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May 1935



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# PENCIL POINTS

*A Journal for the Drafting Room*

MAY, 1935



VOLUME XVI, NUMBER 5

RUSSELL F. WHITEHEAD, *Editor*

KENNETH REID, *Managing Editor*

*Something for Everyone in the Architectural Profession*

*Cover Design "Mission Conception, San Antonio, Texas," by Samuel Chamberlain*

READERS' COMMENT  
*for future reference*

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Published Monthly by REINHOLD PUBLISHING CORPORATION, Stamford, Conn., U.S.A.

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

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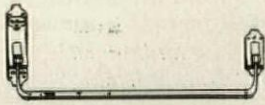
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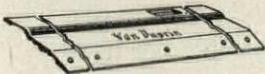
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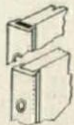
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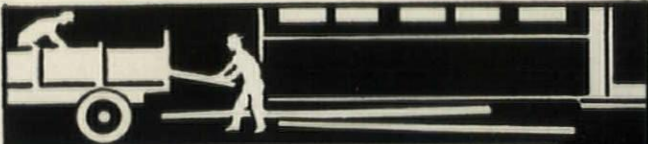
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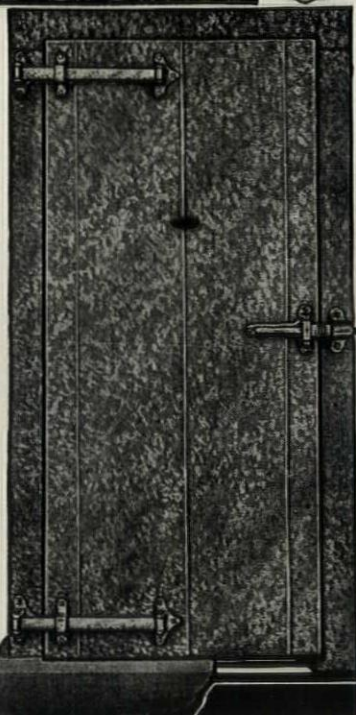
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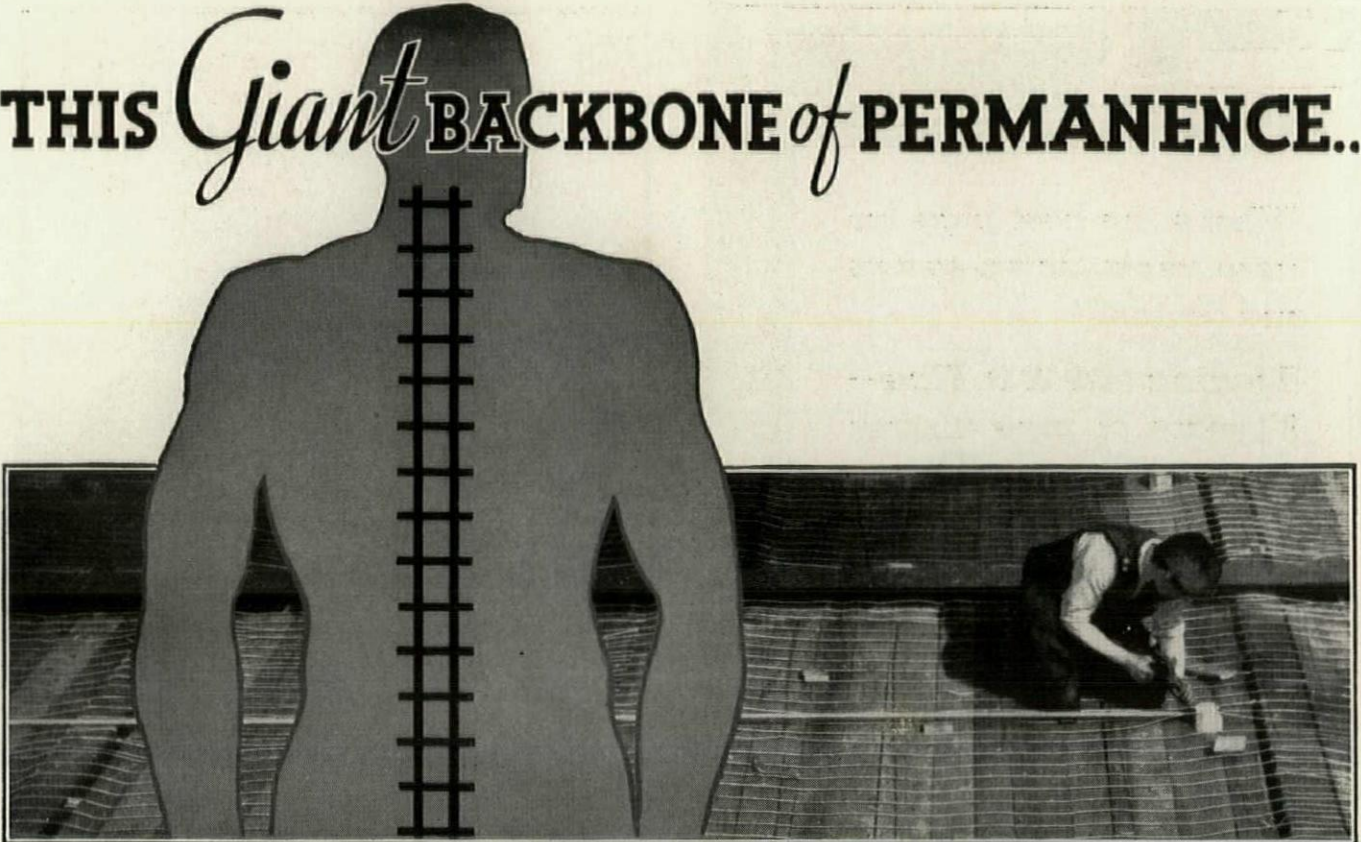
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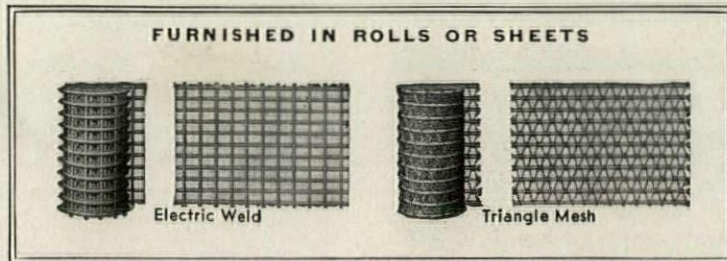
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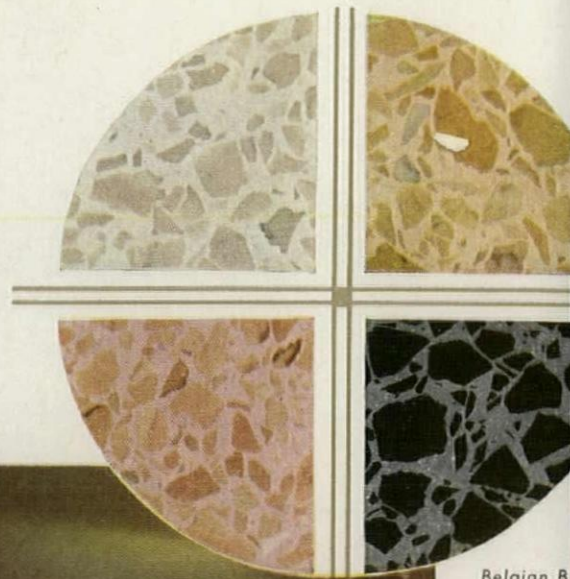
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228  
Fine terrazzo floor, photographed in full natural color, in Texas Cities Gas Company Building, Waco. Made with Atlas White portland cement. National Terrazzo & Tile Company, Houston, terrazzo contractor. T. Brooks Pearson, Waco, architect. The actual-size, true-color terrazzo samples at the right illustrate marble and pigment combinations similar to the marbles and pigments which were used for this floor.



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Verona mar  
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# HERE, THERE, THIS & THAT

## LeBrun Scholarship Awarded

The LeBrun Traveling Scholarship in Architecture for 1935 has been awarded to Harry A. Gnerre of Mount Vernon, N. Y., pupil of Lloyd Morgan. First Mention went to George T. Licht of New Rochelle, N. Y., Second Mention to Suren Pilafian of New York, and Third to John B. Applegate of Philadelphia.

The problem upon which the award was based was the design of "A Planetarium in a Park." Thirty-five sets of drawings were submitted. The Scholarship, which entitles the winner to a European trip of not less than six months, is valued at \$1000.

Gnerre will travel in France, Italy, Spain, Switzerland, and Holland. He has studied under Lloyd Morgan for eight years during which time he placed third in the Paris Prize of 1933 and fourth in 1934. He also has won the Emerson Prize, the Tilyou Prize, and eleven medals in Beaux Arts Competitions. He studied for a year and a half at the Ecole des Beaux Arts in Paris and has had eight years of professional experience in New York architectural offices. After September 1, 1935, he will conduct an Atelier affiliated with the B.A.I.D.

The Committee consisted of William F. Lamb, Chairman, L. M. Franklin, Otto R. Eggers, and Alfred Easton Poor. The Prize and some of the mention drawings will be published next month.

## Summer Course in Housing at New York University

A summer course on the problems of housing, from both business and social points of view, will be offered at the New York University School of Architecture and Allied Arts.

Organization of the new course was prompted by the recent developments in housing being initiated by the United States Government as a means of bettering housing conditions and promoting the reemployment of labor. The new course will be presented under the direction of Dr. Carol Aronovici and will extend for six weeks beginning June 24. It will be given in the evening to accommodate those actively engaged in housing.

The range of studies will cover the various problems of the physical requirements of both private and public housing enterprise as well as the aspects of housing which have to do with the business of investment and the various studies necessary in the preparation of adequate housing projects consistent with present-day needs. This will include the legal aspects of housing, land economics, mass production, selection of materials, management, site plan, job organization, minimum community services, zoning and city planning. An additional course—design—with Professor Simon B. Zelnik as critic will also be offered for those interested in the actual preparation of plans.

Among the experts in the field of housing and planning who will cooperate in presenting the course are: Frederick L. Ackerman, Harold S. Buttenheim, Arthur C. Holden, Robert D. Kohn, Bernard J. Newman, Clarence A. Perry, Ira S. Robbins, Clarence S. Stein, and Henry Wright.

## Graduate Scholarships at Pennsylvania

The Department of Architecture of the University of Pennsylvania informs us (on April 24) that two graduate Scholarships covering tuition fees are being offered to qualified graduates of Schools of Architecture. Those who are interested should file an application for admission to the University with the Dean of the School of Fine Arts, as a requirement for consideration. Samples of work should be submitted not later than May 25, 1935, with three letters of recommendation.

## Stock Exchange Competition

A letter received from the office of the Czechoslovak Consul General of 1440 Broadway, New York, has the following enclosure:

"They are planning to build in Teheran (the capital of Iran, a city of about 300,000 people) a stock exchange for natural products, paper money, and stocks. At present, they estimate that there will be approximately 500 merchants visiting the exchange. The building of the exchange must answer all the needs of a modern stock exchange, including central heating, etc. With the exception of the large room for the transactions, all the rooms necessary for the work of the exchange must be arranged with the idea of enlarging them in the future.

"They wish to have an outline on the

scale of 1:200 for the whole project; basement, ground floor, first floor, as well as the design of the façade, and all the information as to the number of square meters of surface and cubic meters of space in the building.

"For the best plan, a prize in the amount of 750 pounds sterling is offered, on condition that the winner of the prize execute the plan necessary for the construction, according to the suggestions given by the Management of the Bank, on a scale of 1:100. The plan should be presented at the National Bank of Iran, Teheran, before June 1, 1935."

An effort is under way, we are informed, to extend the time of this competition so that American architects may take part. Inquiry for more details should be addressed to the Iranian Embassy, Washington, D. C.

## Eldorado-Scholastic Pencil Awards

The Eleventh Annual Eldorado Pencil Drawing Competition, a division of Scholastic Awards, a nationwide contest, conducted by *Scholastic*, the National High School Weekly, has just closed with the awarding of thirteen cash prizes. About fifteen hundred drawings were submitted by boys and girls from 700 high schools.

The judgment was held in Pittsburgh in March and was followed by an exhibition in the galleries of Carnegie Institute of the prize winning drawings and work receiving honorable mention. This exhibition, now in progress, closes May 23. The First Prize drawing is shown herewith.

The three first prize winners are: 1. (\$50) Jacob Landau, 17, Overbrook High School, Philadelphia, Pa.; 2. (\$25) Harry Bertoia, 20, Cass Technical High School, Detroit, Michigan; 3. (\$15) Freda Leibovitz, 15, Girls' High School, Philadelphia, Pa. Ten others won \$5 each.



Pencil Drawing by Jacob Landau awarded First Prize of Fifty Dollars in the Eldorado-Scholastic Awards Competition for 1935. The same youth won Second Prize last year

## A New Technique for Color Sketching

Chris Maiwald, of Rock Island, Illinois, who made the two color studies illustrated on this page has furnished a few technical notes describing his method of working as follows:

"A bottle of ink, some glycerine, extract of ox gall, Strathmore illustration board, water, and a brush form the equipment. The ox gall can be purchased from your local art dealer and the glycerine from the corner drug store.

"The method is simple. After the usual light pencil sketch is completed, make the following mixture. To one-half glass of water add one teaspoon of glycerine and about three drops of ox gall. Spray the paper with the mixture until the surface is thoroughly covered. Allow it to dry. Repeat the process two or three times. Then run a wash of clear water over the surface. When the surface shine disappears you are ready for color.

"Flow on the ink in light values, using clear or distilled water to dilute the ink. Work in one color at a time. Keep the paper damp. Remember that the values can be built up by succeeding washes. Do not attempt to mix the colors. Once dry, the ink becomes waterproof. With a little practice, any number of color combinations and effects can be obtained by super-imposing the colors or by dropping in the colors on a wet surface. Do not make the common mistake of many artists by trying to use too many colors. Let your effects depend on light and shade, and proper placing of interest.

"Various dramatic effects can be obtained by running a wash of pure color

over an entire sketch of contrasting monochrome. You will be surprised at the transparency of the ink and the resulting blending of tones and softening of edges. For example: the color study of the south wall of the Parthenon was first done as a blue monochrome. Then, a wash of pure yellow (full strength) over the entire surface changed a twilight scene to a study in green under a brilliant yellow sunlight.

"Individual freedom of expression in this new medium should depend upon color harmony and dramatic interpretation rather than the usual brush dexterity or illusion of speedy technique."

## A Valuable Book on Appraisals

There is no doubt that one of the most unpleasant jobs of an Architect, Engineer, or Contractor is that of estimating the replacement value of an existing building or the cost of a new one.

Usually the Architect must be content to base an appraisal on the cost of jobs similar in construction, material, and design. Entirely too much leeway for error occurs in this method. *The Manual of Appraisal* by F. H. Boeckh Associates (published by The Rough Notes Co., Inc., Indianapolis; \$5.00) I believe covers the appraisal field as thoroughly and as is scientifically possible today. I say this because I have reviewed it closely and have tested its value by using the system on several jobs I have done. The results have been extremely satisfactory. The cubic foot costs are based upon thousands of similar type buildings but the corrective factor is the Index Number Control. The number is arrived at by a

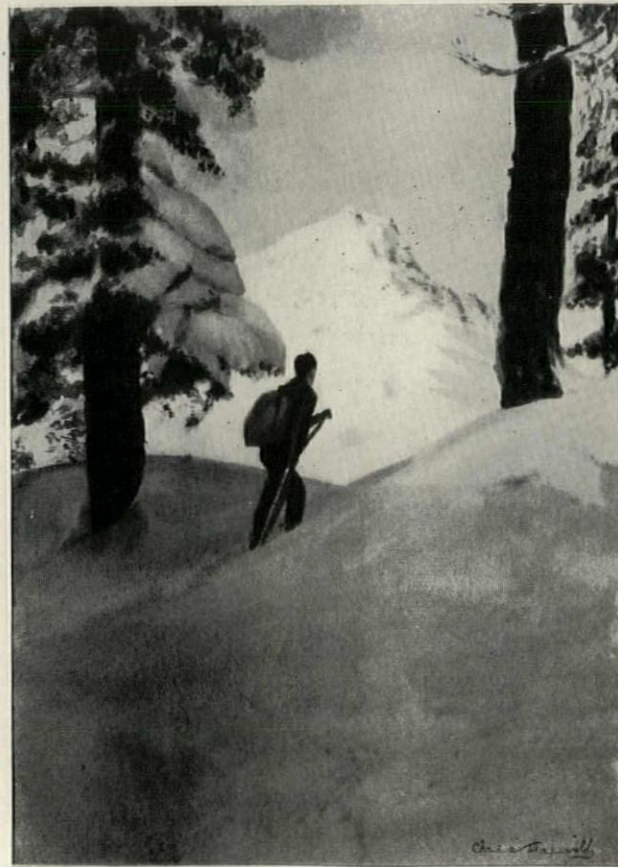
formula which takes into consideration the current local costs of brick, lumber, cement, steel, common labor, brick mason, carpenter, structural iron worker and plasterer. This "number" is revised periodically and is affected by any changes in the above materials or labor costs. Frequent revision of the Index Number Control keeps the entire appraisal system up to date.

The cubic foot cost examples are many and complete in detail and self-explanatory, covering a range from one-story cottages to apartment houses, hotels, and churches, thus including every type of structure. This book should be of great value to the Architect.

PHILIP G. KNOBLOCH

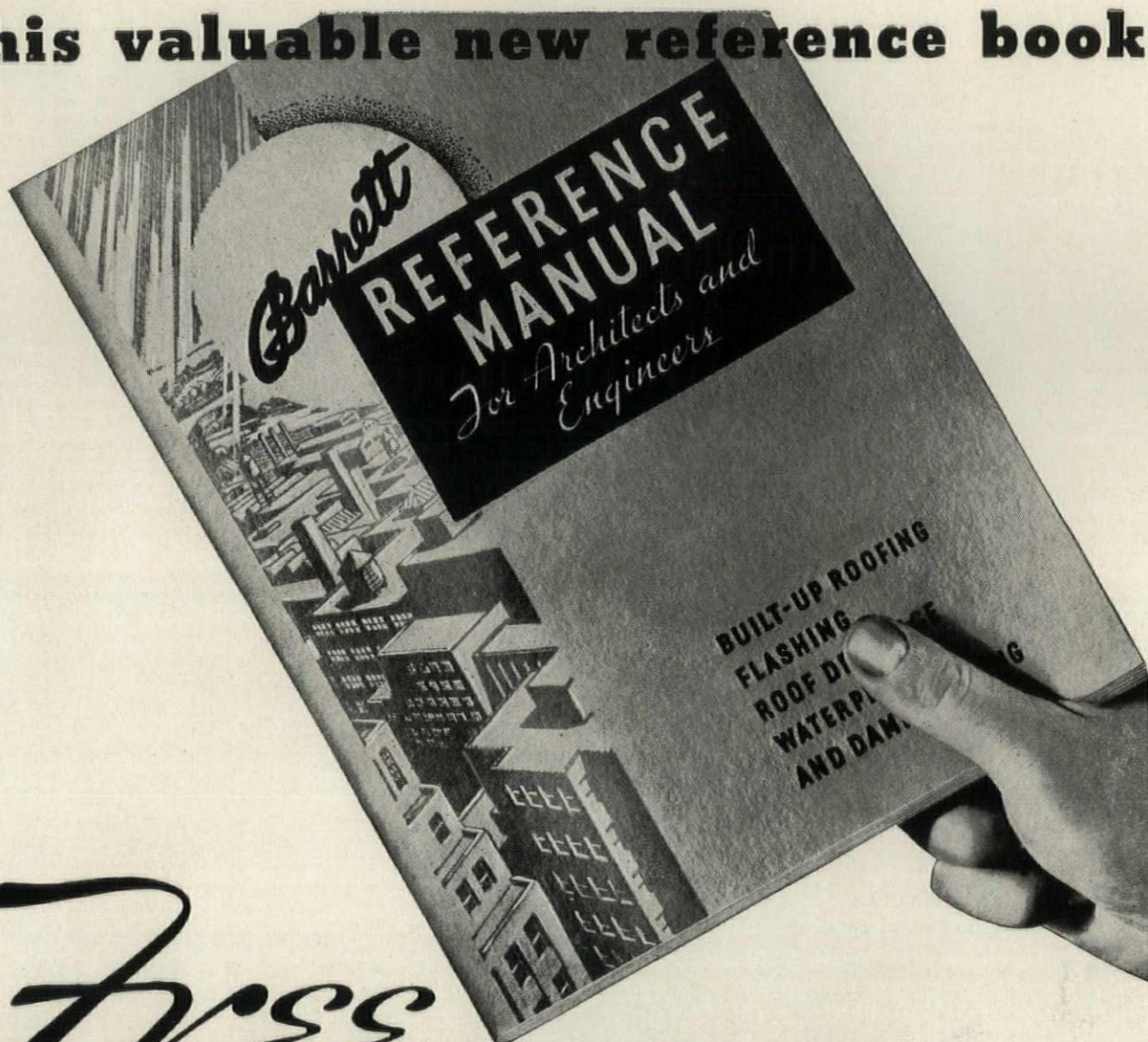
## This Month's Cover

The subject for this month's cover drawing by Samuel Chamberlain was obtained from a photograph taken by S. C. P. Vosper, former Instructor in Architectural Design at the University of Texas, and sent in to us by R. E. Bounds of Houston, Texas, in response to our request for such material printed in the March issue. Our thanks are due to both of these gentlemen for furnishing such an excellent subject for Sam to fashion into an attractive picture. The original offer of three dollars for each photograph that is used in this way still holds good and there are still several months to be provided for in this series. Look over your prints and see if you have anything that would be adaptable. Contemporary American subjects rather than historical ones are to be preferred and close-ups rather than distant views.



From two color studies by Chris Maiwald of Rock Island, Illinois, who describes his method fully in the technical notes above

**This valuable new reference book**



is *Free* to architects

For the convenience of architects, The Barrett Company has collected its famous roofing, waterproofing and dampproofing specifications in a 70-page Reference Manual, copies of which are on file in Sweet's for 1935. A limited supply of individually bound manuals is available for architects who want extra copies.

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## Cast Stone Exhibition in Washington, D. C.

An exhibition of cast stone will be held May 15, 16, and 17, in Washington, D. C., at the U. S. Chamber of Commerce Building. The exhibition is being sponsored by the Cast Stone Institute and will include samples, models and other exhibits from cast stone plants throughout the country.

In line with the increasing attention being given to concrete in architecture, the exhibits will illustrate and emphasize the conception and use of cast stone as a distinctive and refined form of concrete. Of especial interest will be a model wall section showing the use of cast stone as the forms for monolithic concrete walls, the cast stone remaining in place as the exterior finish of the walls. Samples made with surface color-coated aggregates, with manufactured ceramic and vitreous aggregates as well as many other novel ideas, will demonstrate the progress being made in the development of concrete in this particular form.

Concurrent with the exhibition, a conference of producers and users of cast stone is being held by request of the Cast Stone Institute under the auspices of the Division of Trade Standards, U. S. Department of Commerce, for the purpose of adjusting and accepting the Proposed Commercial Standard for Colors and Finishes for Cast Stone and for the purpose of selecting standard samples of additional colors and finishes.

### A Letter to the Editor from Irving F. Morrow, Architect

"For some time I have followed, on and off, Mr. Magonigle's articles in PENCIL POINTS. I am moved to discharge accumulated feelings by his comments in the April number on my Henry Cowell house in Forest Hill, San Francisco; not because I am thin-skinned under criticism—once my own decisions are made I am not particularly sensitive to opinion, favorable or adverse—but because they offer an excellent example of Mr. Magonigle's tendency to cocksureness where he lacks sufficient information for an intelligent opinion, as well as of his willingness to stoop to any means to make a point.

"In the present case Mr. Magonigle finds it unreasonable that the garage should be on the roof of the house, declaring that there is no explanation or evidence given to warrant such an arrangement. A cursory examination of the photograph he reproduces would in fact have furnished sufficient evidence; but it would be too much to expect Mr. Magonigle to let investigation of facts interfere with an opportunity to be funny.

"To me it seems fundamental in house planning that a garage should be so located that (a) access to and from the street shall be as direct as possible; and (b) its attendant pavement shall obtrude as little as possible into the views from the house. How these *desiderata* are to be attained in any instance depends, among other things, on the nature of site, location of street, and exposure.

"The house under discussion lies on a

lot which slopes very steeply to the south, with street along the high end. Looking toward the street you look into the shade and into a bank; looking away from the street you look into the sun and over an exceptional view. This dictated facing the life of the house to the rear of the lot, and the garage to the front. After all requirements of the house were met in reasonable relation to the ground, the roof turned out to be exactly at the street level. It was therefore possible, by placing the garage on the roof, to have it (a) level with the street; (b) at the building setback line on the lot, which is to say, as near the street as possible; and (c) invisible from the rest of the house. This satisfied ideally every condition—except Renaissance practice in locating stables, and realtors' conceptions of sale value (Mr. Magonigle is by no means the first or only person unprepared for the idea of a garage on a roof).

"With the garage so located, it would still have been possible to build the house around and over it in the customary way; only, however, at the expense of constructing three useless stories of building underneath, or of rearing it correspondingly on stilts—a high price to pay for the approbation of critics ignorant of conditions.

"When all this is said, Mr. Magonigle is still entitled to dislike the design of the house most heartily (a privilege he will unquestionably enjoy to the utmost); not, however, to allege that the garage is capriciously or unreasonably located.

"Another point I desire to make concerns Mr. Magonigle's willingness to descend to dishonest methods to make a point. A short descriptive caption accompanying the photographs (Mr. Magonigle seems to assume that it was written by the architect, but it was not) stated, 'The house was designed functionally; that is, without any preconceived intent as to appearance.' Mr. Magonigle interpolates, 'Just see how we have progressed—appearance is no longer an element of design.'

"Now the note did not say that the house was designed without regard to appearance. It said that it was designed without preconceived intent as to appearance. It may be that in his own work Mr. Magonigle is so accustomed to warping the requirements of the program into conformity with an *a priori* conception of appearance that he really failed to appreciate the difference. I find it hard to believe, however, that a person of Mr. Magonigle's training, experience, and intelligence did not know perfectly well what the note meant, and, in fact, said fairly clearly. He was willing to make the unjustified dig deliberately, in the expectation that it would register as a point scored with an uncritical audience.

"I have long maintained, and in fact have written in architectural magazines urging that architecture would benefit enormously if it enjoyed such free and serious criticism as does, for instance, literature. To modern architecture in its present stage real criticism would be invaluable. But Mr. Magonigle does not offer criticism. His pronouncements lack this, or in fact any other utility, save

possibly that of affording personal relief. Criticism implies understanding, even if dislike of the subject of discussion. When Mr. Magonigle discusses modern architecture he neither understands nor wants to understand anything about it—a perfectly legitimate attitude, but not a qualification for a critic. Confronted by a modern design, he is as critical as a bull confronted by a red rag. He merely goes 'loco' at sight of any idea which has emerged since his school days."

### Summer Sketching Courses

The Boothbay Studios Summer School of Art at Boothbay Harbor, Maine, has announced its 1935 Session to extend from July 8 to August 16, during which period students may arrange to take courses of one, two, or three weeks if they cannot afford time for the full six weeks' term. Arthur L. Guptill will have charge of courses in Pencil Rendering and Sketching and in Advertising Art. Further information may be obtained from Frank L. Allen, Director, 27 Fairmount St., Brookline, Mass.

### Landscape Scholarships for Women

The Lowthorpe School of Landscape Architecture for Women announces for the scholastic year 1935-1936, a scholarship amounting to the cost of tuition (Five Hundred Dollars), which will be given to a student who wishes to study Landscape Architecture. Candidates for this scholarship must be over twenty-one years of age and must have their bachelor's degree from an accredited institution, or experience which has fitted them to undertake professional training in this field.

The award will be made after a most careful consideration of the personal record of the applicant. Those interested should send in their qualifications to John A. Parker, Director, Groton, Massachusetts.

It is possible for a student having won this entrance scholarship to compete for a similar grant of Five Hundred Dollars, which is given each year to cover the cost of tuition of a second or third year student demonstrating unusual ability. It is also possible for deserving students who are maintaining a sufficiently high scholastic rating to borrow money for tuition from the Lowthorpe Loan Fund.

The Lowthorpe School operates in Groton during the Spring and Fall Terms, where emphasis is placed upon Plant Science and Construction, although Design and Fine Arts are included as regular courses. By arrangement with the Massachusetts Institute of Technology, classes during the Winter Term are held in their Department of Architecture in Boston.

### A Correction

Through an oversight, incomplete credit was given for the design of the Garden Pool reproduced on page 188 of the April issue of PENCIL POINTS. The drawing should have read "Ferruccio Vitale & Alfred Geiffert and Gilmore D. Clarke, Landscape Architects."

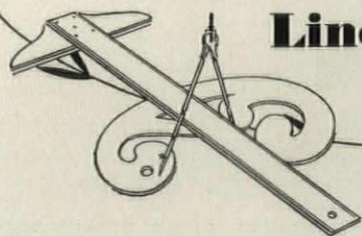


{ A simple, though highly effective, custom-built floor of Evergreen and Jade Green Armstrong's Linoleum in the Wonder Bar of the Roosevelt Hotel, St. Louis. }



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Set the Stage for Cocktails**

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**Linoleum Floors**



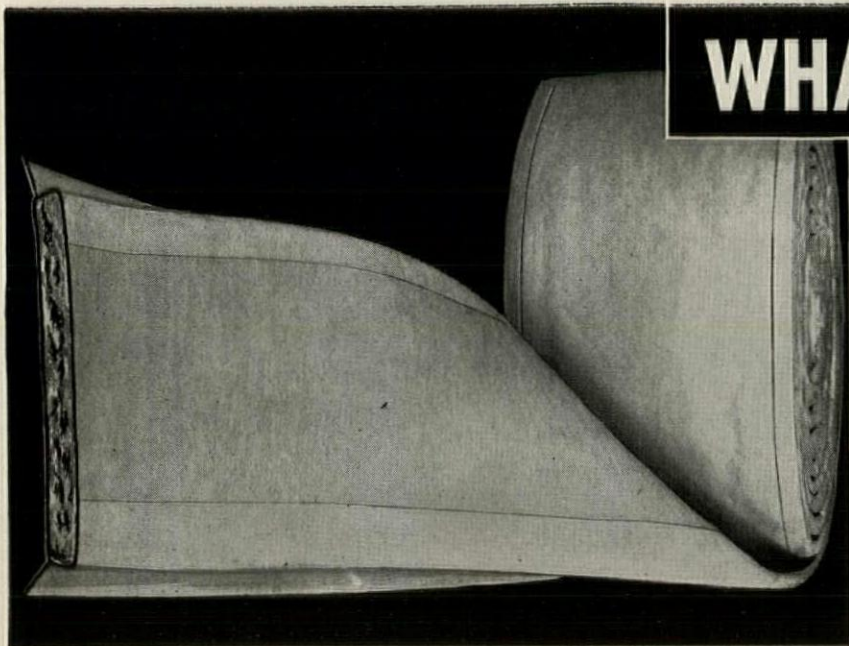
**Armstrong's**  
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**T**HERE need be no shackle of "material limitations" when you set out to design a custom-built floor of Armstrong's Linoleum. You can give full rein to your imagination, secure in the knowledge that almost any conceivable design can be reproduced in Armstrong's Linoleum. Let the problem, not the material, dictate your design.

Besides being attractive, these floors are long-lived . . . stainless . . . easy and economical to keep in excellent condition . . . quiet and comfortable underfoot. For complete information, write to Armstrong Cork Products Company, Floor Division, 1206 State Street, Lancaster, Penna.



# WHAT WILL IT DO ON THE JOB?

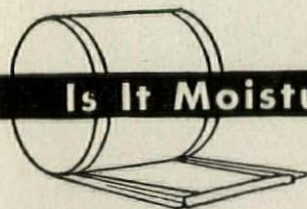


## A FEW UNVARNISHED FACTS ABOUT INSULATION

We have plenty of laboratory figures to show why BALSAM-WOOL is better insulation. But your clients don't want laboratory figures. They want insulation efficiency—*on the job*.

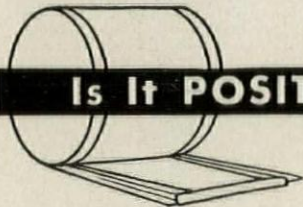
Here are a few questions every architect should ask . . . if he is interested in giving his clients more insulation value per dollar:

### Is It Moisture-PROOF?



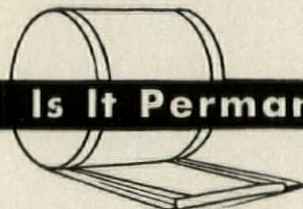
We know—and you know—that moisture destroys the effectiveness of insulation. We know—and you know—that moisture gets into any insulation which is not adequately protected *as a whole*. BALSAM-WOOL is completely and permanently protected from moisture . . . *sealed* in a waterproof covering. In addition, it is chemically treated to make it vermin-proof and fire-resistant.

### Is It POSITIVE in Application?



To be effective, insulation must have no weak spots—leave no loophole for wind, heat or cold to get through. But you cannot be sure of continuous insulation with materials that are merely poured or dumped in by common labor. BALSAM-WOOL is positive in application—*fastened in place* by qualified carpenters who know their business. Flanged edges now make it even easier to apply than ever before.

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Materials that settle or that change their form, cannot be permanently effective. BALSAM-WOOL lasts as long as the building in which it is applied—*stays where it is put* and does not change its form.

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For every home and every climate, there is a *right* thickness of insulation beyond which it does not pay to go. BALSAM-WOOL comes in thicknesses to fit every insulation need, everywhere.

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write a closed specification for this fine glass. The label which appears on each light is evidence that the specification has been followed. It is advisable to instruct contractors and builders to leave the label on until final inspection. Libbey-Owens-Ford Glass Company, Toledo, O.



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## King Coal Goes Completely Modern



Coal has now come into its own as an automatic fuel. Iron Fireman has brought this about. Iron Fireman automatic coal heating is the equal of any other kind of automatic heating in cleanliness and convenience. It is safe and reliable. In most sections of the country it costs so much less for Iron Fireman automatic coal firing than for heating with other automatic fuels that there is simply no comparison from the standpoint of economy.

The Iron Fireman automatic anthracite burner illustrated above feeds coal direct from bin to boiler or furnace by a simple, quiet screw conveyor running under the basement floor. It also removes ashes from the fire automatically and deposits them in

covered containers. Models are available to fit practically every type of heating plant or basement arrangement. The distance the coal is conveyed and the size of the bin can be varied greatly. Coal can be conveyed to the heating plant from the front, rear, either side, or different angles. This wide flexibility makes possible installations that are specially designed to fit the most diverse individual requirements.

**Don Graf Data Sheets and descriptive literature available on request to architects who are entering the 1935 Pencil Points Architectural Competition. Address Iron Fireman Mfg. Company, 3152 West 106th Street, Cleveland, Ohio.**

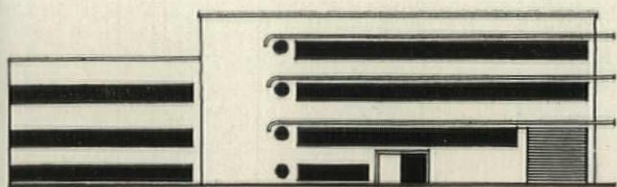
Iron Fireman models that feed direct from bin or bunker to fire are made for firing both bituminous and anthracite coal, and for heating and power boilers up to 300 h.p., as well as for homes. Literature gladly sent on request; or refer to Sweet's Architectural Catalog.

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*This month's frontispiece represents a modern version in violet and gold porcelain of the Etruscan cyst. The piece was executed by the Richard Ginori Potteries after the design of Gio Ponti, whose work forms the subject of the leading article by George Nelson in this issue*





# ARCHITECTS OF EUROPE TODAY

4—*Gio Ponti, Italy*

By GEORGE NELSON

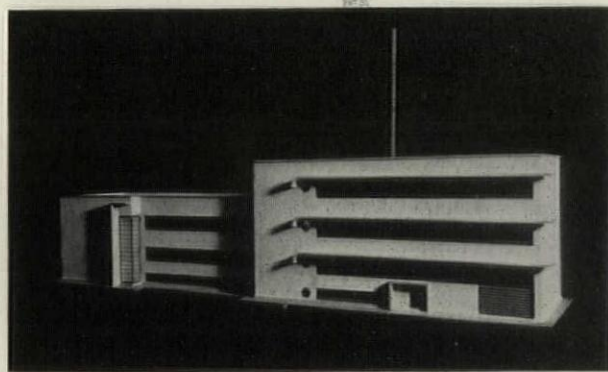
EDITOR'S NOTE:—This article continues a series begun in January with the object of discussing the men and philosophies behind the contemporary European architecture, examples of which are so often published in American periodicals, usually without explanatory text. We believe that it is important to understand why architecture in Europe is taking the forms that it is, for with understanding the American practitioner can profit from the good and reject the bad, avoiding the unintelligent copying of mannerisms that is unfortunately sometimes done for the sake of being "smart."

FOR centuries Italy in her inexhaustible vitality has been producing men like him. Sculptors who were architects. Painters who turned from the production of incomparable masterpieces to decorate ballrooms, devise plays and pageants, and puzzle over the problems of mediæval plumbing. One of the greatest engineers of his time did a series of superlative paintings, and saw nothing odd in it, nor were his contemporaries in the least surprised that he could design a palace in Rome which was even then recognized as one of the peaks of a great style. The causes of this amazing versatility are far to seek, and moreover have no

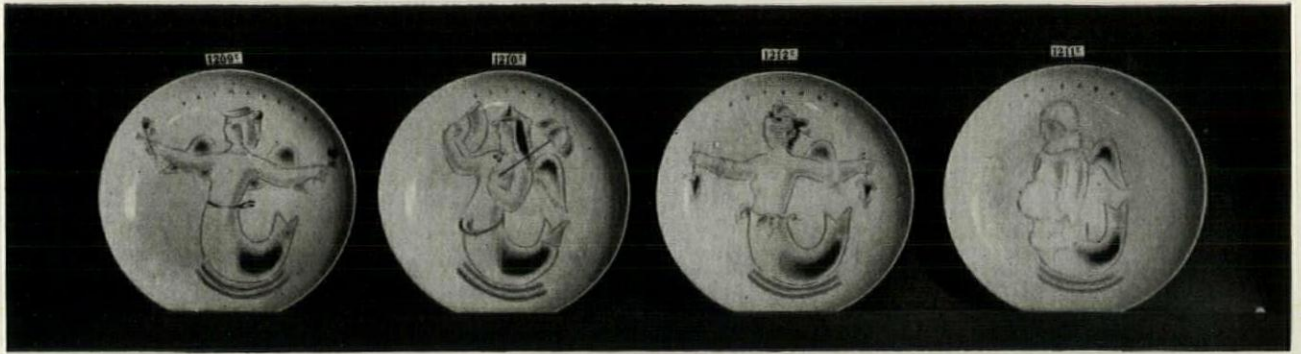
place here, but whatever the reason, there remains the fact that the history of art in Italy presents the astonishing spectacle of a series of men who knew no boundaries between the arts. And today, with the depressing picture of a world made up of increasing numbers of specialists, busy subdividing minute tasks, we have the cheering example of Gio Ponti, who found early in life that no one profession was sufficient to use up his energy or exhaust his interests, and added others with the nonchalance of a small boy increasing his collection of marbles. It would be hardly accurate, perhaps, to describe him as a modern version of one of the giants of the Renaissance, sculpting new Medici tombs for munitions manufacturers, or painting Sistine Chapel ceilings for moving picture palaces. Ponti's gay talents are to be found in other, more typically twentieth century fields.

He began by wanting to be a painter. His parents, who were prosperous people, were surprised but not pleased by these tendencies in their only child, who otherwise seemed normal and healthy enough, and they voiced their displeasure in a fashion which left no room for misunderstanding in the mind of the would-be artist. So he went to a school where painting was omitted from the curriculum, and he had a very dull time of it indeed, until rescued by a very exciting war into which Italy entered in 1915. He went into it in his usual impetuous fashion, coming out untouched several years later. Family influence was still uppermost, however, so he put away his uniform and the medal he had acquired, went back to school, got his diploma, and, shortly afterwards, a wife.

Marriage is a very serious business in Italy, but it is only rarely that it marks as complete a turning point in a man's life as it did in Gio Ponti's. His father-in-law was a member of the firm of Richard Ginori, the most important ceramics works in Italy, and before anyone quite knew what was happening the factory was turning out pieces designed by Ponti which for lightness of treatment, grace, and vigor were without precedent. Under his direction



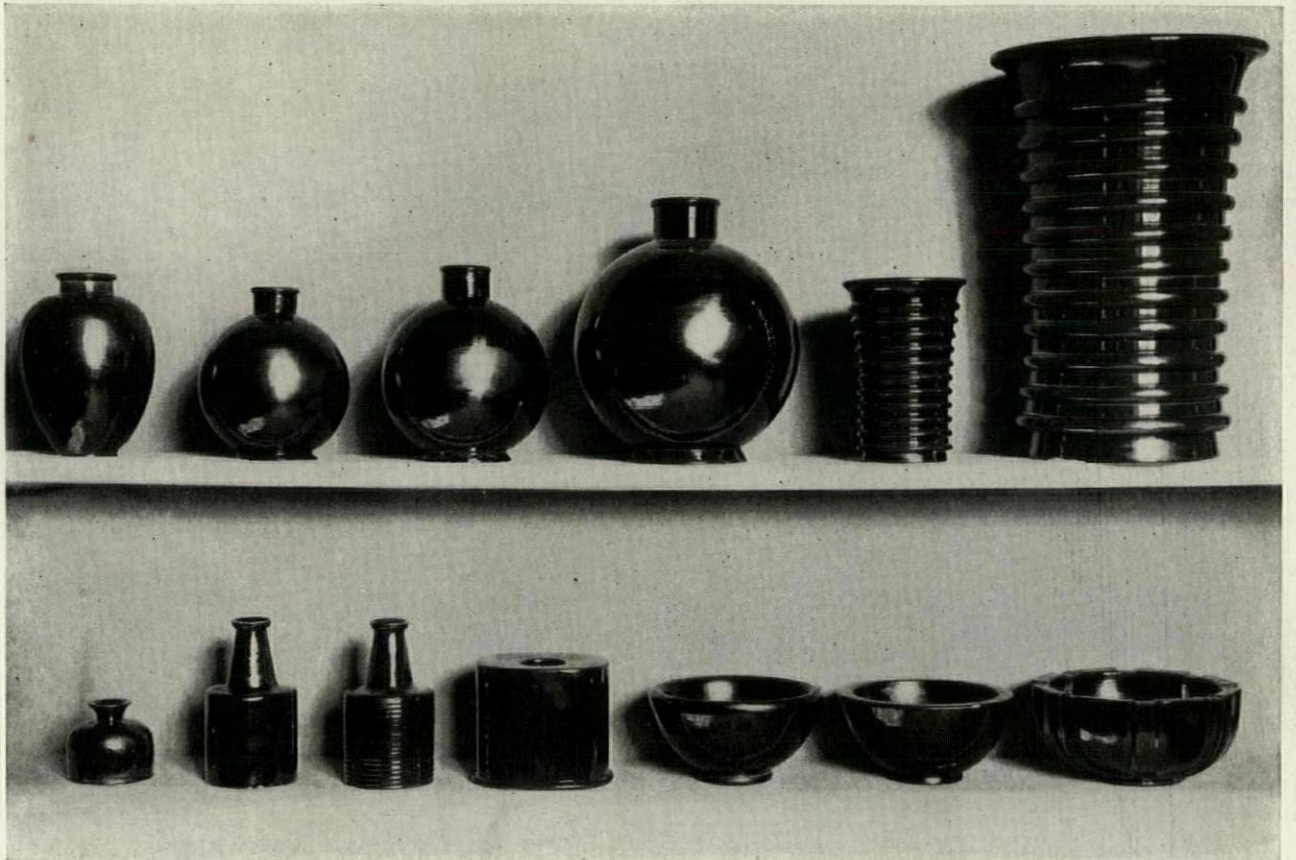
Ponti's first and latest excursions into architecture. His enthusiasm for the International Style is tempered by an appreciation of its limitations, and he reserves it for such things as the chocolate factory shown at the right. The villa in Paris (left) looks like a villa yet it is modern enough to be distinctive.



a vast quantity of ceramics in the modern manner were produced, distinguished at the same time by an unusual individuality and by an evident appreciation of what had been done in the past. They were not serious in theme. Pottery, according to Ponti, should be amusing, giving the gay note of color in the home that was formerly supplied by the rubber plant. Classical forms and subjects were used, but not with that reverent spirit which inspired so many of our railroads to use Roman baths for stations. Ponti handled a pipe or a bag of golf clubs with the same understanding of their decorative qualities as when he used more classical forms. A fair test of the quality of his work is that

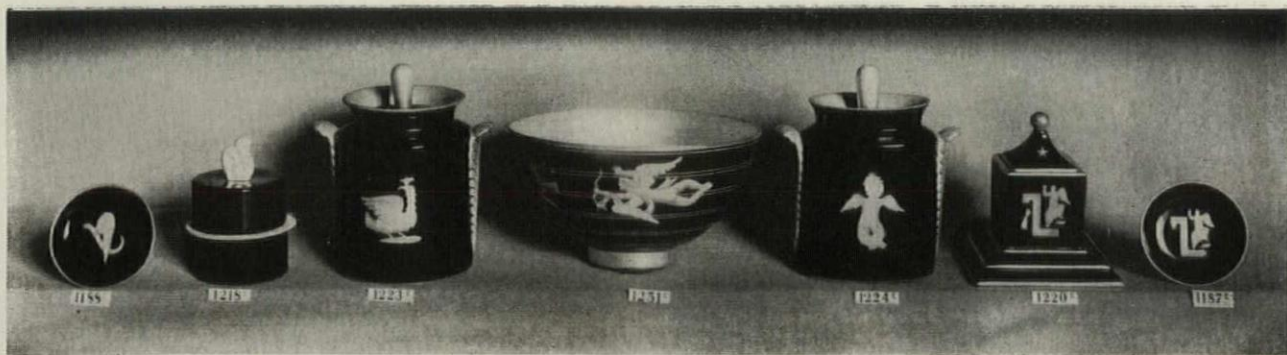
most of the pieces made for the Paris Exposition in 1925 still look well, something which cannot be said for many of the exhibits.

