. Others, however, of equally high standing, maintain that it can be done properly and at a profit.

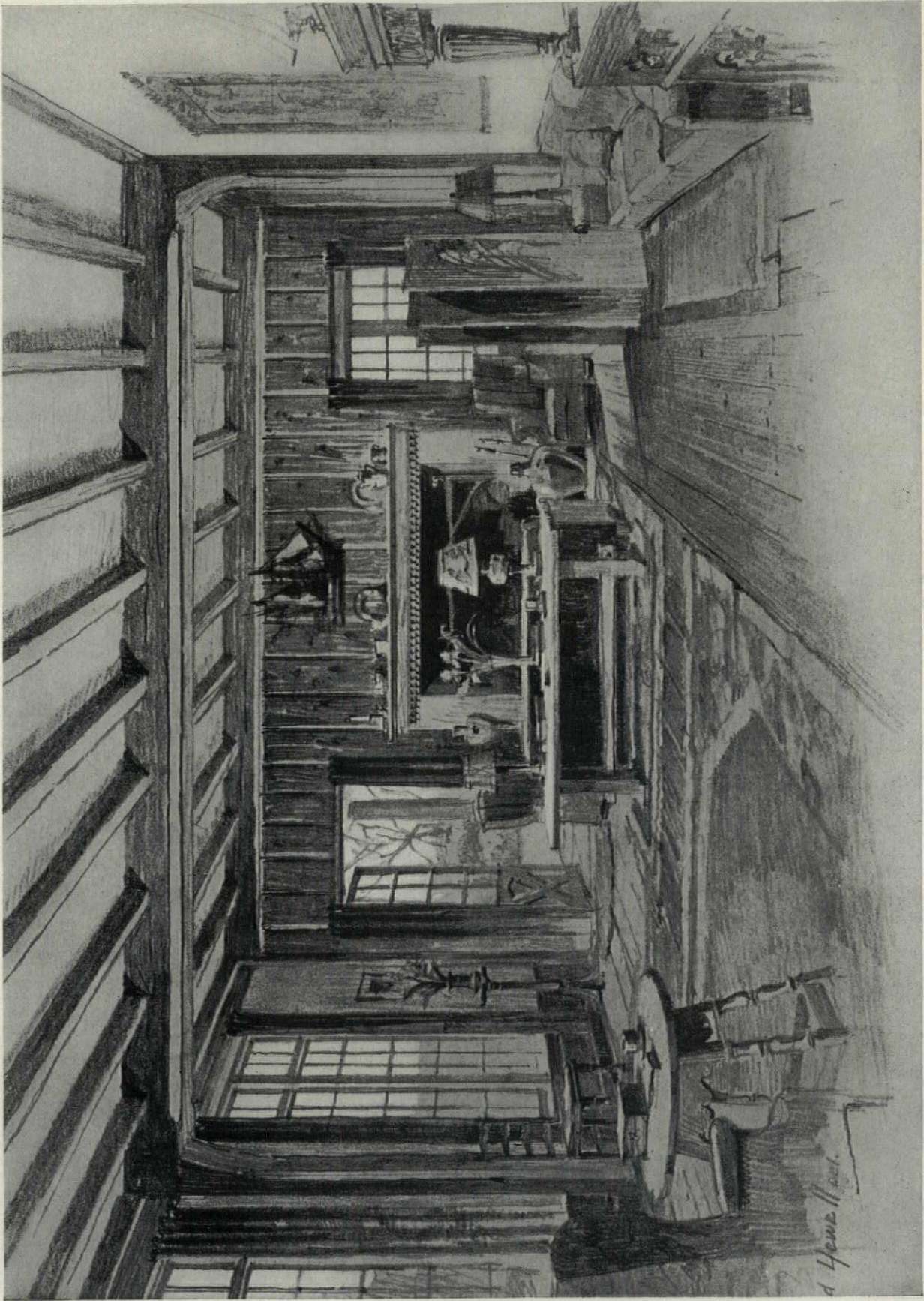
If there are important respects in which the government is an unsatisfactory client, the profession owes it to itself and to the public to use every effort to improve these conditions. For the architect, if he is to assume his rightful place in society, is going to have to think more for a while in terms of social improvements for the public benefit and less of private work which the client is projecting for a profit. It is fundamentally wrong that the architect should be expected to serve society (as only he can) at a financial loss to himself.

In pursuit of the thought expressed at the beginning of the March issue, the editors are pleased to announce two important new series of articles to begin within the next few months. The first series, which will be written by H. Van Buren Magonigle, F.A.I.A., will be devoted to a critical survey of recent and current American architecture, considered aesthetically. The second group of articles, of which John Irwin Bright, A.I.A., of Philadelphia will be the author, will be a discussion of architecture as it is related to the life and growth of communities with particular stress on the sociological responsibilities of the profession. We feel that now is an excellent time for the profession to review what it was doing during the late lamented building boom and to learn from its errors as well as from its successes so that more orderly progress will mark the future. The two men we have named above are, we feel, eminently well equipped to analyze, criticize, and guide us toward a saner and sounder architecture.



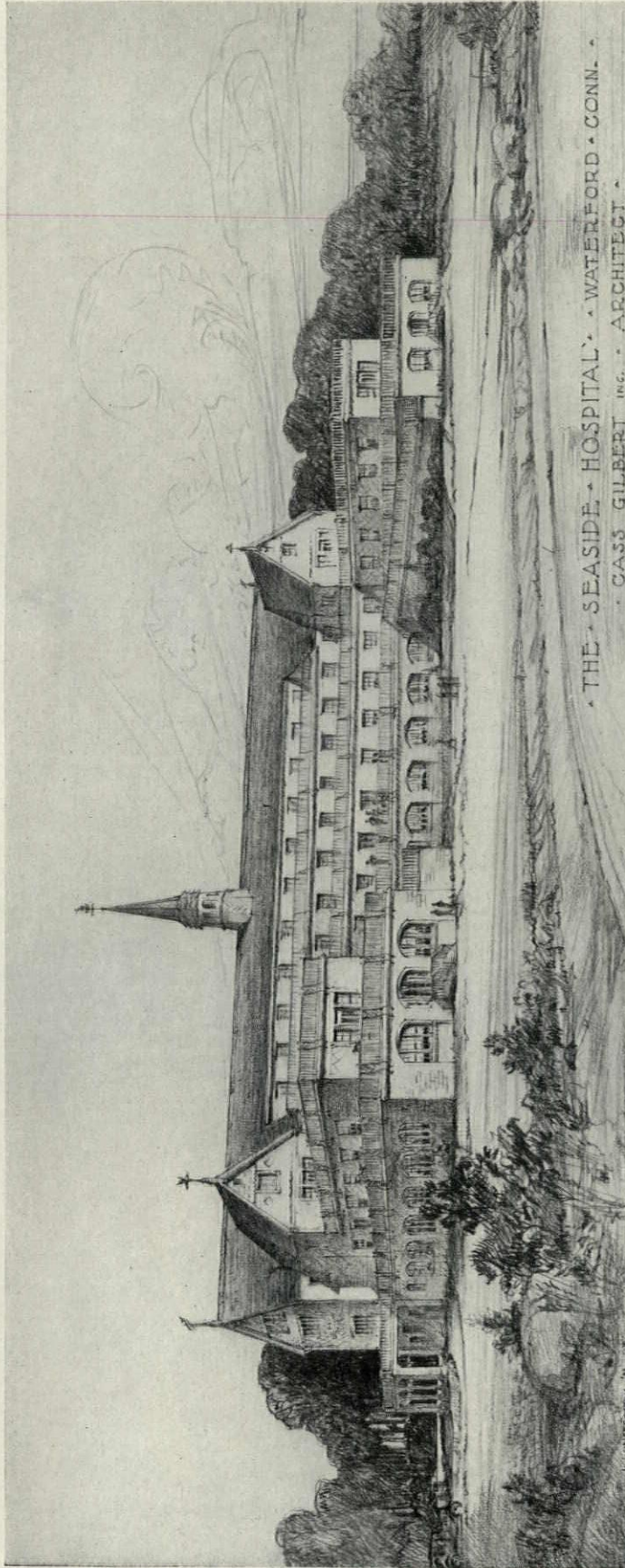
FROM A PENCIL RENDERING BY J. FLOYD YEWELL.
DINING ROOM INTERIOR—DE YOUNG AND MOSCOWITZ, ARCHITECTS

PENCIL POINTS
(April, 1934)



FROM A PENCIL RENDERING BY J. FLOYD YEWELL
LIVING ROOM INTERIOR—DE YOUNG AND MOSCOWITZ, ARCHITECTS

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THE SEASIDE HOSPITAL - WATERFORD - CONN. -
CASS GILBERT INC. - ARCHITECT -

THE SEASIDE HOSPITAL FOR TUBERCULAR CHILDREN, WATERFORD, CONNECTICUT—CASS GILBERT, INC., ARCHITECT

THE SEASIDE

Some years ago Dr. Stephen J. Maher, one of the outstanding tuberculosis doctors of the country, became chairman of the State Tuberculosis Commission in Connecticut. Among other tubercular institutions that came under his charge was the *Seaside*, an institution for very young children with bone tuberculosis.

In his thorough way, the Doctor watched the care of the children and conceived the idea that surroundings had a great influence on their welfare, and that a new building was needed.

After some difficulty the Tuberculosis Commission obtained an appropriation for the purchase of a new site and the erection of a new *Seaside*, with a group of buildings to house not only the patients but also the staff of Doctors, nurses, and employees necessary to take care of the needs of the Institution. The site selected

was on Long Island Sound with about 1500 feet of waterfront, at Waterford, Connecticut.

The Tuberculosis Commission selected the Architect and Dr. Maher imbued him with the idea of creating a sanatorium for children, a building that would not be "institutional" but would be pleasant and joyous.

