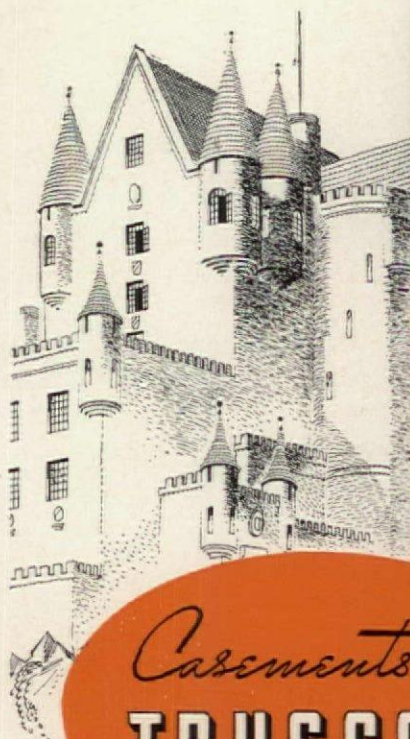


PENCIL
POINTS

APRIL

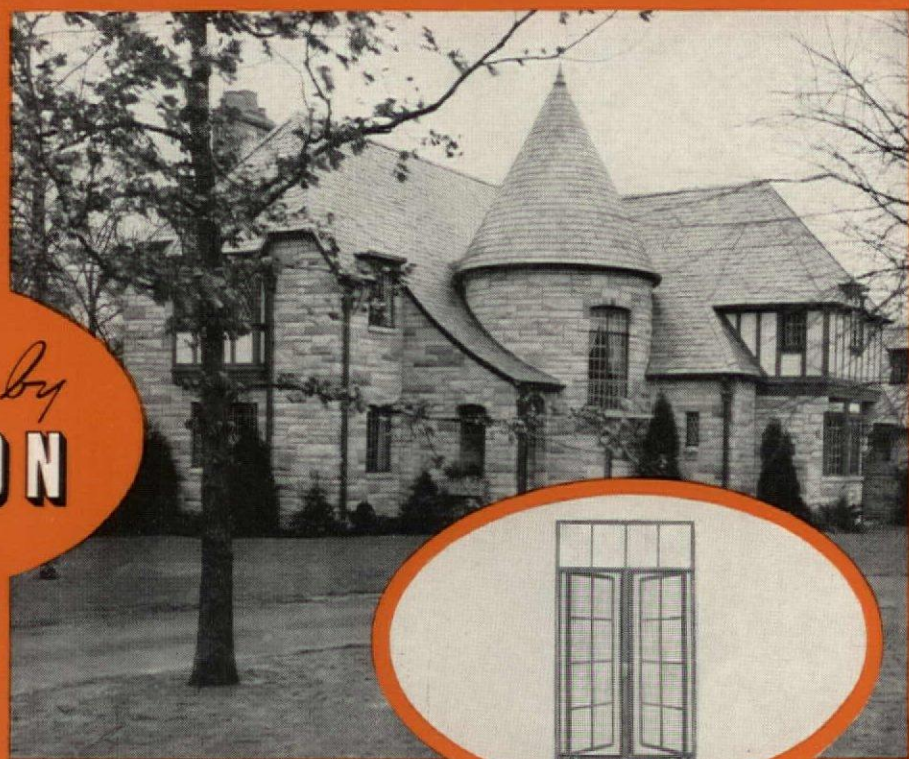
1936

C O N C R E T E
H O U S E S



Heritage...
FROM A NOBLE PAST

Casements by
TRUSCON



Styles of **ARCHITECTURE** *may come AND go but*
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For over three centuries, casements have been treasured by architects seeking to combine artistry, practicality and enduring value in these windows of steel and glass.

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DESIGN MEANS BRAINS

As a profession, architecture is largely misunderstood. The doctor, the lawyer, and even the engineer do not have to do much explaining about their jobs or their positions in the world.

It has been a somewhat prevalent opinion that the architect is an expensive luxury and only needed when a building has to have decoration.

I find there is a great deal of confusion in the minds of the architects themselves as to what they are supposed to do, and perhaps it comes from a misunderstanding as to what beauty and culture are and a narrowing of definition of the really important job the architect does.

A friend of mine, Gustav Jensen, says: "Everything in the world needs design and there can never be enough designers to do the work."

We architects are designers.

But if we think of design or permit the public to believe that it means appearance only, then it seems to me we are missing the greatest connotation of the word and our work.

Design does not mean something extraneous to the thing being designed, nor does it mean that if something does its work properly or presumably with efficiency it necessarily follows that it has achieved beauty. Neither the one nor the other is achieved that lightly.

Probably the title of these thoughts should have as a sub-title in large capitals "AND PATIENCE."

A very charming and, as you will agree, intelligent dinner companion remarked to me recently that the architect should not be discouraged, for in her opinion he has the qualities needed by the *man* of the future in that his training develops the precision of the scientist, the imagination of the artist, and both definitely canalized in the direction of human relationships and betterment. To her these analogies were only to be met in one other profession—the medical.

We architects design the shelter requirements of mankind and although we do not design all the building which is done, to a large measure that which we do design becomes standard for good or evil. We should also more thoroughly design the special relations of one building to another.

Shelter requirements are met in different ways at different times and at different places, but at present, because of our interest and inventiveness in mechanical comforts, these comforts now condition our building to an amazingly complex degree.

Too much so for an age of electricity.

I am continually astonished at the great amount of knowledge the average architect must have to design intelligently even the smallest house. And while all that knowledge is not expert it is, in its concept, much broader than all the specialized expertness making up its several parts.

Harvey Corbett has told many audiences his favorite story of the problem of a new office building to house six thousand or so employees of the Metropolitan Life Insurance Company. The engi-

neering, of course, must be the most up to date. So all the experts on vertical and horizontal transportation, on ventilating and on air conditioning, on plumbing and lighting, were called in and off they went putting in the best and the most, giving great content to their different theories and, as Harvey tells it, finally there was no room left for the six thousand employees.

No one else but *THE ARCHITECT* takes all this expertness, places it in an orderly arrangement—materials, mechanical services, structure—and achieves a whole wherein each plays the proper part in making shelter, that abstraction, a thing of use and beauty.

Design means brains.

And the use of these brains, which is so large a part of the architect's practice, he himself should recognize.

Not more than fifty years ago there were very few materials. The architect and the builder were not worried about keeping abreast of the latest the chemist and the inventor had achieved. They had immediately at hand a few things with which long practice had given them a mastery. So, of course, not having much else to do they did solve space problems. We are still largely using their solutions. They did achieve beauty, and we are still dipping into that fountain.

Today the architect must have an interested knowledge of hundreds of materials and hundreds of devices, and at the same time he must continue to achieve a broad sense of balance between human needs and human wants and the mechanics of our civilization.

If at any time he did art for art's sake he has less reason for doing it now.

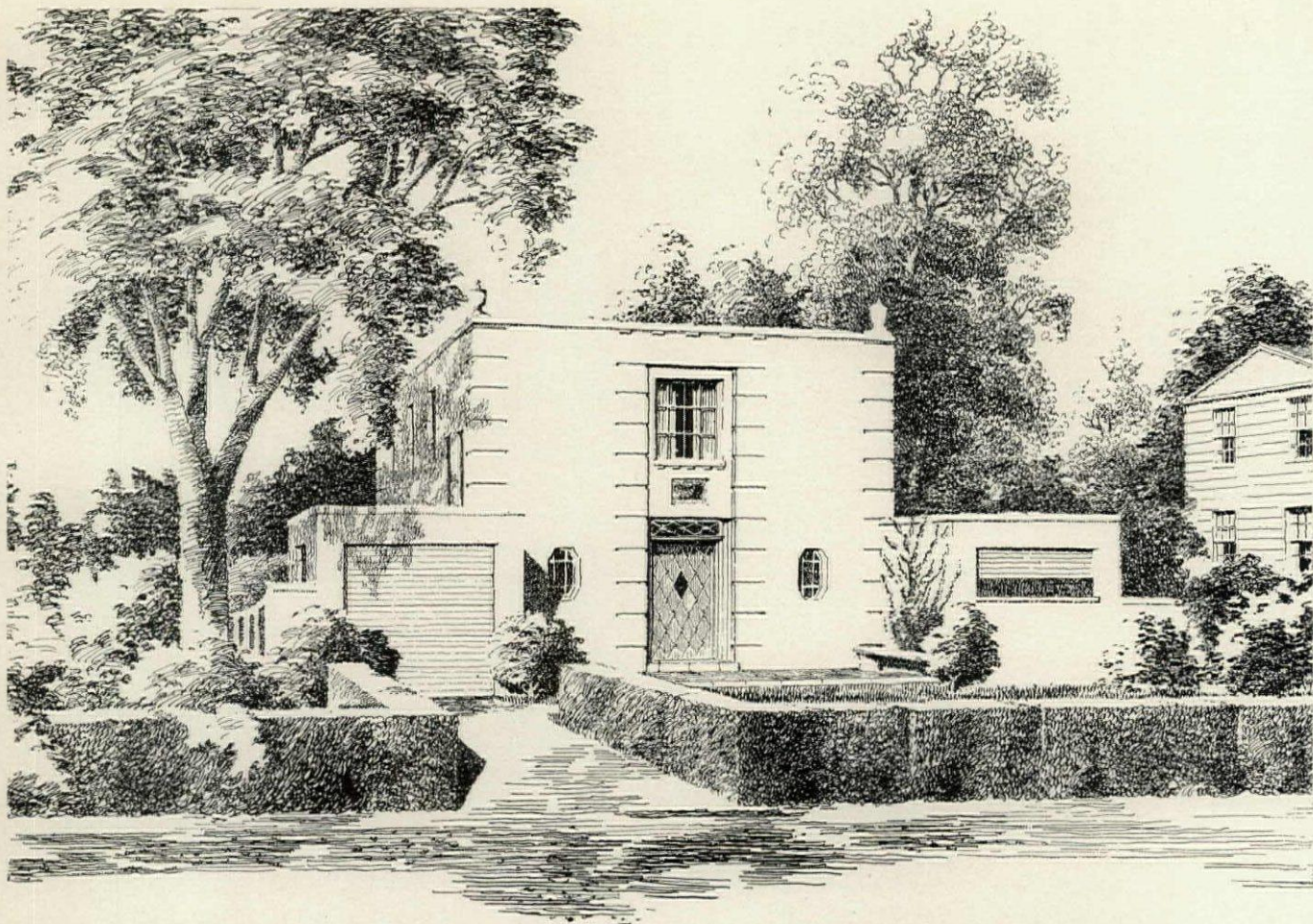
He could get more help from the many makers of the multitude of materials. I ofttime wonder who prepares the advertising material with which the manufacturer assails the architect (although of late years it shows some improvement). It is evident that neither he nor his agent have spent enough time in considering the needs of this architect they are trying to sell, or perhaps they are indifferent as to the character of the information and its appearance.

It is perhaps well to remember the architect's professional judgment still remains a standard worth the consideration of any material maker, and it would seem worth while at least to keep him *intelligently* informed. His is the one disinterested judgment in the building field.

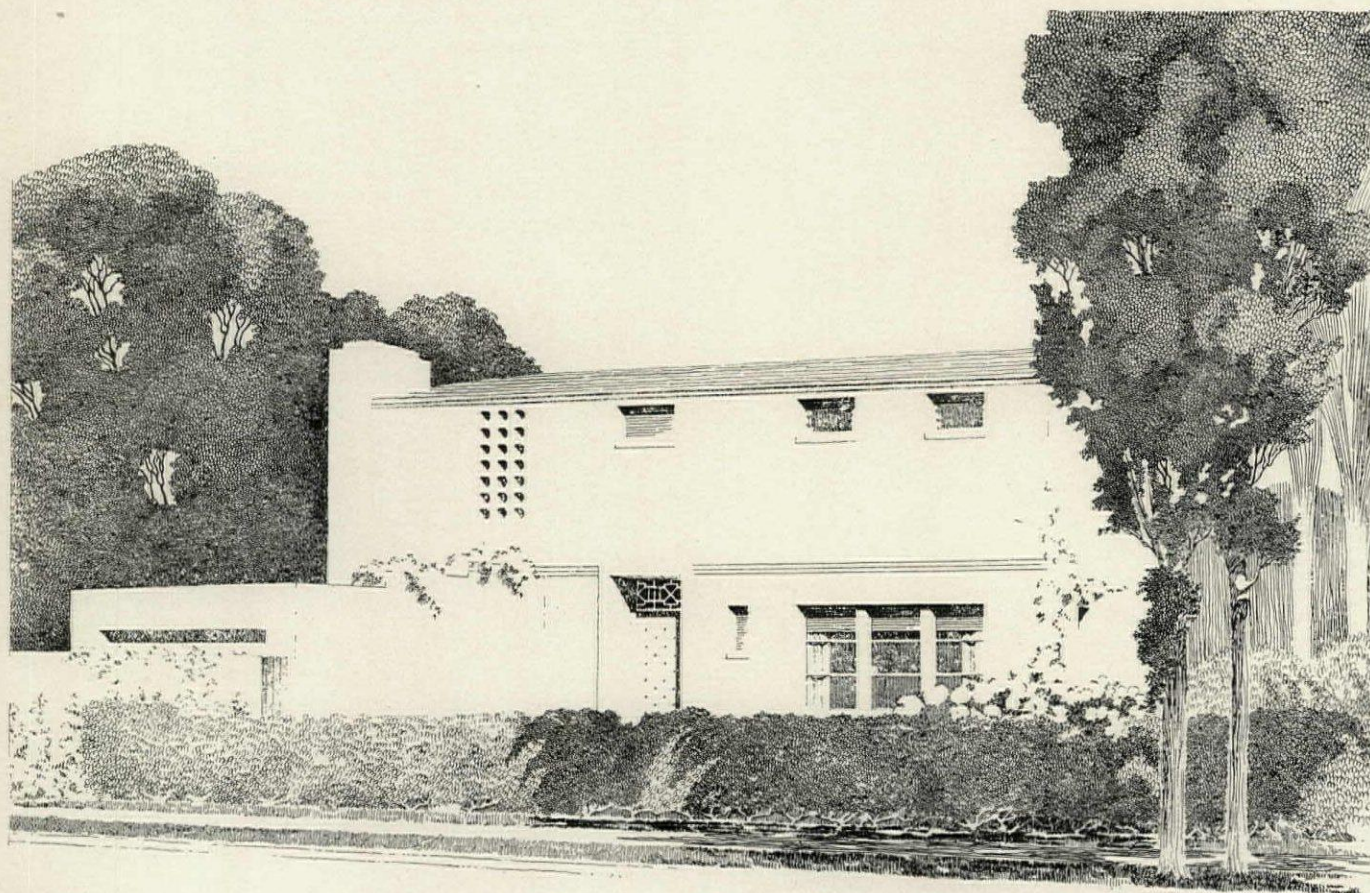
It is as important to the architect as to the maker of materials that a common approach and collaboration be made easy and intelligent. For the architect today must have proper information concerning the many materials in order that he may achieve true design and, more, that he may be able to act properly as trustee for his client.

RALPH WALKER

March 13, 1936



Perspective of First Prize Design for the Northern House by Walter J. Thies of Dayton, Ohio



Perspective of First Prize Design for the Southern House by H. A. Kemp and D. G. Connally of Dallas, Texas

REPORT OF THE JURY OF AWARD

Pencil Points 1936 Architectural Competition

SPONSORED BY THE PORTLAND CEMENT ASSOCIATION

IN the first place, the jury wishes to compliment the Portland Cement Association and PENCIL POINTS on the remarkable showing and the very general excellence of a vast majority of the designs sent in for this competition for fire-safe concrete houses which they have sponsored and conducted. Moreover, there was a great variety offered in the more than fifteen hundred submissions of interesting and skilful solutions of the problems presented by the programme. They showed not only careful thinking and much imagination, but a skill and beauty of presentation which is highly to be commended. Indeed, it is only fair to say that the jury was put to it to select from among so many excellences those few which they were allowed to honor with prizes or mentions. There is no doubt that many others less obviously excellent showed an understanding of the problem which might have registered an award in their favor had it been possible to give them all further analysis and consideration which the limited physical endurance of the hard working judges alone made impossible.

On the other side of the picture, however, we feel called upon to say that a surprising number of the designers submitted schemes for class A (for the North) which were only suitable for a Southern climate, and vice versa. Some were sent in for the South (class B) which might have won honors if put in for the North, but which were hardly suitable for the warmer sections of our country, even though the jury recognized that it is hard to draw the line between the great variety of temperatures, winds, and storms enjoyed (?) by what we call "the south" with its Florida, its Mississippi Valley, its Arizona, Texas, and California. As for the north, any patriotic citizen of New England will deny that his climate has anything in common with that of Minnesota, Kansas, or Washington.

In quite another field of criticism this competition showed that many excellent designs were obviously inspired by well known historic wood, brick, and stone exteriors hardly expressive of concrete either in surface treatment or in a way natural to any of its suitable structural systems. Moreover, to complete the jury's list of major complaints, there were a considerable number of competitors whose designs were painfully reminiscent of prize-winning drawings in other competitions of recent years, even to the reproduction of the trees, bushes,

porch furniture, and clouds. Among the minor sins of omission or commission were the uncomfortable congestion at front doors, inadequate stairs, and second floor plans which bore no relation to lines of support by walls of the story below. Although the jury realized that concrete construction permits this, it felt that neither good planning nor æsthetic considerations permit it. Second floors frequently appeared to be controlled in design by what was left over of the limits of cubage when the first floor was finished. Windows were introduced without thought of close neighbors, little consideration being given to the fact that this house was to be built on a narrow lot. Apparently many competitors thought that corner windows were all that was required to make a house modern. As a matter of fact, the plans were more often well organized than the exteriors, though the houses were often badly placed on their lots. It would be quite unfair, however, to end this part of the report on a note of dissatisfaction. At the meeting of the jury there was a fairly frequent "swell," "excellent," "clever," "charming," with considerably less of "pretty poor," and only an occasional "rotten."

And finally, before coming to our detailed comments on the winners of prizes and honorable mentions we would be indeed ungrateful if we failed to express our appreciation of the hard work done before, during, and after the meeting of the jury by the ever cheerful Russell Whitehead, Professional Adviser; David Witmer, 1st Lieutenant Adviser (or navigating officer), and Ken Reid (Discourager of Hesitancy) without whose exhausting efforts the members of the jury would be looking at drawings at Virginia Hot Springs up to the 4th of July.

May it be understood at the outset that the comments here printed were neither prepared in the presence of the entire jury nor have its official approval. They are an attempt to give a rough outline of some (not all) of the comments made during the jury examination of the drawings and may not even be consistent with each other with regard to the same design as they certainly are not with reference to different projects. Incidentally may it be noted that no attempt was made by the jury to place the mentions in the order of their merit. They are, in line with this thought, printed here alphabetically according to the names of their respective designers, so that no distinction is implied.

JURY COMMENTS ON INDIVIDUAL DESIGNS FOR NORTHERN HOUSE

First Prize Design by WALTER J. THIES *Page 167*

This design was splendidly presented and well adapted to the narrow lot. Moreover, the plans are simple and structurally well superposed. Minor faults were found in the location of the fireplace, which might well have been placed on the axis of the dining room, and in the stair treatment. The stair projects, unfortunately, into the hall which is somewhat cluttered thereby. The headroom in the passage from hall to rear entry and garage appears somewhat tight; a little more width in plan would have helped. Also, closet space in the master's bedroom seems insufficient. The porch giving from the study was felt to be a very nice feature. The elevations were found to be particularly good, especially the unusual and attractive garden side. Location of the house nearer to the street, with greater length for the rear garden and closure planting at its end, would have produced greater privacy and added desirability.

Second Prize Design by GEORGE D. CONNER AND ROBERT S. LONEY *Page 169*

This design is structurally well-planned and simple. The entrance porch extended to provide a covered connection with the garage is excellent. The kitchen, equipped with a breakfast space and a desk is unusual but very fine for a small house. The thin jamb of the fireplace at the entrance to the living room is a bit difficult but possibly could be corrected by moving the fireplace towards the dining space. This plan is well aimed at the income group implied in the problem and offers pleasant living at probable moderate cost. Obsession for "modern" fenestration is evident and this straining to tie windows together is not always successful.

Third Prize Design by OWEN LAU GOWMAN *Page 170*

Here are simple elevations in good taste, combined with a simple, well related plan, aimed to serve the family of income level implied by the problem. This design has been carefully and intelligently considered and does not overshoot the mark. The projection of the entire garage toward the street is questionable. The garden, with a row of trees along the east side and play space along the west, with adequate end closure, has evidently been carefully considered in relation to the house and its economy of upkeep. This contestant has also given more than usual thought to the ventilation and heating of the small house.

Special Mention by RICHARD POWERS *Page 171*

This design combined an almost incredibly beautiful perspective rendering of the street side of the house with a good plan possessing certain defects that could not be overlooked. A majority of the jury felt that there was an impossible condition at the front door. The entrance is cramped and the stairs are involved with a question as to headroom under the second floor closet. Circulation from kitchen to front door is bad, with fireplace on passageway. The designer was apparently unaware of the decorative possibilities of a vegetable garden and the desirability of lengthening the enclosed garden to include it. The needs of the children are well cared for, and the entire scheme, in spite of its faults, shows notable study.

Mention Design by THOMAS S. ARCURI *Page 172*

A fairly good scheme in which, however, the stairs start bang up against the front door. The burying of the end of the garage in the main mass and partially under the second story is poor in conjunction with a more or less traditional exterior.

Mention Design by MANSON BENNETT *Page 173*

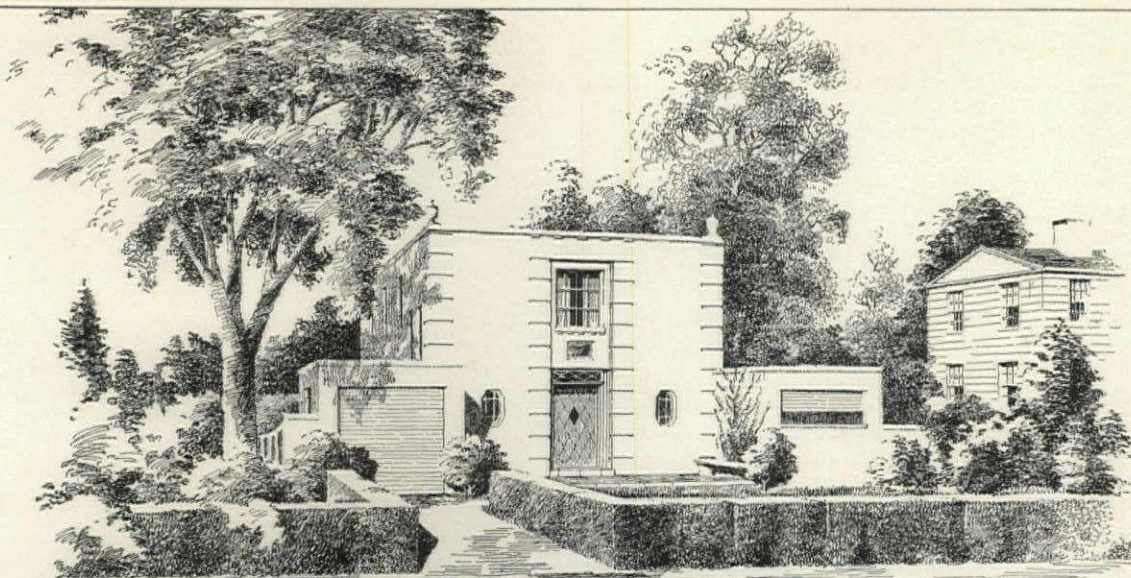
Simple exterior design, restrained and in good taste. The walled-in motor court screens the narrow projection of the garage. This plan also is adapted to the needs and income level of the hypothetical client. The direct access to garage through the vestibule is convenient and nicely placed. The combined living and dining room offers a desirable spaciousness. With terrace to the south and a simple garden, it is well placed.

Mention Design by MALCOLM P. CAMERON AND HOWARD A. TOPP *Page 174*

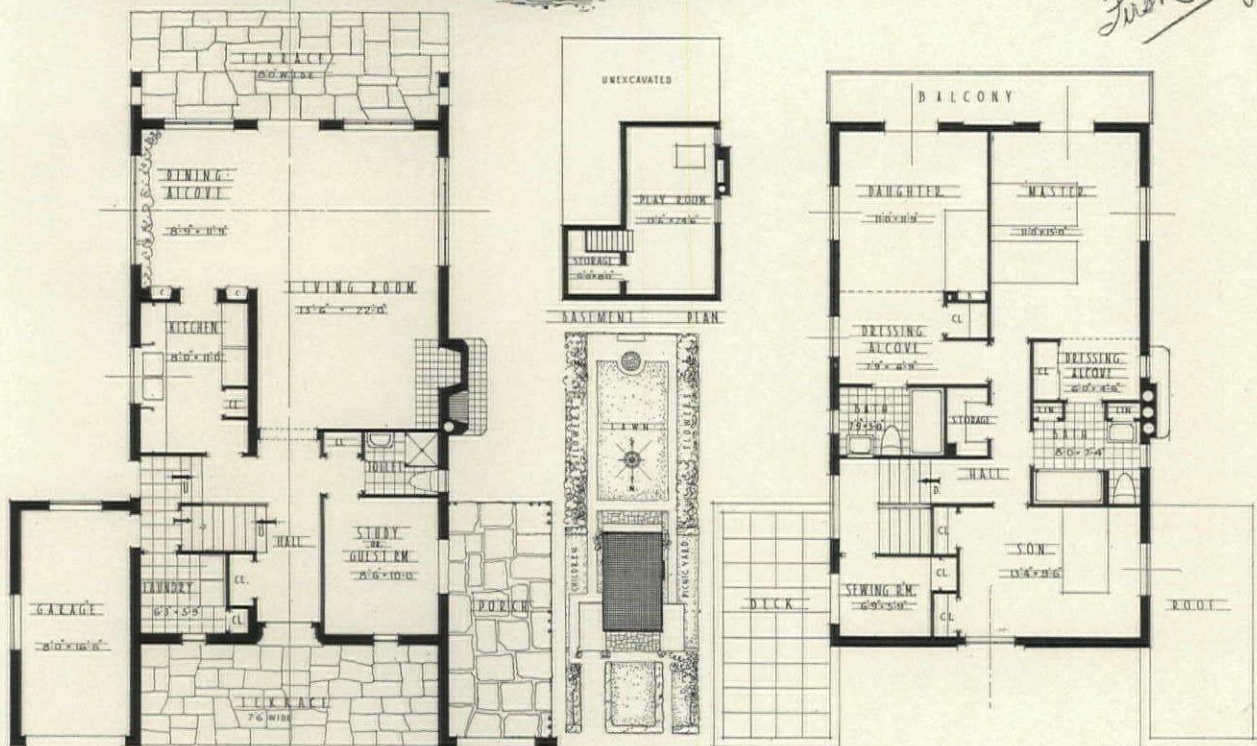
A smart, compact plan with no waste space. The play room is so placed that it may be used for other purposes as soon as the children outgrow the need for a play room. The garage has been retained in the main mass of the first story and the importance of the large opening has been cleverly subdued by the shadow of the front porch. The two bathrooms, though only one is required, are desirable for a three bedroom house. The handling of the exterior shows imagination as well as good taste and an understanding of concrete. The perspective rendering is drawn with skill.

Mention Design by ALLEN R. CONGDON *Page 175*

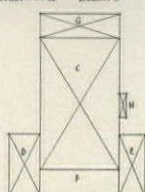
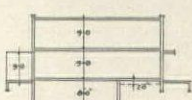
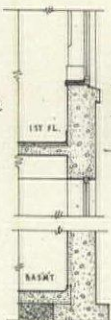
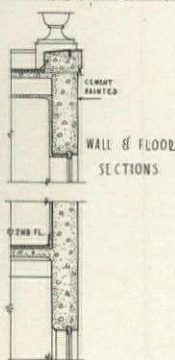
This design has well studied elevations but the plan, though it has possibilities, needs further study and reorganization. The walls of the living room are nicely balanced.



First Prize



FIRST & SECOND FLOOR PLANS



UNEXCAVATED	23.5x12.5x13.2	\$74.00
A	14.7x16.7x5.5	\$260.00
B	9.5x12.0x5.5	\$88.00
C	23.5x13.5x5.0	\$145.00
D	5.0x18.0x9.0	\$158.00
E	7.5x18.0x5.0x2.4	\$104.00
F	7.5x22.0x1.0	\$165.00
G	8.0x23.5x1.0	\$149.00
H	4.0x5.18x1.0x7.0x1.5	\$149.00
I	23.5x13.5x5.5	\$141.00
J	23.5x13.5x9.0	\$143.00
TOTAL		\$2490.00

INDEX
PAGE
DST
PROBLEM A

DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Walter J. Thies, 3135 North Main Street, Dayton, Ohio

First Prize

APRIL 1936 PENCIL POINTS

[167]

Mention Design by JOSEPH G. DURRANT Page 176

A straightforward plan with well related spaces and good circulation. The hall is ample and the living and dining room arrangement give a fine spaciousness to a house of this size. The location of the second floor bath over the first floor lavatory makes for economy but sacrifices convenience for the master's room. The sundeck, however, is convenient for the master and the blank wall to its north adds desirable privacy.

Mention Design by ROBERT V. GOLDSBOROUGH Page 177

This design shows thoughtful, if somewhat idiomatic, planning. It affords interesting possibilities, both inside and out. The entrance and stairs are a bit cramped. The judges recalled having seen the prototype of this sheet somewhere before!

Mention Design by HARRY JONES HARMAN Page 178

Here is a good plan, with little or no waste space. Again, the stairs are a bit cramped, but the design is a good solution, aimed at the right income group. Easy supervision is afforded of the children's outdoor and indoor play space and of the children's entrance.

Mention Design by EDWARD M. HICKS Page 179

The first floor of this house is well arranged and the treatment of the porch on the second floor with direct access from the ground and with wide expanse of window, which can be opened, is excellent. As faults, the jury found that the stairway seems shy of light, the lavatory of ventilation, and the stairs themselves of width. Window space in the baths was also considered inadequate.

Mention Design by ROBERT I. HILLIER Page 180

Rather interesting arrangement of space, but the relation of kitchen to dining room is bad and the space at door inside of kitchen is cramped. The plumbing does not line and is scattered and wasteful. To place a bath and dressing room closet in the southwest corner of the house is bad planning. The stairs break through the dining room ceiling.

Mention Design by HUDSON AND HUDSON Page 181

The plan of this house seems a bit scattered—spread out too much in the first floor and cramped as a result in the second. High roof and chimney seem a bit wasteful. The dark front entrance vestibule is too small for furniture and might well be thrown into the stair hall. The connection between heater and chimney flue is not clear.

Mention Design by CLARENCE W. JAHN AND EDWIN A. WAGNER Page 182

This plan is well related, with an exceptionally fine and large living room. The street in this case is to the west. The stairs are unfortunately and unnecessarily steep. The juxtaposition of bathrooms is economical, but one wonders how the soil stack is carried down through the first floor.

Mention Design by MESSRS. RUSSEL KROB, JAN RUHTENBERG, AND WALTER SANDERS Page 183

The judges considered this the most livable and pleasing of the so-called modern or international style solu-

tions submitted. The entrance, living room, dining room, and kitchen are well related. The children's entrance and play space is somewhat remote from the kitchen (but some mothers might consider this desirable). Possible dual use of the bathroom by master and daughter is cleverly afforded, though perhaps in a complicated way. The direct entrance from the living room to the master's bedroom seems unnecessary and wasteful of desirable wall space. Some judges questioned the great extent of flat roof area for a northern house.

Mention Design by ELMO K. LATHROP Page 184

This solution appears well worked out, inside and out. The plan is practical in the relation of kitchen to other rooms and to entrances. It could be improved with further study.

Mention Design by AMEDEO LEONE Page 185

Here is a good plan, with bedrooms, however, that are a trifle small. The entrance hall is not well lighted, but connects through the rear hall to the garage and rear entrance. The children, coming in from their play, do not have to pass through the kitchen. The exterior is simple and in good taste but lacks the grace displayed in some other submissions.

Mention Design by ARTHUR MARTINI AND JONAS PENDLEBURY Page 186

A straightforward and reasonable plan marks this solution. The hall is ample but the winders of the stairs are undesirable and the entrance to the living room is somewhat of a funnel. The simple rectangular main mass is economical. A little faking on the east elevation shows, by means of a conveniently trained vine, a non-existent break at the juncture of house and garage.

Mention Design by ELMER MANSON AND CHARLES V. NORTHRUP Page 187

This solution is expressed by rather simple and direct planning, adapted to the specified type of family life, combined with an exterior suitable for concrete construction.

Mention Design by JOHN P. MORGAN Page 188

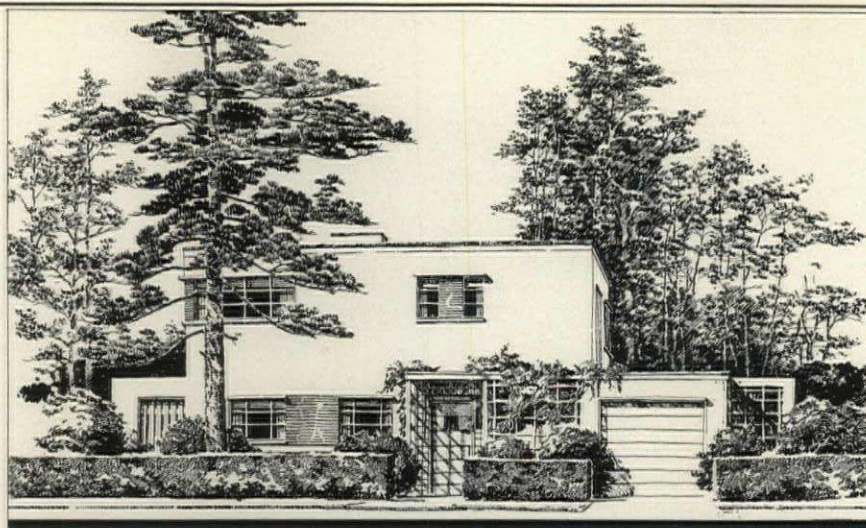
A house well designed for living and for building in the material to be used. The rooms are arranged attractively. As is the case with some of the other mentions, there is perhaps a bit too much glass for the north. Corner windows are all right, but why even in a bathroom?

Mention Design by JOSEPH A. PARKS Page 189

The somewhat grandiose character of this house is not quite compatible with the client described in the programme. The wall connection from the garage to the street minimizes the projection of the garage but the lack of recognition of the end of the main mass at the garage is bad in traditional architecture. Projection of kitchen through the garden elevation is unfortunate and hurts an otherwise good façade. The balcony over the front door is illogical and useless. Dining room opening into living room destroys any sense of wall.

Mention Design by LESTER B. SCHEIDE Page 190

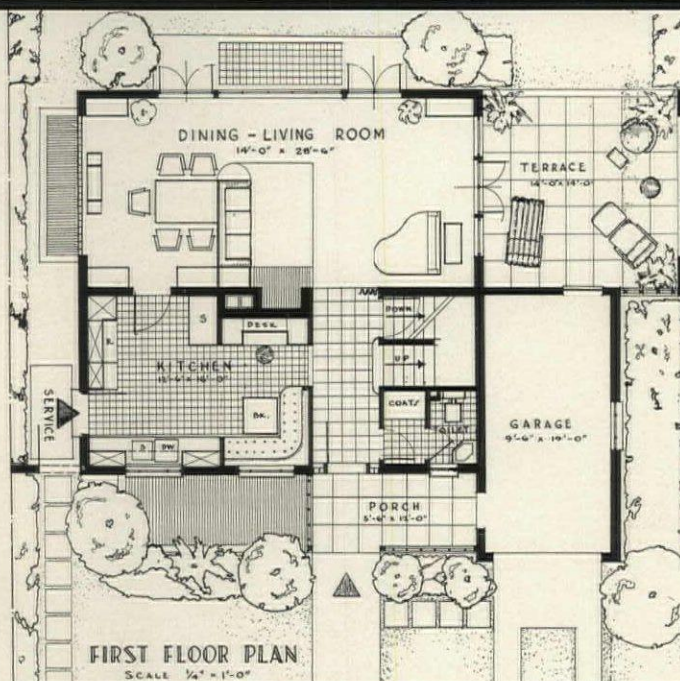
This design is particularly interesting because of its novel arrangement of high living room half way up and play room below. Altogether offers opportunity for development into an attractive scheme.



