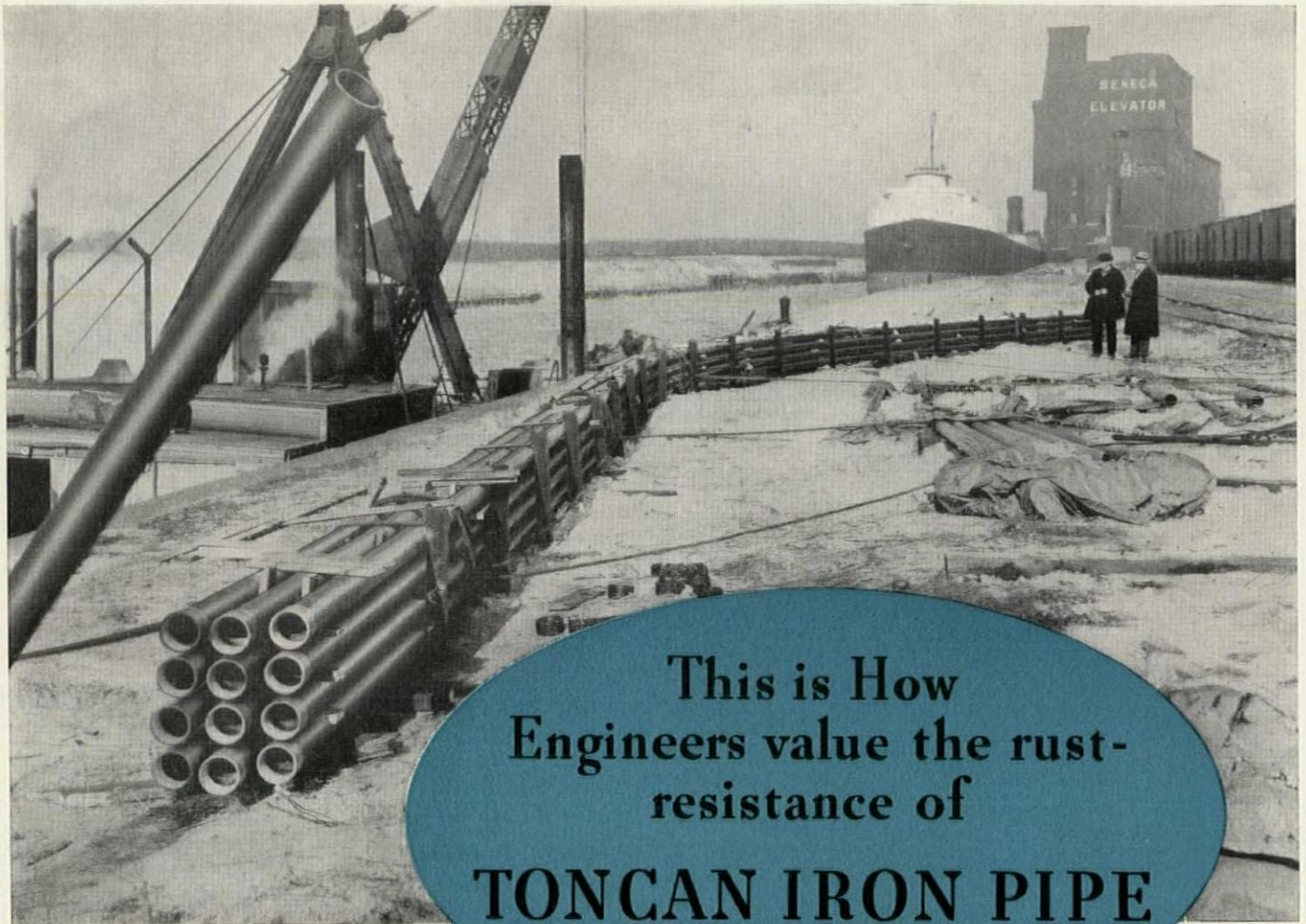


PENCIL POINTS

August 1935



Cents a Copy



This is How
Engineers value the rust-
resistance of
TONCAN IRON PIPE

WHERE electric cables cross a stream, one of the engineering assignments that calls for more than usual vision is the design of the conduit—conduit that will not only be watertight when installed, but that will remain so for years.

Engineers in charge of this creek crossing at Buffalo, N. Y., selected standard weight black Toncan Iron Pipe to carry the cables—because similar installations using the same material have given excellent service—because this alloy of refined open hearth iron, copper and molybdenum shows the highest rust-resistance of any ferrous material in its price class. It will be safe, an insurance of continued electrical service—and economical because it will last longer.

To understand the real value in this modern alloy pipe, read the story of its development, manufacture and application in "Pipe for Permanence." A copy will be sent upon request.



Republic Steel

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GENERAL OFFICES · · · YOUNGSTOWN, OHIO

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Beautyware

**OFFERS NEW
OPPORTUNITIES
FOR STRIKING
EFFECTS IN THE
KITCHEN, THE
BATHROOM AND
THE BASEMENT**

Brigsteel Beautyware is unquestionably the greatest advance in plumbing ware in 50 years. The field of ceramics and the science of metallurgy give the architect a new medium of expression in specifying effective plumbing fixtures. Designed from the functional viewpoint, free from outworn prejudices, yet with a wholesome respect for accepted principles, this outstandingly different plumbing ware incorporates every modern convenience and captures the complete interest of the home owner by its sheer beauty of color and line. It is available in a wide range of attractive colors and color combinations that it has never before been possible to achieve and costs but little more than ordinary all white plumbing ware. All Beautyware fixtures have high-luster acid-resisting porcelain enamel finish, for which there is no extra charge. We invite your inspection of the Brigsteel Beautyware line. Ask any plumbing contractor or write for the name of the nearest one who handles it.



● Brigsteel exhibit at the National Association of Master Plumbers Convention showing the "Kitchen of Tomorrow" as conceived by the Briggs department of design, in conjunction with leading architects acting in an advisory capacity. The Brigsteel Beautyware sink cabinet combination, shown in gleaming white, is available in a wide range of colors and color combinations. Both sink and cabinet are finished with high-luster acid-resisting porcelain enamel at no extra cost. Cabinets also available with lacquered finish. The beauty and convenience of this fixture will appeal to every housewife. Floor plan blue prints of the "Kitchen of Tomorrow" are available to architects on request.



The resources of the Briggs Manufacturing Company are your guarantee of the finest materials and workmanship.

PLUMBING WARE DIVISION
BRIGGS MANUFACTURING COMPANY
DETROIT, MICHIGAN



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 wint up to the flat mud roof av the house and looked over the par'pet, threadin' delicate."

R. K. "My Lord the Elephant."

WE return to our critical mutttons, left languishing while we dealt with draftsmanship.

Architecture, which we have regarded with affection since Scribners took it over, has gone Bolshy! at least as far as regards the cover and some of its insides. Now this may not seem to be much to make a pother about, but I am always watching tendencies and to have one of the two remaining bulwarks of taste in the field of architectural journalism yield to the pressures of vulgarity is distinctly disquieting. *Architecture* has had some distinguished and many pleasing covers. Now June was a cool month and so was May when we may suppose the June cover was in the egg, so we can't ascribe the June and July hatch to the heat. I wish we might.

I had the temerity to take the Editor to task and he had the courage to meet me and discuss it on an empty stomach; I would fain have fallen upon him when he was full of meat, arrogant, defiant. Instead he was explanatory, analytical. Sez 'e, right off, "What's a cover for?" Sez I, "To protect the insides and to reflect the taste and character of the contents." Then he talked of the horizontal movement of covers, the verticals of others, and then diagonals—which accounts, my masters, for the slantendicular band, having a subtle relation to the slant of the horrible "A" which begins the mess of shaded letters making up the periodical's name. "But," sez 'e, "those aren't shaded letters; those are two systems of letters of different colors dis-superimposed." Then I said a lot of things—things I shall not repeat here.

It isn't necessary for *Architecture* or any other architectural magazine to make a noise on the newsstands. They are not distributed that way; they are subscribed for, chiefly by architects, who don't have to be hollered at. The new cover might

be for any old vulgar advertising medium—and of course the matter of advertising managers, advertisers, and advertising came, slightly yelling, into the conversation. Is an architectural magazine published for the architects upon whose goodwill and current work it depends, for others interested in architecture, or for the advertisers? And so on, and on.

I wish I might report that he was penitent—but it did seem that he was perhaps a little inclined to the pensive, even the wistful, when I got through and he went upstairs to restore his wasted tissues. Time will tell.

* * * *

When one recovers enough from the shock of the cover to get inside the June number one is on familiar and pleasant ground. In July, however, we meet a relapse of the green-sickness the magazine suffered from some time ago when it apparently followed the lead of the delightfully indiscreet and amusing *Ballyhoo* and let the illustrations run off the page without margins. Unfortunately for the writer the first seizure came on just as *Architecture* published one of his immortal works; the illustrations didn't overlap each other as some of this latest lot do to be sure, but they oozed off the page in such a way that it will take years to efface the memory, if ever.

Why they do this sort of thing is one of the major mysteries of our brand new world. Is it just to be "different"? Is it "progress" or just boredom with rational typographical tradition? Or do the advertisers think it snappy? If it were done by an aged and infirm aunt it would even then justify mayhem and assault with a mallet—so what is one to do to the Editor of a serious magazine?

* * * *

In an editorial beginning the June number we find the slogan "Rebuild America" and a statement that "to this new goal *Architecture* sets its helm." Well and good, and the tenor of it seems reasonable except in one respect: the exception is in the call for "a nationally planned activity." Those of us who have followed with grave concern the Federal "planned economy" which now counts its failures by the billionsworth may hardly be blamed for shying violently at the idea of national planning, if that is to connote the action of a regimented mass under lay direction—even professional direction.

It is only fair to the "moles in their underground meanderings" to say that while hind-sight is very good in its own way, who could have foreseen gunpowder, or motor cars, or mass production, or high tension power transmission, or termites, or air conditioning, or the many other things like the filament bulb or the telephone, to mention only a few of those that have revolutionized life and living? We are, it is true, much to be blamed for not anticipating these things, and of course, now that they are here we must do something about them—

and I believe we *are* doing something about them every day. But let us take them calmly, in our stride, and not leap to "nationally planned activity." Let us continue to be undrilled and unregimented, let us do each his own thinking and not have some superman or superbureau or committee tell us what to think and do. The country is getting fed up on nationally planned activities. Progress is always through the intelligent individual—in whose existence I still believe despite plenteous evidence to the contrary.

* * * *

The July number opens with a short appeal by Mr. Robert D. Kohn, Past President of the American Institute of Architects entitled also "Rebuild America." This is evidently one of the stake boats on the course set by the Editor's helm in June. The appeal opens as follows: "We have two building jobs ahead of us. As citizens we will do our part to build a new and more truly democratic America. As architects we have similar work to do in a more material sense." It goes on to tell of the haphazard growth of the country and the obsolescence of much of what was built—at a time, be it remembered, when architectural design was at the lowest ebb of any epoch one can remember. In the course of it we find: ". . . there is something stirring in our country which is immensely worth while. There is the intelligent tendency of the day toward a new and more vital democratic philosophy." It concludes: "Will we stand for the old, petty, piecemeal, speculators' methods, leading again to uneconomic disorderly ugliness, or do we mean to work together, as social animals, for planned, *large-scale, group operations which alone can furnish an opportunity for creating a beauty in environment.*" (My italics.)

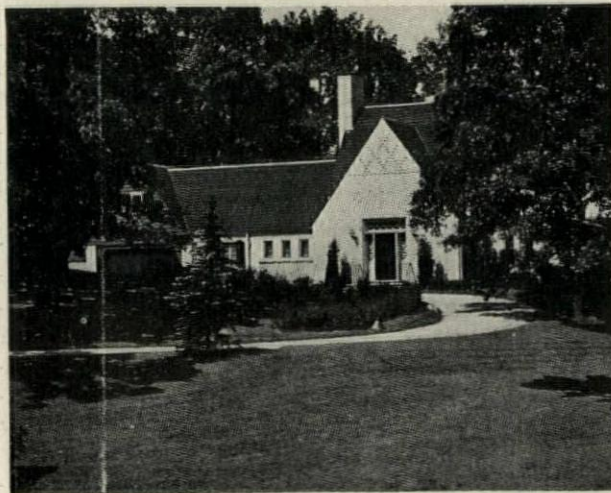
That large-scale, group, operations *alone* can furnish an opportunity for beauty—in environment or otherwise—seems to me to be a rather sweeping statement. We have all been witnessing for some time the workings of "a new democratic



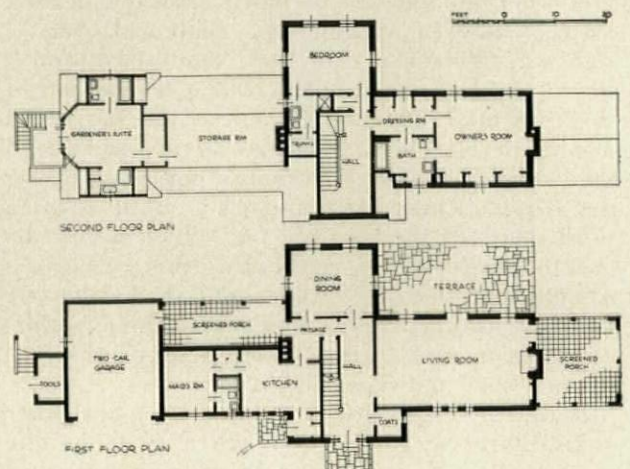
philosophy"; how "vital" it is or how much vitality it possesses is open to grave question; so far it is distinguished chiefly by its failures, and it is far on its way to being completely discredited. As to the architectural expression of this famous democratic philosophy, so far as one observer sees it, beauty seems to be yielding to the well known economic pressures of rent per room and the like. (One must speak in terms of "housing" only, these days, and ignore all the other many categories which are open to the architect.)

One wonders a little why Mr. Kohn did not lead the Institute in the discussion of American architecture past, present, and future, and its possibilities of beauty in environment and otherwise, when he had the opportunities of his office.

No one wants to see any sort of building activity conducted on a piecemeal, speculators' method. How we are to work together as social animals to effect a reform is not very clear. The sterility of the many conferences that have been and are being held on housing topics was referred to by the Editor of *Architecture* in his Diary for June, and they make one feel that group operations are apt to evaporate in a "when worrds." I believe that the members of our profession are, to an



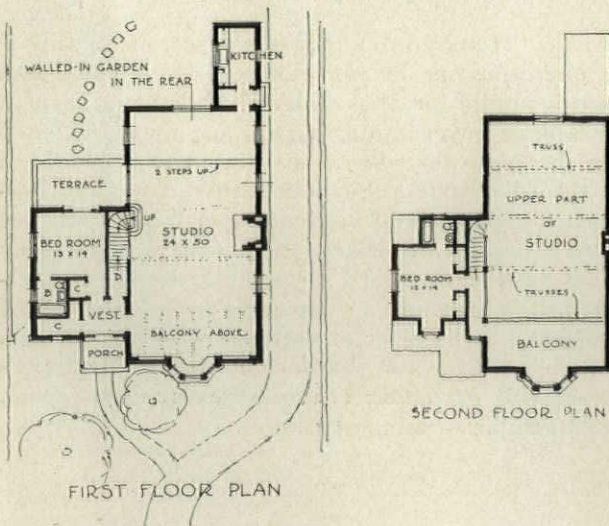
House at Crystal Lake, Illinois, by Pierre Blouke, Architect, Dining Room above. June Architecture





overwhelming extent, sincere in their individual efforts to achieve beauty in their work. It is far more likely to be reached by the individual than by the group, in which there are always compromises to be made that tend inevitably toward a leaden mediocrity. Perhaps Mr. Kohn does not mean groups of architects but groups of buildings. But groups of buildings are not successfully done by the "democratic philosophy"; there is usually one architect to one group and that's not so very democratic, is it? Or if there is more than one architect for the group we land back in compromise again.

Dragging democracy into architectural problems seems to be quite popular just now. To me, democracy has nothing to do with it. If architecture is anything, it is, like all the arts, distinctly and essentially aristocratic. The group or the mob have no part in it; the best results have always been achieved by the individual, who sits down on his little bohind and *does it*, without talking very much about it and without side glances at a democratic philosophy, or at anything except a determination to do the very best job he can.



House and Studio by Elmer Grey at Pasadena. Exterior above.