The style selected was that of the Norman farmhouse. The requirements of porches made it impossible to follow any style so that the architect had to evolve something of his own to meet the requirements. The arches at the base are of local pink granite and are very rough. The upper floors are of brick laid up irregularly and rough. The roof is of tile, the color having been selected from a number of shades. The instructions to the roofers were that any inexperienced color-blind man select the tiles from the piles on the job and then try to lay a first-

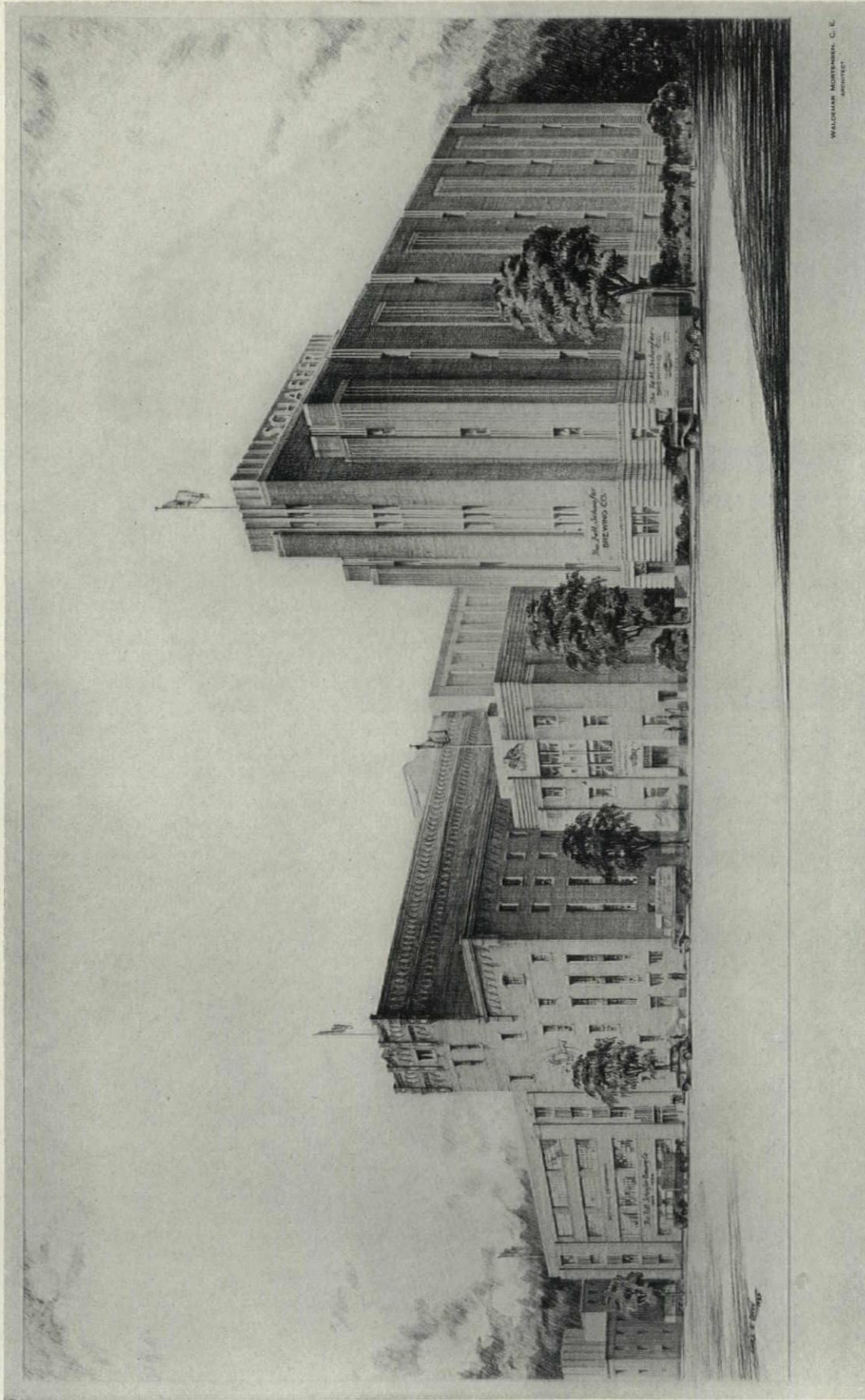
class job. The instructions were followed and the result is a blended color with irregular lines.

The interior is a modern hospital with most up-to-date equipment. The colors for the wards, however, were selected from the colors of the autumn foliage of the woods adjacent to the property. Careful consideration was given to the effect of color on the nerves and eyes of the patients.

The building, on the exterior, has no touch of the so-called "institutional" character. It can accommodate approximately one hundred and ninety-five beds; and it has been stated by authority that it cost less per bed than any of the other state institutions.

Credit should be given to a good client and a good builder, for without them no architect can produce a good building.

CASS GILBERT, JR.

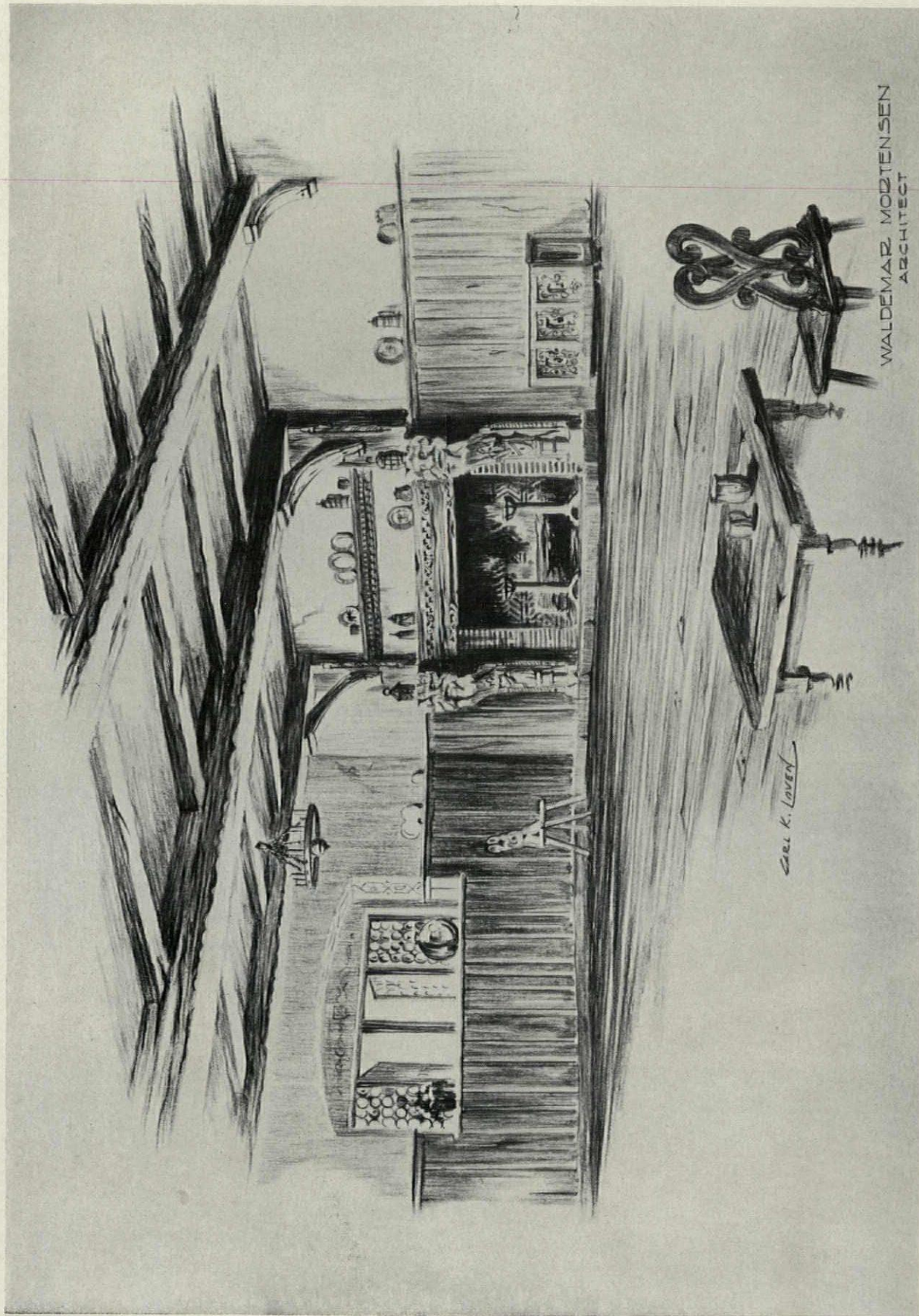


WALDEMAR MORTENSEN, C. E.
ARCHITECT

NEW BUILDINGS FOR THE F. & M. SCHAEFFER BREWING CO., BROOKLYN, NEW YORK—WALDEMAR MORTENSEN, ARCHITECT

FROM A PENCIL RENDERING BY CARL K. LOVEN

*From left to right:—New Bottling Plant, Present Brew House, New Administration Building, New Ale House.
The New Stock House shows in the rear of the other buildings.*