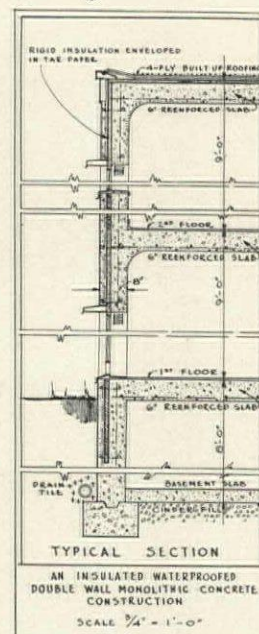
Second Prize



PLOT PLAN
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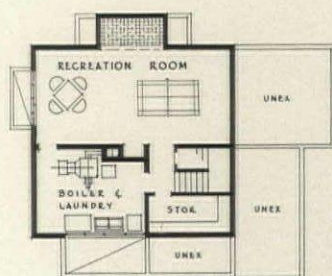


FIRST FLOOR PLAN
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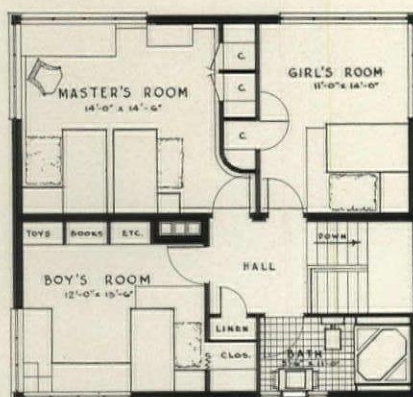


TYPICAL SECTION

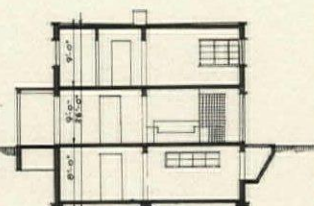
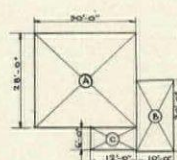
AN INSULATED WATERPROOFED
DOUBLE WALL MONOLITHIC CONCRETE
CONSTRUCTION
SCALE $\frac{1}{4}" = 1'-0"$



BASMENT PLAN
SCALE $\frac{1}{8}" = 1'-0"$

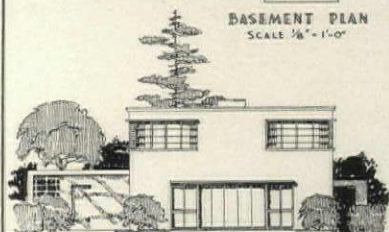


SECOND FLOOR PLAN
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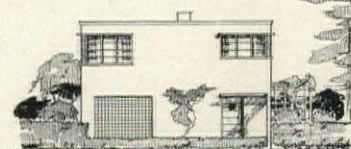


SECTION
SCALE $\frac{1}{8}" = 1'-0"$

CUBAGE	
HOUSE	30' x 28' x 26' = 21,840
GARAGE	10' x 20' x 9' = 1,800
PORCH	6' x 12' x 10' = 720
TOTAL - 23,360	



GARDEN ELEVATION (SOUTH)



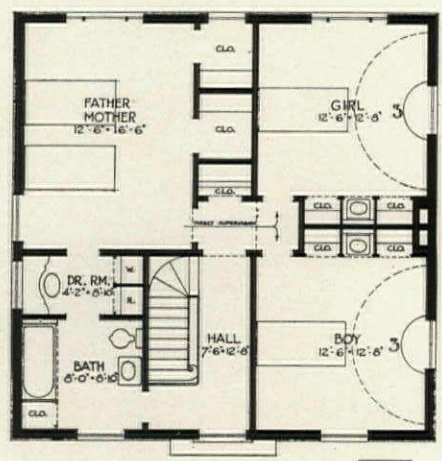
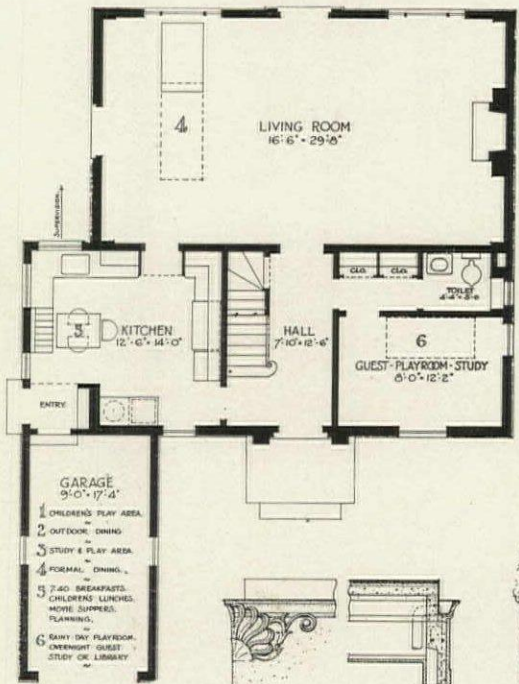
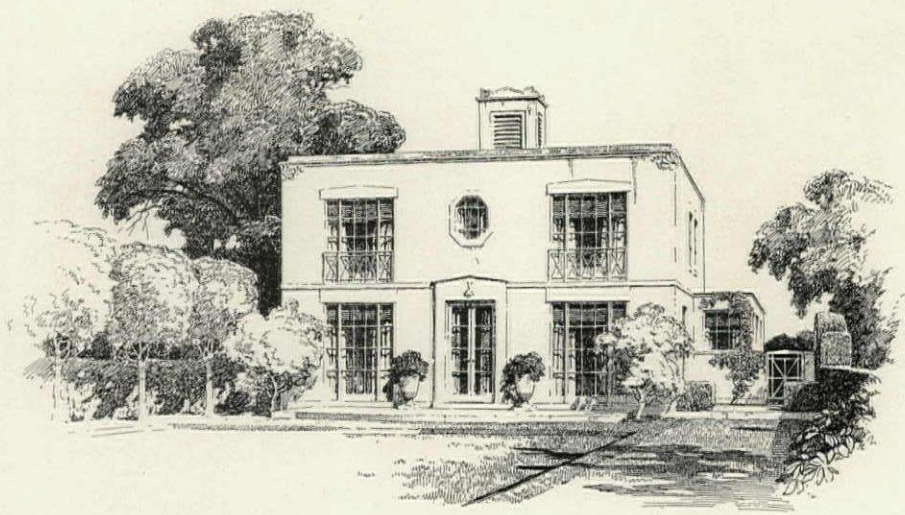
EAST ELEVATION

DESIGN FOR A FIRESAFE CONCRETE HOUSE "FLAT SLAB" PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

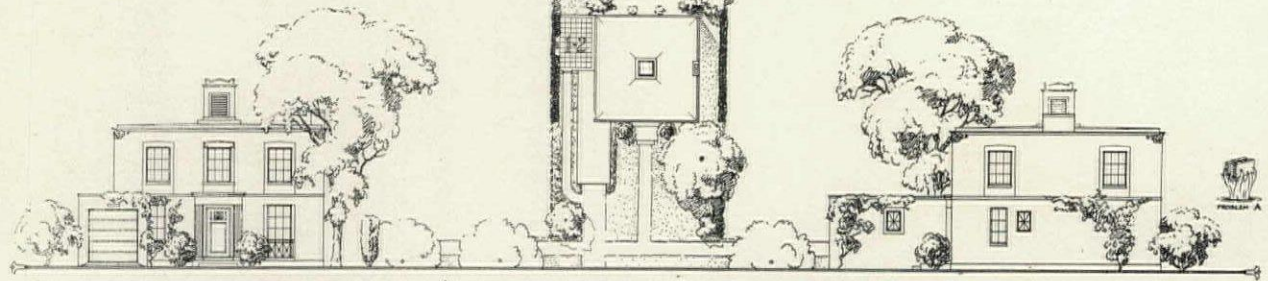
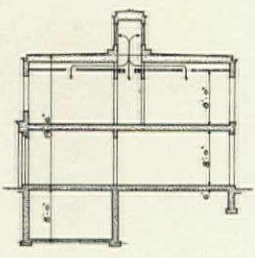
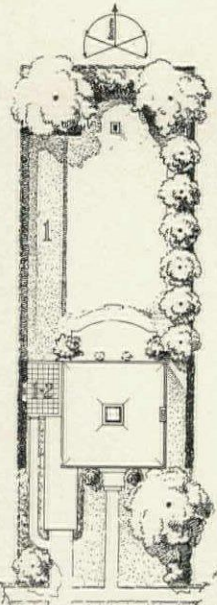
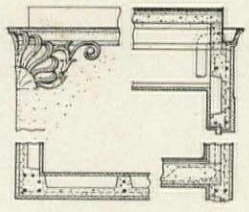
George D. Conner and Robert S. Loney, 429 Peabody Street, Washington, D. C.

Second Prize

Third Prize



	FIRST	SECOND
A	31	31
B	14	22
C	45	45
D	5	14
E	10	18
TOTAL CUBAGE	23,901	



~ DESIGN FOR A FIRESAFE CONCRETE HOUSE ~
 - PENCIL POINTS - PORTLAND CEMENT ASSOCIATION - ARCHITECTURAL - COMPETITION -

Owen Lau Gowman, 101 Park Avenue, New York, N. Y.

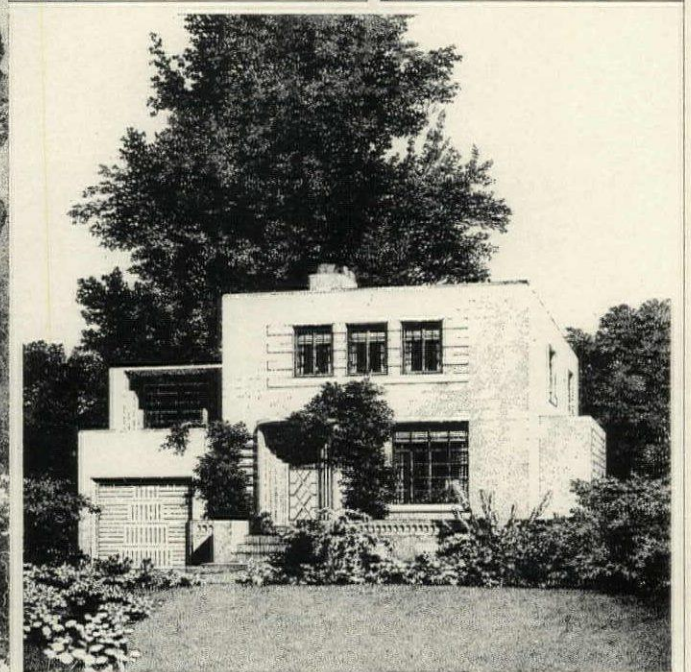
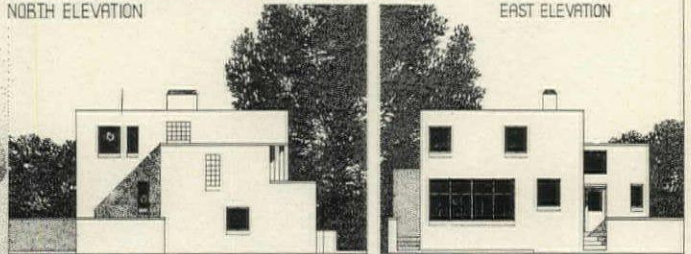
Third Prize

DESIGN FOR A FIRESAFE CONCRETE HOUSE

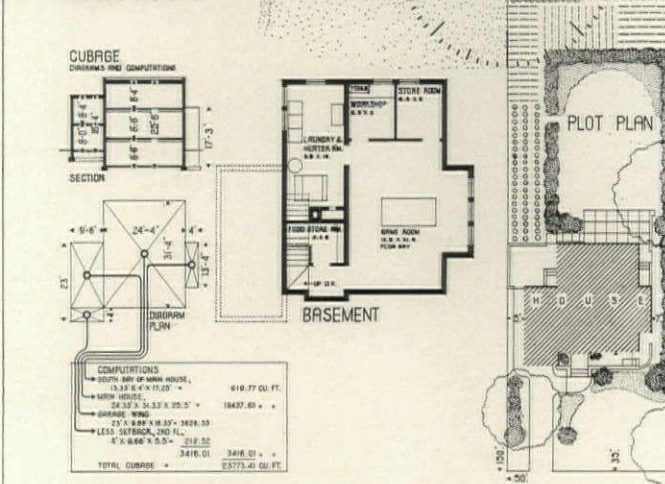
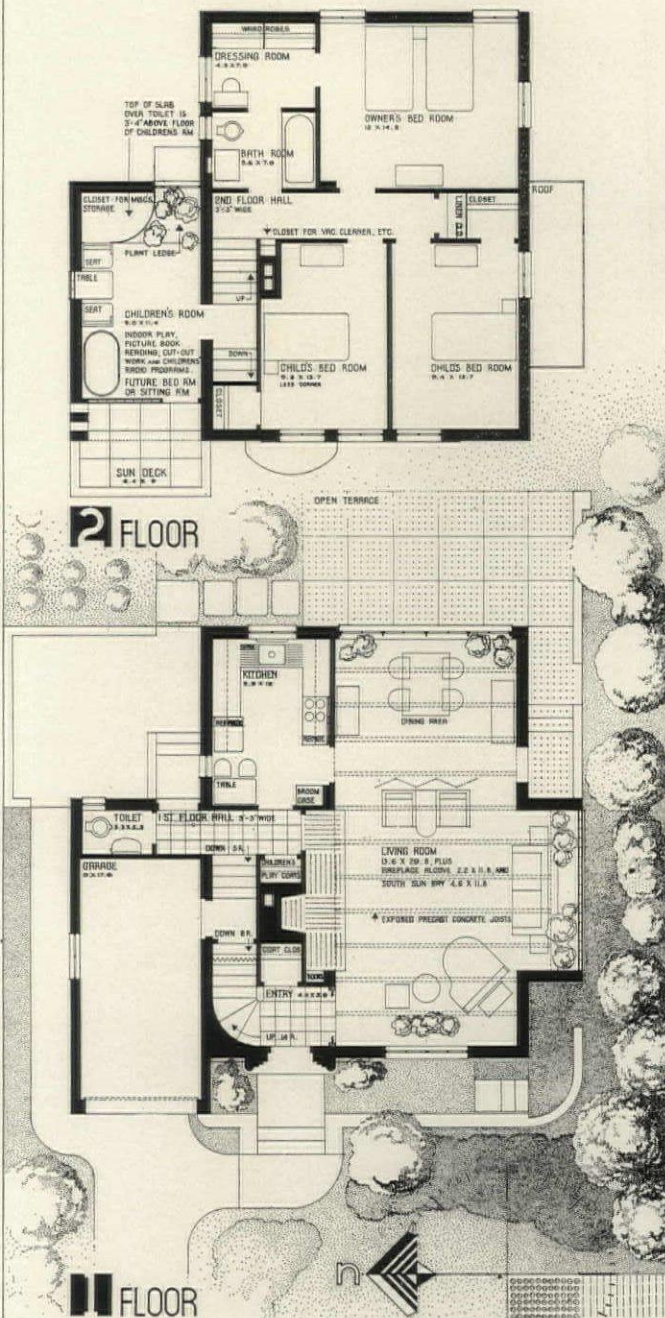
PENCIL POINTS- PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

NORTH ELEVATION

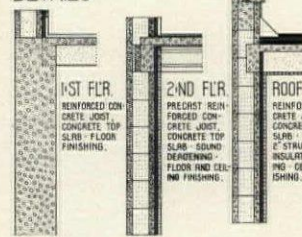
EAST ELEVATION



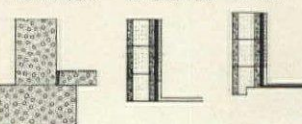
PERSPECTIVE EXTERIOR WALLS ABOVE GRADE TO BE FINISHED WITH TWO COATS OF PORTLAND CEMENT PAINT



DETAILS



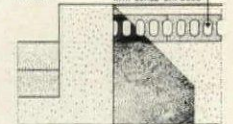
BASEMENT FLR. TO 1ST FLR. 1ST FLR. TO 2ND FLR. 2ND FLR. TO ROOF



Submitted by
VERDOYANTE
PROBLEM "A"
Spacie Norton

EXTERIOR WALLS
SOLID CONCRETE BELOW 1ST FLOOR,
CONCRETE MASONRY UNITS ABOVE,
1" STRUCTURAL INSULATION - FINISHING.
ENTRANCE FEATURE
POURED CONCRETE
INTERIOR PARTITIONS
4" CONCRETE MASONRY UNITS - FINISHING.

CONCRETE STEPS AND TERRACE WALL

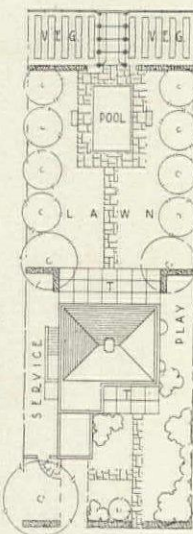
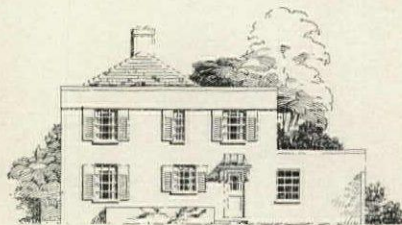
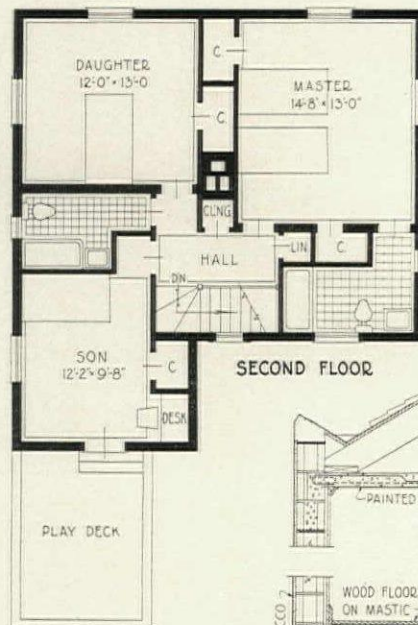
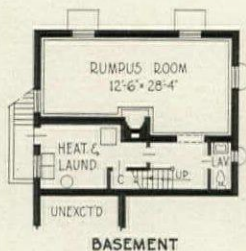
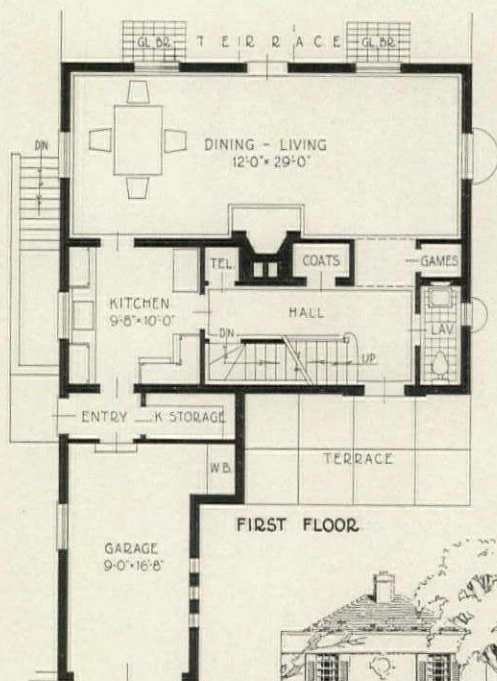


Richard Powers, 6 North Michigan Avenue, Chicago, Illinois

Special Mention

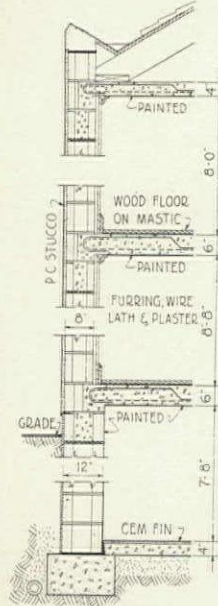
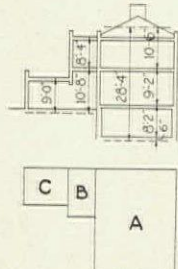


mention



CUBAGE COMPUTATION

A	30'4" x 24'0" x 28'3"	= 20,648
B	13'7" x 8'0" x 19'0"	= 2,082
C	13'0" x 10'4" x 9'0"	= 1,217
TOTAL	CUBAGE	= 23,947

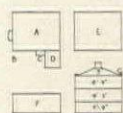
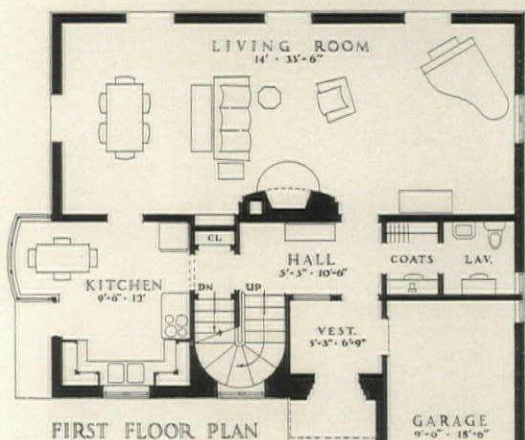
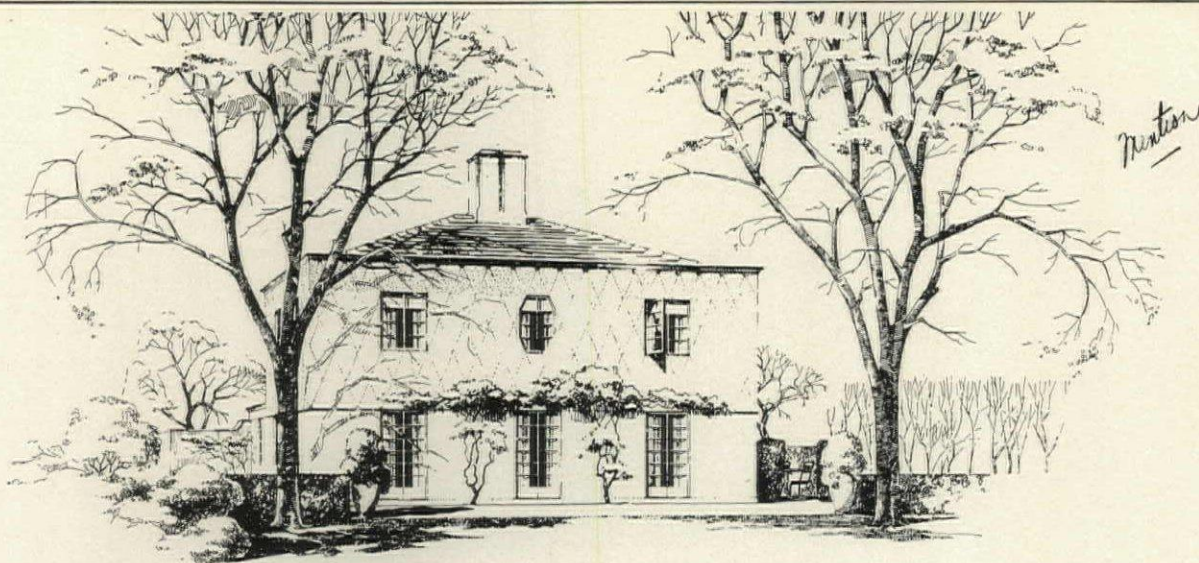


DESIGN FOR A FIRE-SAFE CONCRETE HOUSE

PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

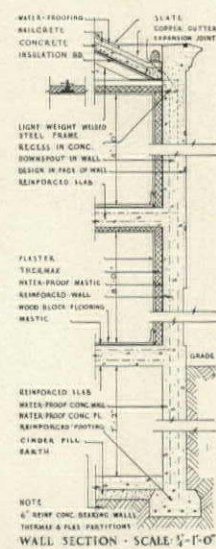
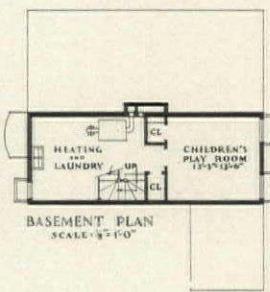
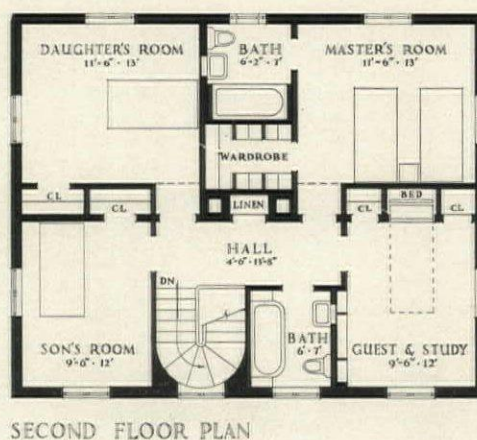
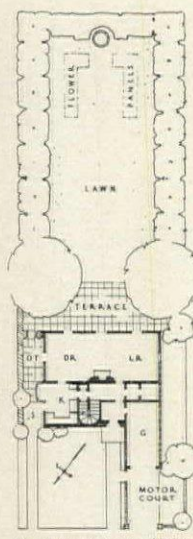
Thomas S. Arcuri, 130-11 225th Street, Laurelton, Long Island, N. Y.

Mention



CUBAGE

A	28' x 31' x 9' = 8781
B	27' x 3' x 14' = 147
C	13' x 26' x 7' = 2366
D	11' x 12' x 9' = 1188
E	28' x 11' x 8' = 2464
F	17' x 11' x 14' = 2618
G	12' x 11' x 14' = 1848
	23974

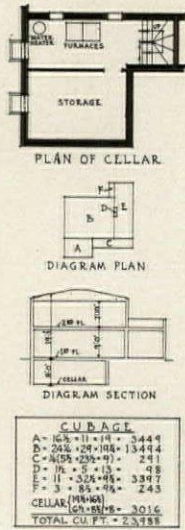
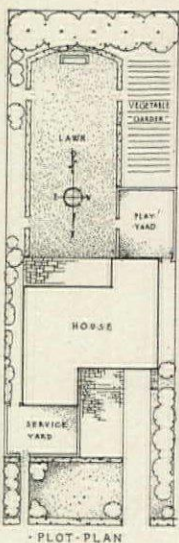
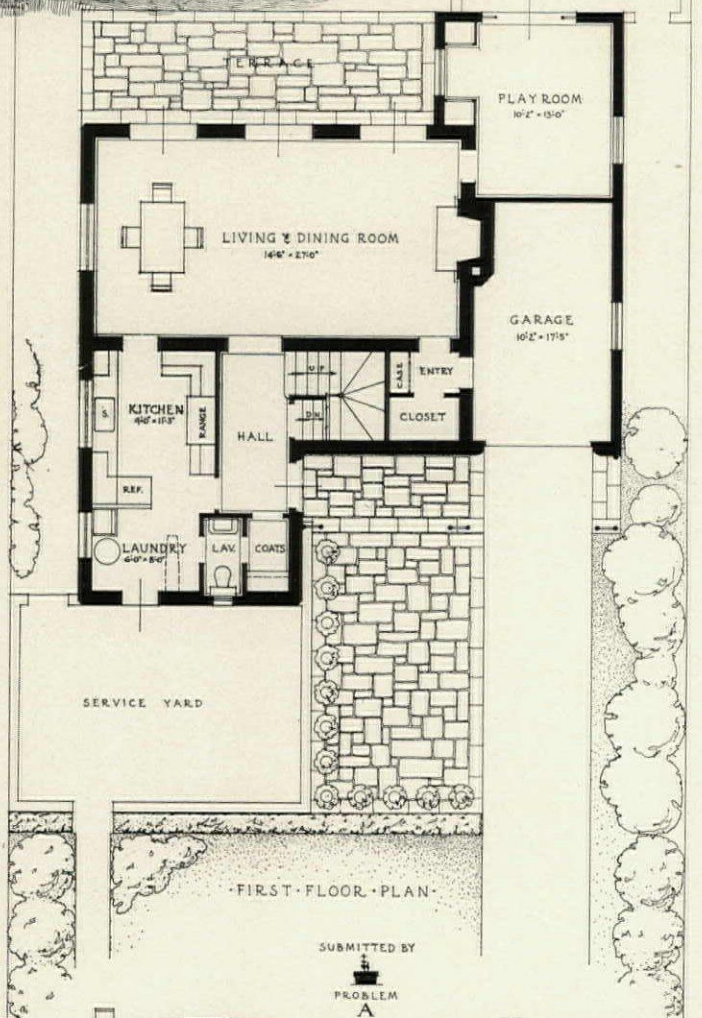
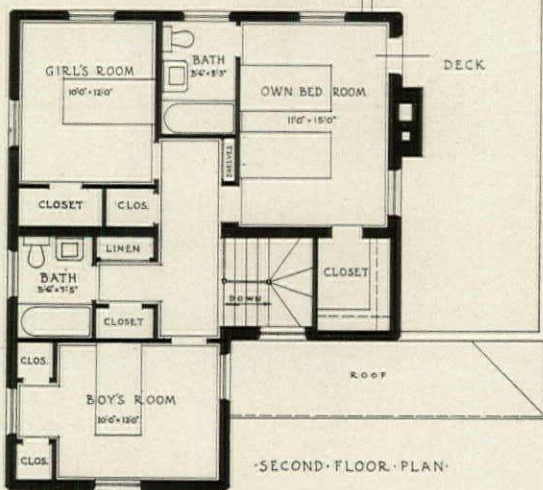
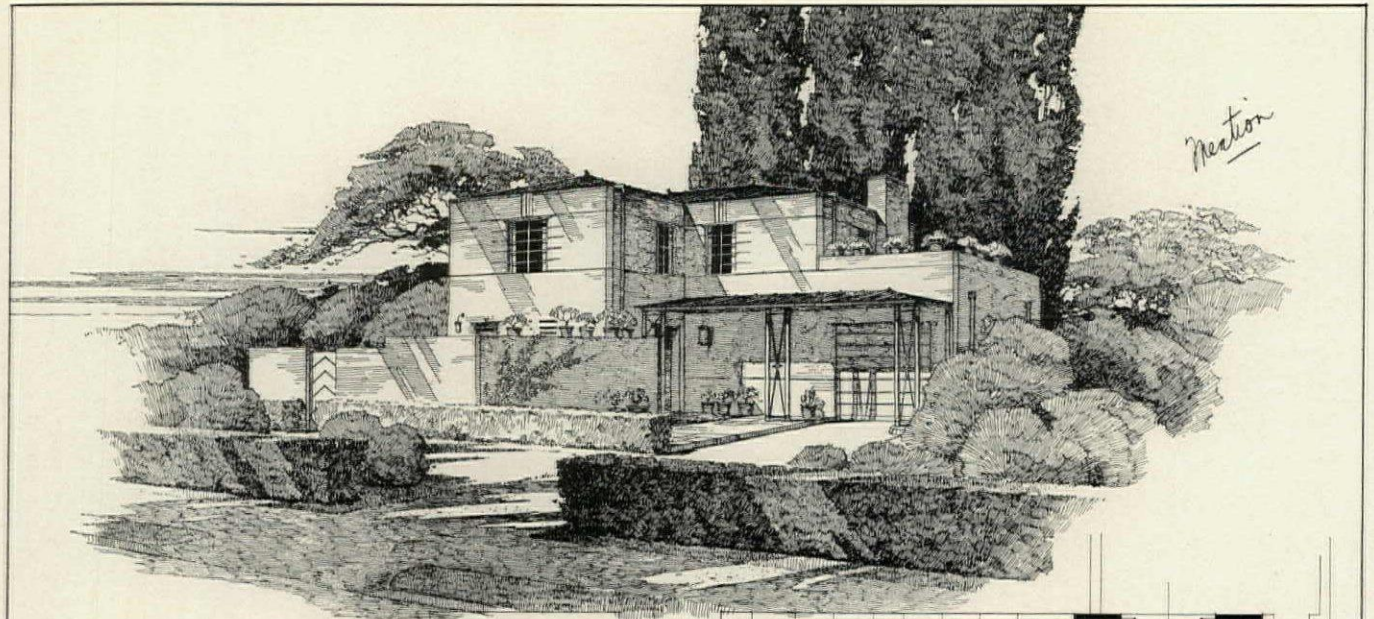


DESIGN · FOR · A · FIRESAFE · CONCRETE · HOUSE

PENCIL POINTS · PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

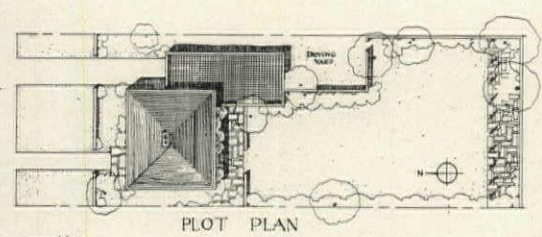
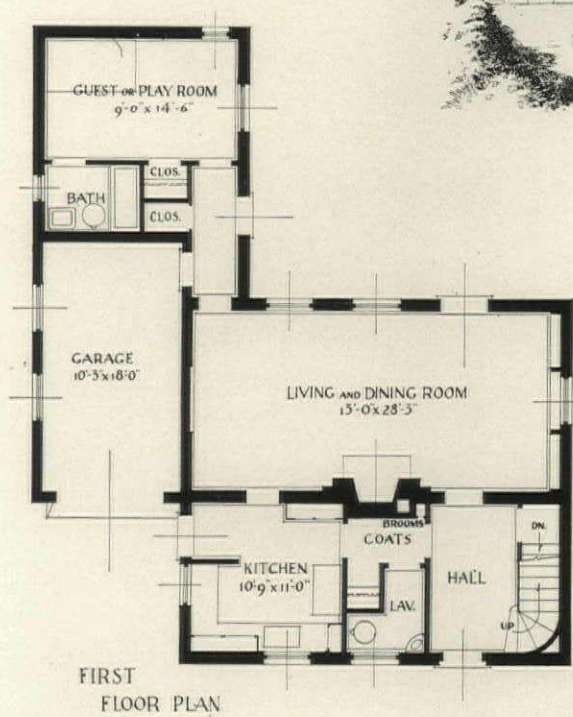
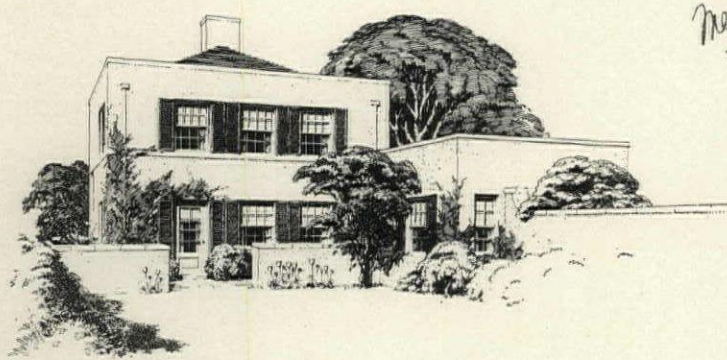
Manson Bennett, 1602 Public Service Building, Portland, Oregon

Mention

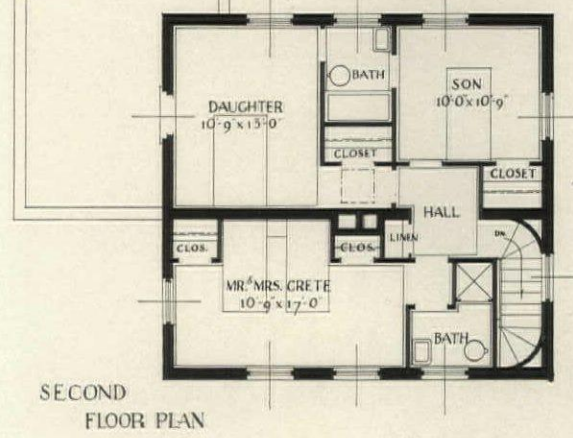
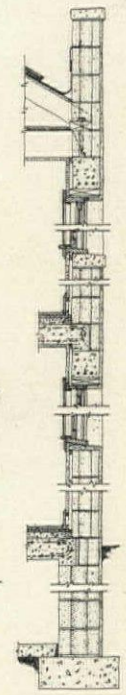
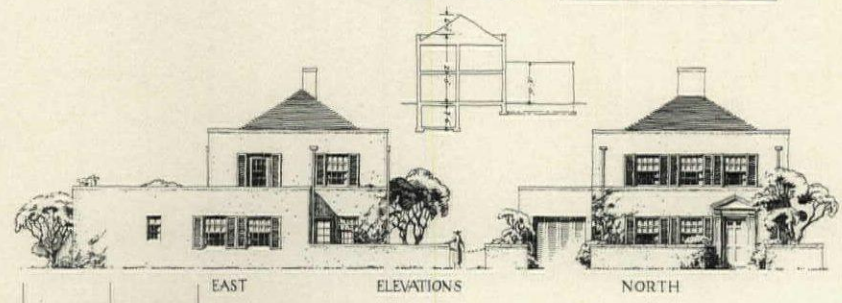