Success in his early thirties did not content Ponti. He had never forgotten his thwarted ambition to become a painter. Also, he was discovering unsuspected talents as an organizer and executive. Impressed by a growing conviction that Italy needed to realize the importance of artistic creation of a sort that had some meaning in a rapidly changing age, he started the triennial exhibitions of industrial arts at Monza. They rapidly increased in size and importance, and eventually a school was founded, based on the same idea. He worked



*A number of examples showing Ponti's varied and sensitive approach to the design of modern ceramics*





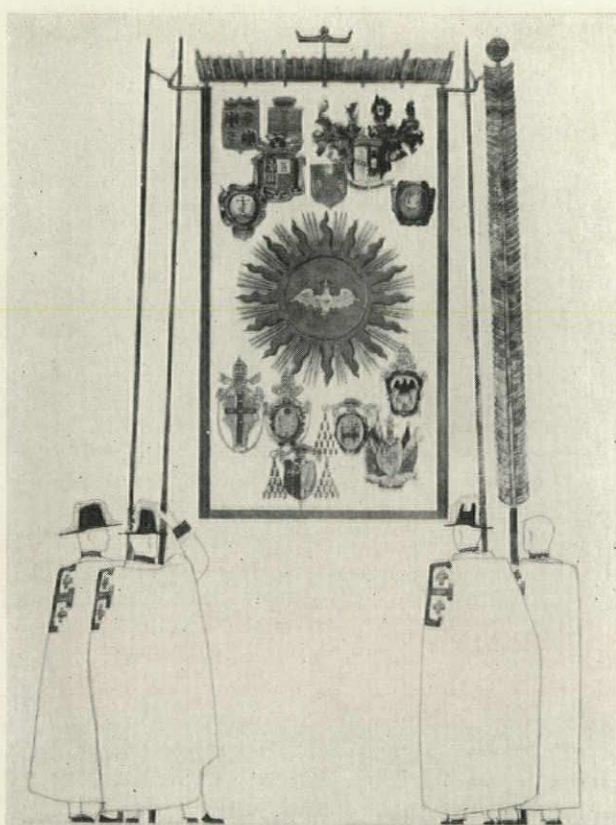
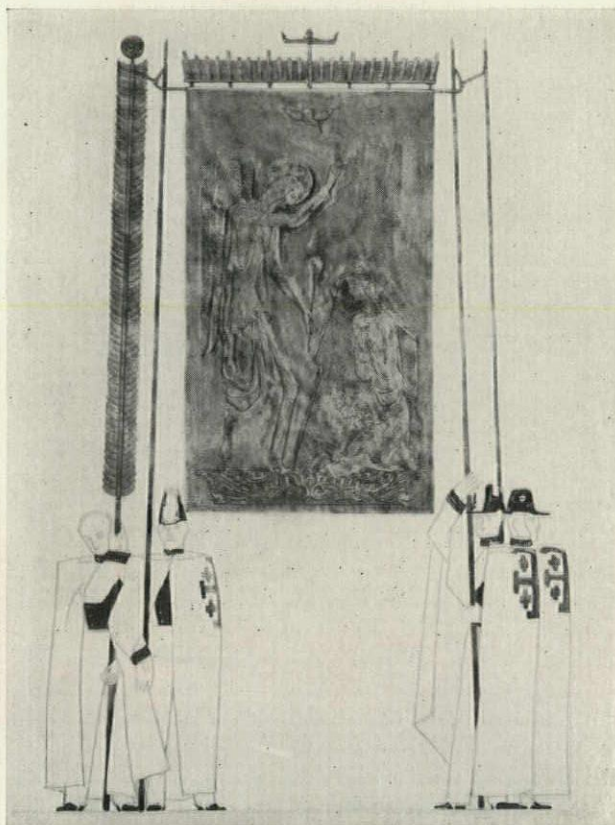
on other committees, usually as director, and under cover of all this activity he painted and worked on his game of golf. His greatest problem, apparently, was what to do with his spare time, so he became an architect.

It didn't happen all at once. He was well known in Milan, and architects called on him to collaborate when they had need of a decorator. There was considerable work being done by architects on new shops, apartments, and cafés. New materials were found capable of producing smart and amusing effects cheaply, and business men soon discovered that engaging one of the numerous young architects about town helped their sales. It was

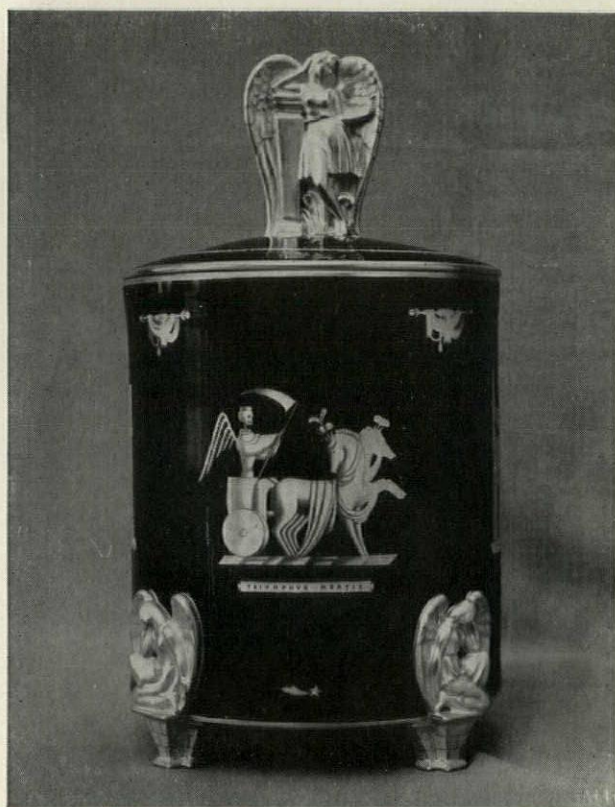
also learned that when Ponti was mixed up in these jobs the result was in better taste, and was more successful advertising than when others were called in. Ponti, completely unimpressed by the maze of technicalities surrounding the profession of architecture, turned from decoration and collaboration with architects to designing buildings himself. Some of his first commissions were villas, nothing remarkable, but good to look at and to live in. He occasionally tried to be serious, but even a mausoleum could not suppress the natural grace and lightness of his work. When confronted with the sober problem of doing a large apartment house, he managed to break up the façade into a



*More ceramics designed by Ponti, ranging from decorative treatment of useful objects to sheer fantasy*



*Sketches for the two sides of a banner for the Ospedale Maggiore in Milan. Ponti made this design problem the excuse for two brilliantly executed drawings in full color*



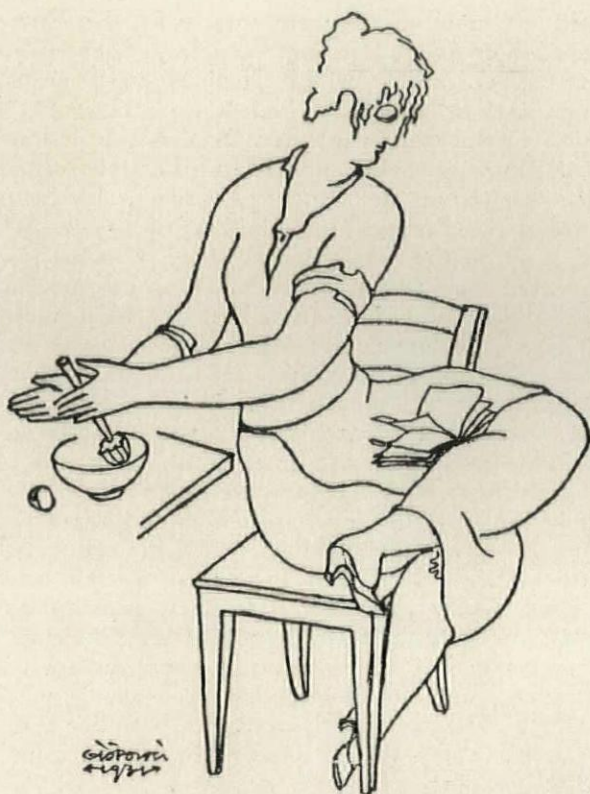
*"The Triumph of Death," a cyst similar to the one shown on the frontispiece. This one was executed in blue and gold*

number of variously colored sections. It was highly successful; the bright colors were selected and combined with skill, and the division of the long façade brought it into better scale with the other houses along the street. He seems to like doing apartment houses. He made a sketch while he was talking, showing what he would do if he had one to build on the piazza of the Cathedral, or some such place where the view was of interest. Each apartment was arranged so that its view was different from its neighbors', and he even went so far as to say that the windows in each apartment should be different, so that they would frame the vista in different ways. He loathes uniformity. In practice, of course, he has necessarily modified his theories considerably, but his latest job, a "skyscraper" apartment of about thirteen stories, has a remarkably interesting form due to the varying arrangement of the apartments and terraces on the upper floors. People like the idea, it would seem. The building was not completed last summer, but all the apartments had been taken.

As he became more and more absorbed by architecture, he lost interest in ceramics. Like his contemporary in Denmark, Helweg-Moeller, he found that large things held a fascination which quite



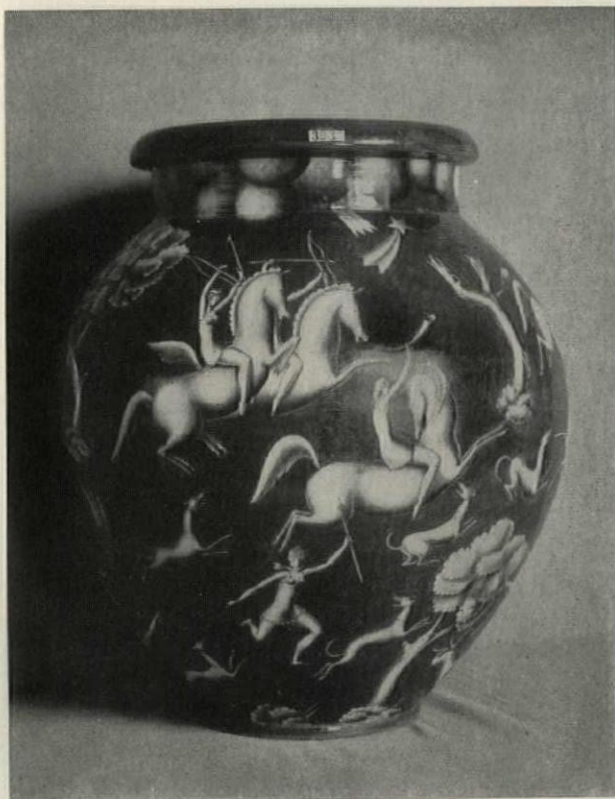
**Leonarda o la cuoca collerica**



**Remigia o la cuoca letterata**

Two illustrations from "La Cucina Elegante," a privately printed and most irreverently written treatise on the art of cooking. The recipes therein are of surprising excellence

overshadowed anything ceramics had to offer. He abandoned an active part in the Ginori factories, and to fill the gap he took on a great many odd jobs. He designed a new banner for the Ospedale Maggiore—the main hospital of Milan. A de luxe edition of a cook book was published and he worked on some of the illustrations. It is typical of Ponti that even this cook book should be unlike any other ever done: in addition to being a valuable contribution to a great art, it is most amusingly written and ingeniously presented. He sent dozens of drawings to the Biennial Exposition in Venice, most of which found their way into one collection or another; he painted portraits, and did a large painting on glass for Milan's newest and smartest café. Even these activities were not enough for him, and he became an editor and publisher. "Domus," his first magazine, was devoted to the arts and crafts that have a place in the home. Material from the world over was collected, making it a valuable periodical for reference. This was followed by a second publication, "Casa Bella," a more purely architectural magazine, in many ways the most interesting in Italy. He also published books of the most diverse sorts, from technical publications to the famous cook



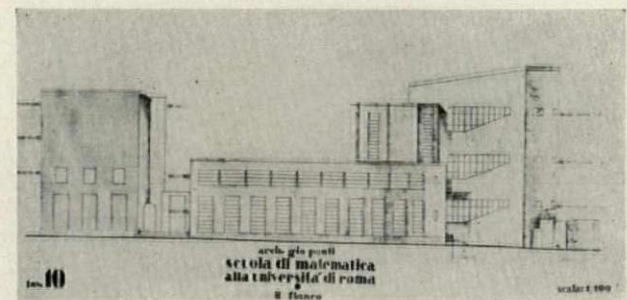
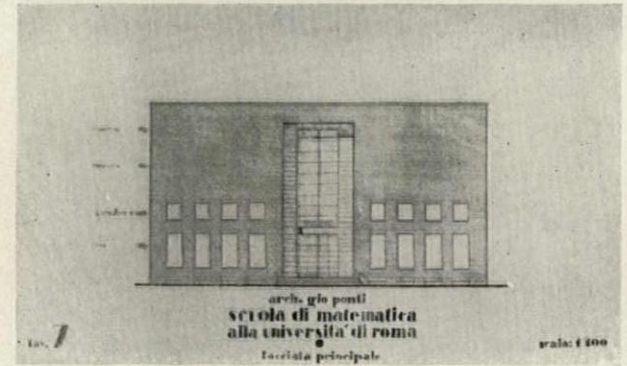
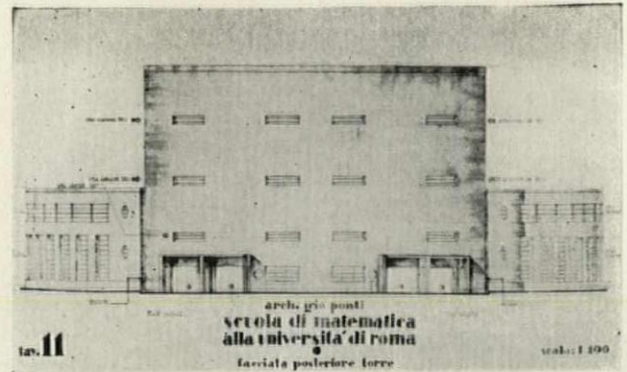
"The Chase," a large vase in majolica depicting in a modern manner the classic hunting scene, all lively and colorful

book, and many of them are notable for the freshness of their design. He wrote articles for the "Corriere della Sera," a widely read Milanese newspaper, and he wrote a book, "Case all'Italiana," houses in the Italian manner. Recognition of this extraordinarily varied and successful activity came this year from the Royal Academy. He was awarded the Premio Mussolini, a prize of 50,000 lire, given to the man who had done the most for the advancement of art in Italy. There was no discussion about the selection of Ponti as the winner.

There is no longer any doubt as to his main interest: painting has definitely taken second place. The problem is to know what he is going to do next. His work as an architect has shown really remarkable progress, and the same qualities which made his ceramics outstanding are now coming out in his buildings. Perhaps the most interesting from the point of view of "parti" is his School of Mathematics, which will form part of the new University City in Rome. It is fairly involved in plan, something the Italians seem to have difficulty in escaping, but his solution of the problem of arranging a number of large lecture rooms is most ingenious. He arranged them vertically rather than horizontally, the sloping floor of one hall becoming the sloping ceiling of the one below, and so



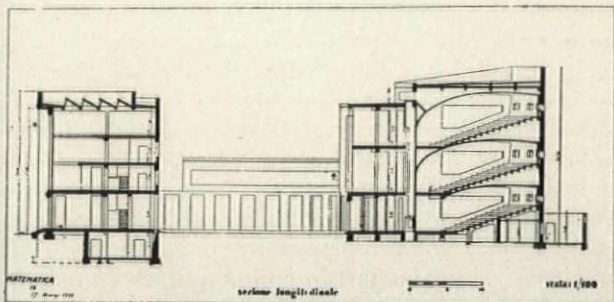
Milan's version of the Eiffel Tower. Ponti points with pride to its construction of tubular steel, its twelve-table restaurant at the top, and to its elevator, the fastest in Europe



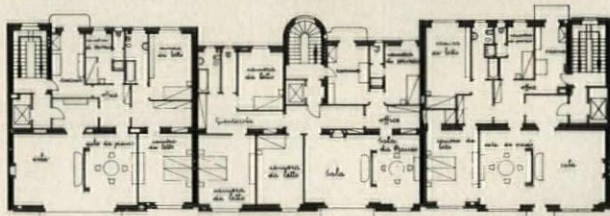
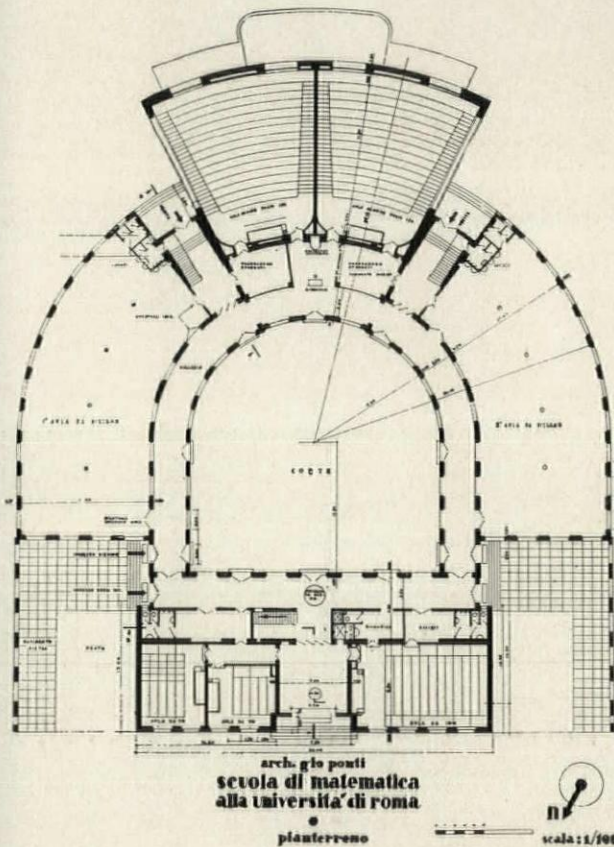
Ponti's winning design for the School of Mathematics in Rome, now being built as a part of the new University of Rome. The design shows varied influences, but the effect of the whole is definitely Italian. The section is most unusual

on. The group functions as a unit, has separate entrances and circulations. In the rest of the semi-circle he has placed the large drafting rooms, and in the main portions with the main entrance are arranged the offices, professors' studies, conference rooms, and a library. One may take issue with the façades, perhaps, but it is a question whether they are any worse than what greets us on more than one American college campus, suggesting nothing so much as a cross between a setting for "Hamlet" and a country club for decayed or decadent millionaires. Ponti's design, whatever its defects, looks very much like what it is—a building to work in.

Ponti, certainly, has no doubts about the course he has chosen to follow. His ideas on architecture are definite and can be had for the asking. There is nothing extravagant about them. He is com-



son is a rather risky business at best. He is only 43, looks much younger, and is apparently thriving on the hectic existence he leads. He seems to think of himself as primarily an architect, for the time being, at any rate, and the commissions he has will keep him one for quite a while. There are indications of a growing restlessness, however. He talked a good bit about town planning with a look in his eye that might lead one to suspect that he was beginning to find designing buildings one at a time rather dull. Recently he has entered some of the larger competitions, and according to word I received as I left Milan, he had just won the competition for the new buildings in the University of Padua. Certainly, if his ambitions lie in this



pletely in favor of taking advantage of all technical means at his disposal, and of treating the resulting forms in a manner consistent with their construction and function. The use of "standards" to facilitate building and to reduce costs is to be encouraged. But there must never be a "standardized conception." Here is where the break with the German school comes. The "siedlung" idea is anathema. Series of standardized dwellings, whether in one-family houses or large buildings, may be used only when the life is similarly standardized: barracks, convents, prisons, dormitories—but never for families. This idea is by no means exclusively Ponti's; it is only another expression of the intense individuality of the Italian, and he carries it out in his architecture.

A forecast of the future activities of such a per-

*Apartment houses designed by Ponti are invariably rented before completion. The gayly colored façade of the buildings on the Via dei Togni is accompanied by a plan more modern than those to be found in Milanese apartment houses, but still far short of American ideals of arrangement*

direction, he could not be more fortunately situated. Almost every town in his country has plans made or projected which involve clearing of slum areas, creation of suitable traffic arteries, and bringing to their full effectiveness the monuments of the past. Two new cities have arisen in what used to be the Pontine Marshes, and there may be more. Ponti, with his rich and varied experience, his sure feeling for form and color, and, above all, his highly personal way of solving any given prob-

lem, should be able to make interesting and valuable contributions in a field richer in promise than good examples. Following neither the rigidly formalized plan of an out-moded Beaux Arts on the one hand, nor the restless horizontals and delicately balanced asymmetry of a Luckhardt or Mendelssohn on the other, there is little doubt that he would have something fresh to offer, vigorous in conception, typical and worthy of the magnificent spirit of his profession in contemporary Italy.

*The next article of this series will be published in the July issue and will be based on an interview with the famous Le Corbusier whose architectural ideas have provoked worldwide discussion ranging from enthusiastic approbation to vehement denunciation. Whether one agrees with him or not his theories will be found provocative and stimulating*



*Tribunale Exposition, Milan. Ponti's design of a bedroom for a very hypothetical Italian gentleman*



*"Coast Guard." Lithograph by Stow Wengenroth, a contemporary artist whose command of this medium approaches that of the old masters*



*"The Long Shadow." From a lithograph by Stow Wengenroth*

*This subject and its companion overleaf were sketched at Eastport, Maine*



# THE UPPER GROUND

*Being Essays in Criticism*

By H. VAN BUREN MAGONIGLE

D. ARCH., F. A. I. A.

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

R. K. "My Lord the Elephant."

IN the January number of *The Architect and Engineer* is an interesting article by Mr. Louis La Beaume, F.A.I.A., written with his usual skill in treating serious matters with a light hand—and all the more convincing because of it. The title is given as "Architecture in Eclipse" and it should have a wider circulation.

It expresses, I am happy to see, somewhat the same thought as that which has been followed in these columns, in fact would seem to be directed in part toward the reassurance of those who are supposed to have been scared stiff by what a colleague the other day called my "diatribes" (which he confessed he had not done me the honor to read!) Mr. La Beaume says:

"It is difficult to imagine any civilization without some sort of architectural ideal. History teaches, if it teaches anything, that men have always indulged their lust for building; and the more intelligent among them for beautiful building. True, their passion like their taste has ebbed and flowed, risen to great heights and fallen very low at times. Who built the great works of architecture in the past? Who will build them in the future? There is only one answer and that answer must be encouraging to all of us who love architecture as an art more than we love the practice of architecture as a business. For the art of architecture is eternal; though the profession as we know it may be ephemeral, and of a certainty is comparatively modern. The professional attitude of the artist however, the attitude of unselfish service and devotion to the highest ideals of his art, having nothing to do with promotion, salesmanship, or merchandising, is as old as Time. And it will persist and be cherished in a world of intelligent human beings . . .

" . . . That we have been following false gods is undeniably true. We have heard far too much of the necessity for the architect to become business man, engineer, promoter, banker, real estate oper-

ator, sociologist, what not? We have been urged to advertise, to fraternize, to contract, to expand, to be an Elk, or a Lion, or a Moose, or a Mason, even in these days when we are warned that the era of masonry has passed and all we shall have to do will be to cover skeleton structures with synthetic raiment. We have been frightened by the encroachments of the contractor and speculative builder into the Sacred Grove which is the hallowed abode of our shy Muse. We are being told that these are the Bogey men who'll get us if we don't watch out. And sad to say, we have hearkened to these foolish counsels."

These may be foolish counsels, these last—but I have been an attentive observer of trends and drifts these many years and these are by no means "Bogey men." This drift and others are here for any one who will watch them and ponder them.

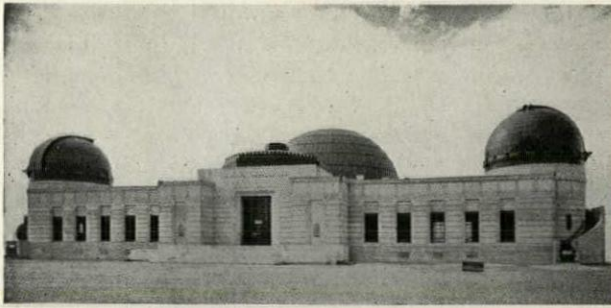
It is evident that I must reassure Mr. La Beaume and any others I may have frightened by my wild talk. I hope though that I have not conveyed the impression that I think the *art* of architecture is doomed to complete extinction. Attentively read, it will be seen that the attention of the profession was called to the danger that unless it wakes up *the profession of architecture* will go on the rocks. "A little sleep, a little slumber, a little folding of the hands to sleep; so shalt thy poverty come upon thee, and thy want like an armed man." I have been pleading for a clarification and restoration of the professional ideals that have given the world the best architecture it possesses—the only ideals that will give us architecture worthy to stand with the best of the past—and better that past.

It warms the cockles of one heart at least to hear Mr. La Beaume so eloquently uphold them, even though it be what one might expect of such a man.

\* \* \* \*

We reproduce the Griffith Observatory in Los Angeles by Messrs. John C. Austin and Frederic M. Ashley. May I venture to suggest that there is here a little of what Pascal meant, when he was here years ago, in referring to a certain competitive design for the University of California—"trop d'architecture"—too much architecture. I find a lack of scale between the masses of the domes and the building itself, too many parts, and a disturbing lack of relation between the domes and the turrets they rest upon; these could have well been increased in diameter and perhaps been given a batter that would have given a better sense both of mass and line.

In *California Arts and Architecture* I found, after the above was written, a very handsome photograph of this observatory which gives a totally different impression of the building from that published in *The Architect and Engineer*. I almost missed it. Here the dome belongs to the mass below which has the batter that satisfies the eye and carries the curve down to a point within the



Griffith Observatory, Los Angeles, by John C. Austin and Frederic M. Ashley, Architects. Reproduced from *The Architect and Engineer*

mass, which the other view completely fails to do. This is a very swell composition. I still cannot understand, however, why the design of the front does not suggest the existence of this other character elsewhere in the building.

\* \* \* \*

The latter magazine (*Architect and Engineer*) is kind enough to publish in full, in its December number, my address to the profession of last November in PENCIL POINTS, under its own caption "What's Wrong with the Architects" followed by my name in such a manner as to suggest that the article was a direct contribution. True, there is a note in small type which refers casually to the fact that PENCIL POINTS is printing a series of critiques from me, but nothing to indicate clearly that this letter to the profession was written for the latter periodical. I suppose it should flatter one to be quoted, with or without quotation marks—but it doesn't. It would have been so easy and so courteous to PENCIL POINTS to have printed it as having been "lifted," with due acknowledgment of the original source.

For the benefit of those who saw this letter in *The Architect and Engineer* only, may I say that its caption is quite misleading. There is, except for some direct questions to the individuals comprising the architectural profession, nothing interrogative about the letter. It is a direct statement of conditions as they exist, not an inquiry into them.

With a beautiful inconsistency the editorial note contains the following: "That there is something radically wrong with the profession few will deny but whether it is good business to exploit these ills is a matter of opinion. The public naturally forms a different viewpoint of the situation than the profession and it may be that the less said in print about the architect's shortcomings the better"—and then, "in print," goes on to publish what I said.

To this comment I beg to say that my letter was published in a professional magazine not widely circulated among the public; that I do not "exploit" anything at any time (although "exploit" is probably used as "outstanding" is, convenient

for those who are too indolent to find a better expression); that it is cowardly for a profession to conceal the evils within itself from itself, for fear "the public" may hear of them and think less of it. I quote from my letter in PENCIL POINTS: "I am not interested at this crisis in shades and qualificatory phrases. I am trying to arouse the members of what is of right a great profession to a sense of their personal responsibilities and to pernicious trends and doctrines that will utterly destroy it if they do not rise and act."

That is my answer to the query whether it is "good business" to say anything "in print."

After I had written the above my eye was caught by this, in the table of contents on the cover: "Distinguished Eastern Writer Says Architects Need a Saviour." I immediately looked through the magazine to see who he was and what he said—and to my immense surprise came to the conclusion that it must mean myself! I said no such thing. The impression given is that I believe some superman must arise and save the architects from themselves. Nothing could be further from the fact. The only "saviour" any architect can expect is *himself*. By just so much as the individual practitioner does or does not do to maintain the highest standards of professional thought and conduct, to resist and expose false doctrine, opportunism, drift toward business objectives and away from design as the basis of architectural practice, by just



A better view of the Griffith Observatory at Los Angeles  
Reproduced from *California Arts and Architecture*



Interior, Grace Cathedral, San Francisco, by Lewis P. Hobart, Architect From *The Architect and Engineer*

so much will he contribute toward the restoration of the profession to its rightful place in society or to its decline and ultimate extinction. The responsibility is individual and personal—our saviour is in ourselves. We may expect no Messiah.

\* \* \* \*

In this same number is Mr. Lewis P. Hobart's Grace Cathedral in San Francisco. I "snatch the credit" for him despite Mr. Mark Daniels's objection to referring to a building as the work of its architect. We may in time come to the point where the credit may be "snatched" by the Bishop, or for him, in the case of a Cathedral—but that time is not yet.

Mr. Hobart has built the Cathedral entirely in concrete, except for minor matters, treating it as "monolithic" with the form marks carefully removed and the surface texture given by pneumatic tools. He says: "The simple massiveness of the interior will be relieved and enriched by the colors of the stained glass, oak choir stalls, red tiled floor and frescoes." How often it is forgotten that mediæval churches were often frescoed throughout, with the lithic structure entirely concealed by painted decoration, as in the *Sainte Chapelle* in Paris, restored by Viollet-le-Duc.

Mr. Hobart has not thought it necessary, because concrete is a "modern" material (of which, later), to discard mediæval forms; instead of build-

ing them in stone, impossible with his strictly limited budget, he used small aggregates of it, mixed with cement and sand on "a light latticed frame of structural steel which constitutes the reinforcement, but extensively within and almost completely without, concrete is the material which forms the final finished surfaces of the structure."

Purists may cavil at the reproduction of structural forms in concrete which, in Gothic work, express thrust and counter thrust and the pressure and friction of stone upon stone. But the general form which has become associated with church work in the lay mind, and particularly as that is represented in an Episcopalian congregation, is the Gothic form, and satisfies, to such a congregation, a sense of fitness inherent in it for worship and service as distinguished from exposition and hortatory address—a sense of fitness which "modern" forms do not convey to any mind except that which has surrendered itself to "logic." There are differing forms in logic and they all depend upon their premises—a fact often ignored or forgotten.

\* \* \* \*

*Apropos* concrete as a "modern" material, I was talking the other day to a boy in one of the architectural schools who said that the students there were free to cast their designs in any mode they pleased, even the freshmen; and that if any of them wanted to "do modern" they did it. That suggested a question as to the attitude of the student body toward "modern" stuff; he replied that opinion is divided and referred to a boy whom he knew very well and who was very sincere in his "convictions" about it, especially toward the use of "new materials"; I asked him what these new materials were, to which he replied, "Well—concrete and steel principally." "Where does he get the idea that concrete and steel are new—in the school?" He wasn't clear as to that, and I went on to say that concrete could hardly be called "new" in view of the use the Romans made of it; that reinforcing it with steel for tensile strength



Central Heating Plant, Washington, by Paul P. Cret, Architect From *The American Architect*

is at least forty or fifty years old, for I had used it myself thirty-one years ago—a whole generation. And as for steel framing it was at least two generations old so there is nothing new about that. It is hard to believe that boys are permitted in any school to get the idea that they are doing something brand-new if they design in these materials!

This is akin to the current blurb about the “new responsibilities” of the practicing architect—which is as jejune a doctrine as could well be found. But an infant Columbus is born every other minute into a world quite fresh to his wondering and myopic vision.

\* \* \* \*

In *Architecture* for April is Mr. Edwin Bateman Morris's “Reflecting Pool” in which he finds mirrored this month some amusing and very true perceptions of the “modern.” (I always use quotation marks around that word when it denotes the thing its proponents claim for it—a rather arrogant assumption that only what they do is “modern” and the rest merely contemporary.) He says, among other good things: “The style—if it be one—appears, from the seat I occupy, to have reached a temporary state of paradox. It was started as verbal architecture, being, as I have said, based on a series of logical deductions and observations concerning functions, new needs unconnected with old forms and the like. There came thereafter the period of pencil pushing to develop expression for the verbal theory . . . The designers in ‘Moderne’ began more or less to slur over the reasons for being different from traditional architecture and to emphasize and underline mere difference as being a desirable thing.” Further on: “It would be more versatile if its workers were not fearful of duplicating the dreaded things of the past. That accounts for its meagerness. It is sparse, bare, naked, because human ingenuity is simply not up to the task of devising enough brand-new ideas (without recalling past ideas) to cover the surface. And that, in a word, is the present fault with the new style.”

There are two things about the “modern” which repel me—the silly ballyhoo and blurb about it, and its dry and juiceless inhumanity. It is easy to fall into dryness in the search for simplicity. In

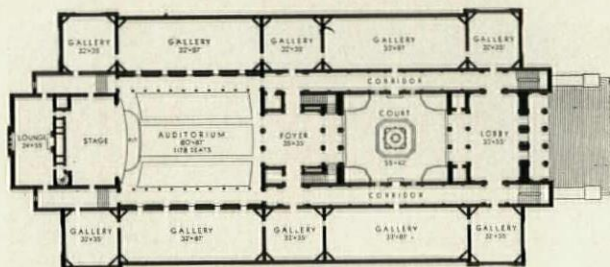
the work of the deluded Greeks of their golden age I find a sense of the value of contrast, the opposition of luminous shadow to the whites of wall surfaces, the modulation of columns by flutes for the intermediate half-tone, delicate ornament in cornice shadows which makes them transparent by catching reflected lights. All reticent, measured, perfect taste—true simplicity.

Whether there will remain to us, out of the “style” (“if it be one,” as Mr. Morris says), any valuable residue it is impossible now to say. Although its devotees claim simplicity for it, it is not even teaching us anything about simplicity—only dry nakedness. The Impressionists taught us to see and paint light by broken color; their studies in prehistoric Greek work and Chinese sculpture of the best epochs have brought the sculptors of this era to a simplicity and stylization of forms that is wholly beguiling in its best estate. Ingres showed us integrity of draftsmanship and the value of line as the boundary of form. All these are valuable contributions to the progress of art. Out of them is slowly emerging an art that we Americans may soon call our own.

But even the vaunted intellectuality and logic of the “modernists” are based on doubtful premises that make their fabric very shaky. If they would but say “You be damned—I wanted to do it that way because that is what I want to do” one could sympathize with such a point of view. But they rationalize after the event, they apologize or “explain,” they multiply vague words about it. Some years ago I showed a canvas to a distinguished landscape painter; he made some comment upon it which moved me to “explain” why this or that was as it was. He said: “Well, you haven't brought out those things. You want to remember, Van, that a picture has to tell its own story—you can't always be on hand to explain it!” It was this memory which caused me to suggest an explanatory sign-board “interlocking with space” for the “House-on-Tiptoe” reproduced in the March PENCIL POINTS, and which, by the way, brought me a highly vituperative letter from its author.

“Verbal architecture!” Mr. Morris has found the characterizing phrase.

\* \* \* \*



MAIN FLOOR PLAN



Joslyn Memorial, Omaha, Nebraska. John McDonald and Alan McDonald, Architects

From *The American Architect*

The *American Architect* for February illustrates in full the Central Heating Plant in Washington, D. C., by Dr. Cret, an eloquent example of what a real architect can do with a strictly utilitarian project. It has the same fine qualities as the Power Plant at Battersea in London, which *The Architectural Review* published some time ago and which we reproduced in these columns.

\* \* \* \*

From the March issue of the *American Architect* we select for reproduction here, from a number of good things, the Joslyn Memorial in Omaha, Nebraska, by John and Alan McDonald of that city. I have only seen the completed exterior which seemed to me at the time very imposing, with a fine reliance upon wall surface redeemed from coldness by the color of the Georgian marble. Time and weather will grey down the pink and modify the rather strong veining. I hope I shall see it again some day when the weather has had a chance to mellow it. It is sure to be better as time touches it with its tender hand. With such very simple masses and surfaces it was a happy thought to give them warmth and variety by the use of color in the material. One gets very tired of Bedford stone without enough detail to offset its greyness or the color it needs in mosaics or terra cotta.

\* \* \* \*

I have looked through the recent numbers of *The Architectural Review* (London) in the hope of finding something that might be of value to American readers, in vain. It has a lot of its usual trick photography concealing paucity of design, a lot of the modernistic houses that are making the English countryside an ideal place for the modernists to retire to and wreak their sterile fancies upon. It has, as usual, the arrangement (which seems to be emulated by some American architectural magazines) by which it is impossible to tell whether what you are looking at is paid advertising matter or serious contributions to architectural thought and progress.

\* \* \* \*

This brings us up to the April issues, except for *Architecture* which I have reviewed here, and I hope I shall not fall so far behind again. Truth to tell there has seemed to be more of interest in the letter press than in the illustrations, evidence of the way men's minds work in these disturbed days.

It is a good sign when men think and set their thoughts down for the rest of us in matters of design, of education, and of practice.

## TO THE PROFESSION:

**T**HE Institute will meet in Convention in Milwaukee on the 28th of this month of May.

The representation may be limited by the hard times, which places an additional responsibility

upon the delegates—a very small minority of the membership. They will have the onus of acting for the Chapters on at least two grave questions.

Chief of these is the choice of leaders. Will they choose them from the Right Wing or the Left? Will they listen to the argument sure to be advanced that in this crucial time we need "business men," "practical" men, to represent us before Government and the Public, men who refer to the profession as "the Industry"? Or will they choose real architects, men of constructive imagination?

Four of the latter sort have been nominated for high office. I wish, as I have said before, that I might publish their names and professional records. It is very regrettable that the Institute has declined to publish anything in *The Octagon* except the bare names of the candidates in the old bad way. But they will be read in convention, have no fear. The membership is entitled to know just who they are voting for, what a candidate has done, what services he has rendered architecture and the allied arts, what his architectural background is, what his education was, and thus know what the quality of his leadership will be.

I say "the old bad way" because it is unintelligent not to apprise the membership of the qualifications of all the candidates and merely present a list of names.

We shall all await the results of the elections with deep interest, for the future of the Institute is at stake and depends upon these results.

\* \* \* \*

The other matter of first importance is the "Unification" scheme, fathered and fostered, I understand, by the Treasurer. It is to be published in the April number of *The Octagon*. It has been debated at the last two Conventions, and a sharp divergence of opinion has developed, in spite of the enthusiasm of the unthinking.

Briefly, as it has been cited to me, it is proposed to "unify" the profession by taking into the Institute all the Registered architects, all the State Associations, and supposedly, all the unattached, so as to make the Institute "Bigger, Better, Grander" as Barnum used to ballyhoo his circus. This new circus would be sure to have a fine group of clowns.

The Institute will, under this new dispensation, clasp to its bosom such elements as, for instance, announce "Twenty Dollars for a Set of Plans" (see the February number of this magazine), and in the amatory process disinfect and deodorize them. Vain hope! The idea that the Institute reform by high example and contact, and exercise a police power over, those who have persistently violated the canons of decent practice is illusory.

By "unification" the leopard is supposed to change his spots and become a nice leopard, amenable to discipline.

It is the old cry of Quantity. Some minds think that if a thing is big it must be good. The Institute needs not expansion but a purge—for Quality.

Size without Quality is a positive disadvantage. Whether the argument will be advanced that by having more votes we shall be heard in the halls of Government I have no present means of knowing; but I shouldn't be surprised to see it. By inquiry I learn that there are only about 9000 architects, aside from draftsmen, in the entire country—not an impressive voting force.

Let me tell you of a case of expansion. A certain architectural organization I know of was once a thriving and potent force. It was led into expansion, leasing large quarters, spending 80,000 dollars or more in alterations, and paying for the additional expenses by expanding a class of membership that should never have existed, recruited from commercial firms who had to pay twice what the regular resident members did. It had been a very active and useful association of architects, landscape architects, painters, sculptors, and craftsmen, real craftsmen, all of whom could meet on the same professional plane. As a result we were buttonholed by salesmen, at the luncheon table or in the lobby, who took this golden opportunity to drum up "business." Little by little the professional element fell off and the commercial became dominant. Even as an attempt to increase revenue it was a failure—and I strongly suspect "unification" to be founded upon a policy of increased revenue, no matter how obtained.

This "unification" scheme will probably be submitted in the form of a revised Constitution and By-Laws. Every delegate should scan it with the utmost care. The poison will be there, sugar-coated! *Don't be fooled by it!*

If "unification," another word for expansion, goes through, I predict a similar fate for the Institute. An enormous dilution from the Left (for that is what it will mean) will weaken the organization, change its ideals and principles. It will be Big—perhaps—and that is all it will be. The next and logical step will be to take in the "Building Trades" "carefully selected" of course, and the claim will be that they have a "community of interest." The line of argument for the "unification" scheme will lead ultimately to making the Institute a kind of Building Congress.

If "unification" goes through I predict also that a new organization will arise dedicated to strictly professional ideals, with Quality of membership as its guiding principle. It will be all of one class with no probationary vestibule like an associate class, nor with "Fellows." It will become the representative association of architects. It will be called various names, probably, by those who can't get in. And only those can get in who are devoted to architecture as an art in a rigorously professional society.

This will happen as sure as God made little apples if "unification" prevails at this Convention.

WHAT ARE WE GOING TO VOTE FOR?  
QUALITY OR QUANTITY?

H. VAN BUREN MAGONIGLE

## LETTERS AND COMMENTS:

EDITOR'S NOTE:—*In the letters that follow the names of the writers are placed at the head of each. Mr. Magonigle's comments occur, as usual, in indented italics, placed immediately after the matter to which they pertain.*

ERNST M. PARSONS, A.I.A.

*Boston, Massachusetts*

I have been deeply stirred by your article in the November PENCIL POINTS. We in Boston have had many meetings of the Society and discussed the question—"What are we going to do about it and what can we do?" I am afraid too many of our members take the attitude—"We can't do anything. In time work will start up again and we shall then be busy."

Some of us have written letters to Washington but I am afraid that is of little use, for the men who have been put in charge of matters pertaining to our profession know little or nothing about it and do not care a damn anyway.

It would seem a pity to start a new League when we have the American Institute with so many good and able men as members. If our officers will not act let's have new officers and a live management. This is a matter that should be taken to the President.

*I have only just reached your letter, written in November, Mr. Parsons. You will have seen, if you continue to follow these columns, that nominations have been made of able men of the stamp to restore the right kind of leadership to the Institute. The "Architects' Professional League" was intended to be, not a new and separate organization, but a body of men, whether in or out of the Institute, self-pledged to a rehabilitation of our entire guild. Everybody has to work for this end, each in his own way and sphere, not merely a few leaders. Our common bond is our purpose.* H.V.B.M.

Much of what is being done is through plain ignorance, because it cannot be denied that the function of an Architect is known to comparatively few and hardly understood outside our own profession. To educate the public is a thankless task, and to get our point of view through the ignorant heads of committees in charge of public building operations in our cities and towns is almost beyond hope.

For several years we have had members of our Society here sit in with building committees and try to steer them right. In public work a competition is nearly always required but to insist upon qualified men to compete is not often possible. However, we have accomplished something along these lines.

