



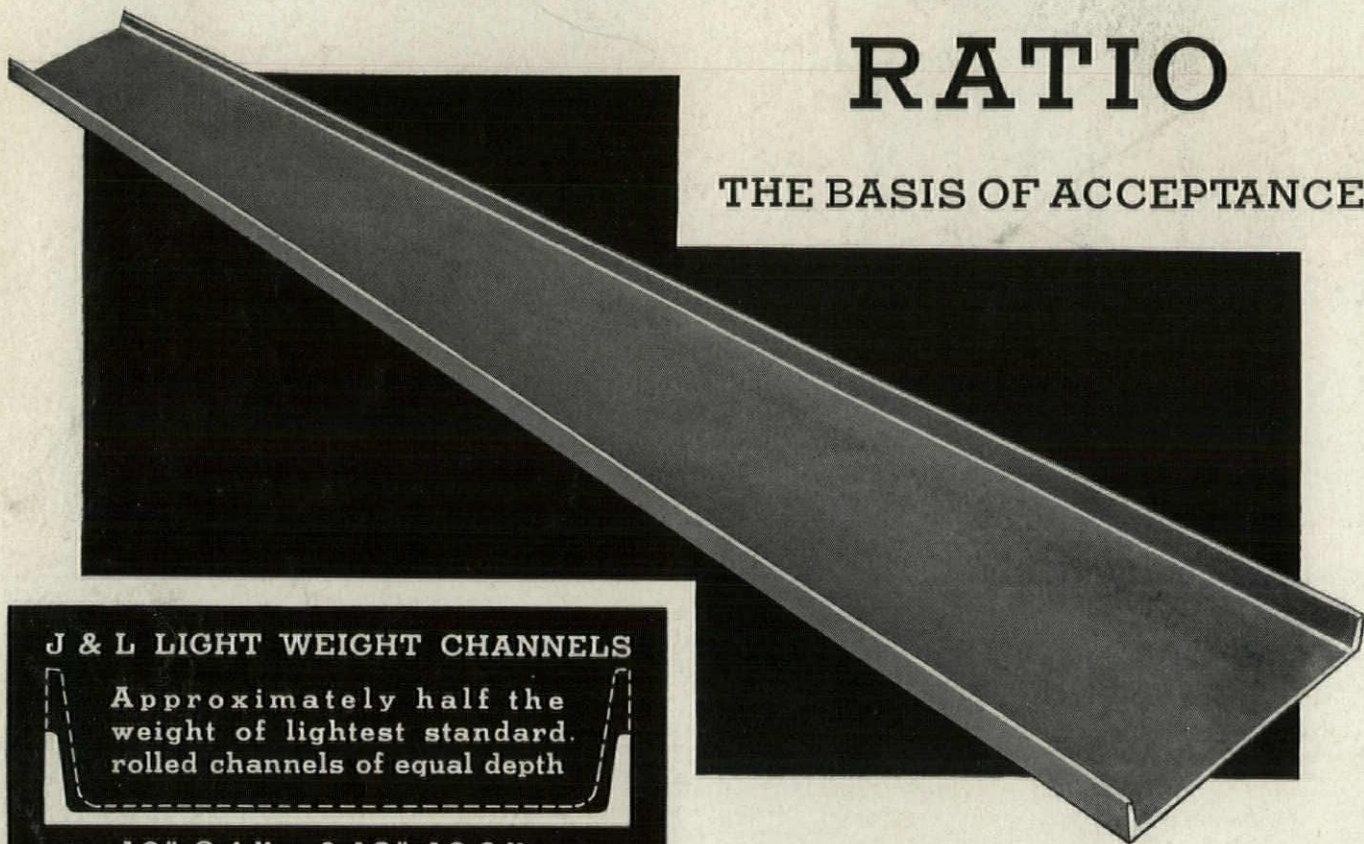
# ENCIL OINTS

AUGUST  
1934

AN ILLUSTRATED  
JOURNAL for the  
DRAFTING ROOM  
35 CENTS A COPY

# FAVORABLE STRENGTH-TO-WEIGHT RATIO

THE BASIS OF ACCEPTANCE



## J & L LIGHT WEIGHT CHANNELS

Approximately half the weight of lightest standard rolled channels of equal depth

10", 8.4 lbs. & 12", 10.6 lbs.

**J & L** Light Weight Channels, used extensively for stair stringers, have greater strength than formed plates of equal depth. They are rolled steel sections, similar in type and with the strength characteristics of standard structural channels. They are about one-half the weight of the lightest standard rolled channels of equal depth.

In addition to the advantage in weight, **J & L** Light Weight Channels have straight, true lines and sharp

corners, permitting a neat, well-finished appearance to the completed job. A minimum of shop equipment is required for fabrication, and installation is rapid.

These strong, economical channel sections are in use as stair stringers in all types of buildings. They are also adaptable to many other uses. Sizes: 10", 8.4 lbs., and 12", 10.6 lbs. Write for engineering data on **J & L** Light Weight Channels and learn their exact characteristics.

*J & L Steel Construction Products: Light Weight Rolled Channels, Junior Beams, Steel Piling, Standard Structural Shapes, Bars for Concrete Reinforcement, Steel Pipe, Fabricated Structural Work including Steel Plate Construction*

# J&L STEEL

## JONES & LAUGHLIN STEEL CORPORATION

AMERICAN IRON AND STEEL WORKS

JONES & LAUGHLIN BUILDING, PITTSBURGH, PENNSYLVANIA

Sales Offices: Atlanta Boston Buffalo Chicago Cincinnati Cleveland Dallas Denver Detroit Erie Los Angeles  
Memphis Milwaukee Minneapolis New Orleans New York Philadelphia Pittsburgh St. Louis San Francisco

Warehouses: CHICAGO CINCINNATI DETROIT MEMPHIS NEW ORLEANS PITTSBURGH

Canadian Representatives: JONES & LAUGHLIN STEEL PRODUCTS COMPANY, Pittsburgh, Pa., U. S. A., and Toronto, Ont., Canada

---

---

# A Chance for Architects

**T**he National Housing Act has opened up the opportunity for which many architects have been waiting for long, these many months. Funds are to be available, we are told, for loans up to \$2,000 to repair and modernize existing buildings and for mortgages up to \$16,000 on new construction of homes; not government funds but private money from banks, building and loan societies, and other lending institutions, the lenders made confident by government guarantees. All that is needed, apparently, for the stimulation of a large volume of modernization and repair work and, later on, new home construction, is for the prospective borrowers to be made confident also. This is at once a task and an opportunity for architects.

Now, while we refuse to believe in the complete efficacy of this program as a means of bringing us to the very end of the rainbow of recovery, we are certain that enough business for architects and other elements of the building industry can be developed under this so-called "Housing" Act to help materially toward the final goal. It represents the strongest effort so far made by the administration to induce private capital to stop marking time and march forward into new investment. The field of building was chosen to receive this parade of revivifying loans because it represents that portion of the durable goods industry hardest hit by the depression and may therefore be expected to react most strongly to the stimulus. Furthermore, as has often been pointed out, there exists, as a result of the comparative cessation of construction activity during the past several years, a very large potential demand for new houses and repairs to existing buildings.

The Real Property Inventory recently carried out by the Federal government in 100 typical cities of various sizes and in representative parts of the country has given us factual information as to the need and opportunity for raising the standard of dwellings at least to the level of common decency. The ravages of time, fire, and flood, together with normal population growth and the establishment of new families, have combined to create what would be a shortage of adequate shelter, were the people financially able to satisfy their natural desires for homes. The potential demand exists; "therefore," says the government, "let us strive to make it effective by making money easy."

Obviously, millions of home owners are

clinging so precariously to their titles and to their incomes that they cannot afford to go deeper in debt. Obviously, millions of rent payers cannot soundly be expected to undertake the building of new houses. There are, however, other millions who are better situated—they have money in the bank and fairly assured (though perhaps reduced) incomes. It is quite sound that these people should go ahead and spend money, each according to his needs, for repairs, alterations, and additions to their properties. It is quite sound for them to go ahead with the new homes they have been looking forward to building. The effect of the Housing Act, so far as these people are concerned, is to give them an opportunity, heretofore denied, to borrow money on really easy terms, to spread their present expenditures over a period of years, charging them only low interest for the privilege. Gone is to be the "junior financing" at exorbitant rates, the "renewal fee" on the short-term mortgage. In their place the home owner is to have a twenty-year amortized mortgage which he can pay off as he goes along out of his monthly income.

Where does the architect fit into this picture? First of all, he can discover and point out the places where money can be wisely spent by property owners to put their buildings in repair and improve them. His past clients offer him a field for this activity. Then he can help develop confidence in clients who have been wanting to build but who have been deterred by general conditions and by the difficulty of securing mortgage money. He can work in close touch with the committees that will shortly be appointed in his state and community to carry out the intent of the Housing Act. He can exercise his influence to guide the developing building activity under the Act into proper channels, seeing to it that such buildings as are built or modernized have architectural supervision.

To do these things he may have to forget some of his professional inhibitions. He will have to get out and be active in his community rather than remaining aloof in the dignity of his office. In compensation he will at least have the satisfaction of performing a social service to his fellow citizens and if he does his part well he can go a long way toward demonstrating to them the real value of the architectural profession as a vital and essential element in our civilization—which will be something to build on in future.



*Photo by Arthur C. Haskell*

AN OLD COTTAGE NEAR HAVERHILL, MASSACHUSETTS

*Buildings such as this afford opportunities for judicious repair and renovation directed by competent architects.*

PENCIL POINTS  
*(August, 1934)*

# PENCIL POINTS

Volume XV

August, 1934

Number 8

---

## The Architect and the National Housing Act

An Interview with Administrator Moffett

**T**he National Housing Act, according to James A. Moffett, its administrator, offers the most hopeful opportunity yet devised by the New Deal to revive the long prostrate building industry.

Interviewed by the editors of PENCIL POINTS, Mr. Moffett stressed the importance of the part architects will play in getting work started in the increasing volume necessary to recovery.

"In the application of the Act," said Mr. Moffett, "the architects of the country, who have suffered in common with all who depend upon the industry for their livelihood, will, as a matter of self-interest as well as personal profit, be unofficial ambassadors of the administration and will become one of the most important factors in the State and local organizations that will be set up in the immediate future to make the program effective. As a matter of fact, the success of the whole undertaking may be fairly said to depend on how active the architects are in furthering the movement to modernize existing buildings and build new houses.

"The Act provides for government insurance on loans by banks and other private lending institutions for two types of work:—the repair and improvement of existing structures of *all types* and the construction of new homes.

"The property owner and the prospective home builder will follow much the same procedure they have in the past. First, they should consult architect and/or builder and secure plans and estimates of cost of the work to be done. When agreement on plans and cost is reached, application will be made to a local institution. This application will be made by the architect or builder.

"Theoretically, the property owner or prospective home builder will seek out the archi-

tect. Actually, in many if not in most cases, the architect in some way will have to seek out the property owner or prospective home builder and arouse in him confidence enough to go ahead.

"It seems doubtful that there is a practicing architect in the country who does not list among his clients many who have modernization and repair work that needs to be done and that could be done with profit to everybody, or who does not know of others to whom the thought of home building and home owning appeals and who have funds sufficient to build with under this program. Ownership of a suitable building lot coupled with financial solvency and good character will in many cases be enough to complete a home project.

"In a surprisingly large number of cases, needed improvements and wished for homes have been informally and formally discussed with the architect. The work has not yet been done simply because the necessary credit or mortgage could not be had, or if available, only on prohibitive terms.

"Now, under the Housing Act, loans for repairs and improvements up to \$2,000, repayable in monthly or seasonal payments, and running up to five years in duration, may be had without mortgage security or endorsees.

"The test for such loans will be (1) the need for and economic desirability of the proposed improvement, (2) the reputation of the owner for paying his bills, and (3) his ability to meet his payments out of income.

"Stated somewhat differently, the lending institutions will examine the applications and decide on the eligibility much as they have always done, but in accordance, of course, with the regulations laid down by the administration.

"If the loan is granted, the owner of the property will execute a note to the contractor and will be credited with the amount. On the architect's certificate that the work has been satisfactorily completed, the builder will discount the note at the bank and receive his cash.

"These loans will be attractive to lending institutions because they will be insured against loss up to 20% of the full value of the total of all such loans they make. Experience has shown that not more than three per cent of loans of this type have proven poor.

"The procedure in the case of mortgage loans against new home building will be much the same when that division is ready, a few months hence, to start. These mortgage loans, limited to 80% of the value of the completed property, but not to exceed \$16,000, will run for 20 years and bear interest at 5%. Under the provisions of the Act, the client of an architect owning a lot fairly appraised at \$4,000 may secure a mortgage of \$16,000 and, without any further financing, may have title to a \$20,000 property when the building is finished. The architect's fee may be included in the appraised value of the house.

"The lender of the \$16,000 is protected under the Act by insurance covering the full value of the loan, and is protected in the matter of liquidity by the reasonable discount provisions of the Act. The home owner, in place of a short term mortgage of from three to five years with 'junior financing' at high rates of interest to burden him further, will have an amortized mortgage and twenty years in which to pay it off.

"The architect has in the past been handicapped by the necessity of placing second mortgages on new construction work. Under the Housing Act, he will have no such difficulty, for mortgage loans will be made up to 80% of the appraised value, a safe limit because of the amortization feature.

"Architects should get busy at once in preparation for the work that must be done. In many communities they, together with other interested groups, are already lining up borrowers for repair and modernization work especially and also for some new work.

"The architect can be of inestimable value in pushing things along right now in his own community by working in close touch with his local lending institutions and with his list of potential clients.

"I have been asked if the government will more readily give approval to projects in which an architect is retained than to those where no architectural services are involved. Please bear in mind that the principal objective of the Act is to get work going so that purchasing power may again be distributed through the building industry. This being the case, we cannot afford to quibble over this point. I will say, however, that since the government is guaranteeing the mortgage loans on these buildings we are certainly going to safeguard the spending of the money by seeing to it that the buildings are soundly constructed with good materials and equipment. A good architect on the job is an obvious safeguard, particularly in the case of new construction.

"We suggest at least one architect on each local committee and his advice will surely be heeded by the other committee members and by the lending institution involved.

"Can an architect do one of these low cost houses, you ask me, by the widely used method of letting no general contract but only special contracts between the owner and the various trades? Again, I say, the objective is to have the work go ahead and we are not going to obstruct it by adverse rulings on details of method so long as the method is essentially sound.

"Architectural draftsmen who are competent can also be of help, particularly on modernization and repair work where their experience is adequate.

"I wish to emphasize again that the government cannot do this thing alone. It will need the active cooperation of every interested group—materials and equipment manufacturers and dealers, real estate men, publishers, builders and contractors, and, perhaps most important of all, the members of the architectural profession, whose instincts and training incline them to want to see each job done right so that it will not only be a credit to the nation but a safe basis for government guarantee on its mortgage.

"The work will not go ahead by itself. An architect cannot sit in his office and expect it to come to him. He must go after it, ethically of course, but in ways that are known to him through his years of practice.

"The government has made mortgage and loan money a lot easier to get.

"Now, architects, it's up to you."

---

---

# Painting Your Way Out of the Cellar

## Renovation Enhanced by Mural Decoration

By Wesley Sherwood Bessell, A. I. A.

Architectural commissions both large and small have been withheld from the profession for longer than we care to remember. The depression has been responsible for many unpleasant things, but to this particular architect came an enjoyable opportunity which occupied his time during many lean months. He was given the chance to make architectural changes in the cellar of a residence in Bound Brook, New Jersey, and at the same time he was commissioned to paint the murals required, to carry out the scheme of the alterations, in the "Italian" manner, wanted by the client.

The before and after alterations plans, if studied carefully, will show that those "boogy-boos" of architects' nightmares, the plumbing and steam pipes; cumbersome and annoying projections, such as water, gas, and electric meters, were enclosed by false beams and by false walls. The things which usually litter a cellar have been made to fit into the whole scheme by whitewashing both the false beams and ceilings throughout, while the three meters, which were much in the way, have been used to make a deep wall for a window opening (?). The window is in reality a blank space on which was painted the window, including open casement sash through which is a distant view looking down upon a town in Italy.

Two small rooms were made into the new Hall. The combined rooms are paved with brick, using no mortar. This actual pavement is carried into the pavement painted in the street scene at the end of the hall. The eye follows on down the street into the valley beyond. The atmosphere of reality is caught by showing the villagers loafing under the tree in the square and the old lady, with her basket of flowers, asleep on the church steps.

The color scheme of the Bar Room is dominated by red and pink. Both murals portray rustic Italy—one an old man on his way to the bar to refill his empty bottles and the other of a youth, vigorously enjoying Bacchus' gift to man.

Memories of past visits to Italy came vividly to mind as the author composed the set of sketches for

his work, so that the scenes portrayed are filled with those memory pictures. Six murals were incorporated into the new architectural changes, which give the rooms both life and color, plus expansive vistas.

Primitive colors—red, yellow, and blue—were used both in the architectural setting and in the murals. The decorative theme found in the humble but cheerful homes of the peasants, throughout Italy, was employed here to enliven a stairway, a mantel, or built-in shelves.

In the Play Room a false beam, covering pipes, and the old beaded wainscot, painted cerulean blue, were used to create the composition of Mount Etna, seen as though



WINDOW MURAL IN PLAY ROOM

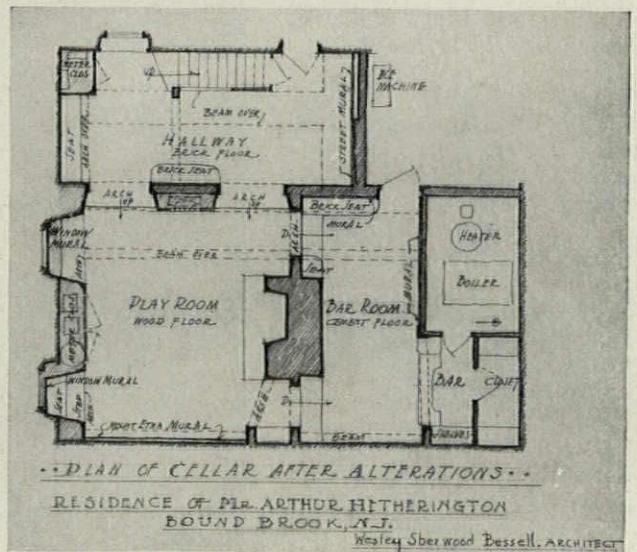
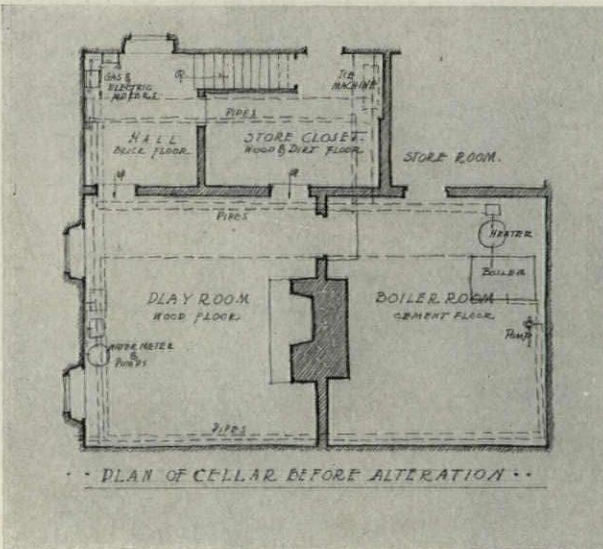
ALTERATIONS TO CELLAR FOR ARTHUR HETHERINGTON

Wesley Sherwood Bessell, Architect and Artist



THE BAR ROOM

ALTERATIONS TO CELLAR—ARTHUR HETHERINGTON RESIDENCE, BOUND BROOK, NEW JERSEY



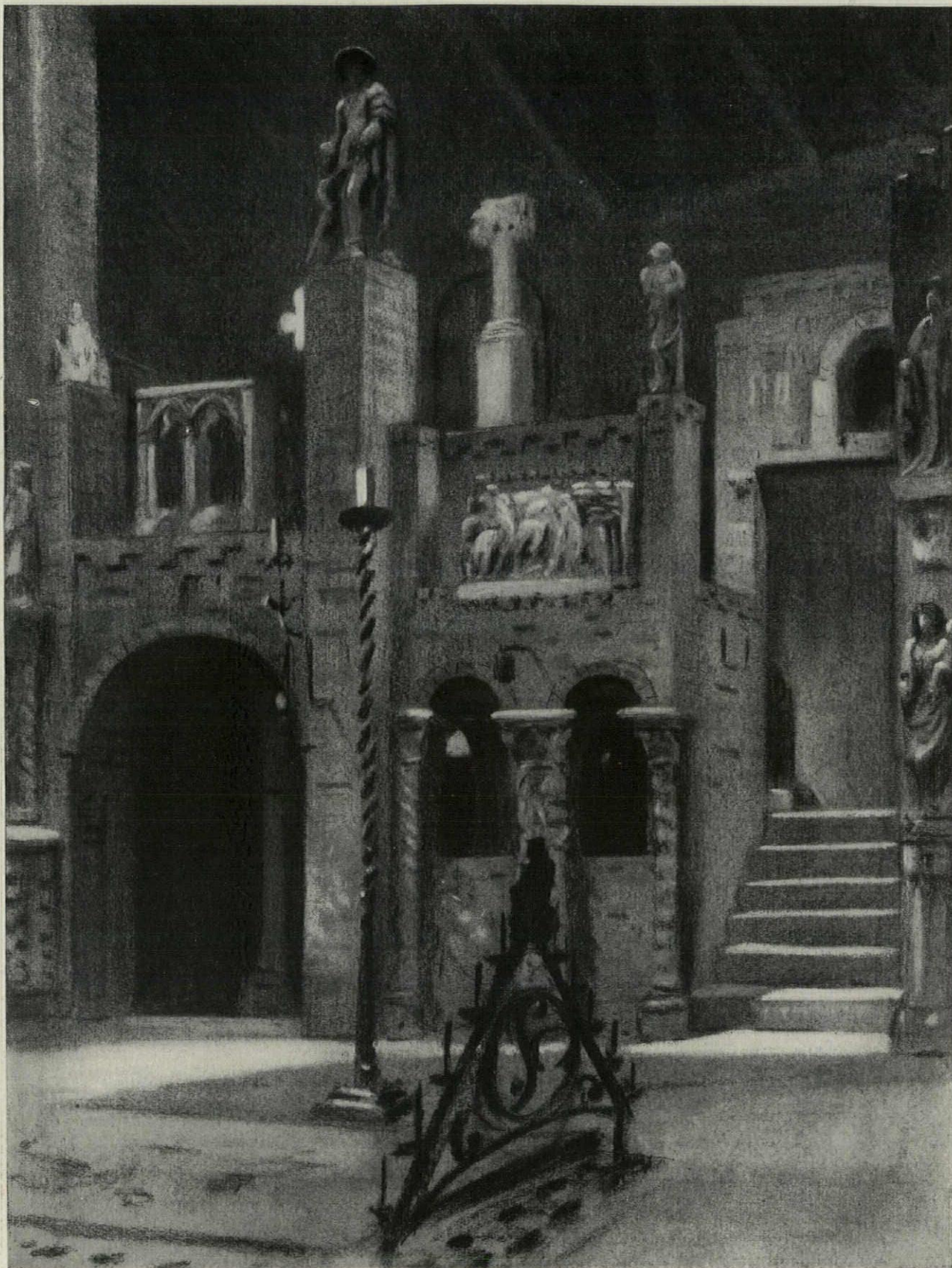
the observer were looking out from under a pergola. Needless to say, the author was more than repaid for his time in the exhilarating moments spent on the canvas,

away from the troublesome path of present architectural trials, and while doing this he was living again in those pleasant Italian memories, which never seem to fade away.