The architects of this country are not formally banded together to make the country beautiful—but tacitly they are, by their training and their ideals. There are some few men doubtless who, like the "unfragrant cymex" are not happy unless they feel pressure—of its crack in the case of the insect, and of the group in the case of such men. But to prescribe group operations as a panacea for everyone, and for the country's architectural ills, smacks of the collectivist doctrine and of the regimentation which are so abhorrent to an American. We are not yet either Stalinized or Hitlerized, thank God.

There is one way to "Rebuild America" as it should be rebuilt, if it is to be, and that is by the dedication of the individual architect to beauty in design, science in plan, and integrity in execution, with a due respect and regard for the traditions and spirit of the locality and of the art of architecture.

* * * *

I would not have it thought that I am in a particularly "critical" mood this month—"critical" in the sense of captious disagreement. And I respect *Architecture* always, even when I do not agree with it. As a case in point, I find in the "Editor's Diary" for June a long entry about the proposed changes in the East Front of the Capitol at Washington, opposing them vigorously. I do not agree with these views. Some time ago I was asked, as I suppose others were, to write a letter to someone about the proposal. Wishing to appear intelligent, I examined very carefully the printed report giving the present condition, the Carrère and



Reproduced from *July Architecture*

Hastings plans, and the recent tentative studies. To me, the proposed new changes are a distinct improvement not only upon the others, but in the building.

One of the major defects of the building at present is the way the dome overhangs the portico—a fault unpardonable whoever did it—and because someone made this gross mistake years ago does not seem a cogent reason for not eliminating it. Sentiment should not derogate into sentimentality.

Another proposed change is the rectification of the entire East Front between the end pavilions. Not only is the present plan bad as plan but it is reflected in the disagreeable pockets between the end pavilions and the central mass. The present sandstone, which has been painted white so many times, about every four years, that all stone texture has been obliterated and there is nothing but a sleazy crust of paint left, would be replaced by white marble.

The Editor says: "It seems to me that this would be one of the most unpardonable mistakes of our generation. We all know of the *slight æsthetic defect in this overhang of the dome, but where is the work of art which has no minor defects.*" (In the next paragraph he uses the word "outstanding" which I therefore will not quote.) "Rebuilding this monument on lines that we flatter ourselves are more consistent, would seem to be very nearly the height of conceit and arrogance." The new slogan "Rebuild America" would seem to be forgotten for the moment. Further back he says that the overhang of the dome is only an æsthetic, not a structural, defect.

When part of a huge mass like the dome overhangs a void it can't be less than a structural defect. The eye must always be satisfied, no matter what the concealed construction may be that keeps the mass from crashing through the roof of the portico which now seems to support it. And the eye refuses to be satisfied. Structure is more than a concealed stability—it is the ocular evidence of stability that alone can satisfy us. A dome *must* be supported, and seem to be supported, on the walls of the drum, be they rectangular, octagonal, or cylindrical. It is no longer necessary for a cock-eyed man to go through life with a squint. A slight surgical operation will restore him to such good looks as he may hope to possess. And what is here proposed is an operation of that kind. To say that God made the man cross-eyed and therefore we must not interfere in arrogance and conceit with His handiwork, would be quite as valid a protest. And as to the rectification of the East Front and the elimination of the disturbing

breaks, and the substitution of marble for the cheap and nasty painted sandstone, I am all for it also. The entire building would gain in dignity and simplicity. As Louis Eilshemius would say, "Selah."

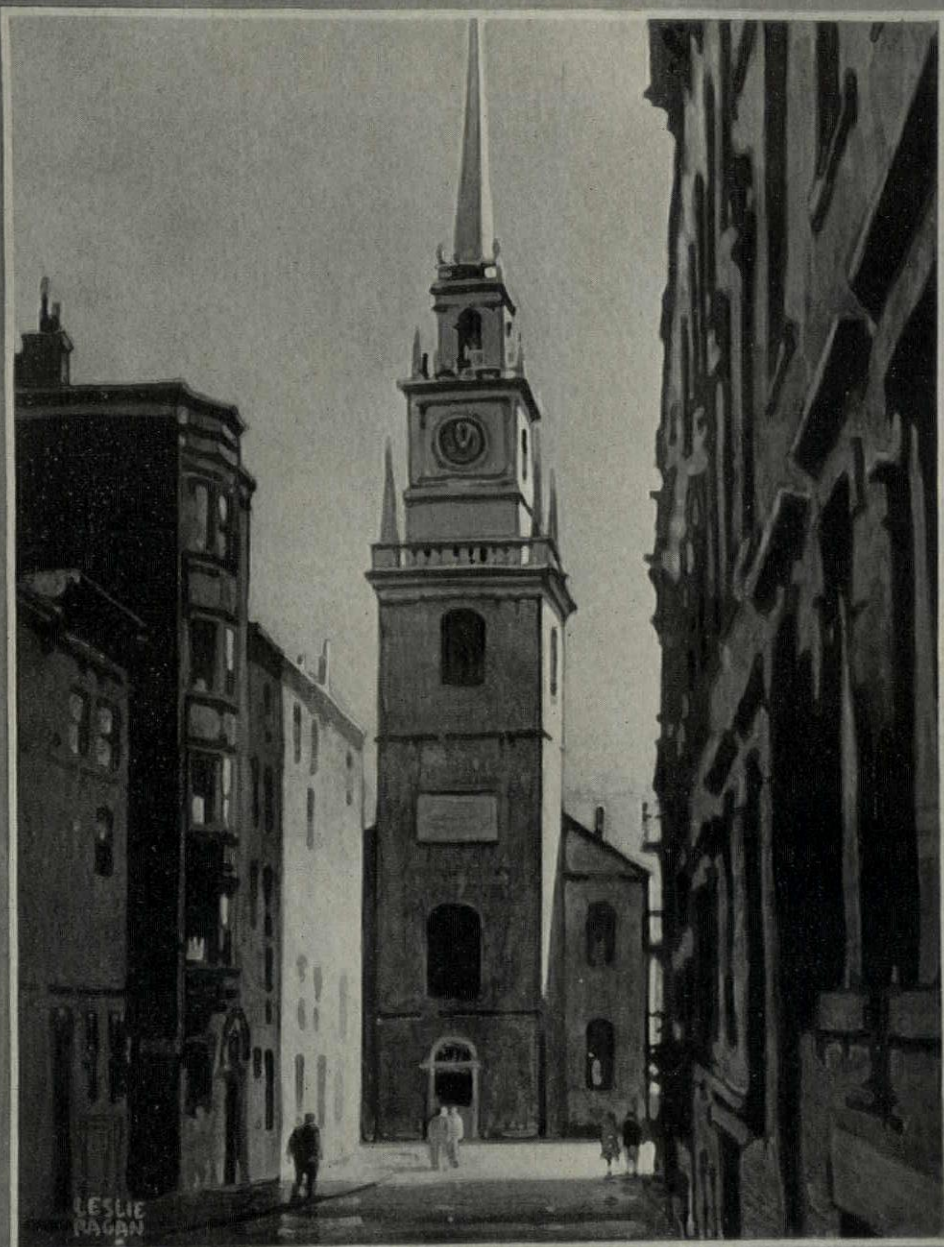
* * * *

In the departments of "Favorite Features" and "One Hundred Small Houses" are three examples by Mr. Lewis F. Welsh, Mr. Pierre Blouke, and Mr. Frank Harper Bissell, the first and last being pleasant essays in miniature, and Mr. Blouke's a house of moderate dimensions and distinct charm. They all have visible roofs to shed the water and protect the building!! The exclamation points indicate satisfaction and a complete agreement with Mr. Lindeberg's statements in the "Editor's Diary" for July. The prevalence of flat roofs in recent small-house competitions he says gives the impression that "something is happening in house design which isn't happening at all." Flat roofs in a climate with heavy rains and heavy snows are merely silly and the alleged economy of them is illusory; the difference in the bill of lumber between the lighter rafters of a pitched roof and the heavy beams necessary to support the weight of a heavy snow-fall adequately is negligible, and false economy, because the flat roof is far more apt to cause damage that would cost a lot to repair. Such climates also suffer violent changes toward excessive heat, and flat roofs provide no air-space below them to protect the in-dweller from it. We shall be told, I suppose, that there is "insulation" provided—but the good old dead-air space still remains the cheapest and best insulator. I hope the sensibilities of advertisers will not be offended by this purely personal opinion.

I strongly suspect that the reason why the designers of these flat roof affairs use them is merely the old reason for doing such things—somebody begins it and the flock follow the bellwether.

* * * *

In the "Hundred Small Houses" section in July is a charming one by Mr. Elmer Grey, a house and music studio for Miss Coleman. I haven't been in Pasadena in years, but one has become accustomed to the patio formula as associated with Southern California, and this is a departure from the low-spreading Hispano-American type. When I was last there, besides the latter, there were a good many that looked westward toward Japan for inspiration. It is therefore a surprise to see a high-pitched roof and a character at variance with one's notion of what to expect in that *locale*. Like all Mr. Grey's work this particular example has quality, repose, and similar winning attributes.



OLD NORTH CHURCH
BOSTON

NEW YORK CENTRAL LINES

From a poster designed and drawn for the New York Central Railroad by Leslie Ragan, Artist

SOME MORE DESIGNS FROM PENCIL POINTS' ANNUAL COMPETITION

Selected from the Runners-up, they offer Interesting and Ingenious Solutions



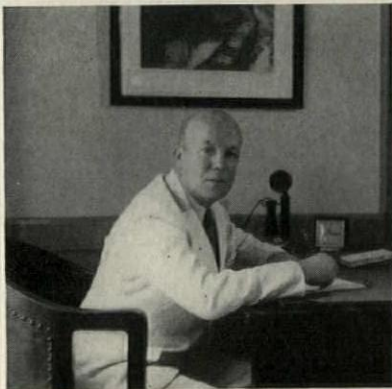
Amedeo Leone of Detroit, who won First Prize as announced last month

IN every competition there are a number of designs submitted which stand up well in judgment but which do not, for one reason or another, appeal to the particular jury assigned to pass upon them as prize or mention material. Such designs often win the favor of one or more members of the jury but when it comes down to the point of making the final awards the more popular ones beat them out. On the following pages the editors have chosen to print fourteen drawings submitted in the 1935 PENCIL POINTS Architectural Competition, Sponsored by The Iron Fireman, which passed successfully through the earlier stages of the judgment but were eliminated at the last. They all have merit and will, we think, be of interest both to those architects and draftsmen who participated in the competition and to those who were otherwise occupied at the time. Careful study of the plans will no doubt reveal a number of ingenious arrangements as well as perhaps a fault or two that may explain the jury's decision. We will not attempt here to point out the good and bad points, leaving it rather for each reader to exercise his own critical faculty. If there are any questions, however, we will do our best to answer them by mail upon request. We feel that since the objective of the competition was educational the

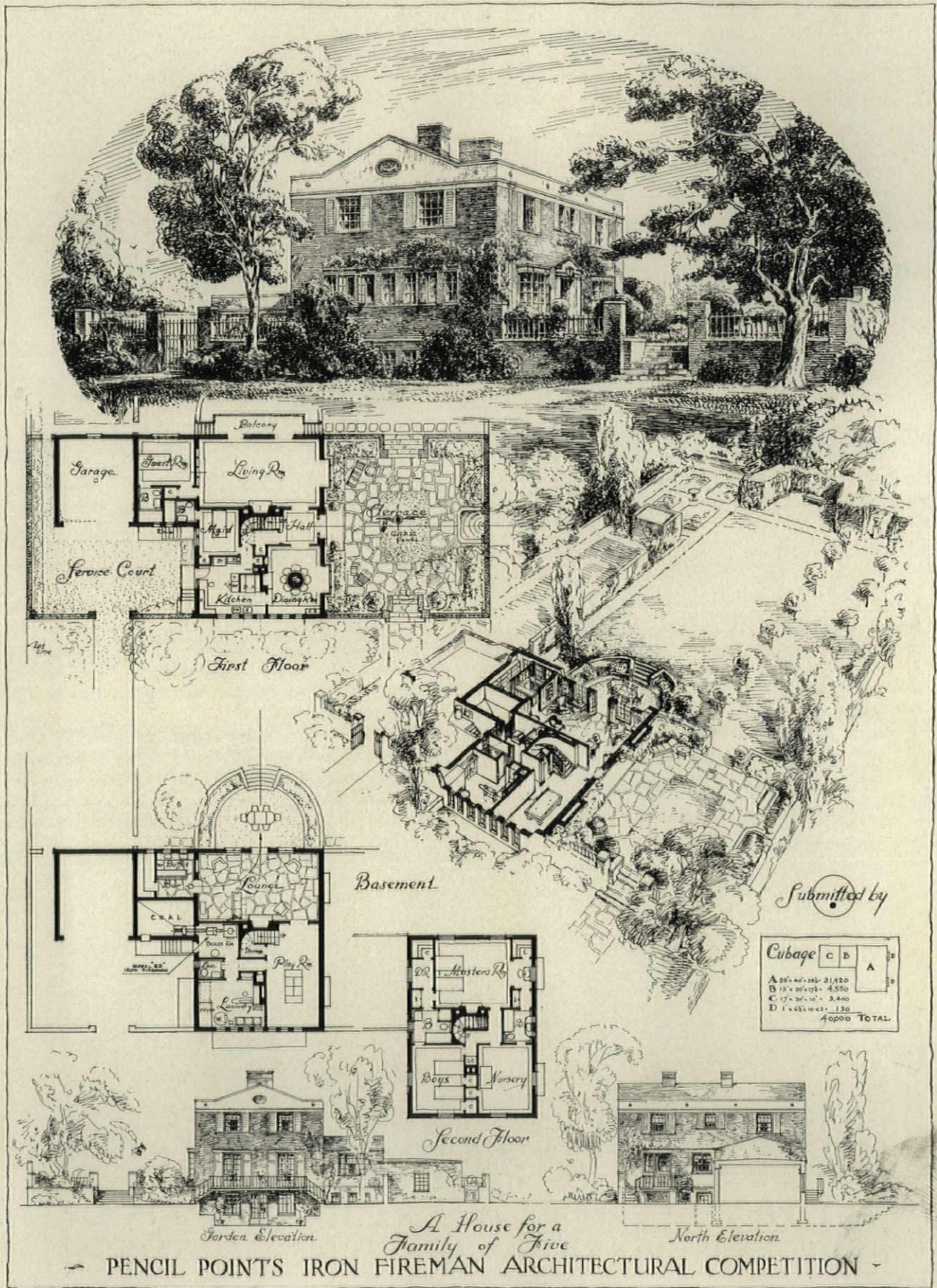
presentation of these designs may serve to amplify the effect of the publication of the prize and mention drawings in last month's issue. So look them over and draw your own conclusions.

Incidentally, we propose to send the twenty-nine premiated designs, together with these fourteen and some others, on an exhibition tour of the country, just as we did last year with the PENCIL POINTS-Flat Glass Industry Competition drawings. They will be shown in many cities and towns so that the men scattered throughout the country will have an opportunity to see the originals, which are excellent examples of fine pen draftsmanship. Architectural Clubs and Societies and other organizations that are interested are invited to apply for inclusion on the schedule, which will be made up very soon.

The editors, who acted as Professional Advisers for the competition, take this occasion to thank all those who took part and to express the hope that the benefits, gained by thinking the problem through and finding the solution, repaid the effort involved. To judge from the letters we have already received, even from the men who did not win prizes or mentions, most competitors found it well worth while and gained from the experience. We wish them all better luck next time.