DESIGN FOR A FIRESAFE CONCRETE HOUSE

Mention

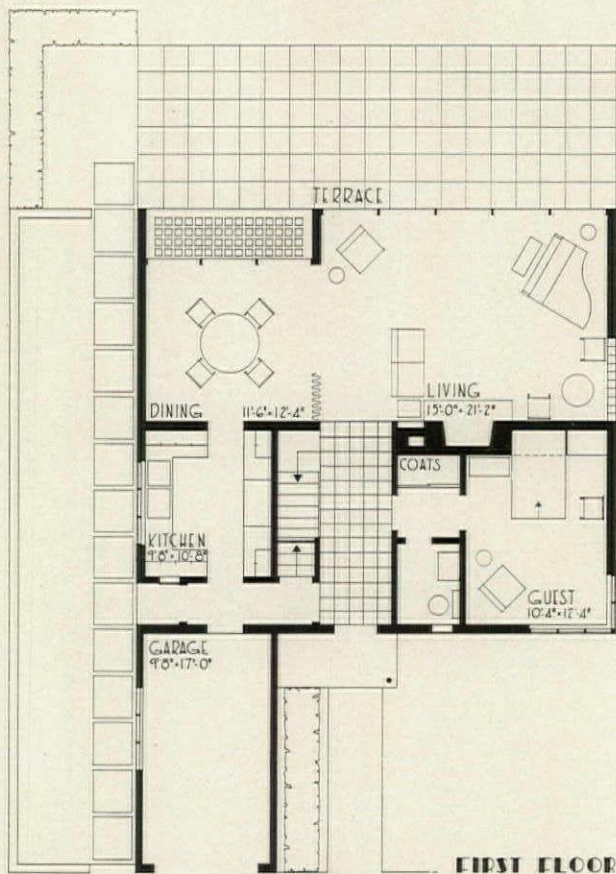
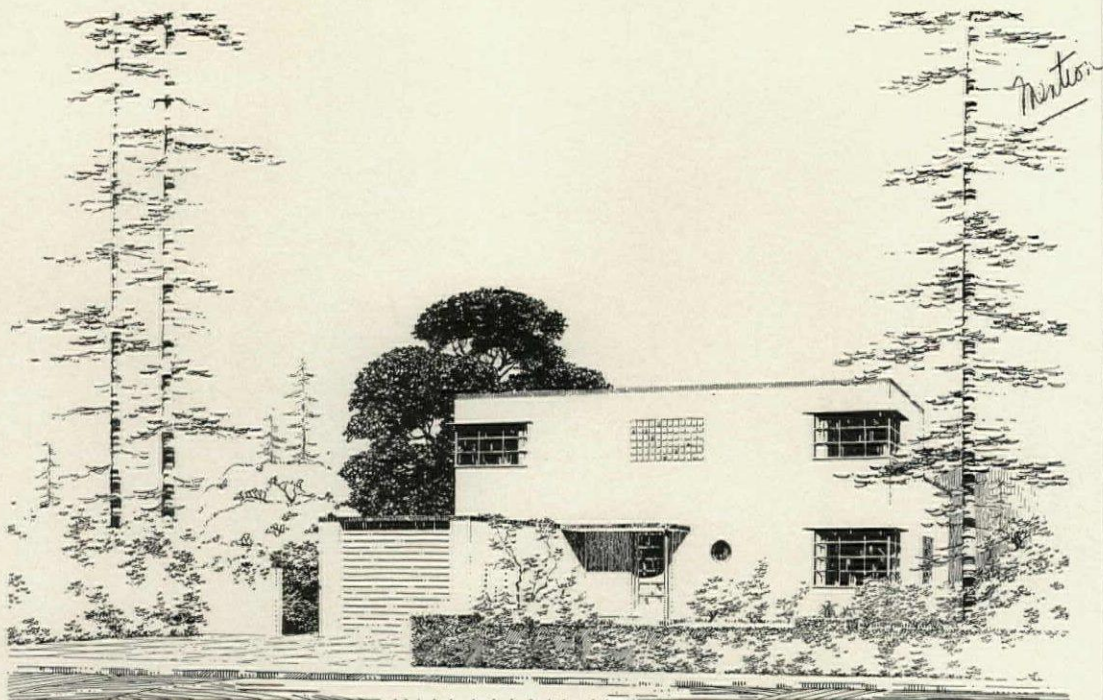
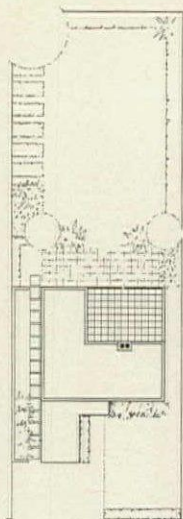


A	29 x 26 1/2 x 100	1 500 0
	29 x 26 1/2 x 100 - 4	1 154
	12 1/2 x 17 x 7 1/2	1 598
B	20 x 14 x 11 x 15 x 12	562 0
	CUBAGE	2 395 2

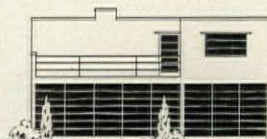


PENCIL POINTS
PORTLAND-CEMENT
ASSOCIATION
ARCHITECTURAL
COMPETITION

PROBLEM
A



FIRST FLOOR



SOUTH



EAST

CONC. COPING.
FLASHING.
20 YR. ROOF
INSULATION
2" CONC. SLAB
CONC. JOIST
RIB LATH
PLASTER

DOOR

CEM. PAINT
CONCRETE - 6 1/2"
3/8" BARS
FLOORING
INSULATION
PLASTER

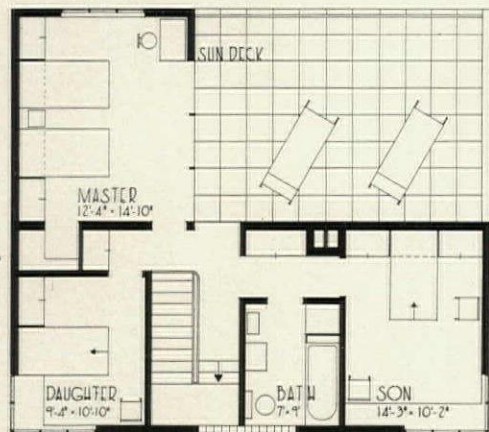
WALL

LINOLEUM
2" CONC. SLAB
CONC. JOIST
RIB LATH
PLASTER
FLOOR

FLOOR

PLASTER
CONC. TILE - 4"

PARTITION



SECOND FLOOR



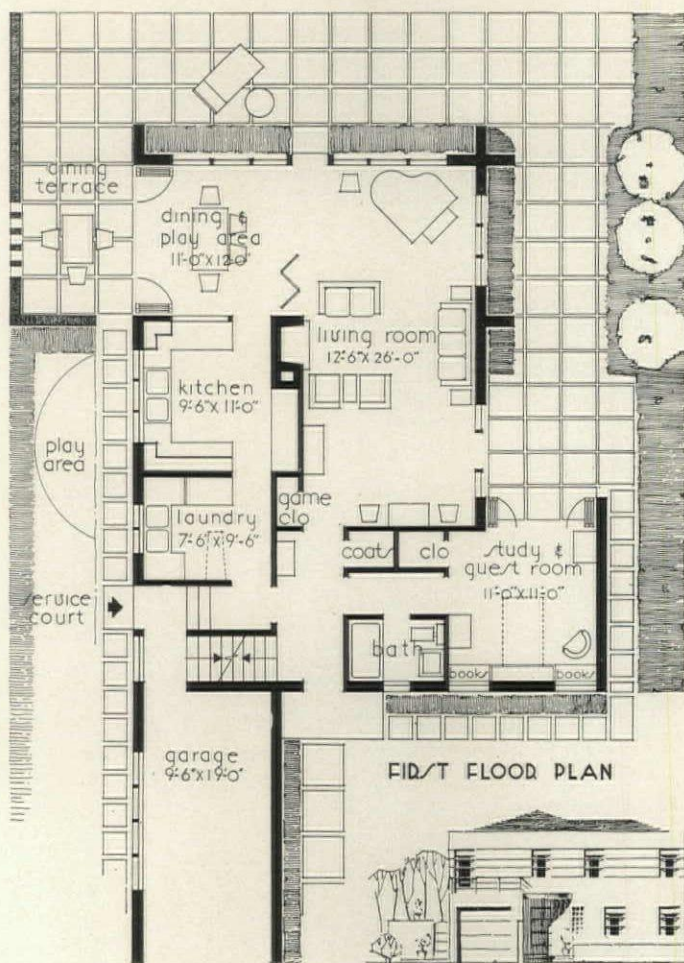
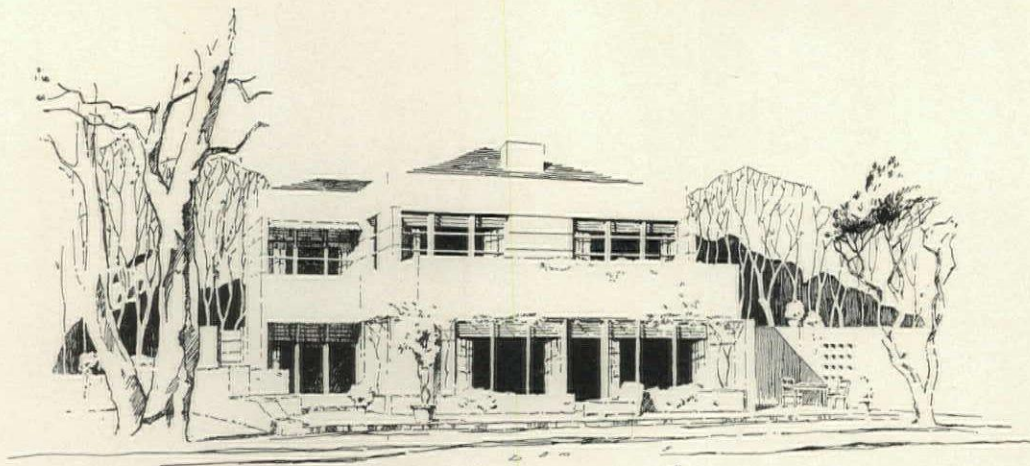
BASEMENT

CUBAGE	
FIRST FLOOR	
① 10849	
② 1347	
③ 72	
SECOND FLOOR	
④ 1743	
⑤ 4584	
BASEMENT	
⑥ 4606	
TOTAL - 23461	

DESIGN FOR A FIRESAFE CONCRETE HOUSE. PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION



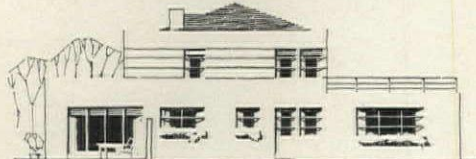
PROBLEM - A



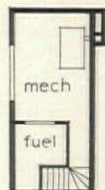
FIRST FLOOR PLAN



NORTH SOUTH ELEVATION

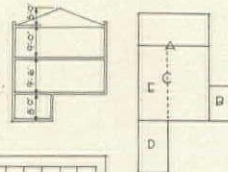


EAST ELEVATION

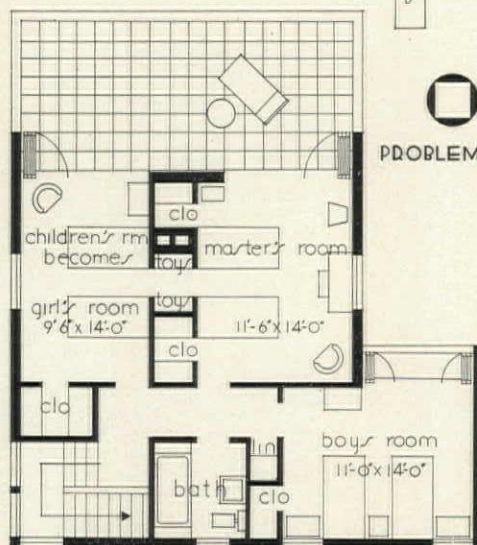


R./MT.

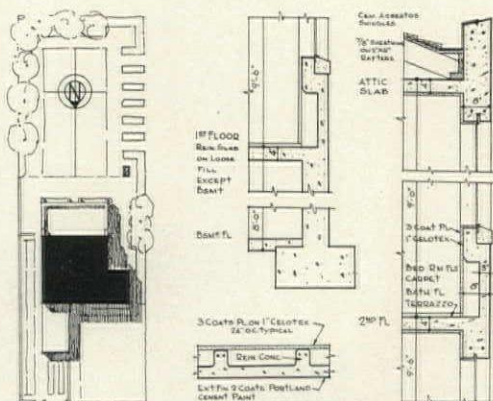
1 ST FLOOR	A	26'x35' x 9'6"	9633
	B	9'x12'5" x 9'5"	1049
	D	11'x17'5" x 9'5"	2050
2 ND FLOOR	C	26'x27'5" x 9'	6435
	D	9'x12'5" x 9'	1013
ROOF	C	26'x27'5" x 3"	1192
	D	9'x12'5" x 3"	187
BSMT	L	11'x27'x6"	2376
			23945
TOTAL VOLUME			



PROBLEM "A"



SECOND FLOOR PLAN



PLOT PLAN

WALL PLAN FL & WALL / EC

DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Robert V. Goldsborough, 3337 South Michigan Avenue, Chicago, Illinois

Mention

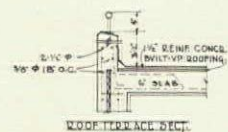
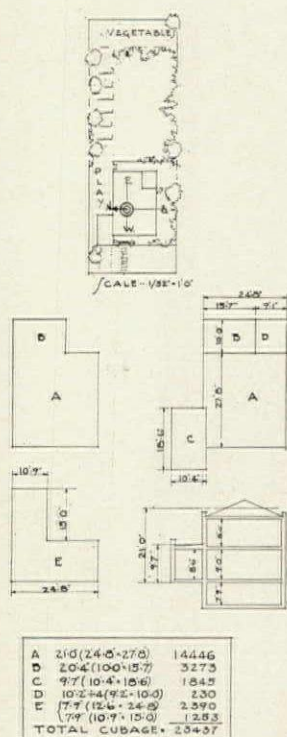
DESIGN
FOR A



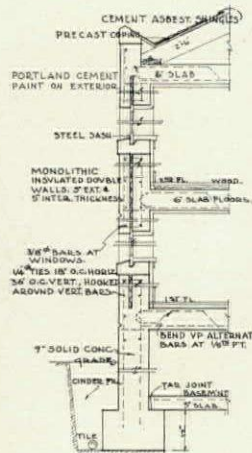
Mention

FIRESAFE
CONCRETE
HOUSE

STREET PERSPECTIVE



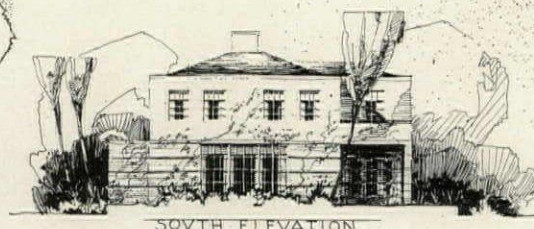
ROOF TERRACE DET.



WALL SECTION
(INTERIOR WALLS OF CONCRETE)



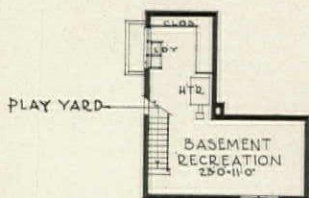
EAST ELEVATION



SOUTH ELEVATION

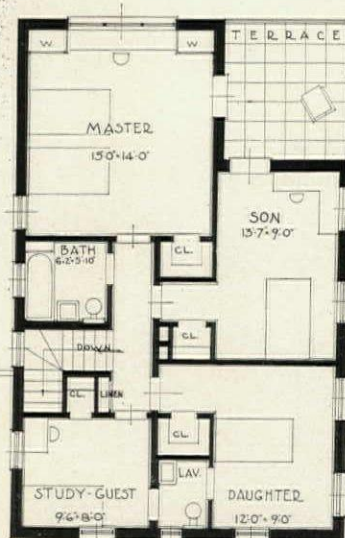
SUBMITTED BY

PROBLEM A

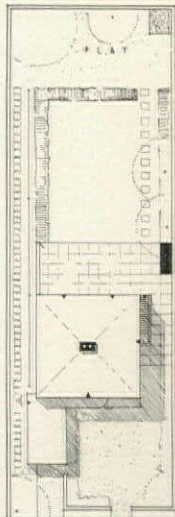


PENCIL POINTS
PORTLAND CEMENT

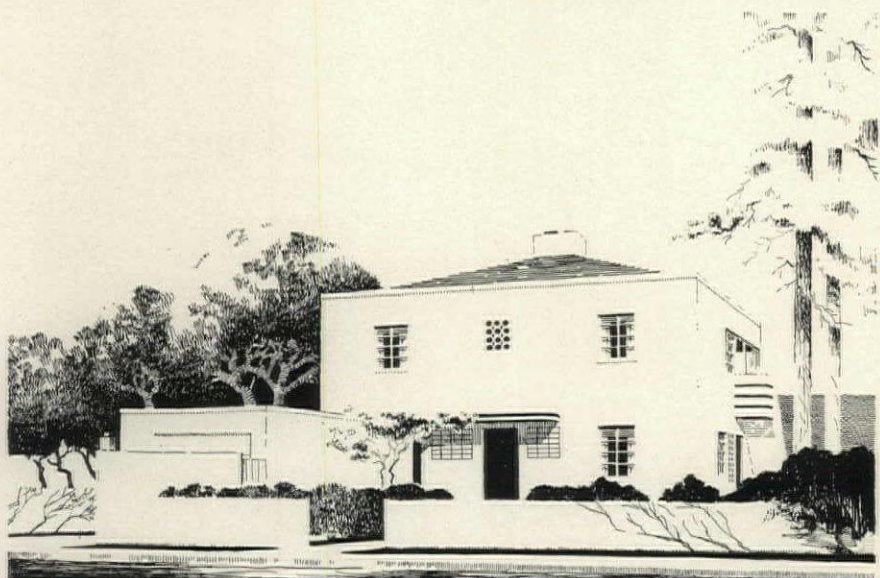
ASSOCIATION ARCHITECTURAL COMPETITION



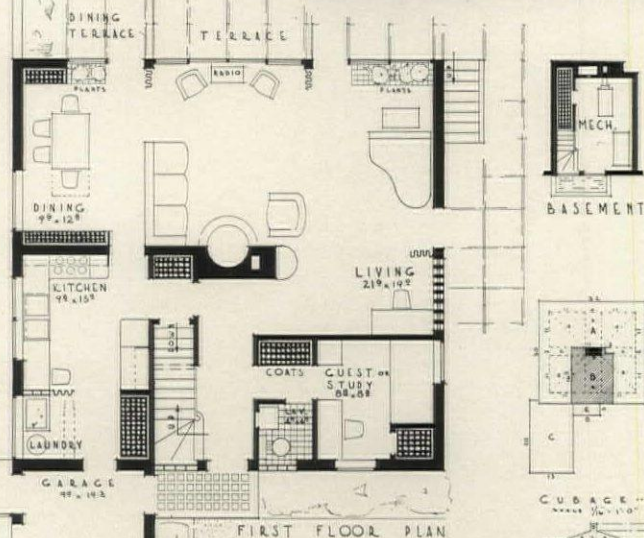
DESIGN FOR A FIRESAFE CONCRETE HOUSE



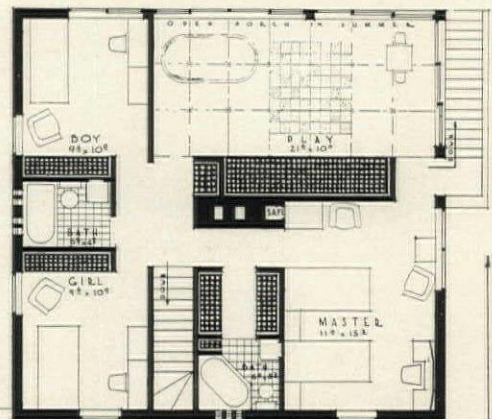
PLOT PLAN
SCALE 1/4" = 1'-0"



PERSPECTIVE



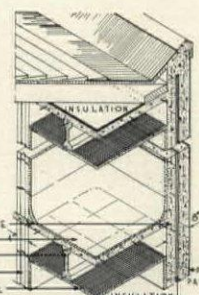
FIRST FLOOR PLAN



SECOND FLOOR PLAN

COMPUTATION OF CUBAGE

A. MAIN FLOOR	31.50 x 19.00	608.50
B. BASEMENT	14.00 x 8.00	112.00
C. GARAGE	13.50 x 14.00	189.00
D. PORCH	3.00 x 2.00	6.00
E. TERRACE	3.00 x 10.00	30.00
F. ROOF	13.50 x 14.00	189.00
G. PORCH	3.00 x 2.00	6.00
TOTAL		1340.50

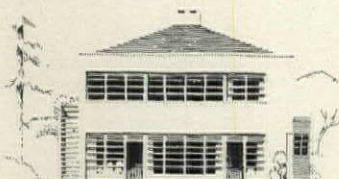


DETAIL
SCALE 1/2" = 1'-0"



EAST ELEVATION

SCALE 1/4" = 1'-0"



SOUTH ELEVATION

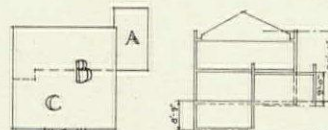
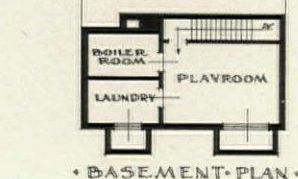
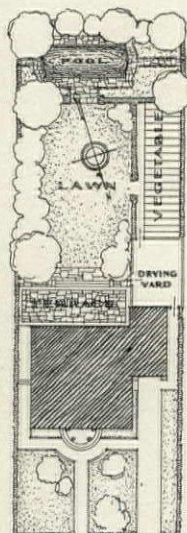
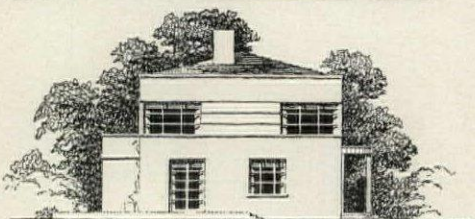
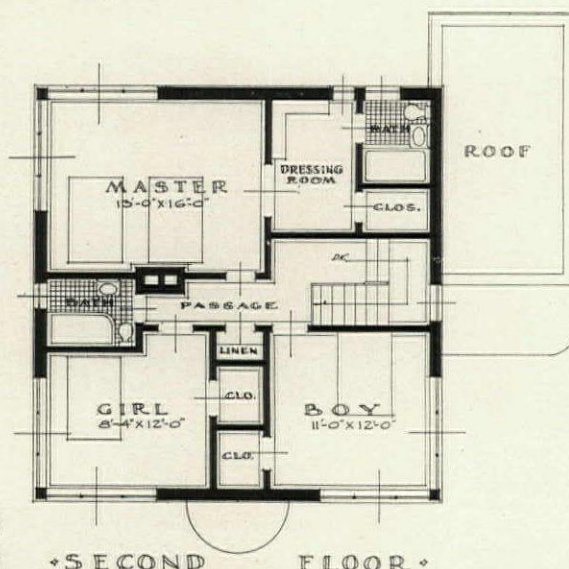
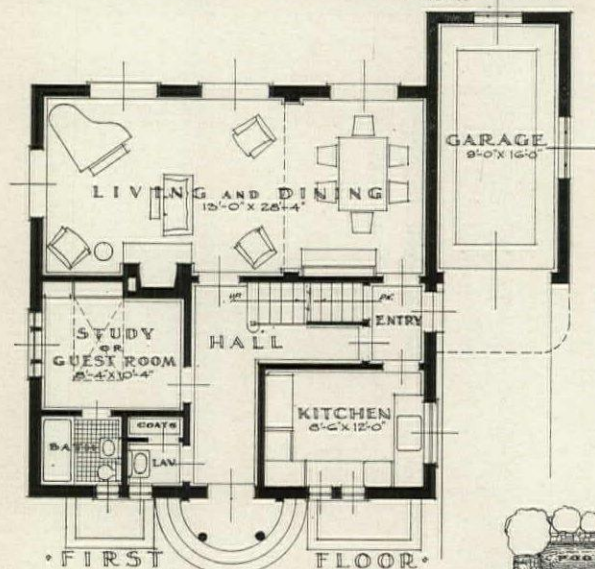
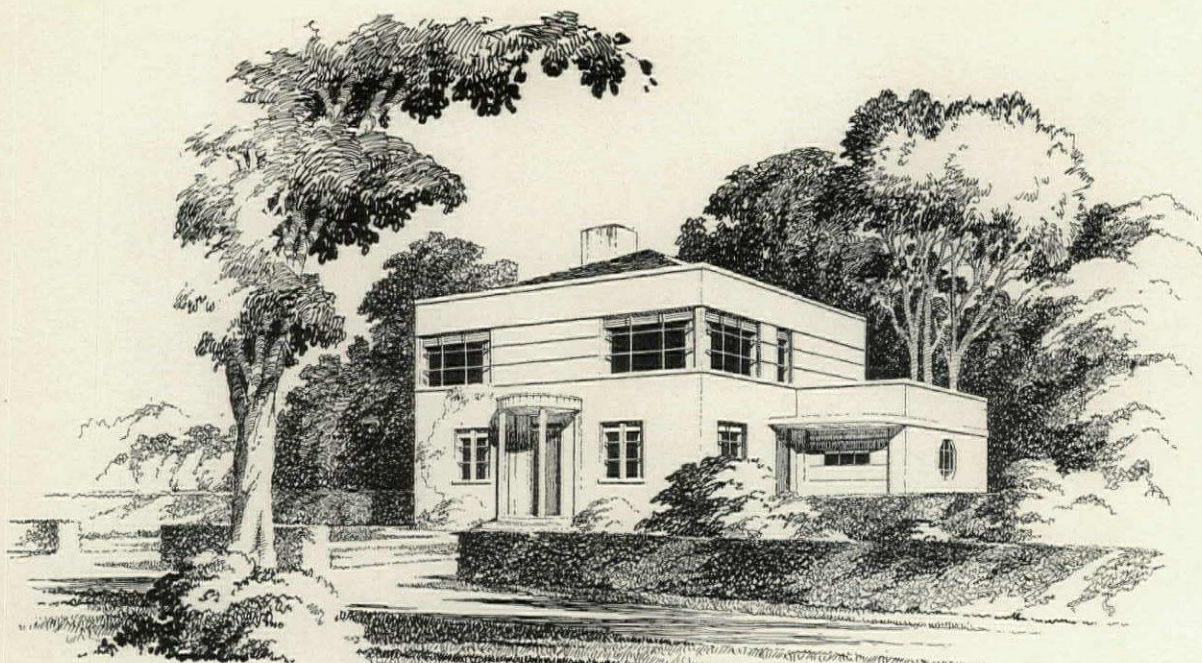
PENCIL POINTS
PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION



PROBLEM 7

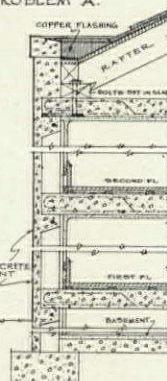
Edward M. Hicks, 1116 Fillmore Street, Clarendon, Virginia

Mention



AREA	CUBAGE	
A	17'-8" x 10'-0" x 9'-0"	1584
B	30'-0" x 30'-0" x 20'-0"	18000
C	4'-8" x 8'-0" x 8'-9"	4202
D		35
AREAS AND CHIMNEY		150
TOTAL		23969

SUBMITTED BY
PROBLEM "A"



• DESIGN • FOR • A • FIRESAFE • CONCRETE • HOUSE • • PENCIL • POINTS • PORTLAND • CEMENT • ASSOCIATION • ARCHITECTURAL • COMPETITION •

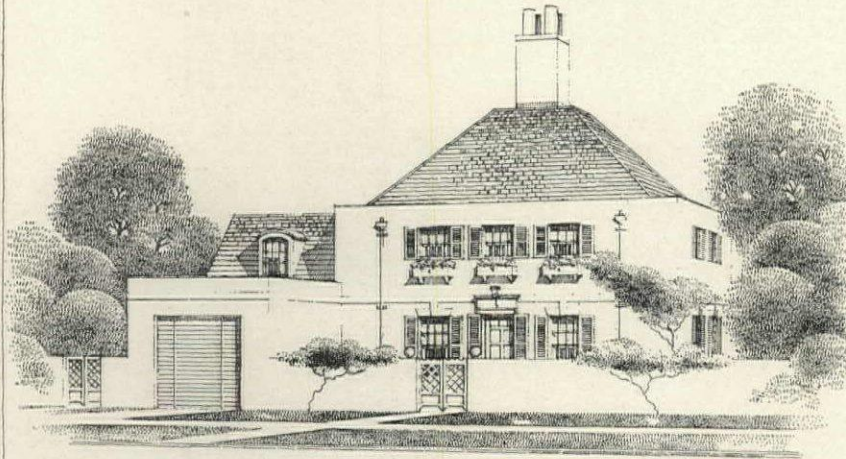
Robert I. Hillier, 134 St. James Place, Brooklyn, N. Y.

Mention

SUBMITTED BY



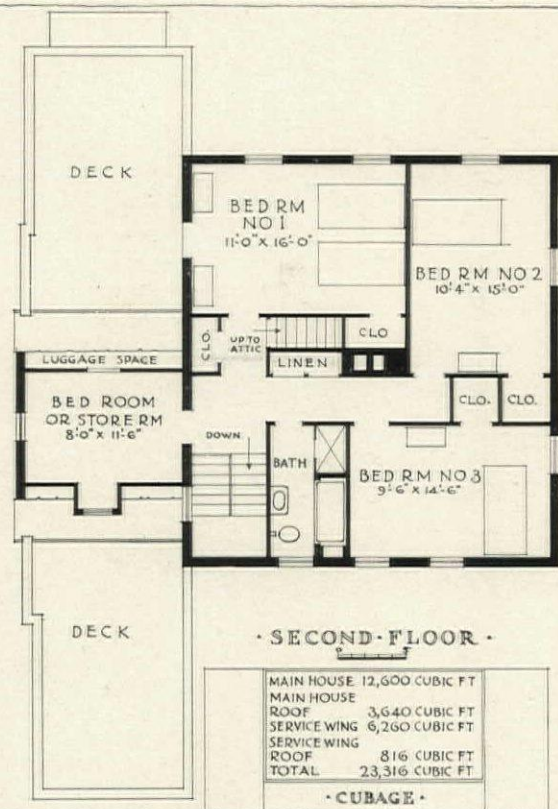
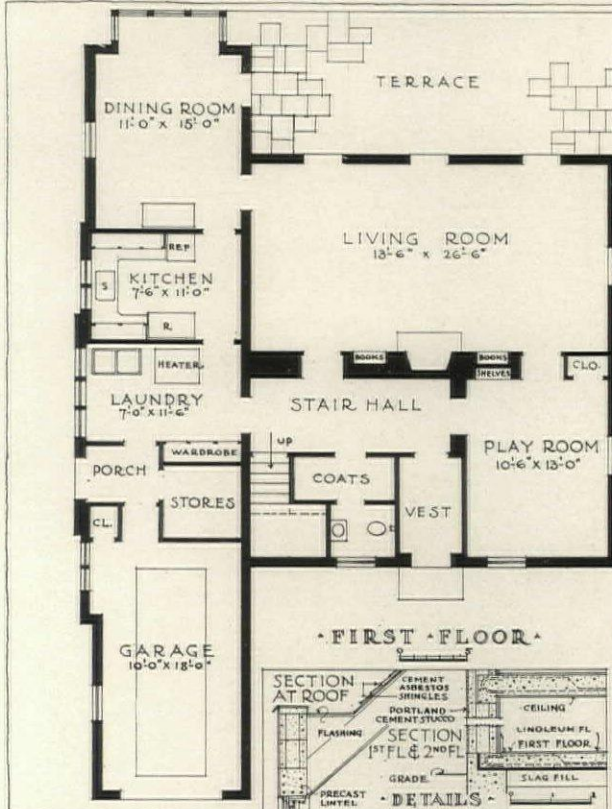
• PROBLEM • A •



SUBMITTED BY

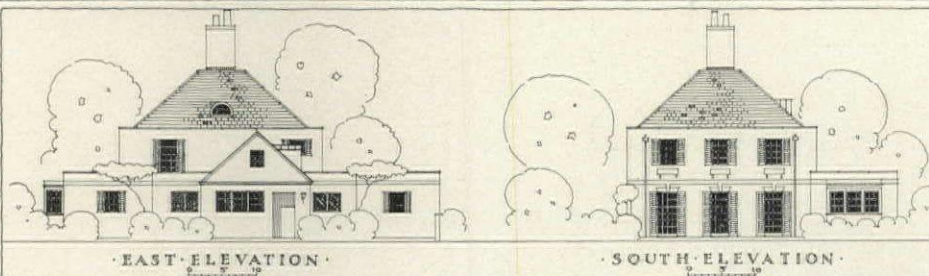
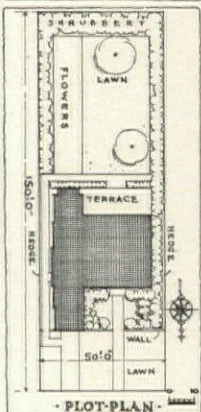


• PROBLEM • A •

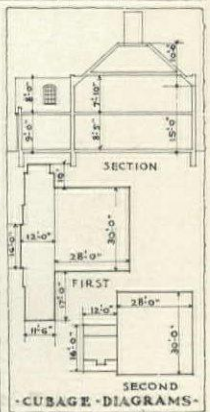


MAIN HOUSE	12,600 CUBIC FT
MAIN HOUSE ROOF	3,640 CUBIC FT
SERVICE WING	6,260 CUBIC FT
SERVICE WING ROOF	816 CUBIC FT
TOTAL	23,316 CUBIC FT

• CUBAGE •

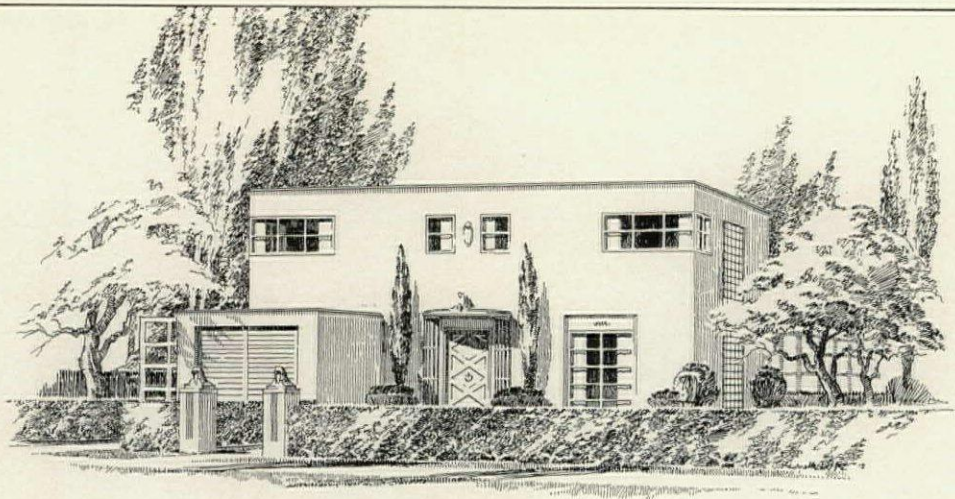


• DESIGN • FOR • A • FIRESAFE • CONCRETE • HOUSE •
 • PENCIL • POINTS • PORTLAND • CEMENT • ASSOCIATION •
 • ARCHITECTURAL • COMPETITION •

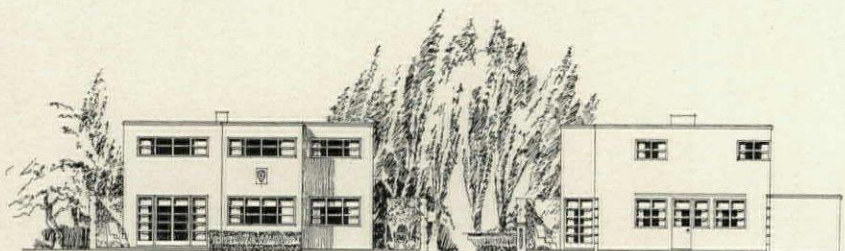
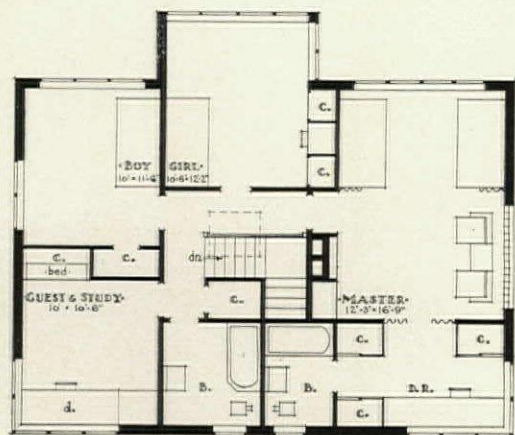
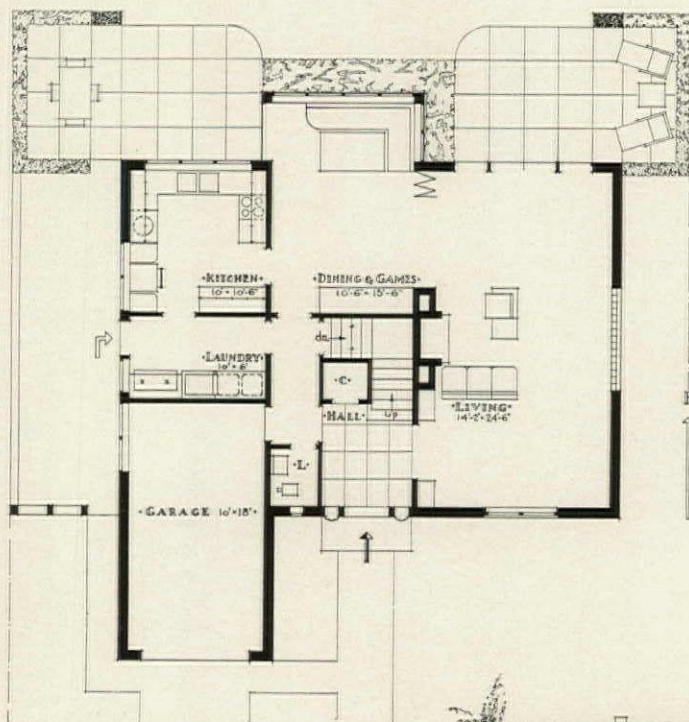


Hudson and Hudson, 404 Dun Building, Buffalo, N. Y.