WALDEMAR MORTENSEN
ARCHITECT

A VIEW IN THE RATHSKELLER OF THE F. & M. SCHAEFER BREWING CO. ADMINISTRATION BUILDING, BROOKLYN, NEW YORK

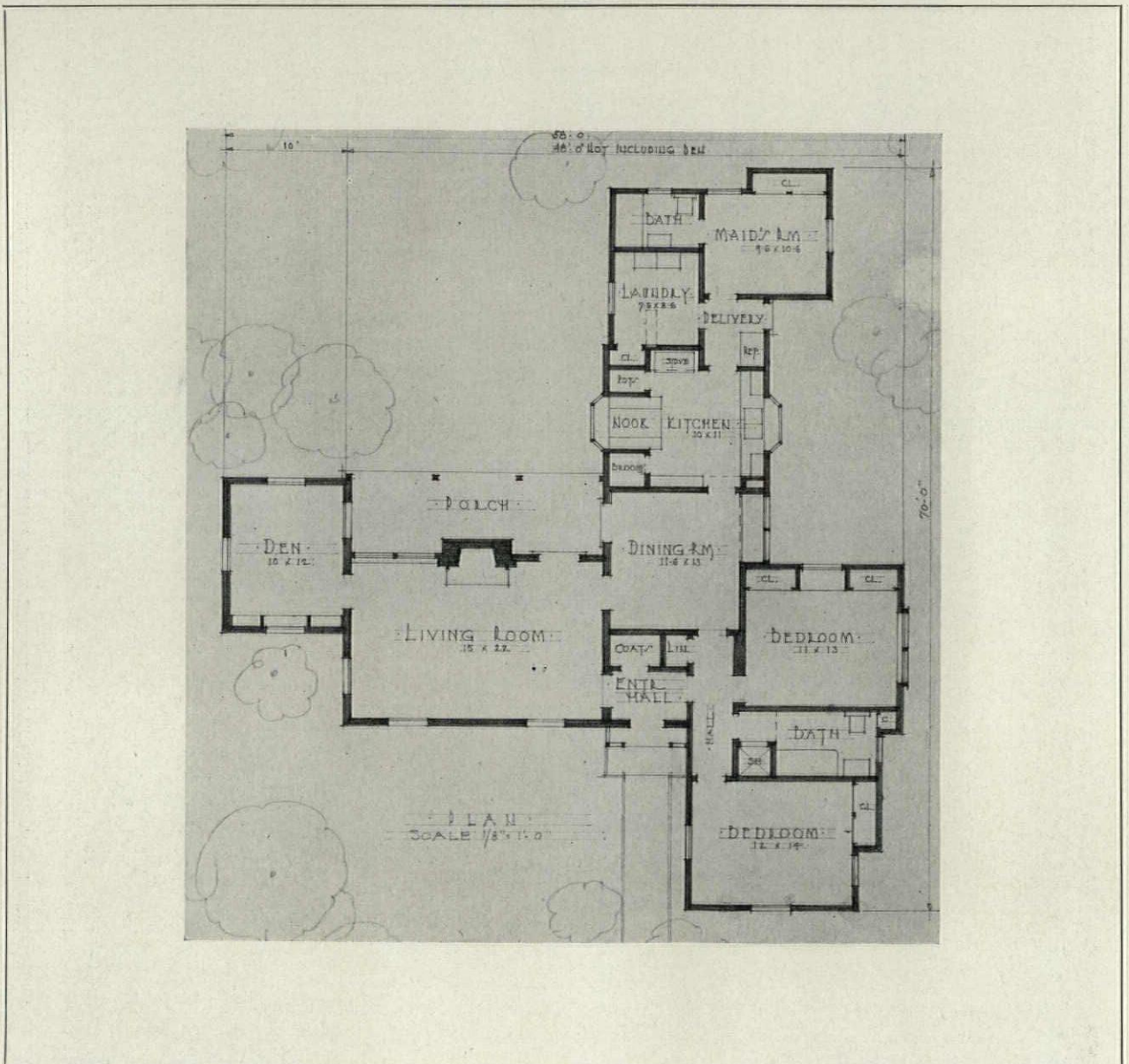
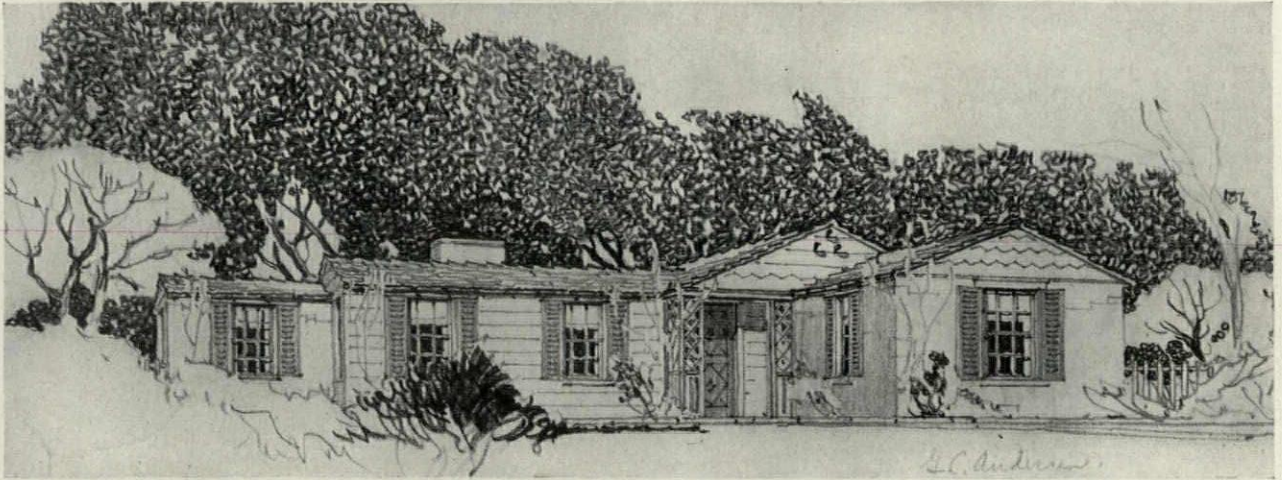
WALDEMAR MORTENSEN, ARCHITECT

Drawn in pencil by Carl K. Loven—Showing fireplace detail in specially graded carved pecky cypress.



A FEATURE OF THE RATHSKELLER IN THE NEW ADMINISTRATION BUILDING FOR THE F. & M. SCHAEFER BREWING CO., BROOKLYN, NEW YORK
WALDEMAR MORTENSEN, ARCHITECT

From a pencil rendering by Carl K. Loven—Woodwork of specially graded pecky cypress, Floors of oak, Light plaster walls.



AN EIGHT-ROOM BUNGALOW DESIGNED AND RENDERED BY GEORGE C. ANDERSEN, ARCHITECT
The plan was drawn at eighth-inch scale and has been reduced to half-size to read at sixteenth-inch scale.

Ripley's Recipes

By Hubert G. Ripley, F. A. I. A.

*Heap high the logs, and melt the cold,
Good Thaliarch draw the wine we ask,
That mellowier vintage, four year old,
From out the cellar'd Sabine cask.*

Hor. car. I, 9. (CONINGTON)

XI—BISHOPS, BOWLS, AND PUNCHES

In spite of the disparaging strictures of W. and R. Chambers on punch, this noble beverage has, when rightly made, great potentialities. No more fascinating chapter in the erudite compendium, "When and What to Drink," exists than that which contains the one hundred and fifty-three recipes for "Punches" and "Bowls" collected by The Only William. In the succedaneum there are fifteen additional recipes for "Kaltschalen," or "Bishops." Professor Jerry Thomas mentions eighty-one varieties of punch. "Bowls" is a technical term, not to be taken with exact literalness, but rather as a figure of speech, which the grammarians call metonymy or catachresis. The Chambers Boys view "Bishops" in a much more liberal spirit than they do "Punches." Here is what they have to say:—"BISHOP, a favorite beverage composed of red wine (claret, Burgundy, etc.), poured warm or cold upon ripe bitter oranges, sugared and spiced to taste, and drunk either hot or cold. The quality of the B. depends upon the excellence of the wine employed in its preparation. The oranges must be carefully selected and the white parts between the peel and pulp thrown away. If white wine be used, the beverage is called *cardinal*; and with Tokay, it becomes *pope*. Taken in moderation, B. is a wholesome drink; but if partaken of too freely, the æthereal oil contained in the orange-peel is apt to occasion headache. (sic!) The beverage was long known in Germany during the Middle Ages, having been imported into that country from France and Italy; its present name seems to have been bestowed during the XVIIth c."

I think all authorities agree that there are four prime requisites in the making of a bowl of good punch. 1°; that the essence of citrus fruit peel be extracted and incorporated in the mixture by rubbing with granulated sugar. Meticulous gentlemen of the Old School have been known to spend an hour or so in peeling a half dozen lemons with a sharp knife, cutting away the outer skins with exceeding thinness, and crushing them with a little granulated sugar into a fine paste as a foundation for a punch.

2°; that the punch be strong.

3°; that the punch be sweet; it is best to dissolve the sugar in a little hot water before adding to the mixture.

4°; that no water (that is, practically no water) be used in the making; to which might be added the injunction; use only the juices of fresh fruits in season.

Punch is strong drink and there's no getting away from it. Treat it as such and you'll have no regrets. If you want a mild drink, stick to "Bishops" or "Bowls," which are palatable and at the same time exhilarating, made by the infusion of sliced fruit, swimming in its juice with wine, and, maybe, a dash of spice. They should be served in a goblet with a spoon; after eating the fruit, drink the juice. Here are a couple of William Schmitt's recipes.

No. 432. ANANAS BOWL. Peel and slice a fresh pineapple; place it in a large bowl, and cover with one pound of pulverized sugar; cover the bowl well, and let it stand from twelve to twenty-four hours; add, according to the number of guests, three, four, or more bottles of Rhine Wine; put it on the ice and serve.

No. 453. MAY BOWL. (A favorite spring beverage.) Put a handful of woodruff (select the bifid style with capitate stygma and dry didymous, *asperula odorata*) that has no blossoms yet, in a bowl; pour over it two bottles of Moselle wine, cover the bowl, let it soak not longer than half an hour in a very cool place; take the woodruff out, sweeten with four to five ounces of sugar, stir well, and serve the aromatic beverage at once. You improve the fine taste by adding the thin slices of one to two peeled oranges. If you prepare this delicious beverage in this simple way, it is the best, but take care that you do not leave the herb too long in the wine or you will get headache from it. That makes two headaches so far in our investigations.