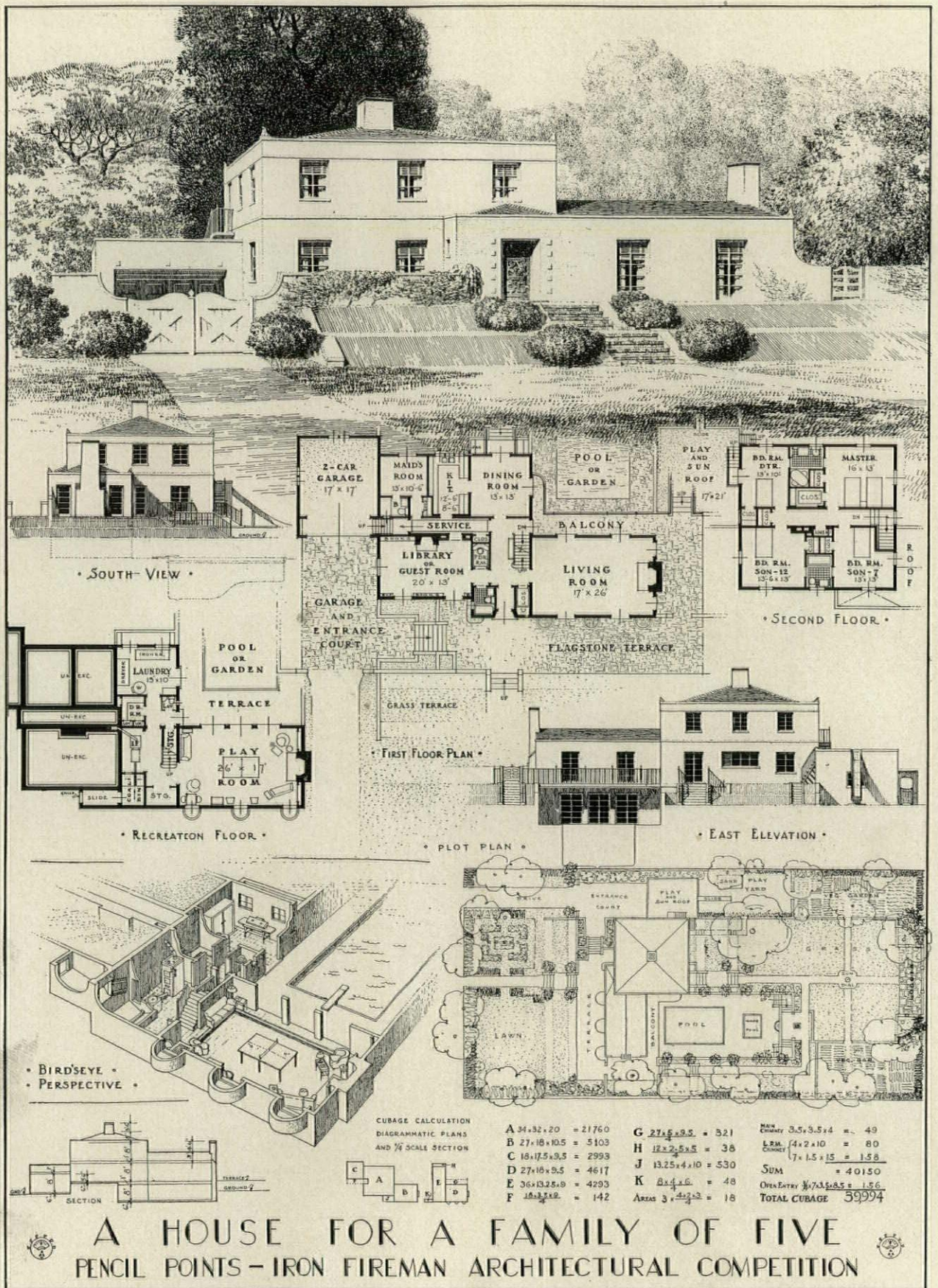


Second, Third, and Fourth Prize Winners. From left to right; John W. Keyes, J. Floyd Yewell, and Messrs. H. N. Anderson and F. E. Wood. The designs they submitted were published in the July issue



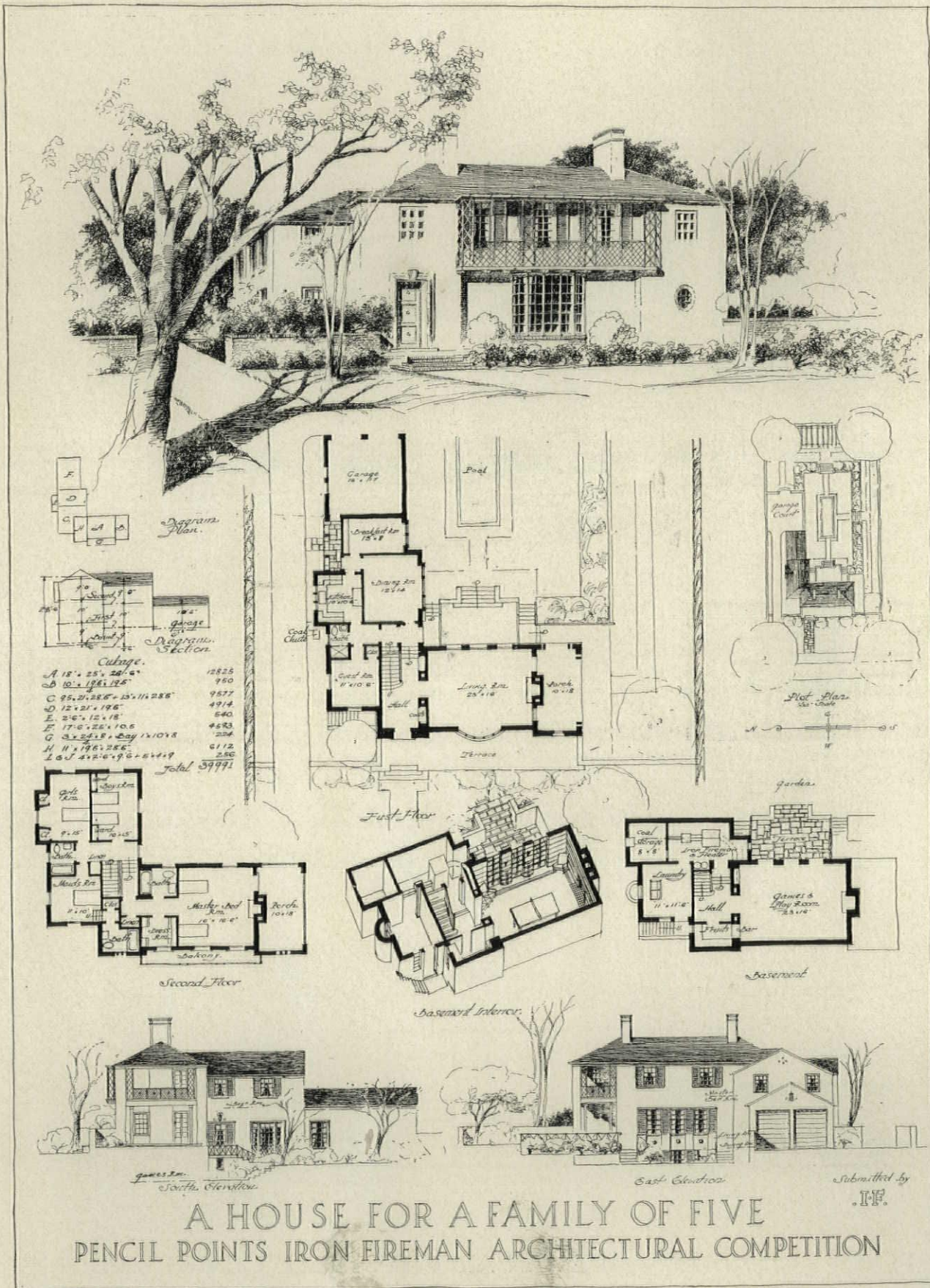
Submitted by Elmer Babb

New York



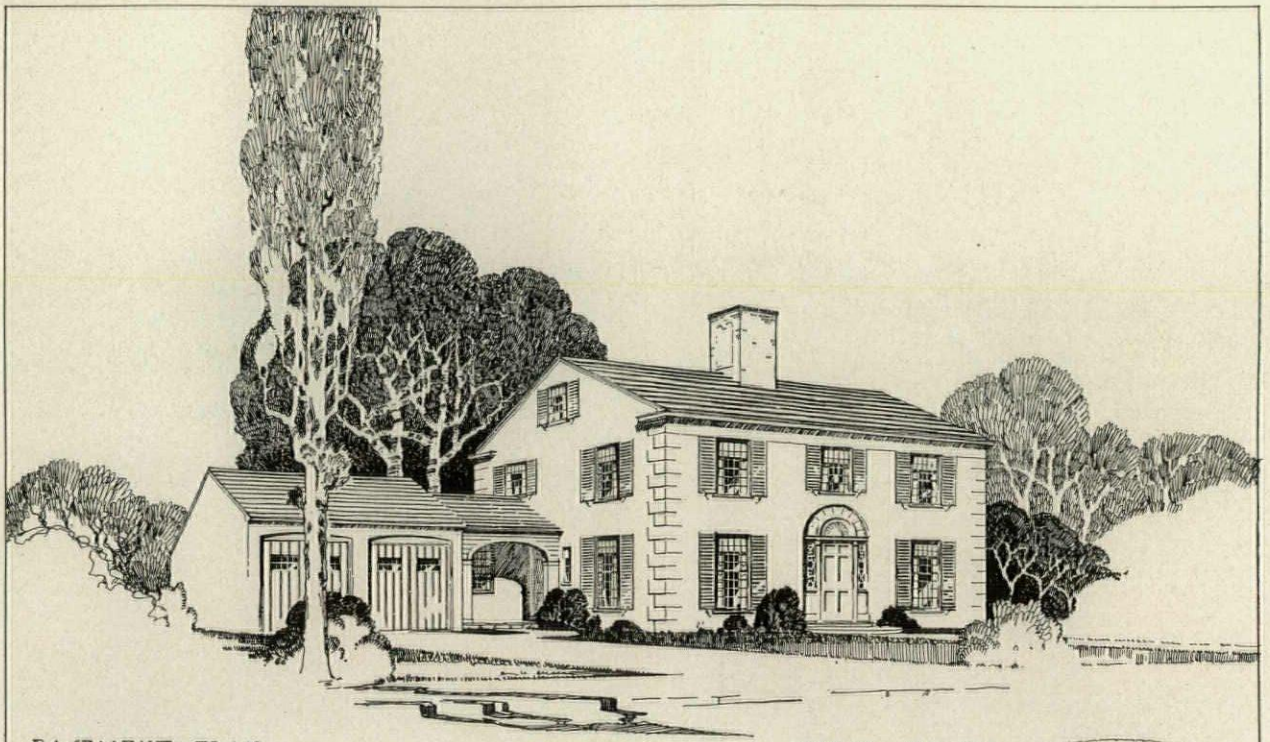
Submitted by Alan C. Davoll

New York

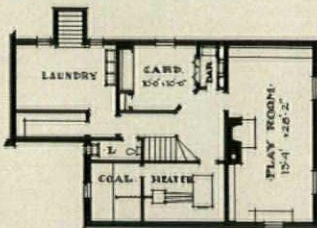


Submitted by Edgar D. Giberson

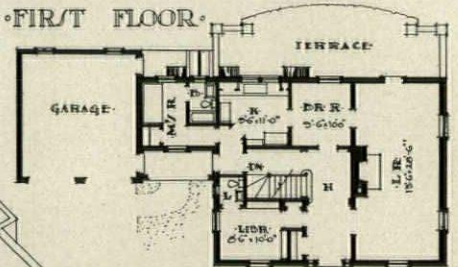
Detroit



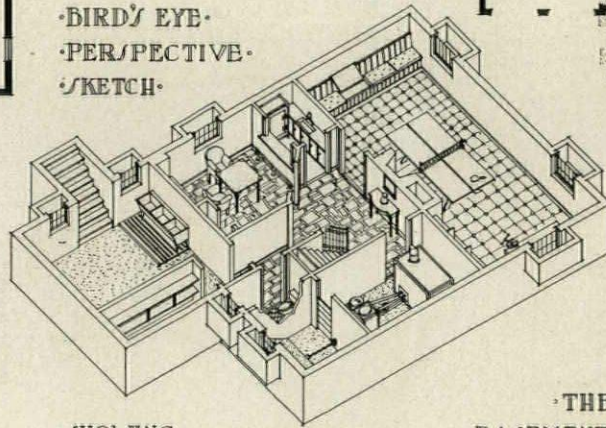
·BASEMENT PLAN·



·FIRST FLOOR·

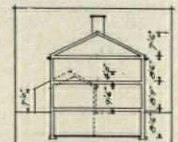
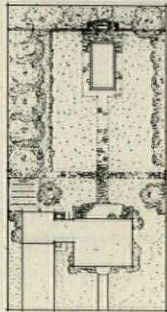


·BIRD'S EYE·
·PERSPECTIVE·
·SKETCH·



·SHOWING·

PLOT PLAN LAYOUT·

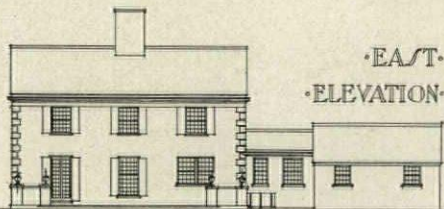


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|---------------|--------|--------|--------|--------|
| A | 27'-0" | 20'-0" | 27'-6" | 50,600 |
| B | 11'-0" | 12'-0" | 18'-0" | 2,800 |
| C | 20'-0" | 21'-0" | 15'-0" | 4,600 |
| D | 11'-0" | 5'-0" | 12'-0" | 700 |
| TOTAL CUBAGE· | | | | 58,400 |

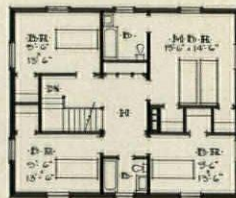
·CUBAGE DIAGRAMS·

·THE·
·BASEMENT·

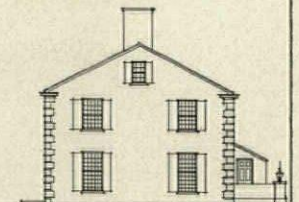
·EAST·
·ELEVATION·



·SECOND·
·FLOOR·



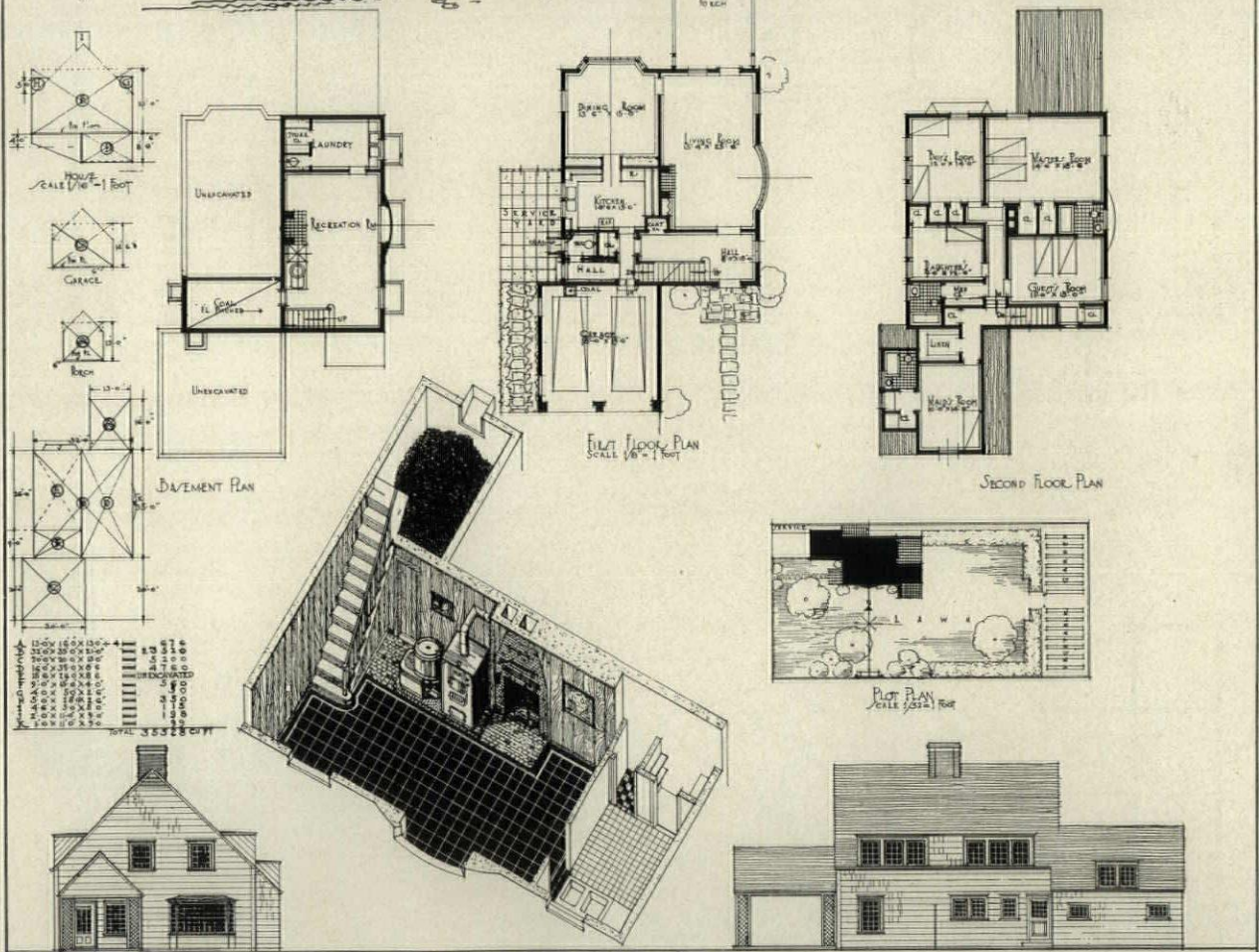
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·ELEVATION·