Much has been written about our profession, but largely for publications read by our own kind. We have many able writers who could, in a series of articles for publication of wide circulation, explain what we are and what we do. Isn't this worth the effort? The readers might be interested, for the subject matter could be made entertaining as well as instructive and after all it would show them why work improperly conceived and done always means waste of money.

Educational propaganda may help the profession in the minds of the general public but some sort of strong influence will be necessary to get proper recognition in Washington, I fear.

As a member of our Executive Committee I was asked recently to take up with the local E.R.A. administrator a matter seriously affecting our profession. The E.R.A. had allocated funds to pay the labor to add a wing to a school in a nearby city and the city has allocated funds for materials. Neither side had funds for architect's services. The school was originally designed by a Boston architect who lives in the city and he had later designed a wing that was built. It seemed that it was logical for him to continue the work.

At the E.R.A. I was turned over to a man whose duties are to keep in touch with localities where new public work

may be desired, for which the E.R.A. will furnish funds for labor. In spite of all I said to him he could see no reason why a local builder should not be given the work and told to duplicate the former wing. I pointed out the reasons and ended by saying that the Architect should supervise the work to see that it was properly done. He replied that would seem unnecessary because there would of course be a foreman on the work!

I suggested to the administrator that it would be wise for the E.R.A. to insist upon a competent architect to be paid for by the city, or no funds would be forthcoming from the government, because the expenditure of such funds should be safeguarded and properly applied. No such action can or will be taken here until orders to that effect are issued from Washington. I have written to Mr. Hopkins and I have written to Mr. Moffett.

Mr. Moffett has appointed architects here to function under Title 2 of the N.H.A. but a lawyer from Worcester was appointed for the Boston district under Title 1.

There are plenty of able architects with executive ability to take charge of all our rehabilitation work and we are the only ones who are capable of judging what should or should not be done.

I am sure we have many men here who are willing to help but we must have able leadership.

*There undoubtedly are, and everywhere. But as I said above, we must not depend entirely upon leaders—we must all do our share.* H.V.B.M.

R. H. SCANNELL, ARCHITECT  
Bronxville, N. Y.

Even more encouraging than your splendid call to arms in the November PENCIL POINTS was the country-wide response in the December issue. If you have no time to read more of this letter let me say at once that I am with you one hundred per cent and that I am a candidate for the Architects' Professional League.

Perhaps there is a limited horizon from this hillock but none of us can do more than recount what he sees from his own observation post. It does not appear from here that the standards of the profession are particularly high at the moment. If they were its members might be treated with respect. That is the root of the matter.

It seems to me that an architect should be a leader among men, that by training and experience he is fitted for the role and that the ethics of his profession prevent him from ever using the phrase "to get away with it." He should be willing to make any sacrifice to avoid tarnishing the ideals ingrained in him, one of which is to never do at the behest of a client something which he, himself, knows is wrong. Now there are men of this calibre in the profession—a small percentage today I'm afraid. Let us find these men and make them our leaders. Their inspiration will be contagious. You are right, it is quality, not quantity, that is needed now. Having found these leaders let us get behind them with such whole-hearted support that the people of this country, including the government, cannot help but respect the greatest profession of all.

You ask what each of us is doing about it. My own small part momentarily is to stir up the local Society of Architects. It has already started a campaign to persuade every loaning institution in the County to demand plans and specifications and proper supervision by a registered architect for every new building on which a loan is to be made. The incompetent or not-quite-honest speculative builder has done incalculable harm to this County of Westchester and to its architects.

It is more than disquieting to an architect specializing in residential work to read that the National Association of Real Estate Boards points out (apparently with glee) that "modern residential building, in actual practice, is no longer carried on by property owners themselves, building for their own use. Instead, the trend toward homes built commercially for sale to unknown buyers became so strong in the

last building period that approximately 75 to 98 per cent of the entire dwelling output, in representative cities studied, was being produced in that way . . ."

It is certainly high time for architects to wake up. I shall make what sorties I can from my own hillock. And I hereby enlist in your army in any capacity for the great battle before you and all of us. More power to you!

B. LEO STEIF, A.I.A.  
Chicago, Illinois

Our beloved design critic at the University awakened within us a love of architecture. "Architecture," he would proclaim time and again, "is the noblest of all the arts." We contemplated with eagerness the time when we would emerge into an artistic ideality and practice the profession in its full enjoyment and benefit. Fortunate, indeed, were we, when after several years of office training we were able to establish an independent practice during the days of abundance, the post-war 20's. Very serious-minded young gentlemen were we, in the faithful performance of our commissions; carefully studying plan, composition, scale and color with painstaking detail and careful execution of the completed project. As a result of our efforts there was derived, therefrom, the keenest sort of satisfaction and a modest but satisfactory livelihood.

But alas! our professional paradise was not to continue forever—our idealism was soon to be crushed. Architectural offices and schools, in tune with large scale production of the times, were releasing embryo architects by the score; manufacturing establishments and general contractors were installing their own architectural staffs (this service to be given free, like a premium in a grocery store); banks and bonding houses, in order to stimulate the sale of securities, were organizing subsidiary architectural organizations of high speed "cubical contents boys" and "vanishing point experts." We found our former clients being dominated or influenced more and more by the frenzied high pressure salesmanship of the times; in fact, as a matter of self-preservation we had to do considerable selling ourselves. For, professional conduct was being cast to the winds. Architects were crying their wares from the housetops. We were aghast at the professional demagoguery being practiced by our so-called leaders—on the one hand preaching or writing in the most austere "holier than thou fashion," while on the other hand blasting to hellish inferno all semblance of ethical conduct in their mad rush for business. And so, being of the younger element, all the beautiful idealism of our atelier days was struck a sad blow.

Then came the modern Babylon; and with the passing of the 20's and the advent of the 30's the complete decentralization of all architectural organizations and finally the demoralization of the profession.

Now, dear Mr. Magonigle, we believe in you and are in complete sympathy with your high ideals—we admire your courage and sincerity and it is due to the oft repeated tale we have just told, that you are winning many adherents to your plan. We cannot expect very much from controlled public bureaus, who dole out commissions to a favored few without regard to fitness or ability. Our local A.I.A. Chapter was not consulted regarding selections for Housing Architects. Would it be unfair to charge the chapter with the responsibility for the failure of proper recognition? Perhaps that is not one of the functions of a professional society?

Since the practice of architecture has become an avocation rather than a means of livelihood and many of us with the responsibilities of a family are already employed in other fields of endeavor, we can now dedicate the next few years of our lives toward raising the standards of our profession. I urge that we rally to your flag, Mr. Magonigle, and fight as we have never fought before. Depose the vaunting leaders—they have failed. Replace them with men who will practice as well as preach pure idealism; of whom we can all take cognizance; men to whom governmental and private

authority alike will look for inspired professional guidance.

*Mr. Steif's letter sounds a refreshing note of idealism, and his suggestion that we now dedicate ourselves for the next few years of our lives to raising the standards of our profession is exactly what the "Architects' Professional League" means—all of us dedicated to that high purpose.*  
H.V.B.M.

EDWARD STEESE, A.I.A.  
New York

I have read your article in PENCIL POINTS on things in general and Schools in particular, and want to enlist my support, as a member of the younger generation, for everything you have said. I am at present president of the Princeton Architectural Association, and am thoroughly disgusted with all the schools, at least those that I have investigated. There is no use in my saying anything more, but I would like to emphasize a few points on which I believe we are in accordance.

The schools should have no concern with "office work." It is impossible for them to teach this, and what they do teach has to be forgotten. A year's such teaching can be learnt in a few weeks in an office.

The students graduate from the schools today without the faintest knowledge but with a complete scorn of anything antedating 1920 or in any way expressive of beauty or civilization. This is the fault of the teachers, who are foolish "radicals."

Teachers and students, and even established architects who should know better, have been shamed into this by plumbers and philistines.

The only value of a school is to encourage the student to "dream"; but his dreams are nightmares.

The Institute, in its recommendations, seems to be going in the wrong direction; and, as a reflection, the state examining boards.

I suppose I am foolish in considering architecture as an art and a craft. Certainly to anyone who wants to uphold its dignity as both is today in a pretty pickle. I honestly do not think there is anything to do about it, but perhaps I am pessimistic.

In regard to another paragraph of your article, I must look up the June "Architecture" to see what E. B. Morris has to say. I saw a good deal of him a few years ago in connection with some Government work and found him a delightful person. Somehow on his account, as he is in charge of the designing done by the huge office of the Treasury Department, I have never been wholly opposed to "government architecture," as I feel it is quite as good if not better than what the private architect can do; or perhaps I should say the average private architect. For the work he has done, without ostentation, he should have the highest praise and recognition; as well as for his own qualities.

*I am very glad indeed to get your letter, which interests me greatly. I have lately found a decided spirit of unrest among men of about your age and older, a sense of dissatisfaction with present conditions and the drift of the past five or ten years toward commercialism and away from professional ideals and standards. The article or rather open letter that appeared in "The Upper Ground" for November was the result of conversations with men of the younger flight who feel as you do. I wonder whether you will agree with what I suggest as the remedy for this sickness. It will mean work by you younger men to clean house and devise ways, effective but dignified, to restore the profession to what it has been and that not so very long ago. When I compare the men who are prominent now with the men I have known and who bore about the same relation in age to me then as you and your architectural generation do to me and my flight now, it makes me pretty sick. I couldn't keep quiet any longer—hence the blast!*  
H.V.B.M.

EDWARD C. SMITH, ARCHITECT  
Poughkeepsie, New York

Whether the formation of an Architect's Professional League "pledged to restore the profession to its proper dignity and standing" is the answer to the abuses and indifference so ably set forth in your article in PENCIL POINTS, is in my mind a question only because of lack of thought on the subject.

I am however in thorough accord with your viewpoint and offer my cooperation in any manner I am to render.

I might add that I am sending a copy of your article with letter, as per enclosed copy, to Congressman Hamilton Fish, Jr.

Hon. Hamilton Fish, Jr.,  
M. C. Twenty-sixth District, New York,  
Washington, D. C.

My Dear Congressman:

Mr. Magonigle, author of the enclosed article relative to the architectural profession, may be an acquaintance of yours. If so you will recognize his standing in the profession and his background.

It is an able presentation of the status of the profession. Constructive measures must be started both within and out of the profession to bring back proper recognition. How is a question.

If the article strikes a responsive chord in you, may I be favored with your reaction on constructive policy?

Sincerely yours,

EDWARD C. SMITH

JOHN S. VAN BERGEN  
Ravinia, Illinois

Without doubt you are right about architecture being a profession and not a business. Of course a lot of business necessarily should enter into the picture but the profession ought to dominate.

During the War the business-engineer-architect readily carried off almost all the responsible positions. Our late Century of Progress followed the usual procedure by obtaining the services of these business-architects with the entire extinction of really new school professional architects. Now the New Deal recovery program is being turned over to the same group. In many instances the same men have controlled.

*We must not forget that Dr. Paul Philippe Cret was a member of the group.*  
H.V.B.M.

The truly professional man holds back, is reserved, weighs his thoughts, has ideas and ideals. After the business-engineer-architect has started things, entrenched himself with position and power and gotten things into a fix, the professional architect is then sometimes called in to try to unscramble the mess.

Unfortunately architects have to live and try to support their families and during these times men stoop to things they might not in ordinary times. I don't object to architects as men selling things or doing anything useful and honest but I do object to combining this new work with their profession. It ought to be one thing or the other. The combining is to my mind the thing that has pulled the profession down. Isn't it possible for an architect to earn his own way, keep respectable, be an optimist, and otherwise a useful citizen without resorting to the ordinary salesman's tactics? This is a big question and I would like to know if it has an answer.

I have lost interest in our local Chapter A.I.A. and the Illinois Society and have attended only a few meetings during the past four or five years.

Would like to know what is in your mind regarding a truly "Professional League" for it might still be possible to raise our fast sinking standards.



# 1935 PROGRAMME

## PENCIL POINTS ARCHITECTURAL COMPETITION

For the Design of

### A HOUSE FOR A FAMILY OF FIVE

Authorized by Reinhold Publishing Corporation  
Publishers of PENCIL POINTS  
330 West 42nd St., New York

Sponsored by Iron Fireman Manufacturing Co.  
Cleveland, Ohio, Portland, Oregon,  
and Toronto, Canada

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

with KENNETH REID, P.C.R., *Assistant Professional Adviser*

#### THE AWARDS

REINHOLD PUBLISHING CORPORATION agrees to pay, immediately after the Judgment, the following Prizes in Cash:

For Design Placed First .....	\$1000.00
“ “ “ Second .....	500.00
“ “ “ Third .....	250.00
“ “ “ Fourth .....	100.00
“ Designs Mentioned—25—each \$50.00	1250.00

Total Prizes ..... \$3100.00

The above prizes are *net*—no further drawings will be required of any competitor as a condition of receiving an award.

#### THE JUDGES

Dwight James Baum, F.A.I.A., *New York*  
Edward W. Donn, Jr., F.A.I.A., *Washington*  
Walter S. Frazier, A.I.A., *Chicago*  
Ralph W. Gray, A.I.A., *Boston*  
Hal F. Hentz, A.I.A., *Atlanta*  
Edwin H. Hewitt, F.A.I.A., *Minneapolis*  
Frank B. Meade, F.A.I.A., *Cleveland*

REINHOLD PUBLISHING CORPORATION, THE IRON FIREMAN MANUFACTURING COMPANY, and the COMPETITORS agree that the Judges have sole and complete authority to make the awards and that their decisions shall be final.

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

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

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*This Competition closes at 8 P. M., Monday, June 3rd, 1935*

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**P**ROBLEM: *Mandatory.* The design of a house for gracious and, so far as may be, effortless living, in which an American business man, his wife, three-year-old daughter, two sons, aged seven and twelve, can, with the aid of a “general-house-worker” who lives in, enjoy the comforts of a well-planned and intelligently mechanized home—a house which will be an asset to the community in that it is “neighborly” in all that the term implies.

Our client is a self-made man, possessing Yankee shrewdness, and fairly successful. He has celebrated his thirty-eighth birthday and, being strong and healthy, is putting all his pep into directing both production and sales for the small manufacturing enterprise he has built up from its beginning. His necessary business trips to New York, Boston, Atlanta, Chicago, and other distributing centers, last for several days at a time, but he is determined not

to delegate these duties to others in his organization. He was born in the town, grew up as "one of the boys," belongs to a reputable "lodge" and, in spite of his wife's mild disapproval, likes to stage late parties in his home for his "hail-fellow-well-met" friends. He encourages his wife to pay her social obligations during the day. A normal fellow he, without pretense, who frankly prefers musical comedy to Eugene O'Neill, Irving Berlin to Debussy, and Edgar Wallace to Henry James. At the same time, he is tolerant of his more bookish wife's interest in cultural things and humors her in her striving toward cultivation, believing it to be for the welfare of all concerned, especially of his children for whom he wishes the advantages he missed in his own childhood.

He owns a piece of land in a recently developed section of the town, for which he has paid \$4,000, in full. The time is ripe, he decides, thanks to Title II of the National Housing Act, to build his home. The rectangular lot acquired has a western frontage of 100 feet on a paved street, which runs north and south, and a depth of 200 feet. It is encompassed by properties of similar dimensions, on which houses designed by architects were built in 1926, 27, and 28, and occupied by friends of the family. The property is accessible to a school and near the markets. The usual utilities are available and the local coal yards distribute all grades of anthracite and bituminous. He proposes to build a house containing not more than 40,000 cubic feet.

The client is emphatic about a number of requirements and most liberal concerning others, which he feels only the profession can suggest. His wife wants a house which will have character, significance, and individuality, with the quality of a home (rather than a "machine for living") which will be apparent to anyone who views it from the outside and even more apparent to one who stays any length of time in the house. He wants more than the minimum of room sizes, closet areas, bath and lavatory facilities, and window spaces, and he demands that the service and equipment be in accordance with good practice. He also requires a two-car garage. Beyond these suggestions he will depend upon the designer to select the materials of construction and to work out the number and sizes of the rooms, porches, terraces, circulations, and accessories, and their arrangement. He wants to utilize the basement for other than mechanical purposes, in fact, he uses the Ziegfeld phrase "glorify" in connection with the rooms to be provided below the first-floor level. It would not seem to him inappropriate to plan the basement space for purposes of recreation for both children and adults. Having these thoughts in mind, he has been intrigued with the advertisements of the Iron Fireman, "The machine that made coal an automatic fuel," and has ascertained that this apparatus is most flexible and will fit practically every

type of heating plant or arrangement of basement.

Both client and architect are fully aware that the re-sale value of the proposed house will be appraised by the local bankers and by the "F.H.A.," as insurer of the mortgage, and that the house should have a permanent value during a twenty-year amortization period.

#### CONSIDERATIONS OF THE JURY OF AWARD:

1. The Architectural Merit of the design and the ingenuity shown in the development of the plans to fit the requirements of the problem.
2. The intelligence with which the basement space, set free by the Iron Fireman, is utilized for appropriate purposes.
3. Excellence of delineation and composition of the drawings on the sheet. This, while desirable, will not have undue weight with the Jury as compared with the first two considerations.

**COMPUTATION OF CUBAGE:** *Mandatory.* The cubage is to be the cubic space enclosed within the outer surfaces of outside or enclosing walls and between the outer main surfaces of the roof and a plane six inches below the finished surfaces of the lowest floors. Pent houses, garages, enclosed porches, and other enclosed appendages are to be included as a part of the cube of the building. Any permanently roofed terraces or porches outside the bearing walls shall be figured at one fourth their gross cubage, measured from outside face of wall, outside face of columns or posts, finished floor, and finished roof.

*Designs found, upon checking, to exceed 40,000 cubic feet total cubage will not be considered.*

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

The following drawings are required:

1. *Perspective* of the residence, rendered in pen-and-ink, clearly indicating the character of the exterior finish and the surrounding landscape. Heights are to be measured on the corner of the building nearest the spectator at scale of  $\frac{1}{4}$ " equals 1'-0".
2. *Plans* at the scale of  $\frac{1}{8}$ " equals 1' of the basement and all other floors. The walls and partitions are to be solid black. Lettering must be susceptible of being read easily when original drawing is reduced to one-quarter its size.
3. *A pen and ink bird's-eye perspective sketch* of the entire basement, as it would appear with its ceiling removed (and, if necessary, portions of the walls and partitions), so handled as to show clearly the arrangement of rooms, the coal storage, and the placing of the principal furniture and equipment. This sketch is to occupy a space on the sheet at least as large as that occupied by the  $\frac{1}{8}$ " scale basement plan.
4. *Elevations* of the two façades not shown by the rendered perspective, at the scale of  $\frac{1}{8}$ " equals 1'.
5. *Plot plan*, at small scale, showing location of house, garage, and driveways on the lot and suggesting other developments of the property which would add to the completeness and attractiveness of the house.

6. Cubage Diagrams: (1) A small but clearly drawn, dimensioned Section. (2) A single line Plan Diagram. (3) A Tabulation showing how the total cubage figure is arrived at.
7. The drawing shall bear the title, "A HOUSE FOR A FAMILY OF FIVE" with the sub-title "PENCIL POINTS-Iron Fireman Architectural Competition" and shall be signed with a *nom de plume* or device.

**COMMUNICATIONS:** *Mandatory.* As this is an open competition, no queries will be answered. The contestants shall not communicate on the subject of this competition with either the Professional Adviser or any member of the Jury or any other person in any way connected with it, except anonymously and in writing. Competitors requiring specific information relating to the Iron Fireman should address Mr. Dale Wylie, 3170 West 106th Street, Cleveland, Ohio.

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

**DELIVERY OF DRAWINGS:** *Mandatory.* The drawings shall be securely wrapped, in a strong tube, not less than 2½" in diameter, or flat and addressed to Russell F. Whitehead, Professional Adviser, PENCIL POINTS-Iron Fireman Competition, 330 West 42nd St., New York, N. Y. Contestants sending drawings by registered mail or by express must obliterate the return name or name on express label and must not demand return receipt.

Drawings shall be delivered to PENCIL POINTS office—330 West 42nd Street, New York, or placed in the hands of the post office or express companies *not later* than 8 P. M., Monday, June 3rd, 1935. The receipt stamp will serve as evidence of delivery. Drawings will be accepted at any time before the close of the competition.

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

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

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

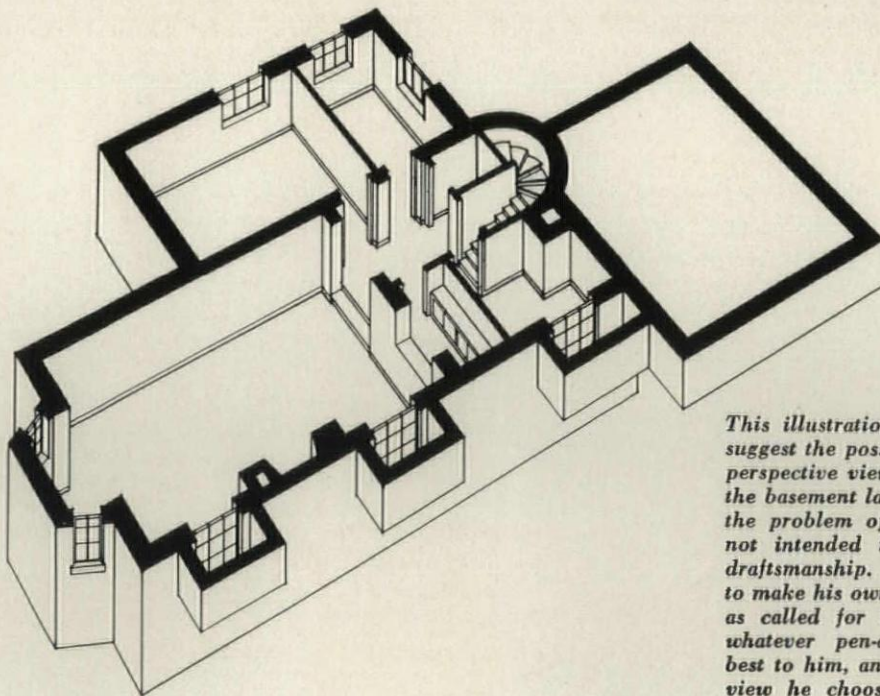
**JUDGMENT:** The Jury of Award will meet at the Yama Farms Inn, Catskill Mountains, New York, on June 13th, 1935. Their deliberations will continue for as many days as are necessary to give fair consideration of the submitted designs.

**ANNOUNCEMENT OF THE AWARDS:** The Professional Adviser will send, by mail, to each competitor, the names of the winners of the Prizes and Mentions as soon as possible after the awards have been made and the envelopes have been opened. The announcement will be published in the July, 1935, issue of PENCIL POINTS. Requests for this information by telephone and telegraph will not be answered.

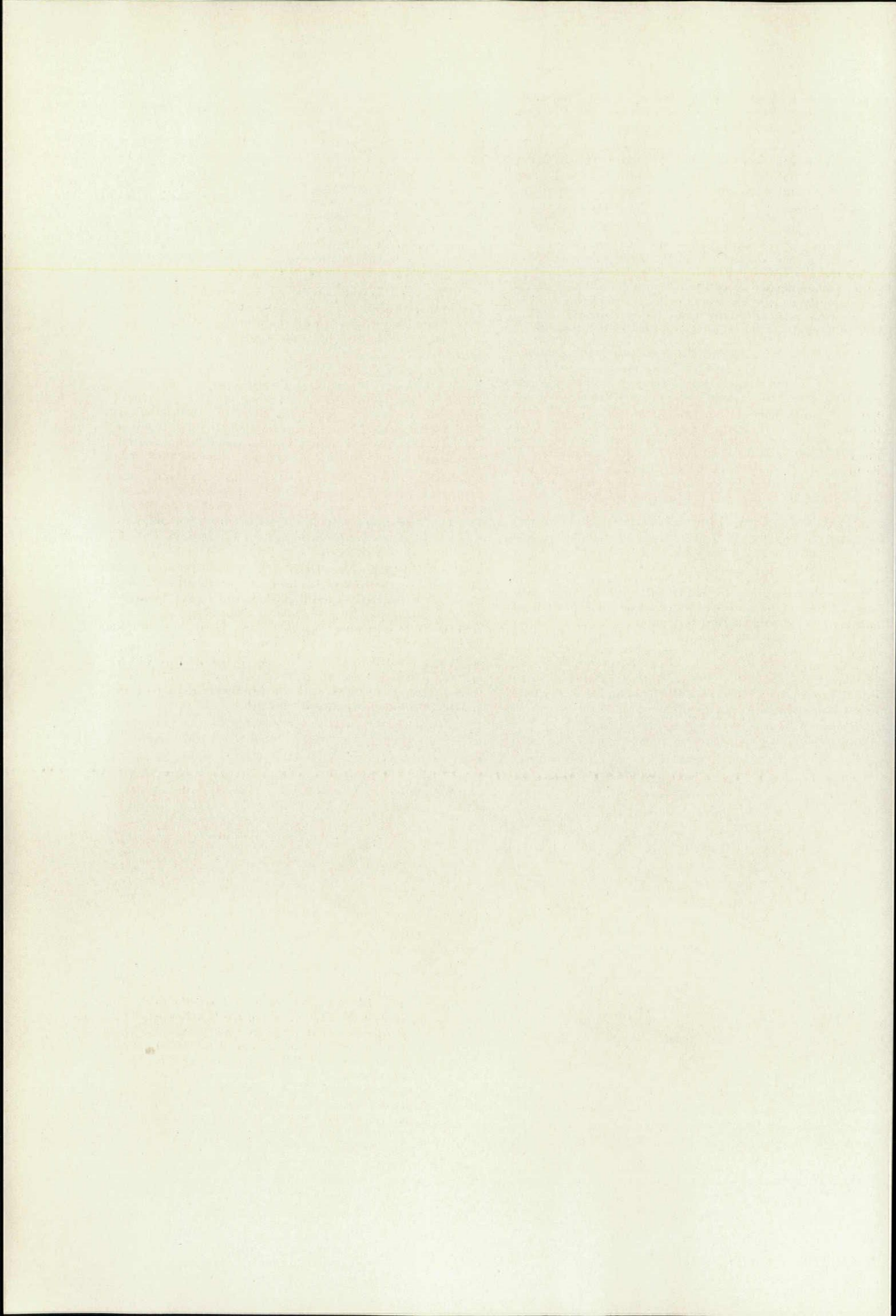
**REPORT OF THE JURY:** A full report, stating the reasons for the awards and offering helpful criticism and comment upon designs not premiated, will be published in PENCIL POINTS. The winning designs and other meritorious designs, selected by the Jury, will also be published in PENCIL POINTS.

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

**RETURN OF DRAWINGS:** Non-premiated designs which are not reserved for exhibition or publication will be returned to the competitors within a reasonable time, postage and \$50.00 insurance prepaid.



*This illustration is appended merely to suggest the possibilities of the "bird's-eye perspective view" as a means of showing the basement layout. It is not based upon the problem of this competition and is not intended to serve as a model of draftsmanship. Each competitor is free to make his own sketch of a similar view, as called for in the Programme, with whatever pen-and-ink technique seems best to him, and from whatever point of view he chooses as being appropriate.*



# LOOKING OVER A FEW DESIGNS

*Submitted in the Recent  
G. E. Competition, Class A-B*

By FRANK CHOUTEAU BROWN

**T**HE architectural competition—at its best—may be rightfully regarded as a valuable educative force. True, only a few competitors may receive any direct material recompense for the work and time involved in entering such a venture; but no one can go through the process of studying and working out any adequate solution of the plan-problem involved, without having placed himself in a position from which he should be able to secure considerable mental benefit. As in any other schooling, his ability in judging the elements that most importantly enter to complicate and make interesting the problem must make his recognition of these stated elements—as well as his use of them in working out his ideas—of considerable personal educational value. While in addition, he has usually the further opportunity of studying the other solutions of the same problem eventually arrived at by his fellow-competitors. And in his personal analysis of their solutions, in contrast to those that he may himself have worked out, resides such additional information—if justly considered by him—as should provide an invaluable check upon the validity and success of his own methods—such as he can hardly otherwise secure from any other set of circumstances.

And here enters the principal reason for the profession approving, without reservation, the “educational competition”; when the actual purpose is to provide the younger members of the profession, particularly, with the opportunity to perfect their skill and match their minds up against their older and technically more experienced contemporaries. The result is not intended to pick out one single plan, for actual building; or to award the commission for making plans for such a building to a particular architect; but to select from a large number of competition drawings what is usually a varied group of “best” solutions, both in architectural plan and exterior design—which solutions are in turn published for the information of the entire membership of the profession, as well as those who actually took part. And it is safe to say in every one of these competitions, where the en-

tire profession is invited, only a very small number of its members are not interested enough to make some preliminary study of the program, and establish some one or more “sketch-solutions” for their own satisfaction—even when they have no intention of developing their idea to the point necessary to submit the drawings required by the program! And so even those who have not taken part are interested in the result; and many make a practice of keeping these sketch designs until they have the opportunity to look over the final published drawings given the awards, in order to make their own study of the solutions and compare them with their own preliminary ideas.

The educational type of competition also is more fair to all contestants from the mere fact that instead of a single “prize” to be awarded there are a number of prizes, as well as the selection of a number of “Mention” designs. Thus, it is rare that any worthy idea is excluded from this final grouping of selected mentions and awards. They may not always be placed in their inevitable final order of merit! There may be numbers of designs, “nearly” or “just as good,” outside the final selection! Often the jury has to award a “Mention” from among a group of drawings, all of which represent some possible “solution-idea”; in which case their individual preferences may be a final determining factor—as must always remain the case in any contest where the uncertain human equation must accept responsibility for making any decision among different elements or ideas. But this is inevitable and fundamental under the conditions upon which our entire civilization and democracy are based. It is encountered in our legal courts, where the elements of chance are as powerful and certain as on our racetracks; the individual “Judge” before whom a case is brought for decision, has his personal predilections, as well as his “good” and “bad” days, just as has the horse carrying the contestant’s bet around the track. The results of these other life experiences should be equally educational to the individual! And all go toward the development of human character; the architectural competition more importantly than most!

And so it is that all contestants—as well as all other members of the profession (though perhaps to a varying degree!) can only carry along their self-educational use of the competition, when they have some sort of access to the fullest possible records of the whole group of submitted plans! In a widely spread and specialized contest, such as the General Electric Company has just provided, this is, of course, difficult if not impossible to obtain. Therefore the editors of PENCIL POINTS have selected from a large number of individual plans, some of those non-premiated solutions, ideas, or details that seemed to have some special or unusual merit. They have been grouped into such a presentation as is displayed here, with the sole thought of providing the many readers of that

magazine among the profession and the contestants themselves with as large an amount of interesting and valuable material as it is possible to provide in this manner.

In performing this helpful office, there is no need or intention of in any way criticizing the work of the jury. With the single intentional exception of avoiding the republication of the principal premiated drawings (which have already been so widely published that ample opportunity must have been found for all those concerned to study them) it has been the endeavor to secure, from those solutions that would be otherwise left unpublished, a number of graphic notes of suggestive value to the architectural designers of North America, whose probable immediate task it will be soon to handle a large number of small house problems for an increasingly large and important group of their clients, over the next few years! It has been with that end alone in view that this publication and résumé has been undertaken.

No claim is being made that these selections even are representative. In the last analysis they probably are not to be so regarded. Nor can it be claimed even that all possible ideas of value have thus been secured. It is inevitable that much must have been overlooked, among so great a number of drawings. It is also to be recognized that limits have been set by the space available to the purpose. Finally, it should also be obvious that in many instances suggestive ideas and solutions that might have been taken from some designs have been intentionally omitted because of the fact that they were nearly similar to others already selected. It may not even be claimed that the best one of a group of such similar solutions has always been the one reproduced; for that, too, has often been modified by other considerations.

A word or so as to the style of design predominating in the submitted drawings seems to be invited! It is pertinent to state that a full half of the competition drawings expressed a recent tendency that is somewhat loosely termed "modernistic" or "modern" in style. But it should also be recalled that the limits of cubage imposed—particularly for the smaller-size house—almost forced the elimination of all possible roof and cellar space; while it perhaps followed quite naturally that the house for a southern clime would take form as one with level and usable roof surfaces. All this quite apart from the present prevailing habitude of thought in the younger competitors taking that direction quite naturally.

To roof or not to roof, to cube or not to cube; these be the questions. Whether it is better in the design to suffer, in order to secure the ultimate of cubage space; or to take fickle fortune by the fetlock, and trust all our venture on the appeal to romance—rather than to reason. To implement the plan most thoroughly?—Aye, 'tis the consummation most devoutly to be wished. For who would rather bear the high regard of judges, the wise man's con-

tumely, the pangs of disprized work, the judgment's long delay, the pity of one's friends, and the spurns that patient merit of the long-studied take—rather than he himself would dare, and do the dashing, flighty, and engaging thing. Thus our conscience—once too well listened to—does make cowards of us all; until enterprises of more pith and moment, and greater detail of equipment may be devised, to make the grade and—with this regard their currents turn awry, and so bear away the prize!

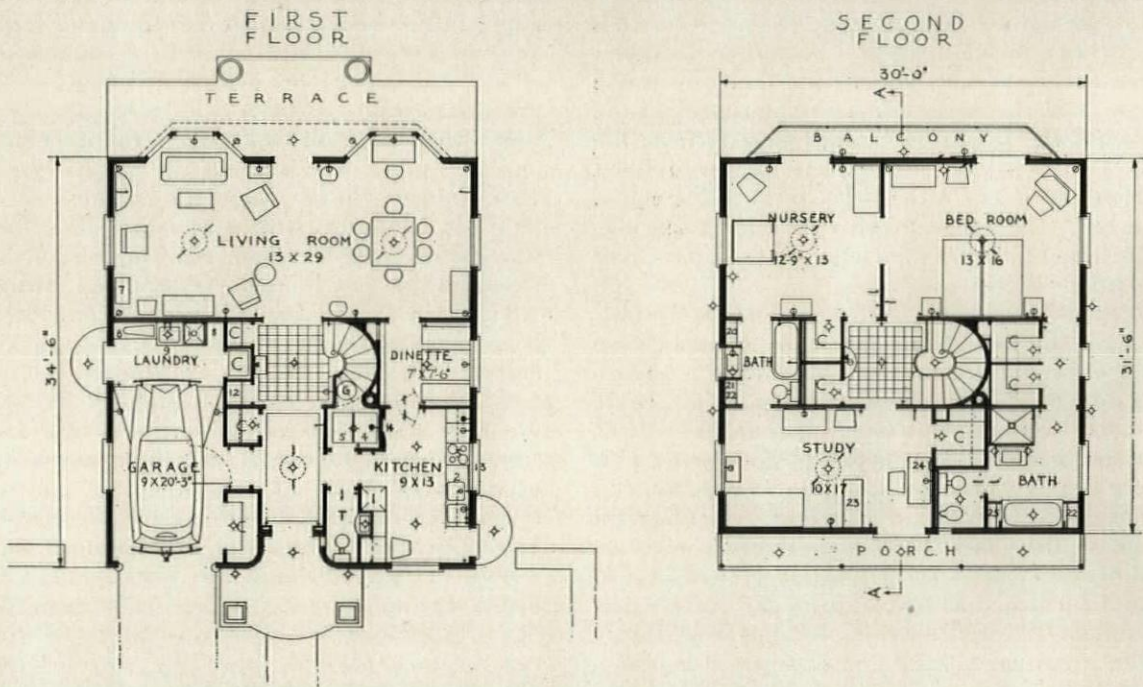
With some such soliloquy as this did most competitors apparently regard the problem! If "not to roof" became their answer; why, 'twas ten to one the plan took on—almost unconsciously—a modern cast. Or if "to roof" it, then they "went English" either wholly, or in part, and so turned either to the Tudor or the Georgian school! While if it went entirely modern; it most likely became as bare and cubistic as a Mad Hatter's box—and as unashamed.

Unfortunately, here on these whitened boards, even more than in reality, one traces the reaction of the exterior pre-conceived design-motif too obviously upon the plan; rather than the careful working out of the plan-problem to the most logical conclusion of which the individual contestant is capable, and *then* letting that plan naturally suggest and develop its own individual and successful exterior expression. Even here there lie many dangers. Much chance for interplay of judgment and artistry still remain the right and privilege of the competitor. Still his will and discretion possess ample scope to win—or lose—the interest of his judges!

If it is true that there now exists in this country anywhere near the theoretical deficiency in small homes that the Government agencies are claiming in their publicity in connection with the setting up of the large loan funds recently made available to assist in the rehabilitation and construction of buildings to provide newer or better homes for American families, it should be evident that among the very first heralds of our long delayed economic recovery will be a revival of interest in the design and building of small houses.

With that idea in mind, it would seem that most among the architectural profession, as well as about all the smaller and younger families all over this country, would have a direct and vital interest in the results of the General Electric small house competition, recently closed. And so it would seem more than worth while for the profession to devote serious study to the plans of small houses brought out in this contest; and especially the plans of the two types of smaller houses, one for northern and the other for southern climate, that are represented on these pages.

Of course, these plans have been considerably affected by the program, which set up the particular type of house desired for the competitors to evolve. There should be noted some individual



*Class "B" Design submitted by Archibald M. Brown in General Electric "Home Electric" Competition*

peculiarities about the house as therein described.

In the first place, it was to house a small family, a professional man and his wife, with one young child (a boy) and an automobile. The lot was a small "inside" (not a corner) lot, of narrow frontage, and fair depth; a little larger than that provided for in the average real estate development in most American city suburbs. No limit of cost was given; but a limit of size was set, by establishing the outside amount of "cubical contents" permitted the competitors. This made these smaller houses of what might be regarded as a "typical" small size.

On the other hand, a "study" for the husband was required; along with a considerable amount of modern kitchen, heating, and plumbing—as well as an abnormal amount of mechanical electrical equipment. And that old-fashioned "Laundry" (wasteful both of costly space and seldom

used equipment) which has not been included in the typical small house for 10—these many years!

In general, most plans assumed that the "living front" of the house was upon its rear—or opposite to street—side; along with a garage facing toward the street, and some garden or enclosed type of landscape treatment indicated upon the balance of the property on the front—thus leaving the rear of the lot as an open grass or play space; or treated as an informal enclosed garden area. Several of the plans established the garage space as enclosed within the main house walls, but the majority made it project from the main building, and many of them made use of its roof as an open terrace.

To come down to a more definite analysis. There were a certain proportion of the house plans that conformed to a simple rectangular prism or cube in arrangement. Such an one is the Archibald

Brown design; with the automobile not only self-contained within the cube, but almost contained within the Laundry, as well—of which space the garage forms a part! The kitchen balances this same area, but upon the *west*; with a Dinette matching up with the Laundry upon the eastern side. It would almost seem that this plan would be better reversed, giving morning sun and the cooler location to the Kitchen and Breakfast spaces. The entire southern side of the cube is given up to an open Living Room upon the First Floor, and a Nursery and Owner's Bedroom upon the Second. The Study (or spare Bedroom) occupies the northeast corner, and a large and spacious Owner's Bath the northwest (again, rather a waste of exposure, it might be felt!). An uncovered Terrace upon the first floor at the south, and two very shallow Balconies along north and south sides upon the second floor, supply the rather restricted outdoor spaces planned in this design. The single staircase is of the dangerous circular type, and the doorway to the Garage—opening directly from the Front Hallway—is a convenience that would not be allowed in many American city building codes. A very compact arrangement, with a most spacious and convenient second-floor plan, with much closet—but little waste—space.

The plans of Messrs. Lindeberg and Neilinger's house are similar in outline and content. The Garage occupies the same corner, but is more reasonably reached through a doorway placed in the side of a recessed entrance porch. Mr. Bliss's own room occupies the northwestern corner, with the Kitchen placed next along the western side (a hot and confined location, it might be said) with the end of the Living Room (neither as spacious nor as deep as in the preceding plan) to the south of it and furnished as the permanent Dining space of the plan. The second floor locates the Owner's and Boy's rooms in the same corners as before—only the rooms are here more completely separated—with the Bath over the Study, and the Guest Room over the Garage. This house is much more economical—and not as convenient—in the arrangement and number of its plumbing units (except the extreme southern location of the Laundry and Toilet next the Boiler-Recreation Room in the Basement).

Mr. Owen Lau Gowman's plan (p. 245), also contained in a cube, is preferred for its reversal of the Garage and Kitchen locations; but again enters the former directly from the Entrance Hall. The Kitchen is overlarge in proportionate size—being obviously extended to balance the projection required to give the Garage the depth necessary to house the car—and the Living space, along the southern front of the house, has the Dining table placed in its eastern end. The Second Floor has a single Bath—with only one entrance door—placed between the Owner's and Son's rooms to the south; with the Study in the northeast and the Guest Room at the northwest corner. Despite the single

Bath provided upon the Second Floor, the plumbing in this plan is so widely distributed that it would require three or four stacks to carry it—not an economical arrangement—it must be confessed! Both the Laundry and the "Work-Play-room" are located in the Basement.

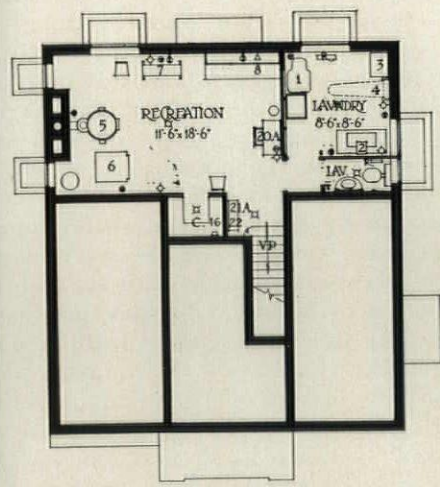
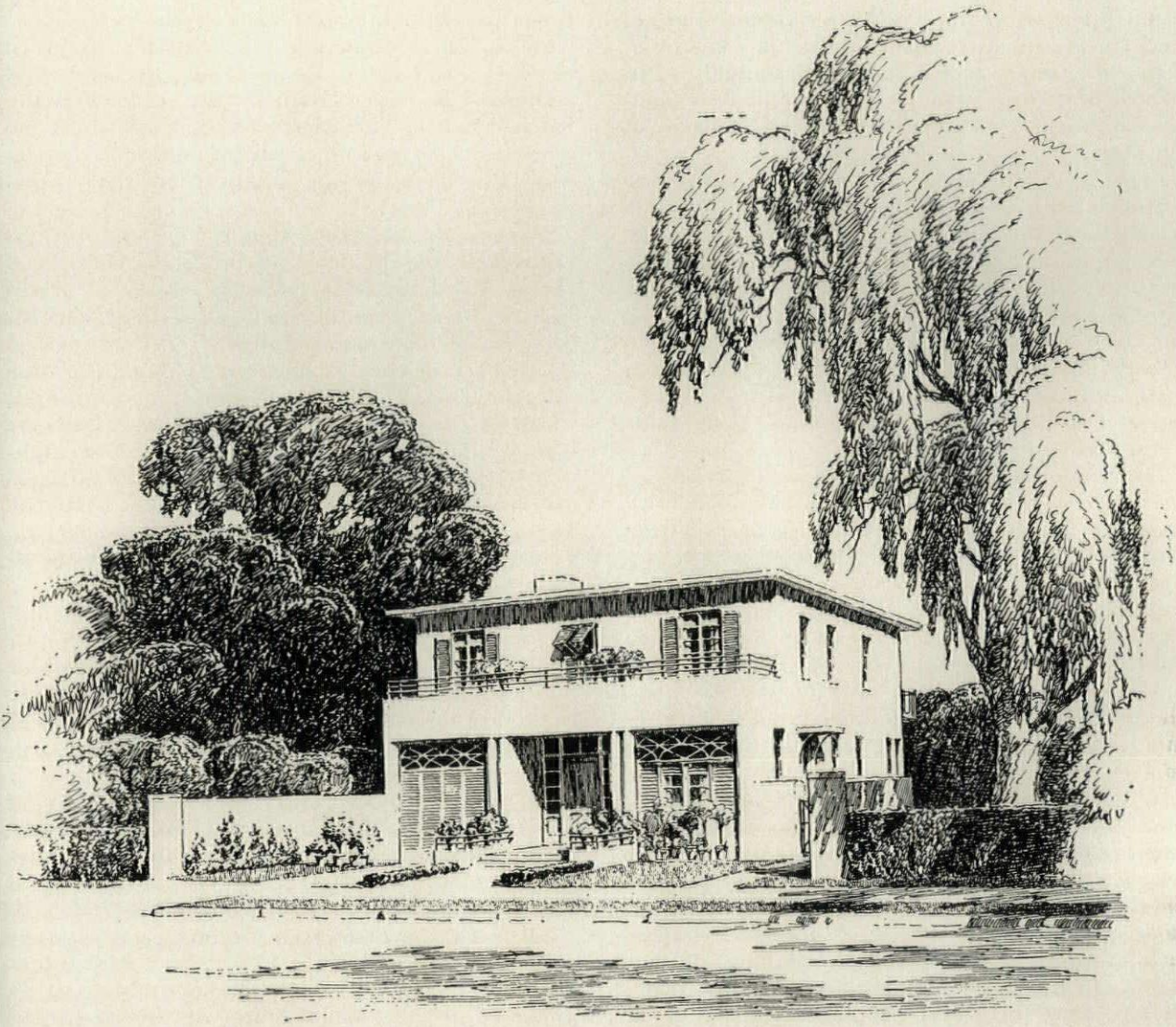
A large number of plans conform to the rectangle-with-projecting-Garage type. One of these by Mr. Englund (p. 248), placed the "Workroom" in the Basement, along with the Laundry and Recreation Cellar; not a very convenient or useable location, of course. The Garage extends toward the street, from the northeast corner of the house, and is connected with it, through a porch—which also serves as the Kitchen Entry. A Breakfast recess opens from and lights the Kitchen—and the Dining and Living Room are again combined in one space along the southern front of the house, an obvious and favorite solution adopted by many contestants.