Mention

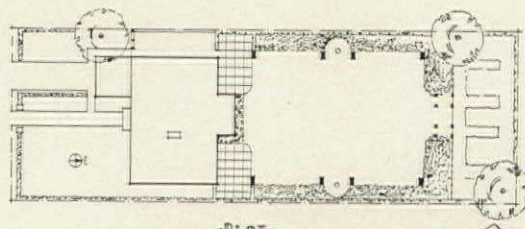
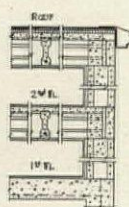
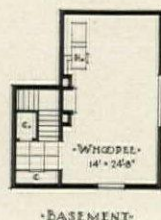


Mention



CUBAGE

A	26' x 37' x 10.67'	10,960.54 cu ft
B	5' x 12' x 10.67'	1,120.20 "
C	10.5' x 11.8' x 9'	1,086.18 "
Basement	7' x 15' x 7.5'	787.50 "
	15.33' x 26' x 7.5'	2,929.35 "
Total		23,944.34 cu ft

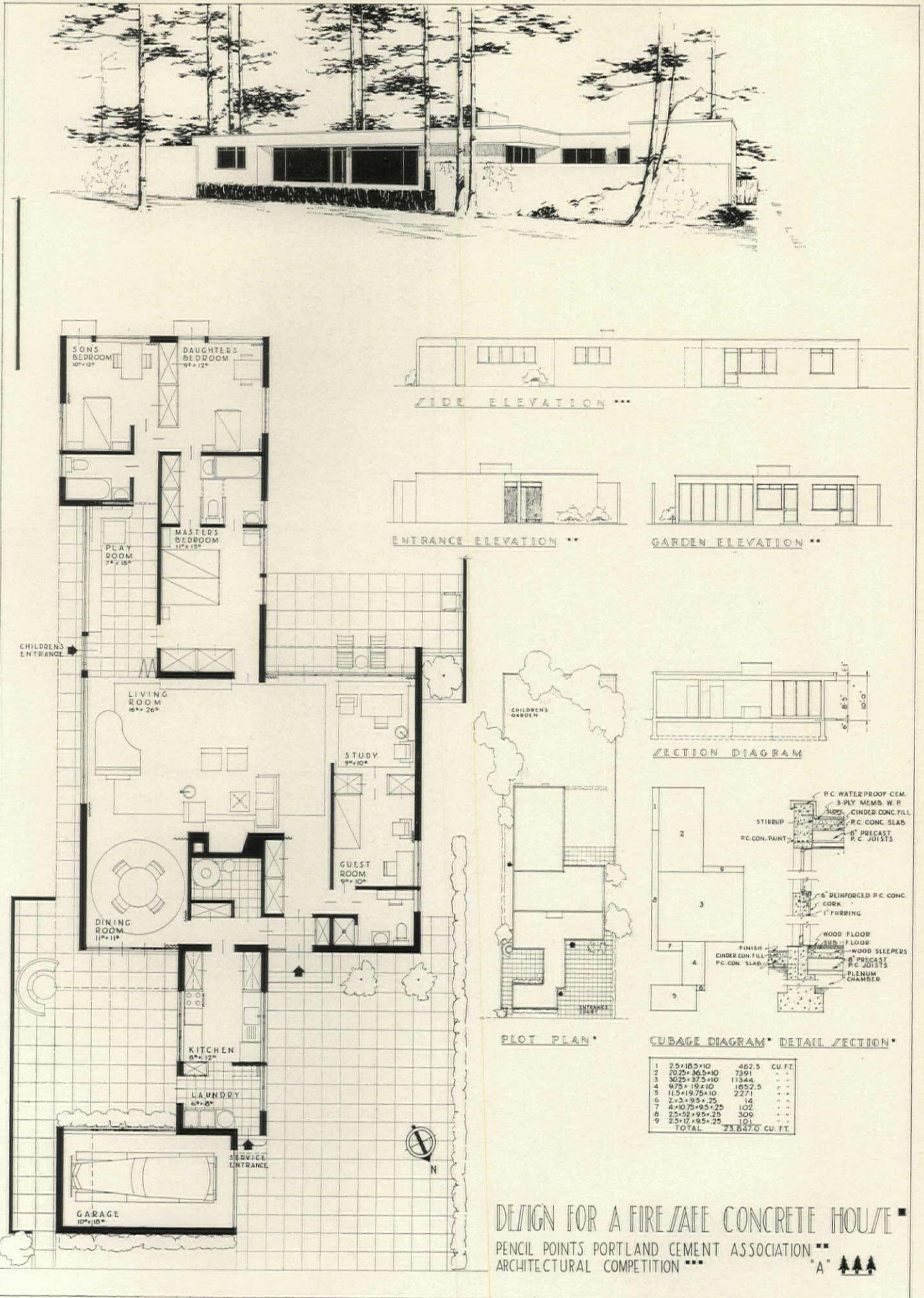


PROBLEM A

• DESIGN FOR A FIRESAFE CONCRETE HOUSE • PENCIL POINTS • PORTLAND CEMENT ASSOCIATION • ARCHITECTURAL COMPETITION

Clarence W. Jahn and Edwin A. Wagner, 919 No. Jackson Street, Milwaukee, Wisconsin

Mention



DESIGN FOR A FIRE-SAFE CONCRETE HOUSE

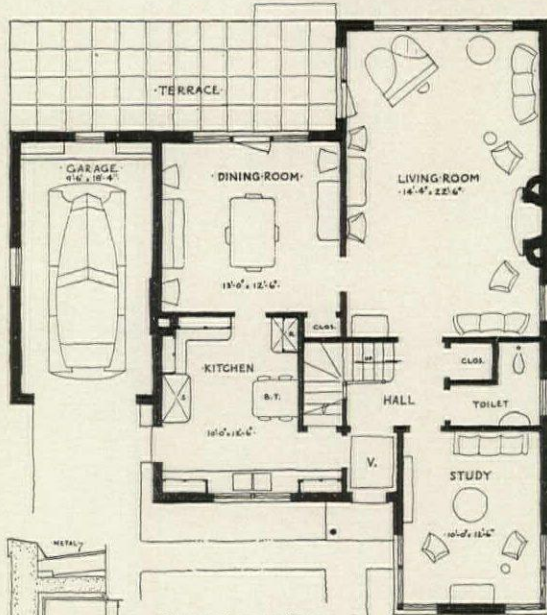
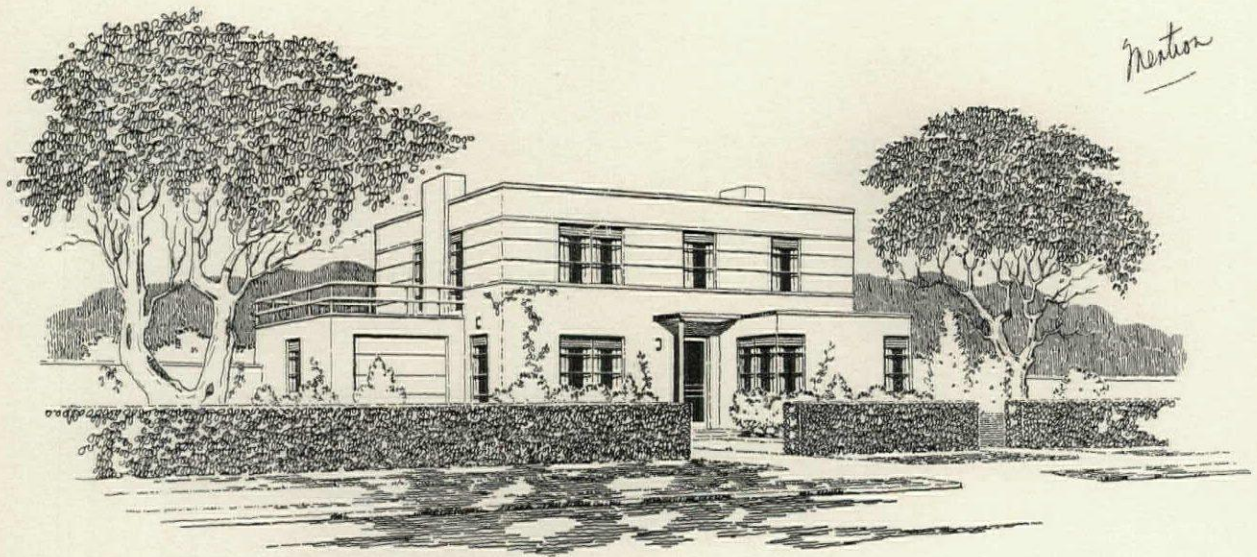
PENCIL POINTS PORTLAND CEMENT ASSOCIATION
ARCHITECTURAL COMPETITION



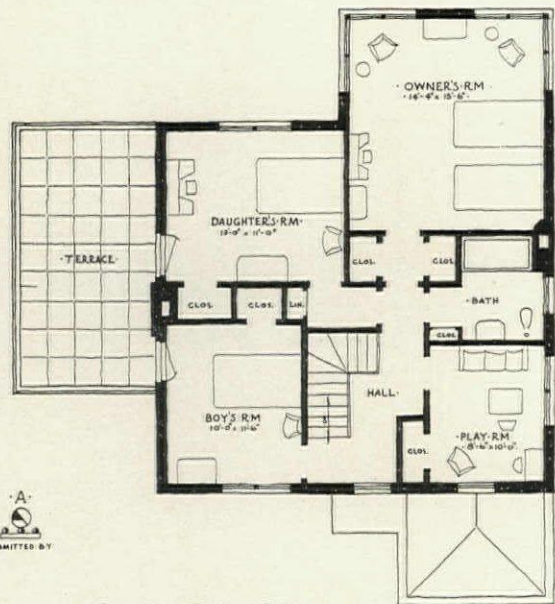
Russel Krob, Jan Ruhtenberg, Walter Sanders, Columbia University, New York, N. Y.

Mention

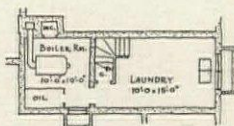
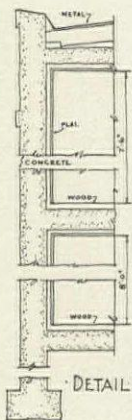
Mention



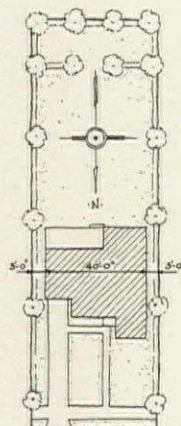
FIRST FLOOR PLAN



SECOND FLOOR PLAN



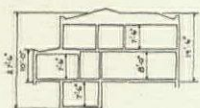
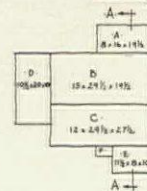
BASEMENT PLAN



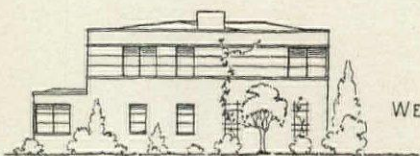
WEST ELEVATION

A	= 8'-0" x 16'-0" x 19'-6"	= 2496 CU. FT.
B	= 15'-0" x 24'-6" x 19'-6"	= 8639
C	= 12'-0" x 24'-6" x 27'-6"	= 9735
D	= 10'-6" x 22'-0" x 10'-0"	= 2100
E	= 11'-0" x 8'-0" x 10'-0"	= 900
F	= 8'-0" x 3'-0" x 9'-0"	= 34

2392.4 TOTAL CUBAGE.



SECTION A-A



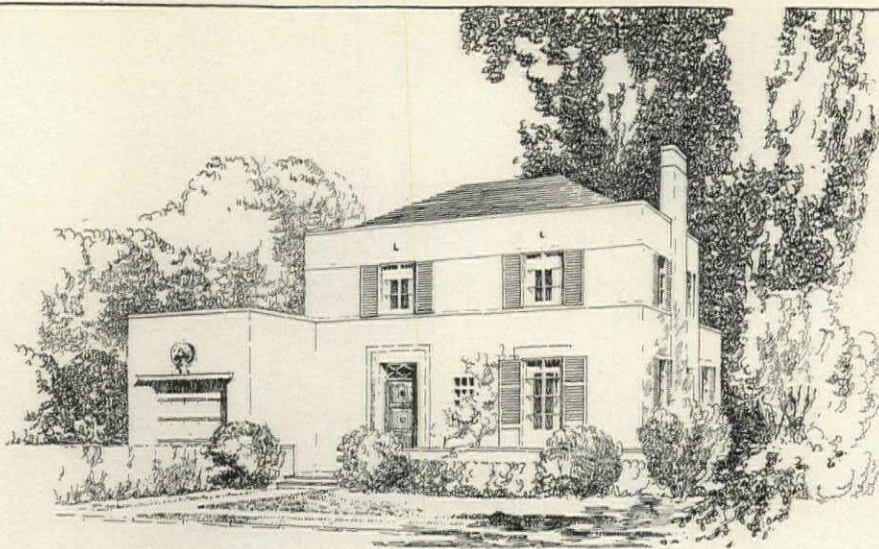
WEST ELEVATION

PLOT PLAN

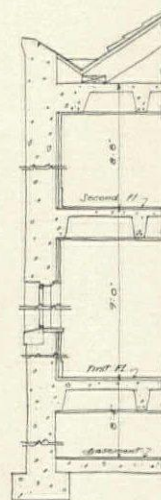
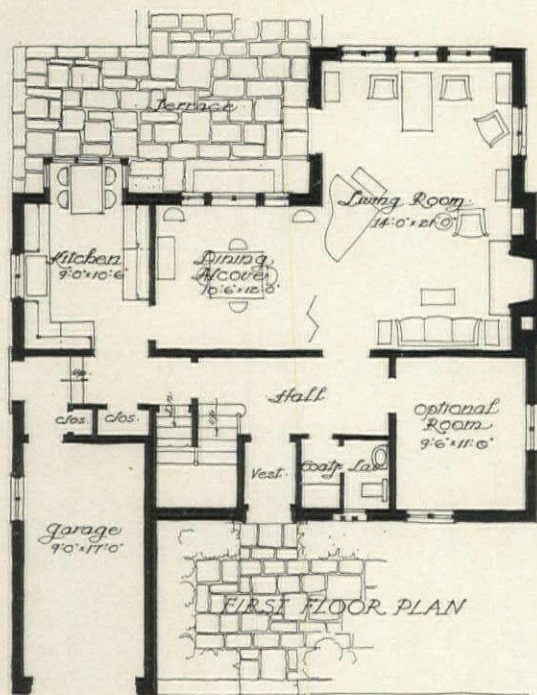
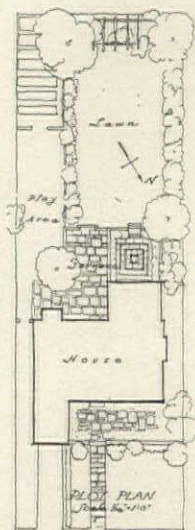
SOUTH ELEVATION



DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION



Mention



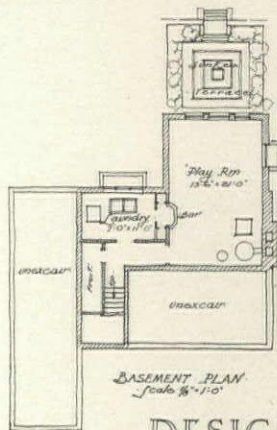
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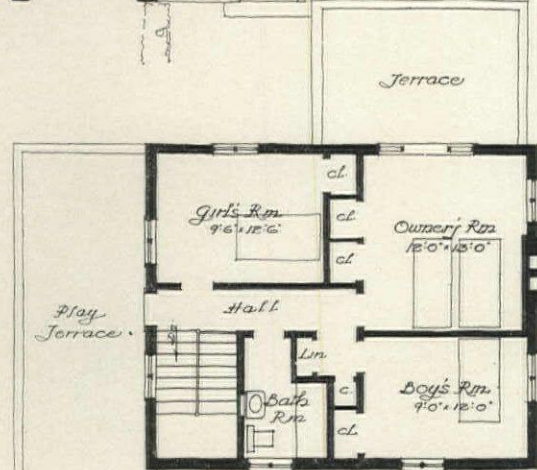
SOUTH ELEVATION



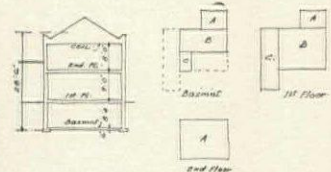
EAST ELEVATION



BASEMENT PLAN
Scale 1/8" = 1'-0"



SECOND FLOOR PLAN



CUBAGE		
Bas.	1,271-00 x 4-0	1485
1st Fl.	1,271-00 x 11-0	3152
2nd Fl.	1,271-00 x 9-0	2408
1st Fl.	1,271-00 x 9-0	1485
2nd Fl.	1,271-00 x 9-0	3152
1st Fl.	1,271-00 x 11-0	3152
2nd Fl.	1,271-00 x 9-0	2408
Total		5396-00

SUBMITTED BY
T
PROBLEM A

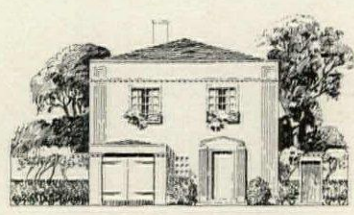
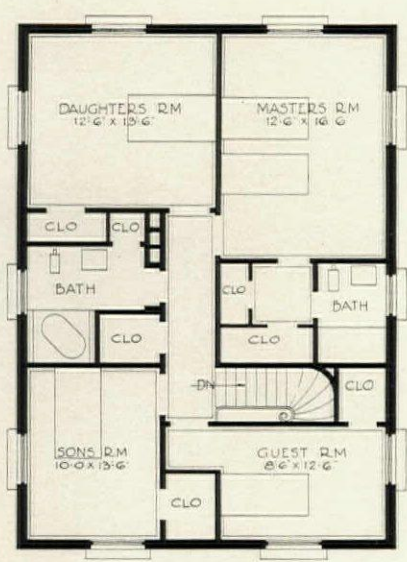
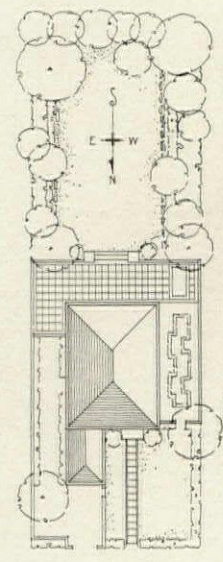
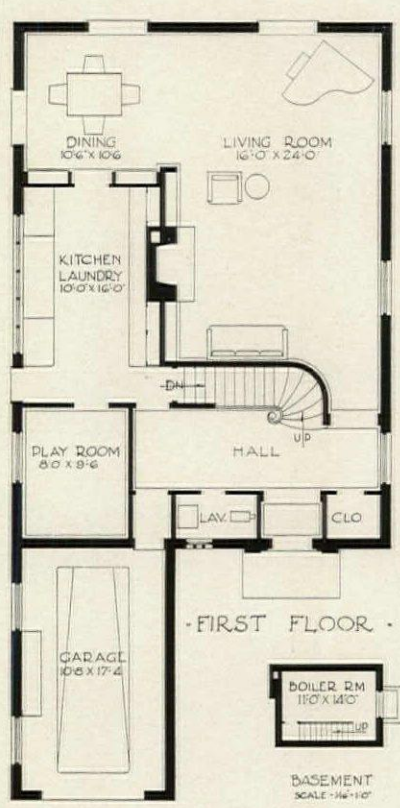
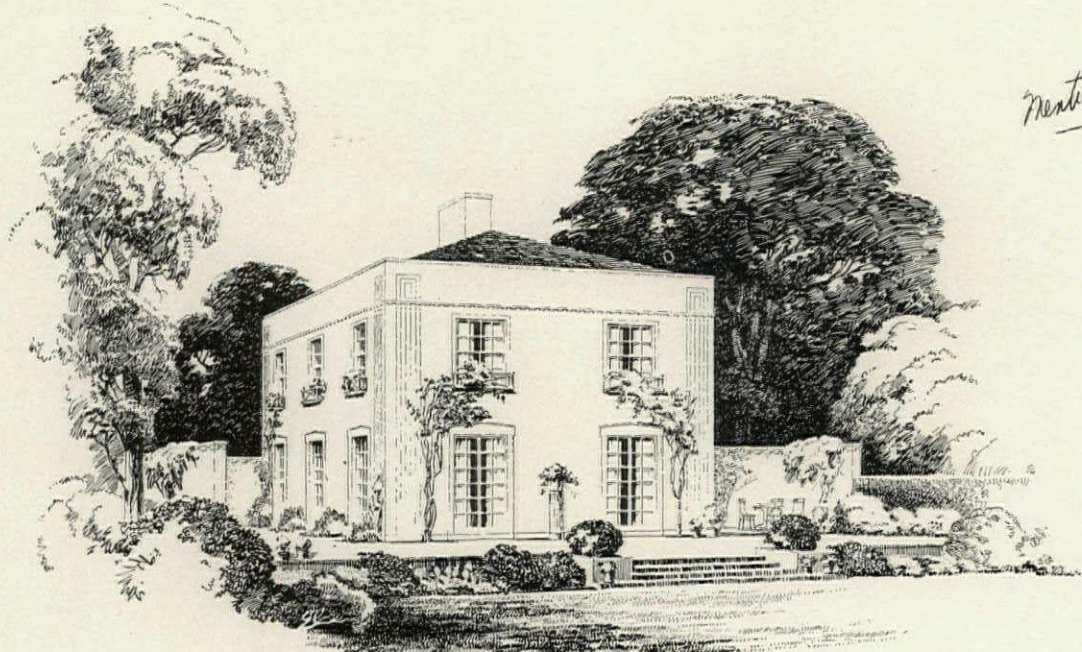
DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS · PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

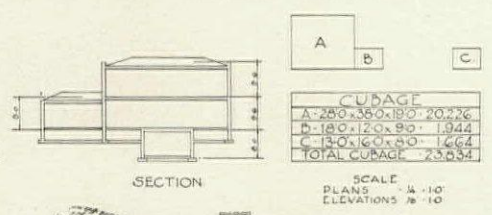
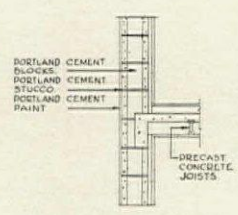
Amedeo Leone, 800 Marquette Building, Detroit, Michigan

Mention

Mention



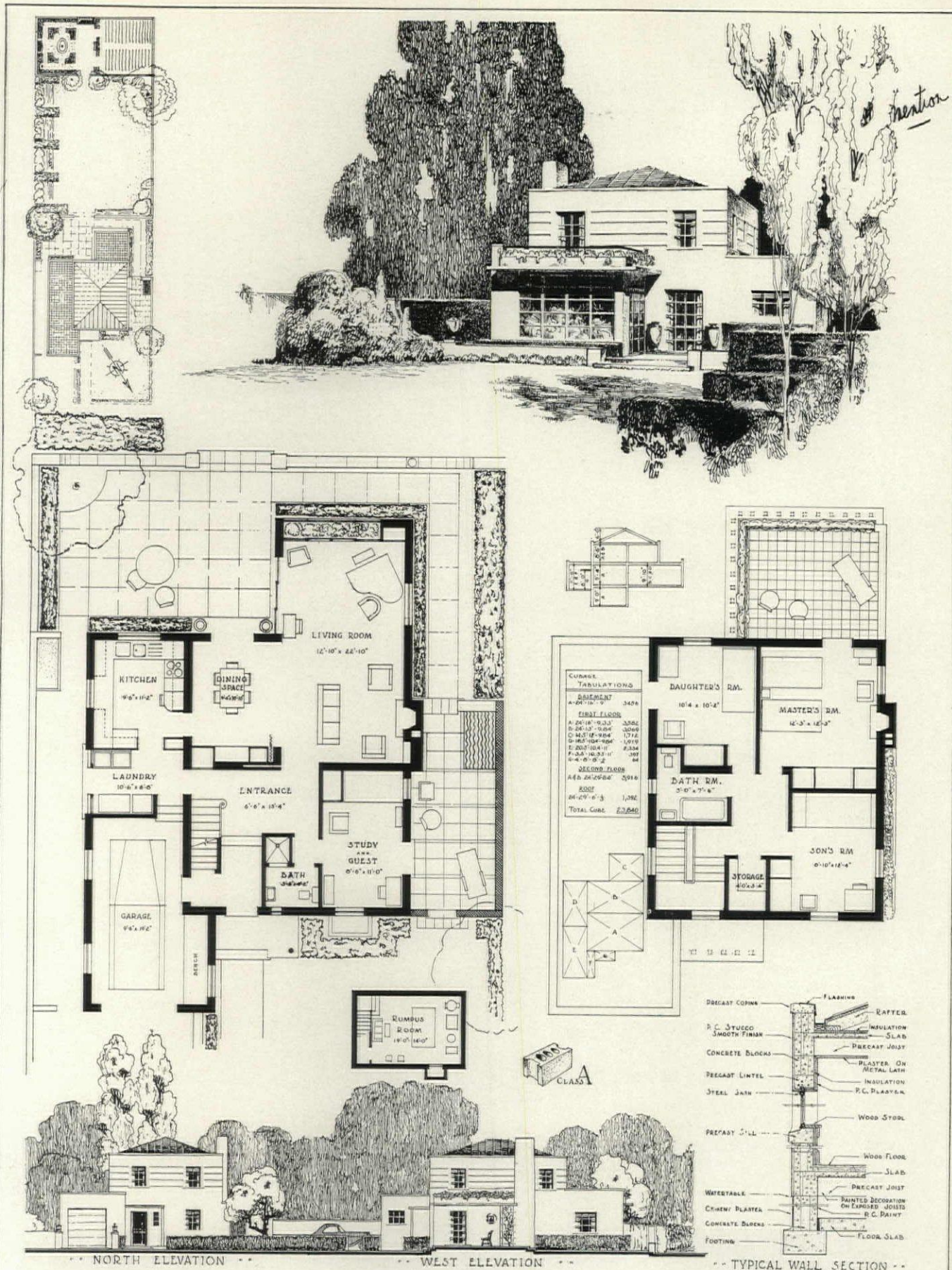
• NORTH ELEVATION •



• EAST ELEVATION •

DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

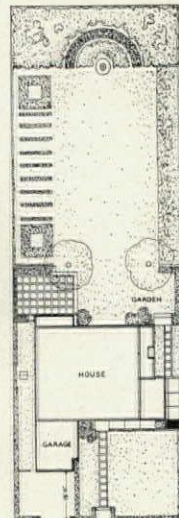
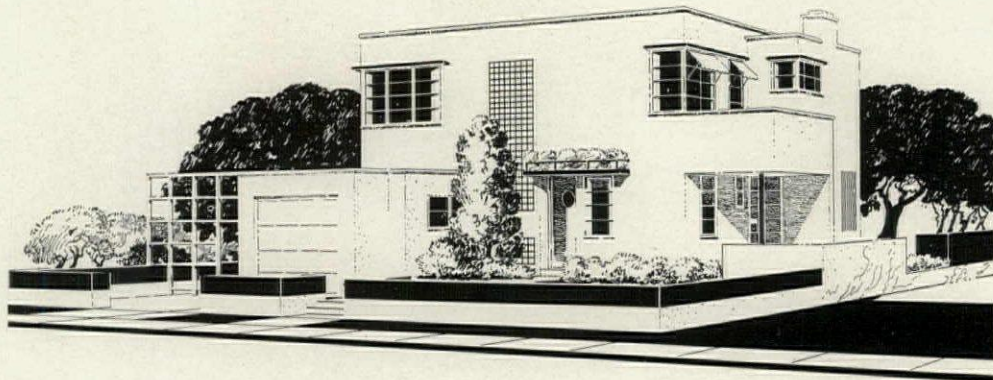
Arthur Martini and Jonas Pendlebury, 41-51 Bowne Street, Flushing, Long Island, N. Y. Mention



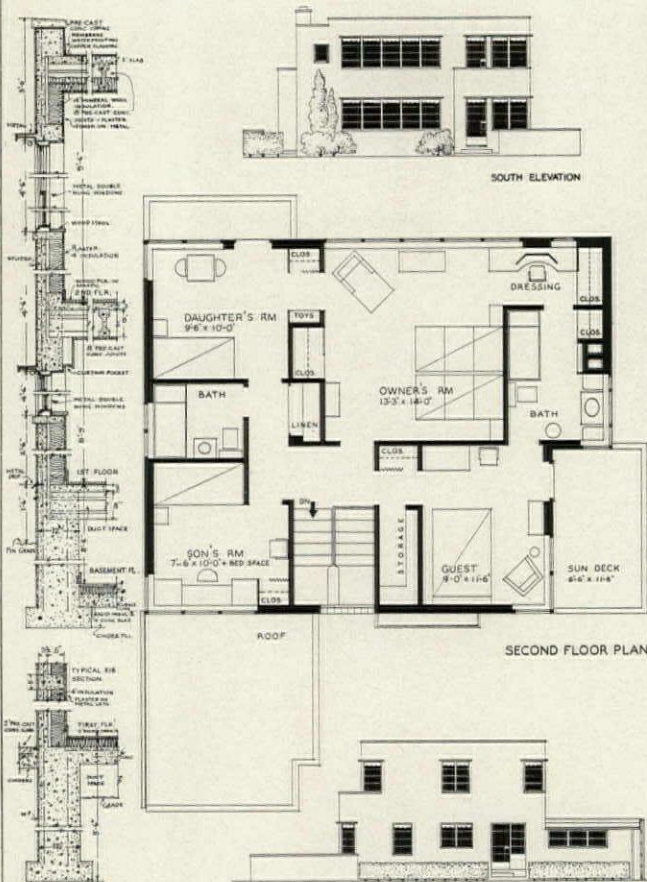
DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Elmer Manson and Charles V. Northrup, 34 McClusky Avenue, Massena, N. Y.

Mention

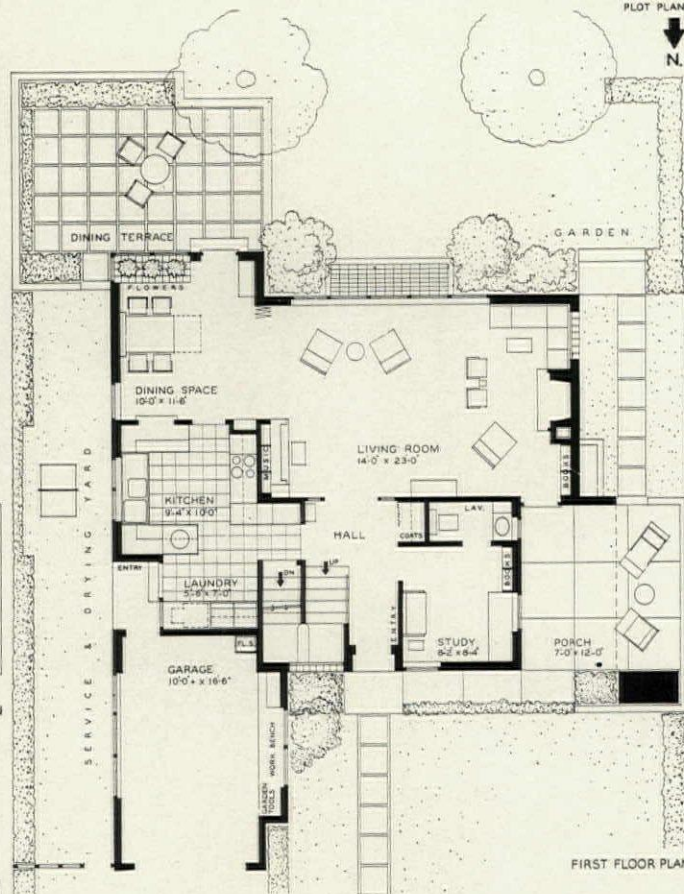


PLOT PLAN



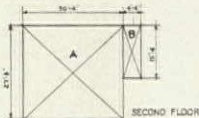
SOUTH ELEVATION

SECOND FLOOR PLAN

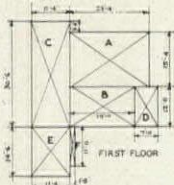


FIRST FLOOR PLAN

SECTION THRU WALLS AND FLOORS



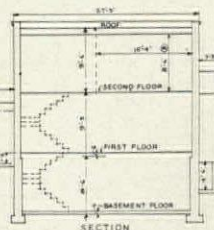
SECOND FLOOR



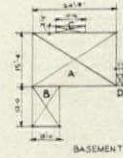
FIRST FLOOR

EAST ELEVATION

CUBAGE DIAGRAMS



SECTION



BASEMENT



BASEMENT PLAN

CUBAGE TABULATION		
FIRST FLOOR	SECOND FLOOR	BASEMENT
ALSO AREA 304'	A 304' x 100' = 30,400	A 304' x 100' = 30,400
AREA 304'	B 304' x 100' = 30,400	B 304' x 100' = 30,400
AREA 304'	C 304' x 100' = 30,400	C 304' x 100' = 30,400
AREA 304'	D 304' x 100' = 30,400	D 304' x 100' = 30,400
AREA 304'	E 304' x 100' = 30,400	E 304' x 100' = 30,400
AREA 304'	F 304' x 100' = 30,400	F 304' x 100' = 30,400
AREA 304'	G 304' x 100' = 30,400	G 304' x 100' = 30,400
AREA 304'	H 304' x 100' = 30,400	H 304' x 100' = 30,400
AREA 304'	I 304' x 100' = 30,400	I 304' x 100' = 30,400
AREA 304'	J 304' x 100' = 30,400	J 304' x 100' = 30,400
AREA 304'	K 304' x 100' = 30,400	K 304' x 100' = 30,400
AREA 304'	L 304' x 100' = 30,400	L 304' x 100' = 30,400
AREA 304'	M 304' x 100' = 30,400	M 304' x 100' = 30,400
AREA 304'	N 304' x 100' = 30,400	N 304' x 100' = 30,400
AREA 304'	O 304' x 100' = 30,400	O 304' x 100' = 30,400
AREA 304'	P 304' x 100' = 30,400	P 304' x 100' = 30,400
AREA 304'	Q 304' x 100' = 30,400	Q 304' x 100' = 30,400
AREA 304'	R 304' x 100' = 30,400	R 304' x 100' = 30,400
AREA 304'	S 304' x 100' = 30,400	S 304' x 100' = 30,400
AREA 304'	T 304' x 100' = 30,400	T 304' x 100' = 30,400
AREA 304'	U 304' x 100' = 30,400	U 304' x 100' = 30,400
AREA 304'	V 304' x 100' = 30,400	V 304' x 100' = 30,400
AREA 304'	W 304' x 100' = 30,400	W 304' x 100' = 30,400
AREA 304'	X 304' x 100' = 30,400	X 304' x 100' = 30,400
AREA 304'	Y 304' x 100' = 30,400	Y 304' x 100' = 30,400
AREA 304'	Z 304' x 100' = 30,400	Z 304' x 100' = 30,400