ALTERATIONS TO CELLAR—ARTHUR HETHERINGTON RESIDENCE—PLAY ROOM ABOVE, HALLWAY BELOW  
*Wesley Sherwood Bessell, Architect and Artist*



THE CLOISTERS, METROPOLITAN MUSEUM OF ART, NEW YORK  
FROM A CHARCOAL DRAWING BY E. P. CHRYSTIE

---

---

# Housing for the Small Office

## Zoning Ordinances Have Created Opportunities for Architects

By Carter Hewitt

Of late some of the most distinguished and thoughtful members of the profession have been proposing remedies for what they are pleased to call the Housing Problem. These remedies have occasionally appeared in bricks and mortar, but more often they are presented as ideals toward which the profession, and supposedly the American people, are striving. Most of these plans have involved large scale, co-operative action, a large investment at a low rate of interest, and the use of large tracts of contiguous land, in most cases now controlled by hundreds of individual property owners all imbued with one idea: to make as much money as possible from their property. Methods for surmounting these obstacles have been proposed, but they are not now within the reach of the average small architectural office.

For the small office, all this means just one thing: whatever the future of large scale housing may be, there is no bread and butter in it now. The "housing problem" has an entirely different meaning to the average architect, to the layman who bought mortgage bonds, and to the realtor. These men see not the inadequacy of present facilities, but the obstinate facts of untenanted houses and apartments, receiverships, and tax sales. The architect in particular gazes sadly upon the decimated expenditures for new construction; for him the "housing problem" is embodied in the question, When will someone build a house?

First let us recognize that the building of small houses has begun again. Owners who have delayed in fear and trembling are beginning to listen to predictions of higher prices in the future, and many are heartily sick of the makeshift provisions they have put up with during the long years of depression. But is there business in it for the architect? Every designer knows that there is just as much grief and sweat in a \$5,000 house as there is in a \$50,000 office building. The one-man office can manage to make wages out of his 6% commission, but very little more.

Competition in this field, moreover, is very keen. There are the syndicates, furnishing plans and specifications for \$1, ready to furnish mortgage money, and willing to make changes free, or for a very small fee. Then there was the Architects Small House Bureau, supplying excellent designs for a trifling amount, along with the usually futile recommendation that an architect be employed to oversee the construction. The speculative builder, too, has been doing more business lately. He has the advantage of selling a concrete object, whose faults he may carefully conceal from the purchaser, and this is apparently sufficient to blind the public to the fact that they are buying at the highest

price bid, rather than ordering at the lowest price asked. Finally we have the prefabricated house, which as yet has made no appreciable effect, but which stands ready to invade the field at the first opportune moment. Altogether it is obvious that the architect's bid in this field is way out of line—is in fact antiquated.

The writer believes that there is another field, however, from which the architect may draw some business immediately, and without recourse to the R.F.C., the state housing board, or any other agency than the old-fashioned source of architectural commissions, the property owner. In order to describe this field, let us imagine that we belong to a small firm in a city of 100,000 population (the opportunity exists in many cities both larger and smaller than this), and that this city adopted a city plan, and passed a zoning ordinance five or six years ago, as so many cities did all over the country. The Aldermen paid a fat price for the city plan, a few zealous citizens became indissolubly welded to it, and what was the result?

Up to that time the city had grown into a complex but organic pattern dictated by heterogeneous social, economic and physical forces. In the main there was a business district surrounded by ever widening circles of residential construction, broken by industrial sections here and there, with their own periphery of tenements, workers' housing, etc. As the rings of residential neighborhoods pushed farther into the hinterland the inner, older rings rotted. The old mansions of the early settlers became cheap rooming houses; their lawns were used for parking spaces; apartment houses arose; and the district changed character entirely under the pressure of the peculiar form of growth or retrogression to which the organism was subjected.

Now the intention and effect of the zoning ordinance was to prevent the instability caused by this continual flux so natural to the organism. It represented an attempt to crystallize the city in its then form, with due allowance for improvement and further expansion in the future, but firmly forbidding the further decline of declining neighborhoods. As there has been very little expansion since the ordinance went into effect, the city is today ossified.

It is true that the ordinance can be changed by a vote of the City Council, but so long as the law is effective at all, it cannot be changed to allow a residential district to deteriorate in the way which economic factors would otherwise dictate, and the writer believes that such has not occurred generally.

What has occurred however is a vacuum. Let us consider a particular type of residential district which exists in many thousands of cities the country over, the

old-fashioned Gold Coast of the eighties and nineties. What is its relation to the city at the present moment? Here lived once the wealthiest families of the city; a few still remain. These individuals were justly taxed for the support of the city government, and the basis was their real property. But while they were gradually moving out of this section the expenses of what may now have become a thoroughly corrupt municipal government were mounting by leaps and bounds, and so no assessments in this district have been reduced for over twenty years, although sales long ago ceased to corroborate the assessed valuations. During the depression some 30% of the city's expenditures have gone for relief, so the tax rate is higher than ever before, and taxes based upon the now ridiculous assessments are more and more burdensome.

Meanwhile the district has become less and less fashionable, although it still retains every advantage which made it once the first residential district of the city. Schools, churches, streets shaded by fine trees, parks, a small library, and proximity to the shopping district—all these are still real. The trouble is that the few who could afford to live in this district prefer the newer residential colony which centers on the golf club; and perhaps it is worthy of notice that this class is the only one able to indulge its preferences.

What is the character of the district now? A few apartment houses went up before the ordinance was passed. A scattering of comparatively modern houses of widely varying types were built at various times during the last three or four decades. But the dominant type is the huge family domicile of the late nineteenth century, set upon an uncommonly large lot, sometimes a small estate. Many of the cellars still harbor the cast iron dogs and rabbits which used to grace the front lawns, and the old stable at the back, large as a comfortable modern house, now shelters a motor car or two. Land is assessed at \$1 to \$1.50 per sq. ft., and the tax rate stands at \$38 per thousand. A house seventy years old, a nuisance to its owner, is assessed at \$10,000. It is actually worthless.

Normally this house would have been sold for a funeral home, or clumsily made over into apartments, or taken over as a boarding house. Now the owner is stuck with it, because the zoning ordinance forbids the use of property in this neighborhood for any other purpose than dwelling, and restricts the types to one- or two-family houses! Very often he tears the house down to avoid further taxation, and resolves to sell the land. So far, however, he has had no attractive offer for it, and he begins to wonder if he ever will have. So there is a vacuum. Into this vacuum may step a competent architect.

Perhaps this is a suitable place to say a word about the desirability of building residential properties for rent rather than for sale. There are three factors just now which seem to make for the increased popularity of renting over owning. First, there is a large class of "floaters," employed by national concerns, and subject to removal from one city to another, such as the managers of chain stores. These men do not want to own real estate which they may have to sell sud-

denly at an inopportune time. Then there are the young couples with children who have been living with relatives during the depression. They have learned through observation what can happen to those who embark too confidently on ownership, and are glad to rent for a while until they can see their way more clearly. Finally there is the dispossessed home owner, victim of the Own-Your-Own-Home Movement of the twenties, and the depression. His fingers were burned, and he will think long before he tries again.

With this in mind, is there not a solution for the property owner mentioned? The writer believes there is. It lies in a more intensive use of land in sections of this description for the purpose of residences for rent. Under the zoning ordinance this can be accomplished either by the use of the single family house, or the semi-detached, two-family form. Here is a comparison of the two types made under a typical zoning ordinance:

For a one-family house 4,000 sq. ft. is the minimum area allowed, with a coverage of not more than 35%. If it could be worked out to the exact minimum, the tax bill per family would be \$152 per year on land alone. (This assumes land at \$1 per sq. ft., and a tax rate of \$38 per thousand valuation.) In practice, however, since it is required to leave 7½ ft. of "side yard" on each side, the practical minimum width is 50 ft., and as lots are usually 120 ft. deep, the practical minimum area for the single family type is 6,000 sq. ft., or a tax bill of \$228 per family per year. For this amount the tenant or owner has the doubtful privacy of 15 ft. between his house and the next, and a house necessarily cramped and awkward.

If the semi-detached form is used, housing two families under one roof, and dividing the two with a brick fire wall, a minimum area of 5,500 sq. ft. with the same coverage allowable, 35%. In practice it is considerably easier to approximate the minimum area allowed with this form, and with little sacrifice of comfort and amenity. The tax bill per family is thus reduced to \$104.50. This means a saving of \$48.50 per family per year over the minimum requirement for a single family house, and of \$123.50 over the practical minimum for the same—an amount of not quite \$10 per month on the rent! To this must be added the advantages obtained by building the two suites at once, the relative ease of upkeep, and certain other economies made possible by this form.

Here then is a real opportunity for the architect, and within his grasp properties suitable for such development are often held by individuals or estates still possessed of some substance. A proposal to make these properties pay is at least addressed to persons capable of making the investment if they allow themselves to be persuaded; and in most cases the investment need not be large. Where the properties amount to small estates, a combination of the two forms may be found desirable. The problem exists regardless of the forms used in solving it, and the writer believes it can be solved by architects to the profit of themselves and their clients. The above solution is rendered as one the writer believes will fit a large proportion of cases.

---

---

# A Brief International Bibliography of Housing

By W. K. Oltar-Jevsky in collaboration with Louis C. Stone

WOHNBAUFIBEL (*Primer of Housing*); by Otto Voelckers, Stuttgart, 1932; summarizing and illustrating the latest technique and requirements in German housing, planning, layout of dwellings, construction, and equipment. *Economics.*

HOUSING IN EUROPE; by John W. S. McCullough; published by The Social Service Council of Canada, 309 Metropolitan Building, Toronto, Canada; April 2nd, 1928; 98 pages; a monograph submitted by the Committee on Research to The Social Service Council of Canada. *General.*

INTERNATIONAL LABOR OFFICE, HOUSING POLICY IN EUROPE; published by the World Peace Foundation, 40 Mt. Vernon Street, Boston, Mass.; 1930; 378 pages; cheap home building. *General.*

HOUSING PROGRESS IN WESTERN EUROPE; by Edith Elmer Wood; published by E. P. Dutton & Company, New York; 1923; illustrations and plans. *General.*

SUMMARY OF FINDINGS IN REGARD TO HOUSING IN CANADA; prepared by The Committee on Research; published by The Social Service Council of Canada, 44 Victoria Street, Toronto 2, Canada; April, 1929. *General.*

THE HOUSING PROBLEM IN THE UNITED STATES; by Lawrence Veiller; published by the National Housing Association, 105 East 22nd Street, New York; 1930; 31 pages. *Economics.*

HOUSING AND THE HOUSING PROBLEM; by Carol Aronovici; 1920. *Social.*

PLANNING AND NATIONAL RECOVERY; by Eugene H. Klaber, Harland Bartholmew, Edwin S. Burdell, Robert D. Kohn, and others; published by the National Conference on City Planning; 1933; 158 pages; slum clearance and city planning. *General.*

PRESIDENT'S CONFERENCE ON HOME BUILDING AND HOME OWNERSHIP; Reports of Committees, Washington, D. C.; 1931; planning for residential districts; slums, large-scale housing and decentralization; farm and village housing; financing. *General.*

RECENT TRENDS IN AMERICAN HOUSING; by Edith Elmer Wood; The Macmillan Company, New York; 1931. *General.*

REICHS FORSCHUNGS GESELLSCHAFT (*Research Society of the Reich for Economics in the Building Trade and Housing*); by Alexander Klein, Architect, Berlin; published by Technische Tagung in Berlin (Technical Conference in Berlin); April 15th-17th, 1929; planning and shaping of row-houses and the methods of their exploitation. *Economic Research.*

HOUSING AMERICA; by the Editors of "Fortune"; published by Harcourt, Brace & Company, New York; 1932. *General.*

ENCYCLOPAEDIA BRITANNICA; chapters on "Housing" and "Social Architecture." *General.*

THE BUILDING OUTLOOK; by Thomas M. McNiece; published in the "American Architect"; January, 1934. *General.*

PRE-PLANNING LOW COST HOUSING PROJECTS; by Alfred M. Butts; published in the "American Architect"; March, 1933. *Economics.*

THE SAD STORY OF AMERICAN HOUSING; by Henry Wright; published in "Architecture"; March, 1933. *General.*

ARE WE READY?; by Henry Wright; published in "Architecture"; June, 1933. *Social.*

MANUAL OF HOUSING, PART 1; by Henry Wright; published in "Architecture"; July, 1933. *Structural.*

MANUAL OF HOUSING, PART 2; by Henry Wright; published in "Architecture"; August, 1933. *Structural.*

A SELF STARTER FOR THE BUILDING INDUSTRY; by Henry Wright; published in "Building Investment"; July and August, 1932. *Economics.*

A MODEL HOUSING LAW; by Lawrence Veiller; published by the Welfare Council Library; 1922. *Law.*

A NEW MARKET FOR THE BUILDING INDUSTRY; by John Taylor Boyd, Jr.; published in "Building Investment"; 1931. *Economics.*

WHAT SHALL WE BUILD FOR THE NEW MARKET?; by John Taylor Boyd, Jr.; published in "Building Investment"; 1931. *Financial.*

WHERE SHALL WE BUILD FOR THE NEW MARKET?; by John Taylor Boyd, Jr.; published in "Building Investment"; 1931. *Social.*

HOW SHALL WE BUILD FOR THE NEW MARKET?; by John Taylor Boyd, Jr.; published in "Building Investment"; 1931. *Economics.*

WHEN SHALL WE BUILD FOR THE NEW MARKET?; by John Taylor Boyd, Jr.; published in "Building Investment"; 1931. *Social.*

A PRIMER; by John Taylor Boyd, Jr.; published in "Building Investment"; January, 1932. *General.*

PRINCIPLES WHICH SHOULD CONTROL LIMITATIONS IN BULK OF BUILDINGS; by F. L. Olmstead; published as official organ of American City Planning Institute and National Conference on City Planning, 9 Park Street, Boston, Mass.; January, 1931; city planning. *Planning.*

PROGRESS IN HOUSING; published in the "Architectural Record"; March, 1933; a summary of activities by architects and associations covering Cleveland Housing Study; The Plan of Boulder City, Nevada; A Chicago Housing Project; Negro Housing Proposed for Richmond, Va. *Social, Economics, and Planning.*

HILLSIDE GROUP HOUSING; published in the "Architectural Record"; October, 1932; a study under the direction of Henry Wright, Architect. *Planning.*

PENCIL POINTS FOR AUGUST, 1934

RATIONELLE BEBAUUNGSWESEN (*Rational Layout*); by International Kongresse Fur Neues Bauen; published by Englert and Schlosser, Frankfurt A. M., Germany. *Planning*.

DAS NEUE WIEN; reports on ten separate housing developments with descriptions. Plans and layouts of several housing blocks. *Planning*.

DIE FLACHBAUWOHNUNG FUER DAS EXISTENZMINIMUM; published by Heincke, Berlin, Germany; 1931; complete analysis of the planning and financing of one-story houses. *Economics*.

40 JAHRE AKTIENBAUGESELLSCHAFT FUER KLEINE WOHNUNGEN (40 years of practice in housing by one of the largest building concerns in Germany); published in Frankfurt A.M., Germany; illustrations and plans. *Planning*.

SLUM CLEARANCE IN AMSTERDAM; published by the Municipal Housing Department, Amsterdam; 1930. *Planning*.

NEUZEITLICHE MIETHAEUSER AND SIEDLUNGEN (Contemporary Apartment Houses and Housing Development); by Leo Adler, Berlin; 1931; photographs and plans showing a wide selection of German and foreign housing developments, both rural and urban. *Planning*.

THE SOCIAL IMPORTANCE OF HOUSING NOW AND IN THE FUTURE; published by Internationaler Verband Fur Wohnungswesen, Frankfurt A.M., Germany; 1931; 550 pages; a discussion by the international experts on the following questions: (a) Whether and to what extent under present conditions private building enterprise on a profit producing basis is able without the support of public funds to supply the need of small dwellings among the broad masses of the population in a way which will satisfactorily fulfill all economic, social, hygienic, and other modern requirements. (b) How can building enterprise be organized so as to insure the need for small dwelling be met in a satisfactory manner. *Economics, Analysis and Research*.

LOWERING OF RENTS IN NEW DEVELOPMENTS (Mietesenkung in Den Neubauwohnungen); by Ernst Kahn, Frankfurt, Germany; 1932; general financial analysis by the best German authority on housing economics. *Economics*.

THE SLUM, ITS STORY AND SOLUTION; by Harry Barnes, London, 1931; solid history and recommendations. *Social*.

BRITAIN'S NEW HOMES; published by Times Trade & Eng. Sup., Printing House, House Square, London E.C.4, England; April 11, 1931; an unsurpassed social development. *Social*.

NEIGHBORHOODS OF SMALL HOMES; by Robert Harvey Whitten and Thomas Adams; published by Harvard University Press; 1931; 205 pages; contains analysis of economic density of low cost housing in America and England. *Economic analysis*.

THE REBUILDING OF BLIGHTED AREAS; by Clarence Arthur Perry; published by the Regional Plan Association; 1933; 59 pages; the "Neighborhood Unit" principle is applied to blighted area in Queens which has been selected for theoretical rehabilitation. Recognizing the difficulty of obtaining cheap land, the author suggests the creation of housing development by property owners who would trade their land for proportionate equity in the new venture. With the release of vast sums by the Federal Government for slum clearance and low-cost housing, this will prove very useful. *Economics and Research*.

AVERAGE CONSTRUCTION COST OF DWELLINGS IN PRINCIPAL CITIES OF THE UNITED STATES; Monthly Labor Review, Department of Labor, Washington, D. C. (see since 1921). *Structural*.

METHODS OF REDUCING THE COST OF HOUSING; by E. P. Goodrich; published by the National Association of Real Estate Boards, 29 E. Van Buren Street, Chicago, Ill.; 1930; annals of real estate practice. *Structural*.

MUNICIPAL HOUSING; by Helen L. Alfred; published by the New York League for Industrial Democracy; 1932; 35 pages. *General*.

LOW COST HOUSING, NATIONAL CONFERENCE; published by the Cleveland Engineering Society; 1933; illustrations and diagrams. *General*.

HOUSING BASED ON SOCIAL AND ECONOMIC NEEDS JUSTIFIES FEDERAL AID; by Carol Aronovici; published in the "American Architect"; November, 1933; community planning and housing consultant. *Social*.

THE ONE HOPE FOR LOW-RENTAL HOUSING; by Carol Aronovici; published in the "American Architect"; January, 1934; community planning and housing consultant. *Economics*.

RECOMMENDED MINIMUM REQUIREMENTS FOR SMALL DWELLING CONSTRUCTION; published by the Department of Commerce; editions of report of Building Code Committees which the Building Code has thoroughly revised and brought up to date; 1932. *Structural*.

STEEL FRAMING FOR DWELLINGS; published by the Steel Frame House Company, Pittsburgh, Pa.; 1929. *Structural*.