—EPISODE—

George Dexter, antiquary and patron of the arts, will on occasion, if pressed to do so, tell something of his experiences. On one of his many trans-Atlantic voyages, he found himself at the Captain's table, seated between two somewhat prim ladies who did not hesitate to express openly their views on manners, morals, and prohibition enforcement. (They may have been de facto members of the "board," perhaps.) One evening as the gentlemen were lingering over their nuts and wine, the Captain, ordinarily most abstemious, accepted a glass of Amontilado, when a toast to the Royal Family was proposed. Whereat one of the reformers spoke up, saying:

"Captain, don't you think the ship would sail just a *little* bit steadier if you did *not* take a glass of wine?"

"There may be much food for thought in what you say, madam," replied the Captain dryly with a solemn wink at George Dexter as he finished his glass.

The next day, after a consultation with the Captain, Dexter saw the Dining Room steward, visited the larder, and prepared the following dessert for that night's dinner. A dozen or so Citrus Valley grapefruit were carefully peeled, each section scrupulously

skinned and all seeds and white stringy parts removed. The sections were placed in a large bowl and a quart of mellow old rye and a small tumblerful of grenadine poured over them. The thin peel of the choicest grapefruit was grated, rubbed in a little granulated sugar in a separate dish, and then sprinkled over all. A second bowl, somewhat larger, that fitted tightly covered the first, and the dish placed in the ship's refrigerator to become icy cold. The steward was instructed to turn it upside down every hour and bring it on the table that evening after the cloth was cleared, and place it in front of the Captain.

"What, may we inquire, is in that dish before you that looks and smells so savory?" the ladies asked, thus insensibly rendering the *hommage* of appreciation to the art of George Dexter.

"It is a famous old dessert called a 'Bishop!'" answered the Captain. "In England we make it with oranges, but Mr. Dexter, who has the recipe, tells me that even better results may be obtained when grapefruit is employed. Would you care to sample it?"

"Willingly," they both cried. "Probably named in honor of the founder of the Epworth League," whispered one, as she finished the last bit remaining in her cup.

"Try some more?" said the Captain. "There seems to be plenty left."

"No more, thanks," replied the ladies. "That is—er—no more of the fruit, but we'll take some of that delicious juice, please!"

"See here," the Captain said to Mr. Dexter at breakfast the following morning, "you let me in for something. Do you know, I walked up and down the deck for two solid hours after dinner last night, one of those ladies on either arm and both talking steadily at the same time, *à tort et à travers*, as our Gallic friends say!"

Here are two more of the Only William's "Kalt-schalen"—No. 476. BILBERRY BISHOP. (Note: *Vaccinium Myrtillus*, or Common Whortleberry, found in Iceland and the northern regions of North America, has dark purple (sometimes white) berries. Very sweet and agreeable. The *buxifolium* variety may be used if the *Myrtillus* is unobtainable.) Boil two quarts of well-cleaned bilberries with half a pint of water, one-fourth of a pound of sugar, some lemon peel and some stick cinnamon; strain through a sieve, mix it with two quarts of white wine, cream or milk, place the mixture on ice and serve over broken Zwieback, grated pumpernickel or snow-balls.

No. 481. LEMON BISHOP. A bottle of white wine with one quart of water and nine ounces of sugar are heated to the boiling-point (without boiling); add the yolks of six eggs and a spoonful of flour well whipped, and take it from the fire; strain through a sieve, add the peel of two lemons, which you rubbed off in half a pound of sugar, and their juice; mix well and let it get cold in the cellar. When serving, add some biscuit or macaroni.

Among the eighty-one recipes for punch given by Professor Thomas, there is a dazzling array of Old

Guard punches, Service punches, Dukes' and Queens' punches and the like. There are also a number of Milk punches which lovers of the "Pickwick Papers" will recall. The old gentleman's favorite may well have been number 25, entitled:—

ENGLISH MILK PUNCH

Put the following ingredients into a very clean pitcher, viz.:

The juice of six lemons	One pineapple peeled,
The rind of two lemons	sliced and pounded
One pound of sugar	Six cloves
Twenty Coriander seeds	One gill of arrack
One small stick of cinnamon	One cup of strong green tea
One pint of brandy	One quart of boiling water
One pint of rum	

The boiling water to be added last; cork this down to prevent evaporation, and allow the ingredients to steep for at least six hours; then add a quart of hot milk and the juice of two lemons; mix and filter through a jelly bag; and when the punch has passed bright, put it away in tightly corked bottles. This punch is intended to be iced for drinking.

It's a pity that more people don't make Milk punch nowadays. We can remember seeing bottles of it, clear as a bell, of a rich amber color, standing in the show window of John Fennell's store in Devonshire Street. You wandered in and purchased, maybe, a bottle of "Old Rainwater Madeira" and then continued on to the back of the store, up a few steps into a tiny little sample room where Billy McGrath presided. Billy was deliberate in his movements and had a fine rubicund nose: His speciality was Manhattan Cocktails. How sweet and clean and aromatic those cocktails were! I can close my eyes and inhale their fragrance even now after nearly fourteen years! In one corner on the counter stood a dark brown bottle marked with white paint, "O. F. R." This meant Old Fashioned Pot Still Rye, laid down in 1869 and kept for forty years in Port Wine Kegs until it grew dark and rich and mellow, with the smell of rolling fields of grain stirred by the lazy breezes of hot August afternoons. It was almost a liqueur, in fact it *was* a liqueur, and it gave one a solemn feeling to sip it slowly and reverently. I remember taking a New Yorker there once, his first visit to Boston. As he savoured the Elixir he grew still for a moment, and then said rather wistfully, "Why can't we get whiskey like this in New York?" We never found out. I always had an idea that Old Boston Families bought O. F. R. by the keg or puncheon or kilderkin or whatever it came in, laid it down in their cellars, and brought it out on especial occasions in cobwebbed bottles for the entertainment of honored guests. "From the cellar of Uncle Pickering, you know. He inherited it from Grandfather who laid it down just after the Civil War." Billy was a man of considerable personality, in a quiet sort of way, and very strict about serving customers who had already had all they needed. The reputation of the house was always jealously guarded. Fennell's without Billy McGrath just wouldn't have been Fennell's.

While we're mentioning gentlemen of the Old School, it might not be amiss to quote a few recipes for the benefit of those who, as indisposition arises, are ordered to remain at home for a few days by their family physician.

"—And plenty of sleep," the doctor will tell you. "Liquid and soft diet, drink something every hour, egg nogs, orange juice, and the like. Take one of these pills now, and another before going to bed. Come in and see me Tuesday, if you're better." You know, the usual formula.

Perhaps the good Doctor's idea of how to make egg nog and orange juice palatable isn't exactly like ours. Anyhow, one can spend a most palliative three days in an easy chair before the fire, absorbing nourishment in hourly doses, and the enjoyment is enhanced if a little thought is given to alimentation. "The Experienced American Housekeeper," previously alluded to, comes in handily. At the end of the little volume, I found the following:—

"CALVES' FEET BROTH, which ought to be good for indisposed architects. Boil two feet in three quarts of water, to half; strain and set by; when to be used, take off the fat, put a large teacupful of the jelly into a saucepan, with half a glass of sweet wine, a little sugar and nutmeg, and heat it up until it be ready to boil, then take a little of it, and beat by degrees to the yoke of an egg, and adding a bit of butter, the size of a nutmeg, stir all together, but do not let it boil. Grate a bit of fresh lemon peel into it." If this is too hearty, try:—

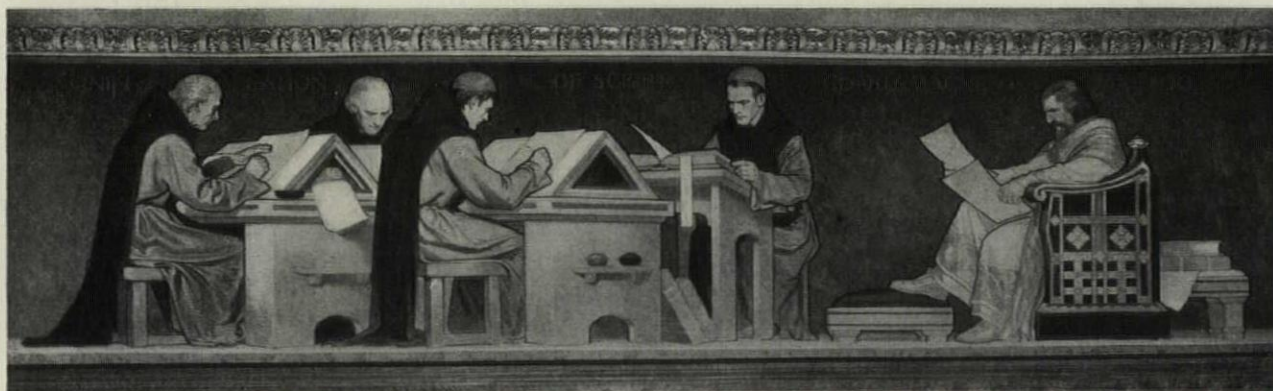
"ARROWROOT JELLY. Of this beware of having the wrong sort, for it has been counterfeited with bad effect. If genuine it is very nourishing, especially for weak bowels. Put into a saucepan half a pint of water, a glass of sherry or a spoonful of brandy, grated nutmeg and fine sugar; boil once up, then mix it by degrees into a dessertspoonful of arrowroot, pre-

viously rubbed smooth with two spoonfuls of cold water; then return the whole into the saucepan; stir and boil it three minutes."