DESIGN FOR A FIRE-SAFE CONCRETE HOUSE

PENCIL POINTS - PORTLAND CEMENT ASSOCIATION
ARCHITECTURAL COMPETITION

SUBMITTED BY

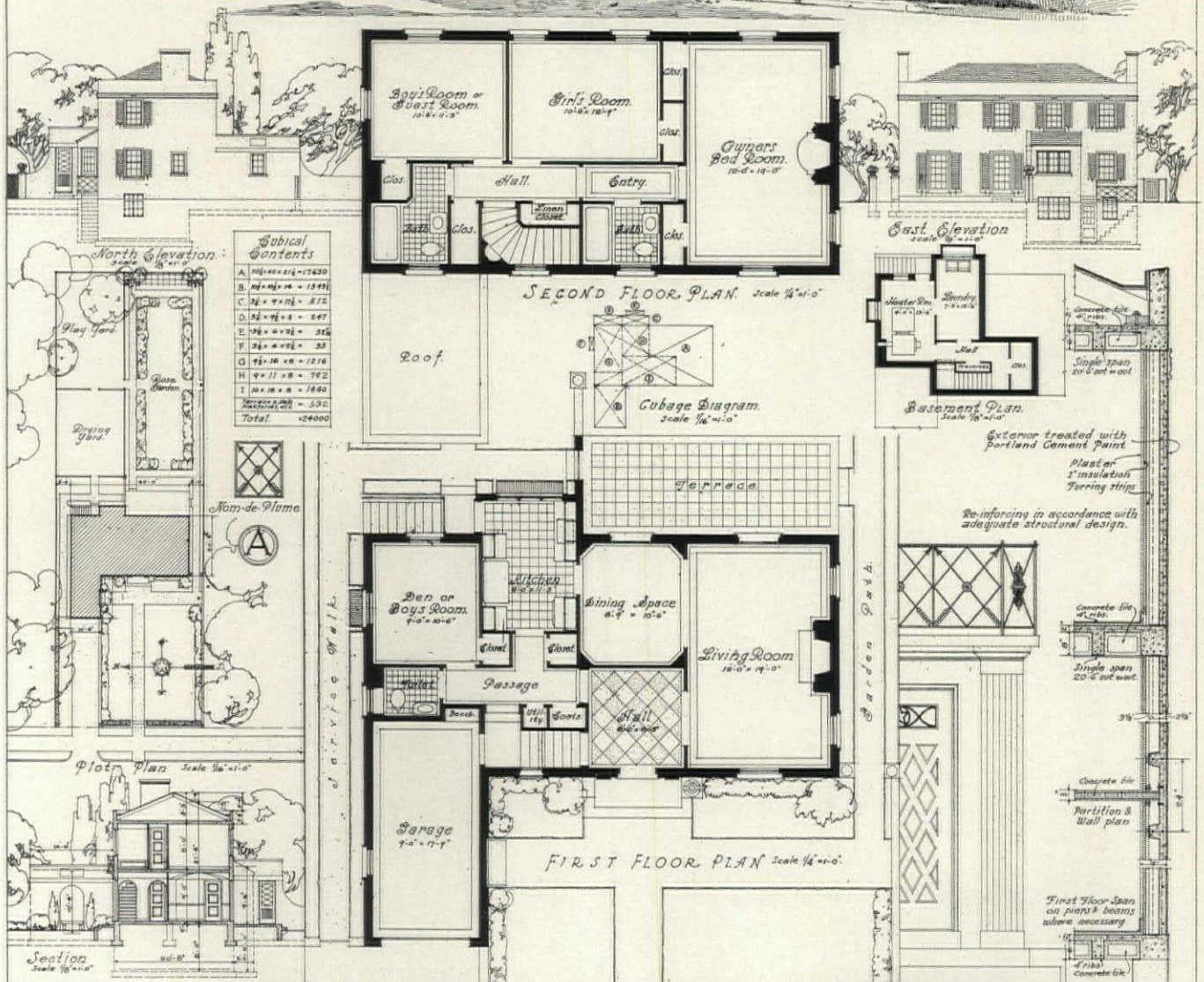
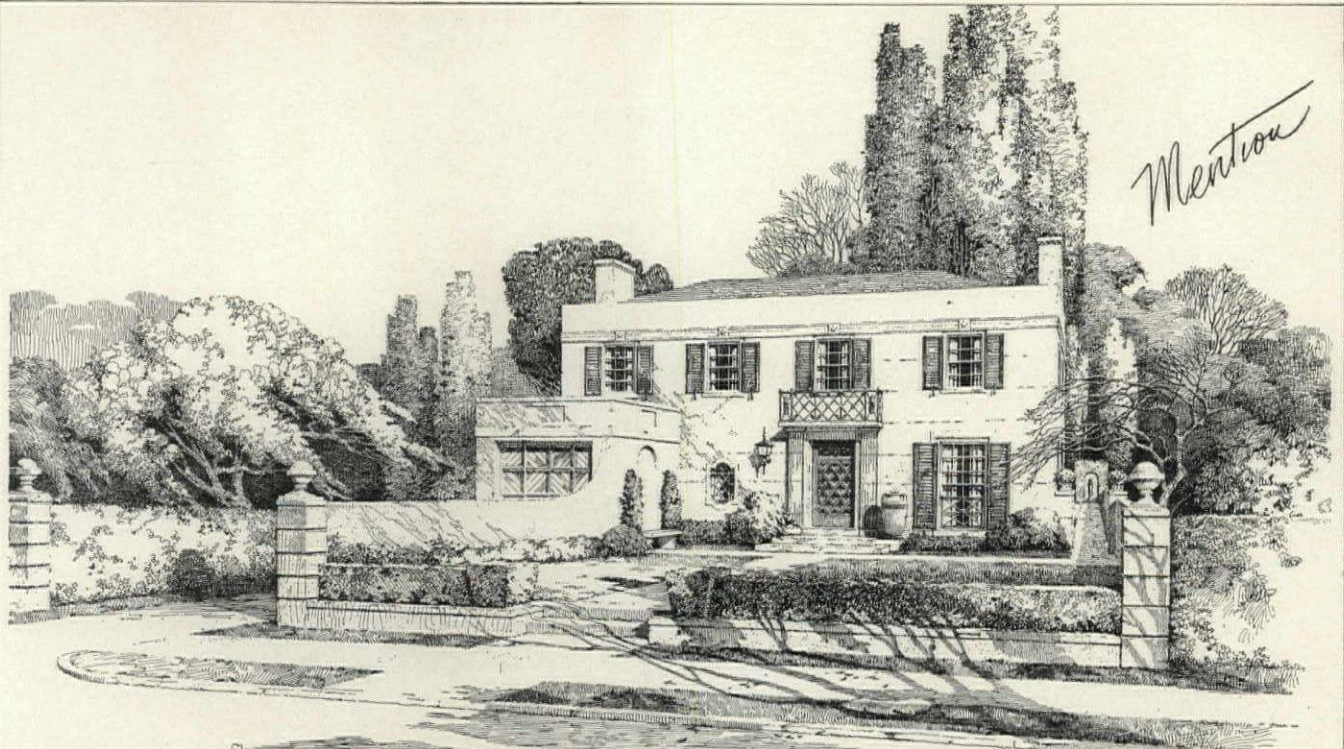


PROBLEM A

John P. Morgan, 12 South 12th Street, 29th Floor, Philadelphia, Pa.

Mention

Mention



DESIGN for a FIRE-SAFE CONCRETE HOUSE PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Joseph A. Parks, 4704 Chestnut Street, Bethesda, Maryland

Mention

JURY REPORT

Continued from Page 168

DESIGNS FOR SOUTHERN HOUSE

First Prize Design by HARRIS A. KEMP AND
DAVID G. CONNALLY *Page 193*

A well arranged house providing opportunity for delightful living for a family of modest income. Definitely designed for a narrow lot and clearly suited to concrete construction, inside and out. The second story front wall is skilfully corbelled. A wall from the garage to the street greatly reduces the unhappy effect of a garage projecting from the building. The living room is nicely protected from the front entrance. There is a good relation of kitchen, playroom, etc. A house for a part of the south (as was evidently in the mind of the designer) where it gets windy and cold once in so often.

Second Prize Design by DON E. HATCH AND
CARL LANDEFELD *Page 195*

Plan is very good in the relation of rooms to each other and to outdoor living in a southern climate that stays southern. Axis through front door, loggia, and living room to garden is paralleled by axis through guest room, patio, and living room to garden—an excellent arrangement. There is no apparent reason for placing the house on the lot as it is. It seems as though it would be better nearer the street with more garden space to rear. Minor faults were found in the conflict between stairs and windows and in the elevations, which need study, particularly the east one. Altogether a charming, well thought out scheme.

Third Prize Design by FREDERICK HODGSON *Page 196*

In this design, the living room with covered porch above, open on three sides, was considered most desirable. The location of the stairway on the axis of the living room is also excellent. The plan is simple and well arranged. The boy's room, distinctly for a boy, and the girl's, distinctly for a girl, evidence careful thinking. The plan is beautifully rhythmic and constitutes the chief reason for the third prize award as against elimination from any mention. The curious oriel windows were hard for the jury to swallow and the elevations need study badly. The entrance porch and its support are weak. So good did the jury consider the plan, however, that, had the elevations been well handled, this solution might well have received the first prize. The house could have been located very close to the street. The garden shows a lack of the same understanding and imagination evidenced by the skilful plan of the house.

Special Mention by HAYS AND SIMPSON *Page 197*

This unique design is perhaps the most definitely southern in expression of all those shown here and is suitable for the most southern locality. The adoption by the designer of an economical system of construction as a basis for the design is logical and rhythmic. The splendid living room is unfortunately lacking in any effective separation from the entrance way, and its accessory lavatory and toilet consequently lacks privacy. It is possible but difficult for the owner to drive from the street into his garage. Dual use of space in garage for laundry is clever. Frank recognition of wall space on second floor garden elevation would have added to the interest of the design. Both floor plans are, however, on the whole, well thought out. Presentation is smart.

Mention Design by H. H. VAN VLECK BRADLEY *Page 198*

A comfortable and workable plan with no very serious faults and some very practical points. The living-dining space would be quite comfortable and is well related to the adjacent terrace. The outdoor fireplace would be useful in many parts of the south. Probable traffic through kitchen is bad.

Mention Design by GEORGE D. CONNER AND
ROBERT S. LONEY *Page 199*

Essentially a one-story plan with a study or guest room and an ample covered play deck above. Functions well segregated with living space cleverly linked with out-of-doors in the form of a small private patio, well screened from adjoining property. Access to rear garden is apparently only through bedrooms. Laundry provided in garage alcove but no easily accessible drying yard.

Mention Design by GEORGE D. CONNER AND
ROBERT S. LONEY *Page 200*

An interesting scheme, well thought out. Both first and second floor halls are ample without being wasteful of space. Position of garage and porch at entrance, serving as kitchen porch, is original and skilful. Drip detail at window hoods, sills, and wall coping, essential for careless, flat wall exterior, has been given careful consideration. Forced concentration of windows on street side of second floor is most unfortunate. Covered play space, except for awning covered deck, which might not be good in all weather, is lacking. The terrace or a part of it might have been roofed if cubage could have been saved elsewhere.

Mention Design by RICHARD E. COLLINS AND
CHARLES HOOD HELMER *Page 201*

A functional, frankly international style house in which openness is combined with admirable privacy. Service yard and garage thoughtfully treated to take the curse off of the projecting element. Utilities and plumbing well concentrated on north east portion of plan. Grouping of window areas on street side of second story seems unnecessarily forced. Whole property simply and well treated. Front entry seems a bit cramped. Playroom nicely placed for supervision and to avoid disturbing adults.

Mention Design by JOSEPH DE BRITA AND
HERBERT A. MAGOON *Page 202*

The only completely one-story southern house to be awarded a mention. "Captain's Walk" on roof of main mass is unnecessary, inaccessible, and useless. Lack of privacy for bedrooms is questionable and living room might be better related to out-of-doors. Indoor play space is lacking. Outside of these faults, however, the house would be a comfortable one in some southern localities.

Mention Design by JOHN E. FORTUNE Page 203

A house for southern California but with many of the characteristics of a northern house. A good workable plan with complete circulation and easy accessibility for all purposes. The second story bath between master's and daughter's rooms is unusual and interesting. The entrance hall is ample and the exterior design is in good taste and suitable for concrete.

Mention Design by E. W. GENTER, JR. Page 204

Here is a florid type of house, designed for execution in concrete with the natural surface exposed. It is frankly placed with the garage right on the street so that the whole rear of the property is usable. The living room is comfortable and nicely related to out-of-doors. The winding stair is bad but it is well lighted from the skylight above.

Mention Design by JOHN HIRONIMUS Page 205

An international style house, not particularly attractive from the outside but with a good workable plan. Evidently designed with thought for privacy on a narrow lot. Spaces are well disposed and arranged for convenient living. Stairs crowd against front entrance. Indoor and outdoor play space well related and placed with consideration for adult comfort.

Mention Design by RUDOLPH MATERN Page 206

A good workable plan with almost unbelievably large rooms for all purposes. The single bathroom on the second floor is made possibly adequate by the introduction of washstands in the children's bedrooms. The entrance hall is spacious and the living-dining room has a fine feeling of openness toward the garden. Again we have here the garage drawn back into the main mass with a shadow cast by the projecting second floor making its big opening less objectionable.

Mention Design by RUDOLPH MATERN Page 207

Among the attractive features of this design is the large expanse of window from living room to garden terrace. There is also a nice relation of solid walls and voids in the living room. The second floor is especially nice in relation of rooms but the conceit of separating the bedrooms from the rest of the bedrooms is questionable. Elevations, with the exception of the garden side, are rather dry and uninteresting.

Mention Design by EMIL J. MINX Page 208

Based on the so-called Monterey type of house, this design is not especially inspired but is practical and livable. The kitchen-laundry-play-space portion is well segregated from the living quarters. Hallways are ample and give access readily to all rooms. There might be some difficulty about the plumbing of the master's bath over the living room but a solution for this could be worked out. The left-handed piano as shown gives a false streamline effect to circulation.

Mention Design by TREVOR MILLIGAN AND KENNETH WISCHMEYER Page 209

Symmetry of plan has here been a little forced to produce balanced, though not particularly inspired, elevations. The living room expands nicely into the garden through the porches and terrace, which also help to achieve a sense of privacy. Prismatic glass in the porch roofs save the lighting situation in the living room, which might otherwise become a bit too shaded. A serious fault is the difficulty of reaching a lavatory and toilet from the first floor or basement. With two children to care for this might prove annoying. The garden is simply and well treated, but no account appears to have been taken of the need for a suitable drying yard accessible from the laundry.

Mention Design by M. R. SWICEGOOD Page 210

A generally good plan with a few faults is here coupled with a rather forbidding exterior—concrete, however, in quality. The stair starting with winders just inside the front door is not the best solution and the one bathroom upstairs, entered from the hall, might prove annoying as the family grows up. The house, with its patio enclosed by a high wall, might well be placed on the street.

Mention Design by JOSEPH SHILOWITZ Page 211

An unpretentiously modern and functional house, clearly concrete in character, and planned to link well with the outdoor spaces. The bedrooms are well related with the covered deck and privacy is well preserved. The needs of the children have been carefully provided for.

Mention Design by ROBERT E. WEST Page 212

This design combines a workable, though in some respects faulty, plan with a rather plain exterior in which there is a noticeable multiplicity of corner windows. The disposition of space on the first floor favors the living-dining room at the expense of the kitchen, which appears small and congested, with a likelihood of developing into a traffic lane for children entering the service door. The living spaces expand nicely into the garden.

Mention Design by HARRY WIJK Page 213

Here is another one-story plan with only a study and covered deck above. The living and play spaces expand nicely into the protected patio and would encourage outdoor living. The one bathroom, with tub and shower, might prove adequate. The service entrance might better have been separated from the principal entrance and there seems no reason for setting the building back from the street, toward which it presents a blank surface.

Mention Design by ROYAL BARRY WILLS AND HUGH A. STUBBINS Page 214

The living and dining room relation to the living terrace is good in this design. The wide expanse of window in the living room and master's bedroom, thirteen to fifteen feet from the side lot line, is questionable. The deep recessing of these windows, however, not only produces a design of striking individuality and strength but affords desirable shade in a southern climate and helps in regard to privacy.

Mention Design by F. TALBOTT WILSON Page 215

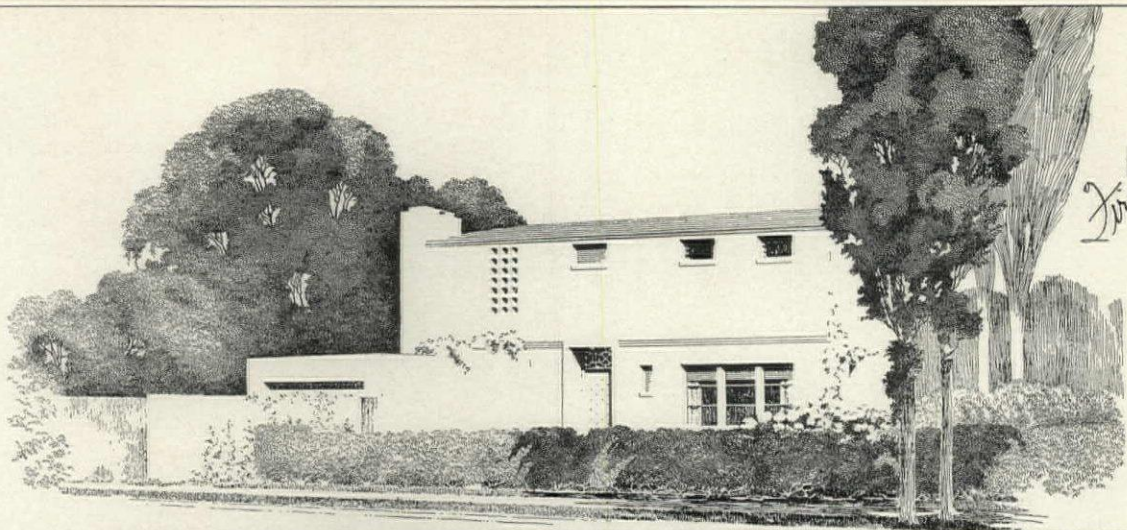
This is an interesting plan but not so happy as to exterior. The front door, entrance to living room, and playroom door and window are placed on axis. The relation of living room and dining room to the living terrace is intimate and good. The study is extraneous to the problem and, though useful for entertaining, the cubage might have been used to better advantage elsewhere. The living room would have been more attractive had the space given to the "play bedroom" been used for an enclosed porch. The entrance hall is spacious for a small house, with well located closet and toilet.

Mention Design by J. FLOYD YEWELL Page 216

An attractive and beautifully presented exterior design, with an economical and practical plan. The rooms are well related in size and position. The plumbing is carefully lined up and plenty of bath and toilet facilities are provided where they are needed. The service entry through the tiny laundry would be bad on wash days.

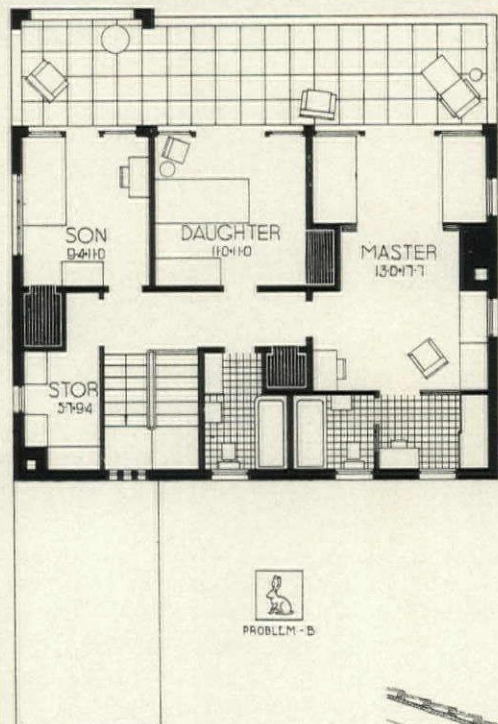
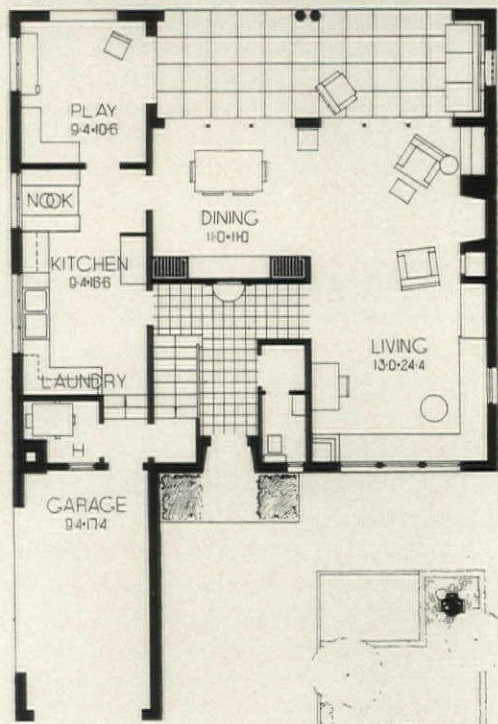
ROBERT D. KOHN, *Chairman*

ATLEE B. AYRES, WILLIAM D. CROWELL, EDMUND B. GILCHRIST, CARL F. GOULD, C. HERRICK HAMMOND, and HOWARD MAJOR.

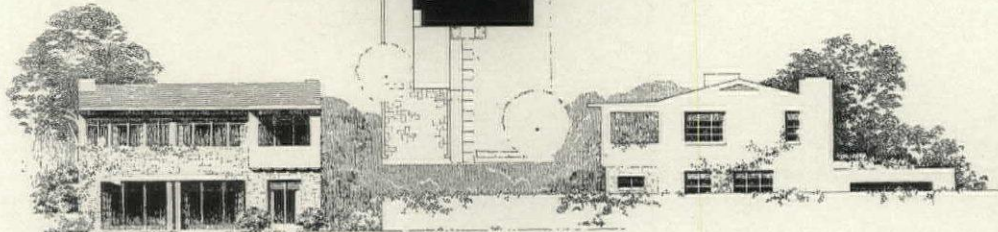
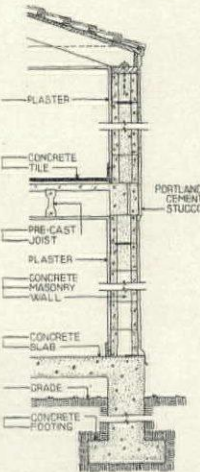
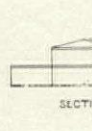
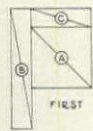
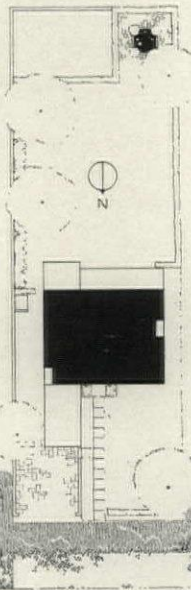


First Prize

DESIGN FOR A FIRESAFE CONCRETE HOUSE



A	23-0-28-0-9-6	4319
B	11-0-32-2-9-6	5453
C	6-0-24-6-9-6	1562
D	16-4-26-0-9-0	3272
E	21-0-26-0-9-0	4696
F	11-0-6-8-8-0	647
ROOF	13-0-36-0-3-0	1770
TOTAL		22965



PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Harris A. Kemp and David G. Connally, 303 Melba Theatre Building, Dallas, Texas

First Prize

PROFESSIONAL ADVISERS' REPORT

The number and excellence of the designs submitted in the PENCIL POINTS-Portland Cement Association Competition bear testimony that the two problems presented seem to have been particularly interesting to the competitors.

One thousand five hundred and twenty-one (1521) drawings were placed before the Judges—the largest number and the most excellent in average quality ever received in a PENCIL POINTS competition. When the *nom de plume* envelopes were opened they disclosed the names, not only of leading designers and draftsmen the country over, but of principals whose names are by-words in connection with residential design. Every State in the Union was represented, by at least one contestant, with the exception of Maine and South Dakota. 951 designs were entered for the solution of Problem "A" with 552 for Problem "B." 18 were unclassified. 32 contestants were *hors de combat*, for cause.

The method of procedure in the Jury Room in this competition was based on the experience of one of the Professional Advisers, gained in the conduct of "The Brickbuilder," "The White Pine Series," and "PENCIL POINTS" architectural competitions over a period of twenty-six years.

Problem "A" was judged first, all drawings entered in Problem "B" being set aside for consideration until after the awards were made in this first competition. Contestants who failed to enter their designs definitely in one or the other competition by omitting to indicate "A" or "B" or by marking one entry both "A" and "B" had to be left out of consideration, since one design was not eligible as the solution of both problems. Even when it was evident that the unmarked design was suitable for the Northern climate, or for the Southern, as the case might be, the Jury did not consider they had the privilege of making decisions for the contestants.

During the first study of the drawings entered for Problem "A" a vote of one Judge was sufficient to hold any design for further deliberation, so that eliminations were made only by the unanimous decision of the seven jurymen. After viewing every design submitted, the Judges were given another opportunity of going over all those drawings which did not at first get one vote of interest. Thus the "outs" were given two chances to gain recognition before the Jury proceeded to consider those with one or more votes. By this conscientious method of slow elimination it was possible for the Jury, after several sessions, to concentrate upon about three hundred designs, which were then reduced to a hundred or more before the Professional Advisers were asked to hang those around the jury room—a well lighted space 45' x 35' with every facility provided for painstaking study including lines of wire rope and several gross of snap clothes pins. From that stage the Jury used the written ballot, with the Professional Advisers acting as

tally men, until it was discovered that a unanimous vote had been cast for the First Prize—then on to the votes for Second and then Third Prizes and the elimination from the hundred remaining designs of all except the twenty awarded Mentions.

The judgment of Problem "A" completed, the stage was then reset for consideration of Problem "B." The envelopes containing the names of the winners of Problem "A" were not opened at this time. It was agreed that the same man, perhaps, might have entered a design in both Problem "A" and "B" and that the Judges, having identified the contestant and his work, something about his other entry might be used for or against his design in the second judgment. The same procedure of elimination and awards was followed for Problem "B."

For those of us who have been actively engaged in the conduct of this competition during the past month, there is no doubt that it was a "stupendous undertaking." For those of you who look to the members of the Jury for a conscientious appraisal of your designs, may we assure you that daily from breakfast to lunch, from lunch to dinner, from an after-dinner walk around the porch until far into the night, seven men, loyal and true, concentrated on the task before them. It took courage to tell the jurors, upon their arrival at Hot Springs, after long journeys from the Southwest and Northwest, etc., that the total of submitted designs was nearer 2000 than 1000. These architects were invited for a week of work and to recreate during intermission. It was all work and no play, we regret to report. We all owe them everlasting appreciation for giving so generously of their time and talent. The Publishers of PENCIL POINTS, the Portland Cement Association, and the Professional Advisers are grateful that these men had the stamina, the keen judgment, and the loyal interest in every competitor furnishing the incentive for them to carry on until final awards were made.

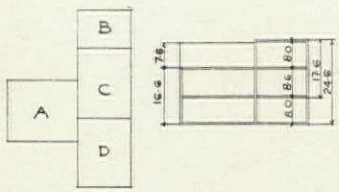
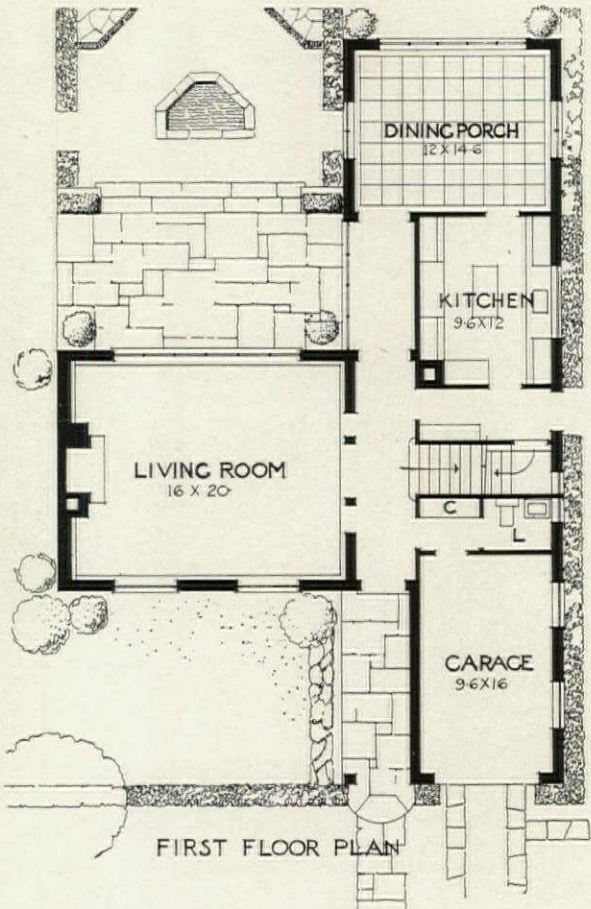
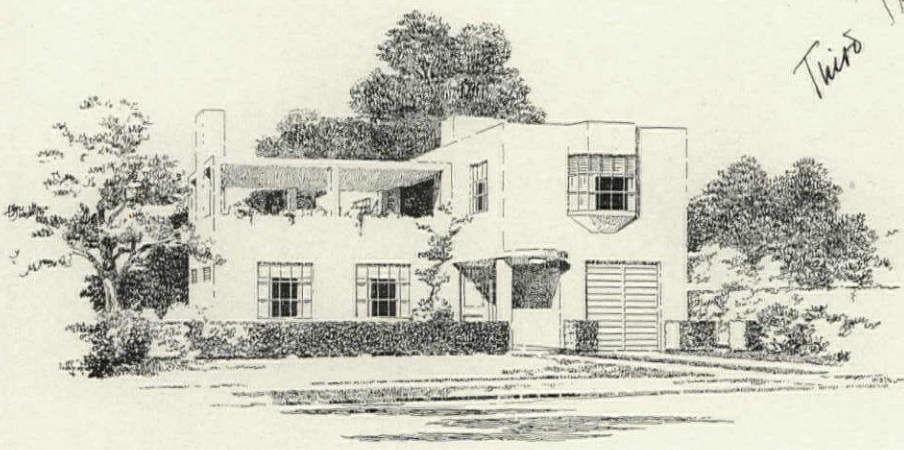
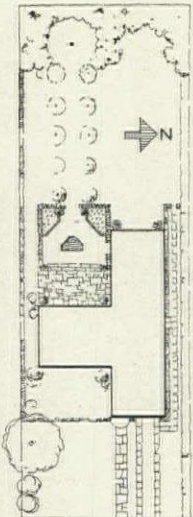
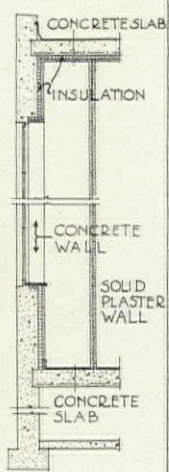
PENCIL POINTS and the members of Portland Cement Association thank and congratulate all the authors of designs submitted in the Firesafe Concrete House Competitions for the thought which they gave to their work, for their success in making the effort to solve the problems, and for presenting so many designs of unquestionable architectural quality and superb draftsmanship. Personal benefit must have been derived from the care and time which each one gave to the consideration of the problems and the material in which they were to be executed. The Publishers and Sponsors acknowledge again their gratitude to Messrs. Atlee B. Ayres, William D. Crowell, Edmund B. Gilchrist, Carl F. Gould, C. Herrick Hammond, Robert D. Kohn, and Howard Major for their indefatigable and splendid service.

Respectfully submitted,

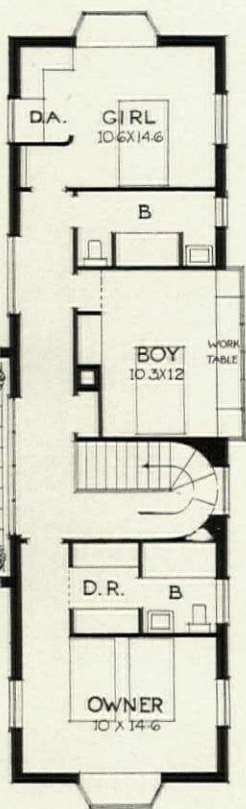
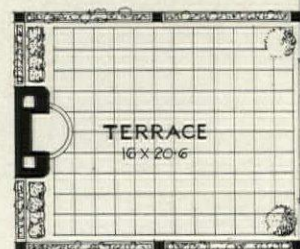
RUSSELL F. WHITEHEAD
DAVID J. WITMER
KENNETH REID

April 6, 1936

Third Prize



A	17-6 X 21 X 16-6	=	6055
B	17-6 X 21 X 7-6	=	688
C	16 X 14-6 X 17-6	=	4060
D	16 X 19 X 24-6	=	7448
D	16 X 20-6 X 17-6	=	5740
TOTAL	CUBE	=	23991



SECOND FLOOR PLAN



BASEMENT PLAN



WEST ELEVATION

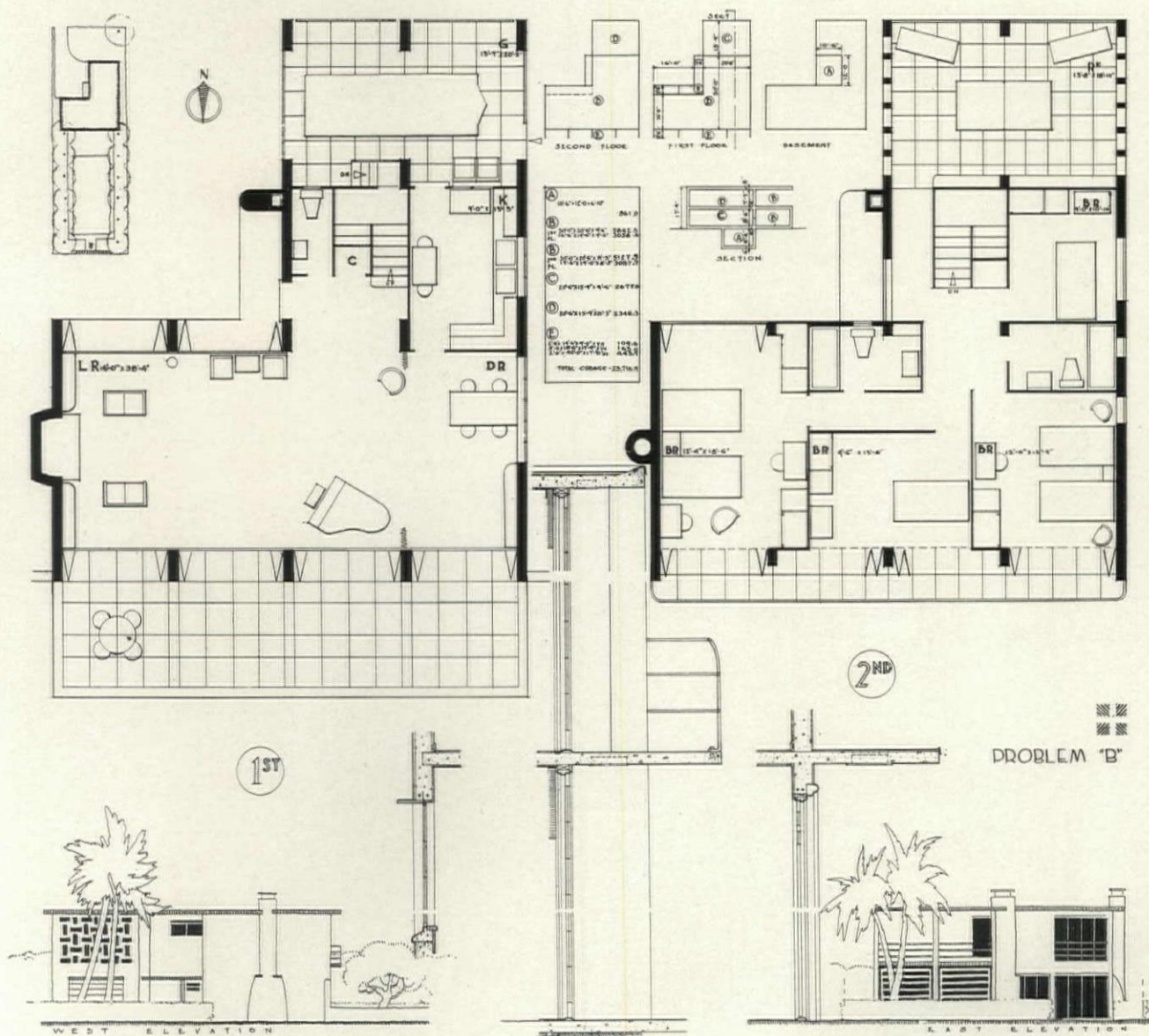
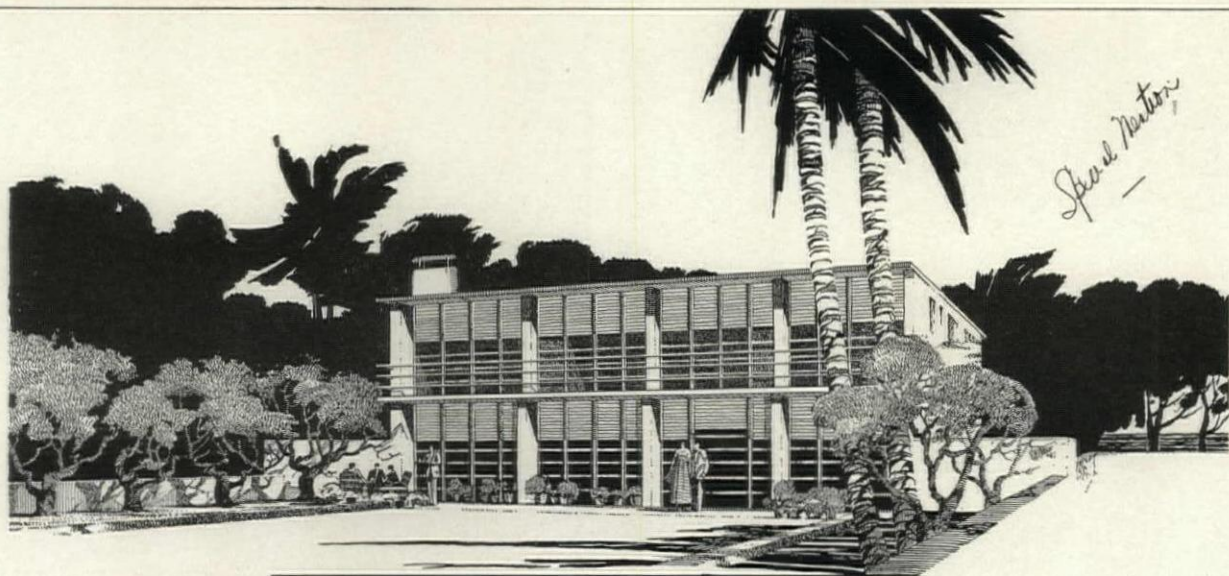
NORTH ELEVATION

DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Frederick Hodgdon, 102 West Main Street, Barrington, Illinois

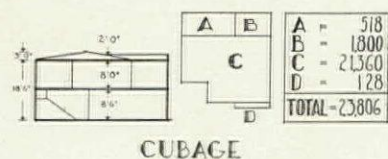
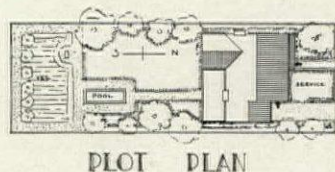
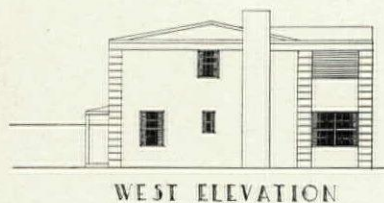
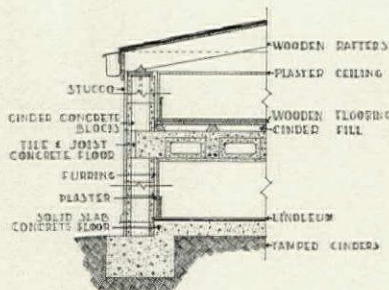
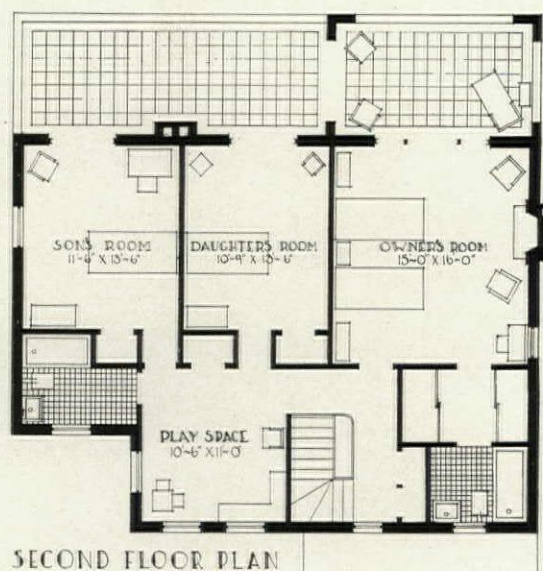
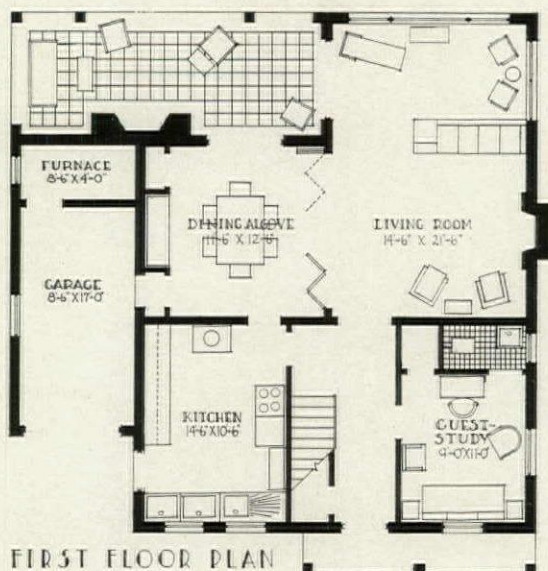
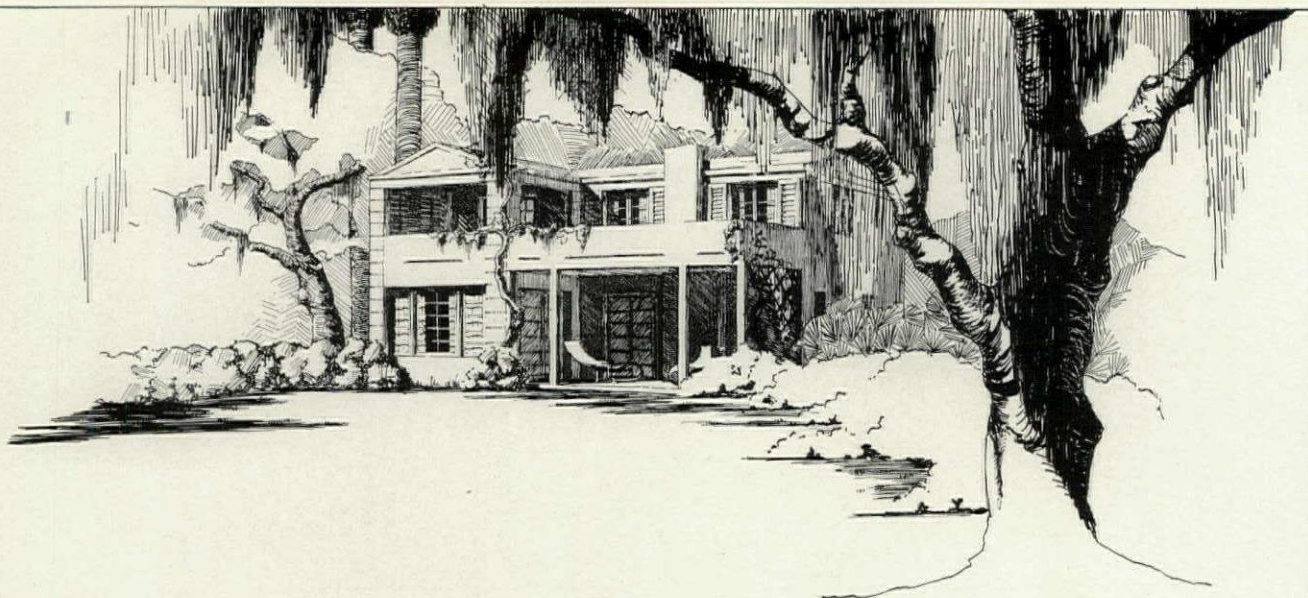
Third Prize



DESIGN FOR A FIRE SAFE CONCRETE HOUSE
PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Hays and Simpson, Seventy-first Euclid Building, Cleveland, Ohio

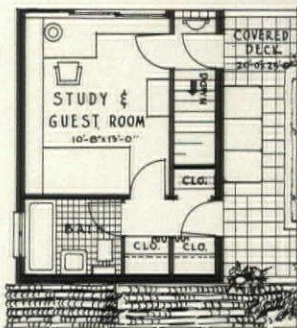
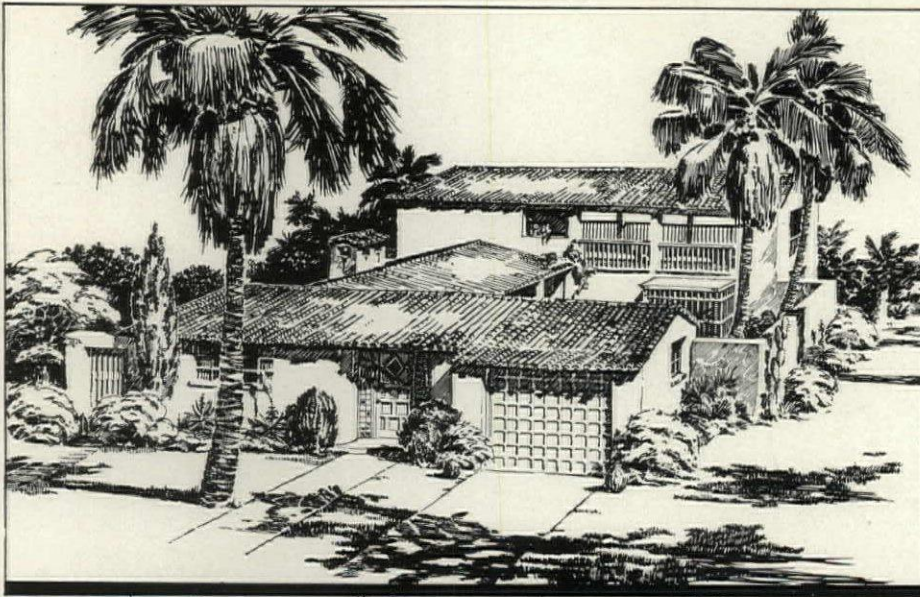
Special Mention



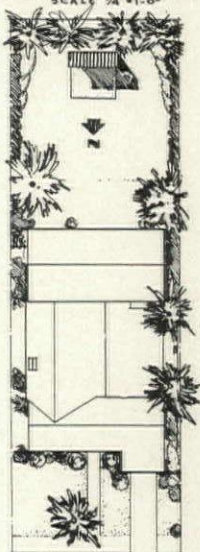
DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

H. Hall Van Vleck Bradley, Round Hill Road, Greenwich, Connecticut

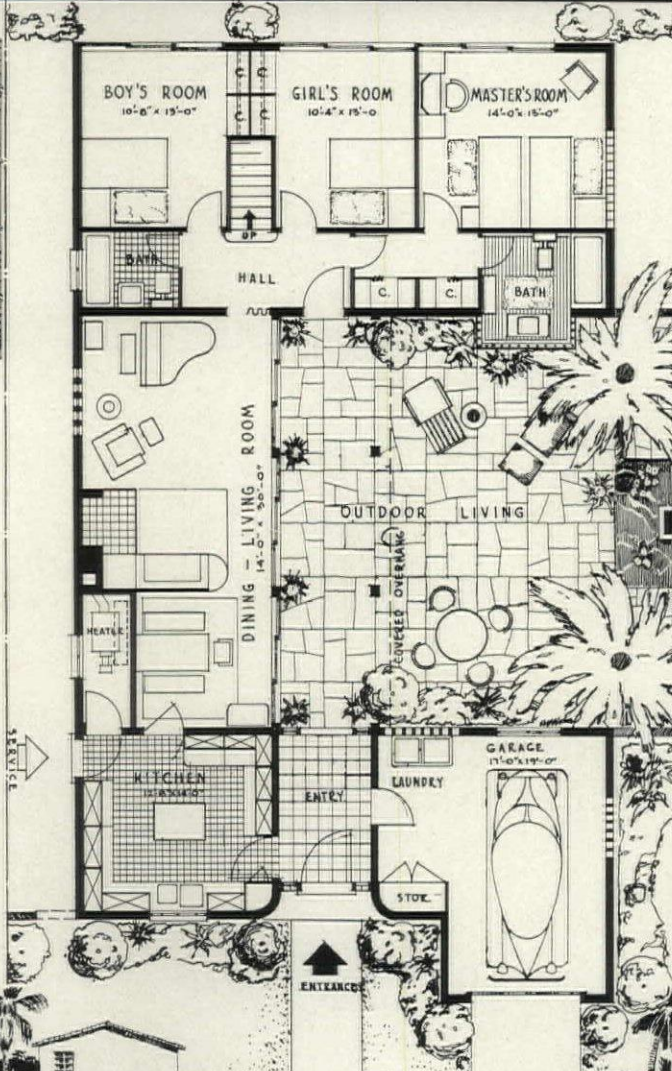
Mention



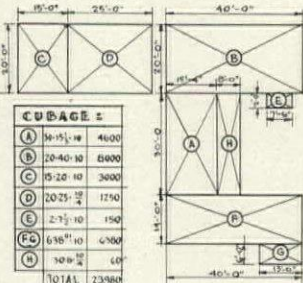
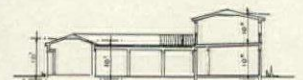
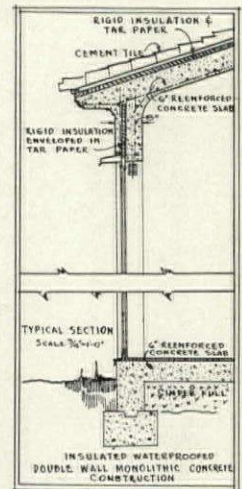
SECOND FLOOR PLAN
SCALE 1/4" = 1'-0"



LOT PLAN
SCALE 1/8" = 1'-0"



FIRST FLOOR PLAN
SCALE 1/4" = 1'-0"



EAST ELEVATION
SCALE 1/8" = 1'-0"

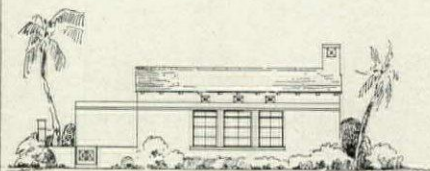
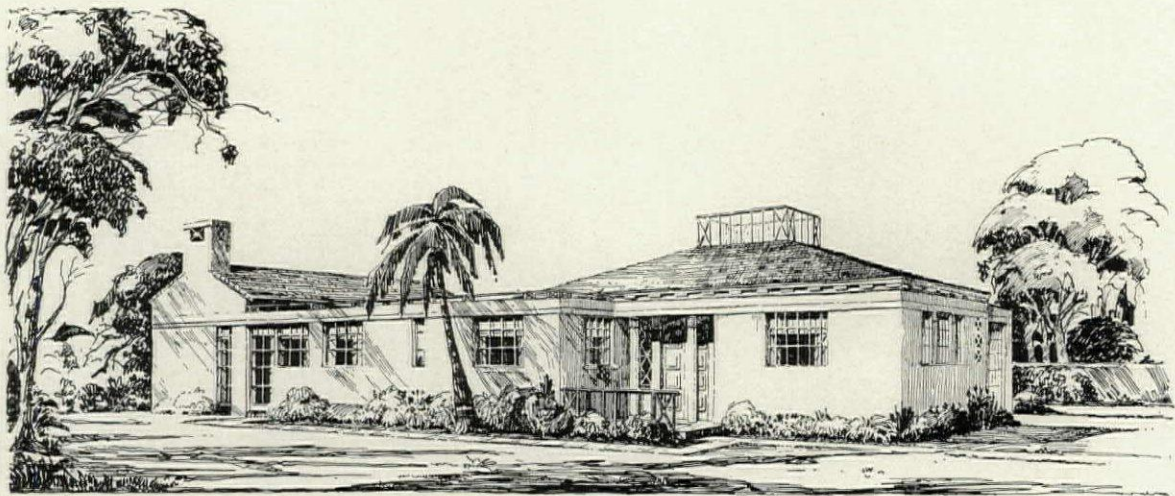
GARDEN (SOUTH) ELEVATION
SCALE 1/8" = 1'-0"

DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

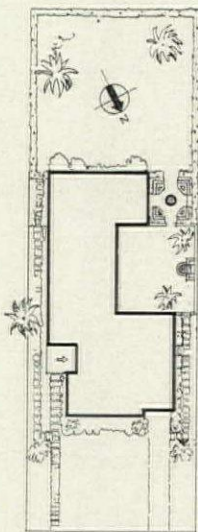
7-11
NON-DE-PLUMER
B

George D. Conner and Robert S. Loney, 429 Peabody Street, Washington, D. C.

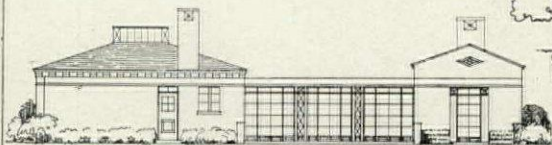
Mention



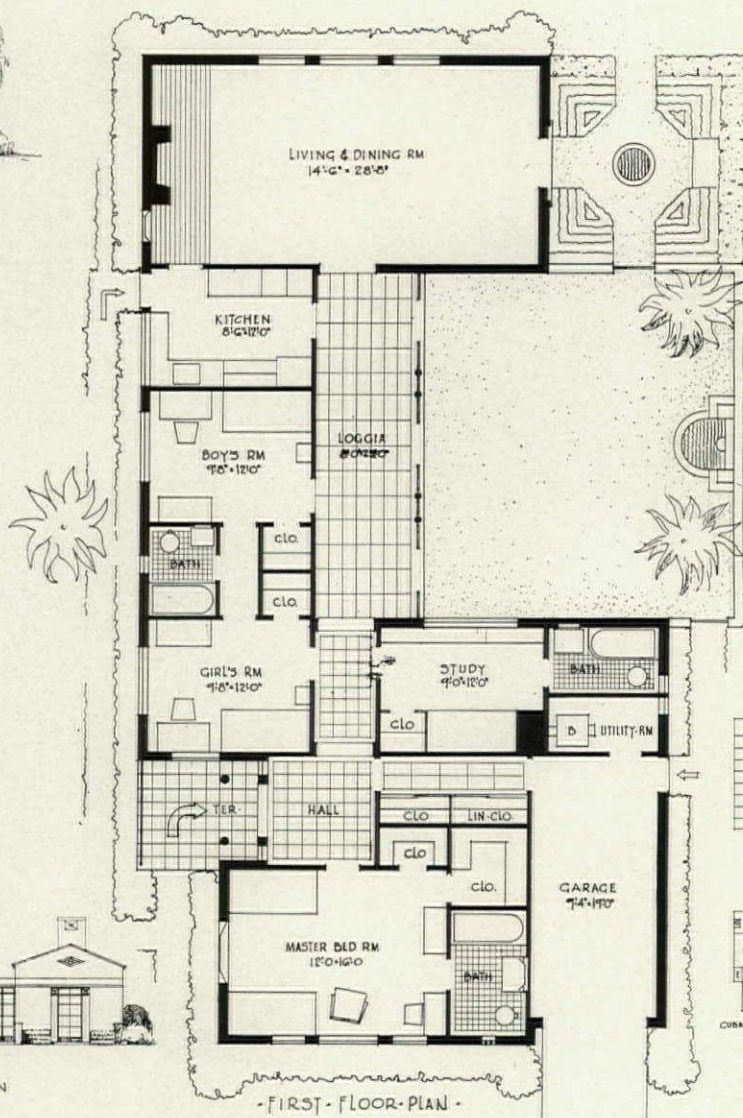
SOUTH ELEVATION



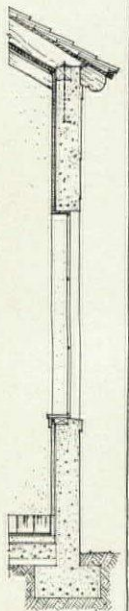
PLOT PLAN



WEST ELEVATION

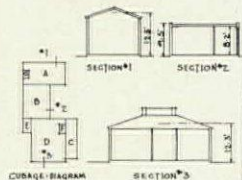


FIRST FLOOR PLAN



WALL SECTION
SCALE 1/4" = 1'-0"

CUBAGE			
A	30.0 x 16.0 x 12.5	6.000	
B	21.0 x 25.0 x 9.5	4.788	
C	24.5 x 7.5 x 9.5	2.110	
D	51.0 x 23.5 x 12.5	8.760	
E	6.0 x 10.0 x 7.5	2.10	
F	3.0 x 2.5 x 11.5	.82	
G	4.0 x 3.0 x 4.5	.54	
TOTAL CUBIC FT.		25.247	

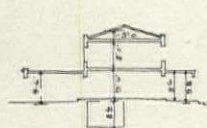
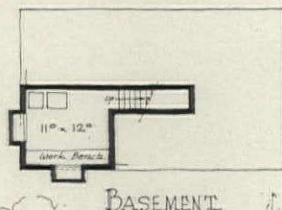
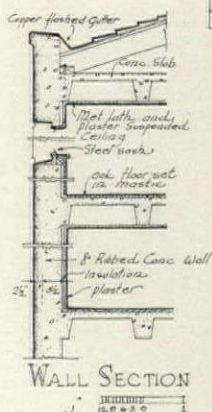
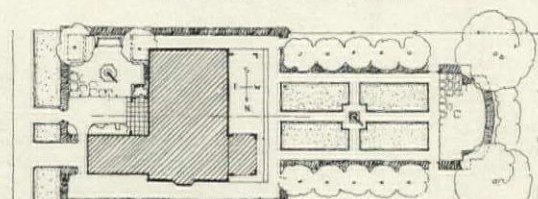
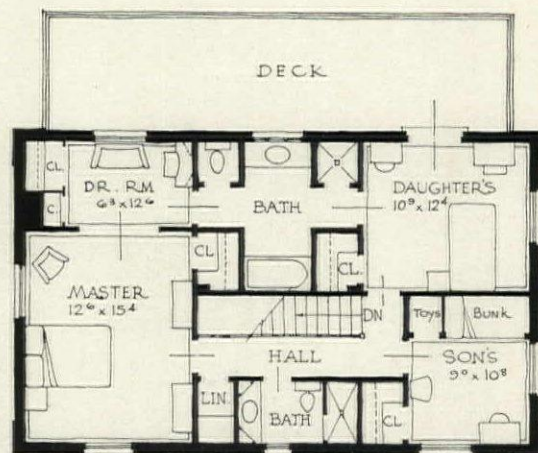
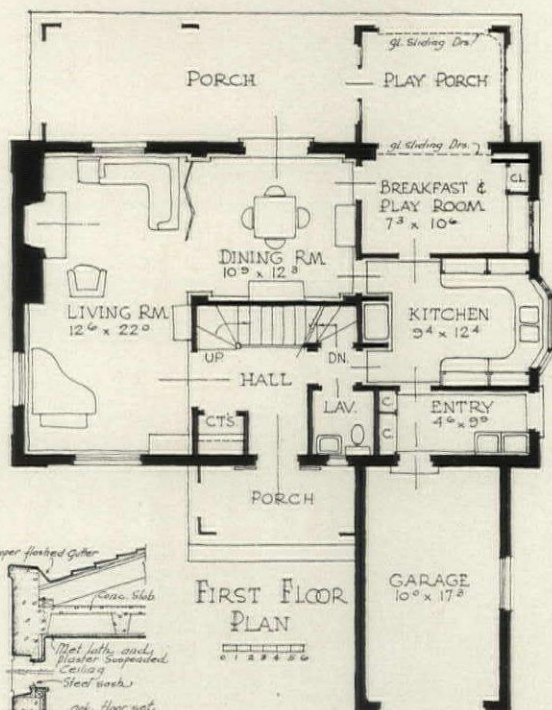
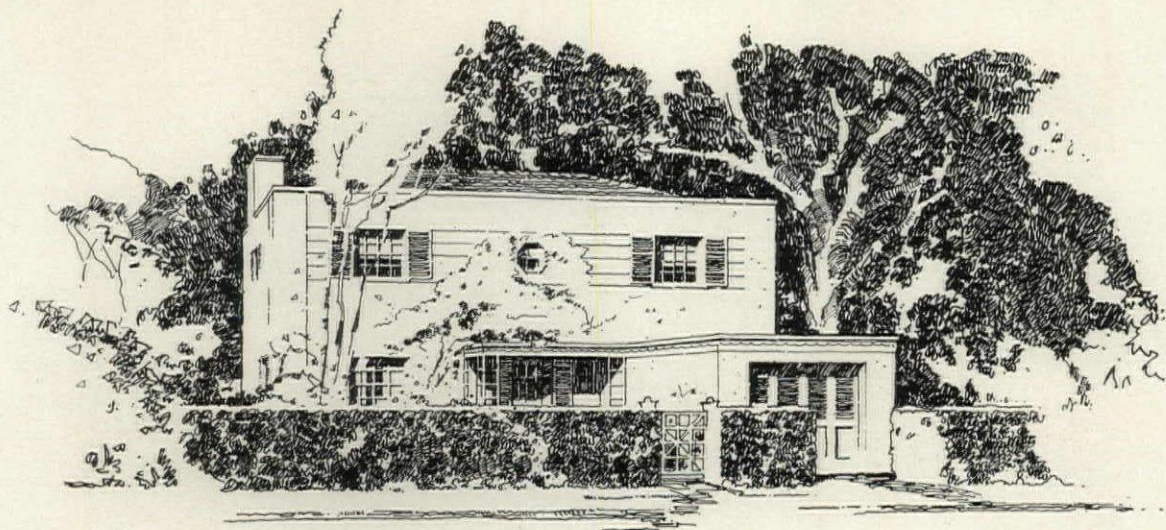


STORAGE DIAGRAM
SECTION 1
SECTION 2
SECTION 3
NON-SE PLUMB
CLASS - B

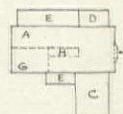
DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Joseph J. De Brita and Herbert A. Magoon, 2 Horatio Street, New York, N. Y.

Mention



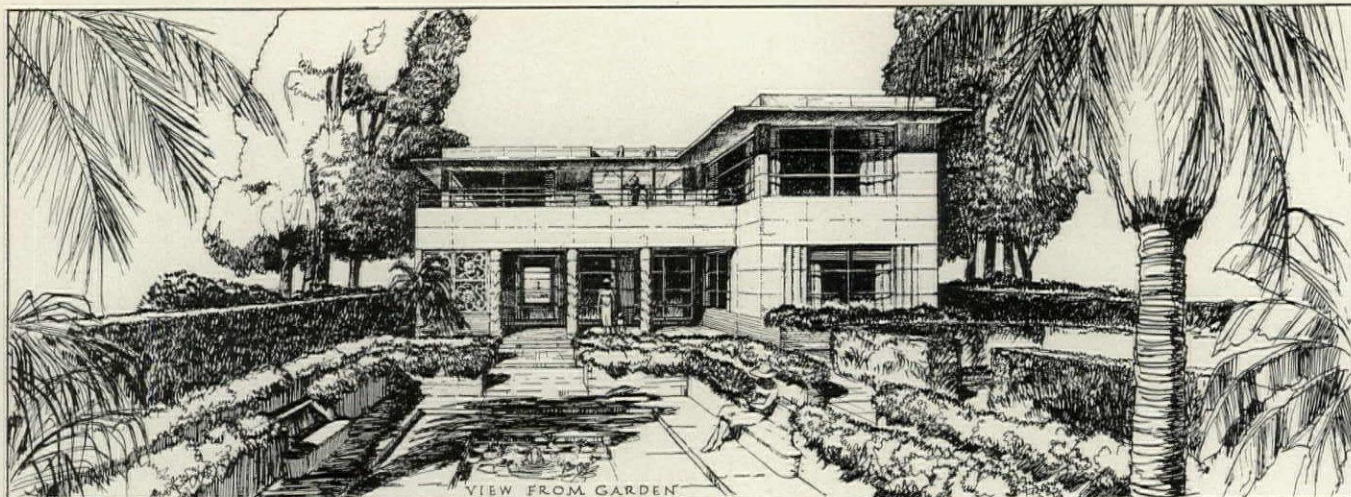
CUBAGE		
A	23.5 x 30 x 20.5	18,795.25
B	11 x 5 x 9	49.50
C	11.5 x 10 x 9.5	106.875
D	8.5 x 11.5 x 9	875.75
E	8.5 x 23 x 2.5 - 4	415.44
F	8.5 x 8.5 x 8.5 - 4	122.19
G	12.5 x 14 x 8.5	1,407.50
H	5 x 12 x 4.5 Av.	270.00
TOTAL		23,974.63



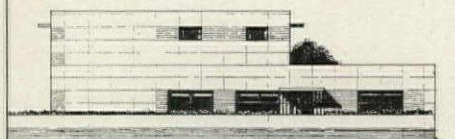
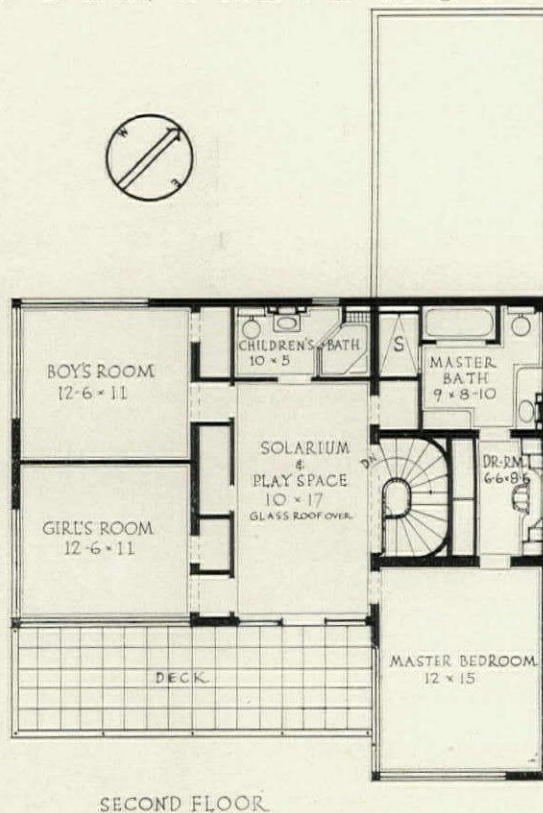
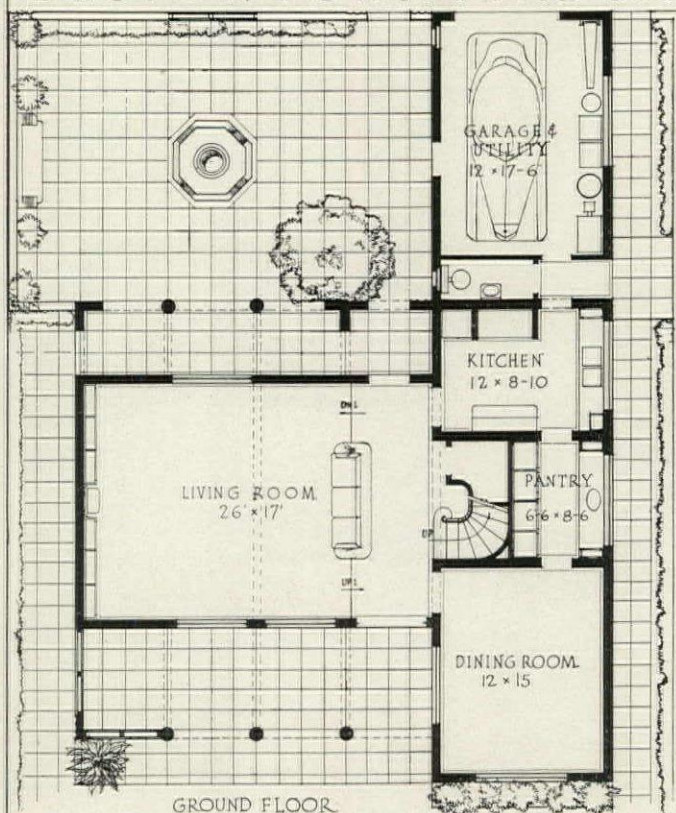
DESIGN FOR A FIRESAFE CONCRETE HOUSE *Pencil Points - Portland Cement Association Architectural Competition*

John E. Fortune, 1924 Hillhurst Avenue, Los Angeles, California

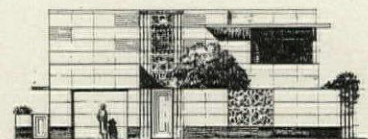
Mention



DESIGN FOR A FIRE-SAFE CONCRETE HOUSE



NORTHEAST ELEVATION

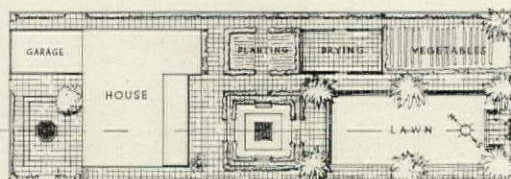
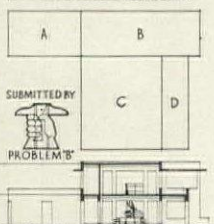


ELEVATION ON STREET



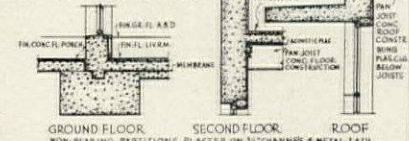
SOUTHWEST ELEVATION

A 21-6 x 15-4 x 9-6	2707 cu ft
B 35-4 x 15-4 x 18-6	8714 "
C 26-8 x 24-0 x 18-6	11837 "
D 26-8 x 9-0 x 4	480 "
TOTAL CUBAGE 23,738 cu ft	



PLOT PLAN

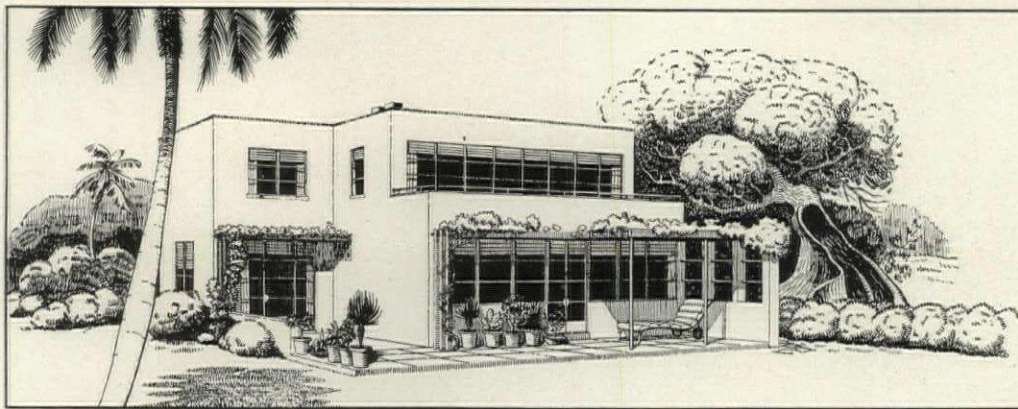
NOTE: FORMS BUILT UP OF SPIRIT PLYWOOD IN PANELS AS INDICATED ON ELEVATIONS. NATURAL CONCRETE IS EXPOSED. NOTE USE OF VARIOUS TEXTURES - ALLORNAMENT INCLUDING GRILLES, PRECAST.



PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

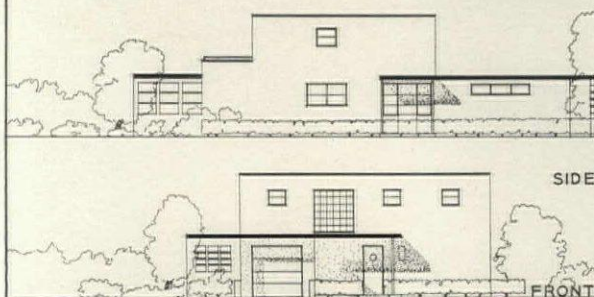
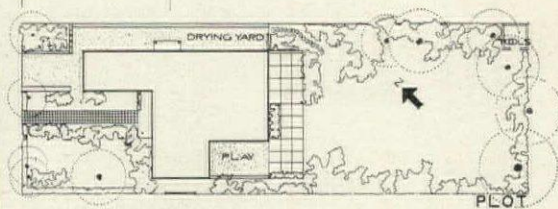
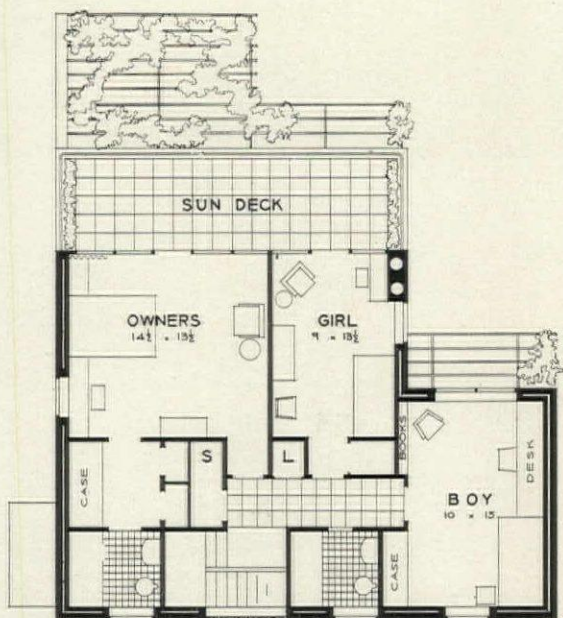
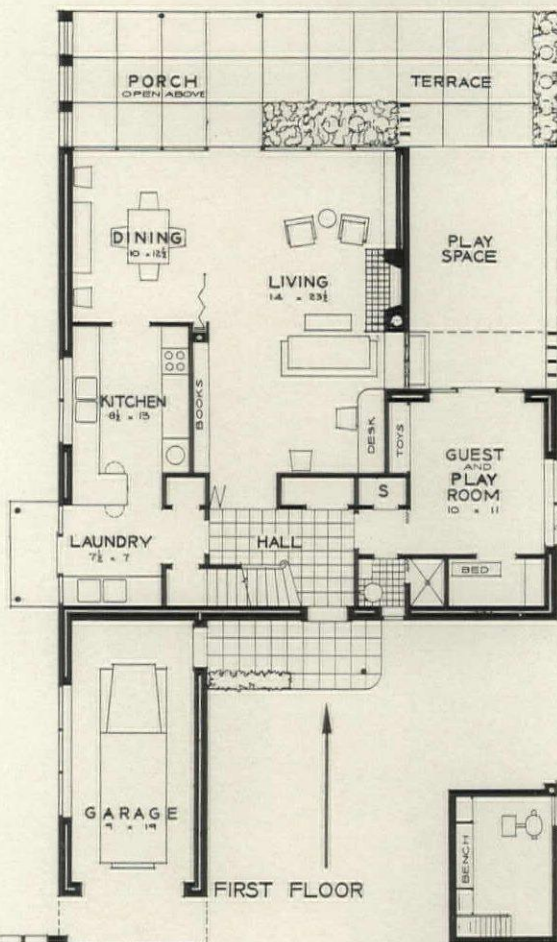
E. W. Genter, Jr., 512 S. Glendale Avenue, Glendale, California

Mention

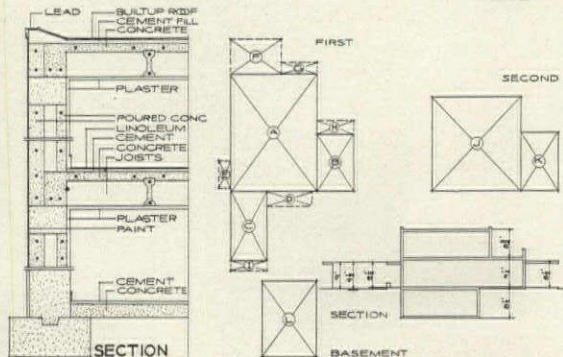


PERSPECTIVE

FROM GARDEN



FIRST FL.		
A 10' x 24' x 10'	240.0	
B 11' x 23' x 10'	253.0	
C 12' x 23' x 10'	276.0	
D 13' x 23' x 10'	299.0	
E 14' x 23' x 10'	322.0	
F 15' x 23' x 10'	345.0	
G 16' x 23' x 10'	368.0	
H 17' x 23' x 10'	391.0	
I 18' x 23' x 10'	414.0	
J 19' x 23' x 10'	437.0	
K 20' x 23' x 10'	460.0	
L 21' x 23' x 10'	483.0	
M 22' x 23' x 10'	506.0	
N 23' x 23' x 10'	529.0	
O 24' x 23' x 10'	552.0	
P 25' x 23' x 10'	575.0	
Q 26' x 23' x 10'	598.0	
R 27' x 23' x 10'	621.0	
S 28' x 23' x 10'	644.0	
T 29' x 23' x 10'	667.0	
U 30' x 23' x 10'	690.0	
V 31' x 23' x 10'	713.0	
W 32' x 23' x 10'	736.0	
X 33' x 23' x 10'	759.0	
Y 34' x 23' x 10'	782.0	
Z 35' x 23' x 10'	805.0	
AA 36' x 23' x 10'	828.0	
AB 37' x 23' x 10'	851.0	
AC 38' x 23' x 10'	874.0	
AD 39' x 23' x 10'	897.0	
AE 40' x 23' x 10'	920.0	
AF 41' x 23' x 10'	943.0	
AG 42' x 23' x 10'	966.0	
AH 43' x 23' x 10'	989.0	
AI 44' x 23' x 10'	1012.0	
AJ 45' x 23' x 10'	1035.0	
AK 46' x 23' x 10'	1058.0	
AL 47' x 23' x 10'	1081.0	
AM 48' x 23' x 10'	1104.0	
AN 49' x 23' x 10'	1127.0	
AO 50' x 23' x 10'	1150.0	
AP 51' x 23' x 10'	1173.0	
AQ 52' x 23' x 10'	1196.0	
AR 53' x 23' x 10'	1219.0	
AS 54' x 23' x 10'	1242.0	
AT 55' x 23' x 10'	1265.0	
AU 56' x 23' x 10'	1288.0	
AV 57' x 23' x 10'	1311.0	
AW 58' x 23' x 10'	1334.0	
AX 59' x 23' x 10'	1357.0	
AY 60' x 23' x 10'	1380.0	
AZ 61' x 23' x 10'	1403.0	
BA 62' x 23' x 10'	1426.0	
BB 63' x 23' x 10'	1449.0	
BC 64' x 23' x 10'	1472.0	
BD 65' x 23' x 10'	1495.0	
BE 66' x 23' x 10'	1518.0	
BF 67' x 23' x 10'	1541.0	
BG 68' x 23' x 10'	1564.0	
BH 69' x 23' x 10'	1587.0	
BI 70' x 23' x 10'	1610.0	
BJ 71' x 23' x 10'	1633.0	
BK 72' x 23' x 10'	1656.0	
BL 73' x 23' x 10'	1679.0	
BM 74' x 23' x 10'	1702.0	
BN 75' x 23' x 10'	1725.0	
BO 76' x 23' x 10'	1748.0	
BP 77' x 23' x 10'	1771.0	
BQ 78' x 23' x 10'	1794.0	
BR 79' x 23' x 10'	1817.0	
BS 80' x 23' x 10'	1840.0	
BT 81' x 23' x 10'	1863.0	
BU 82' x 23' x 10'	1886.0	
BV 83' x 23' x 10'	1909.0	
BW 84' x 23' x 10'	1932.0	
BX 85' x 23' x 10'	1955.0	
BY 86' x 23' x 10'	1978.0	
BZ 87' x 23' x 10'	2001.0	
CA 88' x 23' x 10'	2024.0	
CB 89' x 23' x 10'	2047.0	
CC 90' x 23' x 10'	2070.0	
CD 91' x 23' x 10'	2093.0	
CE 92' x 23' x 10'	2116.0	
CF 93' x 23' x 10'	2139.0	
CG 94' x 23' x 10'	2162.0	
CH 95' x 23' x 10'	2185.0	
CI 96' x 23' x 10'	2208.0	
CJ 97' x 23' x 10'	2231.0	
CK 98' x 23' x 10'	2254.0	
CL 99' x 23' x 10'	2277.0	
CM 100' x 23' x 10'	2300.0	
Grand Total	23153	

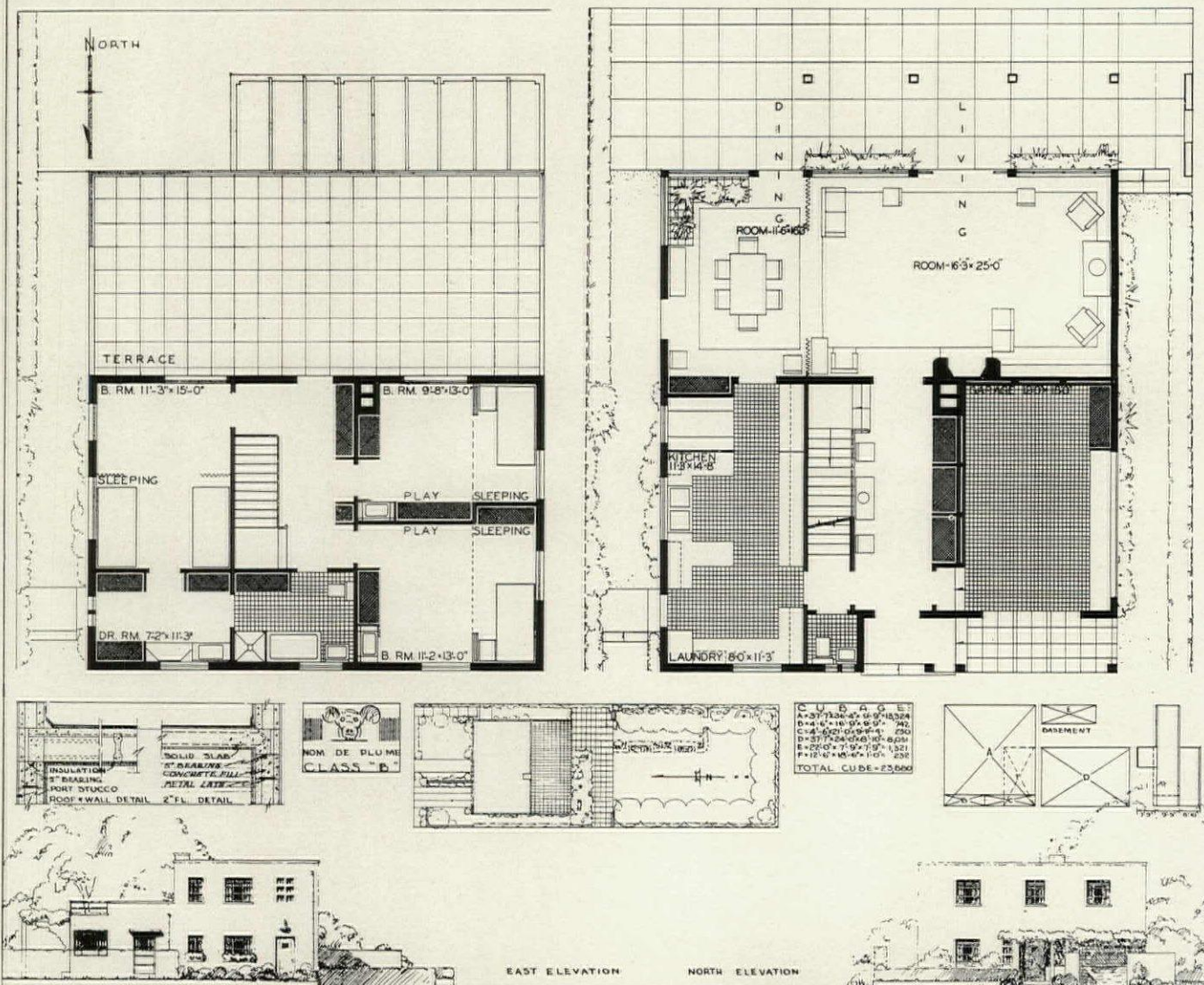
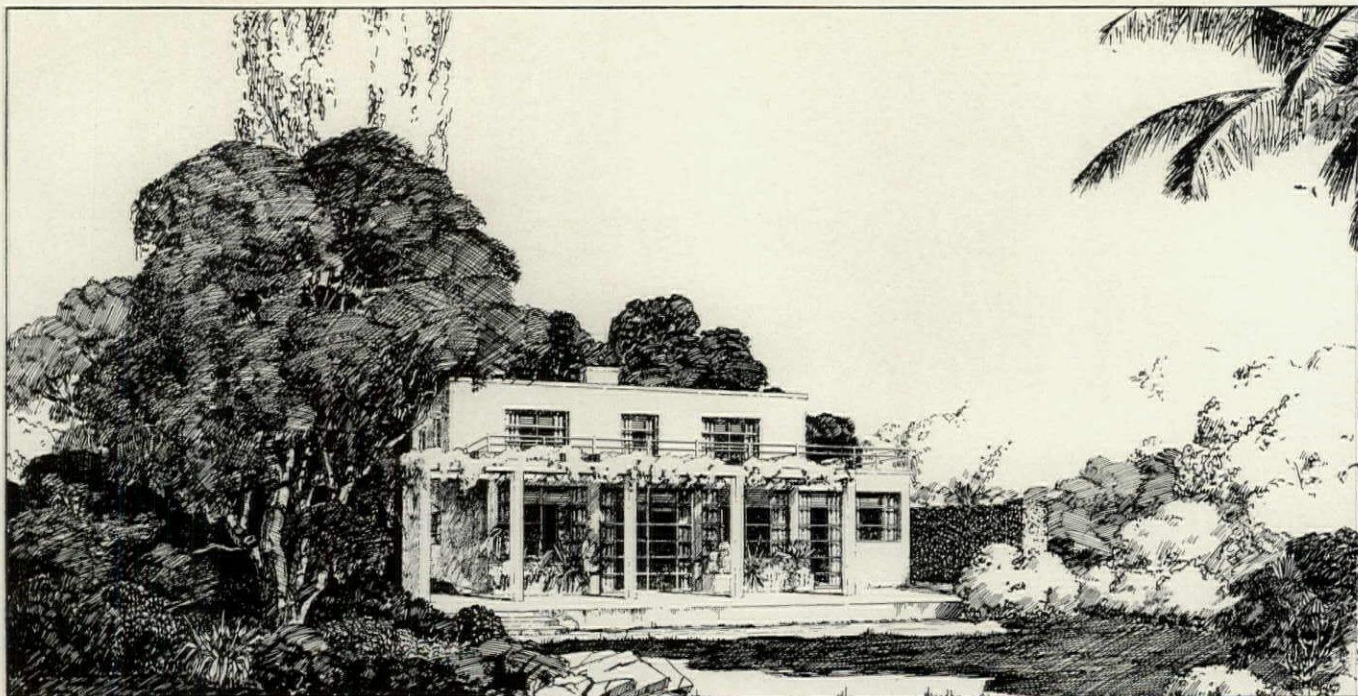


DESIGN FOR A FIRE-SAFE CONCRETE HOUSE

PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

John Hironimus, 144 East 30th Street, New York, N. Y.

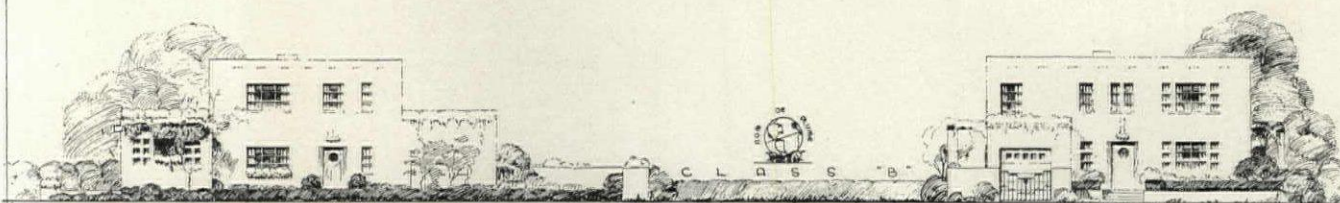
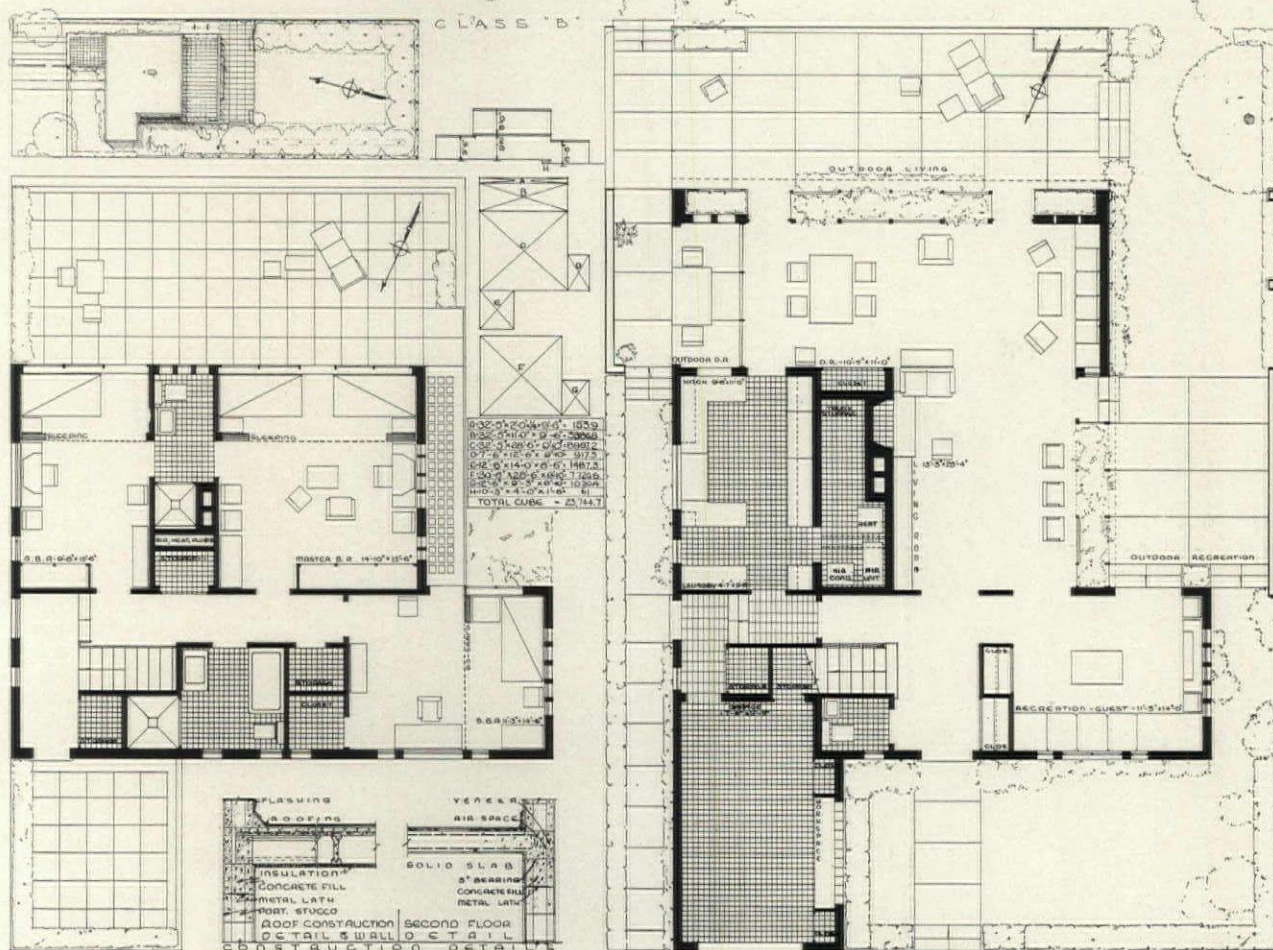
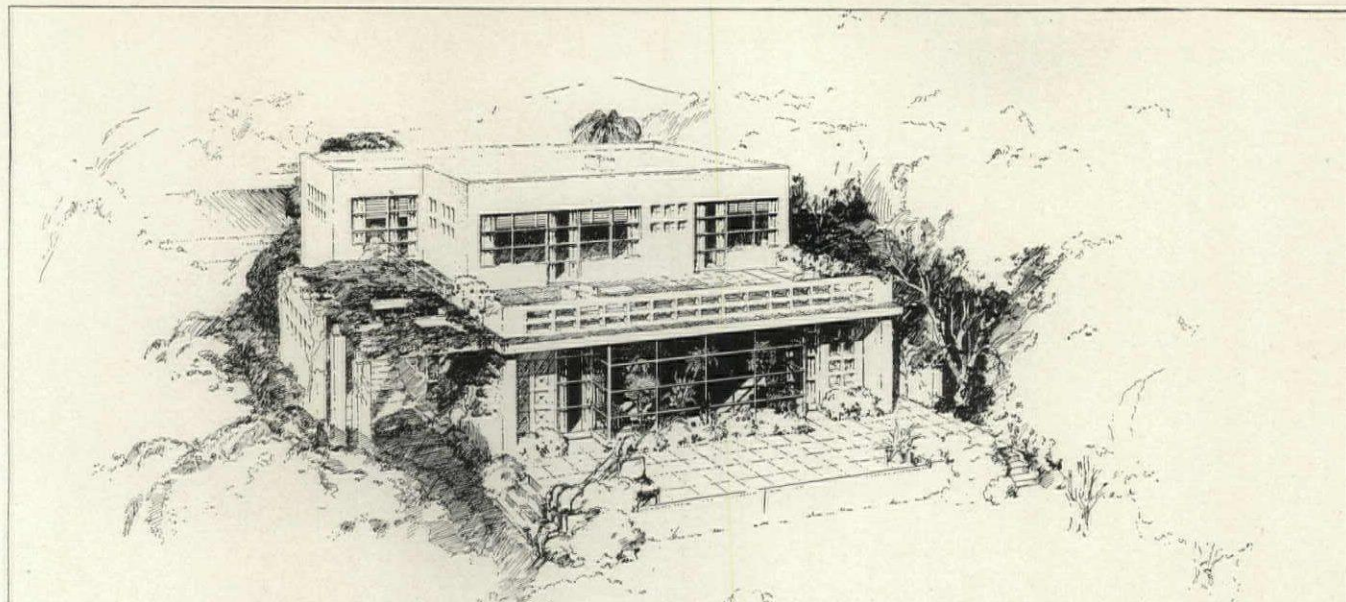
Mention



DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION '36

Rudolph A. Matern, Cranbrook Academy of Arts, Bloomfield Hills, Michigan

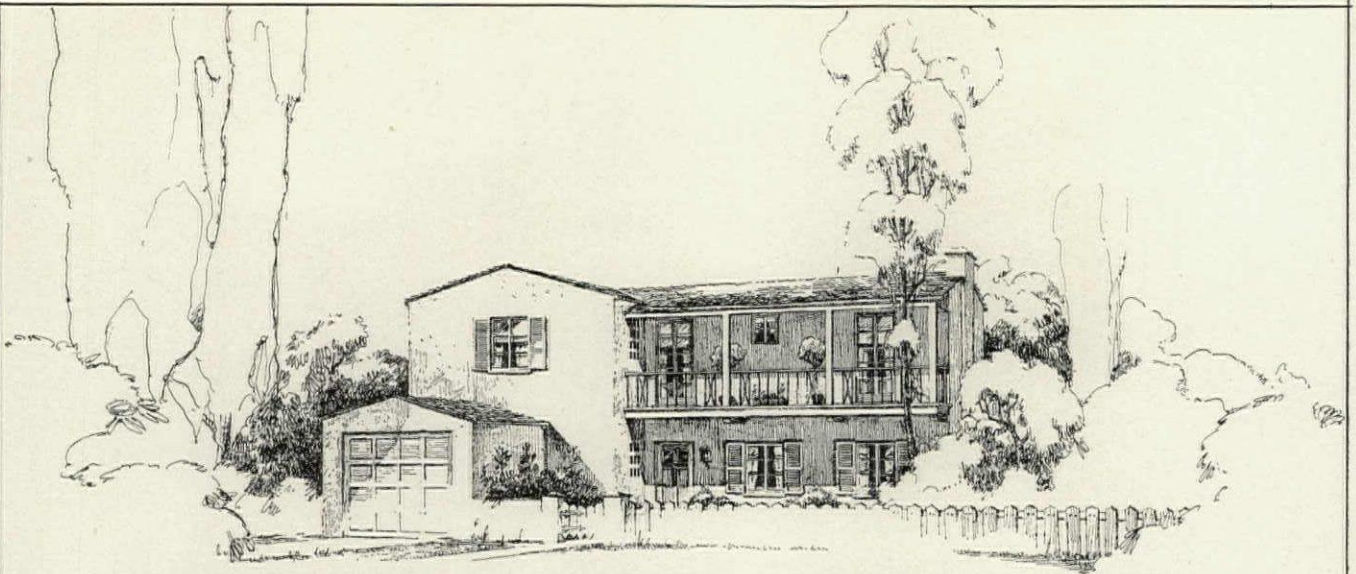
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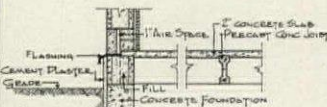
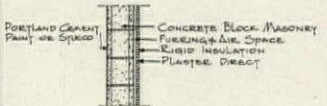
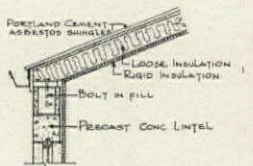
DESIGN FOR A FIRESAFE CONCRETE HOUSE PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Rudolph A. Matern, Cranbrook Academy of Arts, Bloomfield Hills, Michigan

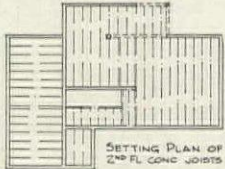
Mention



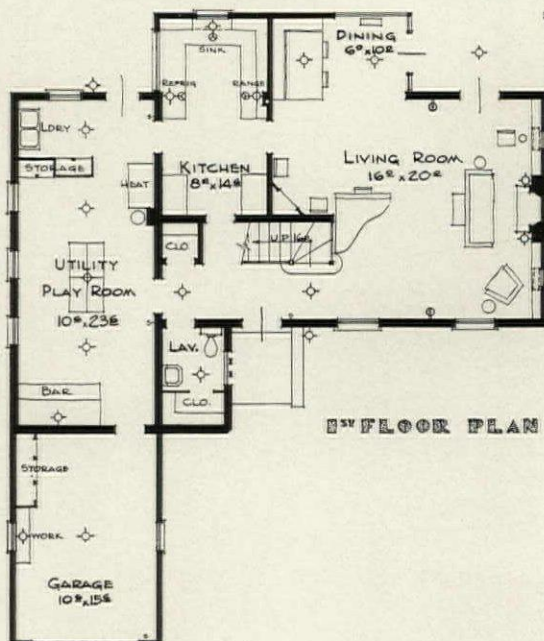
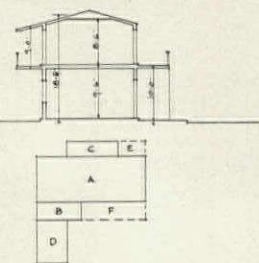
DESIGN FOR A FIRESAFE CONCRETE HOUSE **PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION**



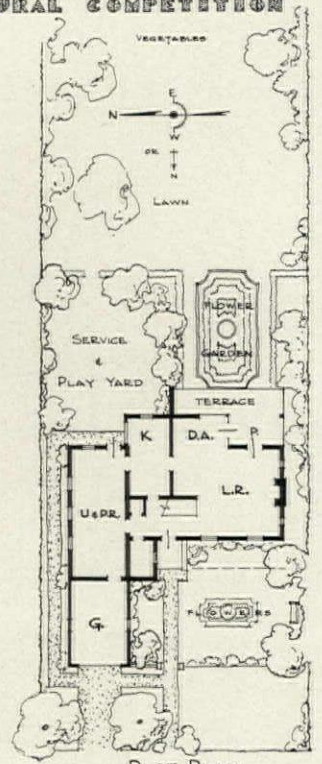
DETAILS OF CONSTRUCTION
 NOTE: CONCRETE ON GRADE ALTERNATIVE 1" FLOOR CONTS. WITH 2" INSULATION OVER.



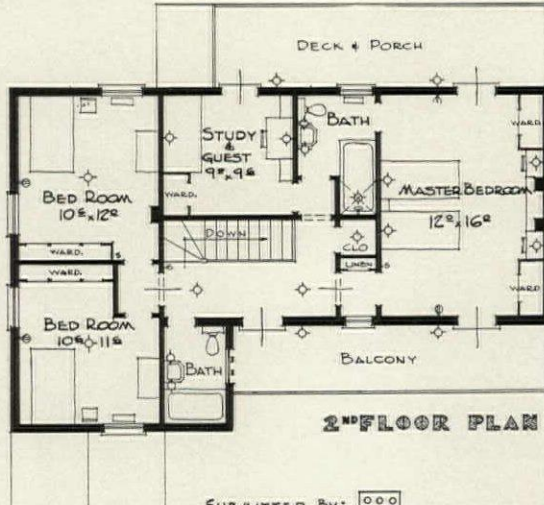
CUBIC CONTENTS		
LEVEL A	13.400 x 18.5	1280.2
B	37.400 x 18.5	2355.0
LEVEL C	60.400 x 10.0	1140.0
D	104.400 x 35	1767.0
PORCH E	24.400 x 10.0 x 10.0	120.0
DRIVEWAY F	18.500 x 22.0 x 10	245.0
TOTAL		18536



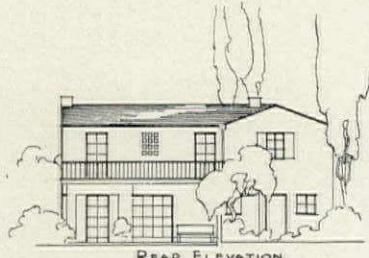
1ST FLOOR PLAN



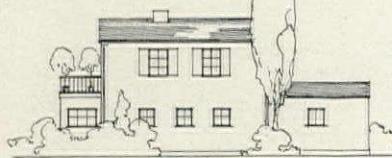
PLOT PLAN



2ND FLOOR PLAN

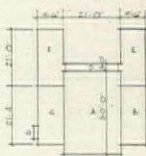
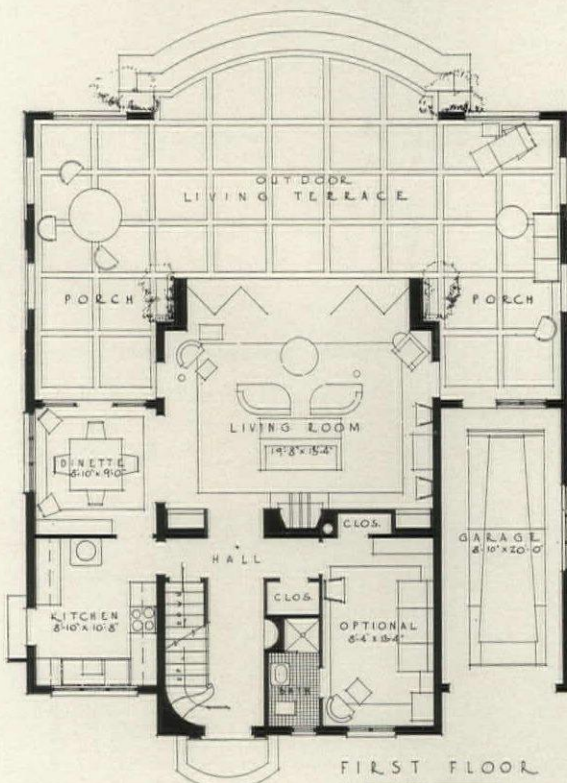


REAR ELEVATION

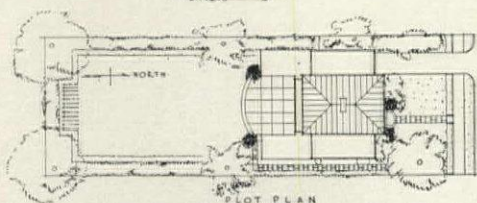
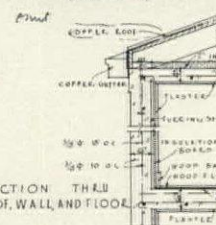
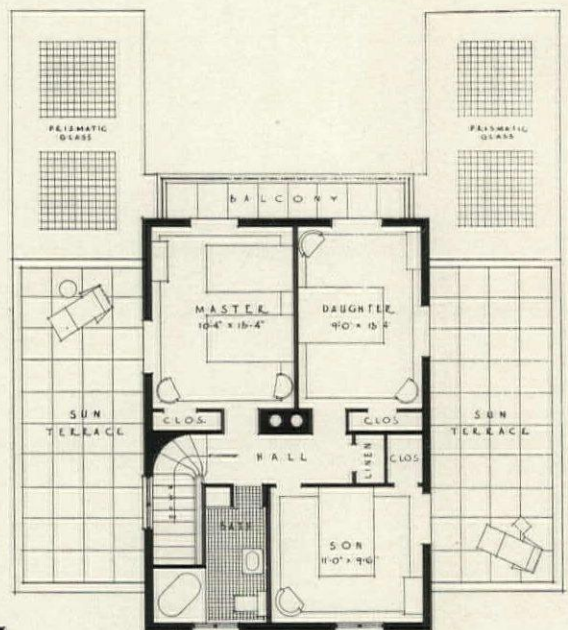


SIDE ELEVATION

SUBMITTED BY: 000
 PROBLEM B



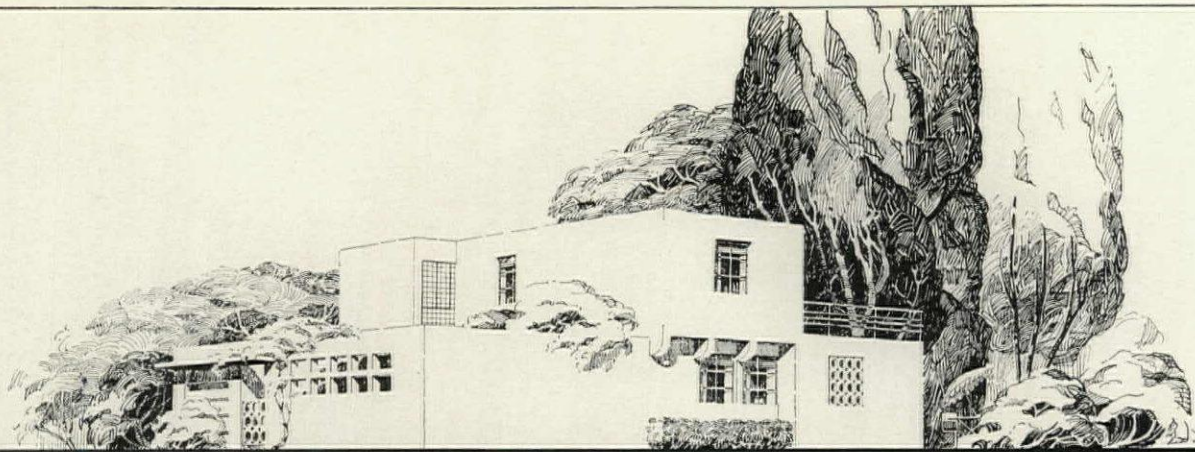
NO.	DESCRIPTION	QTY.	UNIT PRICE	TOTAL
1	CEMENT	100.00	1.00	100.00
2	SAND	200.00	1.00	200.00
3	GRAVEL	100.00	1.00	100.00
4	BRICK	100.00	1.00	100.00
5	ROOFING	100.00	1.00	100.00
6	PAINT	100.00	1.00	100.00
7	GLASS	100.00	1.00	100.00
8	DOORS	100.00	1.00	100.00
9	WINDOWS	100.00	1.00	100.00
10	PLUMBING	100.00	1.00	100.00
11	ELECTRICAL	100.00	1.00	100.00
12	LABOR	100.00	1.00	100.00
13	OVERHEAD	100.00	1.00	100.00
14	PROFIT	100.00	1.00	100.00
TOTAL				1000.00



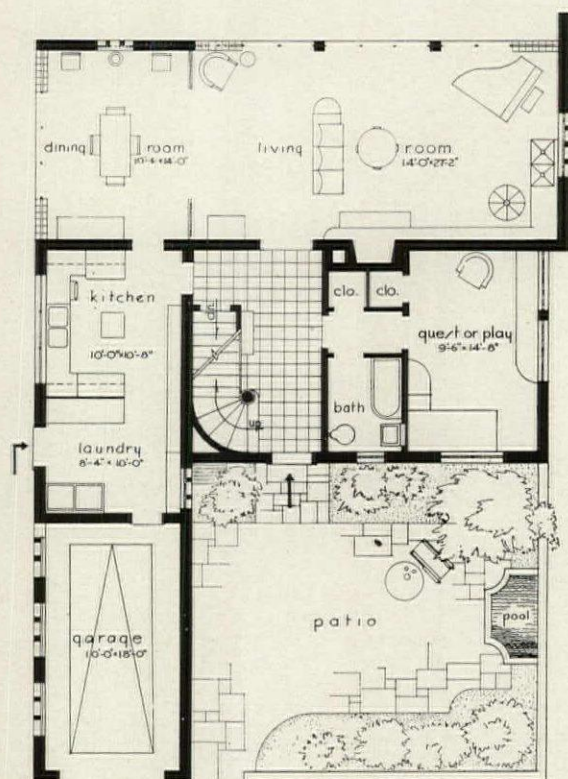
DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

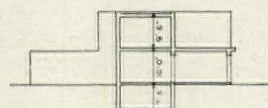
Trevor R. Milligan and Kenneth E. Wischmeyer, 705 Board of Education Building, St. Louis



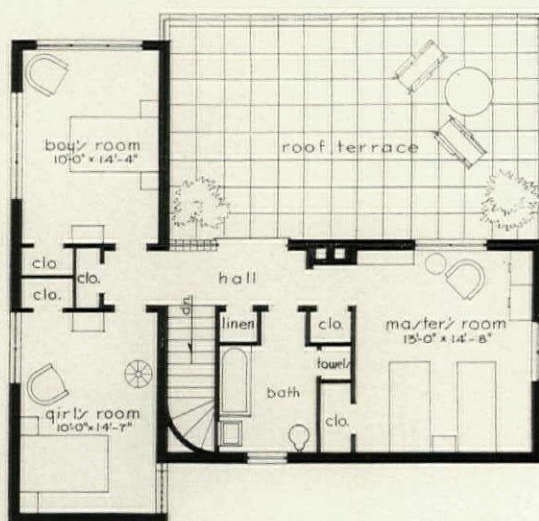
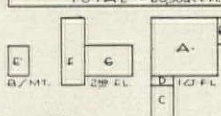
• P E R S P E C T I V E • F R O M • N O R T H • W E S T •



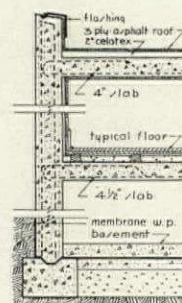
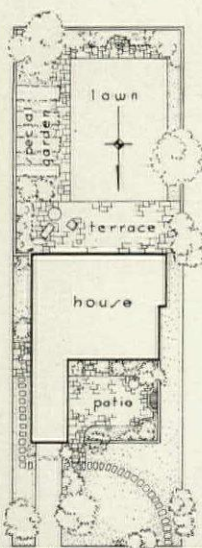
• F I R S T • F L O O R • P L A N •



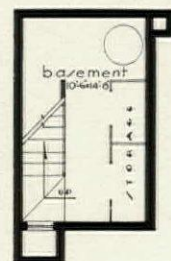
A = 38'-0" x 31'-0" x 10'-0" = 11,780 CVR.
B = 15'-0" x 11'-6" x 10'-0" = 2,250 "
C = 11'-0" x 10'-0" x 10'-0" = 1,971 "
D = 4'-4" x 11'-8" x 10'-0" = 509 "
E = 10'-0" x 16'-0" x 7'-6" = 1,260 "
F = 11'-0" x 25'-4" x 9'-6" = 2,915 "
G = 27'-0" x 16'-4" x 9'-6" = 4,517 "
TOTAL = 23,963 CVR.