The Second Floor of this compact rectangle gives the entire southern side to the Master's Bedroom, with the Child's Room in the northeast corner, and the single Bath in the northwest corner. The staircase is of the simplest, most practical type—in two runs, with a square landing, and no winders or twists in plan. No Guest Room is provided and no use is made of the Garage roof.

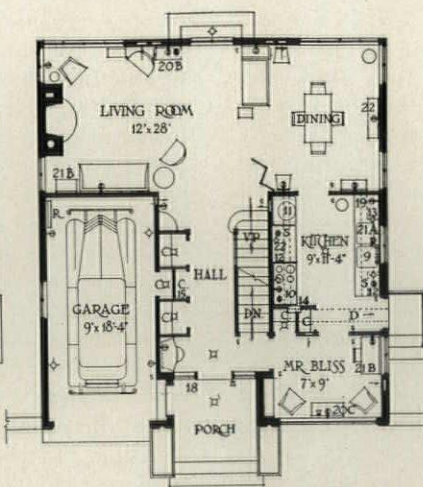
The plan by Gamber & Williams (p. 246) is also based upon a small rectangle with a projected, flatroofed section covering a one-story Garage and combined Laundry, Heater and Work Room, upon the First Floor level. The car is to be housed at rightangles to the street, which means a difficult quarter-turn both in entering and leaving the Garage. The Living Room again is along the south side, with the Dining space at its eastern end. The service entry is through the Laundry and Heater Room, the stairway is enclosed between walls, and the Guest Room is provided in the northwest corner upstairs. Master's and Boy's Rooms are also along the southern front, but entirely separated, while the single bath is at the northeast corner, at rather an inconvenient location from the Owner's Room. No use is made of the flat Garage roof, as the Second Story presents a blank wall along its entire width.

Mr. John Richard Rowe's plan (p. 249) has an ample Kitchen, projected to the north, but without cross draft, and with a service entrance from the east, back of the Garage, which also serves as a serving closet to the Dining end of the Living Room, as a Laundry and as an entrance from house to Garage. This plan fills up the west end of the Living Room with the fireplace (just as Mr. Lindeberg did at the east end of his plan), and the Master's and Boy's Rooms at the southwest and southeast corners, respectively, have each a Bath, with the Guest Room over the Kitchen at the north, again lighted by only one window, so making no provision for cross draft, as well as taking no advantage of the roof of the Garage for outdoor living or sleeping purposes. The entire

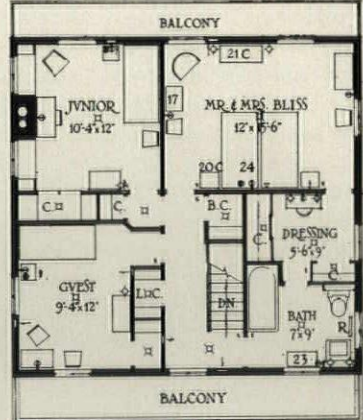




CELLAR PLAN



FIRST FLOOR PLAN



SECOND FLOOR PLAN

Class "A" Design by Harrie T. Lindeberg and Daniel Neilinger in "Home Electric" Competition

Basement space is given up to a Study, Work Room, "Game" Room, etc., with the usual multitude of mechanical impedimenta. As occurs in some other plans, the small rooms are so thoroughly "furnished" that little floor space sometimes remains for movement by the merely human denizens of the place.

Franklin Scott's plans (p. 247) show a less conventional arrangement. The projected Garage, located along the eastern side of the house, to the north, is now balanced by a Kitchen projecting to the south, with a Laundry in between; the latter also serving as Service entry and a connecting link with the Garage, as well. The Living Room extends along the west side of the dwelling, from north to south, and an area between its southern end and the Kitchen is planned to be used for either Dining or Cards.

The single Bathroom is placed in the center of the southern side of the Second Floor plan, with the Guest Room at the southwest corner, and the Master's Room on the north and west, with a passage connecting it with the Boy's Room, located over the Laundry, at the northeast angle; with a Play Deck over the Kitchen and an outside slide and steps connecting this deck with the Play Yard, located along the eastern side of the dwelling, where the youngster would be almost directly under the eye of his mother, while she may be working either in Kitchen or Laundry!

In the plan by Otho McCrackin and Russell Hiatt (p. 251), this last floor arrangement is nearly reversed. The Living Room is placed along the eastern side of the house; the Study projecting slightly in the northwest corner of the First Floor plan; with a staircase and Service entry back of it, then the Kitchen, and back of that again, opening off from the south end of the Living Room, the Dining Room, in the southwest corner of the house plan. The Owner's Bedroom is over the Living Room, along the east side, with the single Bath in the northeast corner, and the Boy's Room on the southwest side, with a convenient stairway, and a central chimney. Despite the compactness and workability of the plan, the plumbing is very much scattered—and the Garage is not provided attached to the house plan.

Mr. Jefferson Hamilton's plan presents the Garage projecting to the north, with a well-lighted Laundry but dark Workbench in recesses extended to left and right at its house end. The Kitchen is placed next, along the east side, with the Dining and Living Rooms combined along the south side; the principal entrance is in the middle of the west side, and a good Study is comparatively isolated in the northwest corner of the First Floor plan—a desirable feature that the designers have too seldom appreciated.

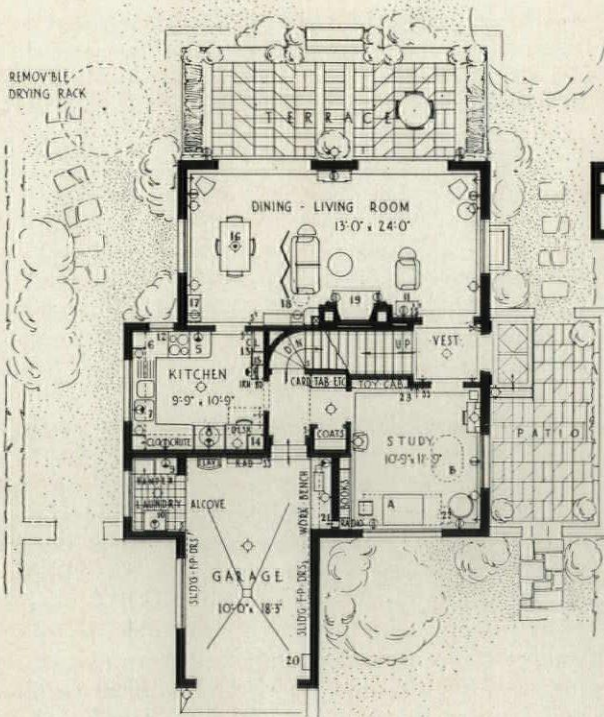
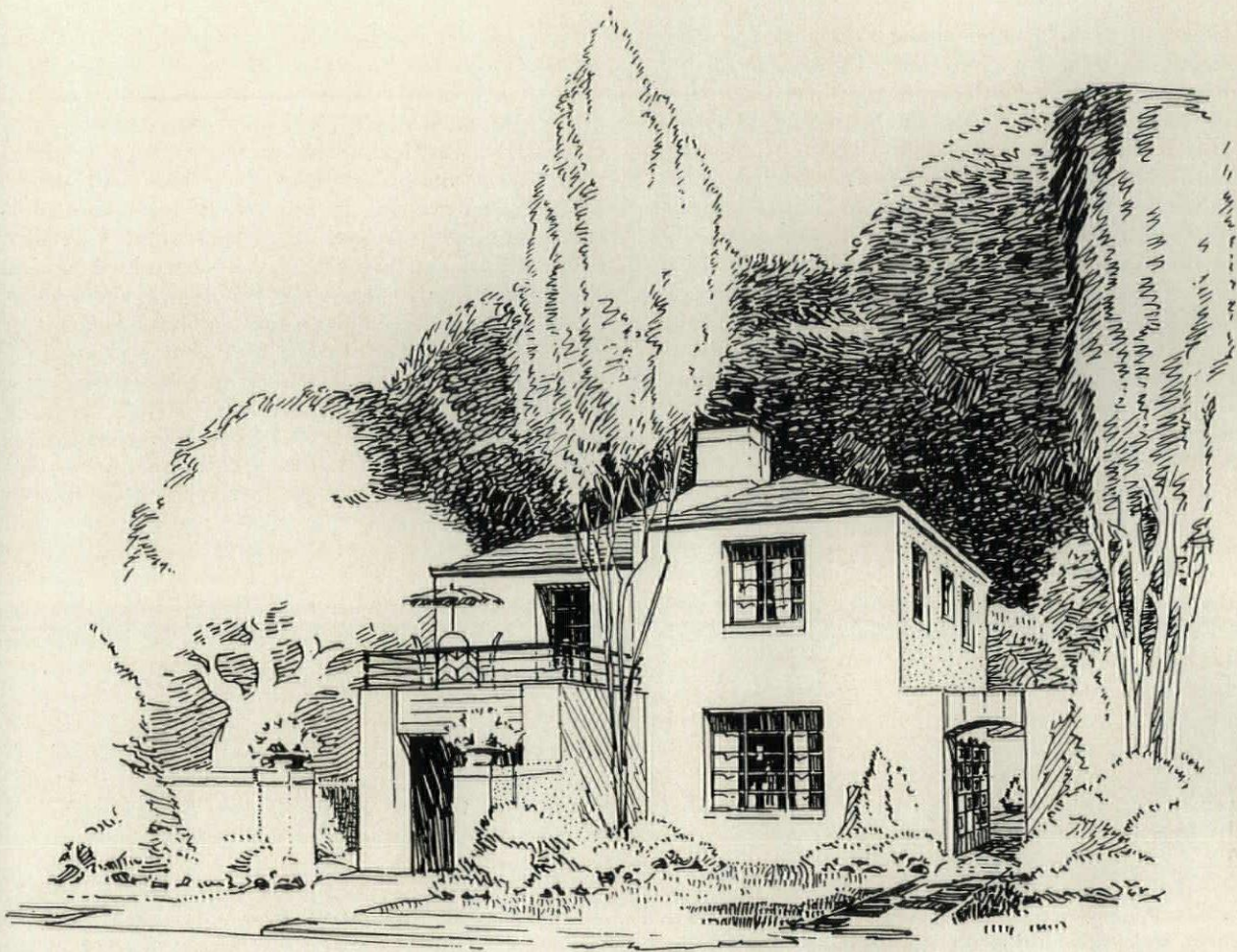
There is an open Terrace along the south side of the First Floor, and the roof of the Garage is used as another Terrace opening from the Hall upon the Second Floor with the Guest Room over

the Study, the Owner's Room at the east and the Boy's Room at the west ends of the south side; with a Bath located over the entrance, between the Boy's and Guest Rooms along the west, and a Dressing Room and Bath for the Owner over the Kitchen below. This plan has a balcony along the southern front, and all in all contains more "openness" than many of the others, particularly upon the Second Floor.

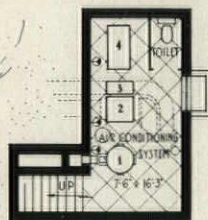
Maurice Rainsford's design (p. 250) also differs radically from the majority of plan schemes. A Living Room extends entirely across the street front with exception of the northwest angle which contains the Entrance Hallway, with a covered Porch back of the Living Room looking out over the rear lawn. The Dining Room occupies the full width of the ell, back of the Entrance Hallway, with a Kitchen and service porch (connecting into the Garage) back of that—thus securing cross draft and exposures for all principal rooms. The Second Floor locates the Owner's Room over the Living Room (although the fireplace cuts off all eastern outlook on this, as well as the First Floor!) with Guest Room upon the front, between it and the stairway, while the Boy's Room is in the ell behind (beyond the single central Bathroom) and in turn also opens out upon the Sun and Play Deck over the Garage to the south. This plan provides much more openness and outlook than any of the others here being considered, along with cross draft for nearly every room. The plumbing is not concentrated; and it would be necessary to have an alley, or another street, at the rear in order to utilize the Garage in the position here shown.

All in all, the plans seem to have been less well studied than they should have been for so intensive and important an economic problem as is presented by the small house of this restricted size. Particularly in the disposition of the plumbing units, little regard seems to have been given to their economical arrangement, and many of these very small floor plans show them scattered all over the entire area, with little, if any, regard to the fact that it is customary to run soil pipes vertically, at least in our northern cities and suburbs.

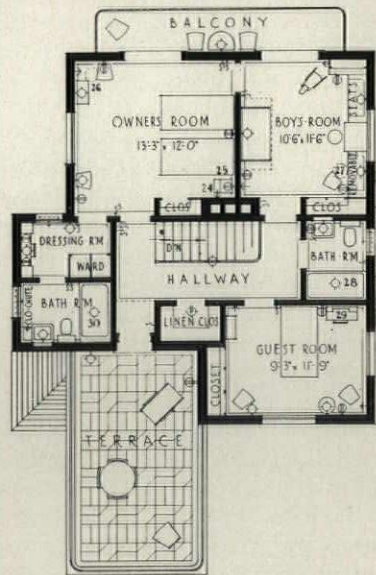
In one other particular, the plans seem not to have been quite thought up to date! While many designers have planned a sequential disposition of their Kitchen facilities, yet many of these service areas appear needlessly out of scale with the balance of the home units—possibly because of the opportunity that was thus provided to introduce more electric gadgets than even the largest of country houses usually employs. Yet the first floors seem almost uniformly crowded, particularly with limiting partitions. If there is any one modern tendency that has been seemingly both appropriate to, and encouraged by, the recent trend toward modernism, it is directed toward a more "open" arrangement, with either more rooms thrown to-



FIRST FLOOR



BASEMENT



SECOND FLOOR

Class "B" Design submitted by Jefferson M. Hamilton in General Electric "Home Electric" Competition

gether into one, or one space arranged for more and differently convenient uses. This has been recognized by certain contestants in their disposition of some service areas; but in the principal rooms it has been no more developed than in the very general placing of both Living and Dining facilities within one inclusive unit of internal space.

The staircase has usually been kept separate, and the Hall, while often held down to the minimum of area upon the upper, has frequently extended to considerable size upon the entrance floor. In many cases ample and commodious closets have been shown. The plumbing has sometimes been condensed, and then located in a position not convenient and accessible from the Owner's Bedroom, where convenience of access should be the first consideration. Often the stairways themselves have not been designed for either the most attractive or the safest schemes of arrangement. Many show bends, winders, or curving turns, while others have been laid out in one long straight run, sometimes confined between walls upon both sides. In many plans it would appear that the entrance portion of the first floor was made more to conform to conventional requirements, than thought out freshly to meet the needs of directness and economy of space, as well as in-expense of installation and convenience of use.

In one regard, at least, the results of this particular competition seem to vary from those secured from many similar "exercises" in the past. The program was so written as to minimize unusually the importance of the presentation of the exterior design of the building. No section or elevation was required. The two exterior perspectives were asked for at an unusually small size, one-eighth scale, whereas the plans were at one-quarter scale, and the interior sketch also at large size.

As a result, on the original sheets, within the border and with the large, over black and crude lettering established for the principal title line, it required closer study than usual to secure a proper idea of the house design, both plan arrangement and exterior appearance, as they would combine in any actual realization of the whole, which is so important a blend to obtain in any successful small house problem—the thing that requires the sort of imagination that is essential to the successful practicing architectural designer.

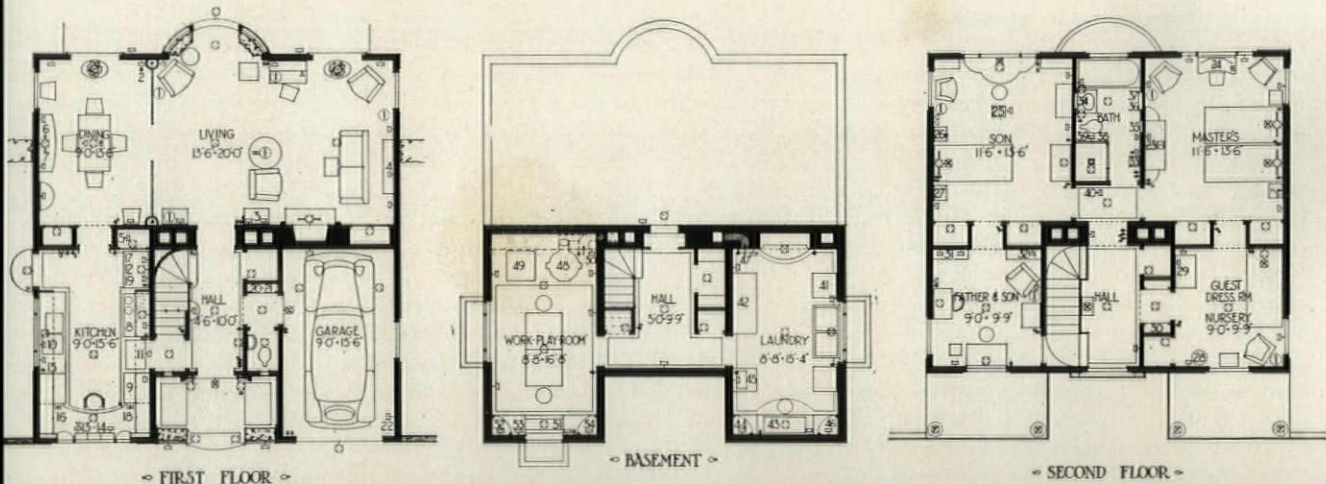
That realization is made much easier in these selected reproductions, as they are here shown, as the editors have wisely chosen to increase the scale of the exterior perspectives to a size that nearly approaches that of the original renderings while all the plans have been consistently reduced just four times, to read at the scale of one-sixteenth inch to the foot. They have also been here presented upon the page in a closely related arrangement made as nearly uniform as possible; so that each design may be studied in the easiest manner, as well as that most natural to the architecturally trained mind.

Compared to many other competitions, it might be said that the selection of house designs here presented not only maintains a very high standard of architectural design, but one that is usually also essentially simple in the elements employed, as well as the means used in their composition. In fact, if the dwellings in any recent suburban housing development in any of our principal American cities would run to as high and even a standard, there would be little excuse for discouragement as to the future of American homes and standards of artistic appreciation, in the region of architecture, at least, by the general American public. Whether the average of taste would run as high through the more than two thousand houses entered in this competition, is very doubtful indeed; but in this brief summary and review, at least, the selection made is responsible for a very encouraging impression, in this particular part of the problem.

Inasmuch as it is established, I believe, that of some 1250—or thereabouts—designs submitted in class A, about 650 were what might be considered as "modernistic" in tendency, and even a greater number were developed to have a flat roof, either in whole or large part, it may be accepted that the selection here reproduced may be regarded as probably better than the average of the whole. Of course, that so many houses were presented without employing a sloping roof, was in large part caused by the competition program, which called for a large number of rooms and conveniences to be secured within a very small allowance of cubage. This was largely responsible for forcing the contestants to eliminate cellars and roofspaces, wherever possible, principally for the sake of the resulting saving in cubage. The many flat roofs thus developed are, in part at least, responsible for the prevailing aura of "modernity" that rests so largely over the whole group of designs obtained.

In part, the general simplicity of treatment that distinguishes the exteriors of these selected examples, may have been caused by the small size at which the exteriors were to be rendered—but beyond that, it cannot but be that the careful disposition of parts and the general success of their proportions must have been actuated by both precision and understanding upon the part of their creators.

Even the renderings themselves—at least among those here selected—possess unusual charm; at the same time that they are rather notably lacking in the over-finicky rendering and presentation of confusing or embellishing accessories, of either natural or landscape surroundings, to which we have been subjected in some preceding competitions of a similar type. In only one or two instances do we find the rendering of an overwhelming tree, for instance, developed with an emphasis and interest that cannot but detract and draw attention away from the dwelling design it so overshadows. It is, in fact, history that some competi-

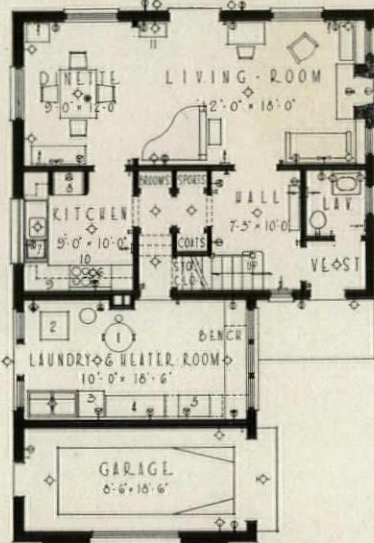
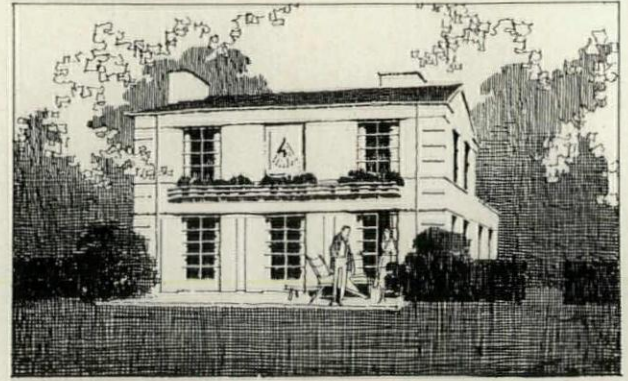
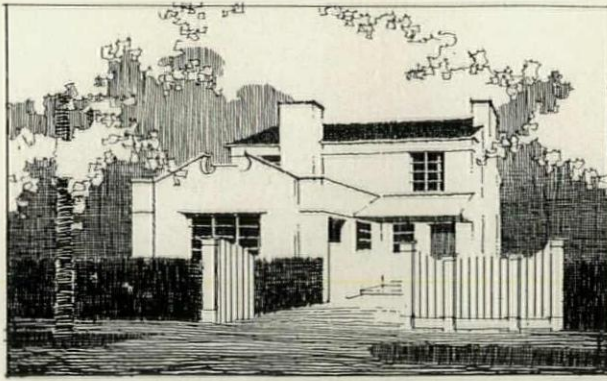


Class "A" Design submitted by Owen Lau Gowman in General Electric "Home Electric" Competition

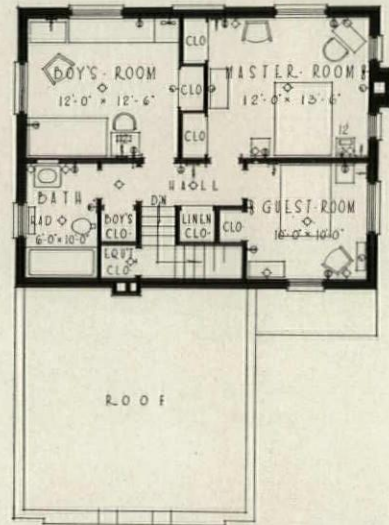
tions in the past have been won almost entirely upon the super excellence of rendering of such a detail, when most of the observers have been so allured as to have forgotten momentarily that "only God can make a tree!"

It may be a matter of supererogation, for instance, to venture to call attention to Mr. Rosenberg's delightful and charmingly simple presentation of his tastefully restrained late Georgian

house design on page 252. Both the freshness of the point of view and the simplicity of its delineation commend it. The delightful un-balance of the grouping is itself commendatory. The lightness of touch and restraint of the central portion of the rendering make the apparently unstudied and casual vignetting of the drawing delightfully intriguing and successful, until the whole effect attains to something of the refinement and restraint



FIRST FLOOR PLAN



SECOND FLOOR PLAN

*Class "A" Design by Branson V. Gamber and Milton R. Williams in "Home Electric" Competition*

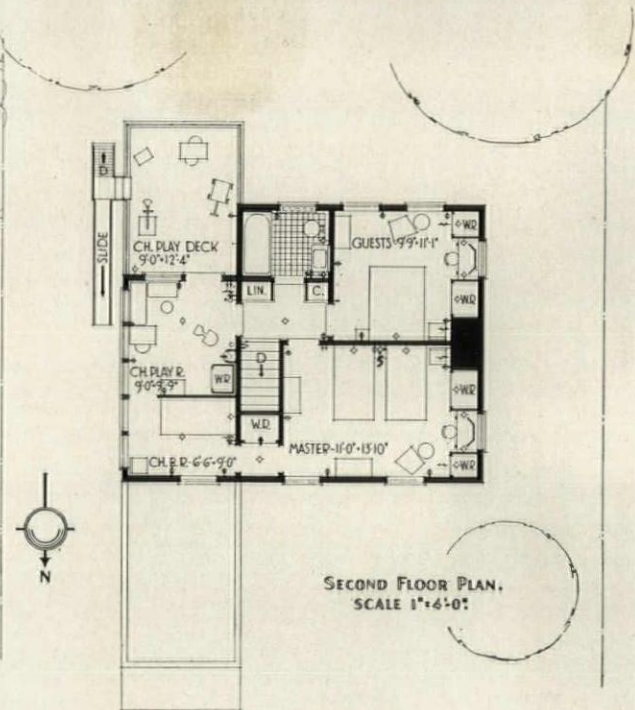
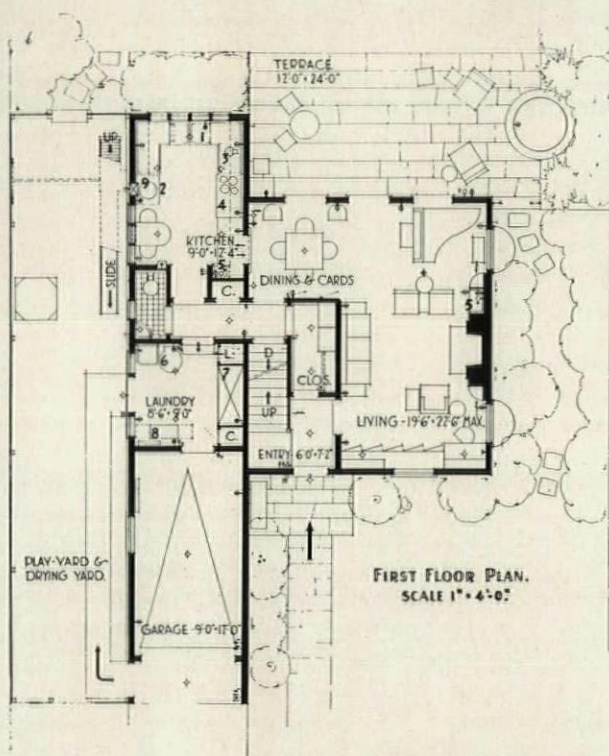
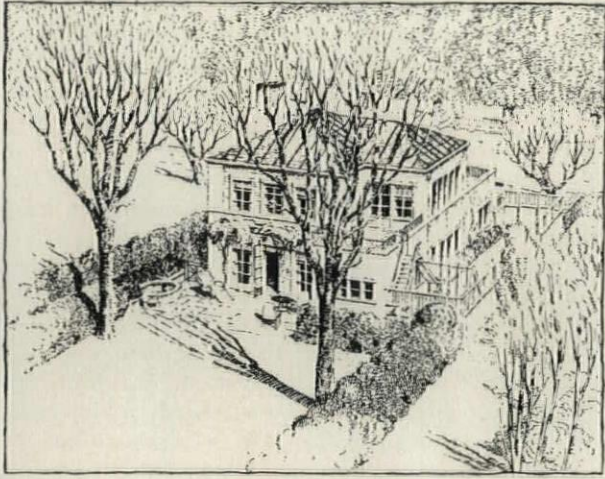
found in the work of some of the most skilled and expressive of architectural etchers (of which Mr. Rosenberg is one) or perhaps in some of the simplest and most suggestive sketches of Daniel Vierge.

With somewhat the same idea evident in its compositional presentation, the perspective treatment of Mr. Lindeberg's excellent design is lacking only in this mere casualness of appeal. To be sure, the house itself is more prosaic in outline, and too "blocklike" to be as engaging; but its more conventional placing against a dark foliage background—even if still commendably simple in rendering—is what we find almost equally well employed by many other competitors; such as Mr. Gowman or Mr. Hamilton. Nevertheless, the foliage in this presentation is well and carefully studied, and simply delineated, all of which is entirely in its favor.

Mr. Gowman's house is also uncompromisingly square—and equally Georgian in inspiration. Its rendered presentation is simple and direct, albeit

a little unimaginative in type, while the darkened technique of the foliage expression of the trees in the right background is immensely better than the careless and sketchy penwork upon the larger one in the left foreground. One rather doubts that the projected treatment of the Garage and its somewhat forced balancing by the Kitchen would be as unobtrusive in reality as it has been made to seem in this rendering; while the extension of the front wall in the two flanking curtains would in some sections probably be regarded as in conflict with the usual lot restrictions. The Greek touch given this design makes it seem "different" and distinctive, but might perhaps be of doubtful appeal in actuality.

Mr. Hamilton's very simple and Bermuda-like house perspective, while more careless and "sketchy" in character than the others recently considered, is a very successful solution of a simple and small-scale treatment of a house outline of more pleasing informality than the square block type to which so many contestants felt di-



Class "A" Design submitted by Franklin G. Scott in General Electric "Home Electric" Competition

rected by the economic considerations established in the program. The house itself is shown somewhat crudely; in a manner that is also extended into the treatment of the foliage which, particularly in the background, almost is expressed exclusively by a horizontality in the technical use of the line employed by the draftsman.

Mr. Rainsford shows an equally consistent use of a vertical tendency in the treatment of his foliage accessories. The sketch is not quite fair in its indication of the depth of the ell at the right; that is both much longer and more important than the expression it receives in the perspective; which is nevertheless very successful in indicating a low and charmingly "cottage" type of structure,

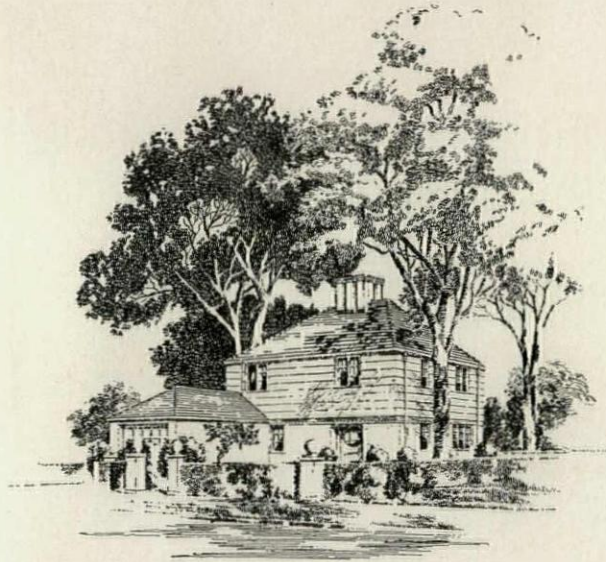
even if somewhat more old-fashionedly picturesque in its indication than it would be entitled to appear for a good many years after its factual realization! The foliage handling is unconventional and effective, if a little too much "flame like" in its selected use of the pen line employed.

Mr. McCrackin has utilized a most sketchy but effective presentation of an essentially simple yet individual small house design. Again it has less depth expressed than is shown in the plan, but it is rendered with a snap and dash that is both prepossessing and engaging; even to the rough-hewn and far-spaced palings of the fence in the foreground, that seems so consistently suited to the lowlying and farflung handling of the house

exterior. Only the simple vigor and rush of these tree outlines could be effective with so simple a treatment of the house surfaces. The whole sketch recalls some of the studied simplicities of Phil May's best drawings, although that effect is here achieved with less precision and finality.

It is possible that the flat roof pitch employed might not seem adaptable to the more northern climates, and yet the directness of the architectural idea it embodies is quite in line with the tenets of the modernistic school—at the same time that it undoubtedly presents a more romantic appeal, added to picturesque qualities that would better register with a much larger part of the discerning and appreciative populace.

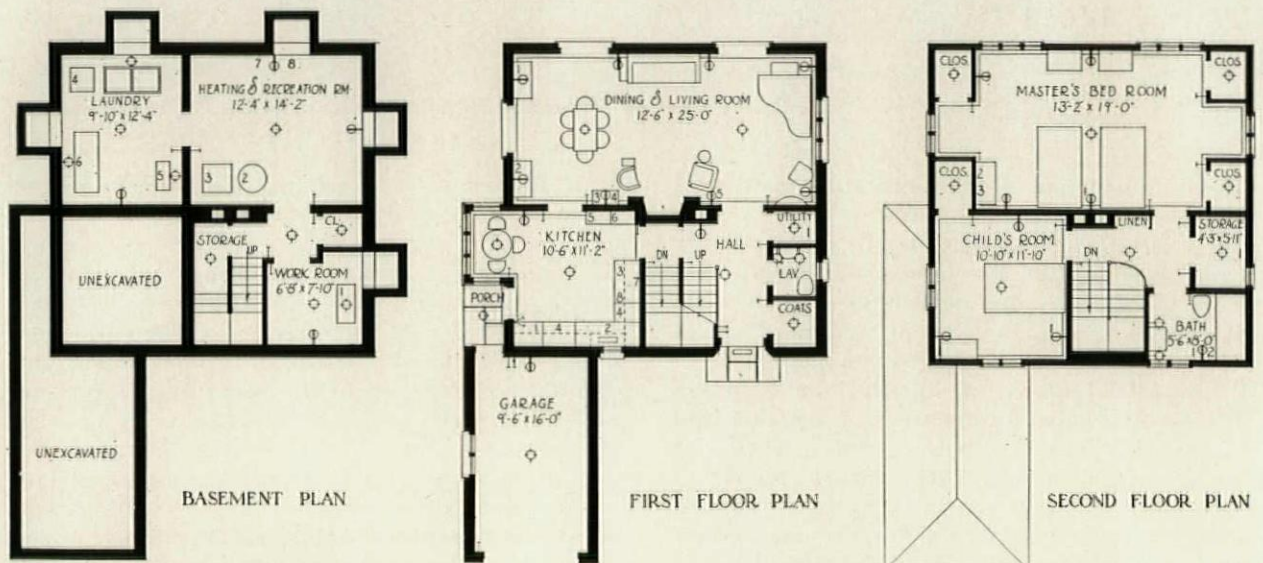
Mr. Archibald Brown undoubtedly had in mind the southern problem, as he has well indicated by the natural accessories pictured in his rendering; which displays such amelioration of the restrained



cubistic handling adopted for his design as is compatible with a due regard for its economy of expression. It is a straightforward solution of the related plan elements, which might at the same time be regarded as entirely divorced from any lingering suggestion of S.A.!

Mr. Russell Englund, with a very similar plan outline for the major part of his arrangement, has nevertheless succeeded in securing a more popular type of appeal; principally by means of rather emphasizing the horizontality than the cubical content of his block, and at the same time adding a suggestion of overhang at the second-story level, and a sturdy and dominating historic chimney treatment above. The contrast established between these two methods displays the definite value of the sloping roof over the flat terraced house top; if only because of its being so long established an Anglo-Saxon heritage! And the other view—while not reproduced here—is almost identical with the one shown. The simplicity and workmanlike directness of the renderings should also be noted. While in the absent perspective the author chose to abide by the thoroughly well established advantages of the dark center foliage mass balanced by two lighter ones at each side; in the view reproduced he has been even more successful in the less conventional composition based upon an unequal balance, aided and harmonized by the dark mass of foliage against which the outlines of the house are silhouetted so crisply and well.

Mr. Franklin Scott chooses to disregard the picturesque possibilities of his unbalanced plan by presenting a principal rendering that diminishes the true value of the ell—as did also Mr. Englund—in the street façade, in preference for a simple classical balance that depends upon late Georgian formality for its well thought out approach to the spectator. An entirely successful treatment, but somewhat disappointing perhaps as not carrying



Class "A" Design submitted by Russell A. Englund in General Electric "Home Electric" Competition



out the suggestion implied in his plan. The rear view (taken at an altogether different season of the year) is less successful and satisfying; although it has interest as another example of the many "bird's-eye" or "airplane" views that have been employed by the contestants to bring out the diagrammatic values of their elaborated arrangements of lot and surroundings.

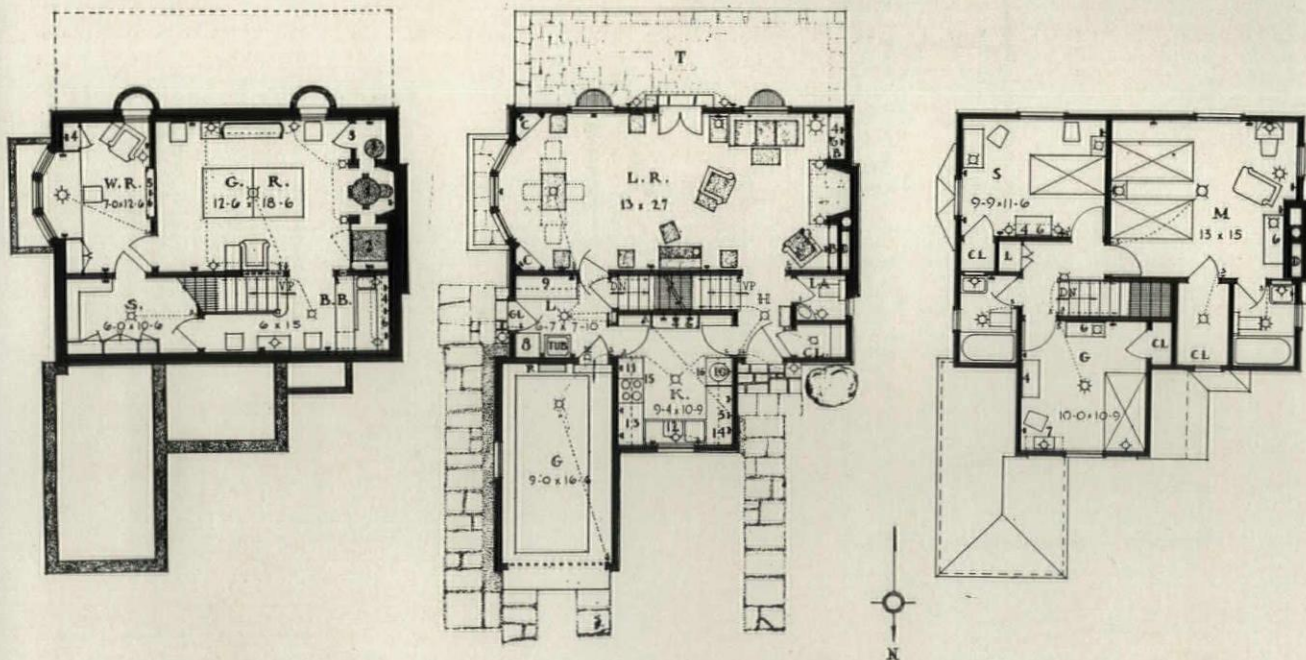
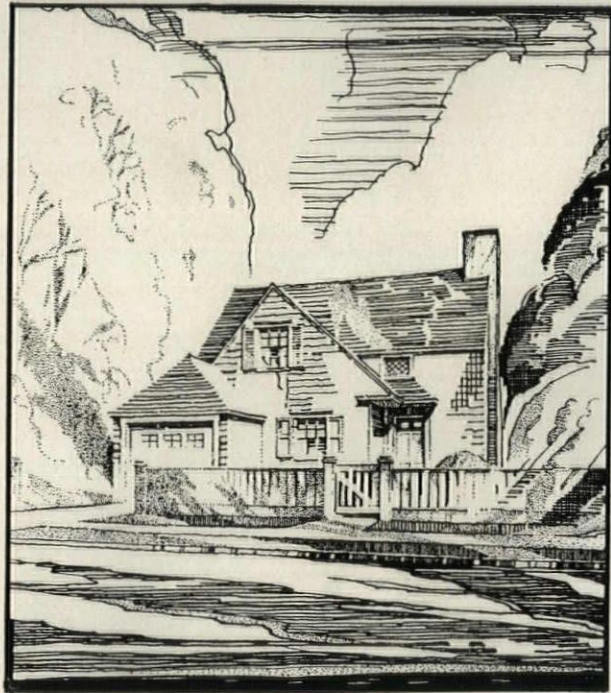
Messrs. Gamber & Williams have, in their rendering, less minimized the importance of the projecting ell of their plan. It forms, indeed, the most important feature of a rather bare and arid prospect, when viewing the structure from the street. It now becomes very apparent that the housing of the automobile with its side to the roadway, necessitates giving up most of the remaining yardage of the street front to the driveway turn; which thus becomes the space across which one must approach the front entrance—well enough in its way, but, under the restricted limits of a small city lot, it almost too inevitably suggests entering the house through the stable yard to be a pleasant prospect for the visiting stranger to confront when nearing the doorway.

From the opposite side, the prospect is distinctly more pleasant. Here the dwelling is indeed placing its best foot forward. A fact that has evidently inspired the draftsman to render the problem by means of a rich and colorful cross hatching of holdly spaced lines.

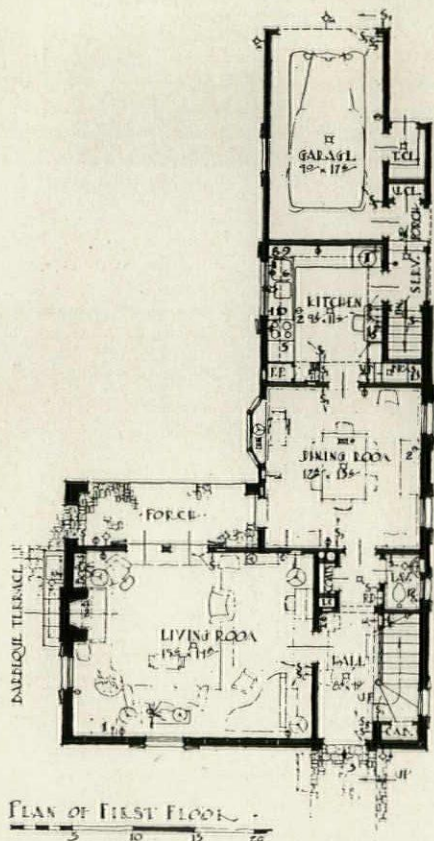
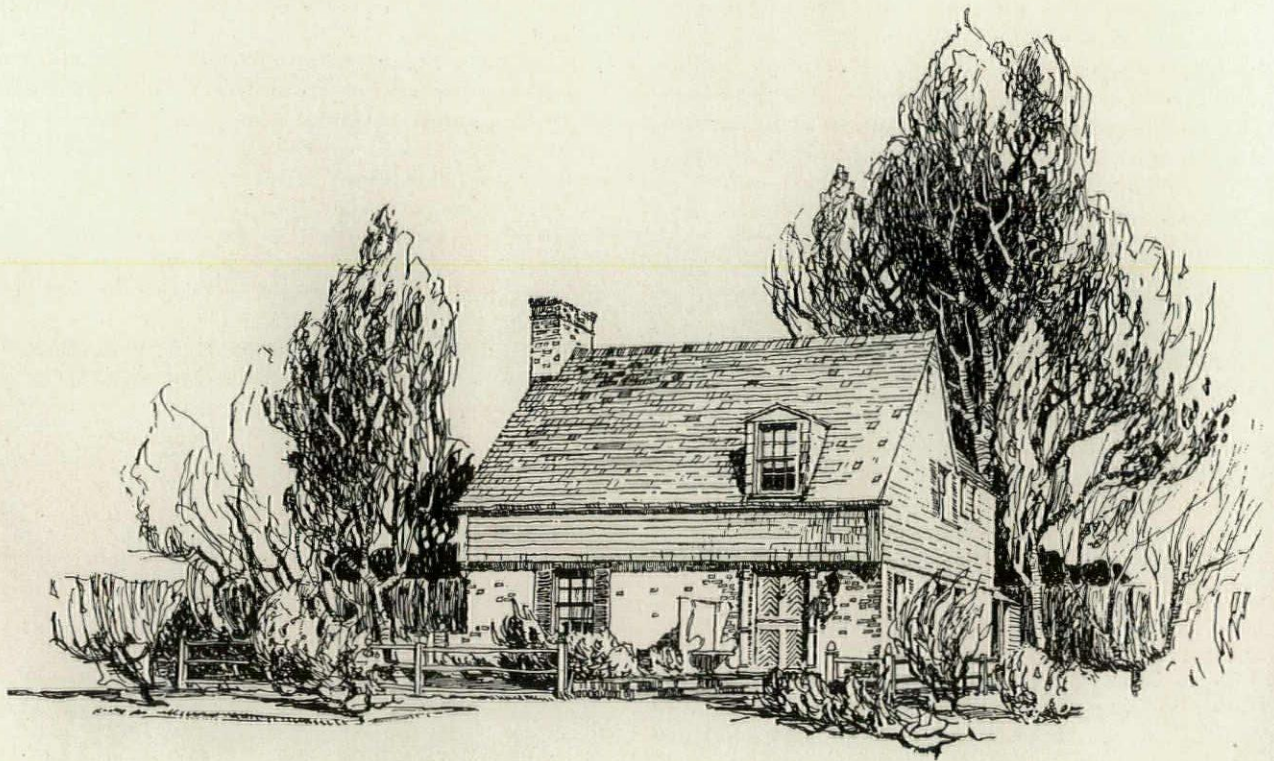
In Mr. John Richard Rowe's presentation of the exterior of his design, we return again to the inspiration supplied by Tudor England, although of a more restrained and modified sort. The simple composition of gables, intersecting and projecting, touches once more the intriguing notes of the picturesque, and even if carried out

only in the simplest of weathered shingled surfaces, it should exert a pleasing effect upon spectator or passer-by.