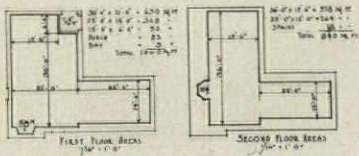
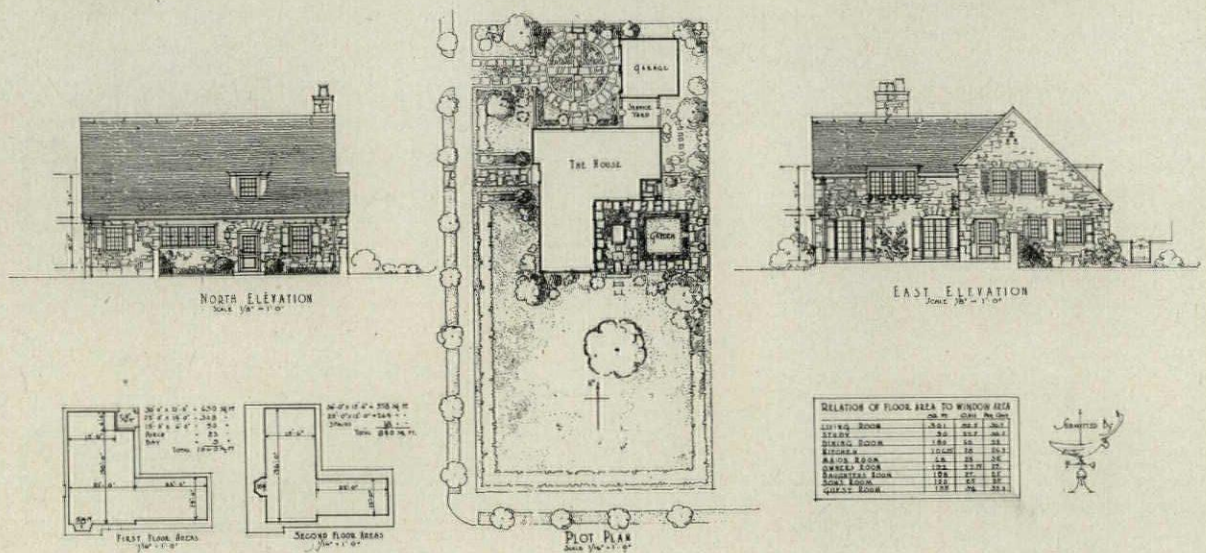
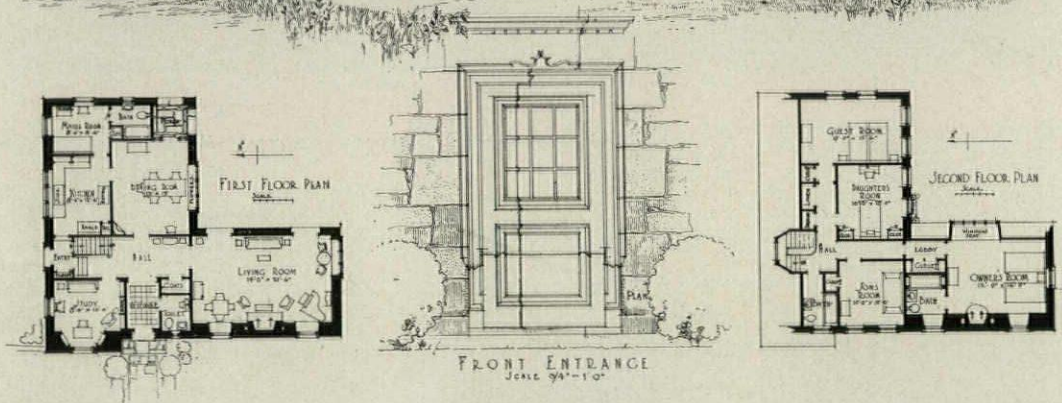
MASS-PRODUCED HOUSES IN REVIEW; published in "Fortune"; Vol. 7; April, 1933. *Structural*.

STANDARD CONSTRUCTION METHODS; by G. Underwood; published by the McGraw Hill Publishing Company, New York; 1927. *Structural*.

*To the above should be added the excellent material in the February, 1934, issues of The Architectural Record and The Architectural Forum.*

*Also the four articles on housing that appeared in The New Republic for February 14, February 21, February 28, and March 7 of this year are well worth reading.*





RELATION OF FLOOR AREA TO WINDOW AREA			
	SQ. FT.	SQ. FT.	PER CENT
LIVING ROOM	301	26.2	8.7
DINING ROOM	186	16.1	8.6
KITCHEN	130	11.3	8.7
BREAKFAST ROOM	108	9.3	8.6
GREAT ROOM	128	11.1	8.7
BED ROOM	111	9.6	8.6
BATH	55	4.8	8.7
TOTAL	1000	87.4	8.7

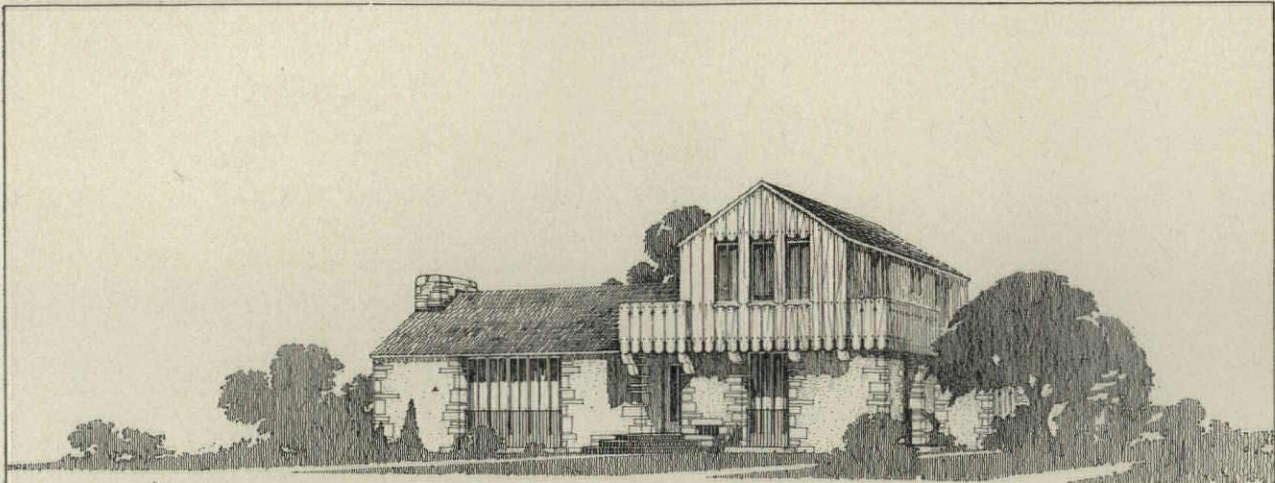
PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)

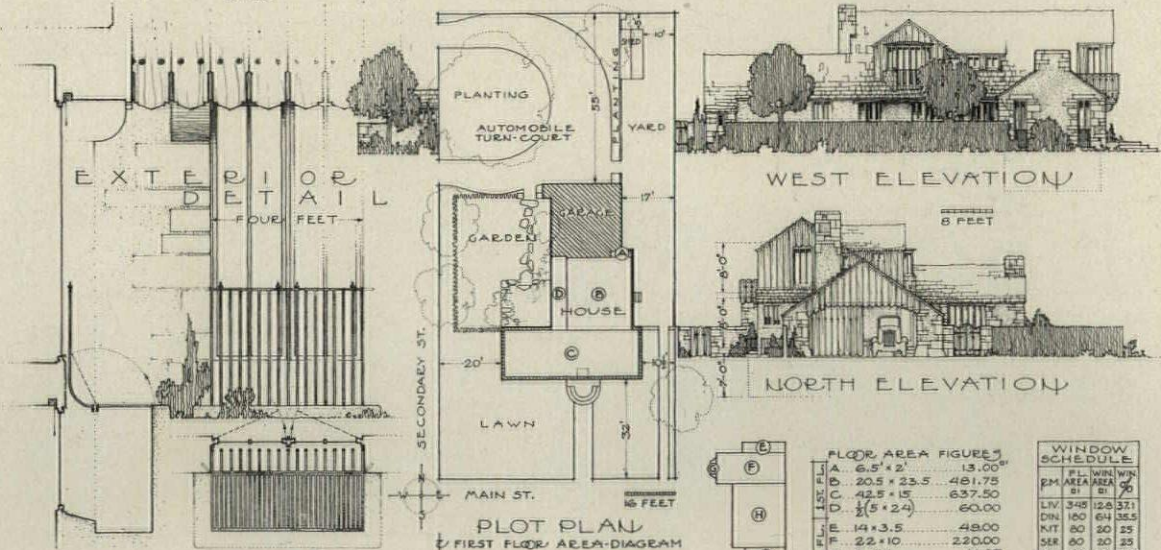
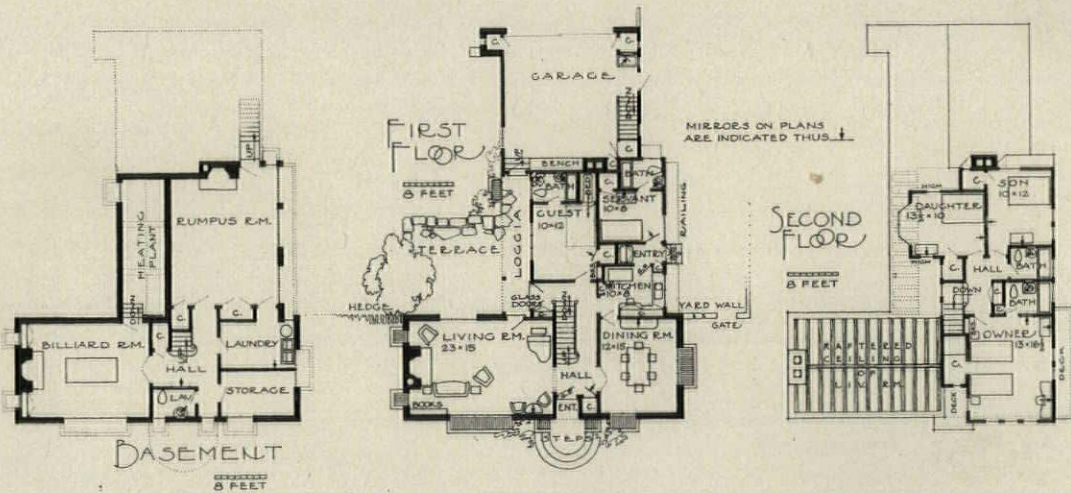
BY MAURICE FEATHER AND NIELS H. LARSEN, ARCHITECTS, OF BOSTON, MASS.

PENCIL POINTS  
(August, 1934)





PERSPECTIVE VIEW  
From South

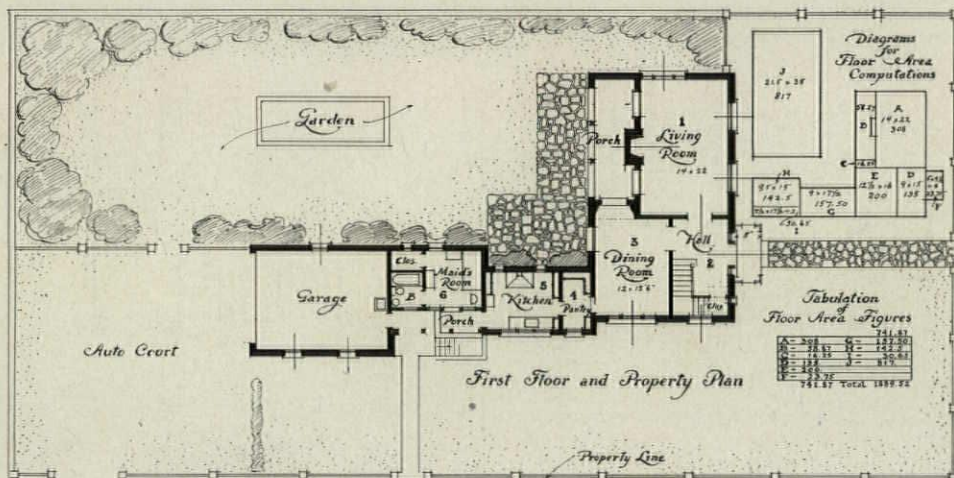
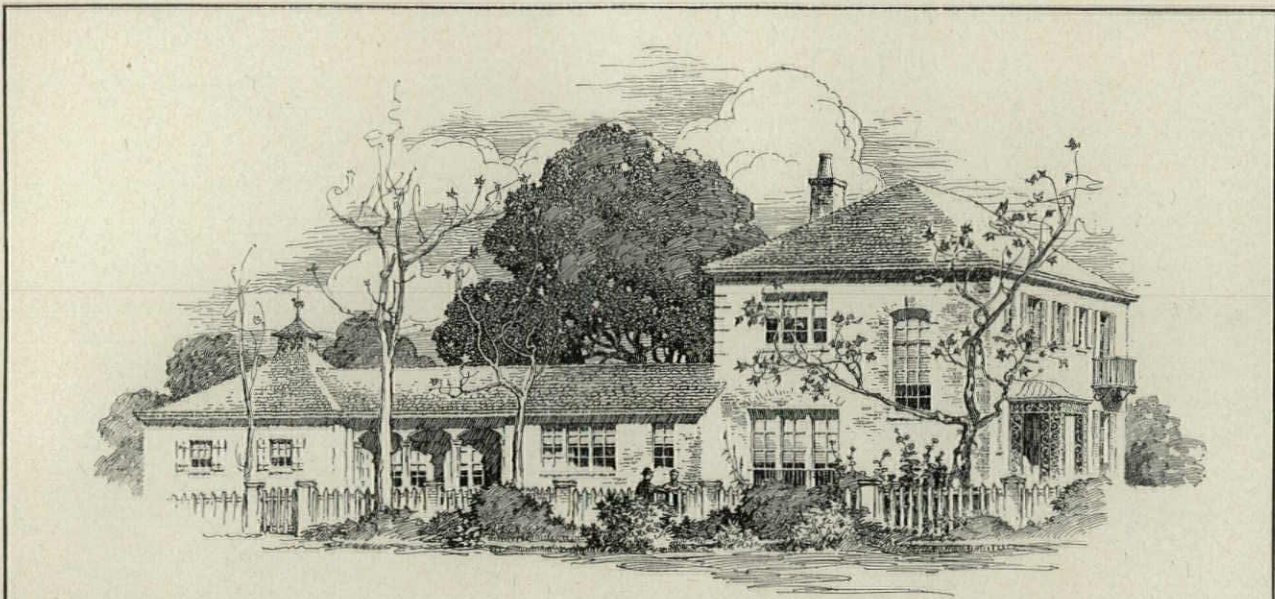


PENCIL POINTS PLAT GLASS INDUSTRY  
ARCHITECTURAL COMPETITION

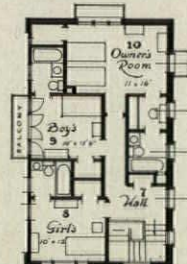
FLOOR AREA FIGURES		WINDOW SCHEDULE	
A	6.5 x 2	13.00	
B	20.5 x 23.5	481.75	
C	12.5 x 15	637.50	
D	5 x 2.4	60.00	
E	14 x 3.5	49.00	
F	22 x 10	220.00	
G	BAY	11.25	
H	17 x 20.75	352.75	
I	13 x 5.75	74.75	
TOTAL		1900.00	
		NO DEDUCTION MADE FOR RECESSED FRONT ENTRY.	

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)  
BY ERNEST IRVING FREESE, ARCHITECT, OF LOS ANGELES, CAL.

PENCIL POINTS  
(August, 1934)

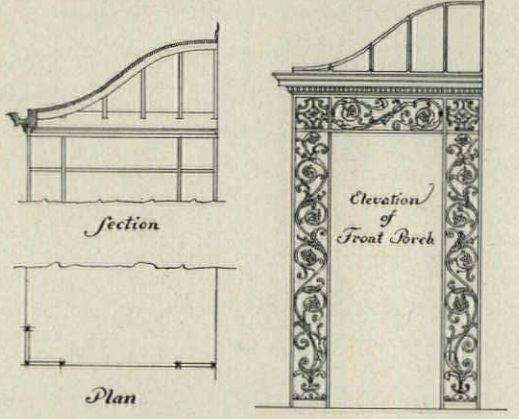
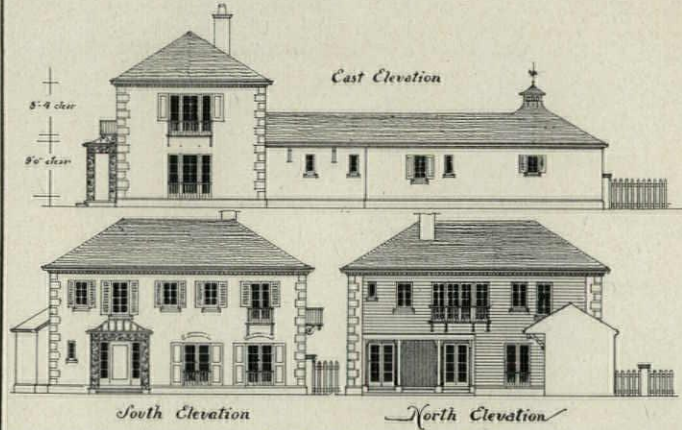


*Second Floor Plan*



*Window Area Schedule*

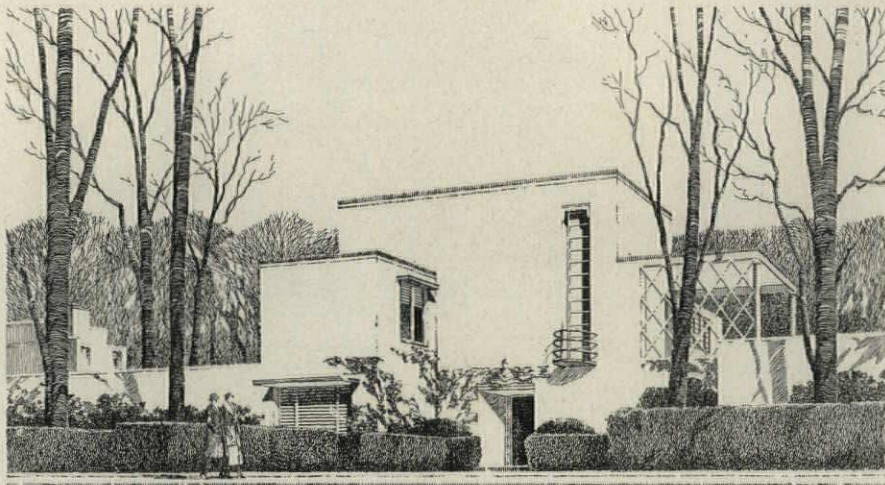
No.	FLOOR AREA	WINDOW AREA	PER CENT
1	808	211.2	26.1
2	150	45.0	30.0
3	301.7	80.2	26.6
4	400.0	111.7	27.9
5	196	49.0	24.9
6	80	24.0	30.0
7	121	36.3	30.0
8	150	45.0	30.0
9	100	30.0	30.0
10	100	30.0	30.0
11	100	30.0	30.0
12	100	30.0	30.0
13	100	30.0	30.0
14	100	30.0	30.0
15	100	30.0	30.0
16	100	30.0	30.0
17	100	30.0	30.0
18	100	30.0	30.0
19	100	30.0	30.0
20	100	30.0	30.0
21	100	30.0	30.0
22	100	30.0	30.0
23	100	30.0	30.0
24	100	30.0	30.0
25	100	30.0	30.0
26	100	30.0	30.0
27	100	30.0	30.0
28	100	30.0	30.0
29	100	30.0	30.0
30	100	30.0	30.0
31	100	30.0	30.0
32	100	30.0	30.0
33	100	30.0	30.0
34	100	30.0	30.0
35	100	30.0	30.0
36	100	30.0	30.0
37	100	30.0	30.0
38	100	30.0	30.0
39	100	30.0	30.0
40	100	30.0	30.0
41	100	30.0	30.0
42	100	30.0	30.0
43	100	30.0	30.0
44	100	30.0	30.0
45	100	30.0	30.0
46	100	30.0	30.0
47	100	30.0	30.0
48	100	30.0	30.0
49	100	30.0	30.0
50	100	30.0	30.0
51	100	30.0	30.0
52	100	30.0	30.0
53	100	30.0	30.0
54	100	30.0	30.0
55	100	30.0	30.0
56	100	30.0	30.0
57	100	30.0	30.0
58	100	30.0	30.0
59	100	30.0	30.0
60	100	30.0	30.0
61	100	30.0	30.0
62	100	30.0	30.0
63	100	30.0	30.0
64	100	30.0	30.0
65	100	30.0	30.0
66	100	30.0	30.0
67	100	30.0	30.0
68	100	30.0	30.0
69	100	30.0	30.0
70	100	30.0	30.0
71	100	30.0	30.0
72	100	30.0	30.0
73	100	30.0	30.0
74	100	30.0	30.0
75	100	30.0	30.0
76	100	30.0	30.0
77	100	30.0	30.0
78	100	30.0	30.0
79	100	30.0	30.0
80	100	30.0	30.0
81	100	30.0	30.0
82	100	30.0	30.0
83	100	30.0	30.0
84	100	30.0	30.0
85	100	30.0	30.0
86	100	30.0	30.0
87	100	30.0	30.0
88	100	30.0	30.0
89	100	30.0	30.0
90	100	30.0	30.0
91	100	30.0	30.0
92	100	30.0	30.0
93	100	30.0	30.0
94	100	30.0	30.0
95	100	30.0	30.0
96	100	30.0	30.0
97	100	30.0	30.0
98	100	30.0	30.0
99	100	30.0	30.0
100	100	30.0	30.0



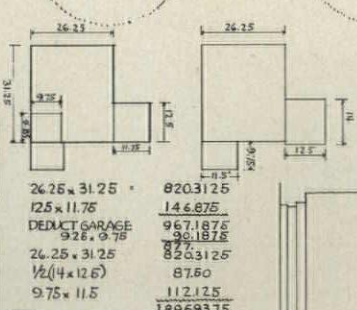
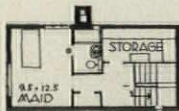
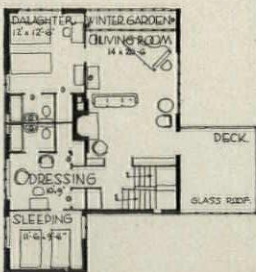
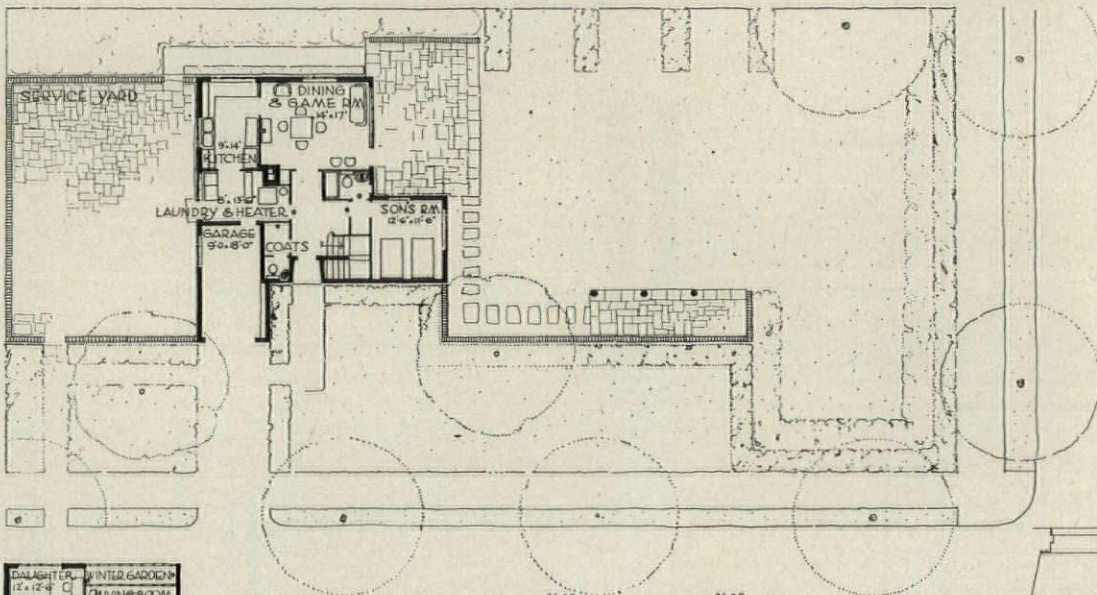
# PENCIL POINTS—FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