·A HOUSE FOR A FAMILY OF FIVE·
PENCIL POINTS IRON FIREMAN ARCHITECTURAL COMPETITION ❏

Submitted by Francis S. Johnson

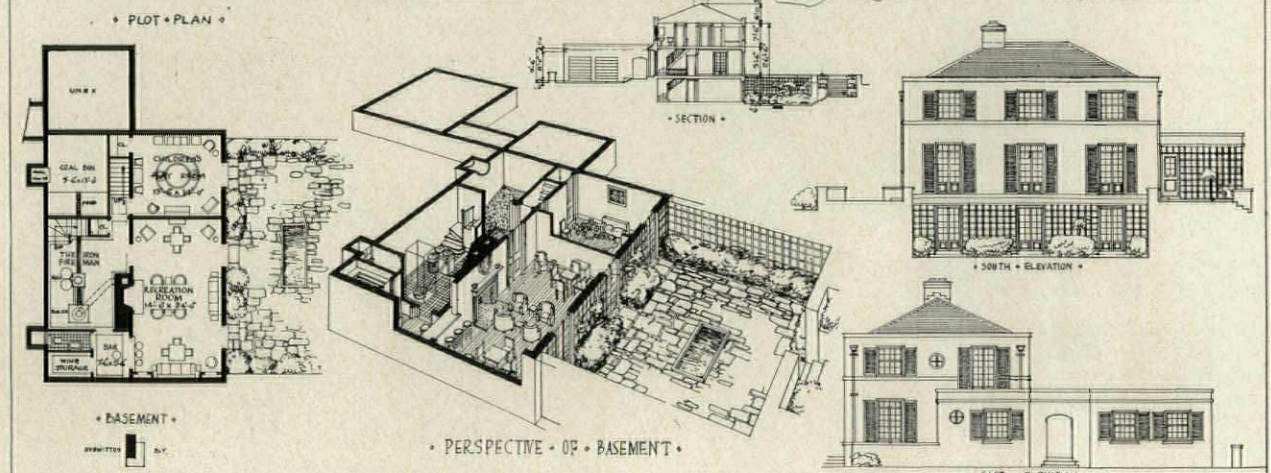
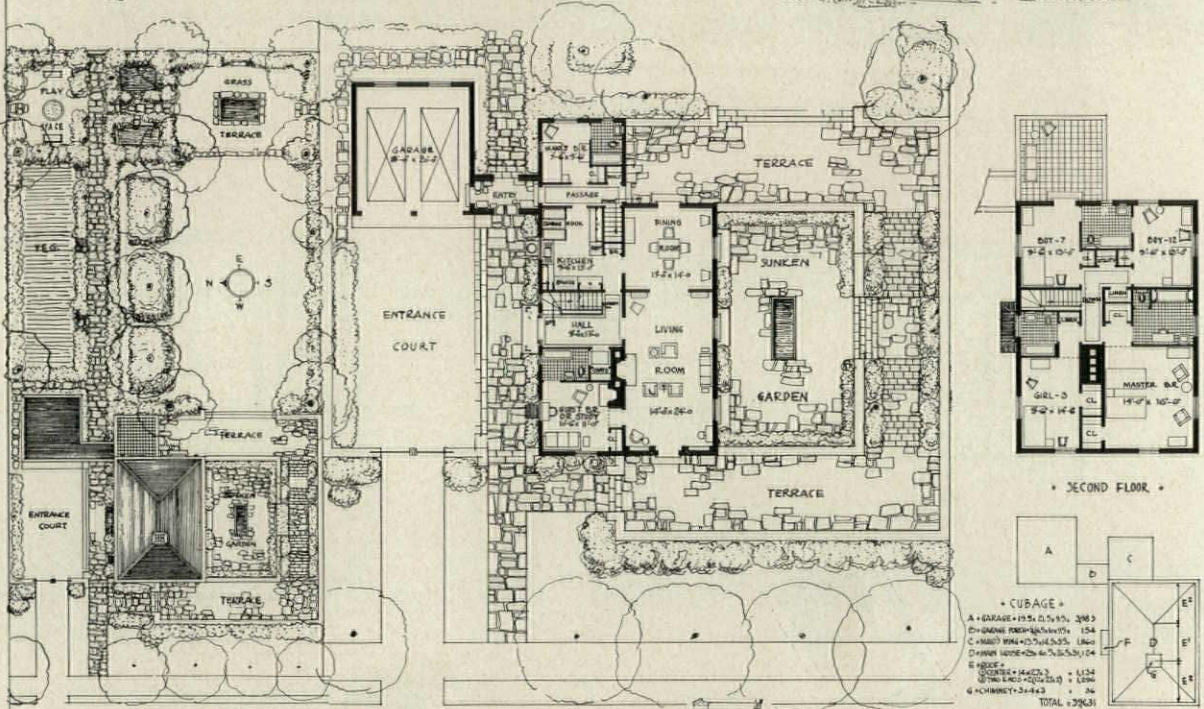
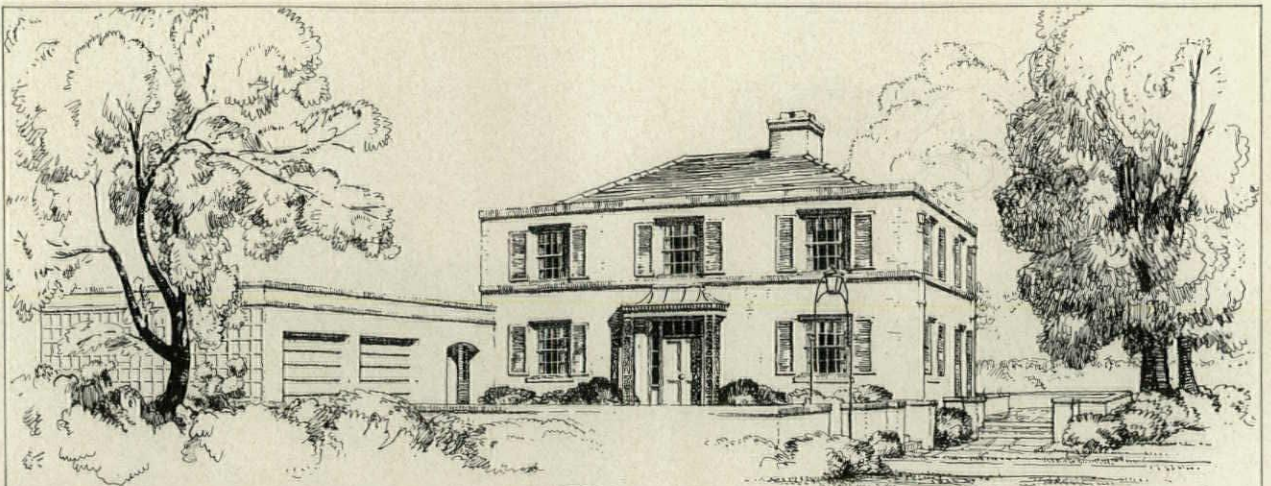
Boston



A HOUSE FOR A FAMILY OF FIVE
 ★ PENCIL POINTS IRON FIREMAN ARCHITECTURAL COMPETITION ★

Submitted by Francis Keally and Atwell John King

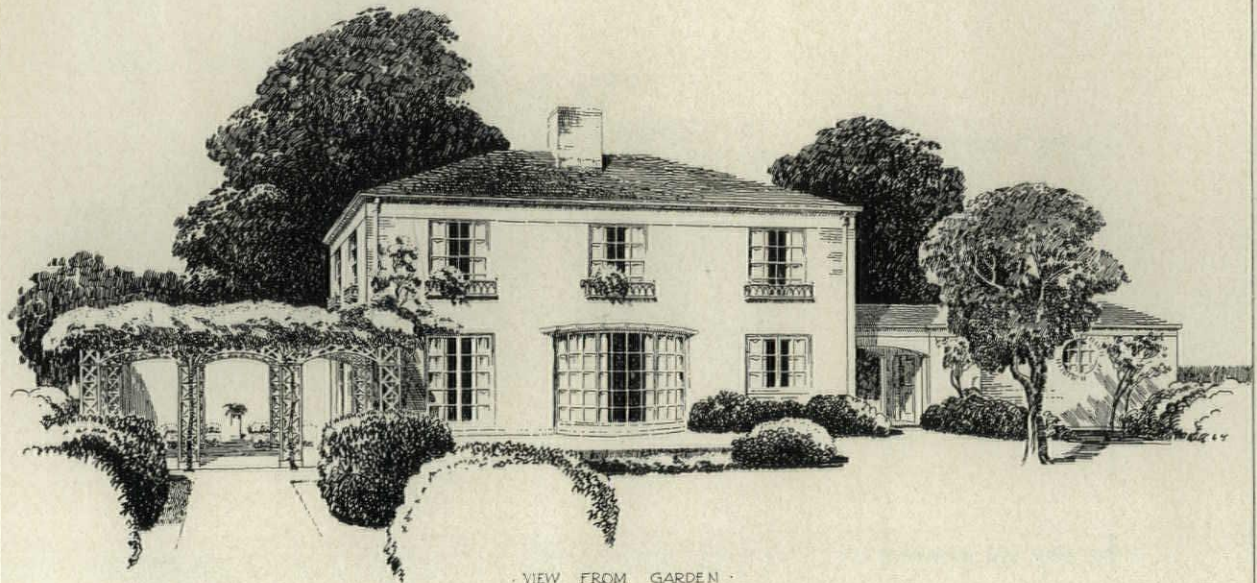
New York



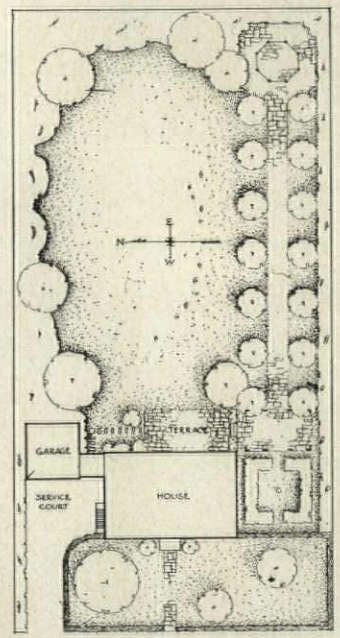
A HOUSE FOR A FAMILY OF FIVE : THE PENCIL POINTS · IRON FIREMAN ARCHITECTURAL COMPETITION

Submitted by Morris Ketchum, Jr.

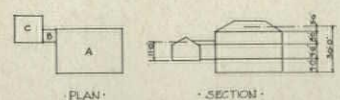
New York



VIEW FROM GARDEN

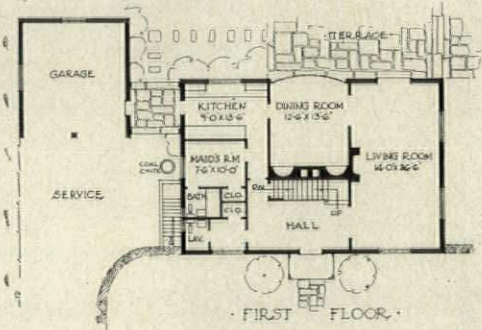


PLOT PLAN

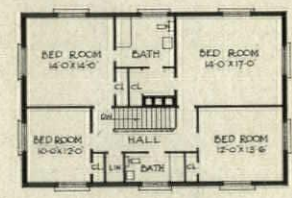


PLAN · SECTION ·

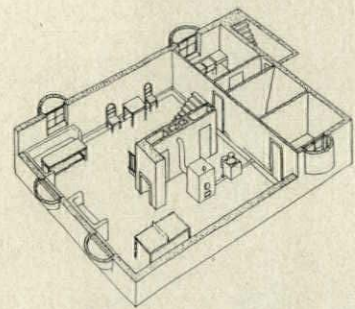
| · CUBEAGE · | |
|--------------------------|--------|
| A. 26'0" x 18'0" x 3'0" | 26 780 |
| B. 20'18" x 11'0" x 1/2" | 176 |
| C. 18'0" x 18'0" x 1'0" | 372 |
| AREAS, ETC. | 300 |
| TOTAL CU. FT. | 84 516 |



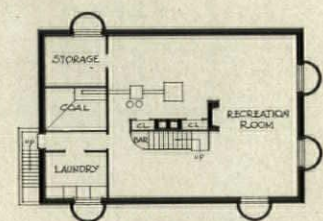
FIRST FLOOR



SECOND FLOOR

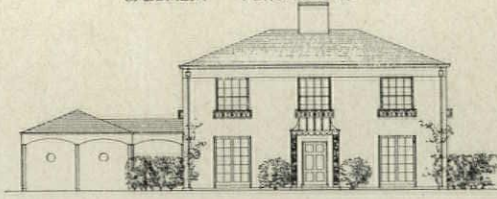


BASEMENT PERSPECTIVE



BASEMENT

0 5 10 15
SCALE FOR PLANS & ELEVATIONS



STREET ELEVATION



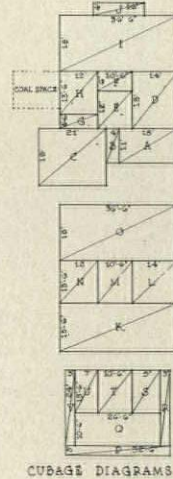
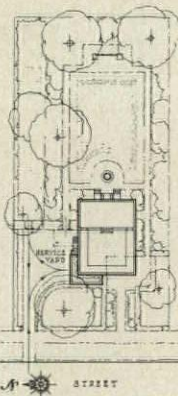
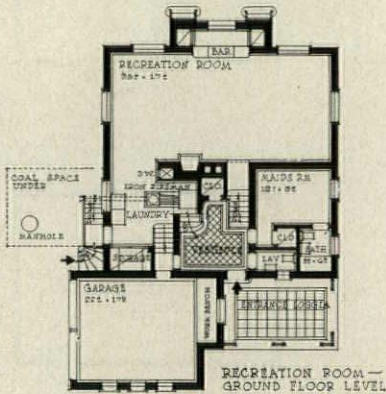
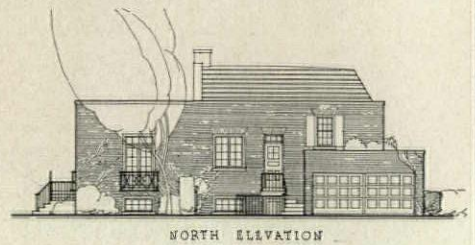
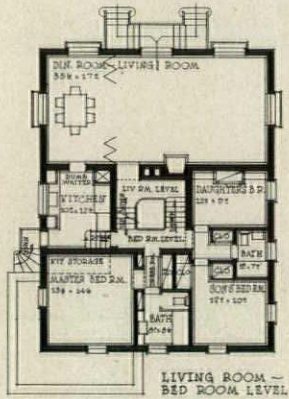
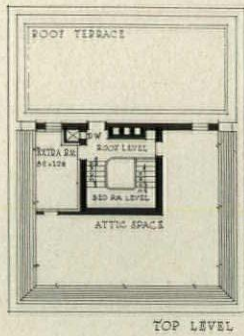
NORTH ELEVATION

A HOUSE FOR A FAMILY OF FIVE

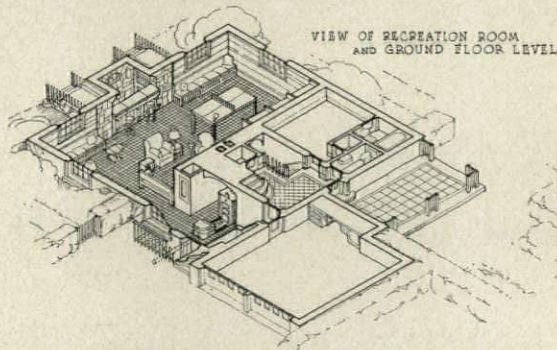
Pencil Points - Iron Fireman Architectural Competition