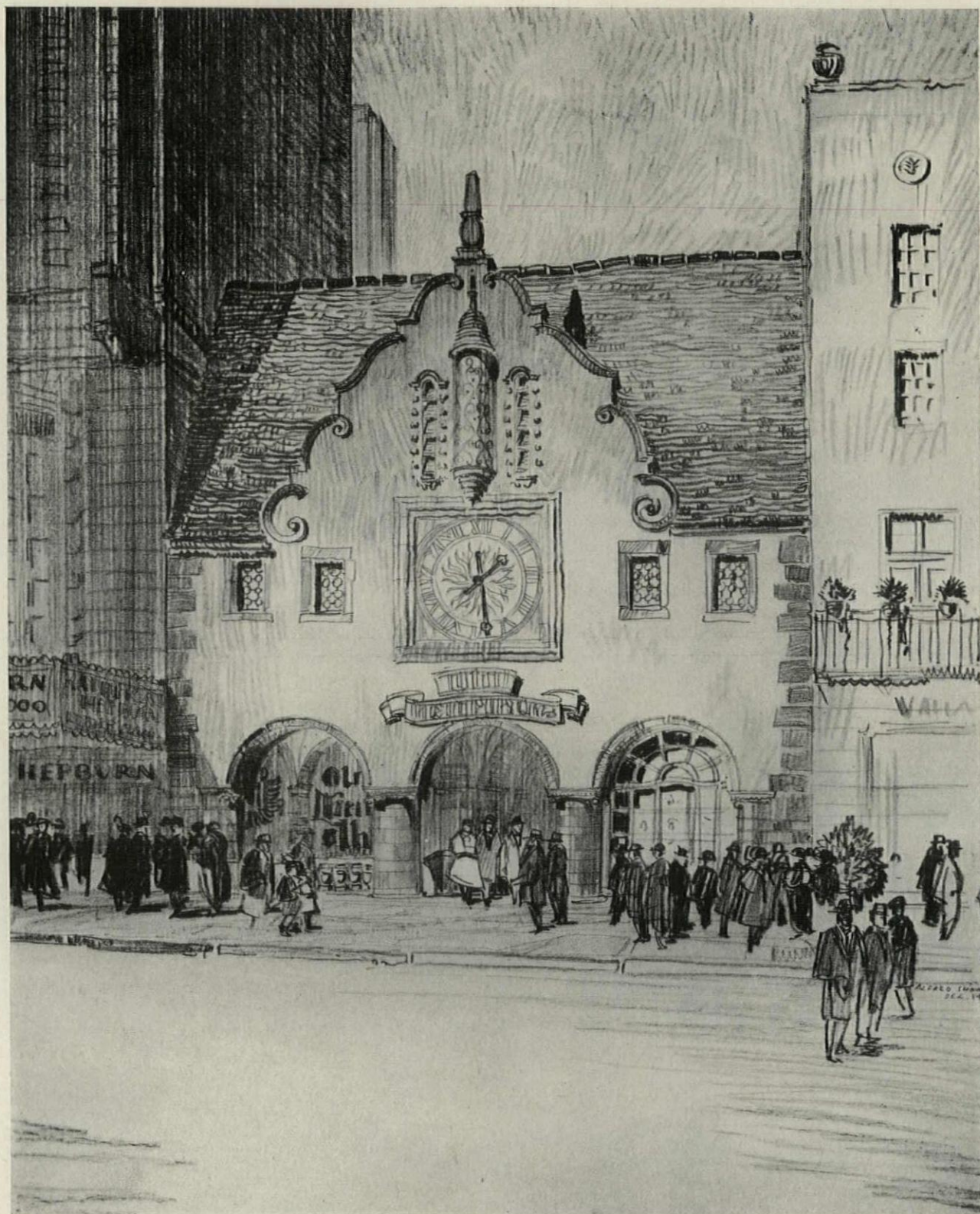
Then there are directions for "Panadas," "Caudles," "Mulls," "Asses Milk," and "Draughts" for those who are weak and have a cough. After you have lived on these for a few days and have begun to gain, try this recipe for MULLED WINE. Boil a bit of cinnamon and grated nutmeg a few minutes, in a large teacupful of water; then pour to it a pint of port wine, and add sugar to your taste; beat it up and it will be ready. Or it may be made of good British wine.

The very finest beverage for an invalid, however, is "Lait de Poule," which is a most helpful lenitive, satisfying and nourishing. This is the celebrated drink, frequently mentioned in the last chapter of XIXth Century French novels, that the little daughter of the hero's boyhood sweetheart has prepared for him. Shattered in health, a mere ghost of his former rugged self, Armand lies sick and weak on a pallet of straw, *au cinquième*. Recently returned from Indo-China, a severe case of jungle fever, whither he had gone to forget it all. As he raises on one elbow from his bed of pain, the heroine, who meanwhile has become a famous tragedienne (ambassadors and princes at her feet—but she doesn't care for any of them), is watching surreptitiously through the half-opened door. The little girl is their daughter, only he doesn't know it—yet. This is how her mother taught Clarice to make LAIT DE POULE:—

Beat the yolks of two new-laid eggs with a teaspoonful of powdered sugar and a little orange-flower water to the consistency of foam. Better do this in a tall tumbler, using one of those tiny egg-beaters. Add a pony of brandy, or rum, or Kirsch, then, still beating, fill the glass with hot milk. No wonder Armand recovers!



FROM A MURAL FRIEZE BY SAMUEL ARMSTRONG—"UNIFICATION OF SCRIPT"
SHOWN IN AN EXHIBITION OF THE WORK OF CALIFORNIA MURAL PAINTERS HELD LAST FALL IN
THE ARCHITECTS' BUILDING MATERIALS EXHIBIT, LOS ANGELES



NEW "OLD HEIDELBERG INN," CHICAGO—GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

FROM A PENCIL SKETCH RENDERING BY ALFRED SHAW

It is expected that this building will be completed this month. The design is frankly romantic and reflects, properly enough, the historical associations of the famous home of good beer. The façade is of light plaster with brownstone trim. The ornamental clock is blue and gold. Bright colors have been introduced in the plaster under the arches. The roof is of reddish brown tile. The building will include a Rathskeller and bar in the basement, a Viennese restaurant and bar on the first floor, private dining rooms and a bakeshop on the second floor, and the kitchens on the third floor.

Nails

A Short Article on a Very Important Subject

By H. E. Hall*

Every one knows what a nail is and how it is used, yet there are very few who know exactly what size and style nail to use for a given type of work.

Among architects and draftsmen there exists much misconception as to the real importance of the nail, and through many years of practice I have seldom seen the subject touched on in an architect's "Specification," yet there are whole pages on the grade of sand to be used.

Of the numerous items that enter into the fabrication of a building, particularly the frame, the nail is by far the most important, yet the architect or draftsman never attempts to give instruction as to what type should be used: and on being asked why not they invariably reply, "It's a job condition," or, "Let the carpenter worry about it, he knows." And that's where most of the trouble lies, the carpenter does not always know. Then again, nails vary in cost and it may be to the carpenter's advantage to save a few cents, and further, the carpenter does not carry an assortment with him and would be inclined to use what he had to save steps.

In presenting this subject I shall attempt to show in a brief way how to estimate the quantity of nails required for certain work, and give a general rule for the use of nails. Nails are classified by length, weight, and size, this classification being given in "pennies," originating in the old English term "Pence," which in past days referred to the price per hundred nails. Thus a two-penny nail cost two pence per hundred, while the four-penny nail cost four pence per hundred.

Nails starts at two-penny, or one inch in length, and increase by fractions of an inch, thus: three-penny, $1\frac{1}{4}$ "—four-penny, $1\frac{1}{2}$ "—five-penny, $1\frac{3}{4}$ "—six-penny, 2"—etc., a twenty-penny being 4" long, up to sixty-penny, the larger sizes being designated by fractions of an inch. This is true of both cut and wire nails.

While the holding power of wood varies greatly, the following figures will tend to give some idea as to the holding power or friction of nails in general, and a comparison of cut and wire nails.

Size	Pounds required to pull the nail.	
	Cut nail	Wire nail
4d	286	123
6d	383	200
8d	597	227
10d	905	315
20d	1593	703

It will be seen that the cut nail has by far the greater holding power, but owing to its great tendency to split the wood, nailing with the wire nail is more frequently desirable.

The following tabulation shows the size, length, and number of nails per pound.

Size	Length	Common nails per pound	Casing nails per pound	Finishing nails per pound
2d	1"	876	1010	1351
3d	$1\frac{1}{4}$ "	568	635	807
4d	$1\frac{1}{2}$ "	316	473	584
5d	$1\frac{3}{4}$ "	271	406	500
6d	2"	181	236	309
7d	$2\frac{1}{4}$ "	161	210	238
8d	$2\frac{1}{2}$ "	106	145	189
9d	$2\frac{3}{4}$ "	96	132	172
10d	3"	69	94	121
12d	$3\frac{1}{4}$ "	63		
16d	$3\frac{1}{2}$ "	49		
20d	4"	31		

Nails are usually packed one hundred pounds per keg.

I have found through careful study, and by analyzing a number of operations, that the most practical uses for nails, as regards their size, holding power, and tendency to split (where special conditions arise, a slight variance can usually be made), are as follows:

4d finishing. For carpet strips, door stops, window steps, small wood moulding and members $\frac{1}{4}$ " to $\frac{1}{2}$ " thick.

6d finishing. For ceiling and wall board, and wood members and trim $\frac{5}{8}$ " thick, picture moulding, base mould, balusters, and strings, etc.

8d finishing. For base, casing, jamb, inside and outside trim, and finished lumber 1" thick.

6d box nails. For siding $\frac{3}{4}$ " thick.

8d box nails. For siding $\frac{7}{8}$ " thick.

8d cut flooring nails. For $\frac{13}{16}$ " and $\frac{3}{4}$ " flooring, hard and soft wood.

4d casing nails. For $\frac{3}{8}$ " flooring and finished lumber up to $\frac{1}{2}$ ".