SUBMITTED BY "OZONE"

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
 (Total First and Second Floor Area—1900 Square Feet)  
 BY ELMER GREY, ARCHITECT, OF PASADENA, CALIFORNIA

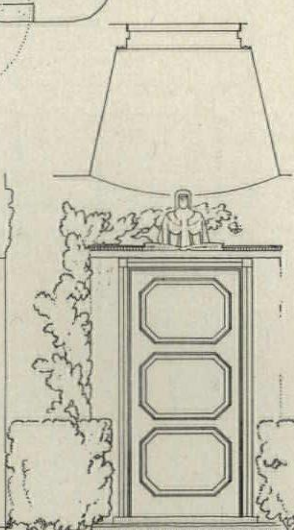


SUBMITTED BY



26.25 x 31.25	820.3125
12.5 x 11.75	146.875
26.25 x 31.25	820.3125
9.75 x 11.5	112.125
	<u>1896.9375</u>

	AREA	GLASS	NOTE
DINING	236	28.83	31.95
KITCHEN	126	35.25	28.05
LAUNDRY	58	23.00	25.4
SON'S ROOM	144	40	27.7
LIVING ROOM	357	178.58	44.9
DAUGHTER	150	40	25.0
DRESSING ROOM	90	26.6	29.0
SLEEPING ROOM	109.25	33	36.4
MAID	116.75	33	38.0

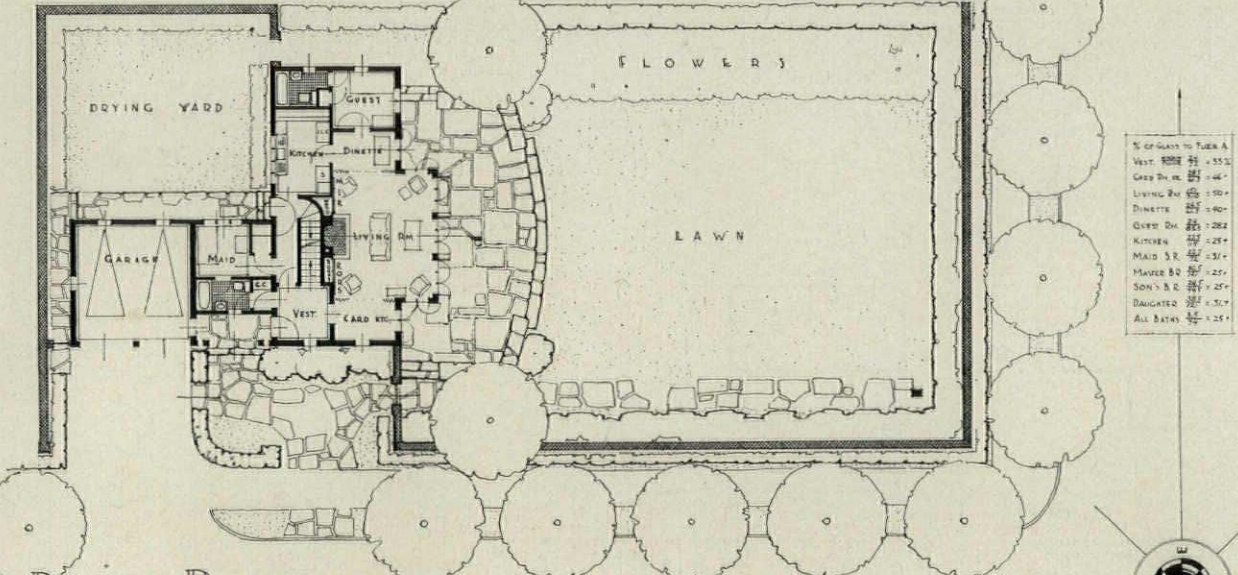
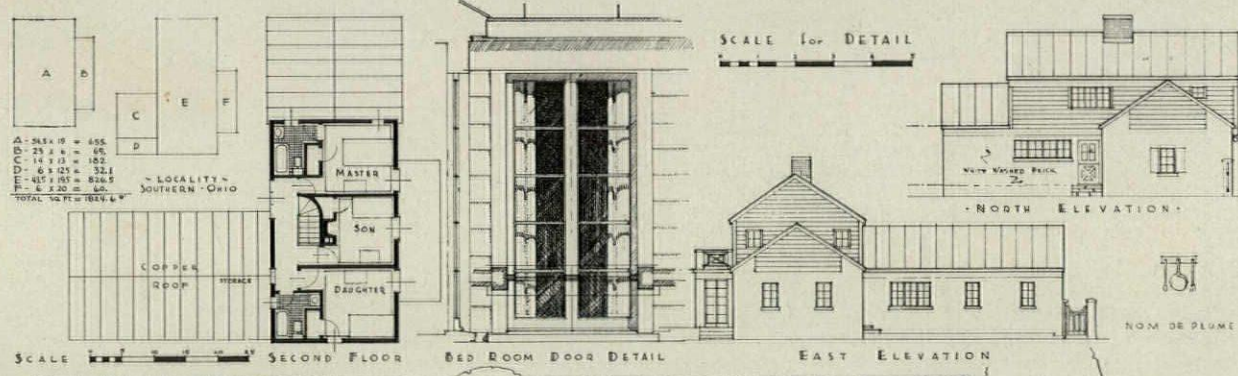
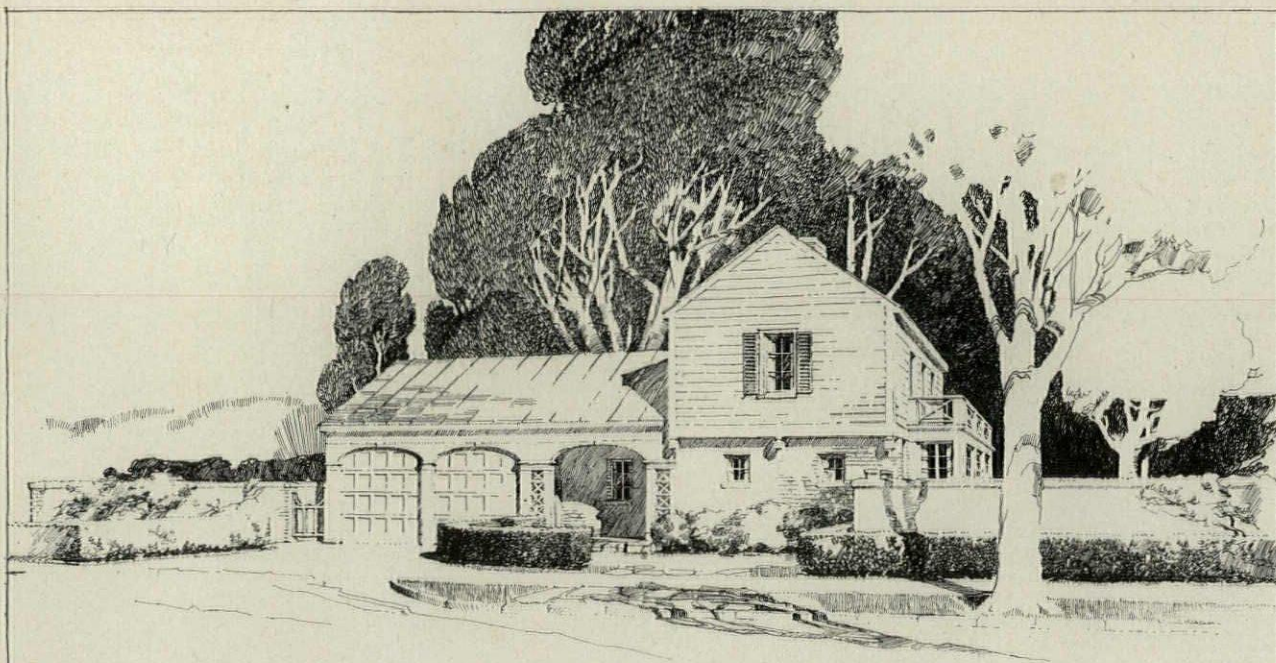


• PENCIL POINTS FLAT CLASS INDUSTRY ARCHITECTURAL COMPETITION •

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
 (Total First and Second Floor Area—1900 Square Feet)

BY J. BYERS HAYS AND RUSSELL SIMPSON, ARCHITECTS, OF CLEVELAND, OHIO

PENCIL POINTS  
 (August, 1934)

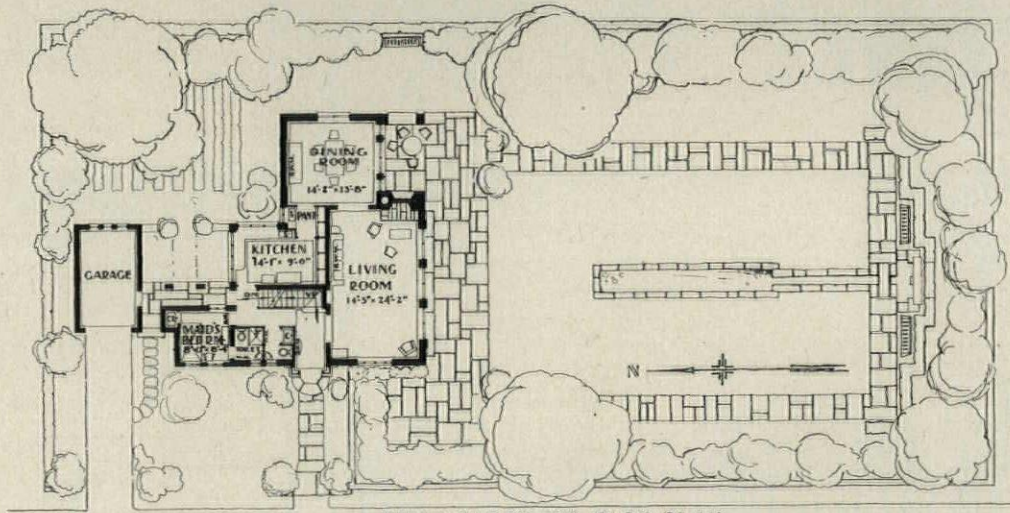
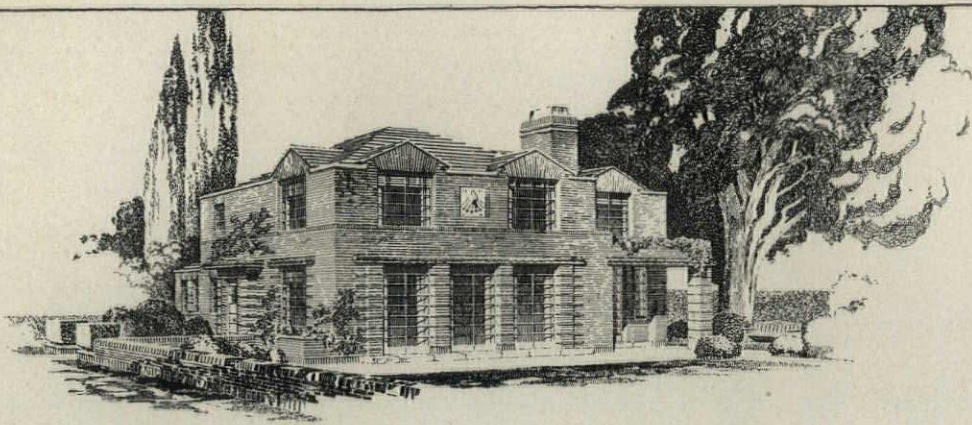


PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
 (Total First and Second Floor Area—1900 Square Feet)

BY ROBERT S. KITCHEN OF DAYTON, OHIO

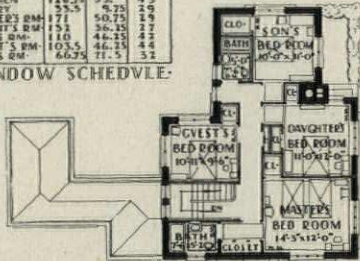
PENCIL POINTS  
 (August, 1934)



·FIRST FLOOR AND PLOT PLAN·  
SCALE 1/8" = 1'-0"

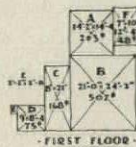
ROOM	PL.	AREA	PERCENT
LIVING RM.	34.12	145.42	42
DINING RM.	19.53	85.53	24
KITCHEN	14.25	61.25	17
MASTERS' BR.	55.5	238.25	68
DAUGHTER'S BR.	17.1	73.25	21
SON'S BR.	10	42.25	12
GUEST S. BR.	10.55	45.25	13
MAIDS RM.	6.675	28.5	8

·WINDOW SCHEDULE·

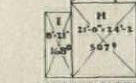


·SECOND FLOOR PLAN·  
SCALE 1/8" = 1'-0"

D.M. - DOOR MIRROR - W.M. - WALL MIRROR - B.M. - BATH DEORIZ. WALL MIRROR



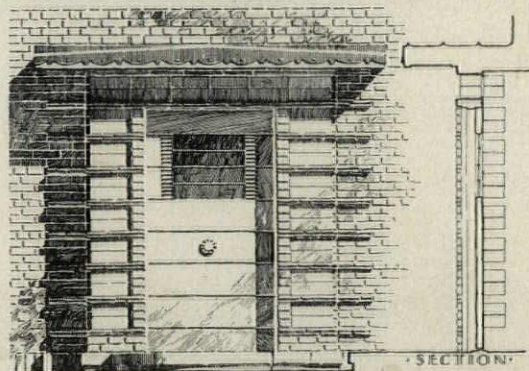
·FIRST FLOOR·



·SECOND FLOOR·

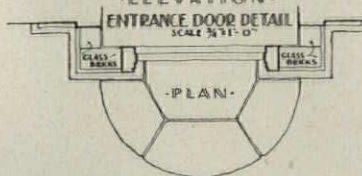
A - 205	G - 217
B - 507	H - 507
C - 140	I - 140
D - 7	J - 140
E - 6	K - 140
F - 2	L - 140
7 - 2	M - 140
1000	TOTAL - 1825

·AREA SCHEDULE·



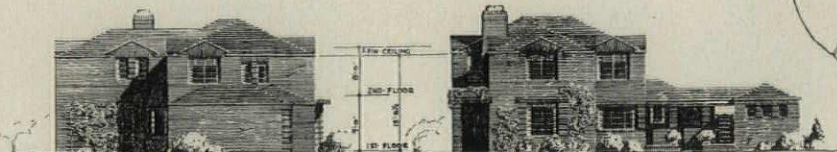
·ELEVATION·

·SECTION·



·PLAN·

CONSTRUCTION NOTES  
BRICK AND MASONRY WALLS  
2" AIR SPACE  
STEEL ROOF FRAMING  
WIND CEILING 2" AIR SPACE  
HOLLOW TILE PARTITION  
BRICK BECHES TO FLOOR  
CONCRETE LINTELS OVER  
LARGE 1" FLOOR OPENINGS



·NORTH ELEVATION·  
SCALE 1/8" = 1'-0"

·EAST ELEVATION·  
SCALE 1/8" = 1'-0"

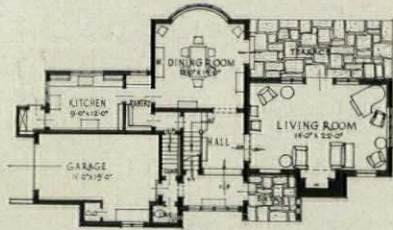
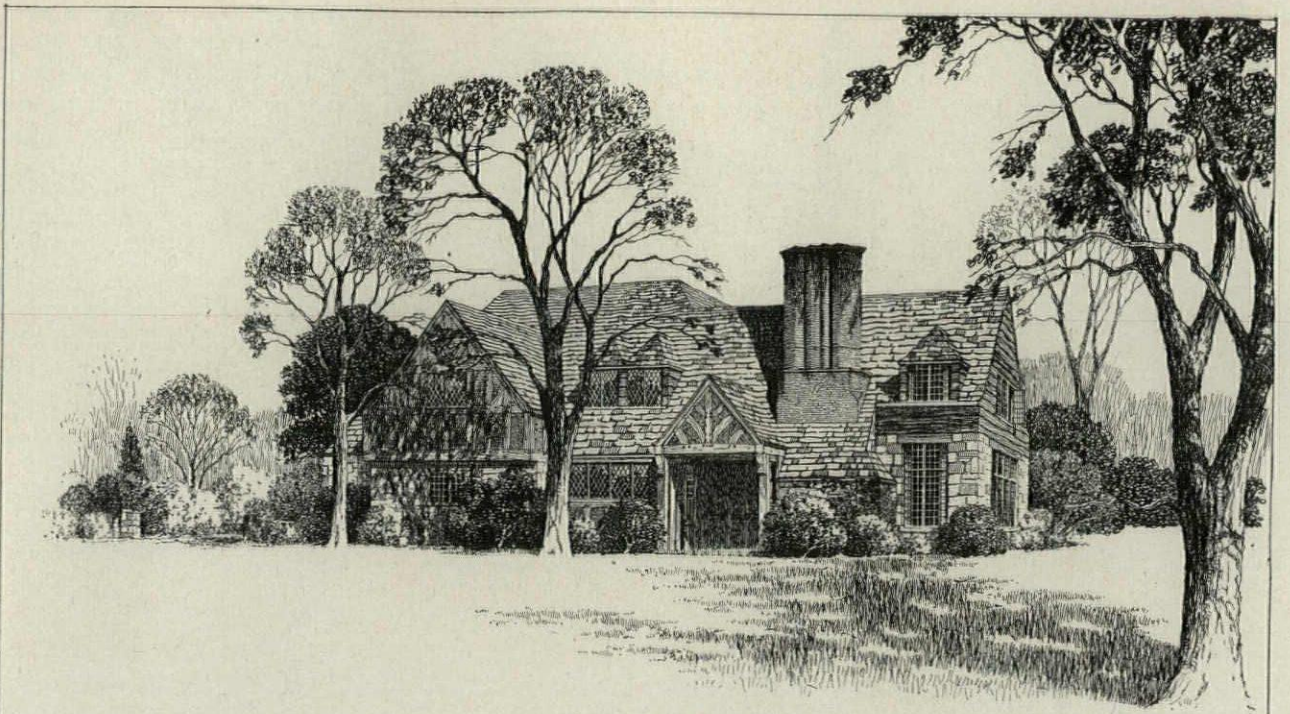


GERM

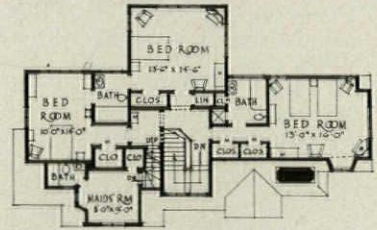
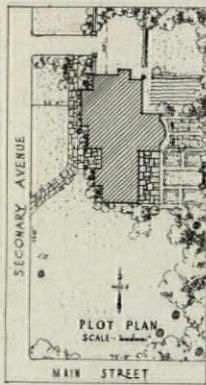
PENCIL POINTS-FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)

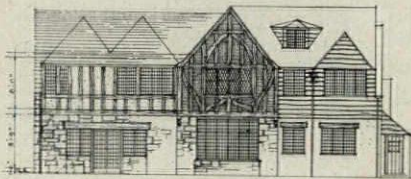
BY JOHN W. KNOBEL OF BROOKLYN, NEW YORK



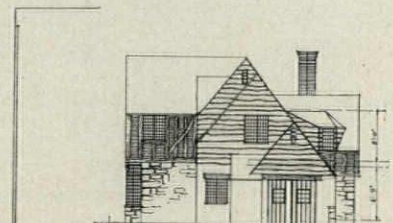
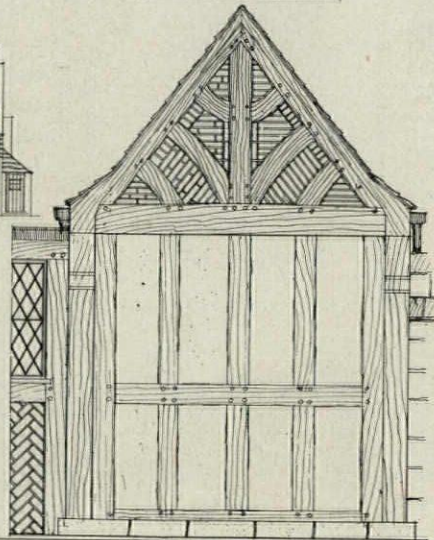
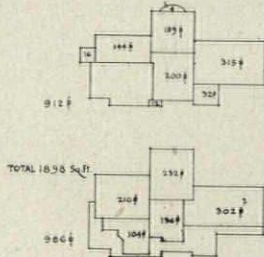
FIRST FLOOR PLAN