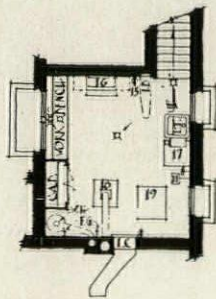
It might well be remarked that the sketch perspectives shown here from the material secured in this competition mark a distinct advance upon what can be recalled from some preceding contests. While excellently rendered—almost without exception—they have been more simply and truthfully shown; with less dependence upon intentionally misleading draftsmanship, and what appears to be a more sincere desire to develop



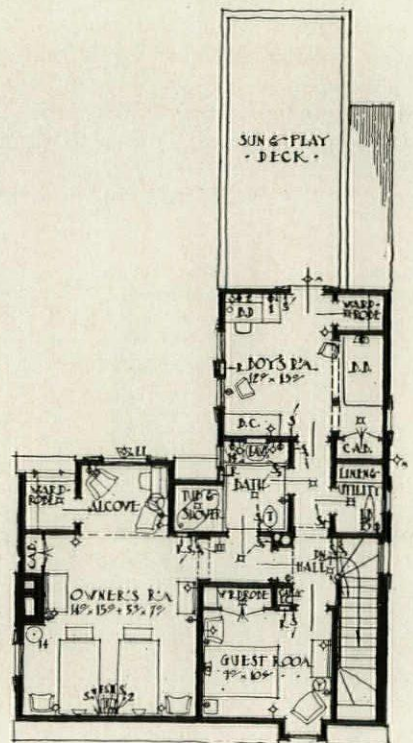
Class "A" Design submitted by John Richard Rowe in General Electric "Home Electric" Competition



PLAN OF FIRST FLOOR

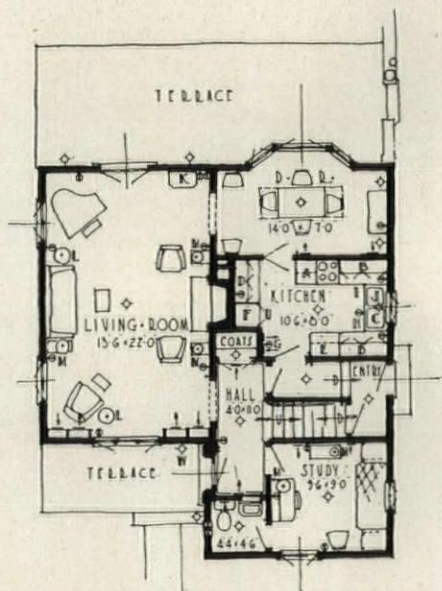
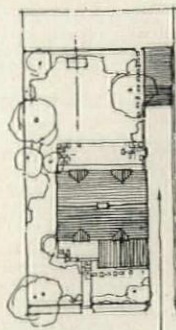
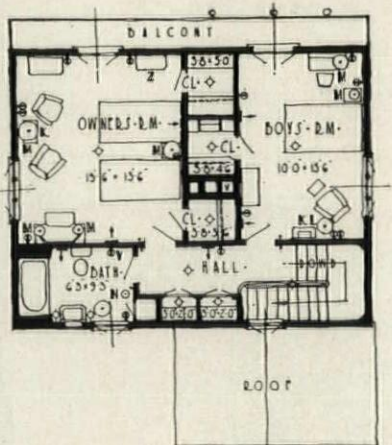


PASILANT



PLAN OF SECOND FLOOR

Class "A" Design submitted by Maurice R. Rainsford in General Electric "Home Electric" Competition



Class "B" Design submitted by Otho McCrackin and Russell Hielt in "Home Electric" Competition

frankly a dignified and simple appropriate architectural design.

In many ways they would seem to be models to recommend to contestants confronted with similar problems in the future. If this is, in any way, a result of the small scale to which these depictions were held down; that should be credited as an unexpected asset, that has been brought out particularly well in the group of plans that have been selected to represent the General Electric House competition in PENCIL POINTS this month. And, as these perspectives were the only delineations allowed for expressing the exterior design of these house plans, it has been impossible to comment upon the one, without also giving credit for the

masterly draftsmanship, so well exhibited as to seem almost ineradicably a part of the dwellings' design!

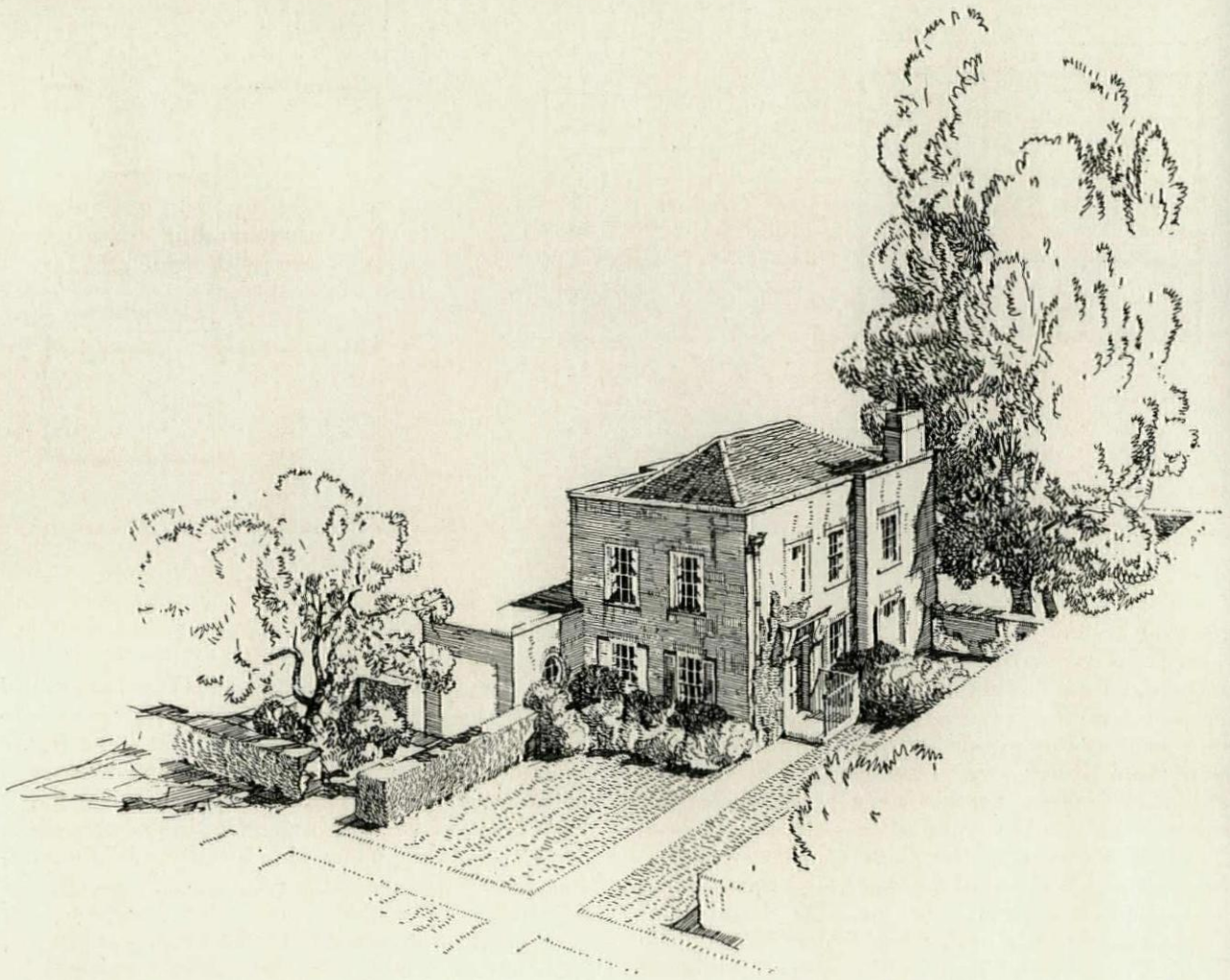
To recapitulate; what general results would seem to remain in one's memory, after thus running over the collection of designs selected here? In the first place, a far higher average of interest in the architectural handling than could possibly have been secured from any viewing of the whole contest, as it would be seen in any public exhibition of all the original drawings. Secondly, far less influence than the whole group depicted, of the "modern" trend. In the third, an exceptional clearness of perspective presentation and skill in competitive draftsmanship (most certainly this

was not as much in evidence when studying the ruck of the whole mass!), especially in pen-drawn line delineation of much sensitiveness of touch. Fourth, a disappointing lack of imagination in handling the forecourt and projecting attached Garage; which nearly all the arrangements for the smaller type houses accepted and made use of, with too little real study and thought expended upon it—except perhaps to diminish and gloss over it, as an impediment in obtaining a pleasing façade, to an extent that would not be possible in the final realization of the design in actual wood, brick, and mortar.

The plans seem far less successful—as a rule—than the exterior treatment: less successful, and less well studied, from any actually experienced, architectural, living point-of-view. Too few of them would make pleasant living houses! Too many would be inconvenient in meeting the con-

stant attritions we all encounter in everyday life.

It would appear that far too much study was given to crowding their walls with every conceivable sort of equipment gadget; whether or not plausible or practical to a home of this modest size, and probable restricted cost. Even many of the Kitchens have been expanded into too large a plan-unit—in any true relation to the balance of the house plan as a whole!—as though merely to provide wall space for the gallery of electrical outlets that throng their boundaries, and so require additional cupboards for the “conveniences” to which they might be attached. And rather too little time remained to be given to the consideration of the major economies and utilities of plan, and the disposition of those constantly used parts, upon which the real efficiency and continued success of the American home has depended in the past and must in the future continue to depend.



Rendering by Louis C. Rosenberg of his Class "A" house in the G. E. "Home Electric" Competition

# TIM WALSH

## 1868 - 1934

By HUBERT G. RIPLEY

AN anecdote in "The Relics of Father Prout" relates that a certain Mrs. Pepper with two female companions, traveling through Cork, stopped for divine service at the little parish church in Watergrasshill. Being late they stood up at the back, behind the congregation, who were so intent upon the discourse of their beloved priest that their presence was unobserved. Father Prout, noticing the newcomers, interrupted the thread of his homily and cried out, "Boys, why don't ye give three chairs for the ladies?" "Three cheers for the ladies!"—re-echoed the parish clerk, and in honor of the visiting gentlefolk, they were given with a will that shook the rafters. Of like nature was the character of Tim Walsh's humor.

With the boys he loved, when withdrawn from the scene of his professional work, he was the same old Tim we knew in the days of his novitiate. His draftsmen adored him for they knew that however serious and reserved he might appear, his heart and sympathies were with them. As some of the following incidents indicate, flashes of his genial wit and kindly satire illumined the drafting room at unexpected moments. As this is an attempt to depict the human qualities of an outstanding architect who sometimes combined the professional and the humorous in a phrase, an example will serve as an introduction. One of the monthly architectural magazines had devoted considerable space to the illustration of a particularly striking and over-elaborated design. It was one of those speculative projects conceived in the reckless days when promoter and architect alike strove to challenge attention by meretricious over-exuberance. The drafting room was poring over the pages illustrating the building, examining its splendors with wonderment and awe. "What do you think of *that*, Mr. Walsh?" one asked. "Everything appears to be there except the mortgage," was the immediate reply.

Those closest to Tim in his later years recall him as a very serious person who has contributed in his maturity to the accomplishment which is credited to his firm. The gravity with which he addressed himself to the tasks which came to them during all those years was as marked as the buoy-



ancy with which he would throw off responsibility in his social hours. His outstanding characteristic was the unusual modesty with which he would offer a very successful solution of a problem with a deprecating word, almost an apology, and when, as sometimes happens in architects' offices, the drafting room did not wholly catch the spirit of his intention, he would hesitate to press a protest. He was, however, equal to those emergencies and crises that occur in the course of architectural practice.

In connection with some work the firm was doing, it was decided to provide a large paved court. As all architects know, the paving of level areas presents a problem of drainage, and in this instance the surface was, as is usual in good practice, slightly pitched to catch-basins with iron gratings set at appropriate intervals. Shortly after the work was completed, a heavy rain storm of several days' duration occurred. It was of almost tropical intensity, in fact the equinoctial storm as it is sometimes called. Whether the overtaxed catch-basins had become clogged with sand and rubbish incident to construction, or whether the grade here and there was not regulated to the proper nicety to meet extraordinary downpours is inconsequential; every architect knows that events of like nature come into his art-life. Anyhow, a considerable area was turned into a shallow lake studded with

paved islets, when Tim Walsh, in response to a frantic telephone message, arrived on the scene. It was still pouring and the excited client was inveighing against the incompetency of architects. "You may know how to design beautiful buildings, but when it comes to such practical matters as everyday common sense hydrodynamics, seepage, moisture penetration, and like simple problems, the hebetude and ineptness of some people is incomprehensible":—and more, much more of the same import.

Such a *crise de nerfs* among one's clientele is not uncommon, and Tim took it philosophically, even smilingly. When he was able to get in a word, he said very impressively, "What you should have installed here is a floating drain!" The astonished client, about to launch into more hyperbole, stopped short, looked puzzled for a moment then, realizing the absurdity of the suggestion, burst into irrepressible laughter.

That little incident is typical of Tim Walsh. He always met the world with a smile. Whenever we'd see his sunny face, we'd begin to grin in anticipation, for we knew something amusing, something to make the day brighter was sure to pop out the minute he greeted a friend. He had practically no acquaintances, for he was a friend to all who knew him, however slightly, and all who came in contact with him loved him. He was the wittiest man I ever knew and his wit was spontaneous and kindly. He did not offend others by his remarks even when the joke was on them; he made everybody laugh. To illustrate: A young salesman employed by a firm dealing in building materials entered the office one morning. Being new to his job, for this was his first call, he was a bit flustered and somewhat intimidated by the cool indifference and suspicious looks that greeted him when he hesitantly asked for Mr. Walsh. After he had waited awhile, mentally rehearsing his little speech and becoming more and more flustered trying to remember just why his firm's goods were superior to all others, Tim suddenly entered, smiling pleasantly but evidently having little time to spare. "Mr. Walsh?" said the salesman, timidly. "Yes," replied Tim. "My name is Sullivan," said the young man. "I don't see anything the matter with that name," interrupted Tim, briskly. "In fact, I like the name. I think it's a darn good name; you ought to be proud of that name!" "Yes, sir," said the salesman, "thank you, sir." Whereupon they shook hands cordially and Tim disappeared into his office. The salesman, much pleased at the interview, turned and went out, entirely forgetting, until half-way down in the elevator, what he had come in for.

Tim grew up in Peabody and Stearns' office in Boston, entering their employ in his 'teens, remaining ten years or so until he set up an office for himself in 1894. I was working for Chapman and Frazer at the time, happened to meet Tim on the

street and he told me he was leaving and suggested my seeing Peabody, which I did and was fortunate in securing a job there. Tim's memory in the office was a vivid one, and subsequent events there were always judged and compared with happenings that centered around his doings. If, in our lighter moments, we were successful in pulling something that might be called an event, it seldom or never quite equalled the merry pranks that Tim's fertile and exuberant imagination had inspired. Of course the Firm generally knew what happened, but as long as the work was produced (and Tim was a great worker as well as a contriver of absurdities) they said little. I'm certain Peabody secretly enjoyed our jokes as much as we did, though he seldom appeared conscious of them. Years afterwards the Big Boss, as we called him, told me how Tim came to them.

"One day," said Peabody, "a boy who asked for me was shown in. He was quite young, short rather than tall, rosy-cheeked, chubby, and with the most irresistibly smiling face it was possible to imagine. 'What is it you want?' I asked. 'A job as office boy,' he replied. I decided immediately to take him, but temporized a little, asking what he thought he could do. 'Anything you tell me to, sir,' he said. 'All right, when do you want to begin, now?' 'Yes, sir,' was the answer, and he immediately walked into the drafting room, took off his coat, hung it up and announced with a grin to the fellows. 'I'm the new office boy.' He stayed with us ten years and I never felt sorrier to have a man go than I did when Tim Walsh left us."

The Old Firm's practice was an extended one. In Saint Louis, Cleveland, Pittsburgh, Philadelphia, New York, Newport, and other cities there are still to be found more or less numerous examples of their work. Especially Newport. It seemed as if there was always some great country-house or other either under construction or in the plan stage of development. One or the other of the firm, sometimes both, visited Newport regularly, and members of the quality, grandees, and magnificos actually came into the office on occasion. Tim happened to be in the outer lobby one afternoon when a grand lady opened the door right at his elbow. He stood aside to allow her to pass, and after she had disappeared into the Boss' office, Tim dashed out to the drafting room, threw out his chest impressively and announced, "Say, fellers, guess who just came in, Mrs. Vanderbilt! And she spoke to me, too," he said proudly. "Aw gee Tim, you lucky guy! What did she say?" "She said: Get out of my way!" was the reply, as he swaggered haughtily to his stool.

I've never seen an office where so many practical jokes were perpetrated, where so many amusing incidents occurred, and, at the same time, so much work accomplished. Perhaps it was because there was just the happy number, a dozen or so, working joyously together in a combined spirit of *dia-*

*blerie* and *esprit de corps*. To which must be added Tim's vivacity and *joie de vivre*. His tradition hung about it like an aura long after he left.

It sometimes happens that having achieved success and wealth in distant fields, a famous man comes back to his native city to give the boys a treat. Some years ago one of the coterie who shared in the simple pleasures of our youth—ale and mutton pies at the "Bell in Hand," gallery seats at the "Old Howard" on Saturday nights, an afternoon's sail down the harbor to Nantasket—emigrated to that El Dorado of the '90s, the far West, where he fell into a lucrative practice. In fact, to hear him tell it, he was literally rolling in jobs totalling many, many millions. The smallest, as I remember it, was three million, and from that modest sum his various undertakings soared to such fabulous figures that Ly Sise's slide-rule would be needed to calculate the architect's commission. We listened to his talk at the Architectural Club in amazement and deep humility, afterward rather timidly inviting him to join us at the Bellevue Cafe for a stirrup-cup before hurrying away on the midnight train to keep an appointment with some financial giant; again the talk was of the millions this job and that job ran into, until the rest of us, to whom even a \$100,000 project was something to dream about, felt like hiding under the table.

Finally our guest jumped up, glanced at his watch, ordered the waiter to call a cab (there were no taxis in those days) and dashed off to the deluxe express for the Golden West. He had just time to tell us he always took a *whole* section, "One sleeps so much better, you know," and that's the last we saw of him. Mentally stunned, quite deflated, we looked at each other helplessly for a moment; then Tim jumped up briskly, stuck his hand in his pocket and, pulling out his wallet, said:—"Say! Any you fellows got change for a fifty-thousand-dollar bill? I want a nickel out for carfare."

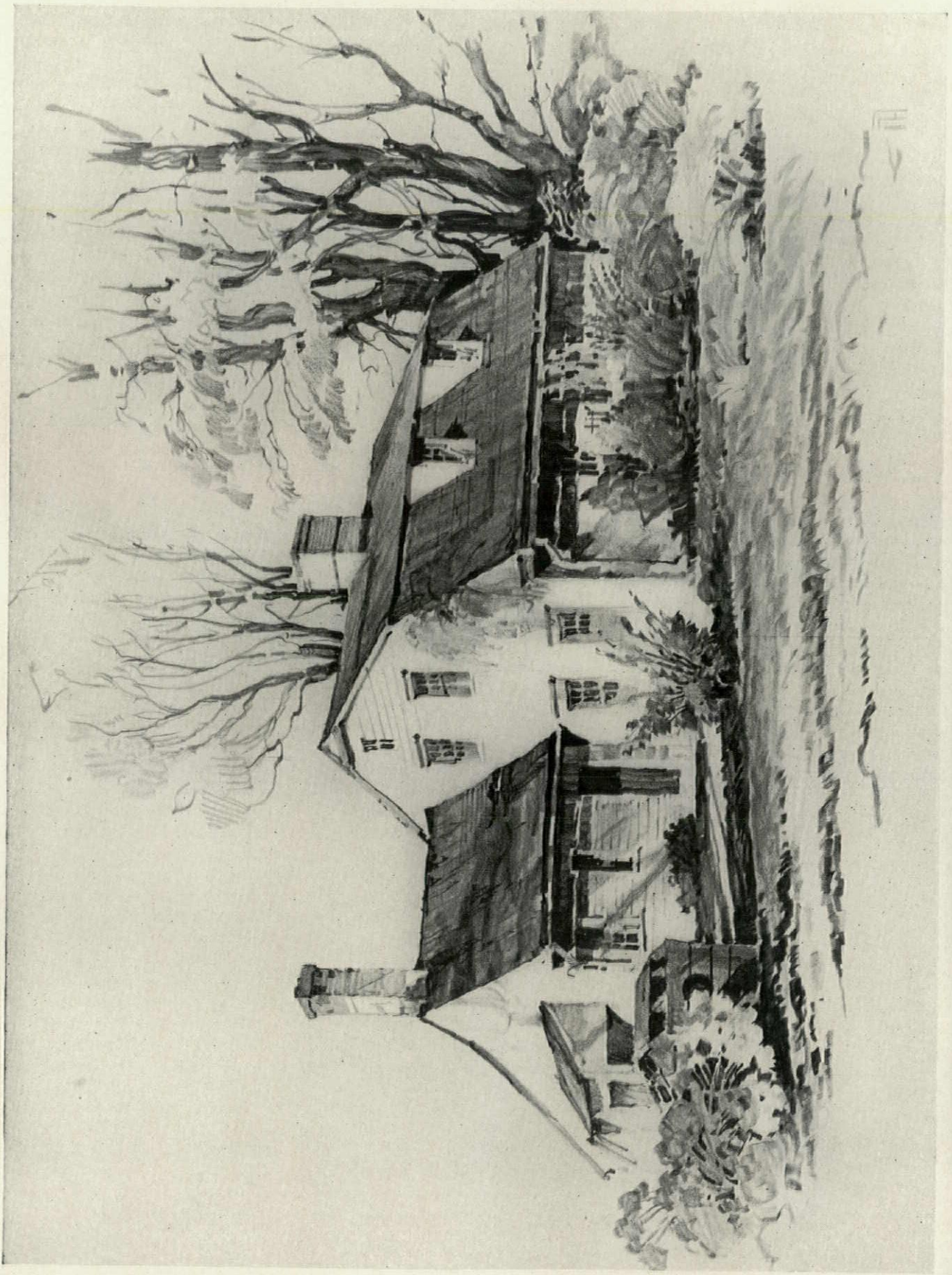
Peabody and Stearns' old office was regarded as a training school for architects, as many now in practice all over the country will testify. The curriculum was strenuous, and the opportunities to learn the art of practicing architecture under their direction, and also of working in conjunction with notable older men in their employ, were greatly prized and eagerly sought. Tim left his imprint on the office and we all used to pore over his working drawings and details, whenever a new job of like nature came along. Tim was a beautiful draftsman.

He possessed a fine feeling for proportion, his detail was refined, and his sense of decoration, just. Lettering, which is frequently a *bête noir* to many otherwise good draftsmen, he did extremely well. Combined with all these qualities was a rollicking, joyous flair for both work and play.

After the firm of Maginnis and Walsh had established offices in the Colonial Building, work began to pour in. "Honestly," said Tim in his modest way, "I don't see why so many come to us." Others knew, of course, it was the quality of the work that made their clients appreciative. Before long it became necessary to enlarge their quarters and additional space was taken nearby up one flight. Apparently the drafting room as well as the firm itself was fulfilling the old tradition, as the following indicates. Tim started one morning to enter the upstairs office, after having digested his correspondence. He heard, through the half-opened door, a dull thud followed by a splintering crash. Tim softly closed the door again without entering, and tiptoeing down stairs to his private office, took up the receiver of the intercommunicating telephone. "Is that you, Ralph?" (Hannaford)—he asked. "Yes," was the answer. "Well, this is Mr. Walsh. Tell the boys, please, I'm coming up."

It wasn't long before the members of the firm received recognition by appointment to public office. The authorities love to name outstanding citizens to various state and municipal boards, particularly if the emolument is small or even nonexistent. Maginnis served the State as member of the Art Commission of the Commonwealth of Massachusetts, and Tim was for years a member of the Board of Appeal of the Building Department of the City of Boston.

An eminent French writer alludes to human thought as the illumination of the obscure labyrinths of the past; likening it to the shafts of sunlight that, here and there, pierce the murky corridors. On his professional side, the life work of Timothy Walsh, Fellow of the American Institute of Architects, and for thirty-six years associate of Charles D. Maginnis, is recognized as an invaluable contribution to the development of ecclesiastical architecture in his native land. Throughout his entire career, both as student and practitioner, he constantly kept in view two thoughts; that the architect's office should be a joyous place to work in, and the giving of the best that was in him to the Finest Profession in the World. The shafts of his kindly humor illuminated and made pleasant the paths of many toilers in the vineyard.





# A. L. Gupstill's Corner

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

## Sketch Competition Report of the Jury

Jury of Award for Gupstill's Corner Sketch Competition No. 1 (announced in PENCIL POINTS for February) met on Monday, March 25th, and judged the submitted drawings, awarding the prizes as follows:

- Prize—*Theodore Kautzky*, Yonkers, N. Y.
  - Prize—*Carl J. Jensen*, Brooklyn, N. Y.
  - Prize—*James E. Myers*, Columbus, Ohio
  - Prizes (no vote taken for order of merit)—*Cornelius M. Flynn*, Valley Stream, L. I.
  - Arden V. De Fonds*, Rochester, N. Y.
  - Alfred Rowold*, Elmhurst, L. I.
- The jury was so pleased with the high quality of the work submitted that it decided to commend the competitors as a group, and to award the following Honorable Mentions. No attempt was made to arrange these according to merit.
- William Perkins*, Bridgeville, Pa.;
  - George H. Sherwood*, South Bend, Ind.;
  - Frank J. Brince*, Jackson Heights, N. Y.;
  - Theodore Kautzky*, Yonkers, New York (Second Drawing);
  - Theodore Kautzky*, Yonkers, New York (Third Drawing);
  - Lew Place*, Tucson, Arizona;
  - Bert I. Hillier*, Brooklyn, N. Y.;
  - Fred Fuger*, Detroit, Michigan;
  - Alfred Rowold*, Elmhurst, L. I. (Second Drawing);
  - Lyford Rome*, Dobbs Ferry, N. Y.;
  - Ernest Clark*, Philadelphia, Pa.;
  - Richard L. Worcester*, Princeton, N. J.;
  - George Rudolph, Jr.*, Springfield, Pa.;
  - John C. Morgan*, Madison, N. J.;
  - Torquato de Cece*, Washington, D. C.;
  - Julian E. Hele*, Babylon, L. I.;
  - David Davis*, Babylon, L. I.;
  - Russell A. Englund*, St. Paul, Minn. (submitted two drawings);
  - Frank Ochs*, New York, N. Y. (submitted two drawings);
  - Manson Bennett*, Astoria, Oregon;
  - Curtis Seibert*, Philadelphia;
  - M. Dale Smith*, Camp Hill, Pa.

- Jury
- J. FLOYD YEWELL
  - RUSSELL F. WHITEHEAD
  - KENNETH REID

## Remarks About the Competition

Gentle readers, our first Sketch Competition is over, and what a fine one it proved truly to be! The jury has given us truly the pleasure of revealing all inside dope, so here goes. First, let me publicly thank you competitors one and all for your participation. Allow me to congratulate you winners, and to

offer you losers a "better luck next time!" When a race is as close as this, it is almost a toss-up as to which one of a dozen or more contestants will finally win the \$1,000,000. Of the 150 or so drawings submitted from all parts of the country, a surprising number were of exceptional merit. Not a few were from practicing architects—evidence that it is not only the draftsman and designer who has interest in this sort of thing. It was extremely instructive to see so many treatments of one subject brought together for direct comparison, and astonishing to discover their variety. Wish you could have seen them all in the original. This being impossible, we have done the next best thing, and reproduce the six prize winners full page. Next month we hope to find room for another selected group. Furthermore, we have had twenty-five or so of the most representative examples mounted, and believe the contestants are willing to allow us to loan these for a limited period to responsible architectural schools, clubs, ateliers, etc. If you wish them, let us know promptly, for we don't want to hold them too long.

Kautzky's First Prize Sketch, excepting for minor changes in the proportions of the building, and logical adjustments of the values throughout, holds quite closely to the photograph (see page 103, February PENCIL POINTS). Yet it is by no means photographic, having all the character of a sketch drawn on the spot. And it is truly a pencil sketch, showing an appreciation of the medium. Not only does it portray the concrete essentials of the subject adequately, with the interest well centered and the whole nicely balanced, but it is successful in its interpretation of the spirit of the place and day. Furthermore, it exhibits a spontaneity and crispness of touch, plus an economy of means, which suggests sure thinking coupled with unusual facility in delineation. One feels that it flowed from the pencil joyously, requiring little conscious effort. Incidentally, this contestant submitted two other drawings, each of which was voted a mention.

In the Second Prize Sketch, friend Jensen has also produced a masterly bit of pencil work—somewhat more of a study than the previous one, yet with marked directness and dash. In this clean-cut architectural treatment, a minimum of line and tone expresses much: everything seems just about perfect. Though done with a sharper point and a more calculated stroke than Kautzky em-

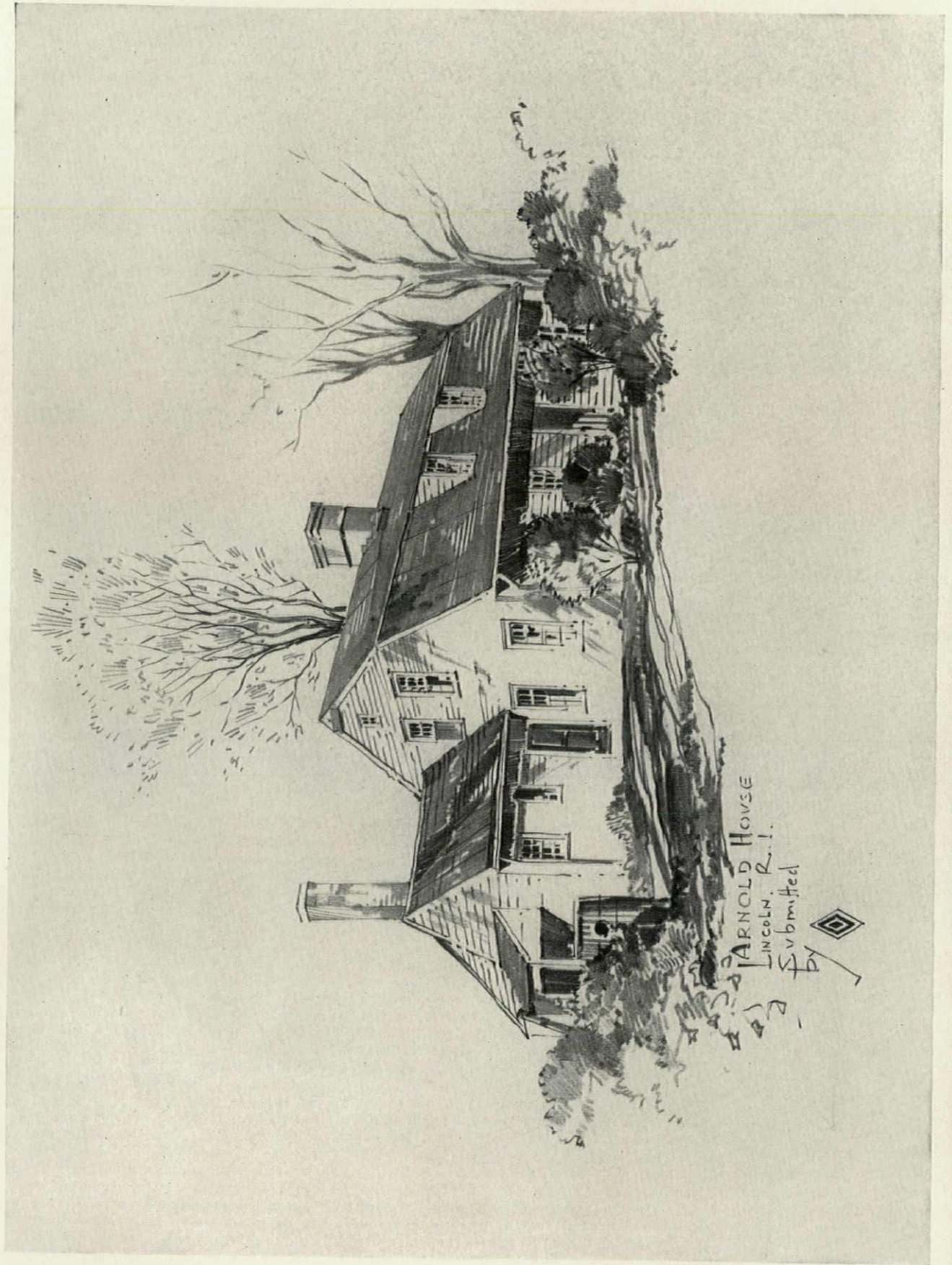
ployed, a beautiful breadth of effect has been obtained, while the adjustment of values has created a sunny quality and a restful focalization of attention. The whole thing fairly sparkles as a result of the repeated juxtaposition of crisp lights and darks. The spot which the whole forms on the paper is pleasing, too, and the vignetting and title well managed.

Myers, in his Third Prize Drawing, has given us a lovely interpretation which will have many admirers. Again he has held closely to the essentials of the photograph. There is evidence that, while in no sense pernickety, he lingered rather caressingly over each detail, and so developed a very complete, satisfying effect, having lots of atmosphere and with the charm of the subject matter well retained. Somehow this drawing grows on one—it's a bit of poetry. The textures have been handled with unusual sensitiveness: the foliage is carefully wrought.

It has been pointed out that no attempt was made to place the Fourth Prize Drawings according to order of merit. I call attention to that by Flynn first only because it offers what is perhaps the most original composition in the prize winning group. Perhaps I should add that it was by mere chance that the three upper prizes were awarded to those who took few liberties with the surroundings: the judges spoke highly of many drawings which, like this by Flynn, showed originality of composition. In this present drawing, note that the house has been pushed back, the effect of distance being enhanced not only by the dark foliage masses of the foreground, and the serpentine path which so effectively leads the eye into the picture, but by the restrained handling of the house itself. And doesn't the whole place look real and inviting? I like the free treatment; this is frankly a sketch and the artist didn't try to hide the fact. As a technical point, note that smooching and erasing have been effectively combined.

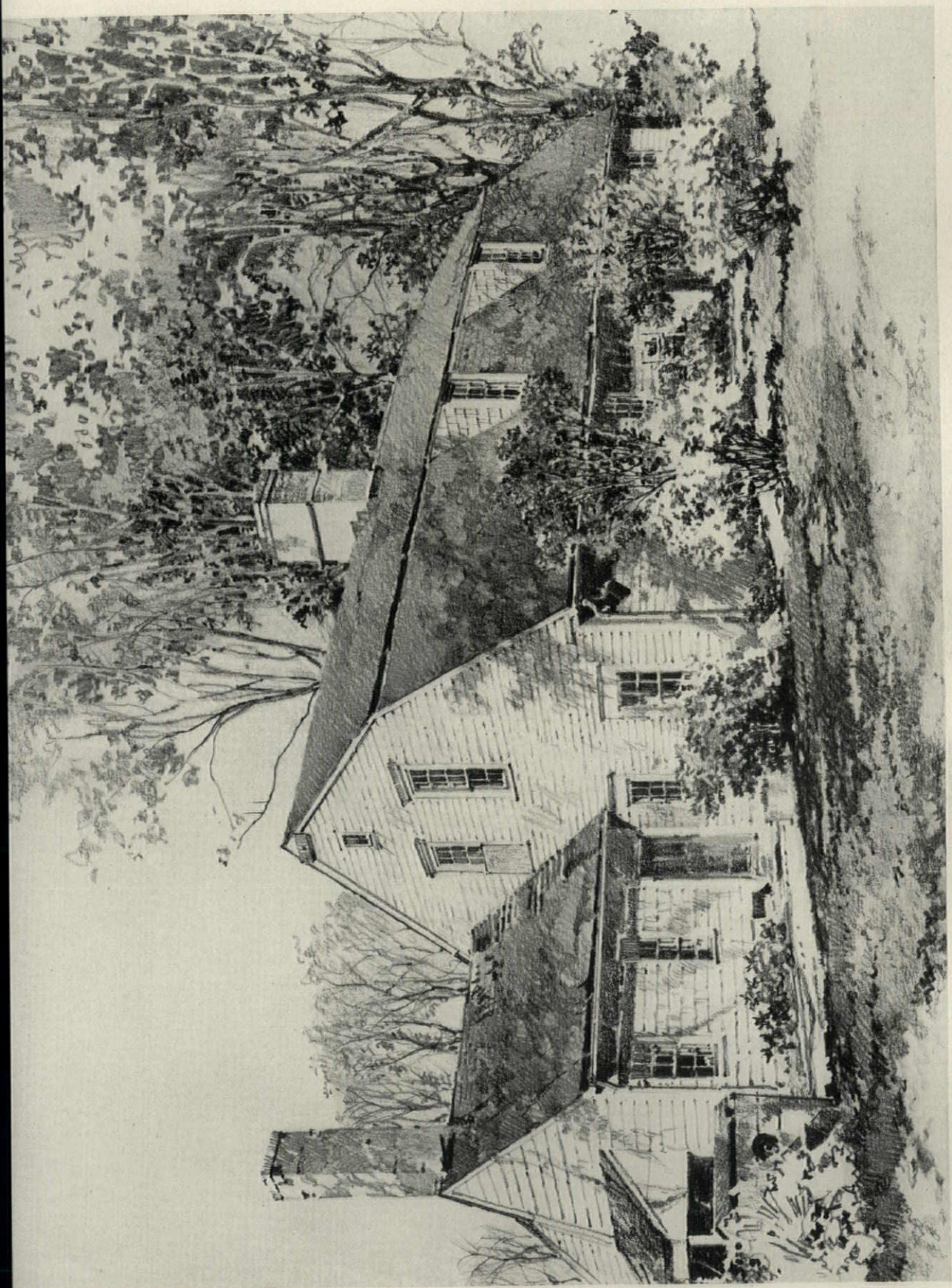
De Fond's Fourth Prize Drawing shows a decisiveness and a linear interplay such as delight the heart of the architect. The handling is crisp and decorative—see how snappy the little extension is. Yet these qualities of draftsmanship have been kept subservient to the portrayal of the vital elements of the subject matter. In fact there is splendid balance between excellent draftsmanship and honest interpretation of the place.

Rowold's Fourth Prize Drawing was done on paper somewhat off the white, and showed quite a heavy spattering of fixatif, both of which made accurate reproduction a bit difficult, so the drawing has lost somewhat in crispness, and the values, notably in the larger tree mass, seem rather more complex here than in the original. Even so, the work needs no apology. It is interesting to note that in this example the gable walls are toned, and the front wall, with its main entrance, has been given more attention than in the previous examples.