8d casing nails. For 1" outside trim and porch work.

10d casing nails. For door and window frames, and all $1\frac{1}{4}$ " outside trim.

3d fine. For wood lath. (Should be blued.)

1" staples. For wire lath for inside tile work.

$1\frac{1}{4}$ " staples. For outside wire lath. (Stucco.) (Should be galvanized.)

3d galvanized. For shingles.

4d galvanized. For shingles.

3d common. (Blued.) For all plaster board.

8d common. For drop siding, bungalow siding, novelty siding, and all rough 1" lumber.

10d common. For all toe nailing, and 2x4 stud framing.

16d common. For all heavy framing work.

20d common. For spiking girders, plates, sills, etc.

It will be found that there are very few conditions where nails other than those mentioned will be required.

*Architect and Instructor at Mechanics' Institute, New York.

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Where salt air is encountered the 6d, 7d and 8d cement-coated common nail should be used for siding, the thicker the siding the longer the nail.

For outside copper and leader work the 1" fifteen-pound nail (copper) should be used.

The following is an accurate method that I have used for arriving at the total amount of nails of each size and class necessary for an entire job. Take the combined total in board feet of the sheathing, sub-flooring and roof boards, multiply this total by thirty-three pounds per thousand (1000) board feet, and we have the number of pounds of 8d common nails required for the job, not including that required for beaded ceiling, or beaded partition which is figured extra.

Multiply the amount in pounds (of 8d common nails)

by 0.333 and you have the number of pounds of 10d common nails required.

Using the original figure we again multiply by 0.900 and get a total in pounds, half of which represents the 16d common nails required and half the 20d common nails required.

Example:

Sheathing 1650 B.F.
Sub-flooring 1200 B.F.
Roof boards 1000 B.F.

3850 B.F. $\times 33 \div 1000$ equals 137 pounds
8d common nails required.

137 $\times .333$ equals 48 pounds of 10d nails required.

137 $\times .900$ equals 123 pounds divided by two equals
62 pounds of 16d nails—62 pounds of 20d nails.

Following is a list of the quantity of nails required to perform various classes of work.

8#	3d galvanized nails required for 1000	24" 4/2 shingles
5#	3d " " " " " "	16" 5/2 "
6 1/2 #	3d fine " " " " "	lath
18#	6d box " " " " "	feet beveled siding 1/2 x 3 1/2
14#	6d " " " " " "	" " " 1/2 x 5 1/2
20#	8d " " " " " "	" " "
30#	8d common " " " " "	drop siding
30#	8d cut flooring " " " " "	D & M flooring
30#	8d " " " " " "	13/16 flooring
15#	8d common " " " " "	1 x 2 furring strips
20#	3d blue " " " " "	plaster board
16#	8d casing " " " " "	lin. ft. outside mould and trim
4#	8d finishing " " " " "	" " inside trim
15#	6d " " " " "	sq. ft. beaded ceiling
25#	8d common " " " " "	" " " partition

If this basis is used throughout, there should never be a perceptible amount of shortage or surplus on any job figured.



"BRETON FISHERMEN"—SKETCH BY JOHN PETRINA

PROGRAM

PENCIL POINTS ARCHITECTURAL COMPETITION

For the Design of A DETACHED RESIDENCE

Planned for Sunshine and Fresh Air

Authorized by PENCIL POINTS PRESS, INC.
Publishers of PENCIL POINTS
330 West 42nd St., New York

Sponsored by PLATE GLASS MFRS. OF AMERICA
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ROUGH AND ROLLED GLASS MFRS. OF AMERICA

Conducted by RUSSELL F. WHITEHEAD, A. I. A., *Professional Adviser*

COMPENSATION TO COMPETITORS

PENCIL POINTS PRESS, INC., agrees to pay to the Winners, immediately after the Award of the Jury, the following cash Prizes:

For First Prize Design	\$1000.00
“ Second Prize Design	500.00
“ Third Prize Design	250.00
“ Fourth Prize Design	100.00
“ 25 Mentions — Each	50.00

JURY OF AWARD

David Adler, A.I.A., *Chicago*
W. Pope Barney, A.I.A., *Philadelphia*
Otto R. Eggers, F.A.I.A., *New York*
Louis La Beaume, F.A.I.A., *St. Louis*
J. Lovell Little, F.A.I.A., *Boston*
Louis Stevens, F.A.I.A., *Pittsburgh*
David J. Witmer, A.I.A., *Los Angeles*

PENCIL POINTS PRESS, INC., THE SPONSORS, and the COMPETITORS agree that the Jury has authority to make the awards and that its decisions shall be final.

ARCHITECTS AND DRAFTSMEN ARE CORDIALLY INVITED TO PARTICIPATE
Contestants may submit more than one design.

NOTE: Under a ruling by THE AMERICAN INSTITUTE OF ARCHITECTS' Committee on Competitions, Institute Members are free to enter this competition.

This Competition closes at 6 P. M., Monday, June 4th, 1934

PROBLEM

PROBLEM: *Mandatory.* The design of a detached residence for a hypothetical client. This client is a man of about forty-two, happily married and with a son and daughter of high school age. He himself was well brought up in a town on the Atlantic seaboard and educated in one of the eastern universities. After graduation he was fortunate enough to be able to spend a year or two in foreign travel, after which he entered the employment of a large American corporation with manufacturing and sales branches in various parts of the country. His employers, early recognizing his ability and promise, took occasion to prepare him for the possibility of eventually filling a responsible executive position by assigning him successively to a number of different branches of their organization. He has reached the stage where they have brought him in to their central offices so that he now has a reasonable expectation of remaining for many years in one locality. Partly by natural inclination and partly through a realization of its possible influence upon his advancement in business, both he and his wife like to invite frequent guests to partake of their gracious though not lavish hospitality. They therefore wish to establish a suitable and adequate home where they can live with their children and one servant. Naturally, they turn to an architect.

During his career our client has had plenty of opportunity to observe how cultivated people live in different sections of his own and foreign countries. He is consequently not unduly prejudiced either for or against any particular style of house, though he would react against anything bizarre or extreme. His mental attitude in respect to this might well be described by Pope's couplet, "Be not the first by whom the new are try'd, nor yet the last to lay the old aside." He is thoughtful enough of others, too, so that he realizes that though the inside of a man's home is his own, its exterior is perforce shared in part with his neighbors and with the passer-by.

He has, in common with an increasing number of people of today, a strong liking for plenty of sunshine and fresh air. This feeling is shared by his wife and children. The family car is in almost constant use, since his son as well as his wife and himself are skillful drivers.

A site has been chosen in an established residential community conveniently accessible and inhabited by people of about the same station in life as our client. It consists of a level rectangular plot at the Northeast corner of two streets. The lot measures 75 feet on the Main street, which runs east and west, and 150 feet on the secondary

PENCIL POINTS FOR APRIL, 1934

street. There is a restriction which states that no building shall be erected nearer than 30 feet from the main street highway property line or 20 feet from the secondary highway property line and that no building may be placed within 10 feet of the east or 5 feet of the north lot line. The outlook is equally agreeable in all directions.

The client in consultation with his architect has established the following fixed requirements: The total area of the first floor of the house, inside the exterior walls, *plus* the total area of the second floor, shall not exceed one thousand nine hundred (1,900) sq. ft., *exclusive* of the area of the garage. The window areas for the rooms of social function shall be within a practical maximum but not less than 30% of their respective floor areas. In the other rooms window areas shall not be less than 25% of the floor areas. The designer is not limited in his choice of building materials. Either plate, window, figured, wire, or colored glass can be used. The competitor is free to introduce mirrors wherever they seem appropriate. Any construction practice, which is safe and technically sound, is admissible. **SPACE REQUIREMENTS:** Provision is to be made for the complete and comfortable housing of the client and his family within the prescribed limits of the plot area and the floor area. The number and size of the rooms and porches, with necessary circulations and accessories and their arrangement are left to the judgment of the designer. It is assumed that any sort of connection between house and garage which affords protection under all weather conditions will be acceptable to the client.

CONSIDERATIONS OF THE JURY OF AWARD:

1. The architectural merit of the design and the ingenuity shown in the development of the plans to fit the requirements of the problem.
2. The intelligence and judgment shown in apportioning glass areas in accordance with the need of the different parts of the residence.
3. Practicability of construction.
4. Excellence of delineation and composition of the drawings. This, while desirable, will not have undue weight with the Jury as compared with the first three considerations.

COMPUTATION OF TOTAL AREA: Measurements of enclosed spaces to be taken from the inside of exterior walls with no deductions for partitions. Open porches to be measured from the outside of the porch foundations. Open porches or partly enclosed porches shall be counted at 50% of their actual area. Entirely enclosed porches shall be counted at their full area.

Designs exceeding 1900 sq. ft. total for the first and second floor area will not be considered.

COMPUTATION OF PERCENTAGES OF WINDOW AREAS: For purposes of simplifying the computation of window areas the dimensions of each window shall be considered to be the outside dimensions of the sash with no deductions for muntins, stiles, rails, etc. Dimensions of rooms shall be taken within enclosing walls or partitions.

PRESENTATION DRAWINGS: *Mandatory.* The drawings shall be made in full black ink and shown on one sheet of opaque white paper trimmed to exactly 26" x 36". Single border lines are to be drawn so that space inside them will be exactly 25" x 35". Diluted ink, color, or wash; cardboard, thin paper, or mounted paper is prohibited. Horizontal composition of sheet is prohibited.