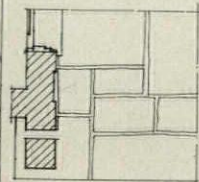
SECOND FLOOR PLAN



EAST ELEVATION



NORTH ELEVATION

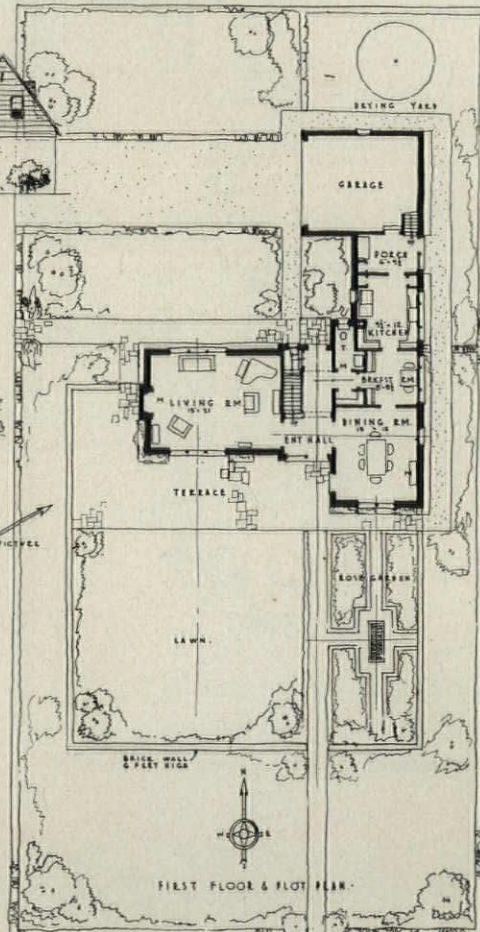
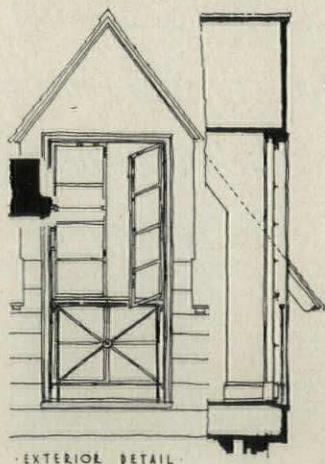
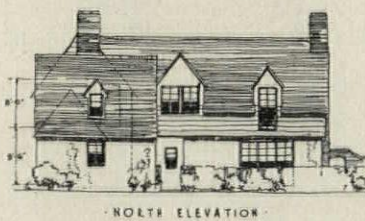
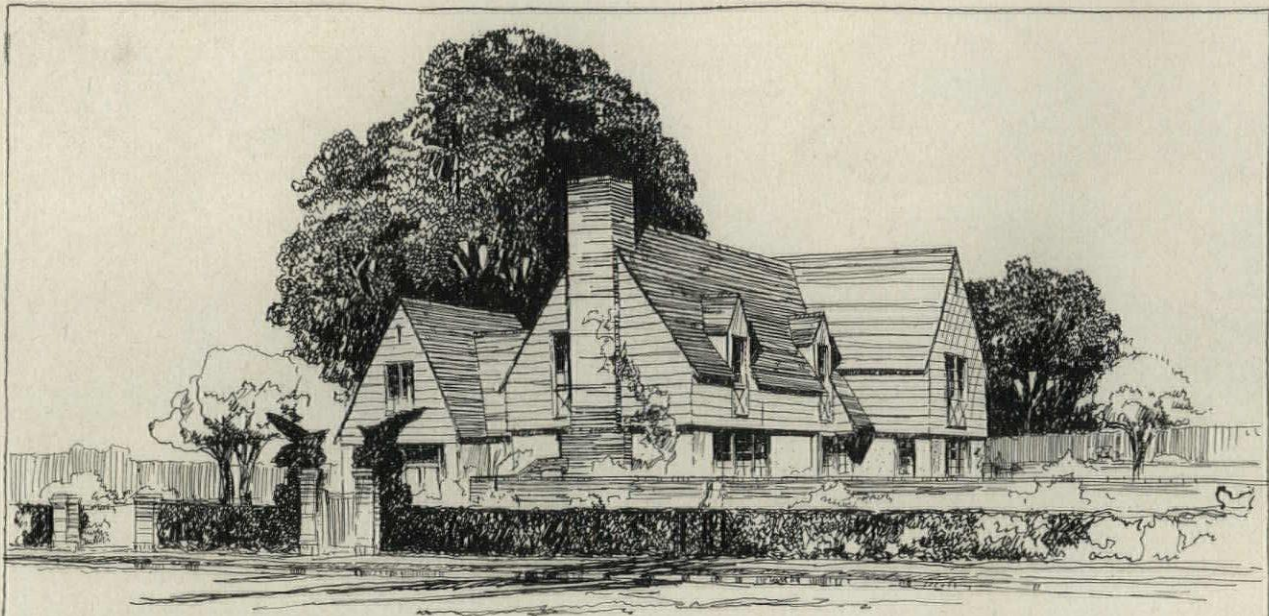


1. ROOM	512	115	25
2. ROOM	174	9	30
3. PARTN.	344	14	24
4. HALL	108	24	24
5. BATH	58	34	24
6. BATH	58	18	24
7. BATH	58	18	24
8. BATH	58	18	24
9. BATH	58	18	24
10. BATH	58	18	24
11. BATH	58	18	24
12. BATH	58	18	24
13. BATH	58	18	24
14. BATH	58	18	24
15. BATH	58	18	24
16. BATH	58	18	24
17. BATH	58	18	24
18. BATH	58	18	24
19. BATH	58	18	24
20. BATH	58	18	24
21. BATH	58	18	24
22. BATH	58	18	24
23. BATH	58	18	24
24. BATH	58	18	24
25. BATH	58	18	24
26. BATH	58	18	24
27. BATH	58	18	24
28. BATH	58	18	24
29. BATH	58	18	24
30. BATH	58	18	24
31. BATH	58	18	24
32. BATH	58	18	24
33. BATH	58	18	24
34. BATH	58	18	24
35. BATH	58	18	24
36. BATH	58	18	24
37. BATH	58	18	24
38. BATH	58	18	24
39. BATH	58	18	24
40. BATH	58	18	24
41. BATH	58	18	24
42. BATH	58	18	24
43. BATH	58	18	24
44. BATH	58	18	24
45. BATH	58	18	24
46. BATH	58	18	24
47. BATH	58	18	24
48. BATH	58	18	24
49. BATH	58	18	24
50. BATH	58	18	24
51. BATH	58	18	24
52. BATH	58	18	24
53. BATH	58	18	24
54. BATH	58	18	24
55. BATH	58	18	24
56. BATH	58	18	24
57. BATH	58	18	24
58. BATH	58	18	24
59. BATH	58	18	24
60. BATH	58	18	24
61. BATH	58	18	24
62. BATH	58	18	24
63. BATH	58	18	24
64. BATH	58	18	24
65. BATH	58	18	24
66. BATH	58	18	24
67. BATH	58	18	24
68. BATH	58	18	24
69. BATH	58	18	24
70. BATH	58	18	24
71. BATH	58	18	24
72. BATH	58	18	24
73. BATH	58	18	24
74. BATH	58	18	24
75. BATH	58	18	24
76. BATH	58	18	24
77. BATH	58	18	24
78. BATH	58	18	24
79. BATH	58	18	24
80. BATH	58	18	24
81. BATH	58	18	24
82. BATH	58	18	24
83. BATH	58	18	24
84. BATH	58	18	24
85. BATH	58	18	24
86. BATH	58	18	24
87. BATH	58	18	24
88. BATH	58	18	24
89. BATH	58	18	24
90. BATH	58	18	24
91. BATH	58	18	24
92. BATH	58	18	24
93. BATH	58	18	24
94. BATH	58	18	24
95. BATH	58	18	24
96. BATH	58	18	24
97. BATH	58	18	24
98. BATH	58	18	24
99. BATH	58	18	24
100. BATH	58	18	24

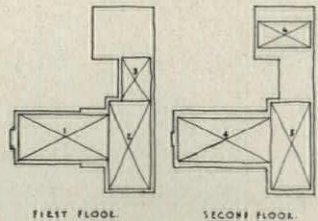
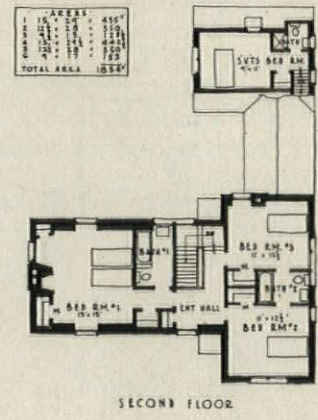


PENCIL POINTS—FLAT · GLASS · INDUSTRY · ARCHITECTURAL · COMPETITION ·

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
 (Total First and Second Floor Area—1900 Square Feet)  
 BY LOUIS KURTZ, ARCHITECT, OF YONKERS, N. Y.



AREA	sq. ft.
1. 15' x 10' x 10'	150
2. 12' x 10' x 10'	120
3. 10' x 10' x 10'	100
4. 8' x 10' x 10'	80
5. 6' x 10' x 10'	60
6. 4' x 10' x 10'	40
7. 2' x 10' x 10'	20
TOTAL AREA	1070



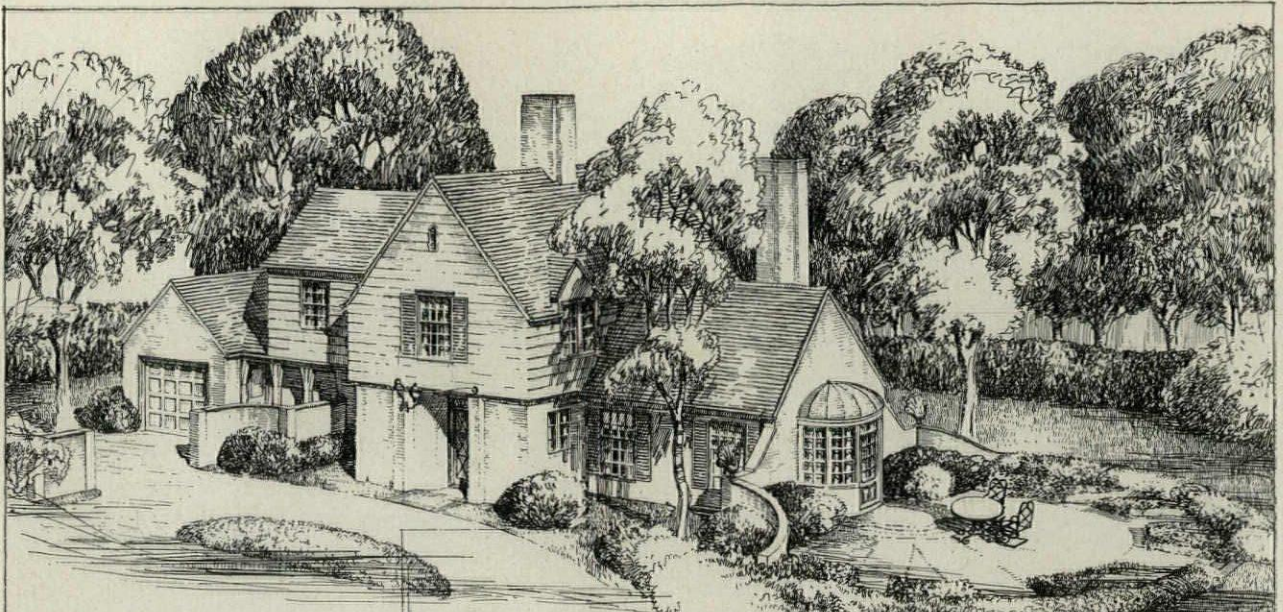
AREA	FLOOR	QUANT.	PERCENT
LIVING R.M.	1st	1	10.0
DINING R.M.	1st	1	10.0
KITCHEN	1st	1	10.0
BATH	1st	1	10.0
BED R.M.	2nd	2	20.0
BED R.M.	2nd	2	20.0
BATH	2nd	1	10.0
HALL	1st	1	10.0
HALL	2nd	1	10.0
TERRACE	1st	1	10.0
GARAGE	1st	1	10.0
TOTAL		10	100.0

SCHEMATIC

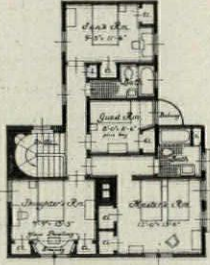
PENCIL POINTS FLAT-GLASS INDUSTRY  
ARCHITECTURAL COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)  
BY ANGUS MC D. MC SWEENEY, ARCHITECT, OF SAN FRANCISCO, CAL.

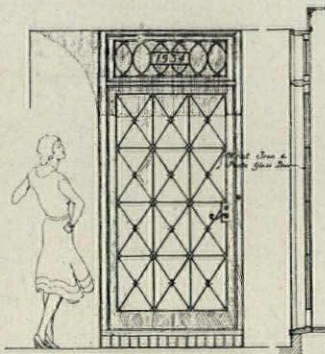
PENCIL POINTS  
(August, 1934)



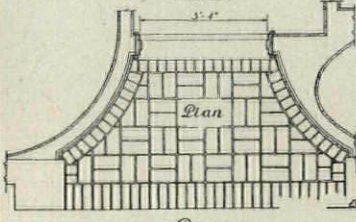
Glass Distribution			
Living Rm.	60	10	70
Dining Rm.	50	10	60
Kitchen	12	10	22
Hall	10	10	20
Breakfast Rm.	10	10	20
Bath	10	10	20
Veranda	10	10	20
Total		100	100



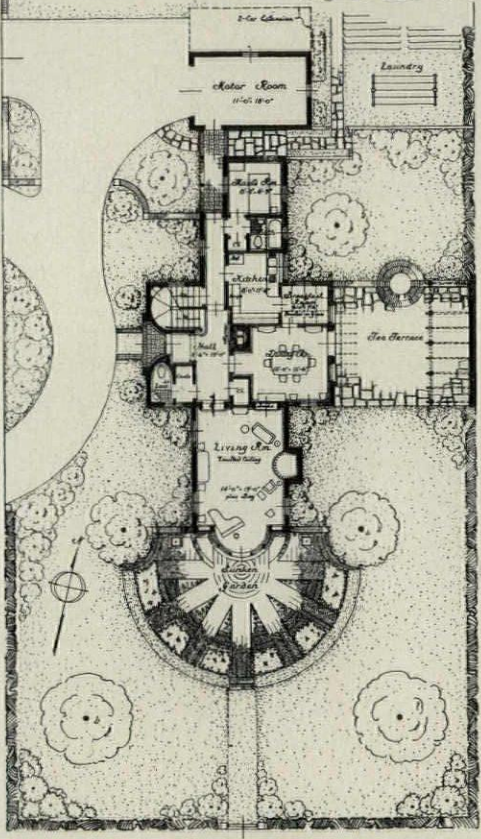
Second Floor Plan



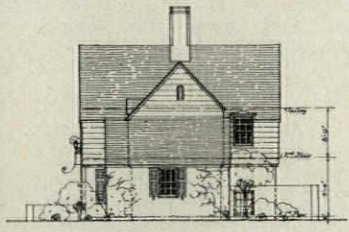
Elevation



Door



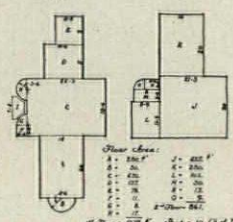
Terrace



Rear

The Pencil Points  
Flat Glass Industry  
Architectural  
Competition

Submitted by

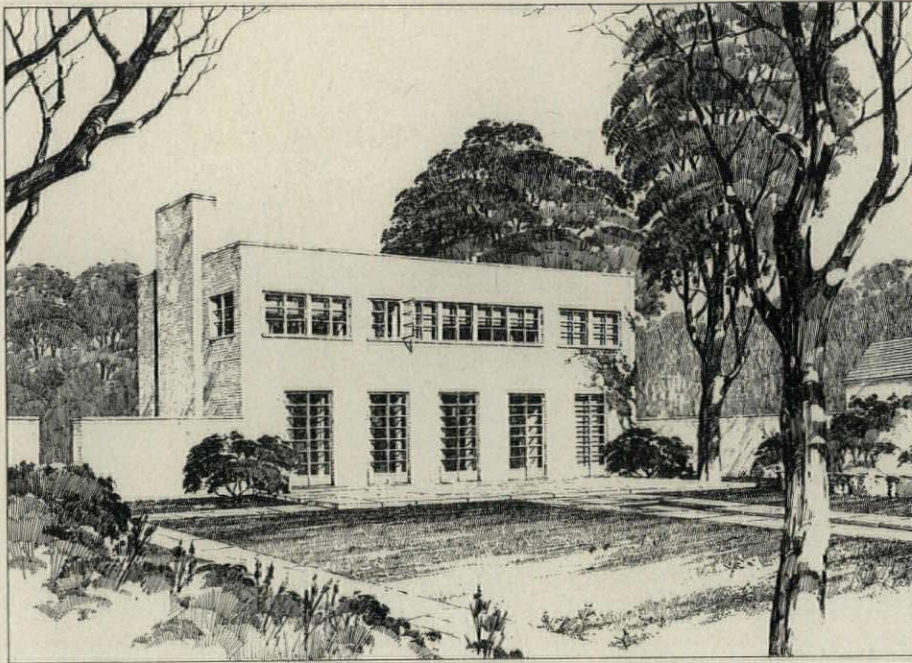


Floor Area: 1900 sq. ft.  
1st Floor: 1000 sq. ft.  
2nd Floor: 900 sq. ft.

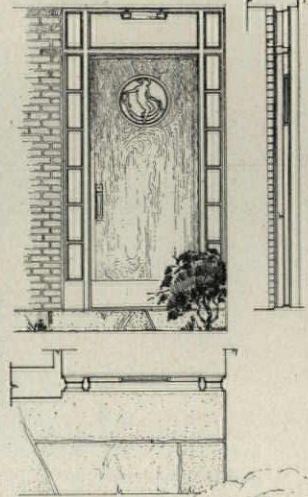
DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)  
BY ROI L. MORIN, ARCHITECT, OF PORTLAND, OREGON

PENCIL POINTS  
(August, 1934)

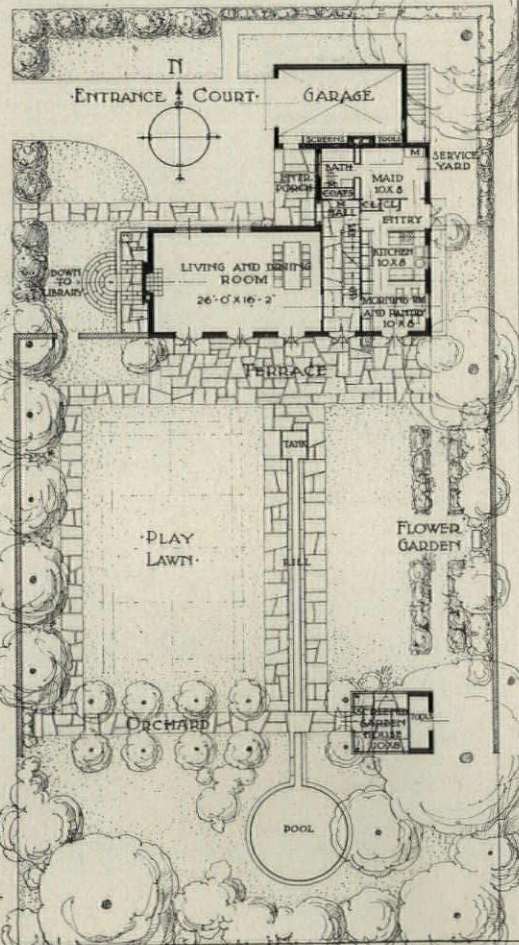
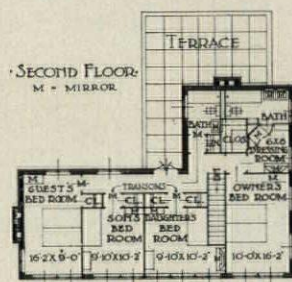
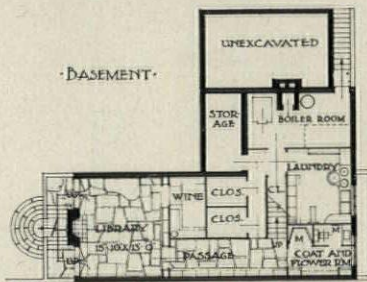




DETAIL  
FRONT ENTRANCE



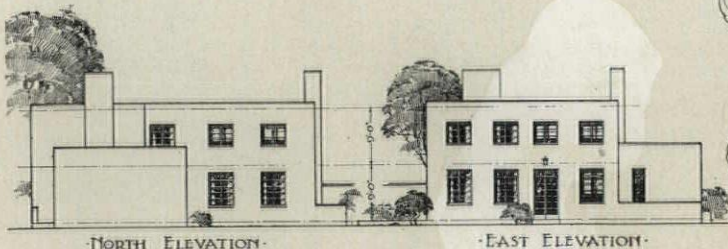
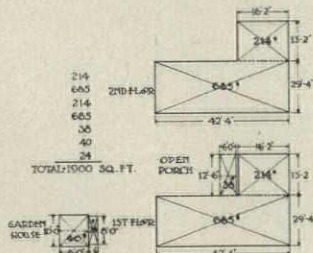
PERSPECTIVE VIEW FROM THE GARDEN



Submitted By:



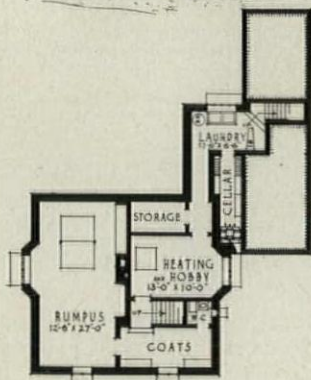
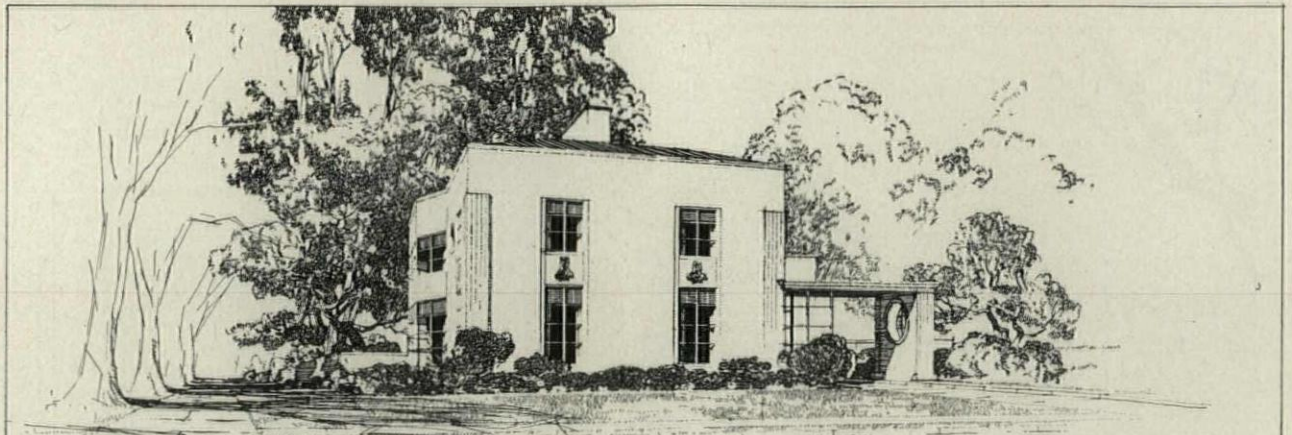
ROOM	FL.	NO.	AREA
LIVING ROOM	2	187	33
DINING ROOM	2	188	67
KITCHEN	2	201	26
MAIDS ROOM	2	22	26
BAIRD'S BATH	2	194	47
OWNER'S BATH	2	192	25
USE ROOM	2	195	29
OWNER'S BATH	2	196	20
DAUGHTER'S ROOM	2	197	36
SOCIETY ROOM	2	205	26
USE ROOM	2	198	36
OWNER'S BATH	2	199	48
LIBRARY	2	207	21
COAT ROOM	2	211	27



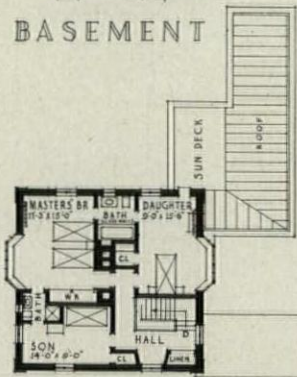
PENCIL POINTS — FLAT • GLASS • INDUSTRY • ARCHITECTURAL • COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)  
BY CONSTANTIN A. PERTZOFF, ARCHITECT, OF CAMBRIDGE, MASS.