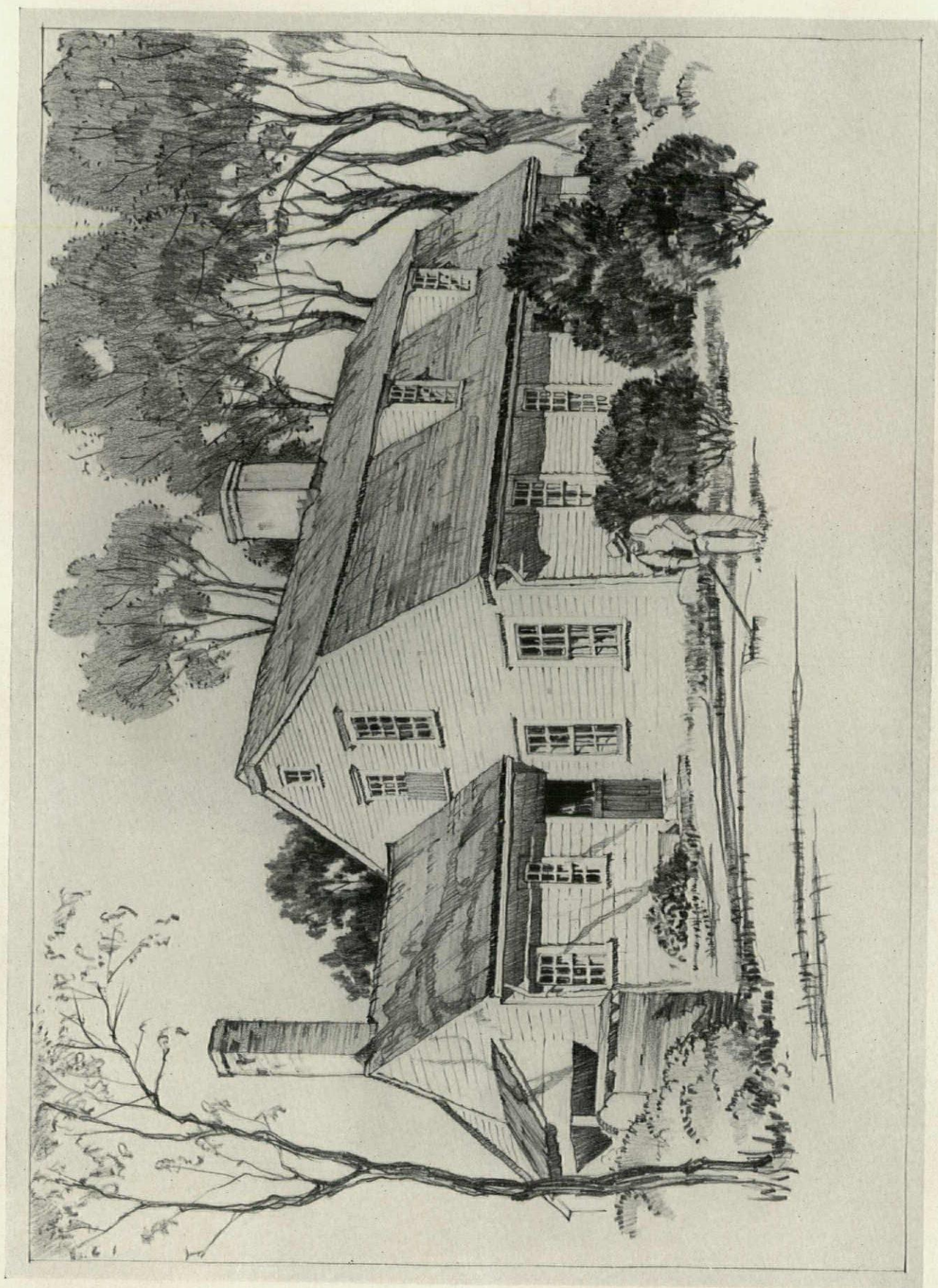
ARNOLD HOUSE  
LINCOLN, R. I.  
Submitted by



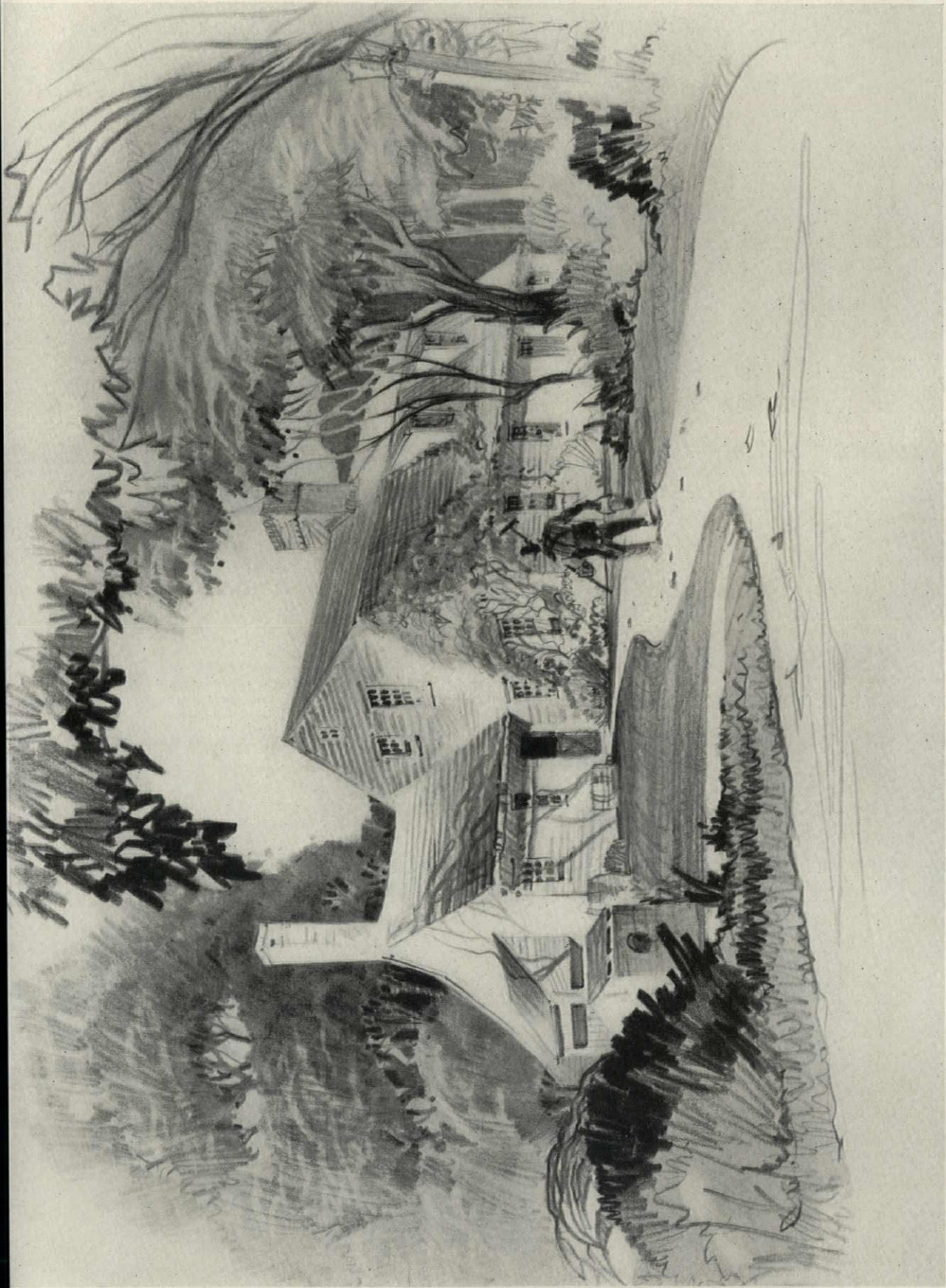


Third Prize drawing by James E. Myers

Pencil Points-A. L. Gupill's Corner Competition No. 1

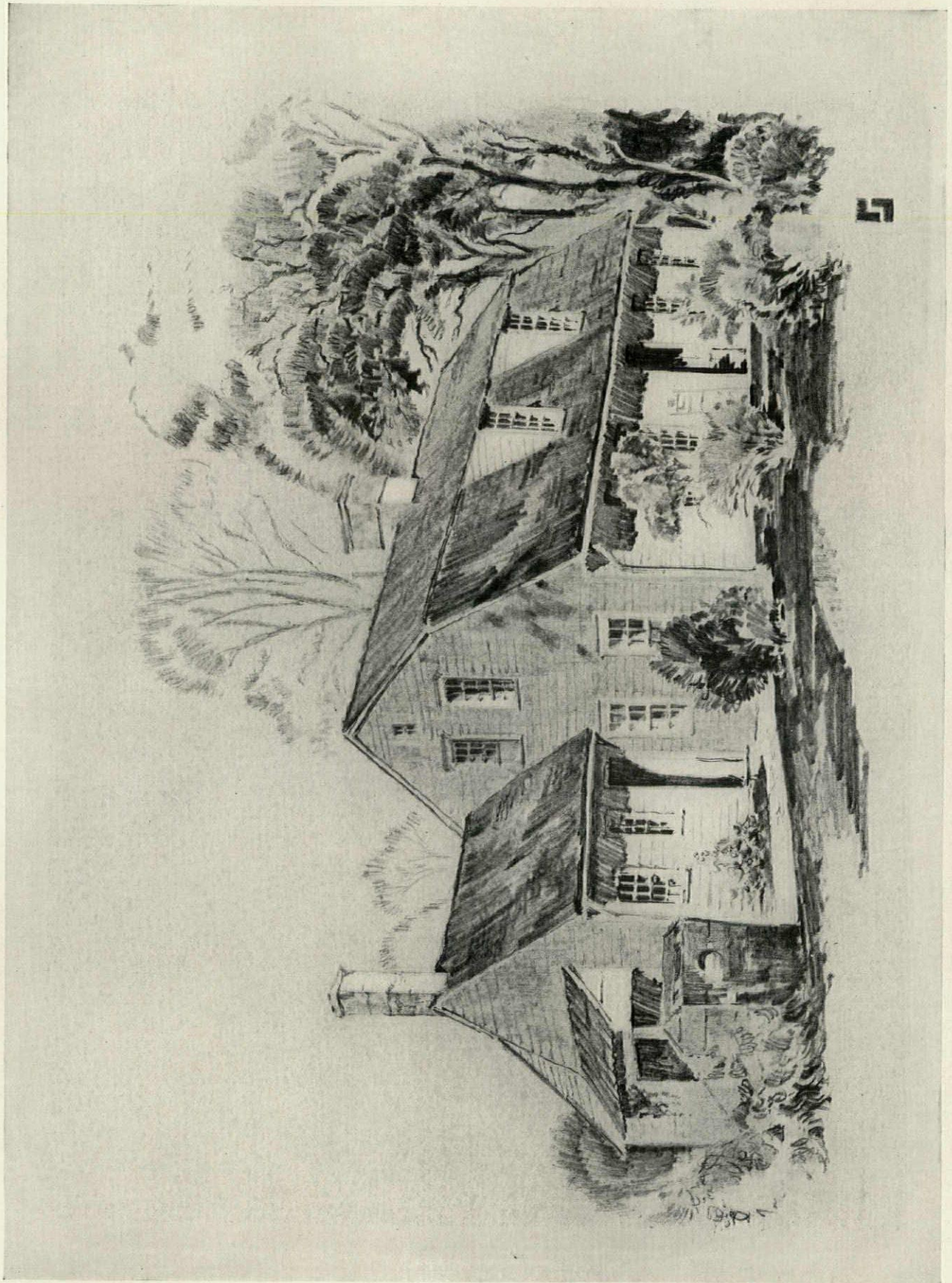


Fourth Prize drawing by Ardery V. De Fonds



Fourth Prize drawing by Cornelius M. Flynn

Pencil Points-A. L. Guptill's Corner Competition No. 1



5

# WASHINGTON MONTHLY LETTER

By CHESTER M. WRIGHT

**P**ENCIL POINTS' competition for the design for a house for a family of five has aroused much enthusiastic comment from FHA officials because of the incorporation of the FHA insured loan and 20-year amortization features. It is conceded that a design passed by such a jury of eminent architects who will judge the competition would automatically comply with the regulations laid down by the FHA for eligible houses, but it is suggested that the competitors might not have read these regulations (which are, of course, not a mandatory requirement of the competition). They are available either at the federal headquarters in Washington or at any of the district or local offices.

**MAY 25, MODEL HOMES DAY.** May 25 is Better Housing Day, by decision of the FHA. It is proposed to stimulate good housing—or Better Housing—by making awards for model homes. The contests will be local. Architects will do most of the judging.

Simultaneous breaking of ground for model homes in every important city and town is part of the program. The President will participate. The goal is 1,000 new model homes. Awards to winners will be made on the basis of design, construction, and economy of construction.

**WORK-RELIEF FUND.** From the standpoint of the architect, the \$4.8 billion appropriation of Congress must be compared to the pre-depression private expenditures of \$11 billions to \$15 billions for construction. The single item of \$450,000,000 for housing and the item of \$900,000,000 for state, county, and municipal waterworks, sewerage, power plants, etc., are the ones of practical interest to architects. These expenditures are not immediate, but they open up possibilities to many architects. In general the expenditures from the fund will serve to maintain industrial activity about where it now is until next Fall; the real effects will not begin to show until next year.

Expenditures in two directions will move along speedily. There are good prospects for grade crossing construction. Doubling of the Civilian Conservation Corps has been announced, and although

the President has not given the final word to allocate the funds, plans are all ready. Slum clearance and subsistence homesteads activities will move along slowly, due mainly to local handicaps.

**PUBLIC WORKS.** Secretary Ickes is ready to set up miniature PWA organizations in each state to speed up handling of project applications. He is considering a shift from the 30 per cent grant, 70 per cent loan to a 50-50 basis on non-federal projects. It is quite likely, also, that if the government can borrow money at less than 3 per cent it will loan money to states, counties, and towns at less than 4 per cent, the rate charged by the PWA at present.

**PRE-FABRICATED HOUSES.** A change in policy on the part of the FHA toward pre-fabricated houses was revealed this month. When the first literature on policies regarding insurance on new construction was issued, the FHA administrators were quite positive in stating that pre-fabricated houses, or anything new in house design or construction, would first be required to pass the hurdle of public acceptance and approval before the federal government could take the risk of insuring them. But now the FHA has been moved to approve the houses of two large corporations formed for mass production of small houses.

Durability governs the term of the insurance. One type of house is limited to a fifteen-year mortgage, the other gets the full 20-year mortgage. Of course the loan is dependent also upon the other regulations as to location, environment, and so on.

FHA officials do not believe that pre-fabricated houses will be sold for some time in such volume that there will be any danger of overloading. The cost is still too high to make the houses immediately popular. It is felt that they are now too much a vehicle for effecting the sale of home equipment.

**HOUSING DATA.** A new source of information about the real property situation in American cities is being made available in graphic form by the Federal Housing Administration. It is of particular interest to architects.

The Real Property Inventory made in sixty-four cities by the Bureau of Foreign and Domestic Commerce as a Civil Works Administration project provided basic facts in anticipation of the needs of the government in attacking the housing problem. The survey was made by persons on relief rolls, with the cooperation of chambers of commerce, real estate boards, building and construction groups, architects, manufacturers, and dealers. When the job was finished the data was made available to other government departments.

When the Federal Housing Administration began functioning it found the data of great value in

launching its modernization program. It showed that most of the cities of the country were in need of property repairs and improvements. Professor E. M. Fisher was brought in from Michigan for such contribution to the housing subject as he might be able to make and he promptly began putting the real property inventory data into graphic form. By superimposing upon a large map of Peoria, Ill., transparent sheets containing symbols which revealed the property facts in each block he was able to visualize to the citizens conditions which could not be pictured as effectively in any other manner.

The real property data, while valuable for the purposes of the modernization program, was found absolutely essential to the FHA in its mortgage insurance program, especially in approving new construction projects. The job of charting the 64 cities has been finished. Everything is being done to encourage the gathering of comparable data in other cities, utilizing relief workers. States and cities are thoroughly conscious of the value of the inventories. More than 105 charted cities are now in sight. It is hoped that the entire United States will be surveyed, and when that is done everybody will know, or will have access to, the facts about real estate values and trends which he should know for building or investment purposes.

Instead of transparencies, the new graphic charts are in one sheet, with all the pertinent facts revealed directly on the city map by means of purple, red, orange, yellow and green colors and by block data written in each block. The legend attached to each chart is reproduced herewith.

A copy of each city map with the data inscribed has been sent to the appropriate regional office. The original is kept in Washington. By reference to these charts projects for new house construction can readily be checked for appraisal purposes. The cost of inscribing these charts by hand makes it impossible to distribute copies to persons or organizations outside the FHA. The only justification for revealing the FHA technique in this connection is to let the public know that the federal government intends to establish a better system of mortgage appraisals than has heretofore been available to private industry.

Other countries have collected real property data comparable to that produced by the CWA inventory. This is true of Germany and England. But the charting technique of the FHA is regarded as a distinct contribution.

**HOME BUILDING CHARTS.** The Federal Home Loan Bank Board issued a chart showing the trend of residential building activity during the past 14 years and promised to publish a new chart the first of each month carrying the data forward and beginning with the first quarter of 1935.

Residential building reached its post-war peak

PREPARED BY  
THE RESEARCH DIVISION  
OF THE  
FEDERAL HOUSING ADMINISTRATION  
DATA FROM  
THE REAL PROPERTY INVENTORY  
BUREAU OF FOREIGN & DOMESTIC COMMERCE

LEGEND

COLORS INDICATE AVERAGE MONTHLY RENTAL FOR EACH BLOCK  
RENTAL CLASSES INDICATED AS FOLLOWS:

LESS THAN \$10.00 A MONTH	Green
\$10.00 TO \$19.99 A MONTH	Yellow
\$20.00 TO \$29.99 A MONTH	Orange
\$30.00 TO \$49.99 A MONTH	Red
\$50.00 AND OVER A MONTH	Purple

BLOCK DATA FIGURES ARE LISTED IN THE FOLLOWING ORDER  
FROM TOP TO BOTTOM

1. The average rental for the block.
2. The total number of residential structures in the block (Figure in a circle).
3. The percent of the total number of residential structures under 15 years old.
4. The percent of the total number of dwelling units in the block that are owner occupied.
5. The percent of the total number of residential structures in the block that need major repairs or that are unfit for occupancy.
6. The percent of the total number of structures in the block that are used for commercial purposes.
7. The percent of the total number of dwelling units in the block that have no private baths.
8. The percent of the total number of persons living in the block that are of a race other than white.

in 1925. The drop since became complete stagnation since 1931. The statement of the FHLBB forecasts that the next chart will show an upturn, reflecting present housing shortages in many urban sections and upturn in housing rentals for the past ten months, explaining also the advance in home real estate values which, in several sections of the country, are at least 15 per cent above the extreme lows of early 1933.

Preliminary figures, from cities representing 92 per cent of the population of all cities of 10,000 or more population, indicate that more new family dwelling units were building during the first quarter of 1935 than in the corresponding period of 1933 or 1934.

Copies of the charts can be obtained from 7500 New Post Office Building, Washington, D. C.

**FHA INSURANCE.** The FHA is beginning to do some business in insuring loans on newly built homes, but it is only a beginning. A greater volume of business is in sight, but not enough to cause jubilation either inside or outside the Administration.

Only 433 mortgages have been insured, total value \$1,949,755 (all figures as of April 15, 1935). This is at the rate of \$200,000 a day. But commit-



ments have been made in 2,575 cases, value \$11,222,567, which indicates business in sight. But both of these groups of figures cover both new and existing construction, and new construction is about 30 per cent of the total commitments. And when it comes to actual mortgages insured, the percentage of new construction drops to 9. This reflects the feeling on the part of some FHA officials that the first business of the FHA is to stabilize existing mortgage conditions, a policy which has come in for some strong criticism from industry. The bankers and the industrialists do not agree; one wants to sit tight and not do any building on the ground that it will interfere with investments, while the industrialist insists that increased building will stimulate business and thereby protect investments.

Insurance on modernization loans has been growing rapidly. After passing the \$55,000,000 mark with 131,089 loans it was operating at the rate of \$100,000 a day.

Six low-cost housing projects had been tentatively approved on April 15. Their cost was estimated at \$9,283,678. The FHA is busy investigating 70 other applications, totaling \$196,199,099.

**FRANK LLOYD WRIGHT'S** statement that apartment developments under the FHA are a great mistake gave Administrator James A. Moffett another opportunity to point out that the FHA "does not deal with slum clearance or tenement construction in any way. The FHA insures mortgages on low-cost apartment dwellings that provide ample air, light, open space and all modern conveniences in every case . . . They cannot in any sense be classed as tenements."

**HOUSING TOO COSTLY.** N. H. Engle, assistant director of the Bureau of Foreign and Domestic Commerce, says that adequate housing and particularly home ownership, as now constituted, is a costly luxury which few can afford with the greatly reduced incomes now prevailing. He gives four reasons why housing is too costly: (1) Land values in many communities are too high. (2) Material prices are still high when compared with other prices. (3) Labor costs. "Labor is highly organized in the building trades, which tends to make for high wage rates." (4) Interest rates and finance burdens.

Mr. Engle would have us depart from present building technique. He concludes: "Unless the housing industry takes very drastic steps to remove this stumbling block of too high costs, I venture to

predict that it will not be many years before an entirely new technique of home building will leave the present industry high and dry. In the meantime recovery is being needlessly retarded."

All of which is old stuff to students of housing. Mr. Engle is one of many government officials who have just learned about housing and are at once ready with solutions such as having "industry take very drastic steps." Messrs. Ickes, Hopkins and Moffett have all had their turn at making rash statements about how to solve the housing problem. The wise architect who knows the value of housing education upon all and sundry smiles an invitation upon all the Engles to "come on in, the water's fine." Out of the maelstrom something floats to shore that is worth salvaging.

**SUBSISTENCE HOMESTEADS.** To date 1,311 houses on subsistence homestead projects have been contracted for by the federal government. The last group of contracts called for 112 houses at a cost of \$205,871.

Average selling prices for homestead houses are \$2,758, \$2,693, \$2,917, according to location. Terms of payment are \$4.22 for each \$1,000 of cost, payable monthly, over a period of 30 years, so that the monthly payments are \$11.35 in San Fernando and \$12.30 in Longview, Washington.

Washington observers are referring more and more to the subsistence homestead projects as "planning for permanent poverty."

**INFLATION.** Fear of inflation is sending much new money into real estate. Some authorities are worrying, but there is a question whether there should not be cheering instead. Much of the money, or credit, may go into active accounts. But there is enough money going into real estate to cause little booms here and there.

Inflation fears have reversed the policies of many large investors, particularly insurance companies. They are offering to buy mortgages now. The Prudential Insurance Co., of America, one of the largest mortgage holders in the country, with correspondingly large real estate holdings, contemplates a general advance in the sales prices on its entire list of owned property. Values look better. Loan associations have taken bargain-counter prices off their \$1 billion worth of real estate.

Real estate people are giving the government relief agencies credit for stopping the dumping of real estate on the market. The HOLC alone rescued 850,000 home owners and liberated \$3 billions in frozen mortgages. Billions were freed by other agencies. Now the upturn has started.

# THE SWISS BAUGENOSSENSCHAFT

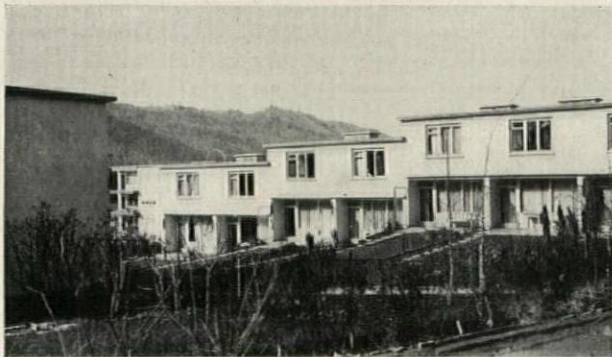
By FREDERICK E. MARKUS

**T**HE amount of housing produced in America of one kind or another for which architectural service has been casually tossed into the deal merely for good measure by the builder, or where the promoter or owner has "dug up" a draftsman who "knocks out" a set of plans evenings for a little pin money, has reached painfully large proportions. If this work could be diverted to legitimate channels, owners would get decidedly more value for their money, cities would be spared many atrocious buildings, and architects might be doing about twice their usual volume of business. While this statement, of course, is nothing new, it is worthwhile noting that it does not find its counterpart in European building.

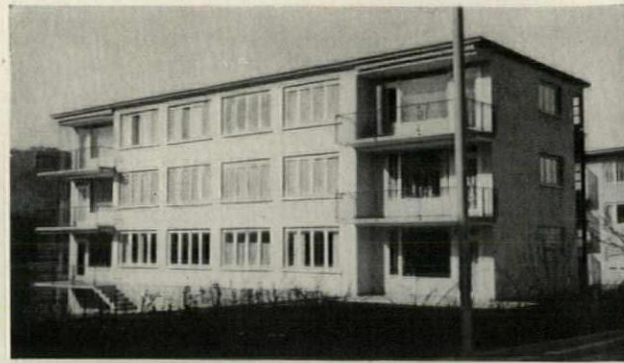
The City of Zurich, for example, has grown tremendously in the last decade. Though less spectacular than Berlin or Vienna, the quality of the new growth warrants one's admiration. Here we see even the lowest wage-earners enjoying dwellings and gardens that are the product of the best architectural talent. When we consider that the low wage-earner is in the majority from the point of population, one can readily perceive that here is a field of endeavor of gigantic proportions for architects.

Why can this become the accepted scheme of things in Switzerland and be practically unknown in America? Suppose then, we pry into the working of an organization that makes this possible. *The Bau-Genossenschaft*: Switzerland has now over 250 Bau-Genossenschaften, that is non-profit making corporations for the purpose of improving the dwelling house conditions, especially for the lower classes. In the last six years by far the majority of the new housing in Switzerland came into being by means of such Bau-Genossenschaften.

*How it got started:* The Swiss people having already seen



*A type of building in the group forming the Werkbundsiedlung "Neubuehl" at Zurich. Each family occupies a two-story slice. The large living room windows slide one in front of the other. The short wall which gives a degree of privacy to each terrace has in it a closet in which garden tools are neatly fitted. In addition to this wall is an opaque glass screen. At the second-floor level is a large awning which can be brought out to any desired degree.*



*One of the six-family houses at the Werkbundsiedlung "Neubuehl" in Zurich. A combination living room-dining room with balcony occupying the two ends of the building. The windows between balconies are all bedrooms, this being the south façade.*

the form and advantages of various farm-Genossenschaften for the cooperative sale of their produce and many other cooperative societies being operated solely for the benefit of its members without profit-consuming middlemen, it was not such a difficult matter for them to conceive the idea of a Bau-Genossenschaft.

What may have been one of the earliest Bau-Genossenschaft was conceived by a gentleman who was convinced that through such a cooperative procedure better housing could be produced at much lower than prevailing rentals. To give his ideas impetus and a dash of good will, he donated a piece of land and engaged an architect to see what could be done. With a very favorable financial set-up, sufficient shares were sold to prospective tenants to provide the equity.

At Freiburg, f.i., the idea of building a large colony was conceived by members of a food Genossenschaft; in other words, here was one cooperative organization in a community which led directly to the formation of a second.

Or, an architect or several in collaboration, as with the colony Neubühl, may have in mind a desirable site suitable for an extensive colony. Preliminary studies, sketches and a financial set-up are made. The project is announced in the newspaper and membership invited. If the response is sufficient, a meeting is called and upon the satisfactory outcome an organization is formed which in turn commissions the architect to proceed.

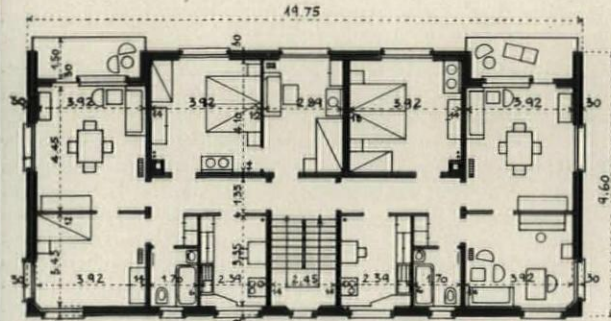
Once a Bau-Genossenschaft has been formed it has the option of limiting itself to its one project or of building additional colonies from time to time, as conditions or opportunities may warrant. In the absence of desire for speculative gain or quick turn over, land is never bought under pressure.

*Why it succeeded:* With the cost of promotion, profit and speculative land price out of the picture, computed rents were naturally very low. Neither did rental agents with their fat commission need enter the scene. Apartments could be rented long before buildings were finished, even though the renters in their capacity as members of the Genossenschaft had to make a capital investment as contribution towards the equity. Once this procedure got started, it was a simple matter to expand on a large scale. The cities and cantons now took an interest to the extent of furnishing capital for second mortgages.

*Type of buildings:* There is a tendency to limit the size of buildings in the interest of light and air. If the site is large, the unit is rather repeated to form a group or colony. There are occasional colonies of single-family houses, and there are also large city apartment blocks. The majority of buildings are quite conservative, though the modern trend is apparent in their design. The exterior walls are covered with colored or painted stucco. Pitched roofs are of red tile. Almost invariably city houses have fireproof floors and

walls. Where wood is used, the construction is made much more fire-resistant than is customary in America. The most prevailing type of building, however, especially for housing the middle and professional classes, is three stories high and provides six apartments.

One item which makes these apartments very livable is a private loggia or balcony, which in the better class of buildings can be counted as an open-air room. Many are

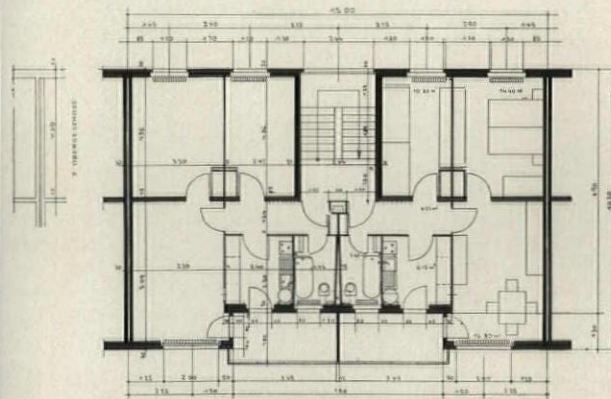


PARTERRE UND 1. STOCK.

Typical plan of 3-story 6-family house, very popular for the clerical and professional classes. Groups of these apartment houses are found near the outskirts of the city. Note particularly the one entrance and stairway, always in the north wall, regardless of location.

provided with adjustable awnings, some also have built-in flower boxes. During warm summer periods, one sees many Swiss families enjoy their evening meal in these open spaces. A small loggia adjacent to the kitchen is generally also provided for cleaning purposes.

A three-story six-family apartment house is served by a single stairway and entrance at the center of the north wall. Note that the building laws do not require two means of egress, unless the floors are beyond the reach of the longest fire-department ladder. This is a sizable piece of economy, for not only is the cost of the stairs and the space it occupies saved, but long monotonous corridors are not required to tie apartments and stairs together. And note also that the stairs and entrance are on the north side of the building, regardless of where the street happens to be. This makes possible a sunny exposure for every room in the building, except kitchen, bath, and stairs. The principal and by far the most interesting façade faces as nearly south as possible and they let the street be where it will. This radical innovation must be seen to be appreciated, especially on a street where the houses on opposite sides appear entirely different, but are nevertheless identical.

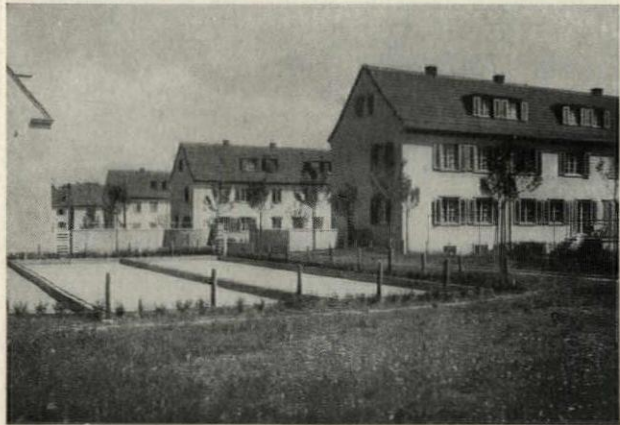


Part plan of a large apartment block designed especially for families of very low income. This building is considered quite an achievement in economical planning.

*Interesting items of plan and design:* The simplicity of the exterior and entrance is quite striking to an American accustomed to see most apartment houses have a front heavily garnished with cast stone replicas and an entrance designed to dazzle prospective tenants. In Switzerland, it is taken for granted that the tenant lives in the apartment and not in the vestibule, and that the view which concerns the tenant is that which he sees from his apartment windows. Compared with some of the American high-pressure examples, where the front façade has been laboriously "designed," it is quite a relief to see a building where the exterior walls do nothing more than express the plan in the simplest possible way in keeping with good taste.

The orientation is perhaps their chief item of concern. With every living and sleeping room on a sunny exposure and space between buildings made sufficient to assure minimum shadow interference, a far-reaching standard on sunshine in apartment-house building has been reached. An indispensable item of equipment for European architects' offices are charts and diagrams for plotting the angle of the sun's rays at various times of the day.

*Financial advantages:* The Bau-Genossenschaft enjoys exceptional financial advantages. Leaving aside any possible donations or grants, there is the advantage of large-scale planning. No attempt is made to vary each building in a group or colony just to have them different. If a variation is made, it is for economic or practical reasons and the two or more



Rows of row houses. One family occupies a section, the dividing line between sections occurring between the two windows in the dormers.

varieties are kept in their respective groups. Cost analyses of each unit can be given intensive study, thereby effecting substantial economies for the scheme as a whole.

There is the obvious economy of large-scale building operations. The simplicity and soundness of the whole scheme makes possible financing under very favorable terms. The banks furnish the money for first mortgages generally without any fixed requirements regarding amortization, a matter which they are satisfied to leave for some future time. Second mortgage money can be had from the City.

Because of their great popularity and obvious advantages, the apartments are almost without exception rented before the completion of the buildings, and this without employing a high-pressure rental staff or paying any form of commission whatsoever.

Heat and hot water are furnished from a central plant and piped to all the buildings of a colony. Only sufficient basement space is excavated to give tenants a well-equipped central laundry and individual storage spaces. The buildings are spacious, very substantially built and practically fire-proof. The word depreciation hardly enters the scheme of things. Maintenance is an almost equally small matter. Insurance against fire is, of course, very low.

Then there is the question of amortization. It makes a tremendous difference in the yearly cost, whether a building

is written off in say thirty years (and there are many apartment houses in America that do not have a respectable life of even twenty years), or whether one can count on a building giving good service for, say, a hundred years. Yet, I would venture to say that these Swiss apartment houses can be made to give very good service a hundred years from now. This is not a rash estimate for even now fine old houses and commercial buildings both of wood and of masonry are quite numerous throughout the City of Zurich, many dating back more than five hundred years.

Getting back to Genossenschaft buildings, in one specific case the public accountant in his yearly audit gave as a very conservative estimate eighty years as the probable life of these buildings. This was acceptable to the scrutinizing eye of the City's building department.

And, speaking to one tenant, I learned that he has had the thrill of two rent reductions in his eighteen months of membership. The Genossenschaft members cannot vote themselves a reduction in rent, if it isn't warranted. They must give a strict accounting of all they do to the City. Why? Simply because the City accepts the second mortgage for less than the banks usually take first mortgages. For the second mortgage there is a fixed amortization. Six per cent must be paid yearly, of which four per cent is interest and two per cent is amortization.

*Organization and management:* A Bau-Genossenschaft is governed by a set of by-laws which must have the approval of the City Building Department. This again is because of the City's financial stake in the Genossenschaft. The organization stipulated in the by-laws will vary somewhat, depend-

ing on the magnitude of operation. The usual organization consists of: the General Assembly of all members, the Board of Directors, the Board of Administration, the Comptrollers and a Committee of Complaints, consisting of 2-3 persons who are non-members of the Genossenschaft and therefore can act as umpires.

For a good-size Genossenschaft, the administration will require a large central office with a staff of full-time paid employees headed by a General Manager. The General Assembly is ordinarily called once a year. A theatre or a large lecture hall may be engaged for this purpose. A pamphlet is published annually which gives the minutes of all meetings, the General Manager's annual report and a detailed financial statement.

It may be of interest to note that janitor service normally is not required in these apartment houses. This may seem an imposition on the tenant, but having lived in one of these apartment houses for several months myself, I can vouch for the logic of this arrangement. Heating and hot water being centralized, there are no individual boilers to tend, no ashes to be removed. The city of Zurich has a bi-weekly garbage collection, which is by far the best arrangement I have yet seen. A specially designed garbage container, identified by serial number, has been declared standard and compulsory. These are kept in the kitchen. What might there be left for the janitor? The stairs to clean? Well, the two tenants of a floor take care of their respective flight in weekly relays. That would only leave the milk and laundry racket for the janitor's "extras," but Switzerland gets along quite well without rackets.



"Old Boats in the Oakland Estuary"

From a pencil sketch by Arne Kortwold

# **PENCIL POINTS DATA SHEETS**

*Prepared by* **DON GRAF, B.S., M.Arch.**

## FACTS AT YOUR FINGERTIPS

On another page in this issue of PENCIL POINTS will be found the announcement of the Buffalo Forge Company's *Data Sheets on Home Ventilation*. These *Data Sheets* are just off the press and are offered free to PENCIL POINTS readers—simply fill out and mail the coupon. Two *Data Sheets* show details of installing exhaust fans in the walls of buildings so that they are weather-tight. Another sheet gives information on the type that can be installed in a window, without interfering with the closing of the top and bottom sash. The fourth sheet of the series contains general information.

*Data Sheet* users should also turn to the advertisements in this issue of the Hart Mfg. Co., the Koppers Products Co., and the Iron Fireman Co., for other free sets of *Data Sheets*.

Good news for the thousands who have already made these sets of *Data Sheets* offered by manufacturers an important part of their working equipment! In the next issue of PENCIL POINTS several more prominent manufacturers of building products will announce new sets of *Data Sheets* on subjects not covered up to this time. Every effort has been made to make these just as brief and free of irrelevant matter as are the regular *Data Sheets* appearing in the magazine each month. They are not advertising in the usual sense of the word—but rather helpful facts on actual products of merit, presented to save your time. The manufacturers who have seen the light and have sponsored the free distribution of this valuable information in *Data Sheet* form will appreciate

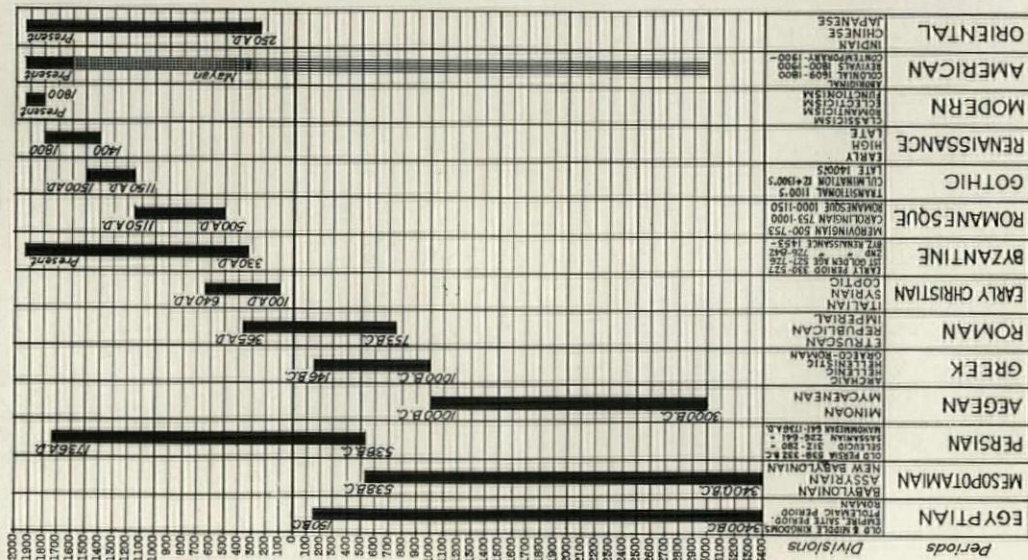
Sheet No.

## PENCIL POINTS DATA SHEETS APPROXIMATE DURATION OF ARCHITECTURAL PERIODS

Prepared by Don Graf, B.S., M.Arch.

G5a

May, 1935



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PENCIL POINTS DATA SHEETS

## REVERBERATION

Prepared by Don Graf, B.S., M.Arch.

Sheet No.

F8d

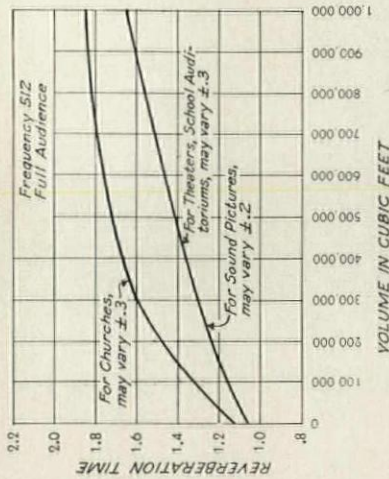
May, 1935

A sound produced in a room is reflected back and forth from the walls, floors, and ceilings, losing part of its energy by absorption at each reflection. These reflections continue after the sound source is stopped, and are heard as a prolongation of the original sound, which gradually dies out to inaudibility. This effect is called "reverberation," and the length of time required for a sound of standard intensity to die out to inaudibility is termed "reverberation time."

Excessive reverberation causes an overlapping and confusion of spoken syllables and musical tones which renders hearing unsatisfactory. A working rule may be stated as follows:

*Reverberation Time*  
Over 3 seconds Poor  
2 to 3 seconds Fair  
1 to 2 seconds Good

The most desirable reverberation time for a given room depends on its size and purpose. A chart of the optimum values proposed by the Acoustical Materials Association is given below.



The most commonly used formula for computing the reverberation time of a room is that given by W. C. Sabine:

$$T = 5V/100a$$

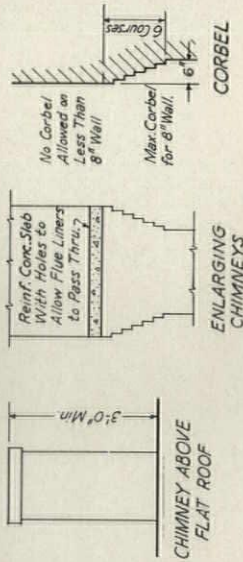
in which, T = reverberation time in seconds, V = volume of room in cubic feet, a = total absorption of the room (which is the sum of the number of units absorbed by the walls, floor, ceiling, seats, furnishings, the audience itself, etc.)  
The number of units absorbed by a given wall or other surface is the product of its area in square feet and its absorption coefficient. The absorption coefficient of a material is the percentage of sound absorbed by the surface when sound strikes it. If it may be said that an open window "absorbs" all the sound that falls upon it, its coefficient of absorption is unity or 1 unit per square foot. A material absorbing half the sound that falls upon its surface would have an absorption coefficient of 0.50, or 1/2 unit per square foot. 100 square feet of a surface having an absorption coefficient of 0.50 would absorb 100 x 0.50 or 50 units.

# CHIMNEY CONSTRUCTION

Prepared by Don Graf, B.S., M.Arch.

## E2d

May, 1935



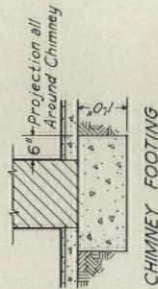
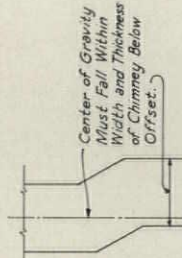
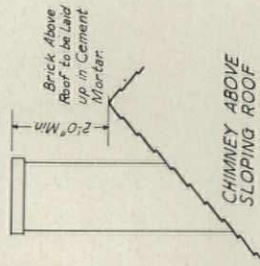
Chimneys shall be built at least 3'-0" above flat roofs, and not less than 2'-0" above the ridge of gable and hip roofs or the high point of mansards—irrespective of distance of the chimney from such obstruction to draft. Unless provided with a stone, terra cotta, concrete, or other special cap or top, the chimney lining shall project at least 4".

The total offset, overhang or corbel of an independent chimney shall not exceed  $\frac{3}{8}$  the width of the chimney in the direction of the offset.

Corbeled chimneys shall not be supported by hollow walls or walls of hollow units. Solid walls supporting corbeled chimneys shall be not less than 12" thick, and corbeling shall not project more than 1" per course and not more than 6" in any case.

Chimneys shall be built upon concrete or solid masonry foundations properly proportioned to carry the weight imposed without settlement or cracking. The footing for an exterior chimney shall start below the frost line.

Text from "A Standard Ordinance for Chimney Construction," as recommended by the National Board of Fire Underwriters.



ciate your interest as shown by your requests for your sets of their *Data Sheets*. Write today direct to the manufacturers for any sets that you do not already have!

DATA SHEET NO. G5a. Mr. Charles H. Gearhart has kindly contributed the historical chart reproduced here. At a glance, it is possible to get an accurate mental picture of the duration of the architectural styles and their relations to each other. Since historians do not agree exactly on dates, it must be remembered that these are reasonable approximations. DATA SHEET NO. F8d. Another in the series of Acoustical Data Sheets, in which we start the subject of Reverberation. This is the most troublesome of all acoustical defects and one which can be easily remedied through a proper understanding of the subject. The Acoustical Materials Association have cooperated in the preparation of this series.

DATA SHEET NO. E2d. According to the N.B.F.U., an approximate total fire loss per annum (in the United States) is over 24 million dollars is due to defective chimneys. Fires from this cause are classed as "strictly preventable." No further argument should be needed to indicate the desirability of observing good chimney construction.

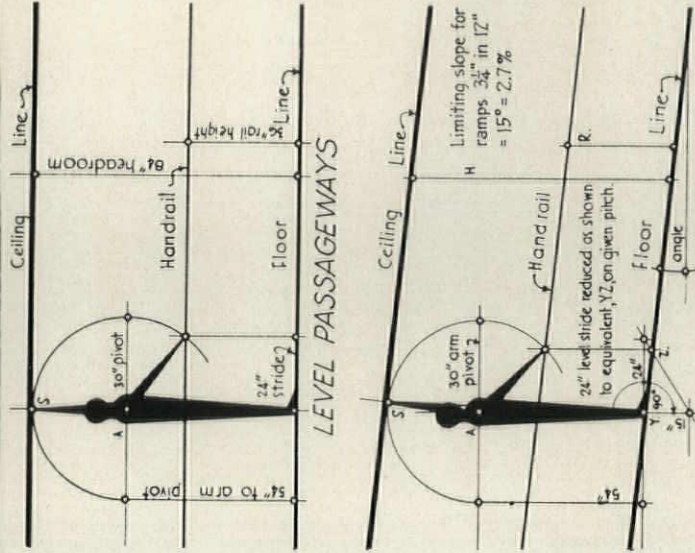
DATA SHEET NO. F6c. Here is a Data Sheet that will prove extremely useful in designing passageways. The method indicated for determining ceiling heights is based on a very logical assumption. The resulting passageways are, of course, minimum in size. Any additional height or width that can be allowed will give a better sense of spaciousness.

# PASSAGEWAY HEADROOM

Prepared by Don Graf, B.S., M.Arch.