Submitted by Arthur Martini and Jonas Pendlebury

New York



| AREA | HEIGHT | CUBE |
|------------|--------|--------|
| COAL SPACE | 5'-0" | 500 |
| A | 9'-0" | 1,782 |
| B | 8'-0" | 336 |
| C | 9'-0" | 3,402 |
| D | 8'-0" | 2,142 |
| E | 13'-0" | 1,071 |
| F | 13'-0" | 738 |
| G | 9'-4" | 1,512 |
| H | 9'-4" | 1,152 |
| I | 9'-4" | 1,152 |
| J | 8'-0" | 592 |
| K | 9'-0" | 1,701 |
| L | 9'-0" | 1,274 |
| M | 10'-0" | 1,500 |
| N | 10'-0" | 6,970 |
| O | 10'-0" | 6,970 |
| P | 2'-0" | 256 |
| Q | 5'-6" | 1,530 |
| R | 2'-0" | 198 |
| S | 5'-6" | 258 |
| T | 5'-6" | 780 |
| U | 8'-10" | 854 |
| V | 2'-0" | 158 |
| TOTAL | | 55,824 |



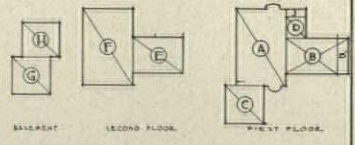
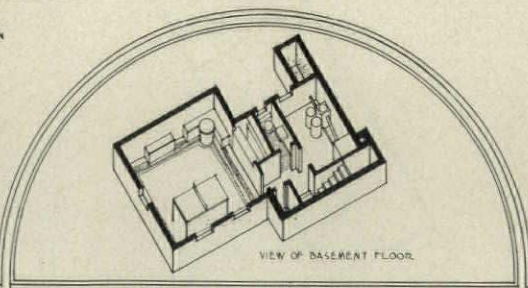
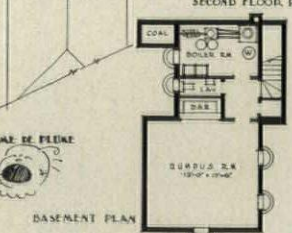
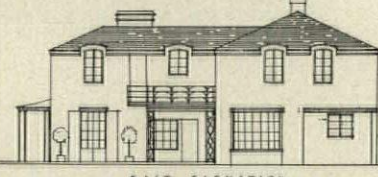
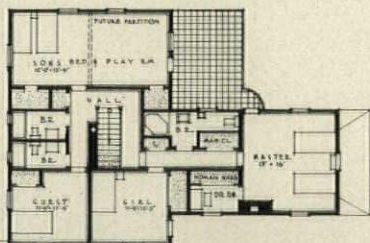
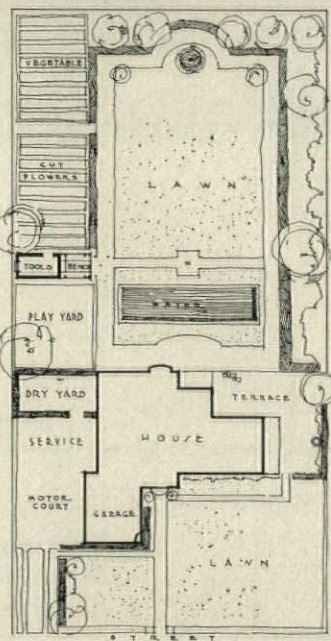
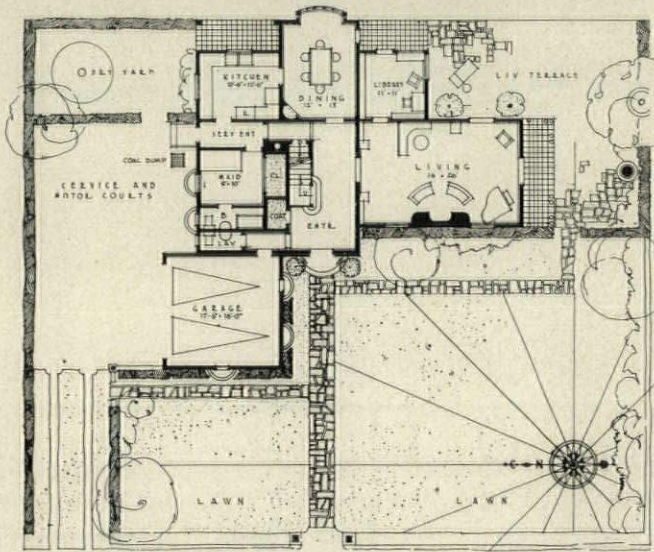
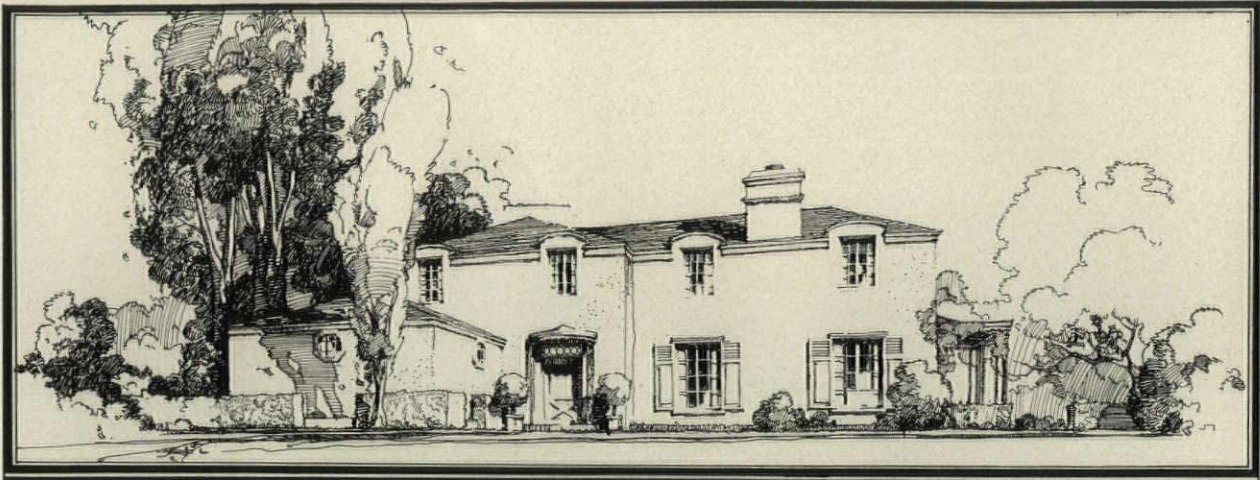
A HOUSE FOR A FAMILY OF FIVE

PENCIL POINTS - IRON FIREMAN ARCHITECTURAL COMPETITION

SUBMITTED BY R

Submitted by Robert L. Minkus

Chicago

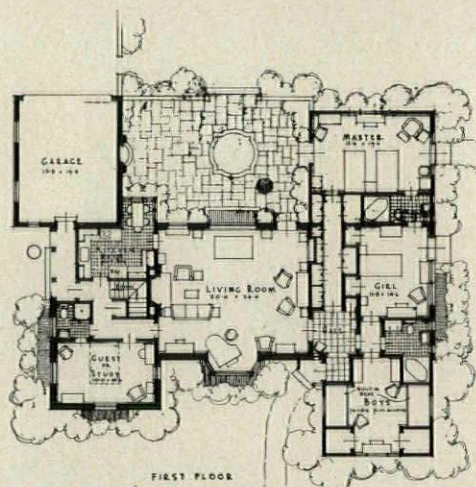
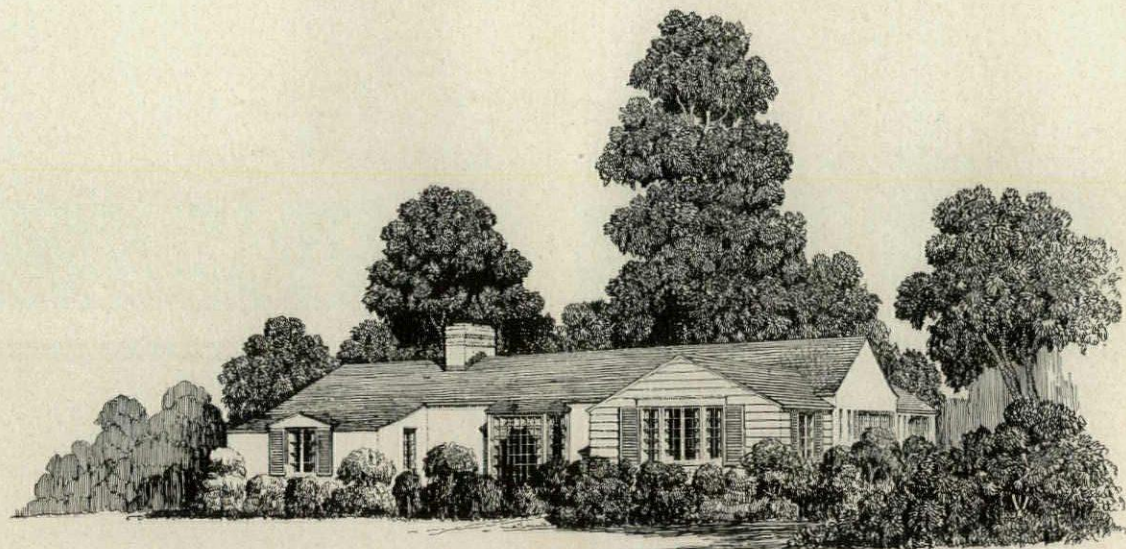


| AREA | WIDTH | LENGTH | AREA |
|-------|---------------|--------|-------|
| A | 10'0" x 10' | 10'0" | 10.00 |
| B | 10'0" x 10'0" | 10'0" | 10.00 |
| C | 10'0" x 10' | 10'0" | 10.00 |
| D | 10'0" x 10' | 10'0" | 10.00 |
| E | 10'0" x 10' | 10'0" | 10.00 |
| F | 10'0" x 10' | 10'0" | 10.00 |
| G | 10'0" x 10' | 10'0" | 10.00 |
| H | 10'0" x 10' | 10'0" | 10.00 |
| TOTAL | | | 80.00 |

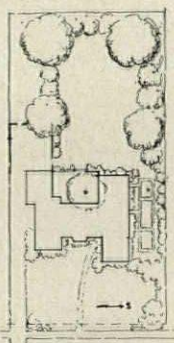
**A HOUSE FOR A FAMILY OF FIVE
PENCIL POINTS-IRON FIREMAN ARCHITECTURAL COMPETITION**

Submitted by *Kenneth M. Nishimoto*

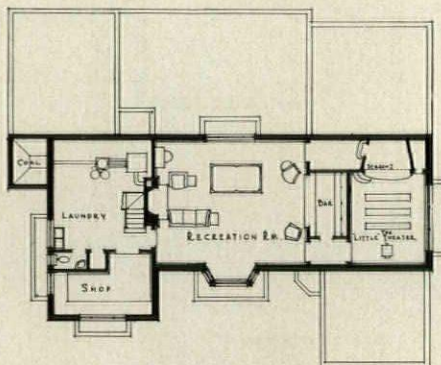
Los Angeles



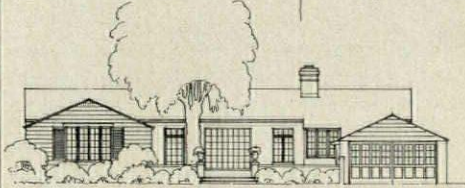
FIRST FLOOR



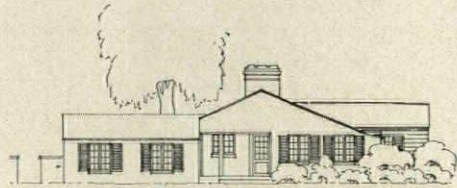
PLOT



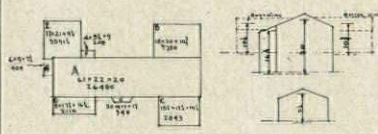
BASMENT



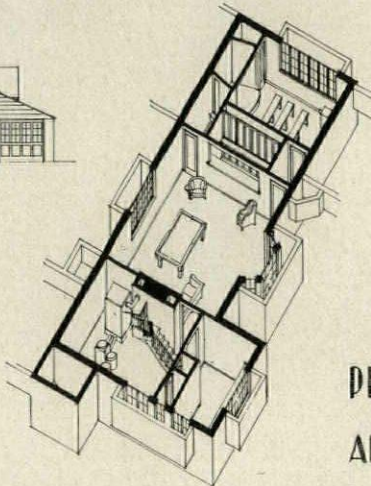
EAST ELEVATION



NORTH ELEVATION



| | |
|-----------------------|----------|
| A | 7440 |
| B | 3700 |
| C | 2845 |
| D | 2110 |
| E | 3391 1/2 |
| F | 208 |
| G | 340 |
| H | 404 |
| Total 59937 1/2 cu ft | |



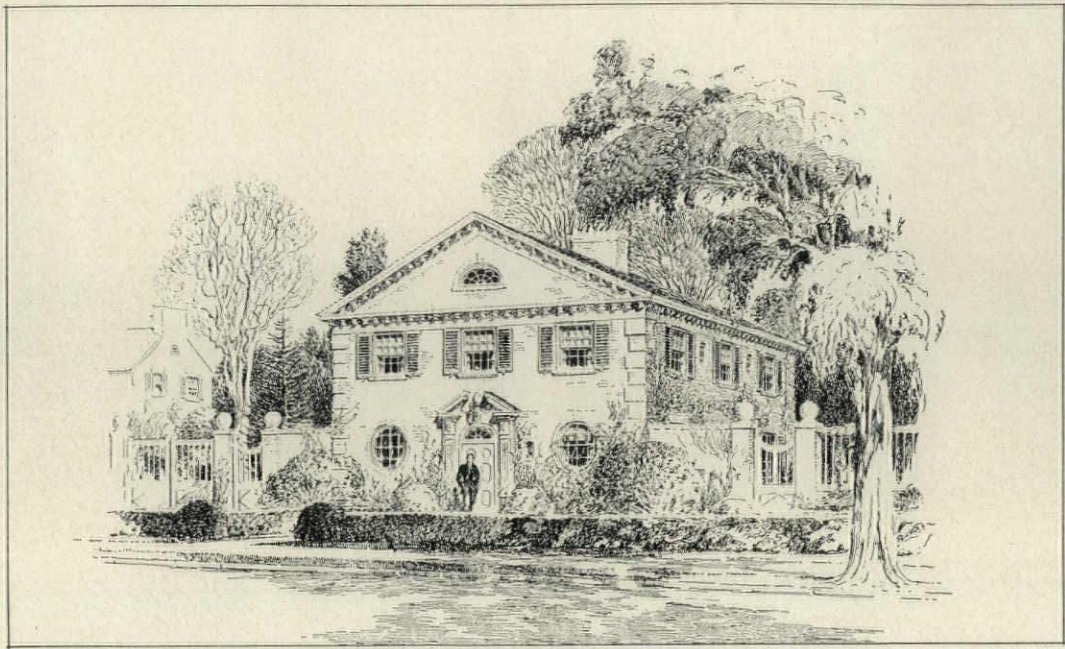
A HOUSE FOR
A FAMILY OF FIVE
PENCIL POINTS-IRON FIREMAN
ARCHITECTURAL COMPETITION

SUBMITTED BY



Submitted by Arthur Florian Payne

St. Louis



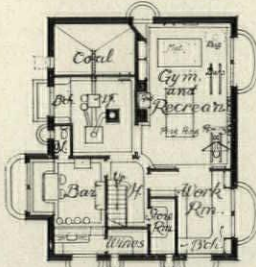
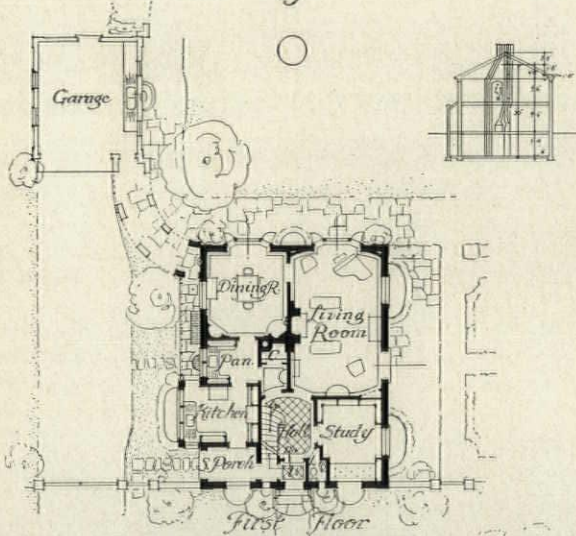
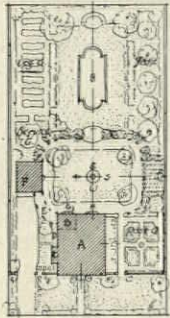
~ A HOUSE FOR A FAMILY OF FIVE ~

Submitted
by

*Tabulation
of
Cubage*

See Plot Plan and
Section for dimensions
B = unoccupied space
beneath coal storage

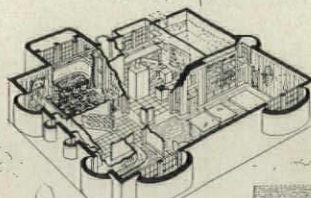
| | |
|--------------------|------------------------|
| A | 30' x 20' x 9' = 35100 |
| B | 25' x 15' x 8' = 22500 |
| A+B | = 57600 |
| C | 20' x 12' x 7' = 690 |
| D | 9' x 3' x 4' = 108 |
| E | 25' x 6' x 5' = 207 |
| F | 10' x 5' x 5' = 3924 |
| G+H | = 90 |
| Total Crft. | = 39974 |



Basement.