PENCIL POINTS  
(August, 1934)



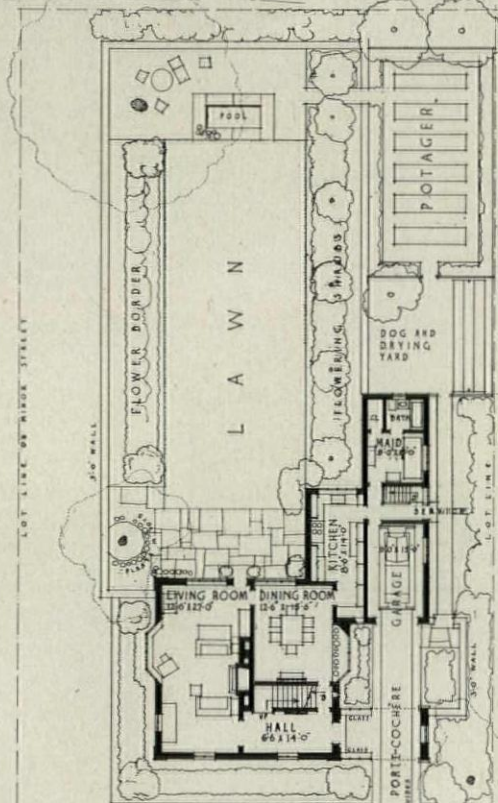
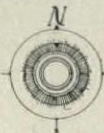
BASEMENT



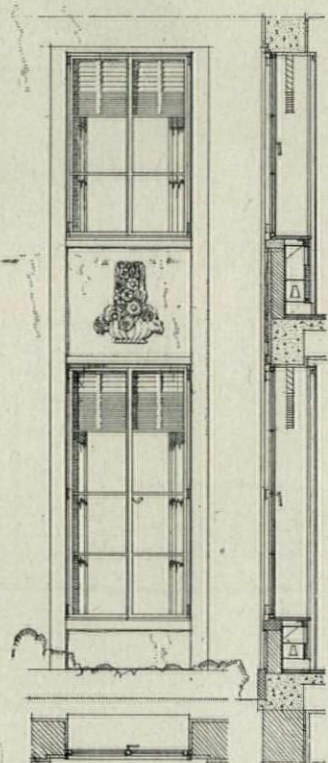
SECOND FLOOR

LIVING ROOM	327.3	154	46
DINING ROOM	144.0	38	39
HALL	51	36	40
KITCHEN	119	33	23
HALL	72	20	23
MASTERS BED ROOM	172.5	65	37
DAUGHTERS'	130.9	65	45
SONS'	86	33	35
UPPER HALL	104	30	29
<b>TOTAL</b>	<b>1064.5</b>	<b>50</b>	<b>74</b>

NEEDS INDICATED THIS



FIRST FLOOR



WINDOW DETAIL

SCALE THREE-QUARTERS  
INCH EQUALS ONE FOOT  
WALL CONSTRUCTION BROWN TILE PLASTER  
FLOORS JUNON STYL. STAIR AND CONCRETE

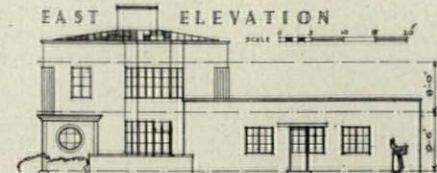
SCALE 1" = 3'-0"

SUBMITTED BY

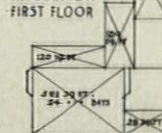


COURVOISIER

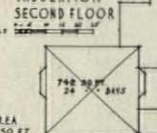
EAST ELEVATION



TABULATION FIRST FLOOR



TABULATION SECOND FLOOR



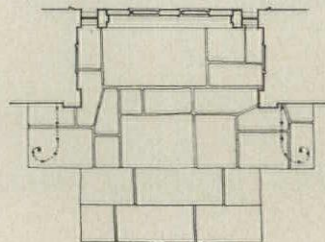
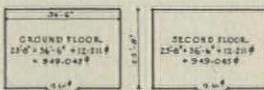
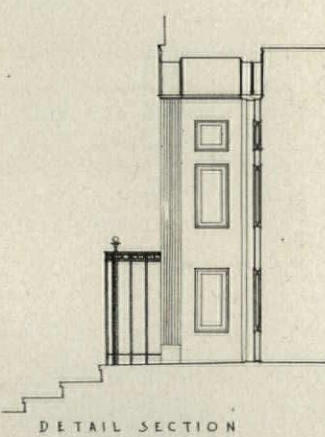
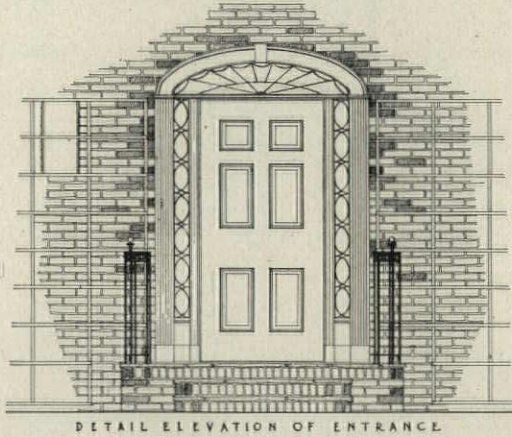
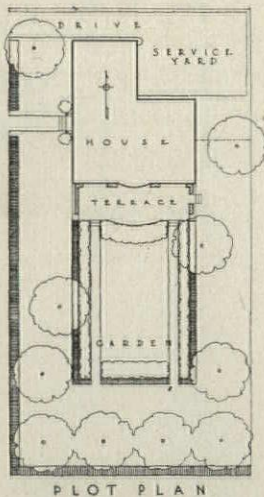
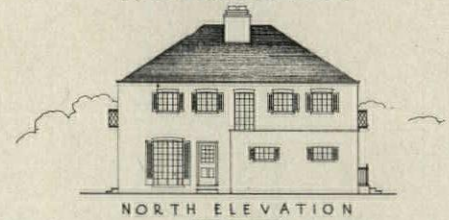
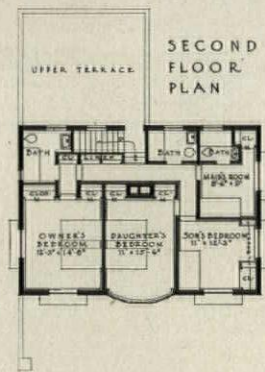
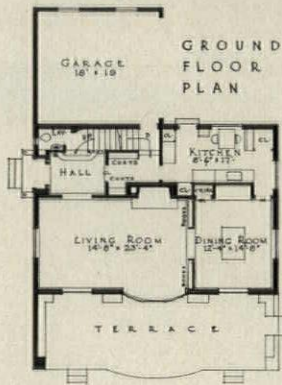
TOTAL AREA 1064.5 SQ. FT.

NORTH ELEVATION



# PENCIL POINTS-FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)  
BY LOUIS C. ROSENBERG, ARCHITECT, OF FAIRFIELD, CONN.



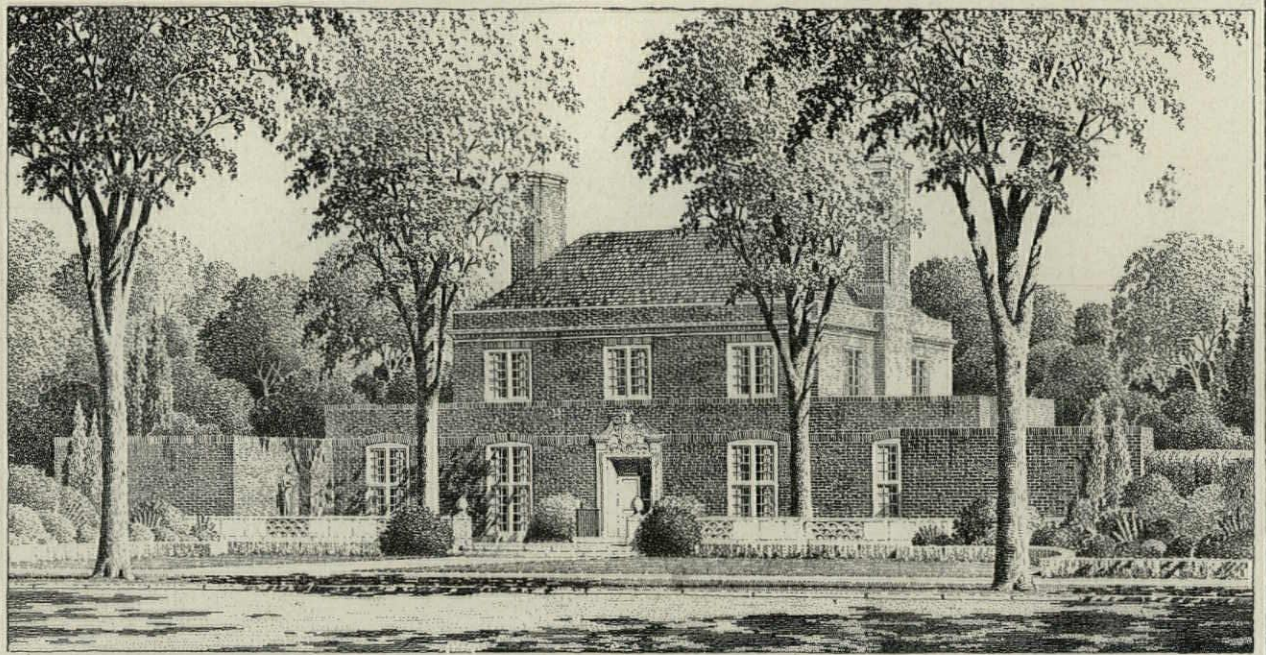
ROOM	AREA	WINDOW	DOOR
LIVING ROOM	310-3	135	43
DINING ROOM	152	65	30
KITCHEN	144-5	65	24
OWNERS' BEDROOM	103-3	61	33
DAUGHTER'S	115-6	51	29
SON'S	126-5	61	47
BATHS	-	78	30-2

SUBMITTED BY

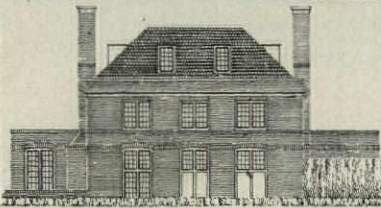
# PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)  
BY RICHARD HAVILAND SMYTHE, ARCHITECT, OF NEW YORK, N. Y.

PENCIL POINTS  
(August, 1934)



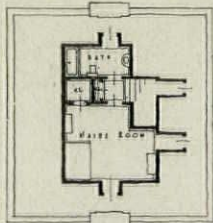
PERSPECTIVE



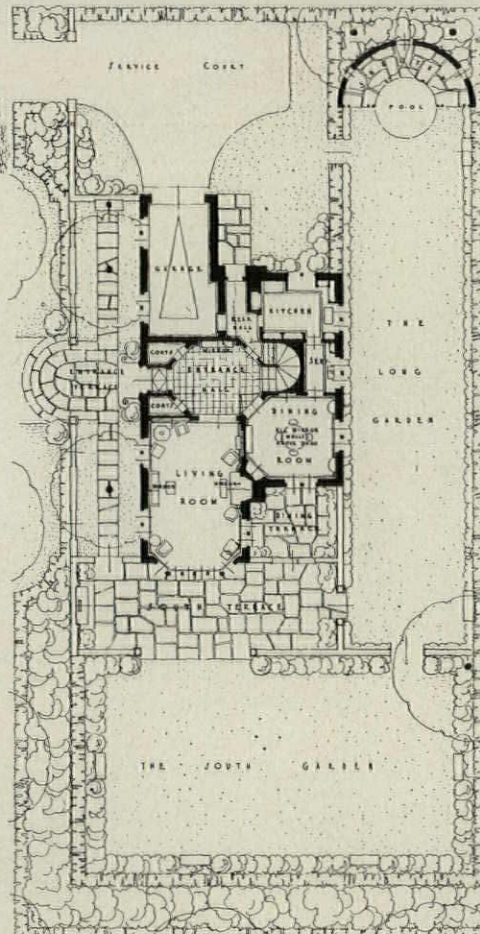
EAST ELEVATION



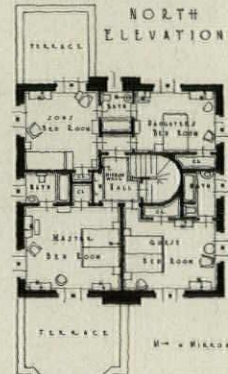
NORTH ELEVATION



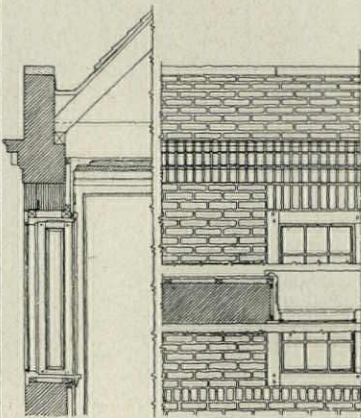
ATTIC FLOOR PLAN



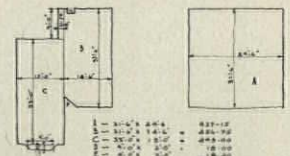
FIRST FLOOR & PLOT PLAN



SECOND FLOOR PLAN



THREE QUARTER INCH SCALE, DETAIL OF WINDOW AND CORNICE



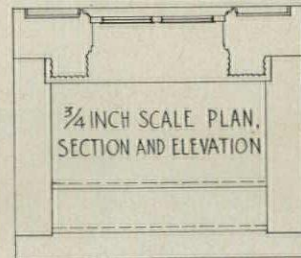
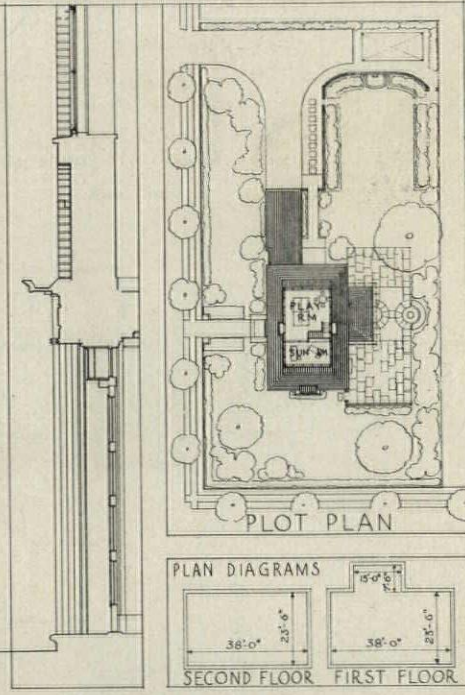
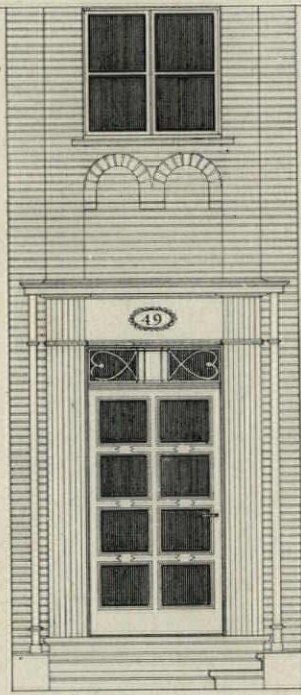
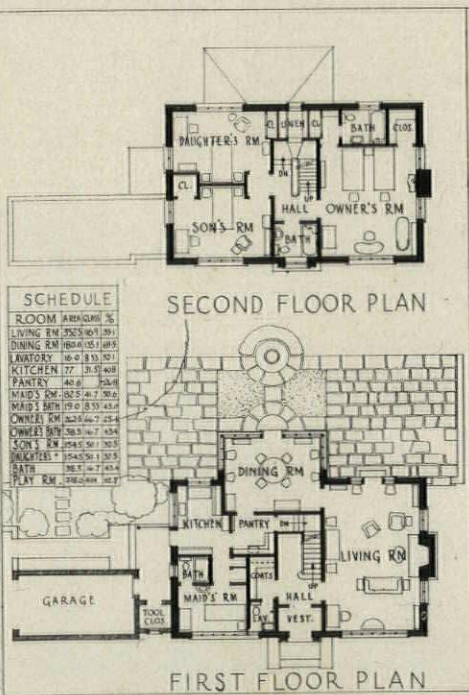
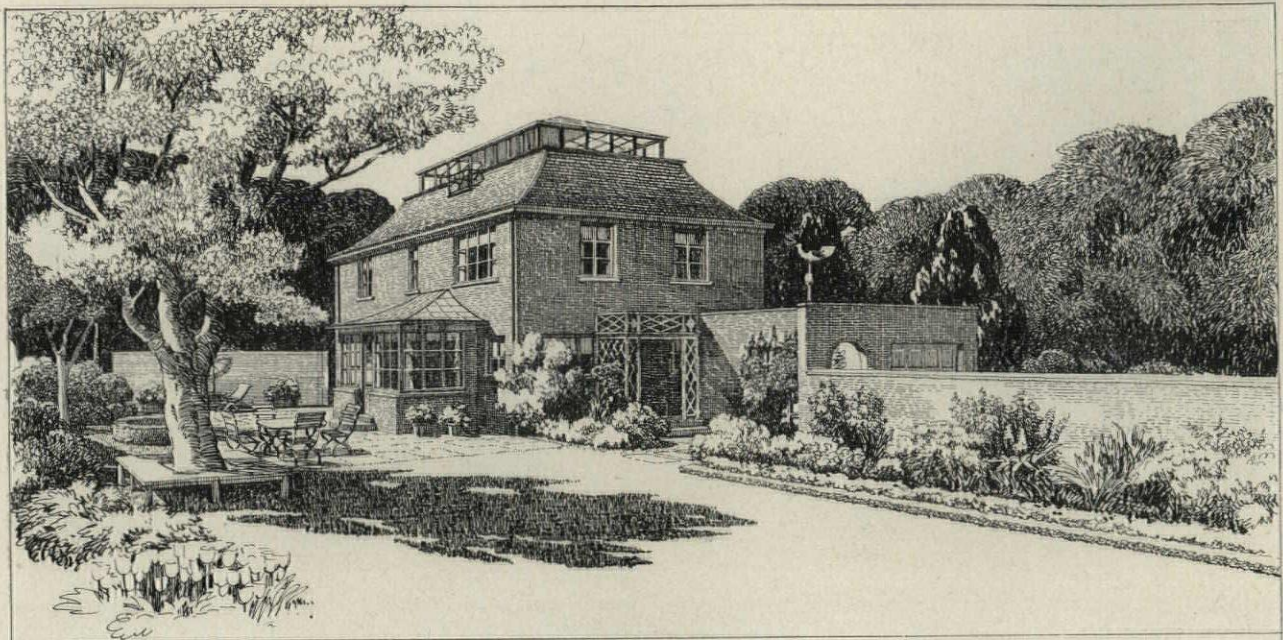
ROOM	AREA	WINDOWS	%
LIVING RM	330	16A	60+
DINING RM	199	5B	35+
KITCHEN	113	2B	25+
MASTER RM	143	4B	25+
GUEST RM	142	4B	33+
GUEST RM	144	3A	28+
DAUGHTER'S RM	130	3C	27+
TOTAL	1900		