## F6c

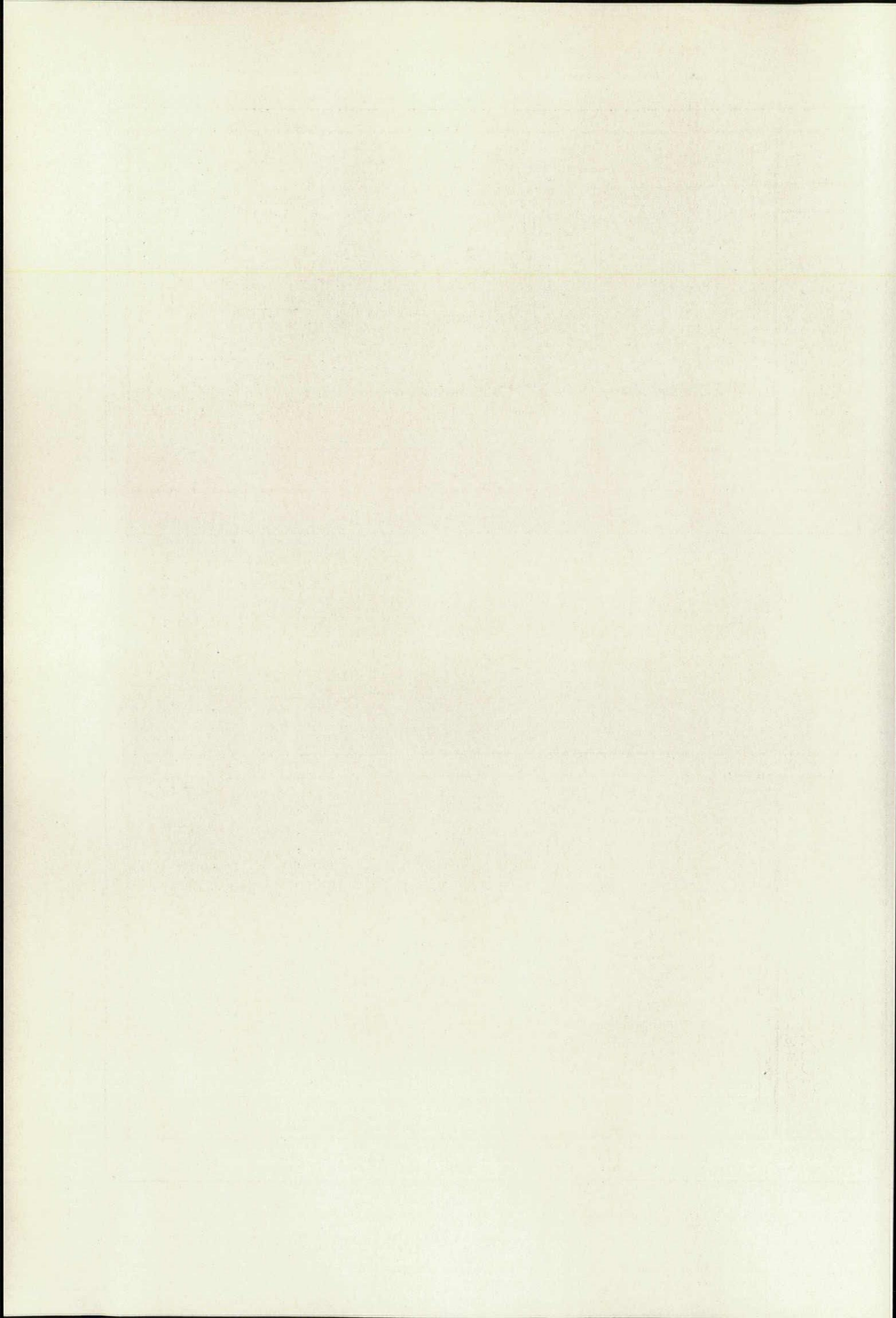
May, 1935



The headroom and handrail heights are established by three dimensions: (1) The average walking stride of an adult—24". (2) The average height from shoe heel to arm pivot—5'-6". (3) Average arm length—30". For ramped passageways, the ceiling is assumed parallel with the floor and tangent to the arm circle at point "S." The level stride is reduced to equivalent YZ on the given pitch using the triangle shown having 15° base in all cases. The intersection of a vertical from Z with the arm circle determines the handrail height R. Minimum walking width for passageways is 30". Minimum working width is 42". Grades more than 1" in 12" should have nonslip floors. The table for different slopes has been worked out on the foregoing method.

Rise in 12"	Angle	R	H
1/2"	2° 23' 35"	84"	84"
1"	4° 46' 34 1/2"	84"	84"
1 1/2"	7° 7' 34"	84"	84"
2"	9° 28' 34"	85"	85"
2 1/2"	11° 46' 33 1/2"	85"	85"
3"	14° 9' 33 1/2"	85"	85"
3 1/2"	16° 16' 33 1/2"	85"	85"

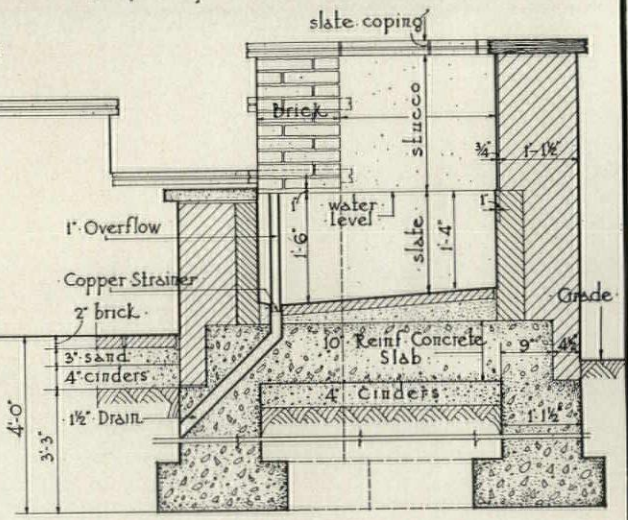
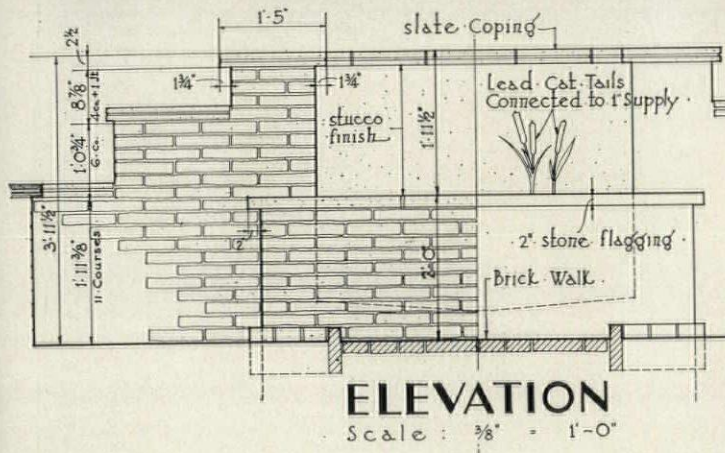
(Reprinted by permission of Architects' Journal)



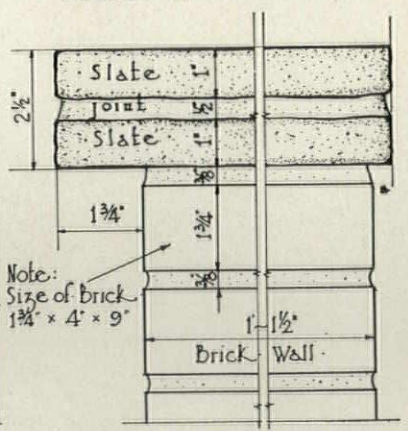
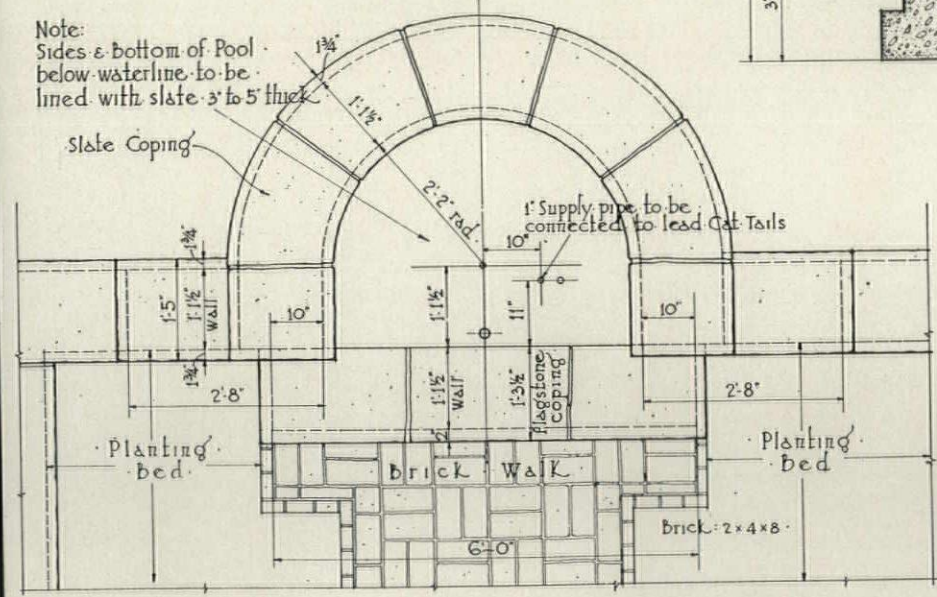




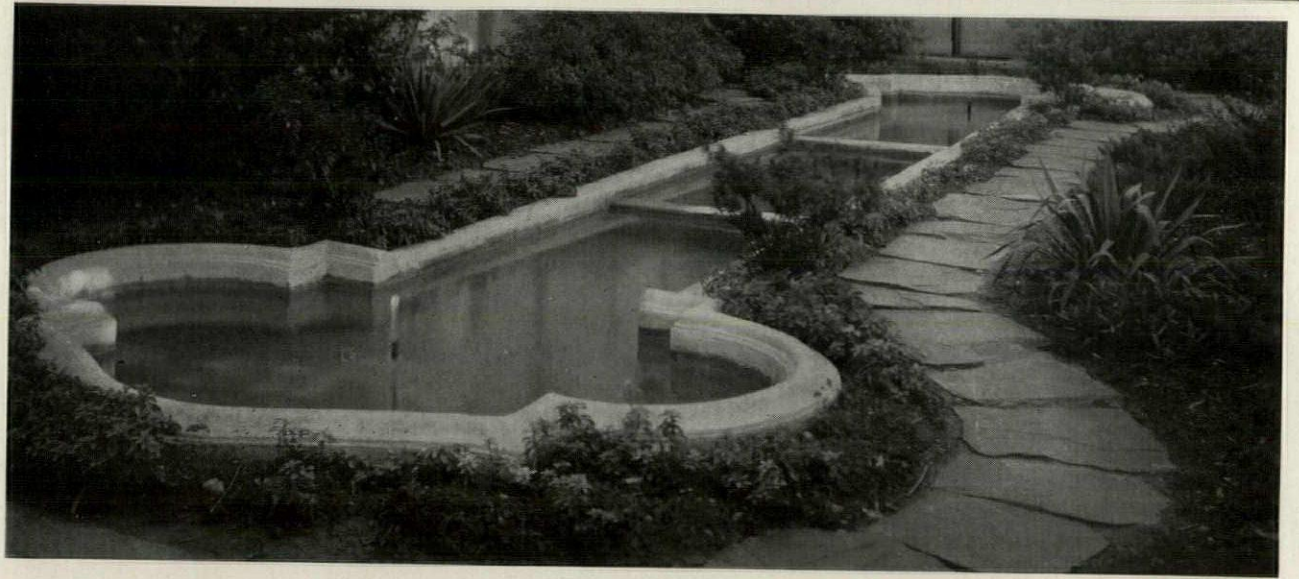
Photograph by The Roof Studios



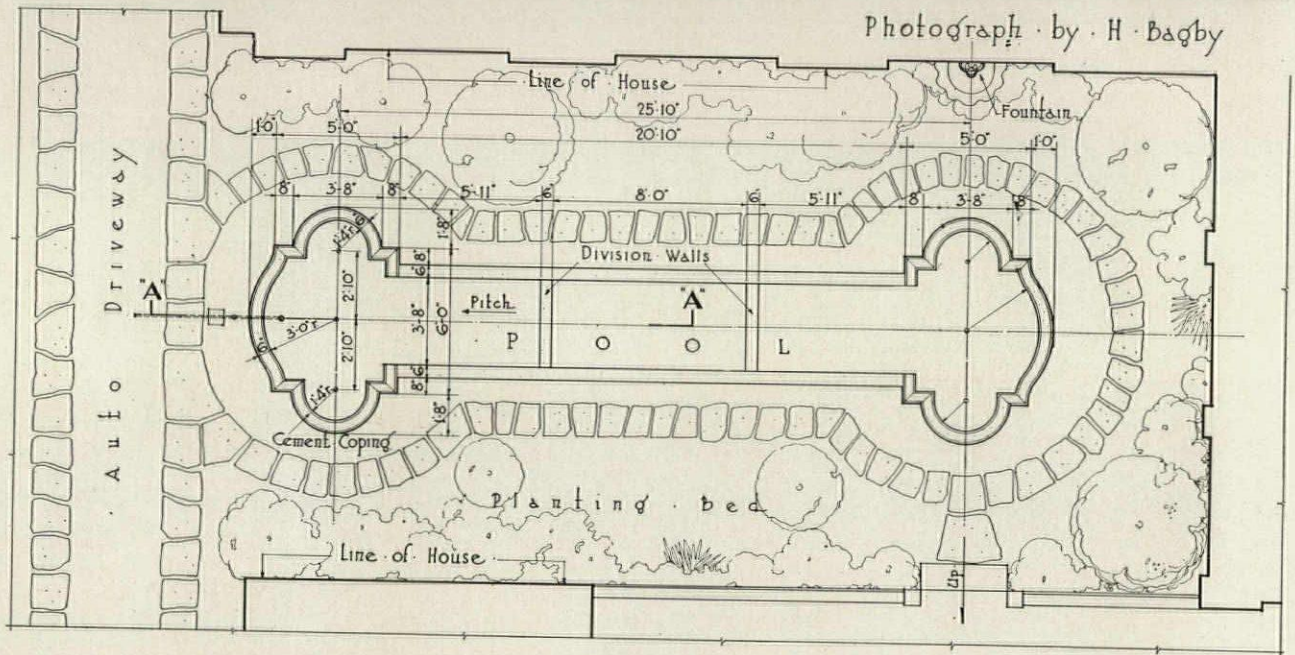
Note:  
Sides & bottom of Pool  
below waterline to be  
lined with slate 3" to 5" thick



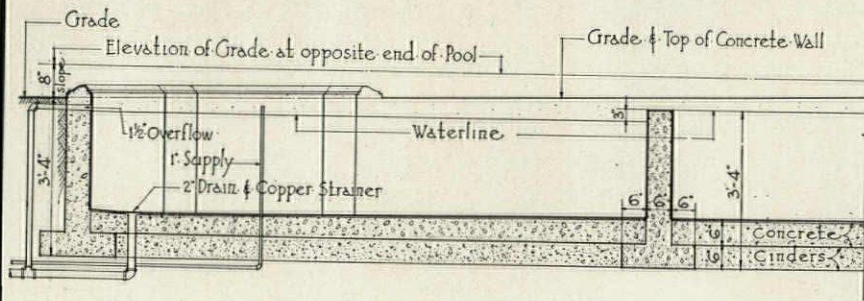
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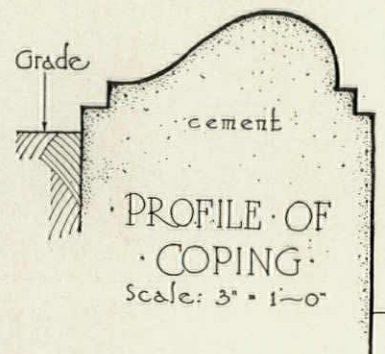
Photograph by H. Bagby



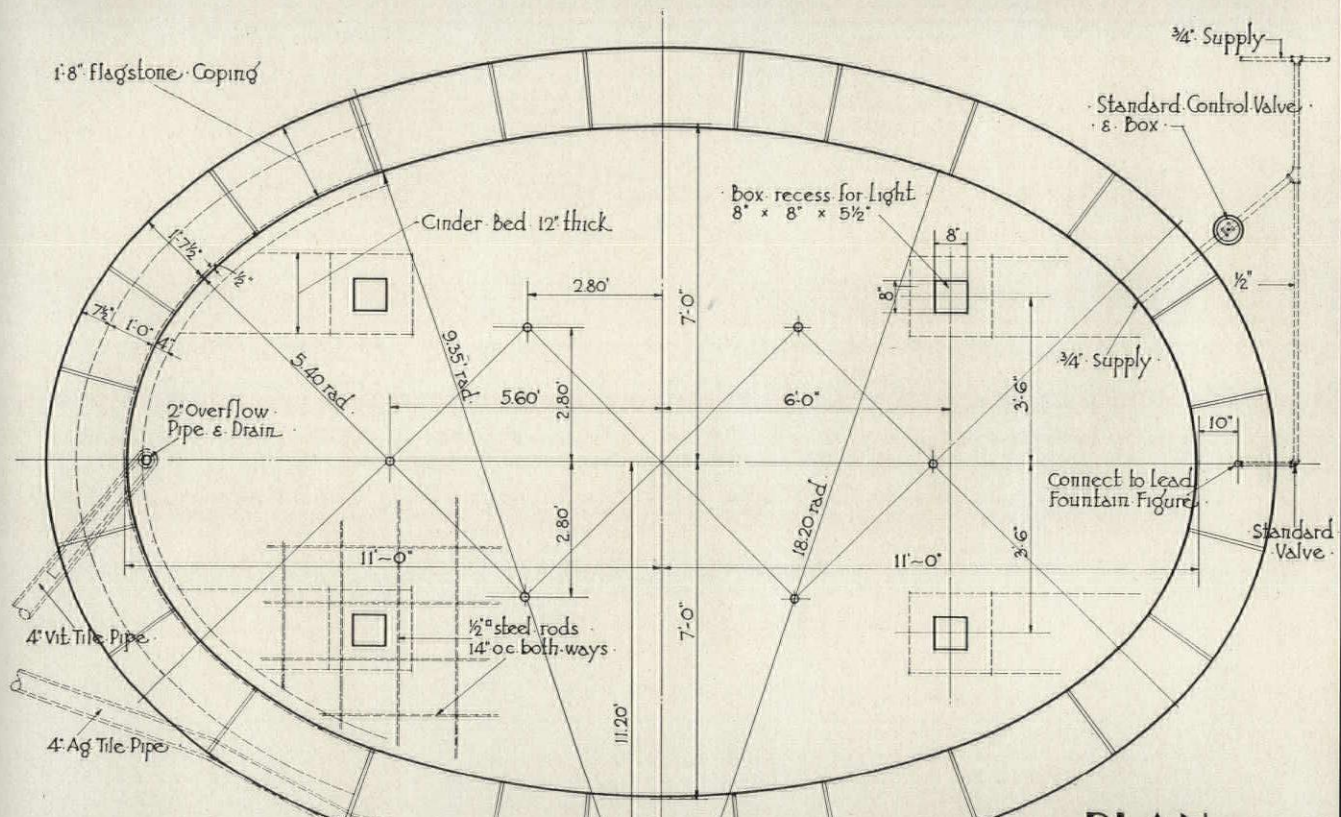
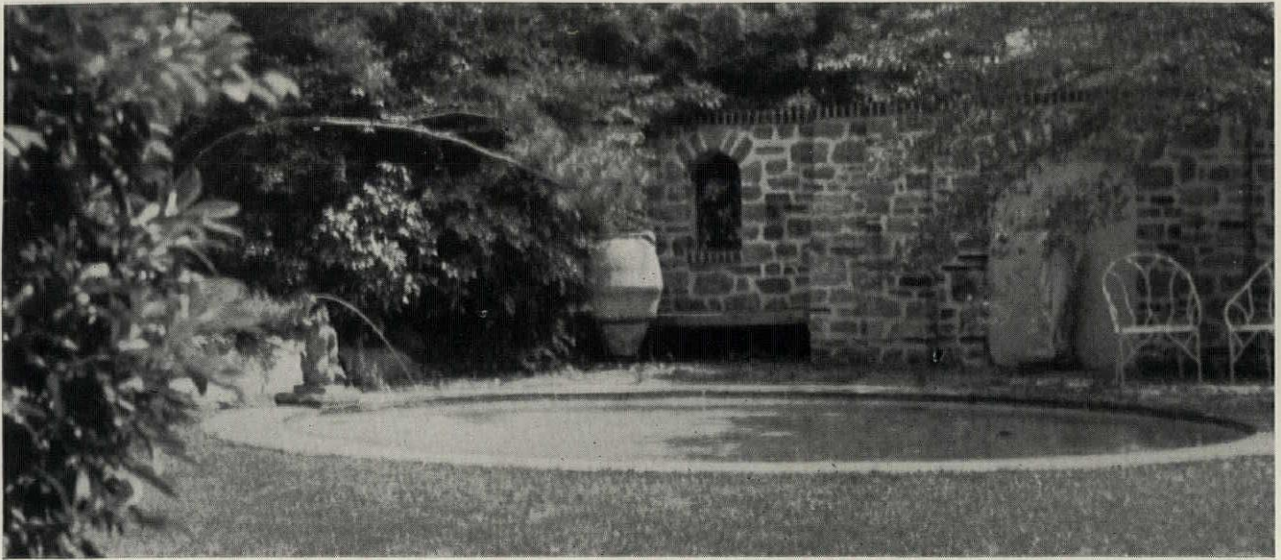
· PLAN ·  
· Scale:  $\frac{1}{8}'' = 1'-0''$



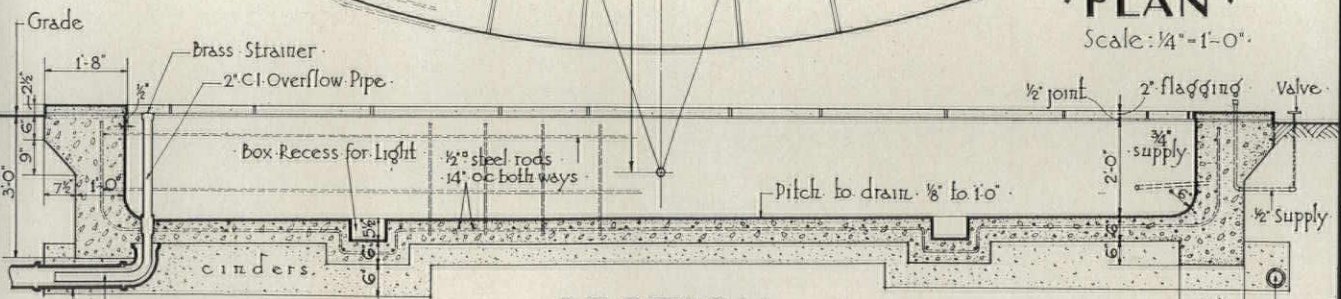
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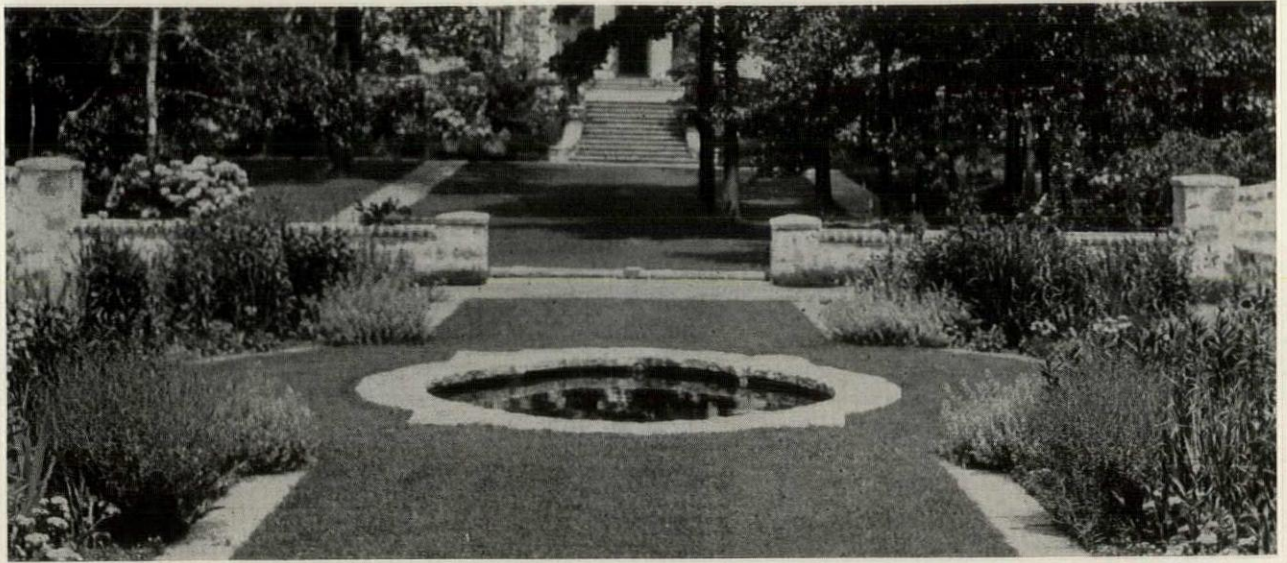


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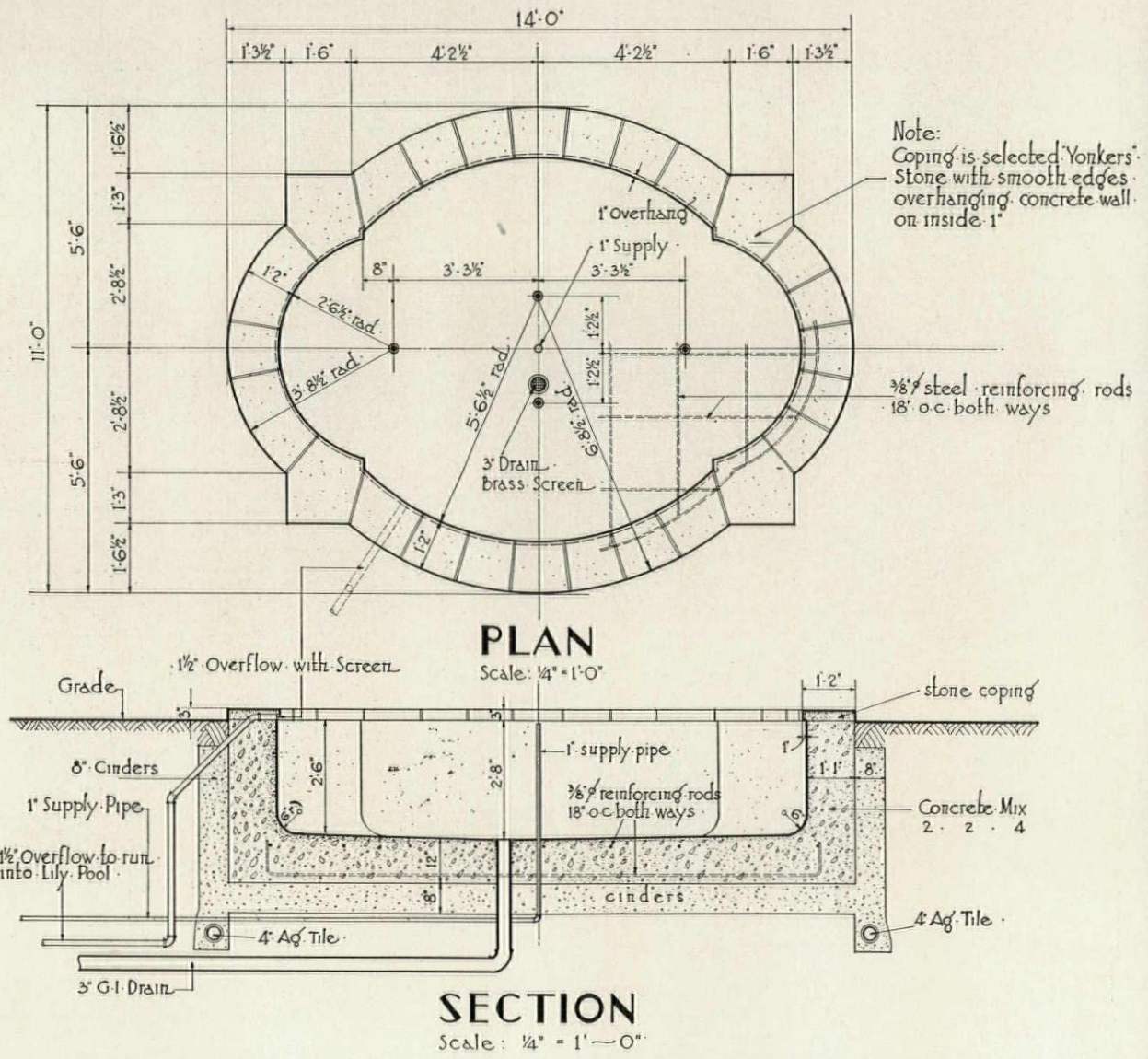


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**PENCIL:** ELDORADO. Eldorado leads 2B, 3B and 4B are used here, handled much as crayon or charcoal. A brush, dipped in gasoline or turpentine, swept over soft Eldorado pencil tones, intensified the blacks and produced a wash effect! Kneaded eraser used afterwards on these tones. This innovation extends the pencil artist's flexibility and range.

**PAPER:** Smooth kid finish.

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# S E R V I C E D E P A R T M E N T S

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

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

**FREE EMPLOYMENT SERVICE.** In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

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

*Notices submitted for publication in these Service Departments must reach us before the fifth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York, N. Y.*

## PERSONALS

**CLAUDE M. GUNN, Architect,** has opened offices for the practice of architecture at Pioneer Trust Building, 1016 Baltimore Avenue, Kansas City, Mo.

**J. ROY CARROLL, JR., Architect,** is now engaged in the practice of architecture at 1700 Samson Street, Philadelphia, Pa.

**WADSWORTH & BOSTON, Architects,** have moved their offices to 193 Middle Street, Portland, Maine.

**FREDERICK MATHESIUS, Architect,** has moved his office from 16 East 41st Street to the Architects Building, 101 Park Avenue, New York.

**DANA B. JOHANNES, Architectural Designer,** is now located in the Carry Building, 15th and K Street, N. W., Washington, D. C. The firm name is now Johannes & Whitcomb.

**HENRY A. MEYER and LORENZ H. LEHMAN, Draftsmen,** have opened an office at 335 Citizens Building, Louisville, Ky., the firm name being Builders Planning Service.

**DAVID P. WICKLINE, JR., Architect,** has opened offices for the general practice of architecture in the Boyd Building, 213 Ninth Street, Lynchburg, Va.

**H. H. LAND, Architect,** has established an office for the practice of architecture in Monroe, Louisiana.

**WM. A. NETHERLAND and JAS. B. HAWKINS, Architects,** announce the firm of Netherland and Hawkins as successors of the late Arthur Loomis with offices at 87 Equitable Building, Louisville, Ky., and 1928 Ekin Avenue, New Albany, Indiana.

## THE MART

Mrs. J. L. Jones, 320 E. Noble Avenue, Lake Forest, Ill., would like to obtain the following copies of the *White Pine Series*: Vol. 1, No. 3; Vol. 2, Nos. 1, 3, 4, and 6; Vol. 3, Nos. 1, 3, and 4.

Herman R. Kaplan, 904 Shephert Street, N. W., Washington, D. C., has the following copies of *PENCIL POINTS* for sale: June, 1922; August, 1922, through December, 1923; February, 1924, through April, 1925; June, 1925, through October, 1925; January through March, 1926; and May, 1926. Advertising removed from most of these issues.

Harry W. Mourton, 204 Bowen Street, Jamestown, N. Y., has the following copies of *PENCIL POINTS* for sale: 1920 and 1921, complete; 1922, all except July; 1923, all except January and February; 1924, February, August, through December; 1925, all except June, July, and December.

Westchester architect would like to purchase used four-post drawing table 36" x 60", drawer preferred. Send description and lowest price to *The Mart*, care of *PENCIL POINTS*. Irving F. Morrow, deYoung Building, San Francisco, Calif., would like to obtain a November, 1934, issue of *Architecture*.

Joe E. Smay, University of Oklahoma, Norman, Okla., would like to obtain a copy of the January, 1934, issue of *PENCIL POINTS*.

J. W. Bailey would like to obtain Vol. 3, No. 4 of the *White Pine Series*. Address *The Mart*, care of *PENCIL POINTS*.

E. H. Butterfield, 344 Liberty Court, Ann Arbor, Mich., has for sale the following magazines, unbound: *Brochure Series of Architectural Illustration*, Bates & Guild, Boston—year 1895, complete, and two copies of Vol. 1, No. 1; March through June, 1896; June and November, 1898; February and September, 1899; January, April, and November, 1901. *White Pine Series*—Vol. 1, Nos. 1, 2, 3; Vol. 5, Nos. 1, 2, 4, and 5; Vol. 7, Nos. 1, 2, 3, 4, and 6; Vol. 9, Nos. 1, 2, 3, 4, and 5; Vol. 10, Nos. 1, 2, 4, 5, and 6; Vol. 11, No. 1; Vol. 15, No. 6; Vol. 16, Nos. 1, 2, 3, and 4; Vol. 17, No. 5; and six copies of each of Vols. 2, 3, 4, 6, and 8. Vol. 1, *PENCIL POINTS*. Make offer.

Robert A. Edwards, Beverly, Mass., will pay \$1.20 for the three following copies of the *Tuileries Brochures*, published by the Ludowici-Celadon Co., postpaid: January, 1931; September, 1931; July, 1932.

## MANUFACTURERS' DATA WANTED

**CLAUDE M. GUNN, Architect,** Pioneer Trust Building, 1016 Baltimore Avenue, Kansas City, Mo.

**N. A. HOLMAN, Architect and Engineer,** 1110 Crawford Street, Vicksburg, Miss.

**JOHN STONE THORNLEY, Architect,** Nyaek, N. Y.

**LOTT L. TAYLOR, Architect,** 1601 Rosario Street, Laredo, Texas (data on residential construction, furnishing and decoration).

**J. D. ANNAND, Architect,** 512 N. W. 12th Avenue, Portland, Oregon.

**KOHL & SIMON, Architects,** 1465 Broadway, New York (especially data on motion picture theatres).

**EDMUND DREYFUS, Architect,** 1518 K Street N. W., Washington, D. C.

**H. H. LAND, Architect,** Monroe, La.

**FREDERICK W. CROWN, Designer,** 4142 Longshore St., Philadelphia, Pa. (architectural, mechanical and structural data on small homes, stores and apartments).

**BUILDERS PLANNING SERVICE,** 335 Citizens Building, Louisville, Ky. (data on residential construction, decoration, furnishing, filling stations, small stores and commercial buildings).

**REGIONAL FORESTER,** Albuquerque, New Mexico.

**V. E. BALLARD, Student,** 13 Grunwell Avenue, Clarendon, Va.

**HARRY L. BROOK, Student,** 254 West Newton Street, Boston, Mass.

**BRUCE R. ANDERSON, Student,** 52 Irving Street, Cambridge, Mass.

**EDWARD AULICINO,** 5908 17th Avenue, Brooklyn, N. Y. (data pertaining to the remodeling of basements for recreation purposes, etc.).

**JOHN F. WOLF, Student,** Sawyer Street, Shawno, Wis.

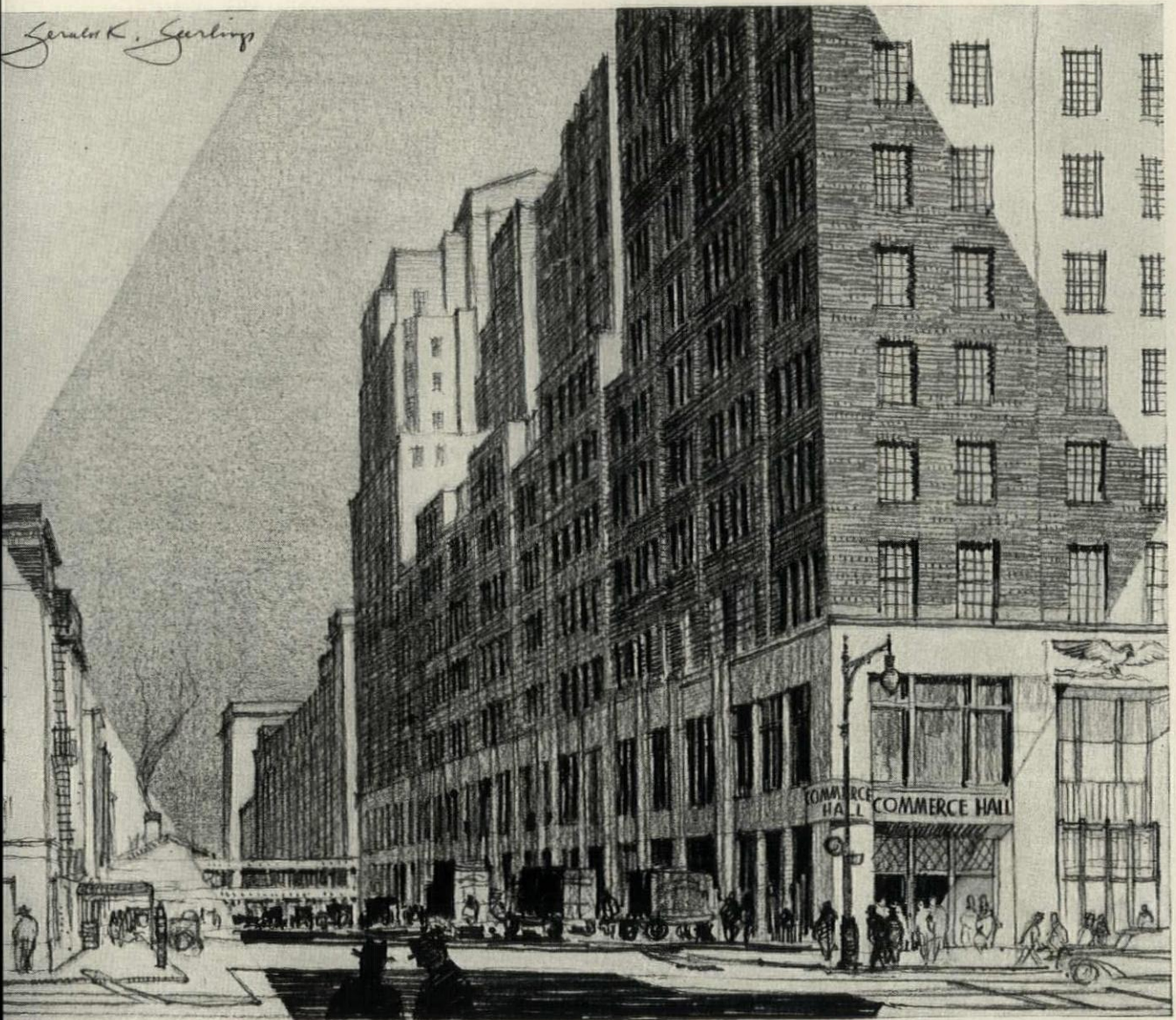
**EUGENE MILTON LAYMAN, Architect,** 938 S. Orange Grove Avenue, Los Angeles, Calif. (for A.I.A. file).

**JAMES H. TOMITA, Architect,** 1030 Richard Lane, Honolulu, Hawaii (for A.I.A. file).

**S. R. STERBENZ, Architect,** 901 Jefferson Street, Valparaiso, Indiana.

**PHILIP E. KEENE, Draftsman,** 1028—7th Street No., Fargo, N. D. (for A.I.A. file, especially on residential work).

(For Employment Service see page 28, Advertising Section)



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# PUBLICATIONS ON MATERIALS AND EQUIPMENT

*of Interest to Architects, Draftsmen  
and Specification Writers*

*Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.*

**KAWNEER STORE FRONTS.**—A.I.A. File No. 26-b-1. Catalog O. A new reference book for architects and contractors dealing with the subject of Kawneer store front construction. Specifications, installation details. Indexed. 32 pp. 8½ x 11. The Kawneer Co., Niles, Mich.

*Published by the same firm, "Kawneer Rustless Metal Doors." A.I.A. File No. 16-3-1. Folder with details, descriptive and specification data covering a line of rustless metal doors for use with Kawneer store fronts and in all types of buildings. 8 pp. 8½ x 11.*

**INVISIBLE WARMTH.**—New spiral-bound brochure discussing in detail the advantages of the Aero convector heating unit. Various types of enclosures are shown. 20 pp. 8½ x 11. National Radiator Corporation, Johnstown, Pa.

**DORAN SAFE-T-SHOWR.**—A.I.A. File No. 29-b-31. Descriptive bulletin covering a line of thermostatic water mixing valves for use in residences, hotels, hospitals, clubs, schools, industrial plants, etc. 6 pp. 8½ x 11. Doran Company, 75 Horton Street, Seattle, Wash.

**BEAM ARCH ROOF CONSTRUCTION.**—Bulletin describing and illustrating the rigid frame split beam arch construction of the main amphitheatre in the new International Livestock Pavilion, Chicago. 4 pp. 8½ x 11.

**CAST IRON VERANDAS AND RAILINGS.**—Useful new brochure for architects and designers, showing the use of cast iron for verandas, railings, entrances and balconies. Elevations, dimensions, details. 16 pp. 8½ x 11. Smyser-Royer Co., York, Pa.

**JOSAM PRODUCTS.**—Catalog H. New catalog containing complete authoritative information on the subject of drains and traps, interceptors, adjustable closet connections, swimming pool equipment, back water sewer valves and other Josam products. More than 300 illustrations, including detail renderings indicating the application of certain products in construction. In addition, many newly developed Josam products not heretofore cataloged are fully illustrated and described. Complete data on measurements and prices are also included. 104 pp. The Josam Manufacturing Co., 1783 East 11th Street, Cleveland, Ohio.

**CALL THE ROLL.**—New folder covering the entire line of Jamison cold storage doors, windows, vestibules, refrigeration fronts, ice chutes, and other Jamison products used in every line employing refrigeration. Jamison Cold Storage Door Co., Hagerstown, Md.

**ABSORBEX ACOUSTICAL CORRECTIVE.**—New reference manual prepared primarily for the architect or anyone interested in the subject of acoustics or sound control for all types of rooms. Included are photographs showing the textures of Absorbex materials, together with sound absorption and noise reduction coefficients compiled from Acoustical Materials Association data with corresponding installation details. 16 pp. 9 x 12. Thermax, Division Northwest Magnesite Co., Farmers Bank Bldg., Pittsburgh, Pa.

**METALLIC ZINC POWDER IN INDUSTRIAL PAINT.**—New publication discussing the advantages of zinc dust paint for use as a primer and finishing coat for iron, steel and galvanized surfaces. 16 pp. The New Jersey Zinc Sales Co., 160 Front Street, New York, N. Y.

**NEW WATERFILM BOILER FOR OIL BURNERS.**—A.I.A. File No. 30-c-14. Looseleaf catalog describing in detail the design and construction of the Sectional and Deluxe series of steam and hot water, electrically welded steel heating Waterfilm boilers for automatic firing. Dimension drawings, rating tables, price list. 18 pp. 8¾ x 11¼. Waterfilm Boilers, Inc., 154 Ogden Avenue, Jersey City, N. J.

**COPPER PIPE AND FITTINGS.**—A.I.A. File No. 29-b-4. Useful reference book covering a complete line of copper pipe and fittings for plumbing, heating and industrial use. Descriptive data, specifications, suggestions for making joints, roughing-in dimensions, general properties, etc. Indexed. 60 pp. Streamline Pipe and Fittings Co., Division of Mueller Brass Co., Port Huron, Mich.

**TIMBERTEX THATCHED ASBESTOS-CEMENT SIDING.**—Folder announcing and describing a new line of thatched asbestos-cement siding, which reproduces the texture of weathered cypress. A variety of designs are illustrated. 8½ x 11. The Ruberoid Co., 500 Fifth Avenue, New York.

**AIR CONDITIONING GRILLES AND REGISTERS.**—Catalog No. 40, just issued, describes a complete line of registers, grilles, volume control dampers and other devices especially designed for use with air conditioning systems. Among the new products shown are Flexair grilles and Ducturns. Tuttle & Bailey, Inc., New Britain, Conn.

**NATIONAL SWITCH BOXES.**—New catalog lists and illustrates every National switch box that may be used with each wiring system and the connectors or fittings that are necessary to complete an installation. 12 pp. 8½ x 11. National Electric Products Corp., Fulton Bldg., Pittsburgh, Pa.

**THE DONLEY CATALOG.**—Sixteenth edition of this useful reference manual presents descriptions of a complete line of metal building specialties and builders' equipment, including fireplace equipment, coal chutes, package receivers, letter boxes, basement windows, garbage receivers, etc. 32 pp. 8½ x 11. The Donley Brothers Co., 13900 Miles Avenue, Cleveland, Ohio.

**STANDARD RIGID STEEL CONDUIT.**—A.I.A. File No. 31-c-62. New bulletin setting forth the advantages of threaded standard rigid steel conduit for all electrical construction. 4 pp. 8½ x 11. Rigid Steel Conduit Association, 17 E. 42nd St., New York, N. Y.

*Published by the same association, "Industry Standards for Standard Rigid Steel Conduit." A.I.A. File No. 31-c-62. Series of two bulletins giving industry standards for standard rigid steel conduit, zinc-coated and enameled. 8½ x 11.*

**COMFORTABLE WARMTH AUTOMATICALLY MAINTAINED.**—New brochure, devoted to the subject of Toridheet oil burners, discusses the advantages, convenience and economy of heating the home with oil. 18 pp. Cleveland Steel Products Corp., Madison at 74th Street, Cleveland, Ohio.

**ACME FLOOR-STEEL.**—Descriptive bulletin covering a type of floor steel that is imbedded flush with the top in concrete and mastic industrial floors. 4 pp. 8½ x 11. Acme Steel Co., 2842 Archer Avenue, Chicago, Ill.

**SUGGESTIONS FOR GALVANIZED SHEET METAL SPECIFICATIONS.**—A.I.A. File No. 12-c-3. New bulletin presenting useful reference data for the architect when making up roofing specifications. 8 pp. 8½ x 11. The American Rolling Mill Co., Middletown, Ohio.

**THE TREND IN SUMMER AIR CONDITIONING.**—Attractive brochure, treating with the problems of the humidity and the means of its control, tells the story of the new principle in summer air conditioning practice—dehumidifying and cooling by separate and independent operations. Included are descriptions of Bryant Silica Gel dehumidifying equipment and its usefulness and the extent of its application for industrial, commercial, social and private needs. 16 pp. 8½ x 11. The Bryant Heater Co., 17825 St. Clair Avenue, Cleveland, Ohio.