The following drawings are to be submitted:

1. *Perspective* of the residence, rendered in pen-and-ink, clearly indicating the character of the exterior finish and the surrounding landscape. Heights are to be measured on the corner of the building nearest the spectator at scale of $\frac{1}{4}$ " equals 1'-0".
2. *Plans* at the scale of $\frac{1}{8}$ " equals 1' of the first floor and the second floor. If basement is used for other than mechanical purposes or if roof is utilized for other than shelter, the corresponding plan or plans shall be shown. The walls and partitions are to be solid black. Lettering must be susceptible of being read easily when original drawing is reduced to one quarter its size. Principal furniture, built-in fixtures and location of mirrors shall be indicated on the floor plans.
3. *Separate single line diagram* drawings of first and second floor plans at $\frac{1}{16}$ " scale showing the method of figuring the inside total floor area.
4. *Two elevations* of the façades not shown by the rendered perspective at the scale of $\frac{1}{8}$ " equals 1'. Story heights to be plainly marked.
5. *Detail of an exterior feature* of the design at scale of $\frac{3}{4}$ " equals 1' showing elevation, plan, and section.
6. *Plot plan* to show the location of house and garage on the lot. This plan may be shown in conjunction with the $\frac{1}{8}$ " scale plans, the $\frac{1}{16}$ " scale diagram, or at a smaller scale if desired.
7. *A tabulated schedule* showing for each room (1) its floor area (2) the total area of its windows (3) the percentage relationships between the two, is to be rendered in a space not to exceed 4" x 2", surrounded by single border lines.
8. The drawings shall bear the title, PENCIL POINTS-FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION, and shall be signed by a *nom de plume*, or device.

COMMUNICATIONS: *Mandatory.* As this is an open competition, it will be impossible to answer any inquiries. The contestants shall not communicate on the subject of this competition with either the Professional Adviser or any member of the Jury or any other person in any way connected with it, except anonymously and in writing.

ANONYMITY OF DRAWINGS: *Mandatory.* The drawings submitted shall contain no identifying mark other than the *nom de plume* or device. No competitor shall directly or indirectly reveal his or her identity to the Professional Adviser or to any member of the Jury of Award. With each drawing there must be enclosed a plain, opaque sealed envelope containing the true name and complete address of the contestant. The *nom de plume* of the contestant shall be placed on the outside of the envelope. The envelope will be opened by the Professional Adviser in the presence of the Jury only after all the awards have been made.

DELIVERY OF DRAWINGS: *Mandatory.* The drawings submitted in this competition shall be securely wrapped, flat or in a strong tube, not less than $2\frac{1}{2}$ " in diameter, to prevent creasing or crushing, and addressed in plain lettering to PENCIL POINTS-FLAT GLASS INDUSTRY COMPETITION, Russell F. Whitehead, Professional Adviser, 330 West 42nd Street, New York, N. Y. No other lettering shall appear on the wrapper. Contestants sending drawings by registered mail or by express must obliterate the return name or name on express label and must not demand return receipt.

Drawings shall be delivered to PENCIL POINTS office—330 West 42nd Street, New York, or placed in the hands of the post office or express companies *not later* than 6 P. M., Monday, June 4, 1934. The receipt stamp will serve as evidence of delivery. Drawings will be accepted at any time before the close of the competition.

Drawings submitted in this competition are at the competitor's risk. Reasonable care will be exercised, however, in their handling, safekeeping, and packaging for return.

EXAMINATION OF DESIGNS: The Professional Adviser will examine the designs and records of their receipt to ascertain whether they comply with the mandatory requirements of this Program and will report to the Jury. The Jury will satisfy itself of the facts of the report and will place out of the competition and make no awards to any design not complying with mandatory requirements.

The Professional Adviser alone will have access to the drawings until they are placed before the Jury of Award. No drawing, whenever received, will be shown or made public until after the Award of the Jury.

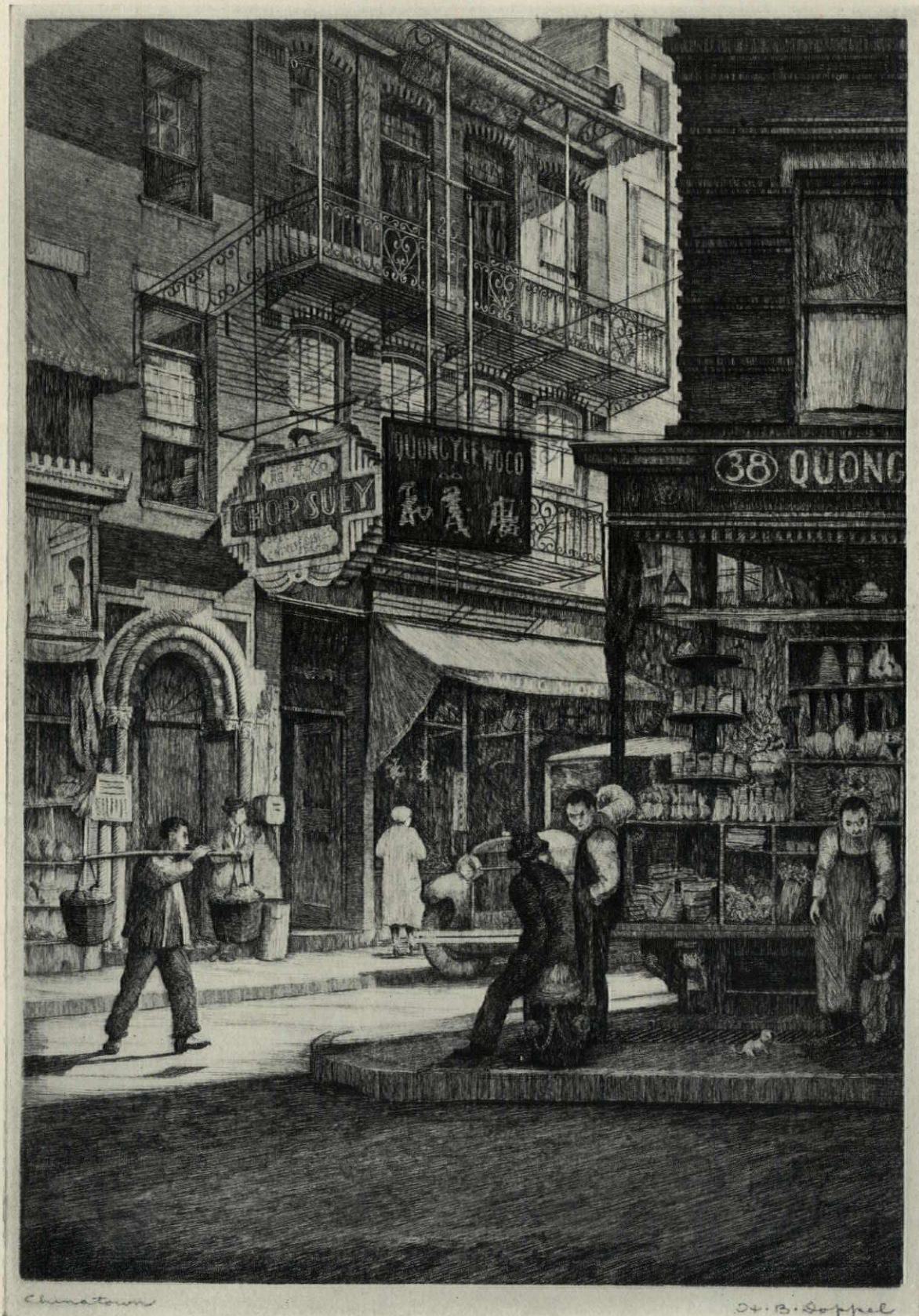
JUDGMENT: The Jury of Award will meet on June 14th, 15th, 16th, and 17th, 1934.

ANNOUNCEMENT OF THE AWARDS: The Professional Adviser will send, by mail, to each competitor, the names of the winners of the Prizes and Mentions as soon as possible after the awards have been made and the envelopes have been opened. The announcement will be published in the July, 1934, issue of PENCIL POINTS. Requests for this information by telephone and telegraph will not be answered.

REPORT OF THE JURY: A full report, stating the reasons for the awards and offering helpful criticism and comment upon designs not premiated, will be published in PENCIL POINTS. The winning designs and other meritorious designs, selected by the Jury, will also be published in PENCIL POINTS.

THE PRIZE DESIGNS: The designs awarded Prizes and Mentions are to become the property of PENCIL POINTS. The right is reserved by the Publishers and by the Sponsors to exhibit or to publish any or all of the designs not premiated. In every case where a competitor's design is shown it will be clearly and fully identified as his or her work.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned within a reasonable time, postage prepaid, insured for \$50.00.



CHINATOWN, NEW YORK
FROM A DRYPOINT BY H. B. DOPPEL
Size of original, 7½" x 11"

A. L. Gouptill's Corner

A LITTLE DEPARTMENT OF ARCHITECTURAL ESTHETICS, WITH EMPHASIS ON **SKETCHING AND RENDERING**

The Letters Again

Still they come, and still they are filled with helpful suggestions. I plan to adopt first those ideas which seem to have a majority vote, the others to follow in turn.

Quick Rendering

In response to several requests, I am now preparing a series of renderings of "quick" type, each designed to show some medium or method which is comparatively easy to master. Look for them soon.

Queries

"Can we have a question department?" Yes, but we must keep it very small. I shall answer only the most pertinent of the questions that reach me. If I'm stuck I'll publish the question for reader comment. So be brief.

Lost, Strayed or Stolen?

In my crit last month, in the eleventh line of the second column (referring to the Kurtz subject), the word "not," originally written between "trunk" and "been," mysteriously disappeared somewhere between typewriter and printing press. Sorry!

A Two Minute Crit

Composition has again eaten my crit space. So just a word.

Samuel Chamberlain's color subject is a splendid one to study, and the reproduction is remarkable, revealing his method plainly. Even the paper texture shows. Note that this paper is clear white in places: that each colored area was completed in a single wash: that the transparent shadows and crisp edges add to the sunny effect: that every color used was given wide distribution, insuring color harmony: that the brilliant roofs in the center tend to focalize the attention, the suppression of the foreground being another contributing factor. Seek in your own work to obtain this "drawn on the spot" look.