SUBMITTED BY "WHAT"

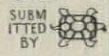
PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
(Total First and Second Floor Area—1900 Square Feet)  
BY BLOODGOOD TUTTLE, ARCHITECT, OF CLEVELAND, OHIO

PENCIL POINTS  
(August, 1934)

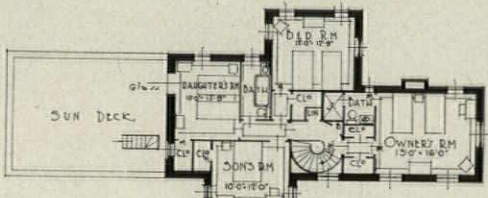
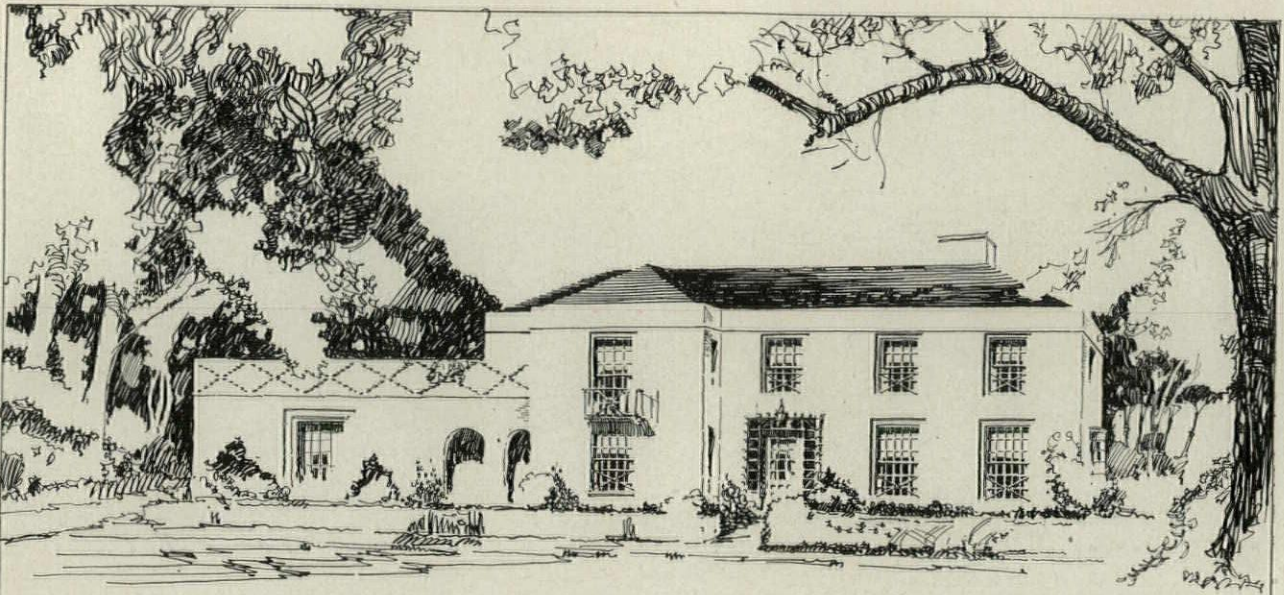


# PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION



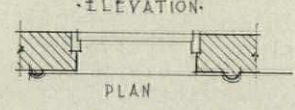
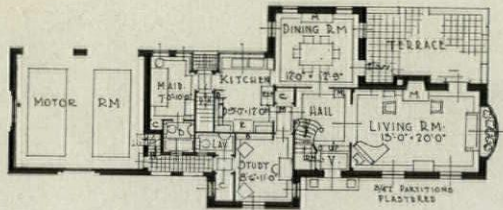
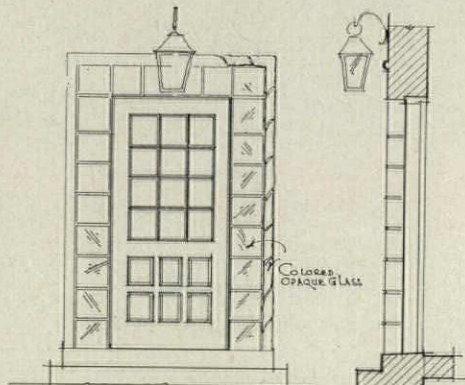
DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
 (Total First and Second Floor Area—1900 Square Feet)  
 BY EDGAR I. WILLIAMS AND C. B. F. BRILL, ARCHITECTS, OF NEW YORK, N. Y.

PENCIL POINTS  
 (August, 1934)

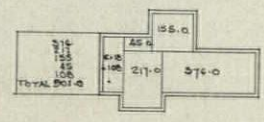
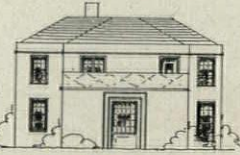
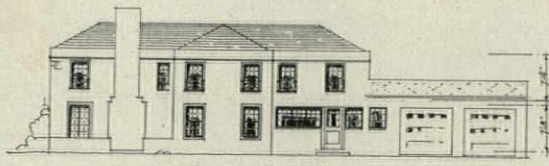
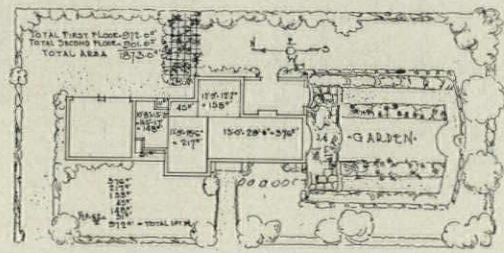
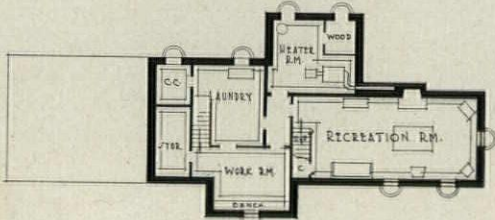


SCHEDULE OF AREAS

LIVING RM.	40' x 40'
STUDY	12' x 12'
DINING RM.	12' x 12'
KITCHEN	10' x 10'
MAIDS RM.	8' x 8'
OWNER'S RM.	12' x 12'
GUEST RM.	12' x 12'
DAUGHTER'S RM.	12' x 12'
SUN DECK	24' x 24'
TERRACE	12' x 12'



DETAIL OF ENTRANCE



PENCIL POINTS · FLAT · GLASS · INDUSTRY · ARCHITECTURAL · COMPETITION

DESIGN FOR A RESIDENCE ON A NORTHEAST CORNER LOT  
 (Total First and Second Floor Area—1900 Square Feet)  
 BY ROYAL BARRY WILLS, ARCHITECT, OF BOSTON, MASS.

---

---

# "The Upper Ground"

## Being Essays in Criticism

By H. Van Buren Magonigle, D. Arch., F. A. I. A., A. N. A.

"Take the upper ground in manœurin' Terence I sez 'an' you'll be a gin'ral yet,' sez I. 'An' wid that I wint up to the flat mud roof av the house, and looked over the par'pet, threadin' delicate."

R. K. "My Lord the Elephant."

### III

W e could not quite complete the January and February issues and therefore continue:

\* \* \* \*

*Architecture* shows a shop for women's wear in Westwood, California, by John and Donald B. Parkinson; owner and architects are to be congratulated upon the inclusion of an enchanting little patio entered both from shop and sidestreet. A far lovelier place for a tryst than the vestibules of Stern Bros. or Lord and Taylor's—but I am referring to a New York custom probably long since out of date.

\* \* \* \*

The February *Record* has a most interesting article by Clarence Stein and Catherine Bauer on *Store Buildings and Neighborhood Shopping Centres* indicating what the architect can do to relieve the intolerable traffic conditions of most small towns where the shops are strung along a main street with cars parked fender to bumper on both sides, through traffic whizzing by between them, and the tedium of small town life mitigated for the housewife on shopping bent by dashes across the street, the life in one hand, offspring and purse clutched in the other. Here are suggestions for well planned arrangements in parking both cars and children and convenient disposition in the shops themselves. This is a great step forward for community life and a careful study of this article will repay the reader richly.

\* \* \* \*

In the *Architectural Review* (London) I find a "Retreat" for a religious order, the Oblate Sisters of St. Benedict. Why, with such a start, the architect, Herr Hans Steineder of Austria, did not produce a slightly flattened spheroid is a question for the devotees of that recently re-discovered shibboleth "Form Follows Function" to explain. But the masses are queer enough without that, and it must be a shock to come upon this in the pleasant countryside it lies in. One cannot but contrast this business-like machine for living apart from the world and efficiently close to God, with such delightful places as the cloistered retreats one finds all over Italy, where it would be a lot easier to be good. God knows modern religious architecture is pretty poor stuff usually, but this has also all the aridity and soullessness of this vaunted Modernism.

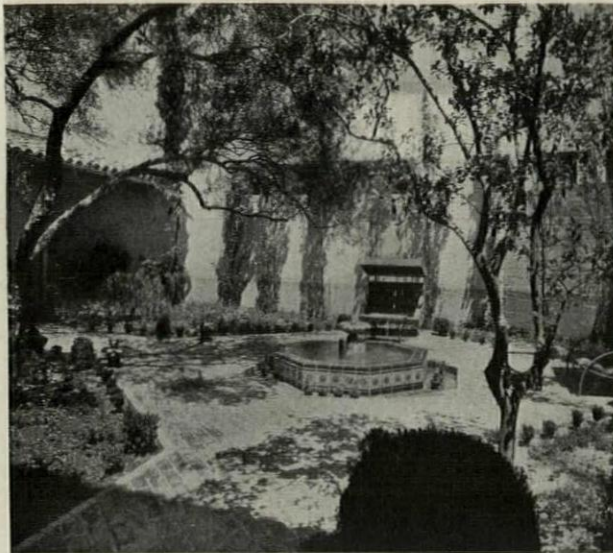
Of public buildings all the periodicals show very little. I will select two for comment—the Seattle Art Museum by Bebb and Gould and the Palace of the Soviets in Moscow by Mr. Boris M. Iofan as to whom we have the word of Professor Isadore Rosenfield of New York University that he, Iofan, has "become one of the most widely acclaimed architects of our time." "Acclaimed" is one of those lovely newspaper words served up with breakfast every morning; wouldn't "outstanding" have been better? It is a word so little used and has the force of novelty. As a test of the resonance of the acclaim I have asked a number of up-and-coming up-to-the-minute architects to name the architect of the Palace of the Soviets and found them as uninformed as I had been. I accuse the propaganda agencies of The Soviet Union of gross inefficiency in this matter. And I ask them or somebody why the proletariat is to have a Palace—it seems to the uninitiated just a bit incongruous.

The Palace itself closely resembles one of those creations of the pastry cook so familiar to us. The principal feature is a circular tower treated with a colonnade in an ascending spiral—or descending if you prefer, I am not at all fussy—which rises out of, or is about to sink into an apparently unorganized group of structures whose lines would surely give anything or body but a Soviet the willies in execution. But in justice to Mr. Iofan there should be plans, elevations and sections of his building; all one can judge by is this photograph of a model reproduced herewith.

\* \* \* \*

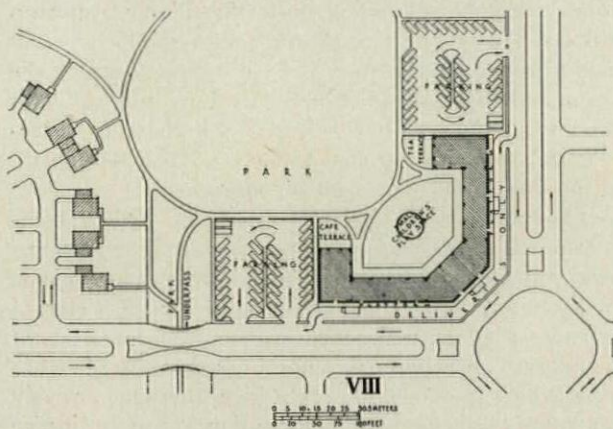
The Seattle Art Museum is an interesting experiment in unpierced wall surfaces as far as the main façade is concerned; here there are only the three entrance doorways. The walls have nothing at or near the top to indicate that they have stopped rising and are topped out, not even a little bevel that might catch the light and say so, and this gives one an uneasy feeling of incompleteness. In the plans published with the façades and details one finds no structural warrant for the semi-circular fluted scooped-out recesses that act as end pavilions—nor for the curved form in which the entrances occur; it seems to be the terminating form of a dominating mass in plan, but the plan does not bear out this indication. The disposition of the rooms is so managed as to throw all the rooms requiring windows to the rear and this results in a rear elevation of a totally different character that

From *Architecture*, January, 1934



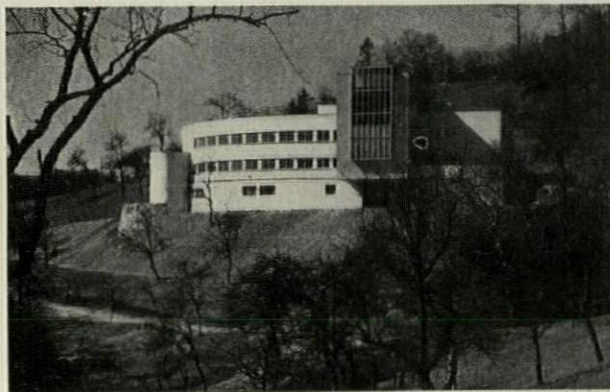
PATIO—BULLOCK'S BRANCH STORE  
*John and Donald B. Parkinson, Architects*

From *Architectural Record*, February, 1934



NEIGHBORHOOD SHOPPING CENTER  
*Clarence S. Stein, Architect*

From *Architectural Review*, London, February, 1934



RELIGIOUS RETREAT, KREMSMÜNSTER.  
*Hans Steineder, Architect*

does not look as though it belonged to the same building.

There are a lot of arbitrary things done, apparently for the sake of doing them, regrettable in so important and imposing a building. Some playfulness may be permitted and enjoyed in a little building, but in anything as big as this it seems frivolous. Just being different is not a very good reason in a serious structure.

The interiors are unnecessarily ugly and seem in the photographs to be thin and trivial. The function of the interior of an art museum is to be discreetly quiet and serve only as background; horizontal stripes of glazed material do not conduce to that effect. And one observes with much regret the use of imitation travertine, imitation marble, and that sort of thing; a ceiling is noted as being of gold leaf but that may mean Dutch metal. The use of imitation materials is always to be deplored and especially in a museum of art—it makes one wonder whether the exhibits also are imitations.

\* \* \* \*

In *The Architectural Review* for February is an article on the "One-room Flat" which merits examination by those who deal with this class of problem. Some of those illustrated are in London, some in Czecho-Slovakia and Vienna, and all sorts of ingenuities are practiced with convertible and "nestible" furniture. "Nestible" sounds as though the inmates might use runcible spoons. A lot of attention is given to the compact disposal of belongings of all sorts.

\* \* \* \*

The most interesting item in the February *Architect and Engineer* is an article on the Golden Gate Bridge which promises to be a superb piece of pure engineering design.

\* \* \* \*

London, up Battersea way, has gone in for a monumental Power Station with immense chimney stacks—so immense that they will be very conspicuous features of the district and this prominence requires a more architectural treatment than is usually accorded chimney stacks. The architect is Sir Giles Gilbert Scott, who has succeeded in making them handsome without concealing their function. They are unmistakably chimneys. The decoration which relieves them and the stark masses of the buildings is bold and strong and clear and exactly suited to an utilitarian building. The finest piece of utilitarian architecture in many a weary day.

\* \* \* \*

In evident reaction to the article in June PENCIL POINTS is the following letter from an old acquaintance whose name I withhold; I was glad to get it and welcome more; there is nothing like free discussion to clear the mind. Here it is:

"My dear Magonigle:—

"I was interested in your article in this month's edition of 'PENCIL POINTS,' particularly the paragraph in which you rather give 'The run around' to 'firms' of architects, and indicate your rather firm



belief that there is good only in the work of the individual.

“I recall very well a conversation I had with you on a train returning from California a good many years ago. We were discussing ‘competitions,’ to me the ‘Bete noir’ of the profession, and I recall that I claimed that a beautifully prepared competition drawing meant nothing beyond its danger in deceiving all parties as to what the results might be.

“You did not agree with me at all—why should you have? for you are then (and possibly now) the exponent of skillful ‘competition’ draftsmanship.

“I have always felt that to be a skillful draftsman did not elect one to the title ‘Architect.’ I maintain that real design is a mental process in which the proper use of materials plays a far more important part than does the ability to skillfully render the project.

“Draftsmanship is more the tool of the architect—not his end.

“I am quite sure that a group of men, in perfect accord can produce architectural design of a much higher character than can an individual working alone. The group, not interested in who does it, or who is accredited with the result, yet can be, and in all likelihood are, intensely interested in the result, and the constructive criticism which comes to each from the others, is not only chastening but improving.

“At no time in my life have I worked absolutely alone, and I should miss the help that comes from well meant criticism. I believe the same criticism would help any one but a dyed in the wool egotist, who was more interested in personal publicity than in creation of architecture that was as far as possible above criticism.

“Individuals forming a ‘firm’ may work largely alone but always have a kindly critic at the elbow.

“Yours very truly”

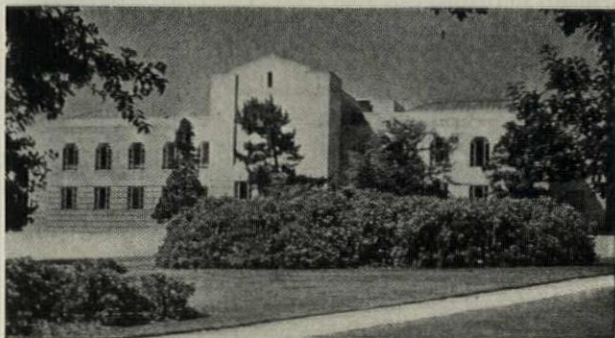
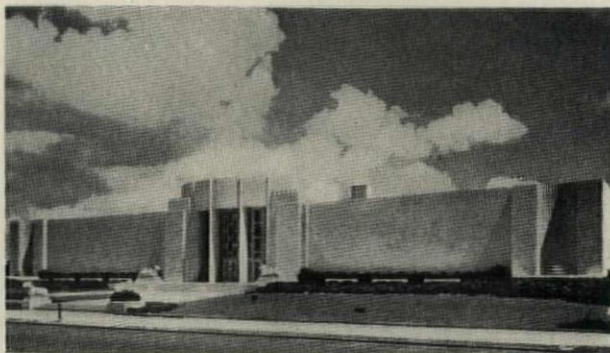
My reply follows:

“My dear Blank:

“I am very glad to hear from you after all these years, and thank you for being sufficiently interested in my debut as critic in the JUNE PENCIL POINTS to write me. Because you miss the point in some respects, may I take the liberty of a public reply (preserving your anonymity of course)—for it is quite likely others have misread what I wrote as you do, and I should like to keep things clear.

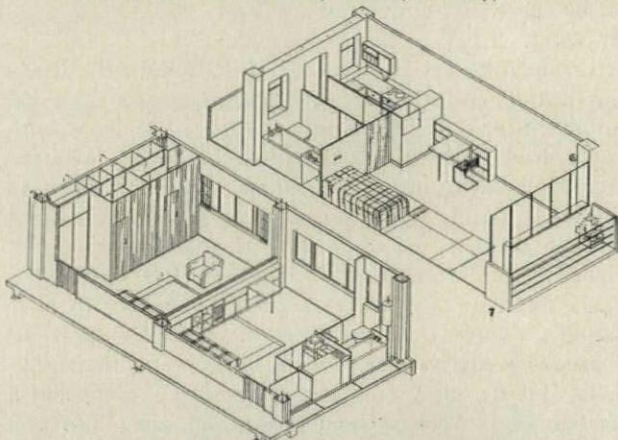
“I have carefully re-read the article and, first disclaiming any intention of giving ‘the run around’ to firms of architects, can find no warrant in it for your impression that I think ‘there is good only in the work of the individual.’ Like the Earl of Pawtucket ‘I don’t think I’m *that* kind of an ass.’ If you will do me the honor to read it again you will observe that almost all I say is cast in the interrogative form. I am not dogmatizing. I am asking myself, out loud, so that others may ask themselves, what is best for American architecture at the present moment—coalitions, aggregations, syndicates, or the single responsible practitioner. I was, and intended to be, pretty definite about the ‘syndicates’ that have sprung up in

From *American Architect*, January, 1934



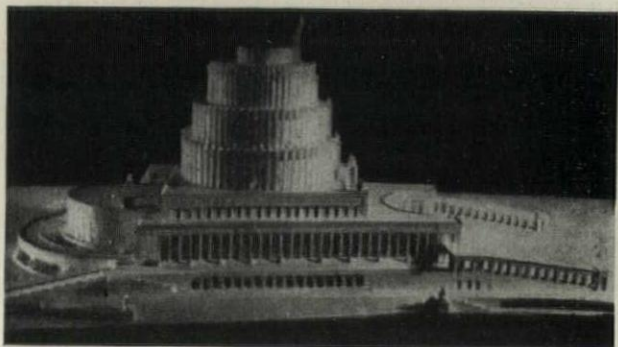
SEATTLE, WASHINGTON, ART MUSEUM  
*Bebb & Gould, Architects*

From *Architectural Review*, London, February, 1934



TWO BRITISH ONE-ROOM FLATS  
*Frederick Gibberd, Architect*

From *American Architect*, January, 1934



THE PALACE OF THE SOVIETS, MOSCOW  
*Boris M. Iofan, Architect*

recent years, because I believe they do harm to architecture as an art. Letters like yours will help us all to find out what is best—for we ought to find out and be keenly interested in the trend of architecture and architectural practice.