Second Floor



Bird's Eye of Basement



East Elevation



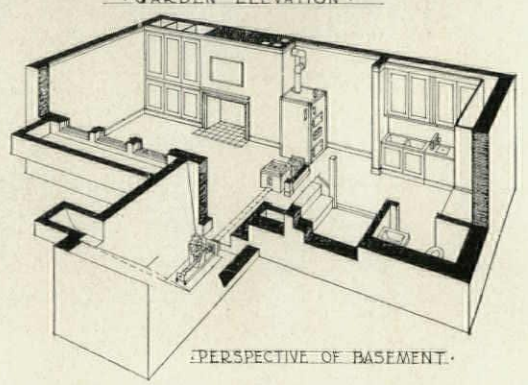
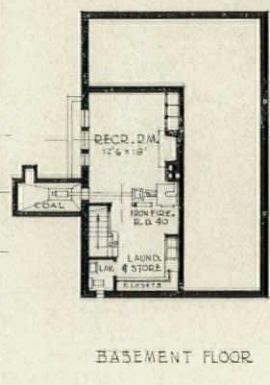
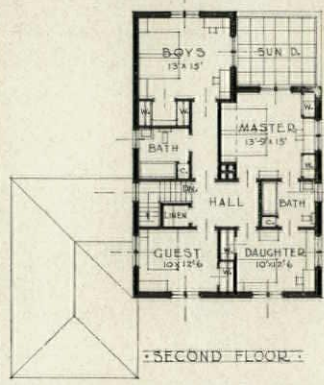
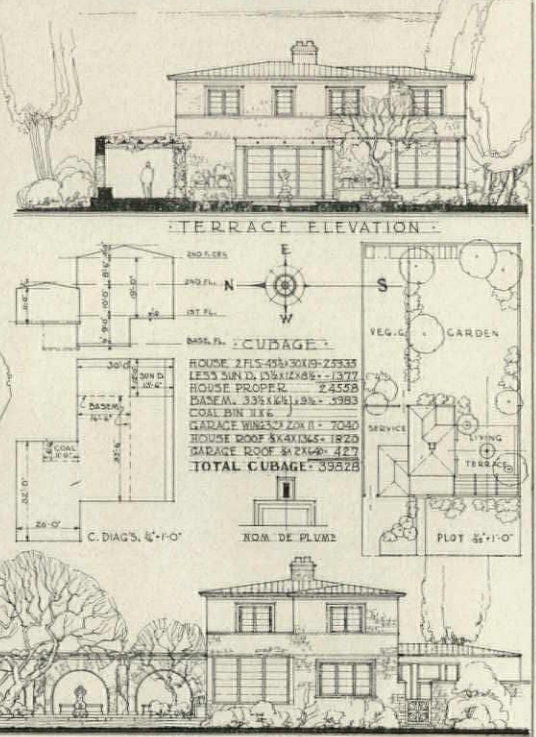
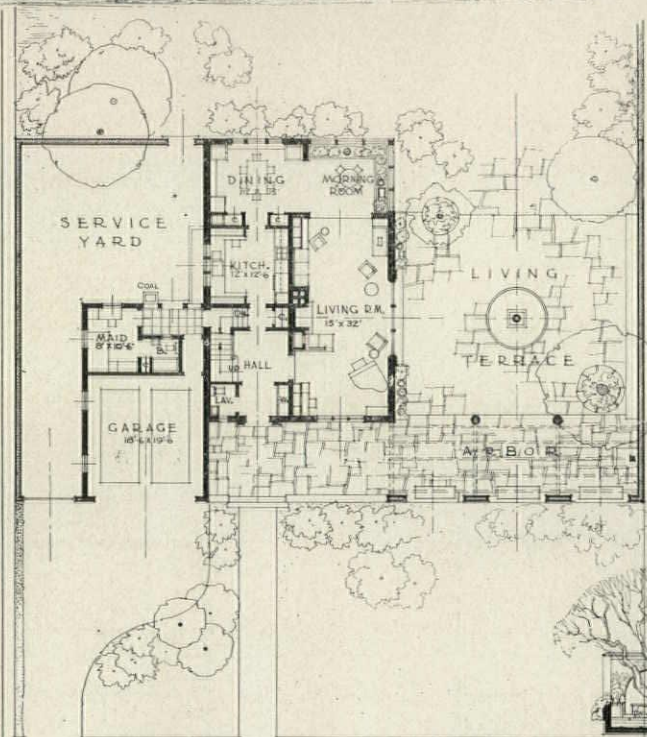
South Elevation

~ PENCIL POINTS ~ IRON FIREMAN ARCHITECTURAL COMPETITION ~

Submitted by Greville Rickard

New York

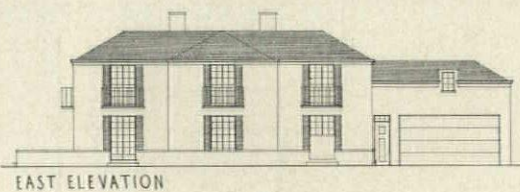
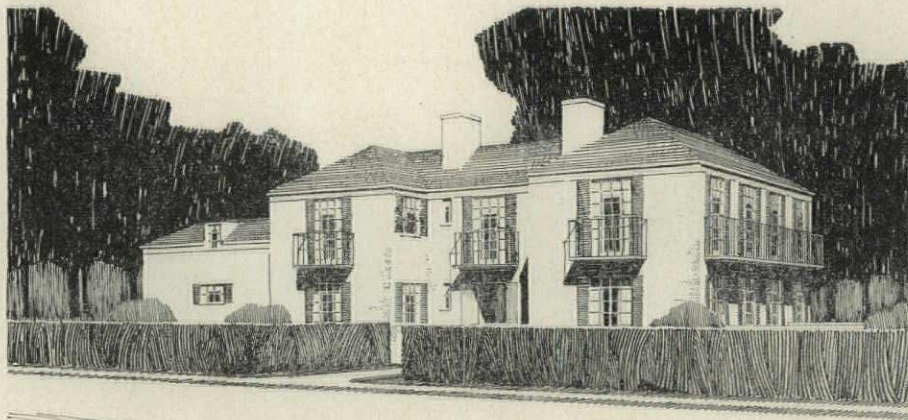
PENCIL POINTS - IRON FIREMAN ARCHITECTURAL COMPETITION -



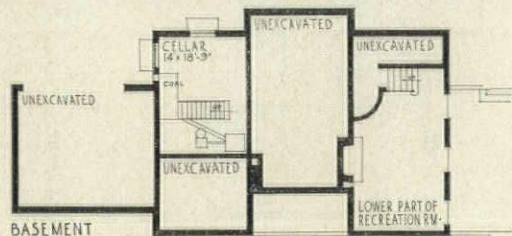
A HOUSE FOR A FAMILY OF FIVE

Submitted by William H. Scheick

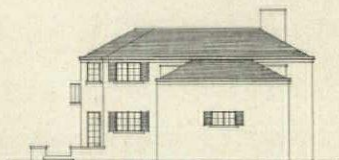
Urbana, Illinois



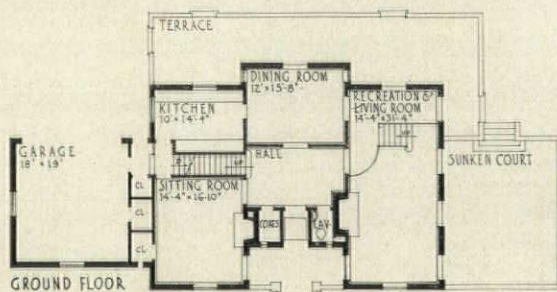
EAST ELEVATION



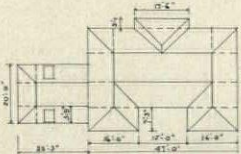
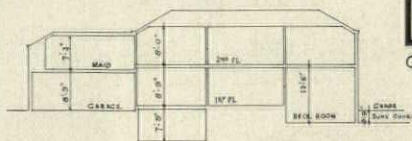
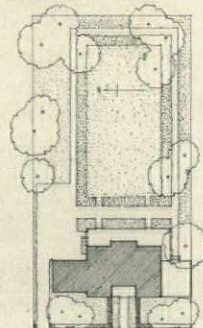
BASEMENT



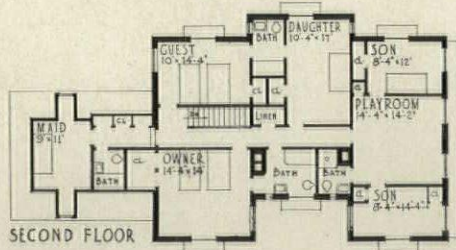
NORTH ELEVATION



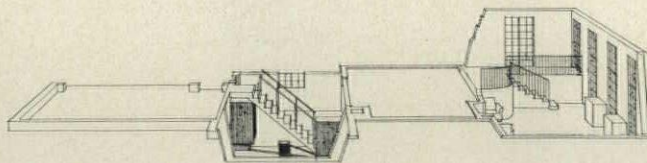
GROUND FLOOR



MAIN BLDG - 14' FL TO CORNICE (47'-0.5" + 17.5' - 3'-0" - 15'-7.25") = 46'-5" = 24807.35
 ADD FOR RECREATION ROOM ((15.75 + 17.5' + 3.75) - (8'-0" - 3.75)) = 14448.00
 ROOF - (21'-0" + 14'-0") + (18'-0" + 4'-0") + (18'-0" + 4'-0") + (16'-0" + 4'-0") + (16'-0" + 4'-0") = 388.00
 GARAGE - FL TO CORNICE - 28'-0" - 20'-15" = 144.00
 ROOF - (14'-9" + 2.25' - 3) + (14'-9" + 2.25' - 3) + (15'-7.5" + 2.015' - 2) = 318.55
 CELLAR - 12'-7.5" + 20'-22" - 7'-0" = 2411.00
 TOTAL NO. CU. FT. 39885.85



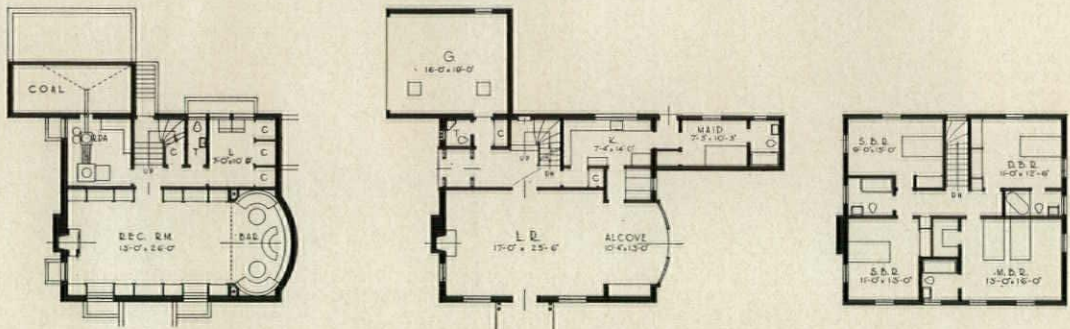
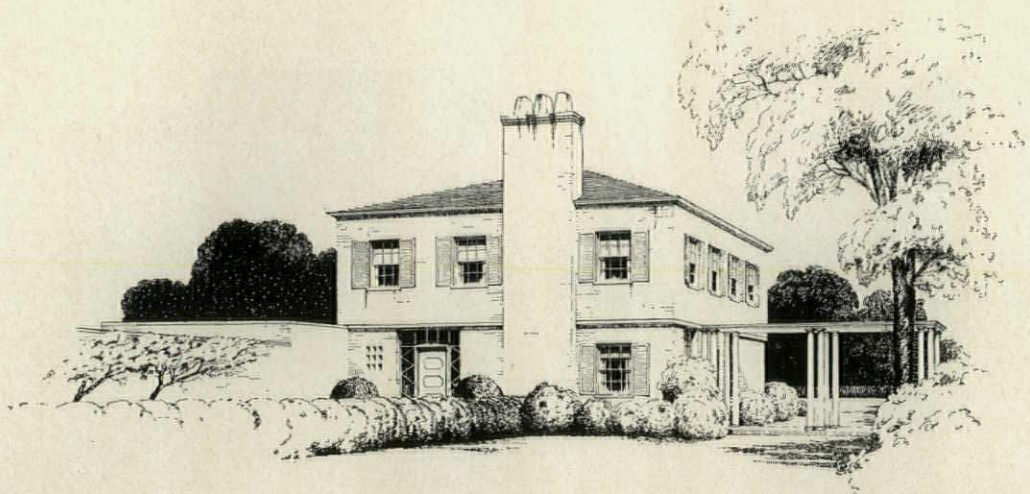
SECOND FLOOR



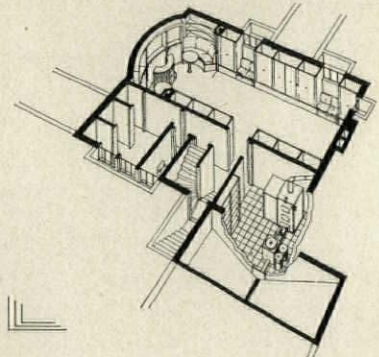
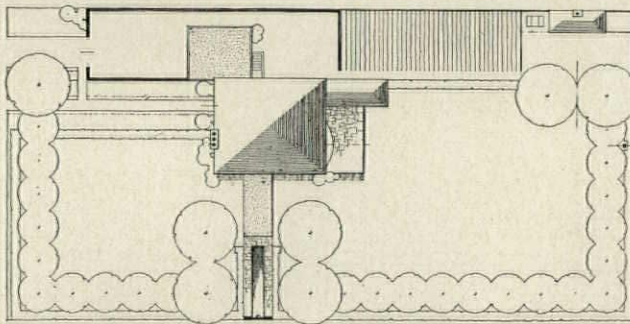
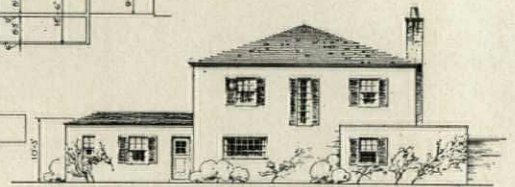
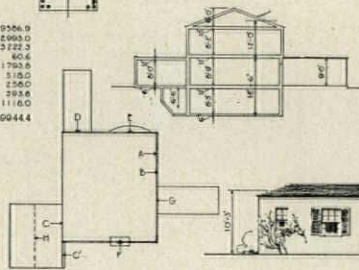
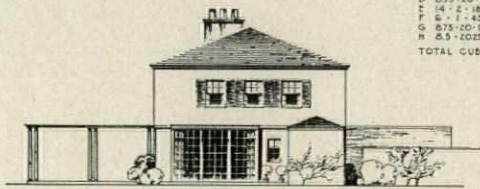
A HOUSE FOR A FAMILY OF FIVE
 PENCIL POINTS-IRON FIREMAN ARCHITECTURAL COMPETITION

Submitted by Richard H. Smythe

New York



| | | | |
|------------------------|-----------------|---|---------|
| A | 0015-35-10.5 | = | 19506.9 |
| B | 0018-32.5-12 | = | 12800.0 |
| C | 16.75-20.25-8.5 | = | 3222.3 |
| D | 7.5-8.5-8.5 | = | 604.4 |
| E | 8.75-10-10.25 | = | 1793.8 |
| F | 14-2-18.5 | = | 518.0 |
| G | 6-7-4.5 | = | 258.0 |
| H | 0.75-20-9-4 | = | 2938.6 |
| I | 0.5-20.25-6.5 | = | 1118.0 |
| TOTAL CUBAGE = 36644.4 | | | |



A HOUSE FOR A FAMILY OF FIVE
PENCIL POINTS - IRON FIREMAN ARCHITECTURAL COMPETITION

Submitted by L. Morgan Yost

Wilmette, Illinois

WASHINGTON MONTHLY LETTER

By CHESTER M. WRIGHT

FHA STANDARDS. Architects and appraisers on the staff of the Federal Housing Administration are doing an interesting and significant job of adapting to local conditions the national standards of house construction required for FHA insurance. The process has interesting economic and sociological ramifications.