**AIR CONDITIONING BY FRIGIDAIRE.**—New reference manual for architects and engineers giving information designed to assist in the selection of air conditioning equipment for homes, offices, stores, banks, etc. Various systems and types of equipment are described in detail. 24 pp. 8½ x 11. Frigidaire Corporation, Dayton, Ohio.



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**POSITION WANTED:** Architect, competent, young, licensed in Wisconsin. References. John Schwartz, 359 West 8th Street, Winona, Minn.

**POSITION WANTED:** Young man desires position as architectural draftsman. Five years' experience making general drawings, details, and sections in residence work. Graduate in carpentry. Am qualified to perform any duties expected. Will accept position in any city in U. S. Age 26. Box No. 500.

**POSITION WANTED:** Young man, 27, desires position in architect's office, B.A. degree from Carnegie Institute of Technology, studied civil engineering at Lehigh University for two years. One year's experience in civil engineering highway work. Three years' experience in architect's office and six months as superintendent of construction on outside job. Can furnish references as to character and ability. Willing to go anywhere. Sam K. Wilson, 1706 Regina Street, Harrisburg, Pa.

**POSITION WANTED:** Graduate in architectural engineering from University of Detroit desires position with structural engineer or architect. Age 22, single. Will go anywhere. Harry Newman, 2482 Clairmount, Detroit, Mich.

**POSITION WANTED:** Junior draftsman experienced in clerical work. Seven years of architectural schooling at Columbia and Beaux Arts experience. Also ornamental metal detail work and small residences. Salary reasonable. George L. Werra, 37-06—81st Street, Jackson Heights, N. Y.

**POSITION WANTED:** Young man, senior architectural student (Evening Division) with six years' experience as office assistant, typist and file clerk in large, well-known concerns, desires any position in an architect's office. High scholarship average, Honor Roll at high school. Box No. 501.

**POSITION WANTED:** On account of only child living in New York State, South Texas architect desires to form connection with reputable building material manufacturer in that vicinity, as representative or contact man, salary and commission basis. Have had experience enough to appreciate attention to business. Best of reference as to ability and integrity. Box No. 502.

**POSITION WANTED:** Young man, 23, studied architecture for six years in evening. Four years' experience in this field of work and would like to start as office boy. I am at your convenience for interview. Arthur Monte, 1646—77th Street, Brooklyn, N. Y.

**POSITION WANTED:** A Columbia architectural student desires work during vacation in architect's office or with construction firm. Wages secondary. Box 428, Peekskill, N. Y.

**POSITION WANTED:** Architect, experienced. For the past 20 years has specialized in designing public buildings, schools, churches, hospitals, etc. H. Aschendorff, 565 PAVONIA AVENUE, Jersey City, N. J. Telephone Journal Square 2-4797 W.

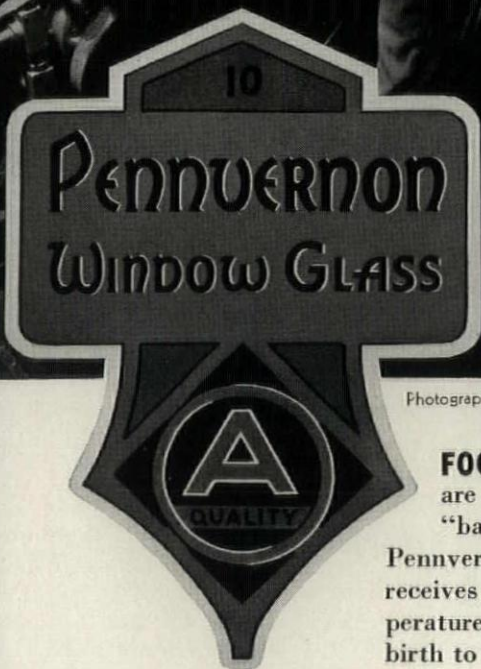
**POSITION WANTED:** Young man, 21, graduate of high school and Mechanic's Institute. Drafting, freehand drawing and rendering in pen and ink, pencil, wash, etc. Own perspectives. Knowledge of small house design. Some experience. L. R., 2111 Quentin Road, Brooklyn, N. Y.

**POSITION WANTED:** Architectural draftsman, 42, desires employment in Latin America, Japan, Manchukuo or other Oriental countries. More than 11 years' experience, preparing working drawings and details of residences, apartments, small industrial buildings, schools, etc. Salary open. Draftsman, P. O. Box 2402, Honolulu, T. H.

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# Architectural Guild of America

Throughout the country professional and white collar workers are following the crafts and trades in dealing with employers collectively. There are many organizations of teachers, newspaper men, office workers, engineers, and even ministers and college professors who, like the members of our own profession, have found it necessary to unite their efforts to obtain economic security or otherwise assert their rights. We have always credited ourselves with a superior imagination, but it took the experience of architects actually working on CWA projects at four dollars a day supervising labor earning three times this amount, and the planning of our future by the 50c Blue Eagle Architects before we realized how badly organization was needed.

The origin of the Newspaper Guild of America presents a striking parallel to our Architectural Guild. Editorial and news writers took the same inexplicable attitude toward printers' organizations as we did toward bricklayers' and carpenters' unions. But during the past two years they found their wages being lowered regularly while the pay of those who performed the mechanical services was never affected. When they inquired why they were the only ones to suffer salary reductions, they learned that the other branches of the business were too well organized to have wages driven downward. So although the publishers would have been happy to make reductions more general, they had to be content to economize on the unorganized workers.

For architects the process of organization has only begun. Only when every architectural man is enrolled in an association of employees can the objectives of the Guild be realized to the full extent. The difficulties of financing an organization composed of many members long unemployed or receiving but a meagre salary are apparent. Many desirable activities and campaigns must be curtailed or eliminated because of the sacrifice it would mean for members. The illegal use of relief jobs by employer organizations results in undermining employee organization. The ability of a few men to control employer organizations of large membership has made the desirable wage schedule for draftsmen a major point of issue. But despite these problems there was never a time more opportune for organization, and never a period in which architectural men have felt so deeply the need of a permanent association.

The Guild was developed on a broad plan so that men of various ideals and inclinations might work on common ground for major economic and professional objectives. We believe that architects can best serve their own interests and the profession by affiliating with the Guild. But it is of greatest importance that every architectural man join or form a group or association of men of

his own profession, and more important that such an organization should not be a part or affiliate of any employer body.

The membership of the Guild includes many men who have long been in private practice and a number of others who desire to establish their own offices. Their status may change in a week or in ten years, but now their interests are those of an employee, and they know that their position of employer will be more secure when professional standards are improved by adequate minimum wage standards for draftsmen and uniform working conditions.

At the last New York Chapter meeting a representative of the Newspaper Guild told us the interesting story of that organization. As indicated by the examples cited, its history and experience are very similar to our own except that it deals with real employers and does not have to spend so large a part of its effort on emergency work. The newspaper men have had a difficult time in trying to get code enforcement or the right to organize and despite the size of their guild they have been rebuffed at almost all attempts at collective bargaining. If the experience of this newspaper association may be taken as a criterion, the Architects' Code would have been worthless without a wage scale provision. Another interesting angle of the newspaper writers' experience is the opposition of their employers because "an organization might bias them in working upon labor matters in favor of employees." This might be compared to the excuse which some architects give for opposing draftsmen's organization, although we have at least one frank statement from a leading employer in New York. While admitting the benefit to the profession of a uniform minimum wage, he declared that architects would never permit any wage provision (in the code) which would possibly result in labor difficulties. As to the code for architects, it is being held in abeyance pending the adoption of new legislation and policies at Washington. Unless the NRA is very greatly reformed it might well be allowed to die. The only kind thing we can say of it is that it served to awaken draftsmen to their precarious economic position.

At this time it appears that Congress will not do a great deal in providing legislation designed to help us. The Thirty-hour-week Bill appears doomed, and social legislation which may be adopted will hardly affect draftsmen. The Wagner Labor Disputes Bill may be passed and should have the active support of all. The gigantic Work Relief Funds will result in much reemployment of architects. Government departments are apparently planning for a great many building projects and some have already begun to employ men. If housing is to play an important role in government financing, a great amount of pressure will have to be exerted on the officials to get them to stop talking and begin acting. We are in a position to render a great public service and help ourselves by taking a leading part, both locally and nationally, in a campaign for complete elimination of sub-standard

dwelling, and construction of low-cost housing.

Our chief influence is organization; there is power in numbers and a reliability which no government agency can or will ever give. But we have another weapon which may be very helpful, in fact the threat of the government performing its own architectural services makes architects so panicky that they condescend to speak to us about it. They would greatly appreciate our help in preventing the "socialization" of architecture and the ruin of private architects. But unfortunately they cannot advocate any guarantee of salaries for draftsmen working on these projects. If the government does not bargain with architects on any "law of supply and demand" basis, why should architects believe that draftsmen will permit employment on such a basis. In the February issue of PENCIL POINTS we noted that the policy of the Guild is to oppose the award of contracts to architects by any government agency unless the Guild minimum wage standards are included therein. We urge that close attention be paid to local, state and federal contracts to be awarded to private architects, and that a militant campaign be instituted to have a wage scale provision included. The following wage schedule, carefully prepared by the Guild and established on petition of over 2000 architectural men, is based on a 30-hour work week.

Minimum for Seniors .....	\$65 a week
Minimum for Juniors .....	45 a week
Minimum for Sub-Juniors .....	35 a week
Minimum for Apprentices .....	30 a week

The members of the Senior Class must have graduated from an architectural school, received a degree in a recognized technical course and must have had in addition four years of professional architectural experience, or must have had instead eight years of professional architectural experience. The members of the Junior Class must have been graduated from an architectural school, received a degree in a recognized technical course and must have had in addition one year of professional architectural experience; or instead must have had five years of professional architectural experience. The members of the Sub-Junior Class must have been graduated from an architectural school, received a degree in a recognized technical course; or must have had, instead, four years of professional architectural experience. The members of the Apprentice Class must have had two years of architectural experience or its equivalent in architectural education; and they are to perform elementary technical work. In any of the requirements for the foregoing classes where the technical courses have not been completed and degree or certificate received therefor, each year of such technical course or its equivalent successfully completed shall be acceptable as a substitute for a corresponding year of professional experience, except that not less than two years of such technical education may be substituted.

JOHN F. ST. GEORGE  
Executive Secretary

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# FEDERATION of A. E. C. & T.

## *Public Works vs Bread and Circuses*

Fifty-dollar-a-month, "Karefully Kalcu- lated Kompensation" on emergency public projects has tended to enliven the architectural technicians in the Federation of Architects, Engineers, Chemists, and Technicians. From Chapters north, east, south, and west comes news of action taken to resist slow, determined pauperization of the architectural employee.

The Research and Planning Committee of the Washington Chapter has been humming with activity of preparation of statistics for the hearing of the House District of Columbia Committee on the Ellenbogen Bill. Statistics on slums that stand within a stone's throw of the Capitol, on hopelessly overtaxed housing facilities, on rents which have soared away out of reach of Washington's fast growing wage-earning population have been ground out by the committee. These statistics showing the housing needs of one city, suggest that the \$450,-000,000 allotted in the Relief Bill for housing in all cities in the nation is a mockery. They show that fifty-dollar-a-month technicians can't live in houses and may have to set up wigwams on the banks of the Potomac.

Realizing that figures alone are weak against a Congress which recently knifed the Lundeen Unemployment Insurance Bill in the face of acres of figures on national needs, the Washington Chapter has joined with a popular movement to demand rent control in the District of Columbia. This movement has taken form in the Washington "Rent Congress" which includes representation from the F. A. E. C. and T., American Federation of Labor Locals, the Central Labor Union and government employee unions. The Central Labor Union, acting in the best possible way to lower rents by compelling the construction of new housing, has called in the Washington Chapter housing experts for advice on the establishment of a cooperative housing development for Washington labor unions.

In Philadelphia, Norman N. Rice, prominent city planner and member of the F. A. E. C. and T.'s National Housing Committee, presided at a symposium sponsored by the Philadelphia Chapter and designed to throw a strong light on Philadelphia's slums. Speakers were J. McDevitt, President of the Building Trades Council, and J. N. Mitton, President of the National Council of Radio and Metal Workers. Architect Simon Breines representing the New York Chapter discussed the successful efforts of real estate groups to prevent housing. He also outlined the features of the National Housing Act.

Chicago Chapter housing experts read Congress' Joint Resolution making ap-

propriations for relief purposes, turned green, blue and other colors appropriate to the occasion and then rushed to press with a pamphlet outlining the Federation's public works program for Chicago.

The Pittsburgh Chapter, noting the strong stand for a real public works program taken by the Amalgamated Association of Iron, Steel and Tin Workers at its Pittsburgh Conference, endorsed the program of this union.

## *Philosophical Public Works . . . .*

From New York trekked a Federation delegate with others from the Conference of Professional, Cultural, and White Collar Workers bent on enquiring details of the public works program from FERA Administrator Hopkins. Said Administrator Hopkins when interviewed: "Philosophically I agree with you that all of the unemployed should be given jobs. Practically, however, there are many problems and limitations . . . . funds and so on" . . . . "The jobs will be given out on the basis of relief needs" . . . . "I might say that New York may get 60,000 jobs for white-collar workers" . . . . "Your projects will be considered" . . . . "I do not know what will be the final arrangements" . . . . "Nobody knows" . . . . "I do not even know if I shall be in Washington."

## *. . . . But No Practical Housing*

Through the medium of the current National Bulletin the Federation considers the problems and limitations of Federal housing and other public works, problems arising out of the fact that the U. S. Government, thanks to Home Owners Loan Corporation and National Housing Act is the largest real estate interest in the country and as such is quite unwilling to upset the realty market by building low rental housing in the near future. Philosophically, however, it sees that workers may not be content to rot in unhealthy warrens be the mortgages on them ever so healthy, certified, Grade A.

## *A Student Local in Chicago*

With the initiation of a Student local at the University of Chicago, the Chicago Chapter took another step toward the organization of the various categories of technicians. The Local got off to a good start with a registration of sixty-five new members. Its first act was to circulate a petition for a research project to be financed with Federal funds, and on which students would be employed. After securing 700 signatures including those of fifty-five members of the faculty, the petition was forwarded to Washington. Students—as students—have proven amenable to the Federation idea that efforts to preserve the strict division of labor between the engineer and architect have tended to make architecture a "classic" Snobocratic profession capable of pompous architecture only. As men about to look for a job which pays a living wage, they have seen that the attempts to preserve the strict division between architects and engineers is that of parties interested in the old anti-labor policy of "divide et impera."

## *National Office; National Secretary*

One day, last month, F. A. E. C. and T. Secretary Korchien stood in the new F. A. E. C. and T. national headquarters in New York, watched moving men place desks, chairs, filing cabinets, smiled into his beard, pondered the progress of the Federation.

Jules Korchien, who was re-elected as National Secretary by the 1934 Convention, was born in Rochester, New York. He worked his way through Cornell University School of Architecture, graduating with the class of 1934. He is a registered architect in the State of New York. He was employed in the New York State Division of Architecture, worked under Robert D. Kohn. Abroad, in Western Europe, he participated in the design and construction of a number of schools and workers' communities. He is now a member of the Council of the Housing Study Guild in New York.

*The Federation is a union for technical employees. Its purpose is to protect and advance the economic interests, the salaries, hours, and general working conditions of the technical professional and subprofessional employees. All are eligible for membership who have technical scientific training or who are employed as architects, engineers, chemists, draftsmen, surveyors, construction superintendents, fieldmen, laboratory workers. Other technical employees in supervisory, consultative, or research capacities are eligible for membership. Race, creed, color, political or other beliefs and affiliations are not bars to membership. The Federation is organized nationally into local Chapters. There are at present Chapters in New York, Philadelphia, Baltimore, Washington, Pittsburgh, San Francisco, Newark, Youngstown, Chicago, Detroit, Denver, and Madawaska, Maine. National Headquarters: 26 East 17th Street. New York Chapter Headquarters: 119 East 18th Street.*

*The Architects' Section of the New York Chapter meets on the second Wednesday of each month.*

ALAN MATHER  
Architects' Section

## *House Beautiful's Eighth Annual Small House Competition*

The publication *House Beautiful* announces its Eighth Annual Small House Competition open to all architects and architectural designers. The competition is divided into three classes: Class I, for new houses only, of 8 rooms and under; Class II, for new houses only, of 9-12 rooms; and Class III, for remodeled houses of not more than 12 rooms. First and second prizes of \$500 and \$300, respectively, will be awarded in the first two classes and a special prize of \$300 in Class III. In addition to these prizes, an Honorarium of \$50 will be paid for each non-premiated house accepted for publication in *House Beautiful*. Photographs and plans are required as in previous years. The competition will close on October 15, 1935. Complete information may be obtained from *House Beautiful*, 572 Madison Avenue, New York.

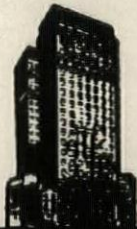
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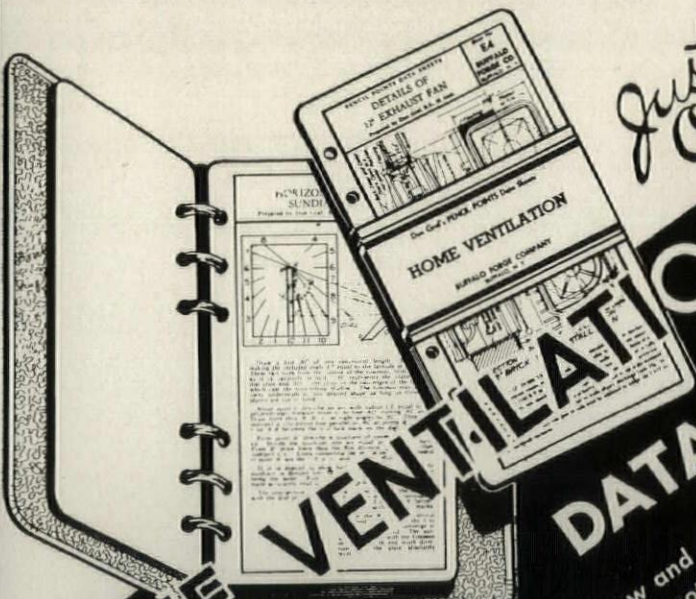
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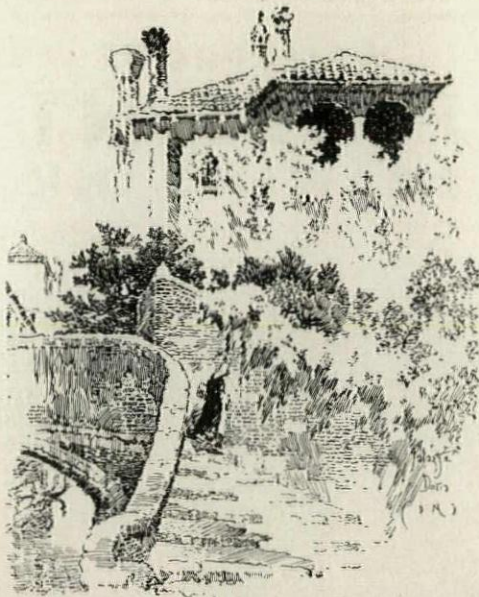


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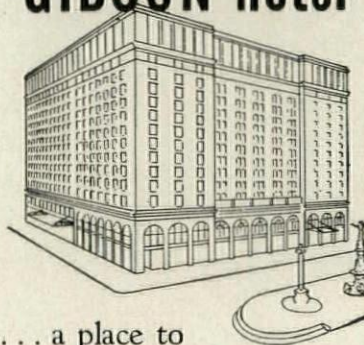
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for the six months' period July 1st to and including  
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Copies sold	11,088
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The illustration of the sundial shows the gnomon, the hour lines, and the sun's path. The gnomon is shown in the center of the sundial, and the hour lines are shown on either side. The sun's path is shown as a curve above the hour lines.

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SET NO. 3

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MARBLE WAINSCOTS  
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The illustration of the marble wainscots shows different styles and dimensions. The styles are labeled as 'A', 'B', 'C', 'D', 'E', and 'F'. The dimensions are given in inches.

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SET NO. 4

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As illustrated herewith these Data Sheets which have appeared in the previous half-year are reprinted on heavy bond paper. They are punched and all ready for filing in your notebook.

The illustration of the perspective layout shows the construction of the vanishing points and the horizon line. The object is shown in perspective, and the construction lines are shown in a lighter color.

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SET NO. 5

PENCIL POINTS DATA SHEETS  
MULTIPLICATION  
AND DIVISION  
Prepared by Don Graf, B.S., M.Arch.

Sheet No. C3a

Don Graf's PENCIL POINTS Data Sheets

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As illustrated herewith these Data Sheets which have appeared in the previous half-year are reprinted on heavy bond paper. They are punched and all ready for filing in your notebook.

The illustration shows multiplication and division problems with solutions. The multiplication problems are:  $1600 \times 23 = 36800$  and  $450 \times 054 = 45.3$ . The division problems are:  $36800 \div 23 = 1600$  and  $45.3 \div 054 = 83.7$ .

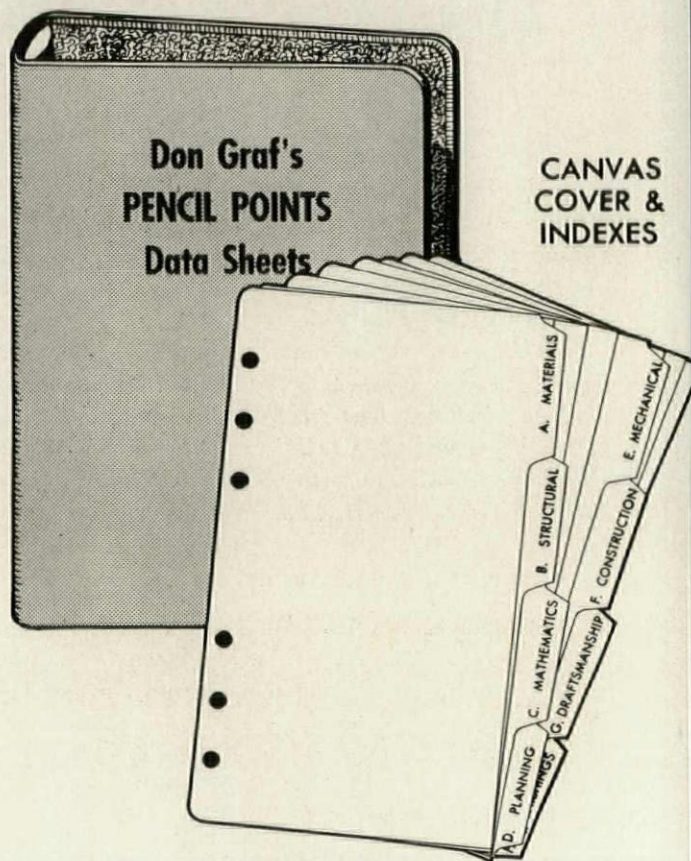
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SET NO. 6

Each month since January, 1932, four Data Sheets have appeared in Pencil Points. They have contained a wealth of information constantly needed in the Architect's workshop. The demand for back numbers of the Data Sheets became so insistent that it has been necessary to reprint them for separate sale. Six sets of 24 Data Sheets per set have been reprinted. The seventh set will be ready about July 1st. Each set represents those Data Sheets which appeared in Pencil Points during six-month periods, and are all punched and ready for the notebook.

## Prices of Reprints

Any one set . . . . .	\$ .75	Any four sets . . . . .	\$2.50
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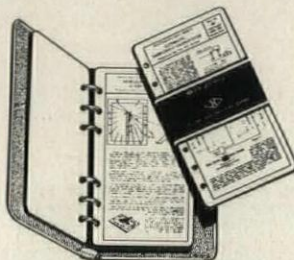


**HOTEL**  
**CLEVELAND**  
*Cleveland*

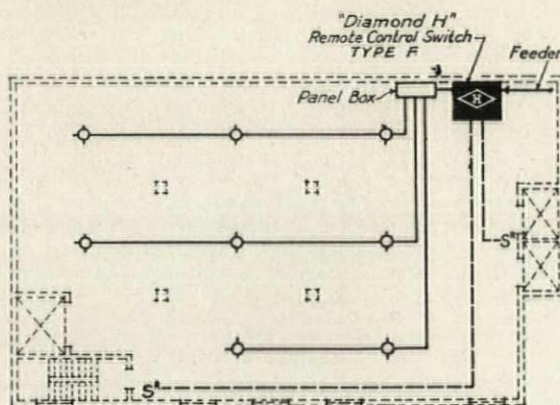
## DO YOU KNOW HOW TO USE

# Remote Control

to instantly light one  
 or many lighting circuits?



These Data Sheets prepared by Don Graf will give you details on how and where "DIAMOND H" Remote Control Switches can be used and Bulletin No. 10-A lists the different kinds with applications to many uses. Both are free. Just send the coupon below.



**Wiring Plan**

This diagram from the Data Sheets illustrates the use of one type of Remote Control Switch. There are many others covering public buildings, schools, hospitals, stores, stadiums, flood lighting, etc. A valuable reference for the architect, electrical contractor or engineer.

*Subscribers to this paper may have them free. Send the coupon.*

**DIAMOND H SWITCHES**

The HART MFG. CO., HARTFORD, CONN. PM

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..... Bulletin 10-A

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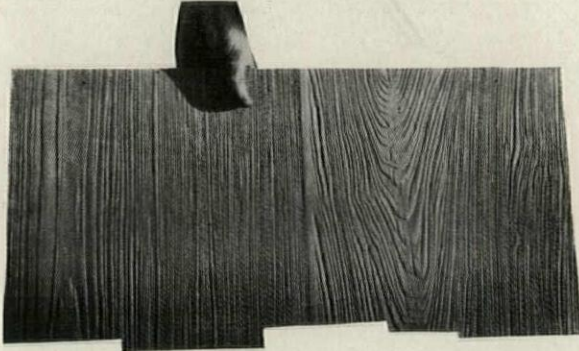
# NEW PRODUCTS

## *Changes in Personnel, etc.*

### TIMBERTEX ASBESTOS CEMENT THATCHED SIDING

The Ruberoid Co., New York, is offering a new shingle which, because of its "wood" textured surface and irregular butt line, reproduces the effect of weathered cypress shingles applied in the "thatch" method.

This new siding shingle is available in the popular siding colors of silver green and silver grey. Among the advantages it offers to property owners are complete elimination of



paint bills, reduction in heating costs and fireproof protection.

Due to its size, 12 in. x 24 in., requiring only 60 shingles per square, this shingle is said to be unusually economical to apply. Strips of asphalt roofing are supplied to be used underneath the shingles, where they butt together, to insure perfect weather protection. Special rustproof, bronze casing nails are used for face nailing.

This new product, it is stated, is particularly adaptable for re-siding Colonial homes, Cape Cod cottages, etc., and saves much labor compared to the old method of staggering butts to give a thatched effect.

### BRUCE FINISHED BLOCK FLOORING

A completely finished new hardwood floor that can be laid in hours instead of days has recently been introduced by the E. L. Bruce Co., Memphis, Tenn. Bruce finished block flooring consists of 9 in. square hardwood blocks,



each block being composed of four strips of flooring permanently secured with steel splines in the back. The blocks are given a complete finish—sanding, filling, finishing, waxing and polishing—at the Bruce plant, arriving at the job ready for immediate use after installation.

Bruce block floors can be installed over almost any type of surface. They are nailed over wood subfloors or old wood floors, or laid in mastic over concrete and similar materials.

There are four hardwoods from which the blocks are made—oak, maple, beech, and walnut. Oak blocks can be specified in natural, medium and dark finishes.

Bruce finished block floors are said to be particularly popular and practical for residences, apartments, stores, offices, clubs, lodges, and hotels.

### INSULITE ANNOUNCES NEW HARDBOARD LINE

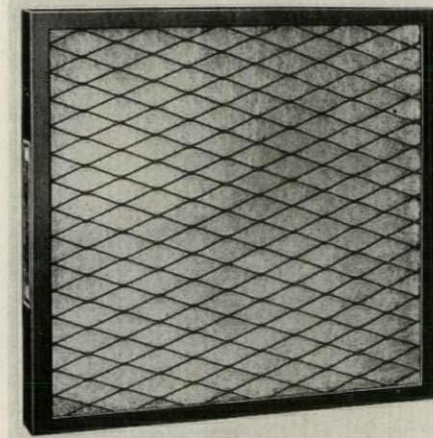
To meet the rapidly growing number of uses for hardboards and the increasing demand on the part of the trade for a wide range of finishes and thicknesses, The Insulite Company, Minneapolis, Minn., announces a complete new line consisting of four HardBoard products which will be sold in conjunction with their insulation board.

These products are: Insulite HardBoard, which is offered in five different thicknesses from 1/10 in. to 5/16 in., in panel lengths from 2 ft. x 4 ft. to 4 ft. x 12 ft. Insulite Tempered HardBoard, which is also manufactured in five different thicknesses from 1/10 in. to 5/16 in. and will be sold in the same lengths and widths as HardBoard; Insulite DualBoard, which is made in 1/4 in. thickness; Insulite PanelTile, which is available in thicknesses of 1/8 in. and 3/16 in.

### NEW AND IMPROVED DUSTOP FILTERS

The Industrial Materials Division of the Owens-Illinois Glass Company, Toledo, Ohio, announces a new and improved Dustop replacement type air filter to be placed on the market immediately.

The improved Dustop filter, it is stated, is fire-resistant, is lower in resistance, is higher in efficiency, and the life span between replacements has been materially increased.



The new filter is made up of a series of coarse and fine mats of glass fibres, which fibres are bonded to each other to form a semi-rigid mat. The fibres

in these mats are laid down by machine, which assures uniformity of filter pack density.

The dust and dirt-catching adhesive, a development of the Owens-Illinois laboratory, is said to have a phenomenal dirt-holding capacity and a surface tension four times that of engine oil, which means there is no oil vapor entrained in the air stream. The melting point of this adhesive is 540° F. and is effective to 23° below zero. Air leaving the filter is odorless.

### NEW WATERPROOF PIGMENT DRAWING INK

The F. Weber Co., Philadelphia, Pa., has introduced a new line of waterproof pigment drawing inks. They are offered in fourteen contrasting colors and black and white.

Weber pigment drawing inks are opaque, and are particularly well adapted for use on drawings, which are to be reproduced. Pure, brilliant and reliable these inks, it is stated, dry with a waterproof, mat finish, that will not crack or chip in handling. Their intensity and brilliancy will not let down under water color washes.

These inks are especially suitable for use in line, or wash drawings with crowquill pen, ruling pen, lettering pen, brush or air brush.

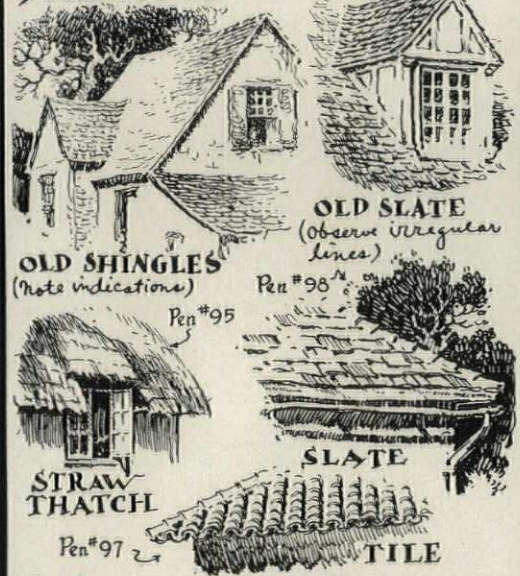
At a recent meeting of the board of directors of the Trenton Potteries Co. George E. Hoffman was elected vice president in charge of sales. This appointment will not change his responsibilities as sales manager of the Plumbing Division of Crane Co. which he has held since 1929.

# SPENCERIAN TIMELY TALKS ON PEN DRAWING

SERIES "A" • BUILDING DETAILS • BY A. L. GUPTILL

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Mercury and Ceres supporting a 10-ft. dial clock in ornamental bronze with translucent convex glass—New York Central Building, New York City.

This Seth Thomas striking clock was made a part of the famed Independence Hall in 1876.

## DATA SHEETS NOW READY for Architectural Clocks

PREPARED BY DON GRAF FOR PENCIL POINTS SERIES

JUST PUBLISHED—Complete set of official Data Sheets covering modern installations of custom built clocks for the exterior of buildings.

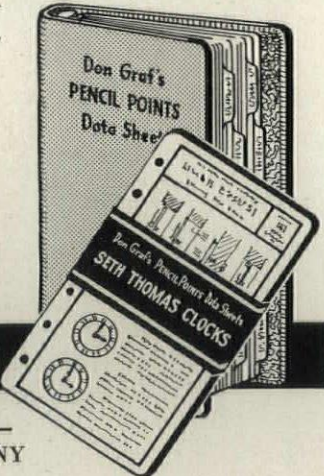
These Data Sheets incorporate helpful basic information: overall dimensions—space requirements—weight of equipment—method of operation—suggested size and application of dials.

Seth Thomas Clock Company has for years been the leading manufacturer of architectural clocks, and Don Graf presents in these Data Sheets information based on actual experience over many years of building and installing clocks for architects.

As only a limited supply has been printed, we suggest you write today for your set. There is no charge. Use the coupon below or your own letterhead.

# SETH THOMAS

MAKERS OF FINE CLOCKS FOR MORE THAN A CENTURY



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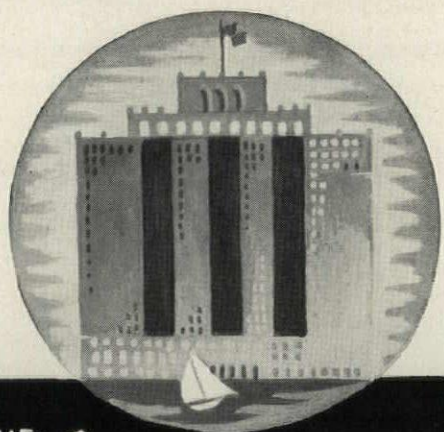
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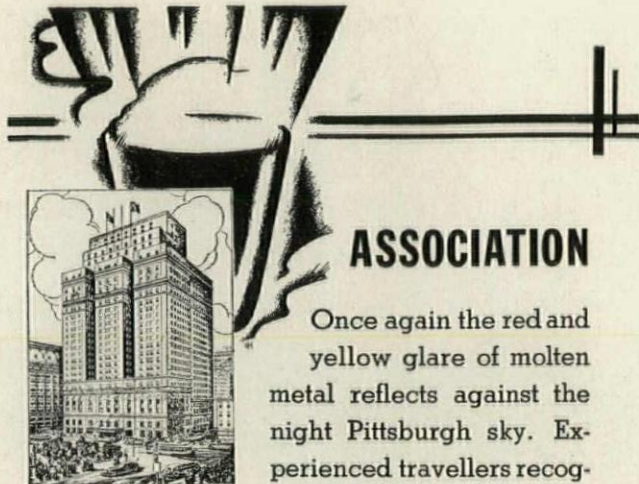
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3000 OUTSIDE ROOMS      3000 BATHS 3<sup>rd</sup> UP  
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## ASSOCIATION

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By Ernest Irving Freese

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

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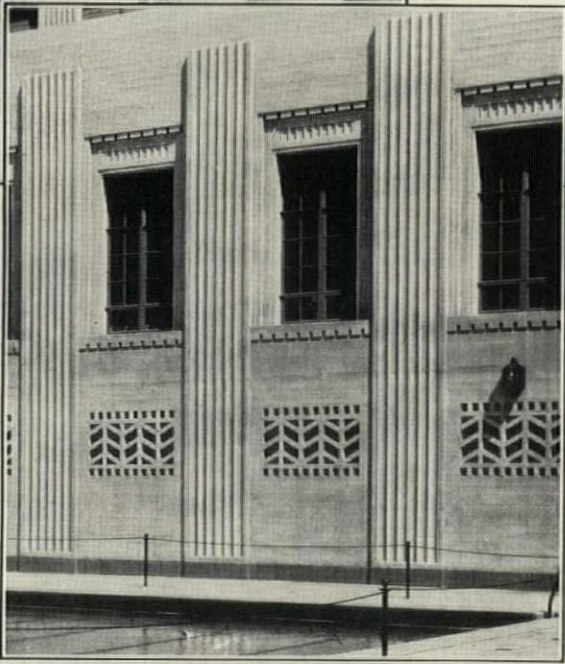
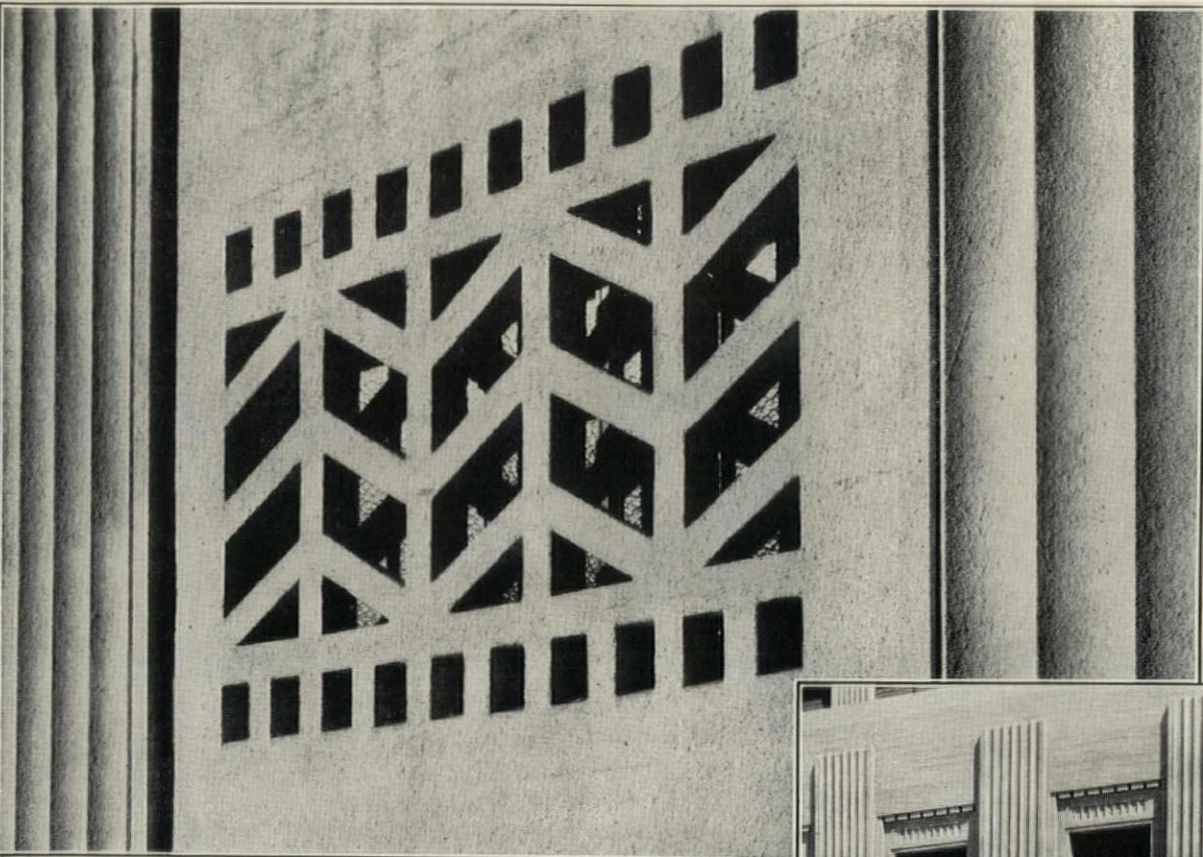
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 holds the Secret of  
**DISTINCTIVE TEXTURES**  
*at low cost*

**T**AKE the University of California Men's Gym at Berkeley, for example. Wood form marks—used to accentuate the lines of the building—gave a pleasing texture which was softened simply by brooming on a light coat of cream colored portland cement stucco.

Thin stucco or sand finish is only one of a wide variety of practical and beautiful treatments of monolithic concrete surfaces. A smooth surface texture can be obtained with plywood or Presdwood forms, applying portland cement paint to get the desired color. Rougher textures are secured with rough wood forms—or by bush hammering or acid washing. Any degree of smoothness or roughness is possible.

Whatever texture is used, concrete exteriors have a cost advantage that is worth investigating.

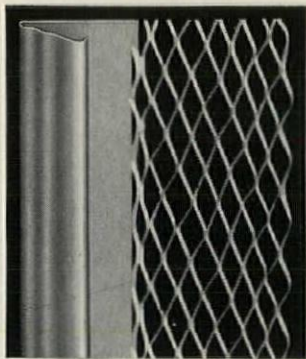
A monograph describes the University of California Men's Gym in detail. Let us send it together with other folders and "Architectural Concrete Specifications," and put your name on the mailing list for important literature in preparation.

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 Room 295, 33 W. Grand Ave., Chicago, Illinois

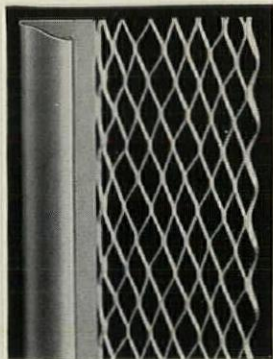
Pool wall, University of California Men's Gymnasium, Berkeley, Calif. Entire wall, including fluting and grills, cast in place.  
*Architect:* George W. Kelham, San Francisco  
*Contractors:* Dinwiddie Construction Company, San Francisco

**PORTLAND CEMENT ASSOCIATION**  
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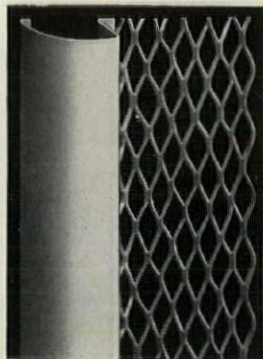
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## Waterproofed!

**P**ROPER workmanship and design are of course essential in getting dry walls. But in so far as mortar is concerned, Brixment is the best precaution you can use. ★ ★ *Because:* Brixment mortar is so plastic that the joints are easily filled, and stays plastic long enough for the brick to be properly bedded. *Because:* It makes a tight bond with the brick. *Because:* It is waterproofed at the mill with the best waterproofing agent known. ★ ★ Stronger than the brick itself. Won't cause efflorescence or fade mortar colors. ★ ★ ★ One part Brixment, 3 parts sand. Five bags will lay approximately 1000 brick. Louisville Cement Company, *Incorporated*, Louisville, Kentucky.



**AN ACTUAL  
CASE \***

**THIS HAPPENED  
IN A METROPOLITAN  
SCHOOL SYSTEM  
WITH 170 BUILDINGS**

**WHAT IS HAPPENING  
IN THE ROOFING BUSINESS**

HOW MUCH DO WE KNOW  
ABOUT THE CONDITION  
OF OUR BUILDINGS ?



NOT ENOUGH.  
WE OUGHT TO  
EXAMINE EVERY  
ONE FROM CELLAR  
TO ROOF.

WHY DON'T WE ?



IT WOULD TAKE  
OVER A YEAR  
TO DO IT RIGHT.

WELL..LET'S GET  
A FUND SET UP  
TO DO IT.



ALL RIGHT.  
WE'LL TABULATE  
THE INFORMATION,  
ROOM BY ROOM,  
WINDOW BY WINDOW,  
ROOF BY  
ROOF.

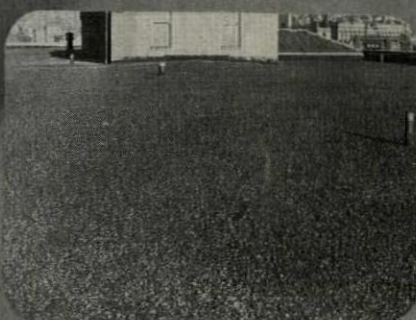
**THEN** began one of the most comprehensive school building inspections ever undertaken. Everything was examined. Nothing was taken for granted. As a result—many standard

specifications were changed—many construction methods were altered.

**THIS CLOSE-UP  
SHOWS THE CONDITION  
FOUND ON MANY  
ROOFS WHERE TAR  
WAS NOT USED**



**HERE IS A  
TYPICAL CONDITION  
FOUND ON THE FLAT ROOFS  
WHERE COAL TAR PITCH  
WAS USED**



Here was a calm, unbi...  
ing of the relative m...  
ferent roofings, bas...  
quate evidence, on a...  
number of installatio...  
a considerable perio...  
and the decision w...  
roofs built *with* coal ta...  
ings had given splen...  
and that built-up fla...  
structed *without* tar...  
The findings of this s...  
confirms what arch...  
building owners hav...  
ing all over the coun...

**AS A RESULT OF  
INSPECTION WE  
SPECIFY COAL  
PITCH ON  
DECKS ON  
OUR SCHO**



\* Name on request to responsible inquirers.

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Sheets on Roofing, Waterproofing, etc.

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Address.....  
City.....

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