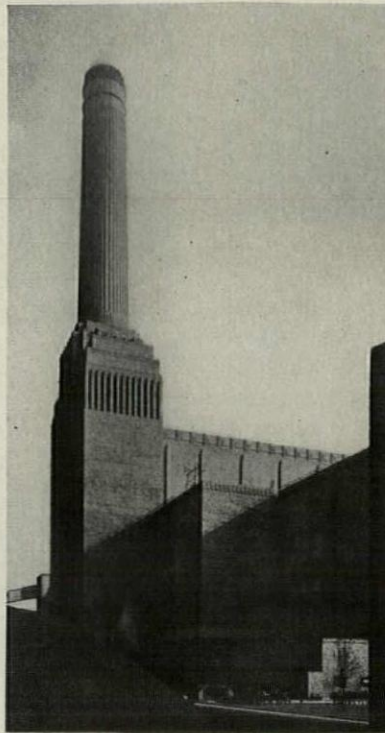
“As to draftsmanship: In the imaginary conversation I invented, I was talking about general draftsmanship of the standard and practical sort, not of that mythical ‘competition draftsmanship’ to which you refer. The text distinctly implies this—the ability to make a good sketch (in competition or not), translate it into good, clear, complete, working drawings, develop scale and full size details from those, and write competent specifications, all shut up alone without assistance from others.

“It distinctly is my firm belief—and I am very glad to have the opportunity to repeat it once more—that an architect who can’t draw is, in the high majority of cases, not a good designer. There is only one way really to train the eye and that is by drawing and drawing and drawing. I believe that a man who has trained his eye by carefully and intelligently drawing a thousand things, who has measured up good architecture and intelligently translated it back onto paper, back to the flat, back to two dimensions with the third duly taken into consideration, is far more likely to do good architecture than a man who never cared enough about his art to go through those laborious, instructive, and formative processes. After exactly 53 years, to a day, of endeavor and experimentation I have found no way to get the exact shapes and proportions that satisfy my own eye except by drawing them myself. To be sure, one might by sitting alongside a draftsman as McKim used to do, and using him as a kind of animated tool, get, eventually, pretty near to one’s vision. But what a waste of time—two men to do one man’s work.

“We have all seen good drawings prove lamentable failures in execution—but that wasn’t because the draftsmanship was too good—it was because the architecture was bad. Of course I agree with you fully ‘that to be a skillful draftsman does not elect one to the title of architect.’ So many things go to make an architect, and so many things go to make good architecture, that draftsmanship has only its due place in that group of qualities. But there is a tendency among men who wouldn’t or couldn’t learn to draw architecture well to despise draftsmanship as negligible—which is perfectly human and understandable.

“Your reference to ‘competition draftsmanship’ gives me the opportunity to say that, by your leave, there is no such thing. Draftsmanship is draftsmanship

From *Architectural Review*, London,  
February, 1934



BATTERSEA POWER STATION

Sir Giles Gilbert Scott,  
Architect for Exterior

wherever it is found, and there is no brand peculiar to competitions. A man will, if he is sensible, take a lot of pains to *present his ideas* in a workmanlike and attractive a manner as possible, knowing that he has anywhere from five to fifty or more men against him. I fear you share with others a long-exploded superstition that somehow there is some trick, some hypnosis, about a beautiful drawing, and if it be submitted in competition the trick and the hypnosis are raised to some *n*th power that obscures the judgment of the jury, who fall an easy prey to this ‘competition draftsmanship.’ Well, I have been on both sides of that fence many times, have acted on juries times out of mind and never have I known a jury to be swayed by mere drawings. If they had been then they would not have been fit to be jurors. Their business is to judge the relative merits of the various solutions of the program in plan, section and elevation, to make as shrewd and close a guess as possible how they would look in execution, and award the first place

to the best building, not to the best set of drawings.

“You say ‘that a group of men in perfect accord can produce architectural design of a much higher character than can an individual working alone.’ Would not that depend upon the quality and ability of both group and individual? Or do you mean that any group can do better stuff than any individual?

“Your penultimate paragraph would seem to convey the idea that a man who works alone is an ‘egotist more interested in personal publicity than in creation of architecture as far as possible above criticism.’ Well, production by a group doesn’t exactly insure architecture of such high quality that it is above criticism, does it? And if a man is so constituted that he prefers for any of a number of reasons to work alone does he differ widely from a painter who paints his own pictures, a sculptor who models his own sculpture? And are these fellow artists of his egotists also because their product is the work of their own hands?

“Of course the whole matter comes back to the fundamental question: What is an architect? . . . I look back now over the whole history of architecture and I find that the work of the architect has always been up to very recent years regarded as a work of art—hence, as the work of an artist. If that standard of judgment is to be changed, well and good. If the architect as an artist is to disappear, well and good. Circumstance will have been stronger than either.

“It is our duty to look ahead and find out if we can—and your letter is a helpful step in that direction.

“Very truly yours”

# A. L. Gaptill's Corner

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

## Rendering Project No. 3

Continuing last month's discussion of rendering media and methods suited to inexpensive reproduction, I present on Sheet 3 a material which, though popular among commercial artists, is relatively unknown to the architectural profession. I refer to Ross board.

Ross board is a heavy drawing paper about the weight of two or three ply Bristol. It is made in over a hundred surfaces. Some are white and smooth; some are white and rough (formed into ridges, stippling, etc.); many, whether smooth or rough, are printed in lines, dots or patterns. Every Ross board is a "scratch" board, its surface being coated with a compressed chalk-like substance which will take pen, brush or pencil to advantage but which can be scratched away, wherever desired, by means of a knife or other suitable instrument. This characteristic not only guarantees ease of correction but makes possible no end of novel and expressive effects. Furthermore, most Ross board work can be successfully reproduced by the relatively cheap line engraving (see July issue).

It is only by experimenting with this material that you can get more than a hint of its remarkable qualities and numerous uses. Undoubtedly the Chas. J. Ross Co. of Philadelphia, its manufacturers, would be glad to supplement the few pointers offered here.

The smooth white scratch boards are perhaps the best known (see Sketch 2, Sheet 3). You draw on these with pen or brush much as on any paper or board. They can be used for pencil work but unless it is absolutely black it cannot be reproduced by line engraving. When you desire to make corrections you scratch away your mistakes instead of erasing them. In addition to the natural, straightforward types of results, many unusual effects are obtainable, as by alternately lining and scratching: see my book *Drawing with Pen and Ink*. If you use a pen, wipe it constantly, as it tends to load itself with the fine particles it scratches loose, with a consequent thickening of line. Some prefer a fine brush for pen-like work, thus avoiding this difficulty. For wood-cut effects, this smooth scratch board is particularly popular. It is inked black all over, or with the exception of a few areas which

are to remain white. The brush is best for this inking. It is then scratched, when dry, to simulate the tooling of actual wood-cuts. The sketch at 2, though not of the wood-cut type, was produced by this same method: the scratching was done with an ordinary penknife. If mistakes develop on blackened surfaces, they can be "erased" with ink! Sometimes the same surface is scratched and re-inked several times until the desired effect is obtained.

The small sketch at 3 was drawn on grained board. At 1 we show two additional samples of grained surfaces, while in Sheet 2, last month, still others were pictured at D, E and G. The grained boards, with a few exceptions, are not as good for pen work as are the smooth ones, but they permit pencilling so broken by the grain that it can be reproduced by line engraving. A black pencil is best, such as the Koh-i-noor Negro, the Dixon Best Black No. 331, or the Korn lithographic. Pencilling and brush work in black ink are often combined as in Sketch 3; you see such effects constantly in the daily papers. Scratching was used very sparingly in this sketch: note the grass, vines, etc. Scratching on grained papers customarily spoils the grain, making it impossible to work over the scratched areas satisfactorily in pencil again.

Ross boards of the third class are printed in patterns and so are perhaps the most fascinating of all. They come in a wide variety of printed line and dot combinations, in addition to which some are pressed into rough surfaces like those of the second group. At 1, three boards of this type are shown, while Sketch 4 was done on another. In making this sketch a Negro pencil, a No. 5 pointed brush, a pen and a penknife were used. An advantage of the gray boards (the printing is actually black, only the effect being gray) is that they permit the easy development of a center of interest or the direction of attention to any desired feature, any white or dark demanding surprising attention. A disadvantage of some patterns is that they prove a bit trying to the eyes while the work is being carried on. Ross boards are not cheap, either, though a small piece will do for the average subject. Sketch 4 measured only 8½" x

5¼". Like the other drawings on the sheet it was quite quickly done, and was reproduced by line engraving. It was "fixed" when completed to keep the soft pencil work from rubbing.

If you have questions about this material or its use, don't hesitate to ask them. This holds for anything I discuss in these columns.

## Our Little Crit

What a bully tree Chamberlain gives us on this month's cover! Sort of Corot-like, and all too suggestive of autumn just around the corner.

And what a splendid batch of pen renderings from the competition! I can't begin to discuss them all. Note the extremely simple treatment of the residence in McSweeney's: the manner in which Rosenberg has played his chaste white structure, with its punctuating blacks, against a lacy foil of foliage: the vertical line silhouettes by Freese, in which trees and grass are cleverly united: the refreshing utilization by Hays and Simpson of leafless vertical trees, forming end patterns to bracket and complement the plain residence, etc., etc. The pine in Feather and Larsen's design is a splendid study: Bloodgood Tuttle has revealed marvelous patience, while Wills shows us how to do it with the utmost economy of line. Elmer Grey's treatment is intimate and sympathetic. In short, every one of these renderings, like those of last month, has commendable qualities.

Though in such competitive work as this, presentation is quite properly a secondary consideration, it is bound to be true that the published results will exert a strong impression on the development of rendering. Be sure you learn *your* lessons.

The pen, a tool for forming lines and dots, can seldom give us as convincing an interpretation of architectural masses as can wash, crayon, or charcoal. Edward Chrystie shows us on page 378 that charcoal still remains one of the best media for architectural representation, especially where effects of texture are concerned. And for depth, too, and atmospheric vibration. As to crayon, let us turn to Detlie's drawings published last month on pages 365 and 368. The proofs of these caught me in Maine too late to permit the expression of my admiration. They are powerful, well composed, nicely textured, and portray splendidly the character of weighty masses. They are thoroughly modern, too, without resort to the senseless trickery so often seen. Study them well if you have failed to do so.

**PRACTICAL PERSPECTIVE RENDERING PROJECTS**  
**SHEET 3 • ROSS BOARD - A GOOD MEDIUM FOR CHEAP REPRODUCTION •**

1 Select a Ross board suited to your purpose - smooth or rough, white or gray (there are many surfaces - see text)

2 Lay out your subject lightly in pencil. It is quite common to draw it in reverse on tracing paper and transfer it by rubbing or pelting. Don't make the drawing large.

3 Apply your darks with pencil, pen or brush, used singly or in combination. On smooth boards the pencil will not do.

4 "Scratch" your lights and touch up the whole.

NOTE = Sometimes, as in making wood-cut effects, the plain white board is entirely covered with black ink, brushed on, all whites being obtained later by scratching. Again, limited areas are inked for scratching, the rest remaining white.

On the gray board below, pencil, pen, brush and knife were all used.

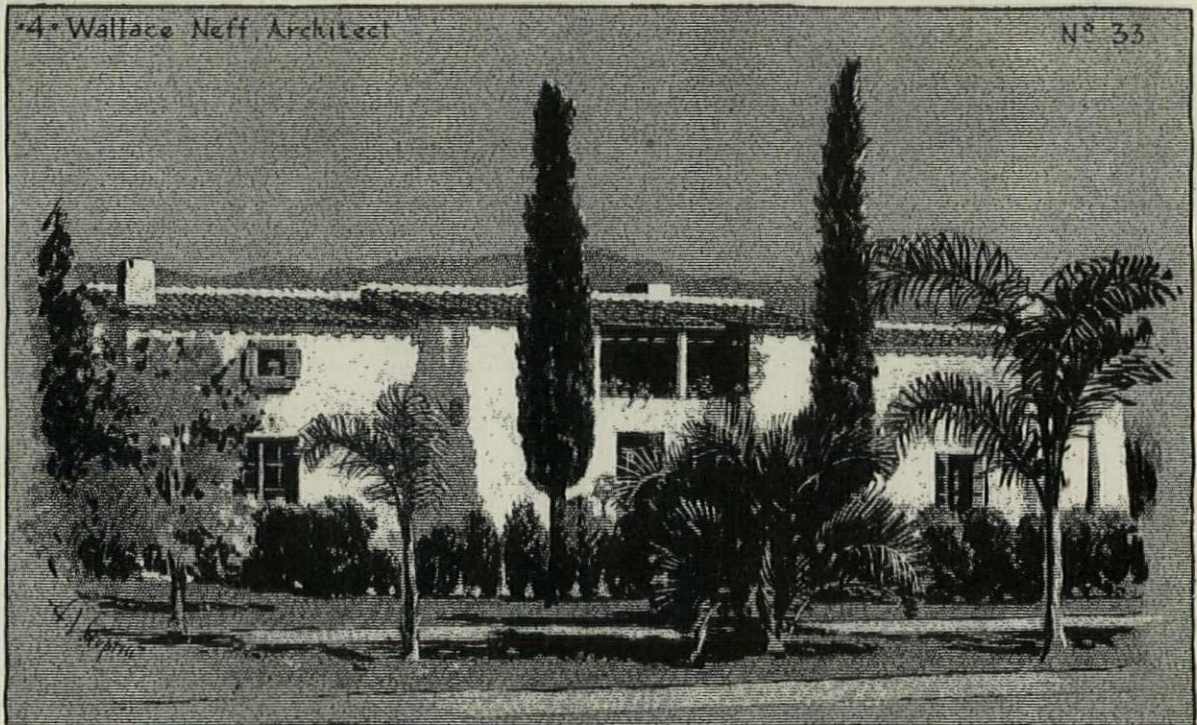
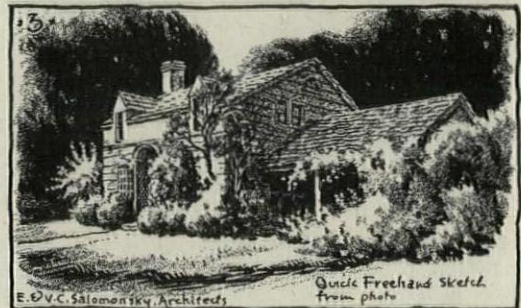
TYPICAL BOARDS

1. No 3  
  
 No 18  
  
 White boards  
 No 29  
  
 No 12  
  
 No 36  
  
 Pattern boards  
 SEE ALSO SHEET 2 •

SMOOTH WHITE SCRATCH BOARD

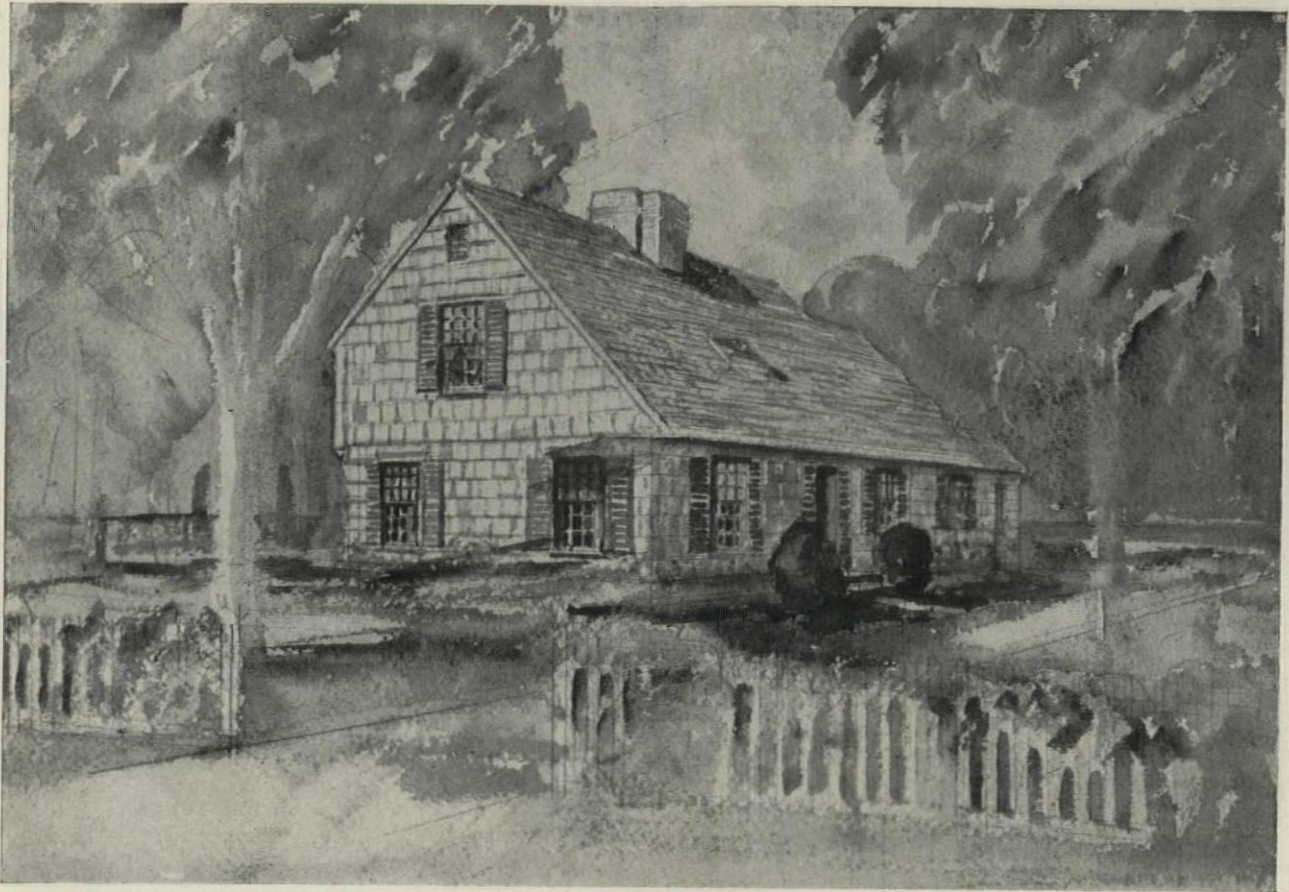


GRAINED WHITE SCRATCH BOARD

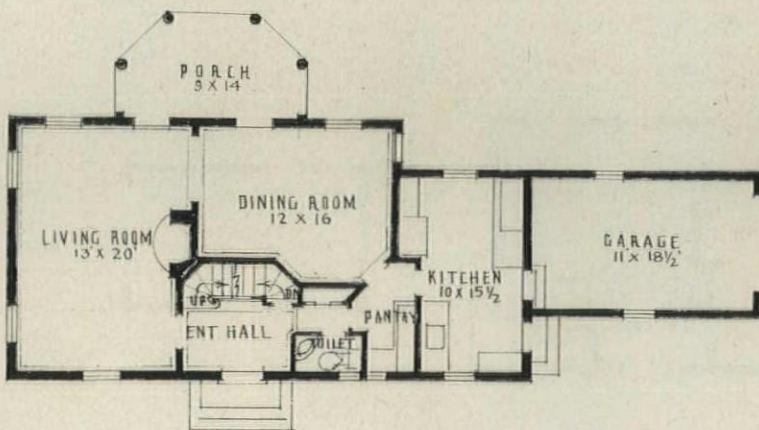
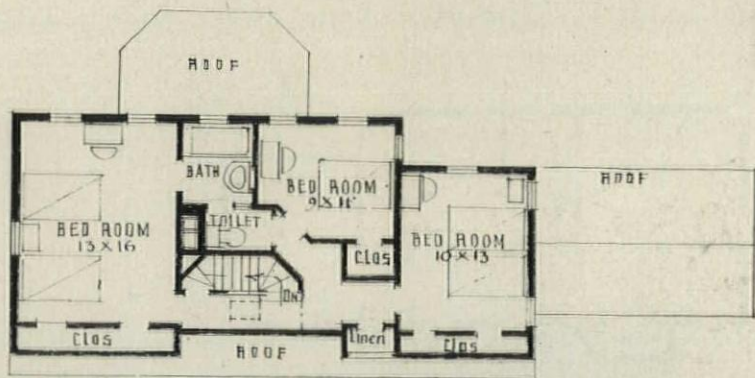


A RENDERING ON "GRAY" BOARD WITH THE BLACKS ADDED AND THE WHITES SCRATCHED

Courtesy Chas. J. Ross Co., Philadelphia



*A house typical of the old Long Island landmarks with long sloping roof lines and wide split shingles. It cubes to 25000 cubic feet, which would make it cost, at 30c, \$7500.*

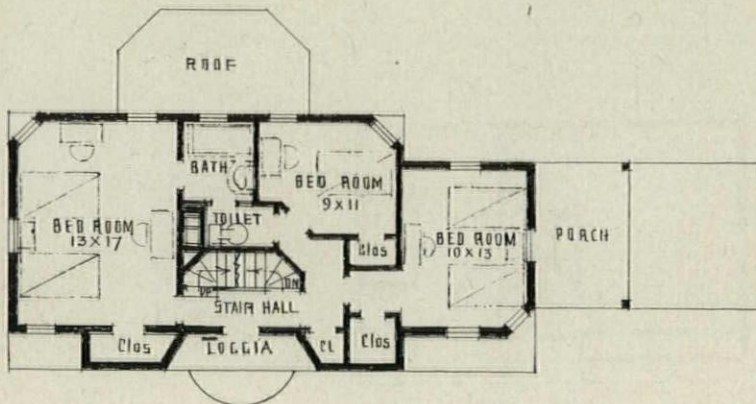


A LOW COST HOUSE

DESIGNED BY

J. H. PHILLIPS, ARCHITECT

*See design on next page for adaptation of same plan to a more modern type of exterior, yet one which has retained the charm of familiar textures and details.*



*Terrace house of steel frame with common brick veneer, exterior white-washed, fireproof construction, roof and ceilings to have insulation and heat pipes. Roof terraces provide opportunity for sun bathing.*

A LOW COST HOUSE  
DESIGNED BY  
J. H. PHILLIPS, ARCHITECT

*With only minor changes in plan from the design shown overleaf this house contains 24000 cubic feet which, at 30c, would make it cost \$7200.*