The Philadelphia row house, for instance, would not be encouraged anywhere else. A 16-foot front lot is generally regarded as inadequate, and 80 per cent land coverage is frowned on as crowding the lot a little too much. But in Philadelphia such construction is still regarded as a good property investment. It is custom. It is tradition. And the FHA has decided to bow to tradition—in Philadelphia—because to do so is still good economics, even though it may not conform to ideal housing principles over a long pull.

A similar bow to tradition is being made in connection with approving for insurance Chicago's two-flat tenement type of home construction. Other cities have other peculiarities to which they have become attached. The FHA is not risking too much in approving such construction—just now.

Approval is temporary in nature, however. FHA authorities believe that eventually even Philadelphia will demand improvements of a radical nature. The row house may sometime be looked upon as obsolete. The person figuring mortgage values must have some idea of when that time will come. He must estimate probable obsolescence. When the standard is changed in a particular community it will affect mortgage values on obsolete housing, and the FHA intends that it shall not be caught napping when that time comes. Consequently the more nearly local standards approach the standards set up for the country as a whole the better the risk for the ultimate purchaser.

One of the principal influences in determining how long a particular community will retain peculiarities in housing construction that are generally regarded as obsolete is the architect. As long as he makes no particular effort to change local tastes in housing, changes will come slowly. The FHA is going to depend to a large extent upon the architect to change local tastes. The Housing Committee of the A.I.A., with Richard H. Shreve of

New York City as chairman, is expected to become a strong influence in changing public standards in housing. That implies that the architect in the future will have much more to do with small house construction than he has in the past. Some technique will probably be developed by the Committee in cooperation with the FHA to put the architect more completely into the small house picture, certainly to make him a factor in subdivision development. That suggests that the architect must in the future know more about solving the housing problems in a city with wrong standards than the average architect knows now. He must be more prepared to advise a client regarding economic and sociological factors in house building.

There are other adaptations of national basic standards which are not due to local tradition but to climate, and these are likely to stick. Thus smaller windows are practical in the Southwest because of the bright sunlight. It is a geographic influence strong enough to account for the difference between Gothic architecture and Roman architecture, the one opening up wide window spaces to let in the sunlight virtually forcing building of a Gothic arch in place of the heavy Roman walls in which narrow slits were sufficient to provide adequate lighting. The FHA will not quarrel with conditions as elemental as these.

Another adjustment in standards must be made as between old construction and new construction in the same community, for the FHA issues insurance on both old and new construction. Wrong standards will not be overlooked in new construction; the rating will tend to bring about better building construction. Nothing is provided specifically in the Act for using administrative procedure for purposes of housing reform. Preamble generalizations do not carry much practical force. Practical determinations of obsolescence will tend, however, to dictate more favorable ratings for the best construction procedure. It is all largely a matter of the soundest economics dictating mortgage procedure; the change toward better standards will come just as inevitably but perhaps a little more slowly than if housing reform were a major objective of the Act.

MODERNIZATION. Weekly modernization credit insurance is running over \$3 million. By the time this appears in print the total will be over \$100 million.

The National Retail Dry Goods Association announces that \$144,000,000 will be spent for modernization purposes this year by 25,000 retail stores. Very little, if any, of this money will be insured under the FHA because the stores can usually make better credit arrangements with their banks than can be made on an installment credit basis. The stimulus which the FHA is giving to modernization business is far greater than the modernization credit reports would indicate.

NEW CONSTRUCTION. Construction of new urban homes in 1935 continues at a rate more than twice that of last year, according to figures compiled by the Federal Home Loan Bank Board. The total for the first five months of this year is 26,394 units, which is equal to 84 per cent of the entire number of homes built in all of 1934.

INTEREST RATE REDUCED. Another step in the federal government's program of reducing interest rates was announced in the new administrative rules of the FHA governing mutual mortgage insurance under the amended National Housing Act. The maximum interest rate allowed on all classes of insured mortgages was reduced to a flat 5 per cent per annum. Under the old regulations 5½ per cent was the maximum interest rate on certain classes of mortgages. One per cent insurance premium was charged on some classes of mortgages. Credit will be allowed on past over-payments for insurance premiums.

A LABOR IDEA. There has long been a conviction in labor circles that interest rates on home mortgages are too high. Expression has been given recently to the idea that these high rates prevent the stimulation of the building interest necessary to recovery. It is held that the FHA rate structure is too high, that the recent cut to 5 per cent will have little effect. A definite proposal that the Government undertake permanently to provide eighty per cent loans, payable over forty years, and that interest plus amortization charges shall not exceed three per cent yearly for this period, is made in the *July American Federationist* by W. F. Kemble. He would have labor fight for such a proposal along the lines of the fight for the bonus made by the American Legion.

It is now within the power of the FHA to fix interest rates at any limit below the maximum of 5 per cent specified in the National Housing Act. The tendency is to reduce interest rates on mortgage loans, but the FHA can not reduce the rates too far below the general trend without stopping all its activities. A 3 per cent rate would mean nothing to the home builder at this time because the banks lend the money and the FHA merely guarantees the payment of the loan. A 3 per cent rate as a prerequisite to a mortgage guarantee would mean that the banks would refuse to lend the money at that rate but would lend it at 5 per cent and not ask for mortgage insurance.

Mr. Kemble's answer to this situation is one of the outstanding features of his plan. He would have the government lend the money directly to the home owner. He would not guarantee mortgage loans made by banks. In brief, he would take over all the home mortgage business of the country, particularly mortgages on new construction.

Obviously all organizations interested in home mortgages would object to such a proposal. Insur-

ance companies, banks, and private individuals would fight what they would regard as government competition with their business; they would all fight such a drastic cut in interest rates because it would affect all business. This is merely a report on the situation, but the trend is important to note because the idea is held not only by some labor spokesmen but by a considerable group of individuals in the Administration itself.

FORECLOSURES. The Home Owners' Loan Corporation is beginning to bear down on borrowers who are not meeting their payments. At the end of June 568 foreclosure proceedings had been instituted. Of these, 156 were instituted during June, an increase over any previous month, and the number is increasing.

This does not mean that the government is harder on defaulters than private bankers. The records show that borrowers were given plenty of leeway before action was taken. But the HOLC has made it abundantly clear that owners who refuse to make their payments when actually able to do so will get little sympathy but plenty of foreclosure action. More than a quarter of the entire number, or 165 proceedings, were taken in such instances of wilful default. The remainder were mainly brought about by the death of the borrower, or by legal complications, the latter usually incident to foreclosure action by holders of second mortgages.

FAECT. The Federation of Architects, Engineers, Chemists and Technicians is in the midst of an agitation for affiliation with the American Federation of Labor. The agitation is particularly strong in Washington, where government employees in other activities have found affiliation with the trade union movement very helpful in establishing and maintaining better standards of pay and conditions of work. More and more people with college degrees are discarding professional illusions as the "hired help" status is forced on them. One of the outstanding illustrations of the foregoing is the national referendum now being taken by the American Newspaper Guild for affiliation with the A. F. of L., a referendum voted by the recent convention of the Guild in Cleveland.

CAN IT BE DONE? Robert L. Davison, director of research of the Pierce Foundation, New York, says any new pre-fabrication procedure which cannot put a dwelling on the market for under \$3000 will not succeed. He said recently:

"I believe that within the next three to five years, someone will have on the market a house which is twice as good as existing construction methods produce at a sale price under \$2500. The great market for factory-fabricated houses is in the low cost field, for a dwelling and lot selling for under \$2500. In my opinion any new construc-

tion method and sales procedure which cannot put a dwelling on the market for under \$3000 will not succeed."

The cost budget which the Pierce Foundation is working to meet would include \$500 for land and \$2000 for the house. Of the latter sum, \$500 would be for transportation, advertising, sales cost, erection overhead, and profit; \$1000 for the shell of the house; \$375 for combined mechanical equipment; and \$125 for incidentals.

FEDERAL ARCHITECTS. Washington continues to be the chief foregathering place of architects in the United States. Aside from the registered architects doing private work in the District of Columbia, there are hundreds of architects and draftsmen in the service of the Government. These are organized into the Association of Federal Architects. They are a tradition unto themselves under normal conditions when government building is not an emergency program.

One tradition has gained strength; the fourth annual exhibition of the Association opened July 8 in the National Museum, where visitors from all parts of the United States who pass through the Museum seeking enlightenment had an opportunity to examine it for a whole month.

The Veterans Administration architectural staff won first award for working drawings, plans and elevations. From the same group came R. L. Wood to win a first for crafts, a wrought iron Spanish fire set, and H. R. Woodward, to win third prize for a water color.

The Navy Department, Bureau of Yards and Docks, Joseph A. Parks, won a first for design, also a first for a pencil drawing by H. C. Sullivan, and a first for water color by Ralph Brodie.

The PWA Housing Division won a first for architectural models, a diorama of the Indianapolis Project, before and after, constructed by the exhibit section.

The Department of Agriculture had an exhibit which included drawings of official buildings, sketches of farmhouses, cows, and bugs, but won only one prize, a water color by James Corey.

PWA. Among changes in PWA procedure is the substitution of a more simple form of contract between the applicant and the PWA. Under the new \$4,000,000,000 work relief program the contract will comprise an offer by the applicant and acceptance by the Government.

The problem of getting 3,500,000 persons off relief rolls by November 15 of this year means quick spending. Relief grants will decrease very rapidly. And there will obviously be less money for direct relief in the future. Gen. Johnson in New York City wonders frankly what is going to happen when work relief funds run out and 3,500,000 men are thrown back on the community again.

Labor is also wondering about the future. John

P. Frey, president of the Metal Trades Department of the American Federation of Labor, warns in the current issue of the *American Federationist* of the "rapidly widening gap" between what labor can produce and what it can buy of its product.

"The distribution of the annual volume of wealth created by industry has been so economically unsound that our country now faces what may be the most serious crisis in its history."

From Wall Street authorities comes estimates that a spectacular peak of inflation will come in 1937. While the trend of forecasts are in the same direction, explanations differ as to fundamental causes and as to measures for alleviation of the economic danger which threatens.

PERTINENT POINTS. Furniture manufacturers are promoting the idea that homes should be sold completely furnished. There is no financing agency now able to handle such deals, but such financing is predicted for the future.

Architects are a "new wrinkle" in the mortgage field. Constructive mortgage reform is due to some extent to contributions of architects to federal housing programs.

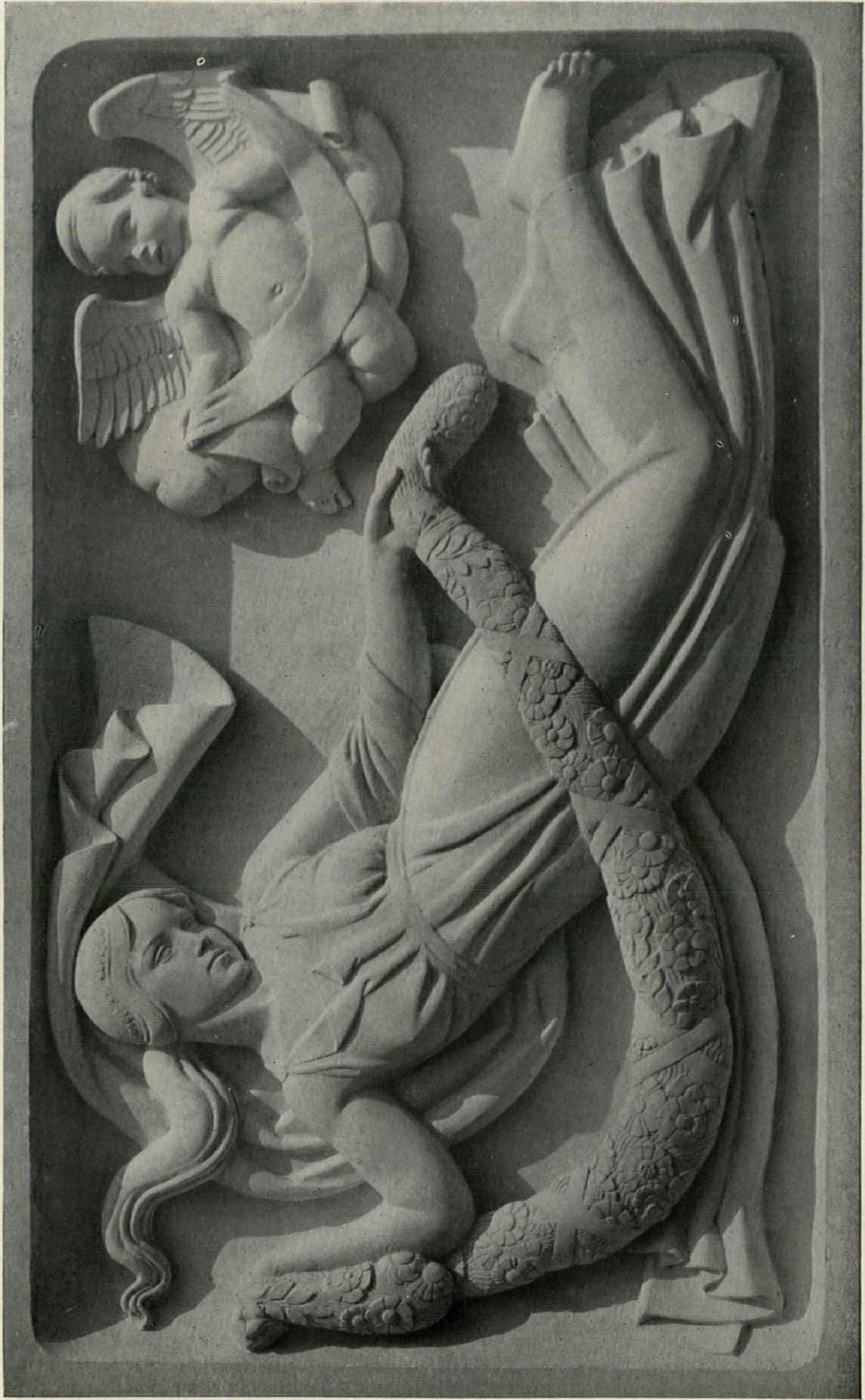
Arthur C. Holden has submitted a proposal that, instead of slum clearance by government condemnation procedures, owners in blighted sections cooperate by merging their holdings with a private corporation which, with government credit, would proceed carefully with slum clearance and rehabilitation. The owners would share in the profits.

A coordinating committee has been appointed for all the housing agencies in the federal government. There will be considerable tightening up of personnel within the next few months. There are rumors that the FHA will be made the agency for a big national housing development and not so much a promotional agency.

No one needs employ any lawyer, engineer, agent, or lobbyist in order to obtain consideration of a Public Works project, says PWA Administrator Ickes in answering claims made in a pamphlet put out by a firm of engineers.