Floyd Yewell's interiors, pages 158 and 159, are straightforward, leaving no doubt as to the designer's intention. The indication of textures is notable.

The foreground, floors, and furniture drop out of the drawings gracefully. Interiors are on the whole more difficult than exteriors—we can't stick in a bush, vine or cloud to fill an empty space; the elements are usually more scattered and confusing; the perspective convergence is quite liable to be distressingly acute.

The little renderings by Anderson, pages 163 and 164, exemplify both a composition and a technique which the boys in the west have given us in recent years. The maze of wandering lines which form the close-knit foliage background is characteristic of this "school," as is the economical indication of the trees against them. The composition is consistent with the couchant architecture.

It is always interesting to compare this free sort of work with painstaking examples like those by Bloomster (page 192) and Doppel (page 189). I always admire the patience, as well as the skill, which leads to their production.

Composition (continued)

Last month I pointed out that in architectural rendering the composition of the values of light and dark which represent the materials of a structure and its surroundings (as modified by light, shade and shadow) is a matter of vital importance. Whatever our medium, good values are more essential than good technique.

Like technique, they can be utilized in numerous ways. The sketches over page, crude as they are, demonstrate well enough that the artist, without taking unwarranted liberties with nature, is able to command or control values to a surprising extent. He can so manipulate them, for instance, that the eye is led to essentials while non-essentials pass unnoticed. He can use them to make buildings look larger or smaller; lower or higher; nearby or more distant.

The diagrams at the top of the page suggest one way in which a building, when laid out in outline, can be brought into the necessary contrast with the white background. Study these with care. They aim to make clear that we manage values deliberately (particularly when working from the imagination),

according to our needs, lightening here and darkening there until the subject is adequately and pleasingly expressed. If we wish a feature to stand out, we create contrasts around it, for contrasts attract the eye. And vice versa.

Small sketches A, B, and C indicate how, by means of strong contrasts, we can lead the eye where we wish. When we look at a building, that part opposite the eye is the one which, for the moment, shows the sharpest contrasts. If we looked at the left end of the building at A—the actual building—the right end would be out of focus. It is by utilizing this principle that we are able to emphasize, by a sort of spotlighting, those portions of a design which are the most important or attractive, keeping the eye from less essential or undesirable features by making them indefinite—throwing them out of focus.

Sketches D and E offer an interesting comparison. In the first, by leaving the roofs, lattice, and foreground rather light, the house was made to look larger than in the second, where the light areas were greatly contracted.

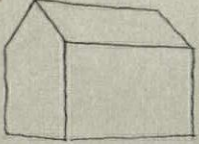
In Sketch F we find that by employing light trees as a means of extending the light area of the house horizontally we are able so to distribute the interest that the limited width of the house is not noticeable. Sketch G, contrarily, demonstrates the breaking up of a long, uninteresting façade, by a tree and its shadow. Incidentally, if a building shows poor architectural proportions, the lighter the rendering is made the less evident the faults will be.

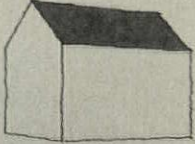
Sketch H explains itself. Sketch I reminds us that the beginner often draws his house so small that he has more paper remaining than he knows how to use. Unless he wishes to vignette his sketch (as was done here) he will be wise to cut off the extra surface. In a perspective at $\frac{1}{4}$ " scale, two or three inches is customarily all that is needed from the building limits to the margins, especially at the sides. Such space expands surprisingly, while the rendering proceeds, as all space does.

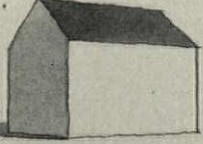
I hope this is enough to show that by playing around a bit with values on the trial sketch, one can usually find a scheme which is not only logical but which displays his design to best advantage. Once such a scheme is found, attention can be turned to technique; as the latter is developed care must be taken that the good qualities of the composition are not lost.

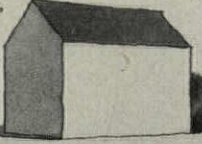
The above pointers apply to all sorts of subjects, and to sketching as well as rendering.

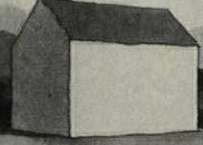
SEE HOW CONTRASTS CAN BE DEVELOPED WHERE DESIRED

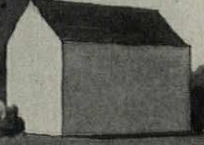
1.  When the house has been drawn in outline, what next?

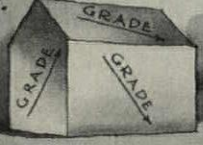
2.  Here local color is used to emphasize the roof.

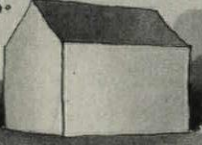
3.  The left end brought out by means of shadow & shade.

4.  A bush has been utilized at the right end.

5.  Foreground and bushes complete the whole.

6.  An alternate scheme of values.

7.  Through gradation, contrasts can be obtained wherever desired. Contrast is necessary!

8. 

VALUES CAN BE MANIPULATED ACCORDING TO PURPOSE

A.  note lack of contrast here
Attention focused at left.

B.  Attention focused at center.

C.  note strong contrast here
Attention focused at right.

D.  Interest expanded (house looks larger)

E.  Same house - interest contracted.

F.  The light trees help
The horizontal lines help
Making short houses seem longer.

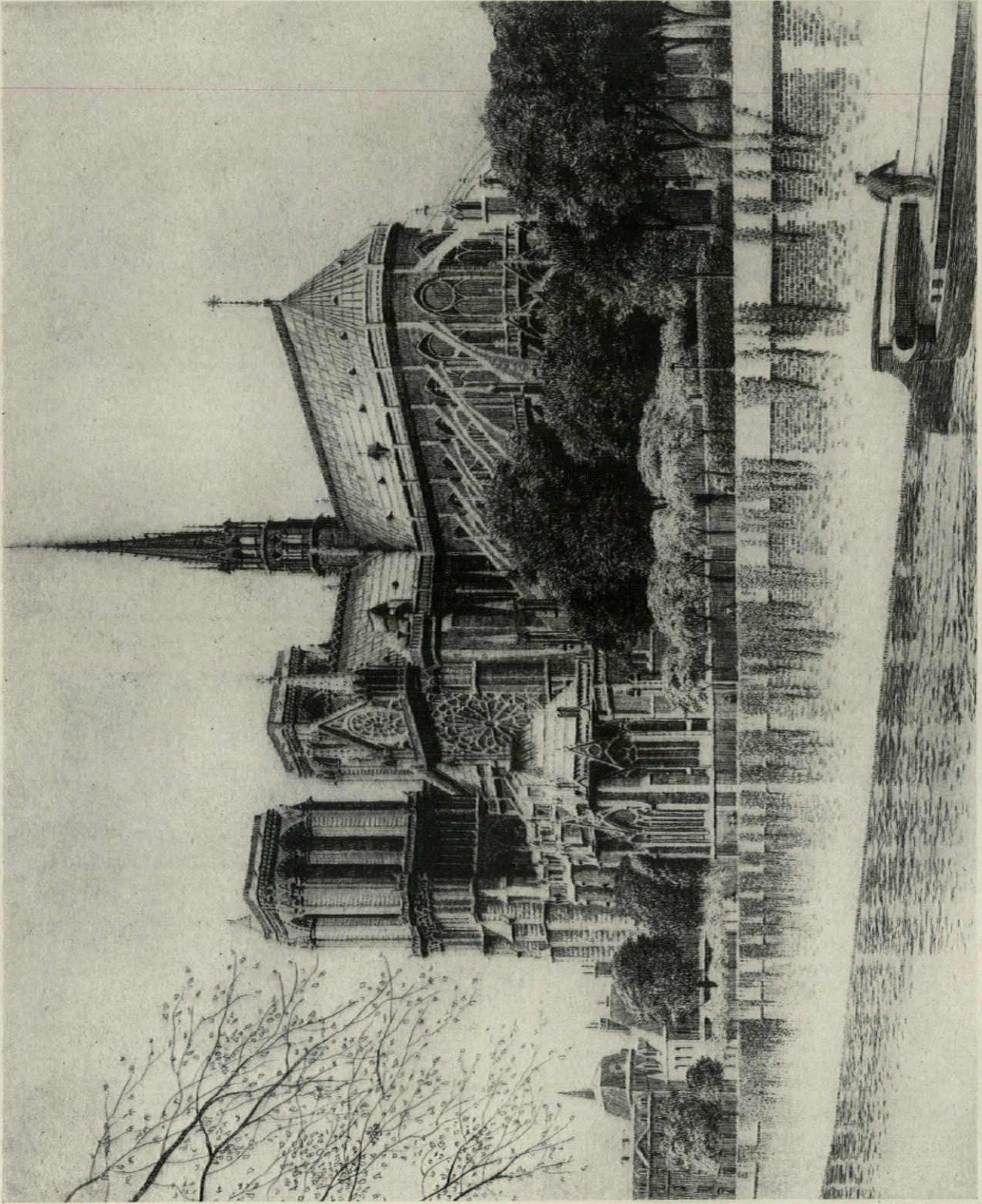
G.  Making long houses seem shorter or more interesting.

H.  Don't think that all houses must be rendered white against dark.

I.  It's often hard to know what to do with so much space.
Don't make your houses too small in relation to the sheet.

SUCH TREATMENTS APPLY TO ALL KINDS OF STRUCTURES

VALUE COMPOSITION IS ONE OF THE FEW VITAL FACTORS IN ARCHITECTURAL RENDERING



NOTRE DAME, PARIS
FROM AN ETCHING BY E. L. BLOOMSTER
Size of original, 10" x 8"

PENCIL POINTS
(April, 1934)