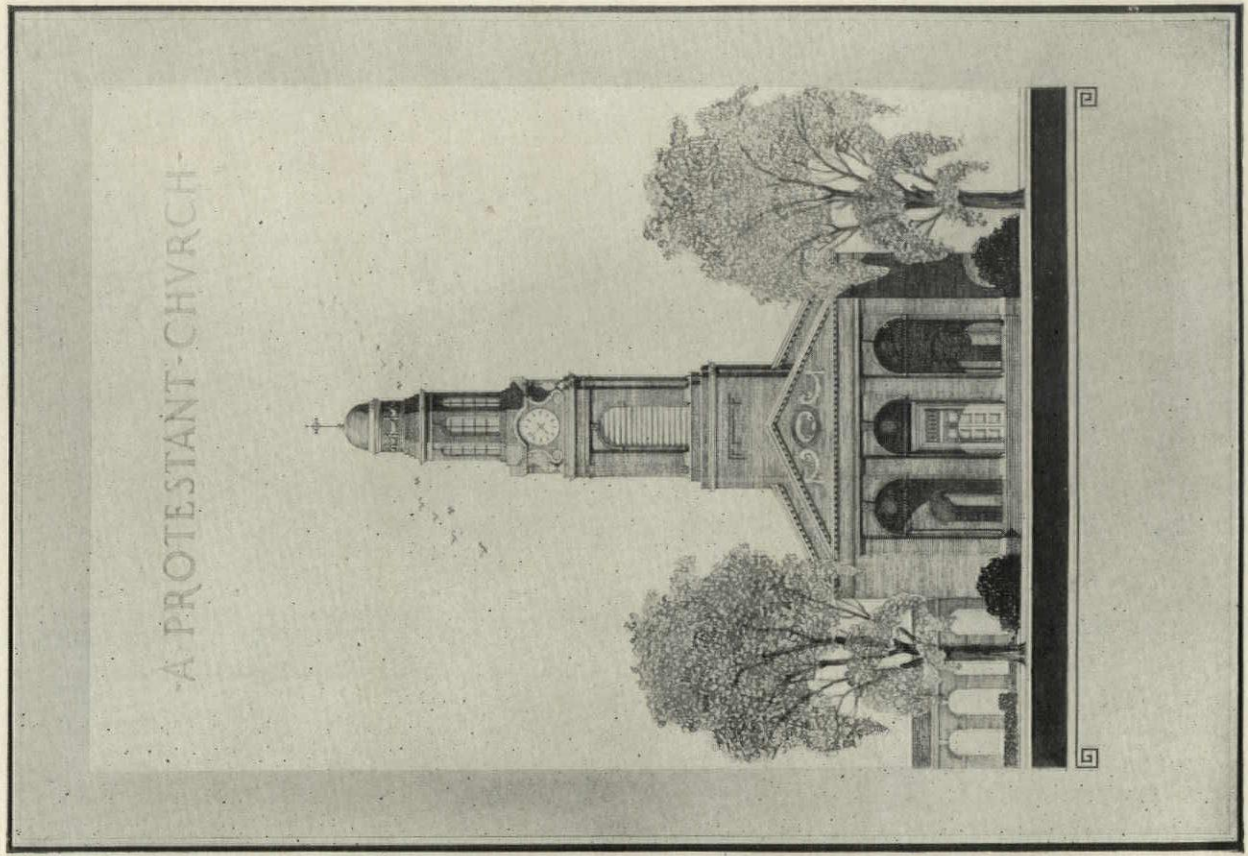
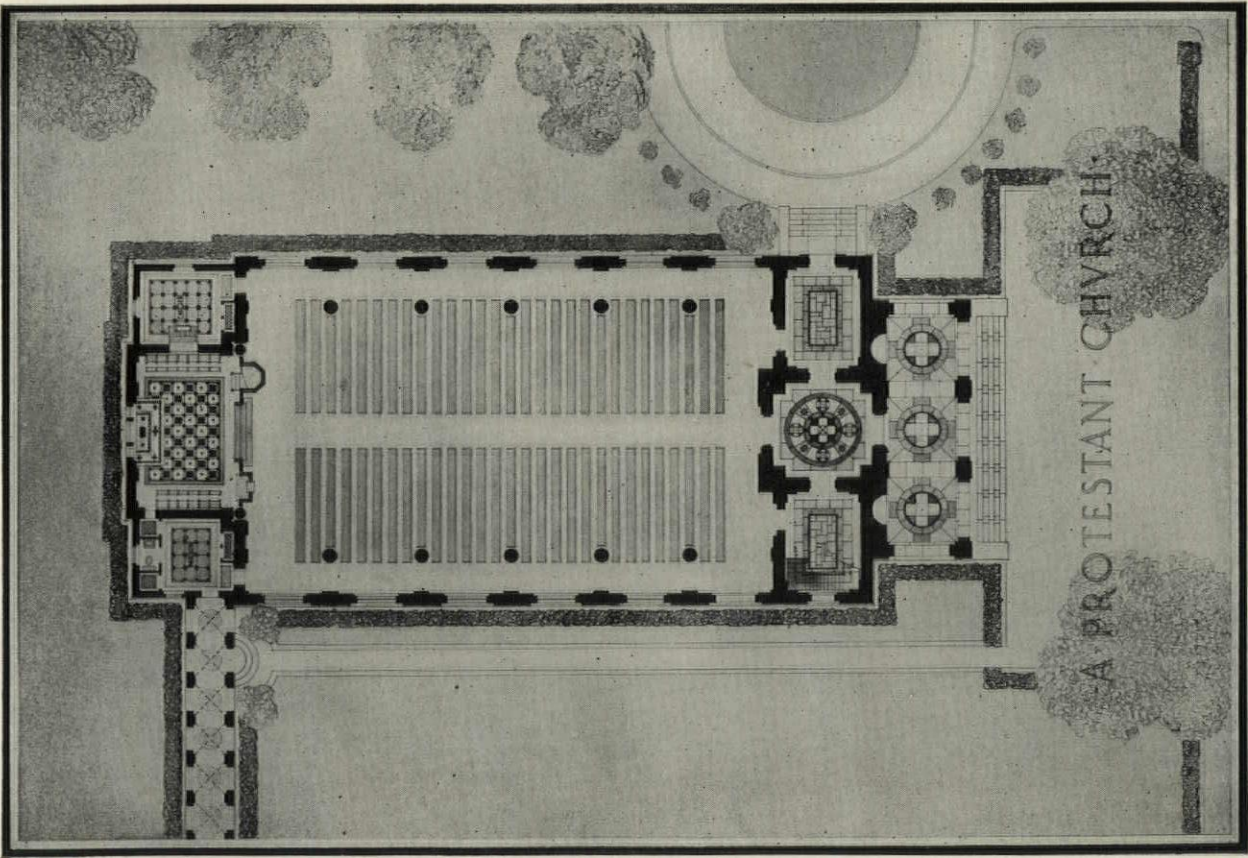
A single issue of **PENCIL POINTS** would not be large enough to list the individual projects for which the government is spending money through the Works Relief and other agencies.

More liberal PWA grants under the \$283,000,000 slum-clearance and low-rent housing program of the government include an increase from 30 to 45 per cent of the PWA grant to municipalities, leaving the remaining 55 per cent as a loan to be amortized by rents; extension from 45 years to 60 years of the amortization period. Land cost will not be amortized, but a 3 per cent annual land-rent item will be carried by each project. Interest to be charged on the 55 per cent loan section of the housing allotments is not to exceed 3 per cent, as heretofore. Land acquisition is under way in more than 40 cities with projects in advanced stages.

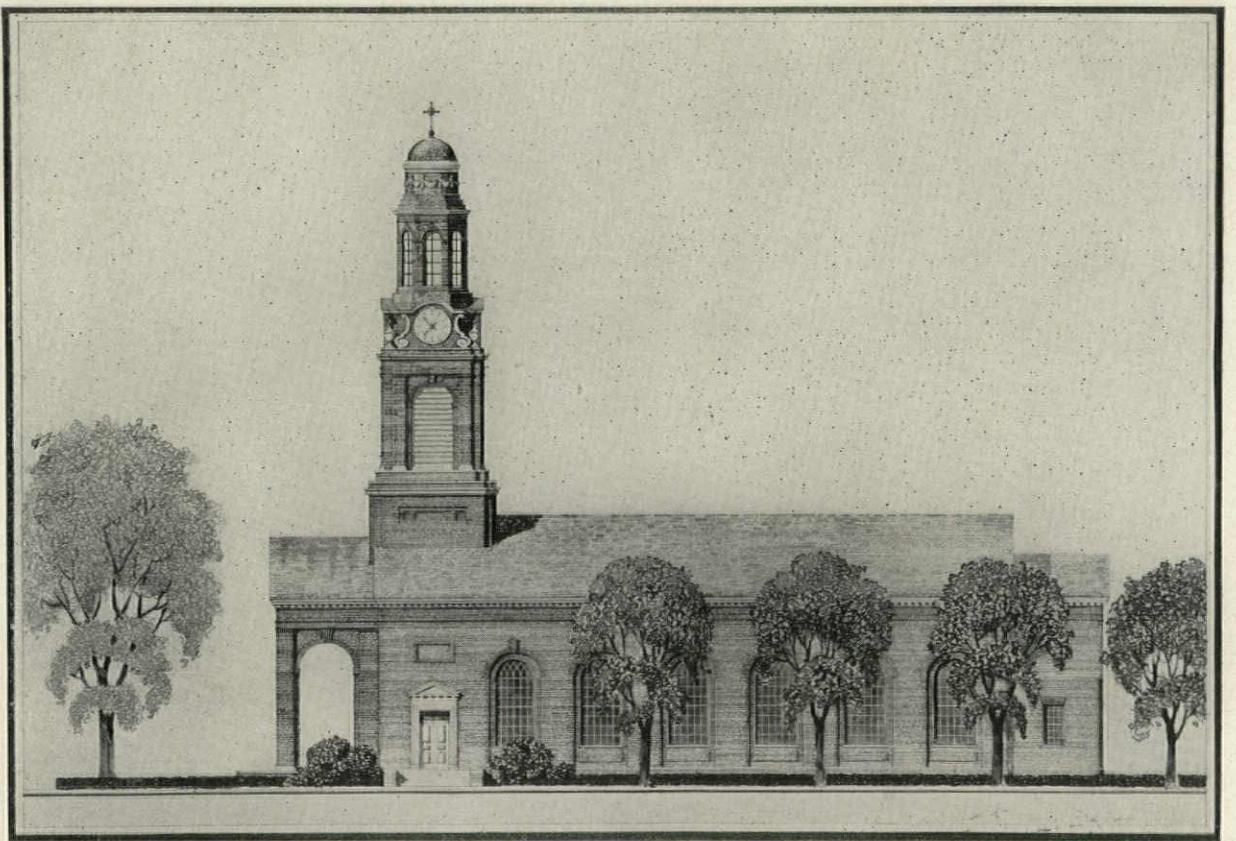


Relief for Kirckhoff Mausoleum, Los Angeles

Allison & Allison, Architects; Edmond Amateis, Sculptor



Plan and elevation of design for *A Protestant Church* which won this year's Rome Prize in Architecture for George T. Licht. Other drawings overleaf



Section and Side Elevation of George T. Licht's winning design in 1935 Rome Prize Competition

A. L. Gouptill's Corner

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



LET'S LOOK INSIDE THE HOUSE

I've had lots of requests this last year for some consideration of the rendering of the interior, so in this issue I inaugurate a series of illustrated chats which with occasional interruptions, may run a number of months. I know there is need for such instruction. One reader, in asking for something along this line, claimed that architects as a class can manage exteriors far more capably than interiors. He mentioned the renderings in the recent General Electric Competition to substantiate his statement. I feel sure he is right. So here goes. I'm not foolish enough to think that in a single series of short talks I can make you all experts at interior rendering, but perhaps I can help some of you a bit.

First, it should be realized that interiors and exteriors have certain distinctive differences of appearance, particularly so far as light, shade, and shadow are concerned. Exteriors, as customarily seen (and as shown in typical renderings), are brilliantly illuminated with light from a single source—the sun—the rays coming in what, for all practical purposes, can be considered as a parallel direction. There is a definite division between light, shade, and shadow areas. A majority of the shadow edges are sharp.



SHADOWS IN ALL DIRECTIONS

Interiors, on the contrary, whether lighted artificially or by daylight, generally receive their illumination from several sources. The rays are not parallel but radiate in all directions from each lamp, window, or other source. In the daytime all the light (if we except the occasional sunshine which penetrates some rooms) is commonly indirect and diffused. The resulting shadows, instead of following rather definite laws, become highly complex, varying in values and taking all sorts of directions. Often they cross and recross to a bewildering degree. A single lighting fixture, where it contacts the ceiling, may throw three or

four shadows, one for each light source. Such shadows differ not only in tone and placement, but in quality of edge, some edges being distinct and others extremely soft, with many showing gradation from point to point.

Exteriors and interiors vary in other respects, too. In the former the light is reasonably pure in hue (white) whereas in the latter it is usually modified by the glass, shades, and draperies through which it is filtered. And as it reflects from surface to surface it picks up other hues, too, resulting in further modification. Practically every local color is thus changed to greater or less degree.



I COULD WRITE ALL NIGHT

Pages and pages could be written about such differences, but enough has been said to make clear that if one wishes to learn to render interiors well he must get to know them well. This means that he must observe them analytically under all sorts of conditions, sketching them as a means of strengthening his impressions. This sketching can be done in any medium according to subject and aim.

Sheet 1 shows a number of suggestions: each is self-explanatory. The aim was not to make rendering-like effects, but to express the subjects in a direct, honest way. These drawings are not to be copied; they merely show a method of going about this sort of thing.

Those who have PENCIL POINTS for July, 1932, should study the color sketches by Vernon Howe Bailey, as they are of a type which can be highly recommended at this point in one's progress. The artist sought to record rapidly but truthfully the major aspects of each subject. Incidentally, these Bailey sketches are to be reprinted in my forthcoming book on color.

So if you want to learn to render interiors, your first job is to get busy sketching some honest-to-goodness places. Room corners will do, or furniture groupings.



YESSIR, I'M STILL IN MAINE

Inconsistently enough, I am writing these lines about interiors, with their subdued coloring, while sitting in the brilliant outdoor sunshine here on a rocky point on the Maine coast. In every direction some of our summer school students are busy trying in different ways to interpret Old Mother Nature. We combine lots of work with lots of fun. Last night we all went aboard a Gloucester fisherman which was in port. As to interiors, that's where every inch of space counts. You should see the crowded sleeping accommodations. A student remarked that here was one place where there was not a lot of bunk!



AN OLD SALT SPINS A YARN

You don't want to try joshing on these Maine fisher-folk or the thing may rebound. I overheard a trio of girls kidding one old chap, who then told them in all seriousness (and to their apparent belief) that in a long lifetime he has become accustomed to absorbing so much salt from the sea air that when he went inland once "a-visitin'" he had to eat a pint of salt a day to keep his system normal. And took salt in his coffee "so 'twould taste more like that 'board ship where 'twas made of sea water!"

Speaking of students, I have just had a letter asking if I plan to have classes in New York in the fall. My answer is "yes" if we count Brooklyn as a part of N. Y. For I expect to be back at the Brooklyn Institute of Arts and Sciences as usual about the first of October, with classes in water color, oil, pencil sketching, etc. Last year I was glad to have quite a number of PENCIL POINTERS. These are evening classes and open to all; I hope to see more of you this coming session.

Work is proceeding apace on my color book and it should be ready some time this fall. I am now checking over page proofs and the printer will soon be ready to start his presses going. It's loads of fun, seeing something I have worked on for so long actually taking tangible shape. I think I can promise you that it will be a helpful volume and from what I have so far seen the printer is going to make it a handsome one as well. We are going to keep the price down as low as possible, and that takes a lot of careful planning, what with the high cost of four-color printing. In addition to well over a hundred color plates that appeared in past issues of PENCIL POINTS there will be a large number of additional plates made especially for the book which will bring the total number to nearly two hundred. So, if you are interested, begin saving your pennies now.

Next month seems as good a time as any to announce our second sketch competition, so get ready for some fun. The medium will probably be pen-and-ink.

RENDERING INTERIORS AND FURNITURE

SHEET 1 • SUCH SKETCHING PREPARES ONE FOR RENDERING



FIRST COMES THE SOFT PENCIL



A PEN AND WASH COMBINATION



A. I. G. Quickly sketched with wax pencil - washed with gray
THE PENCIL IN CONJUNCTION WITH WASH IS MOST POPULAR