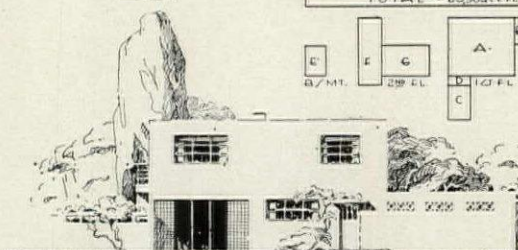
• S E C O N D • F L O O R • P L A N •



DETAIL
scale 1/4" = 1'-0"



PROBLEM B



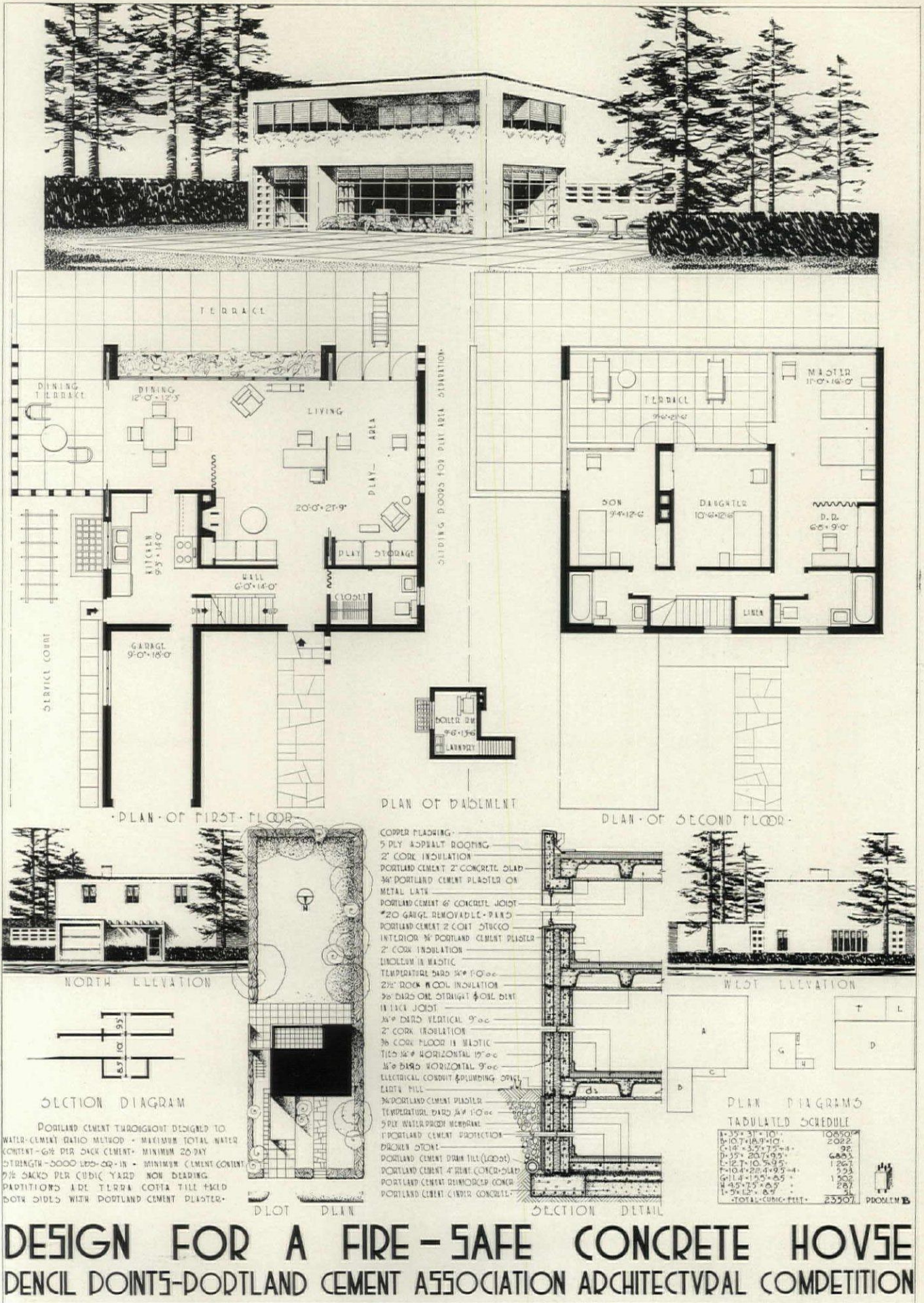
• E A S T • E L L E V A T I O N • P L O T • P L A N • S O U T H • E L L E V A T I O N •

DESIGN FOR A FIRESAFE CONCRETE HOUSE

PENCIL POINTS-PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

M. Righton Swicegood, 162 East 46th Street, New York, N. Y.

Mention

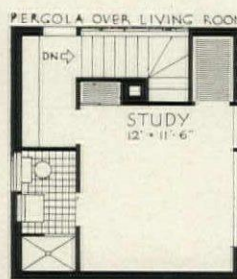
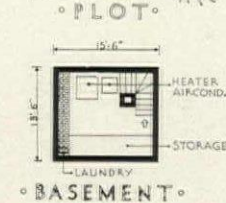
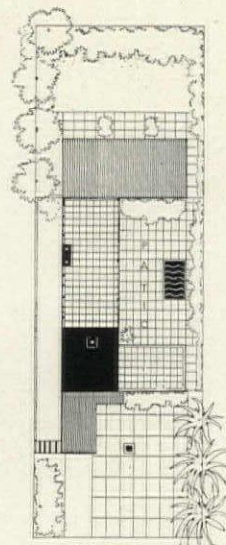
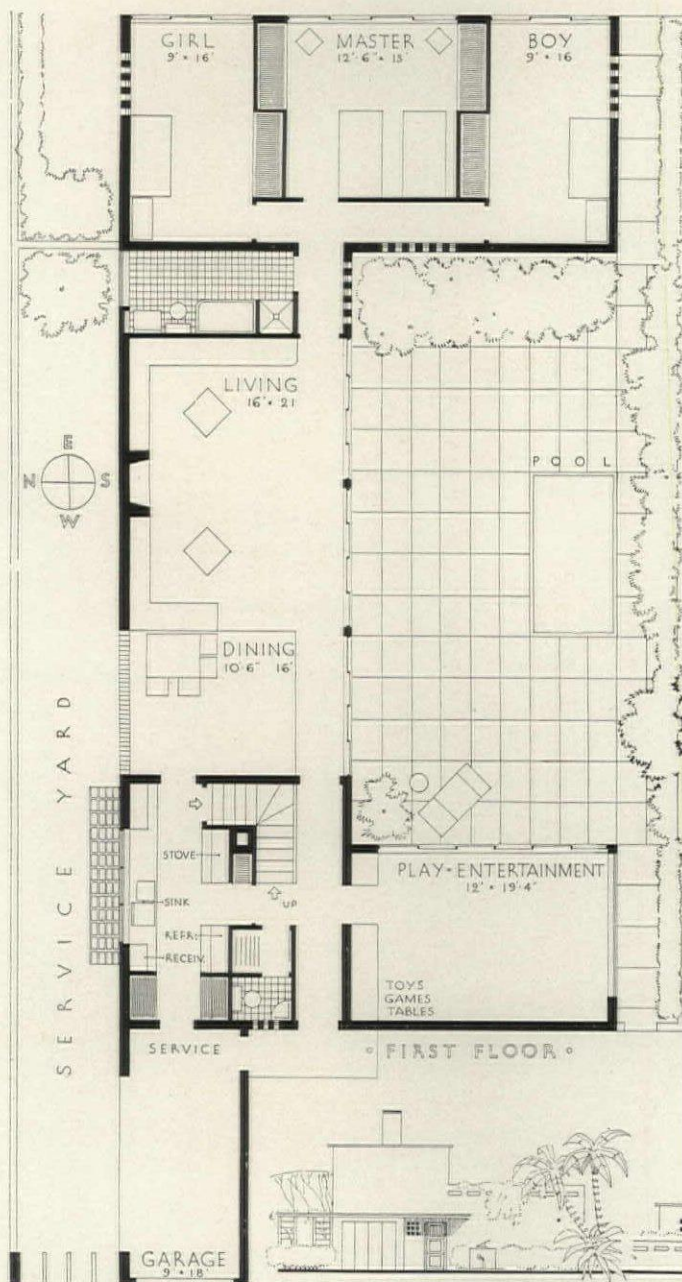
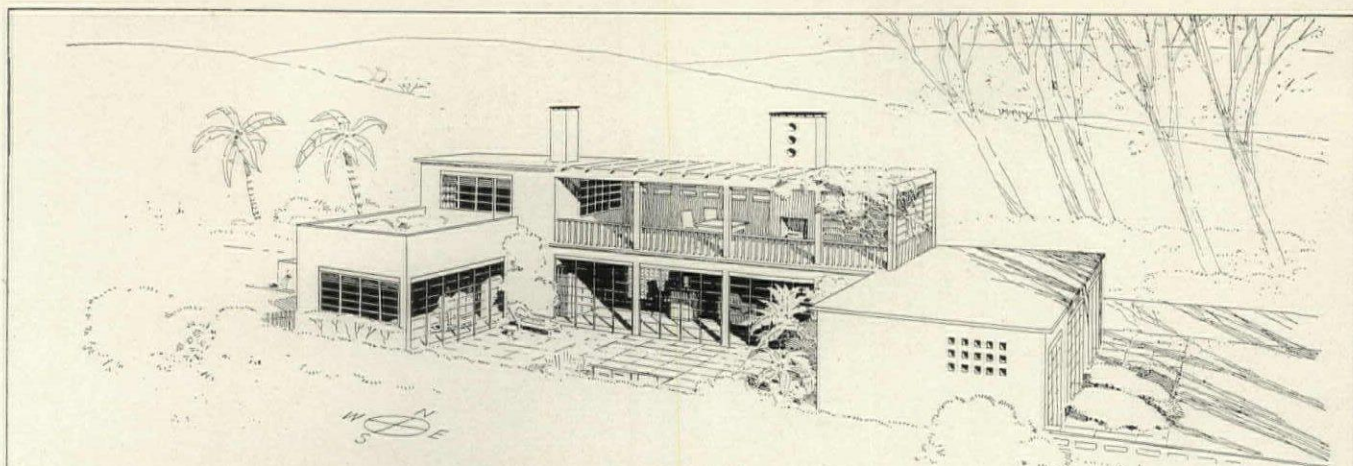


Joseph Shilowitz, 26 Journal Square, Jersey City, New Jersey

Mention

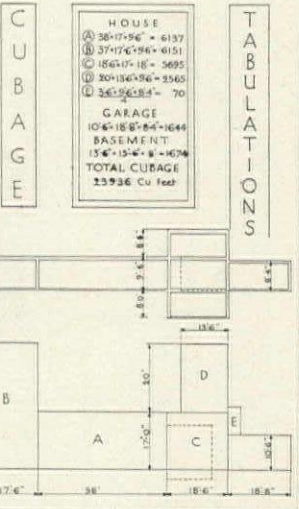


PENCIL POINTS APRIL 1936

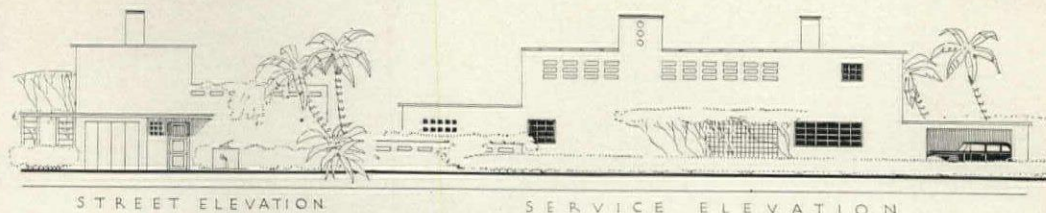


CONSTRUCTION

- EXTERIOR WALLS 6" SOLID REINFORCED CONCR. INSULATION BOARD & PLASTER, OUTSIDE PAINTED WITH P.C. PAINT 3 COATS
- ROOF BEARING PARTITIONS REINFORCED CONCRETE NON-BEARING PARTITIONS 3" CONCR. BLOCKS ALL FLOORS & ROOF DECKS COLORED CONG. FINISH
- 2ND FLOOR TERRACES AND WALKS CONCR. CEILINGS METAL LATH & PL. WINDOWS STEEL CASEMETS
- 1ST FLOOR ROOFS NOT USED AS TERRACES TAR & GRAVEL FILL
- BASEMENT



CLASS B

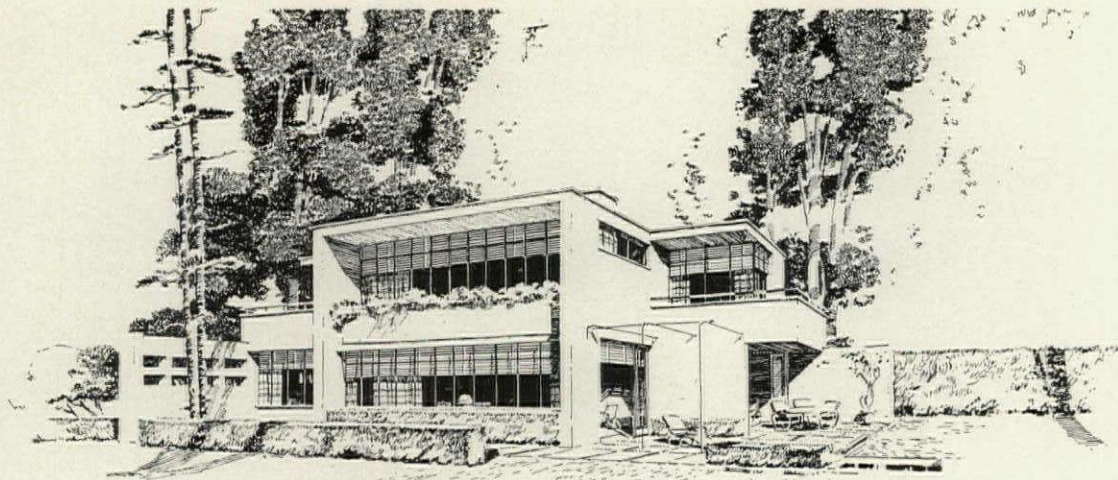


DESIGN FOR A FIRESAFE CONCRETE HOUSE

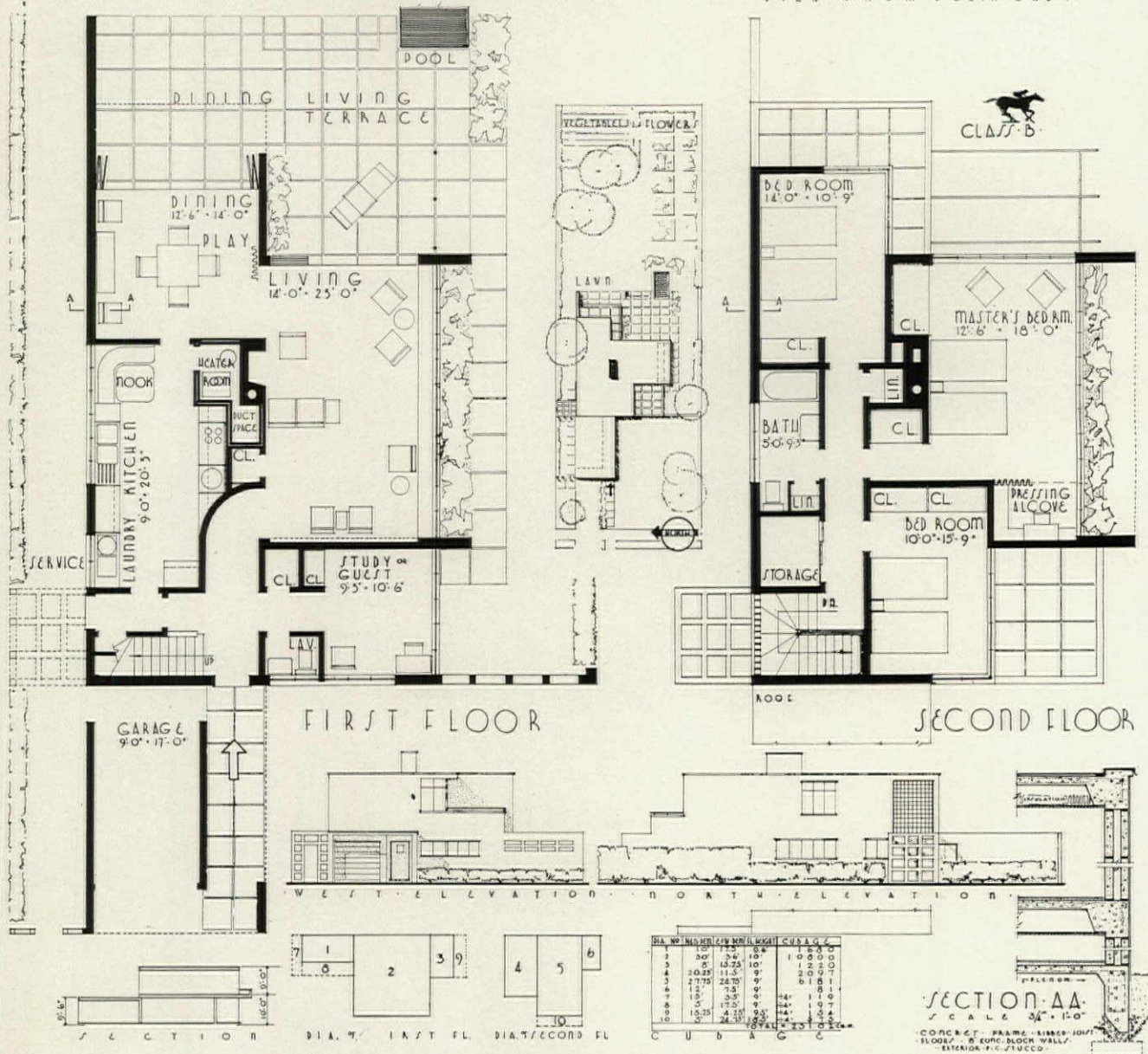
PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

Harry Wijk, 17 Marlboro Street, Boston, Massachusetts

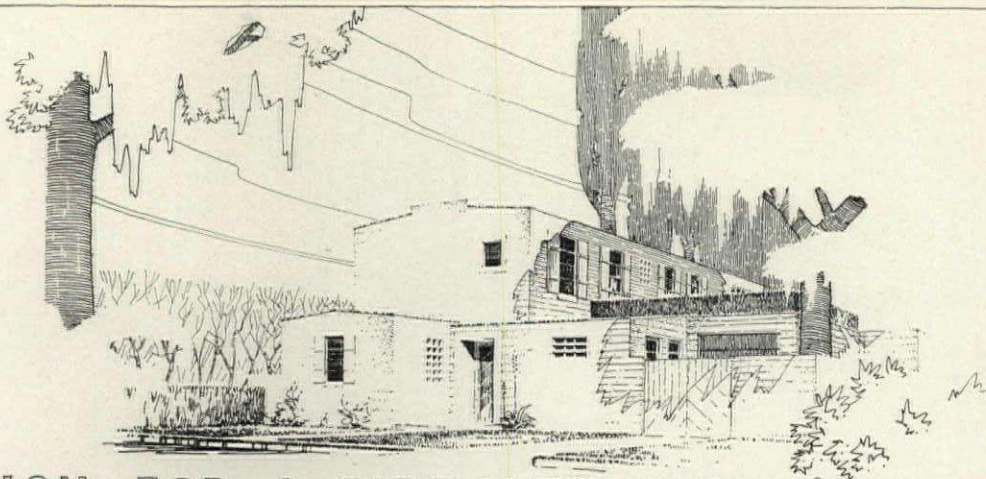
Mention



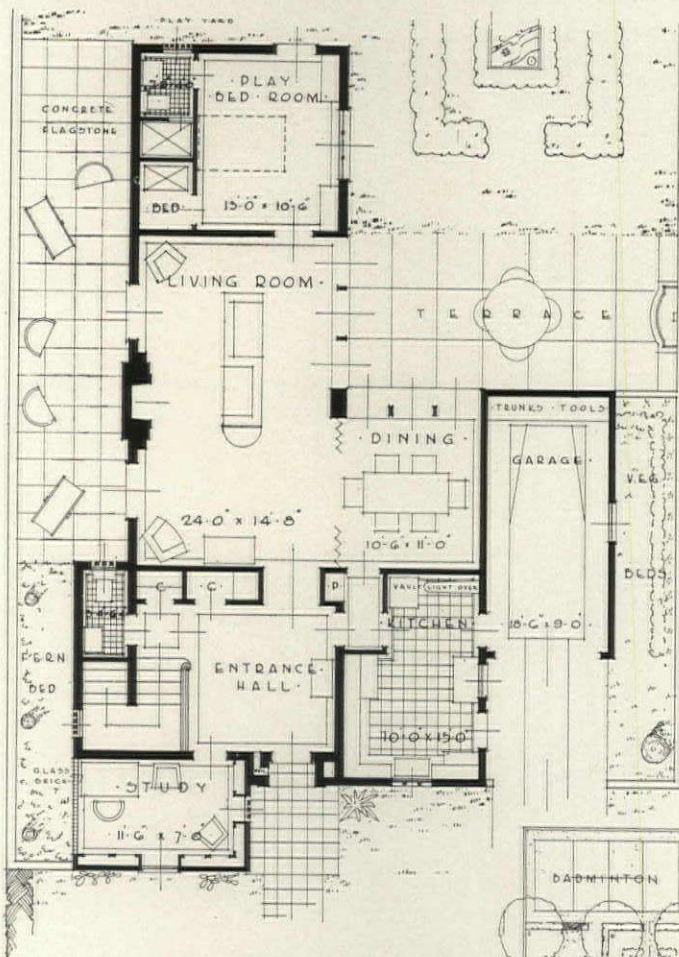
VIEW FROM SOUTH EAST.



· A DESIGN FOR A ·
 · FIRESAFE · CONCRETE · HOUSE ·
 · PENCIL POINTS - PORTLAND CEMENT ASSOCIATION ·
 · ARCHITECTURAL · COMPETITION ·

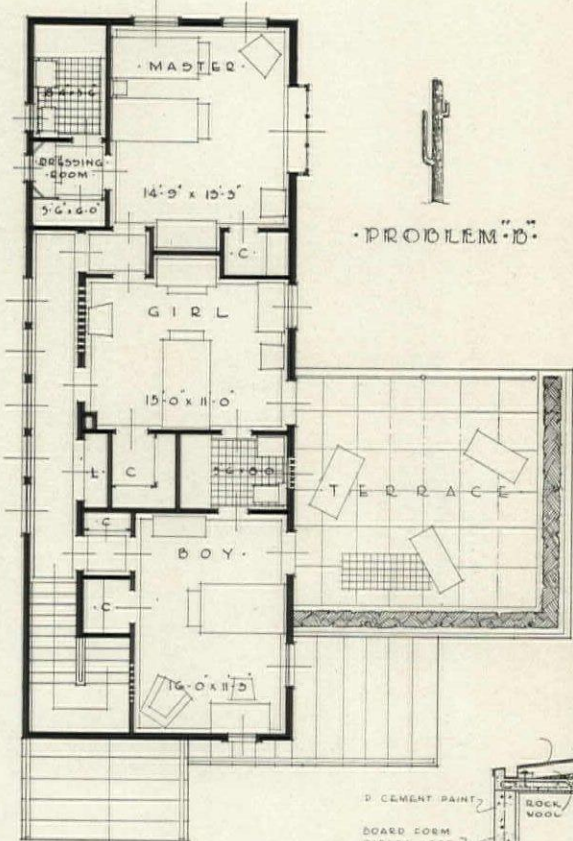


• DESIGN • FOR • A • FIRESAFE • CONCRETE • HOME •

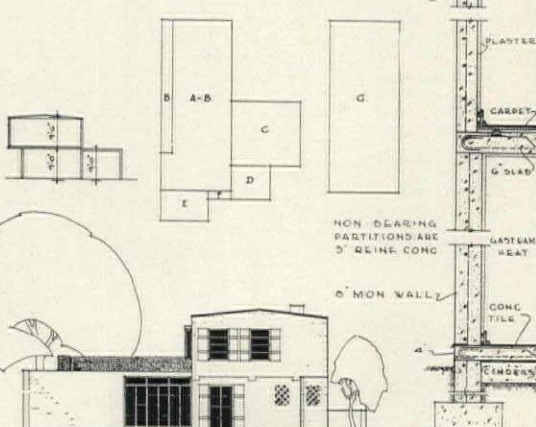
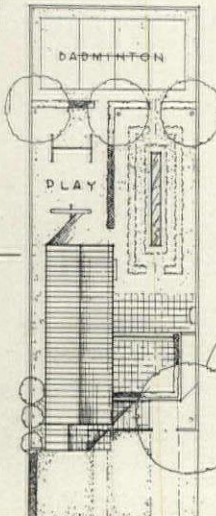


A	5 1/2" x 20" x 4"	= 4420
B	4 1/4" x 36" x 4"	= 1320
(A + B)	= 14 3/4" x 20" x 4"	= 6430
C	19 1/2" x 20" x 4"	= 3910
D	4 1/2" x 10 1/2" x 6 1/2"	= 646
E	2" x 15" x 6 1/4"	= 110
F	2" x 8" x 6"	= 112
G	57 1/2" x 20" x 4 1/2"	= 10046
TOTAL		25666

HEATING BY GAS STEAM UNITS



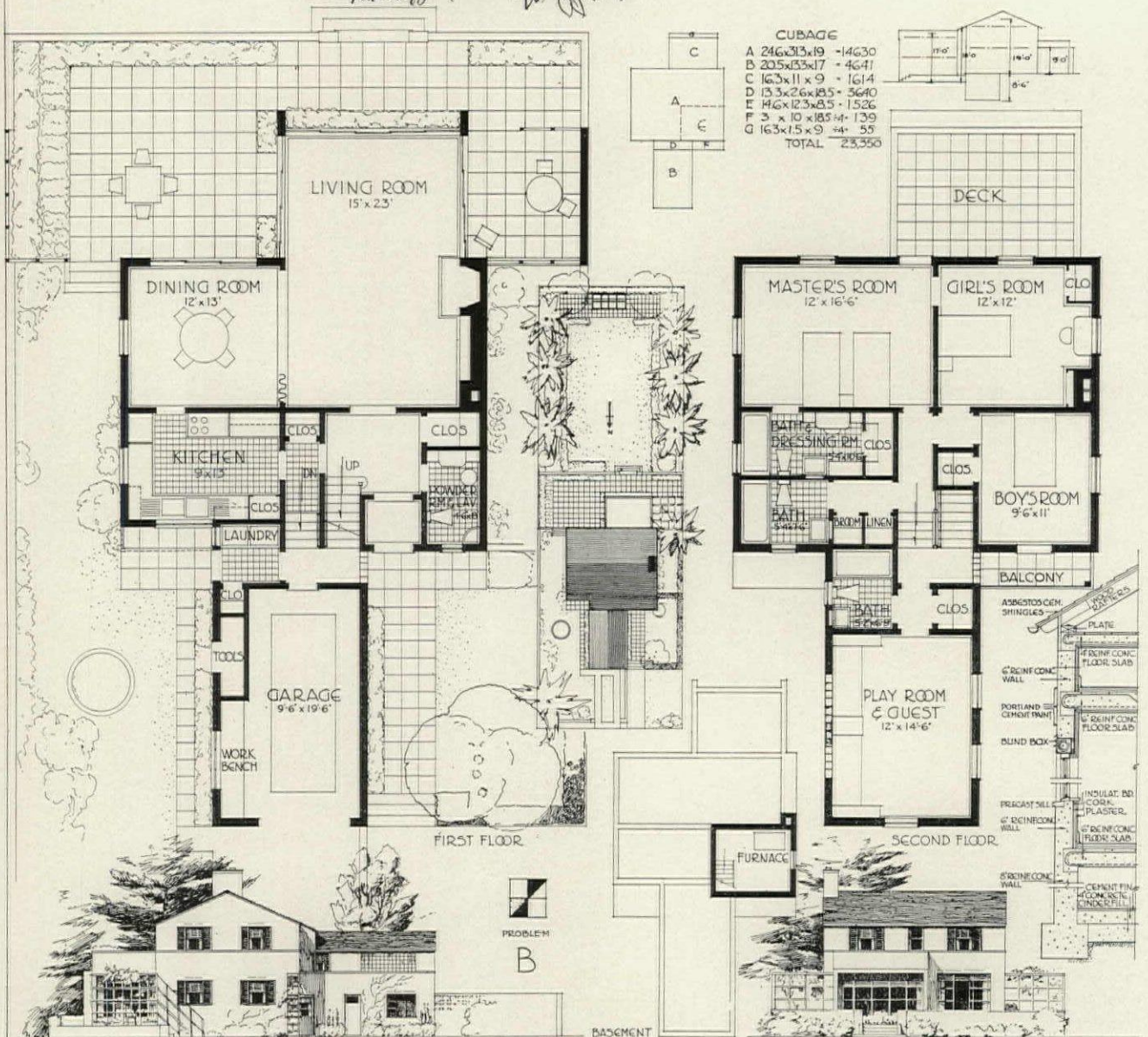
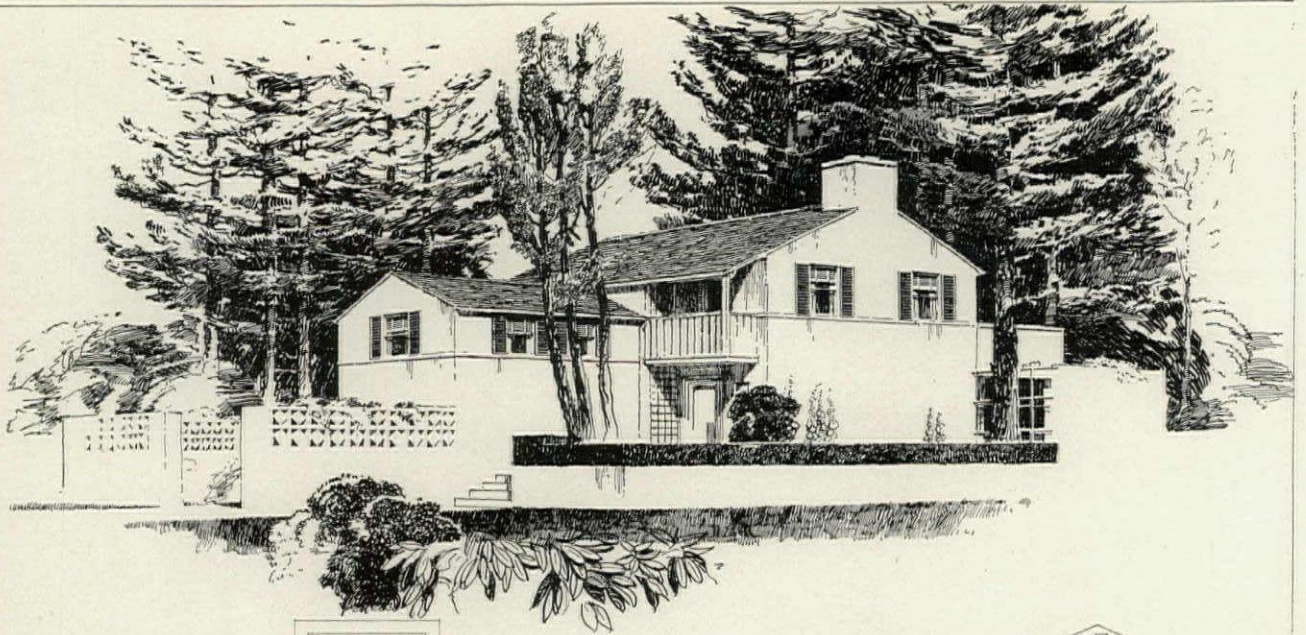
• PROBLEM • B •



• PENCIL • POINTS • PORTLAND • CEMENT • ASSOCIATION ARCHITECTURAL • COMPETITION •

F. Talbott Wilson, 4301 Main Street, Houston, Texas

Mention



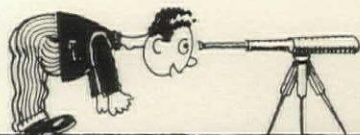
DESIGN FOR A FIRE-SAFE CONCRETE HOUSE PENCIL POINTS PORTLAND CEMENT ASSOCIATION ARCHITECTURAL COMPETITION

John Floyd Yewell, 10 East 40th Street, New York, N. Y.

Mention

A. L. Guphill's Corner

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



BEEN LOOKING FOR THE RESULTS?

Well Sir, it's my guess that most of you readers have been impatiently looking forward to this issue of PENCIL POINTS, with its reproductions of the 46 (count 'em!) prize and mention drawings from the recent PENCIL POINTS-Portland Cement Association Architectural Competition. As to myself, I've been all keyed up to find out how the thing was coming out and to view some of the results. I must confess that my natural curiosity has been somewhat whetted by the utmost secrecy with which the entire contest has been conducted. First, I saw the tubes, hot from the postmen, being smuggled in to Russ Whitehead's sanctum (see Ken Reid's amusing and enlightening account of competition matters in Here, There, This and That). Then the staunch manner in which that stronghold was barricaded to all was enough to pique any man's inquisitiveness, including my own. You can depend on it, gentle or ungente reader, that once a competition drawing reaches Sir Whitehead's hands, it is clutched in a firm grasp until it is placed before the jury! But now the competition is over—the bars are down—and on these pages we are shown the results.

It is not my place to comment on the work of the estimable judges, nor is it for me to discuss the relative merits of the designs submitted. But it is my privilege to offer a few general remarks on such competitions as a whole. Especially do I wish to emphasize some secondary, but never-the-less important, things, having mainly to do with the presentation of one's sheet. For I have learned over a long course of years that sometimes these relatively small matters can prove just enough, when the day of judgment comes, to swing the balance one way or the other.

It seems trite, no doubt, to urge contestants in such competitions as this to



READ THE INSTRUCTIONS AGAIN

read the program again and again, yet every judgment sees drawings marked H. C. because of failure to observe some of the plainly stated directions. The paper is of the wrong size, perhaps, or is turned the wrong way, or the drawing omits some required information, or is not mailed on time. It's surely unfortunate for a fellow to put in days of work only to disqualify himself by such carelessness.

I wonder if all contestants realize the importance of well-spaced sheets? It is true, of course, that the judges in any competition are looking for the best solutions to the problem—the best designs—and they try not to be influenced by the excellence of sheet arrangement, rendering, lettering, and the like, for these are all incidental to the main issue. Yet suppose you were to judge such a competition, and had hundreds of drawings before you. Wouldn't you be affected to some extent, even if subconsciously, by neatness, orderliness, and excellence of workmanship? If two solutions seemed to you equally good, but one was better presented than the other, could you wholly resist this extra weight?

Good sheet appearance seldom results from chance. Many successful designers give almost as much attention to designing their sheet as to solving their major problem. This means that they make studies combining the individual elements (if the program permits) in a number of ways, shifting, adding, subtracting, experimenting with the lettering, etc., until a well balanced arrangement is found which not only gives each element exactly the emphasis its importance deserves, but brings all the elements into a unified, pleasing whole. In



USE THE DIMINISHING GLASS!!

doing this, the foresighted individual takes account of the fact that his drawing may be reproduced and at greatly decreased size. Hence he views his studies (and, later, his final drawing) through the diminishing glass, or sets them across the room for better judgment. These are splendid tests which I highly advise you to perform.

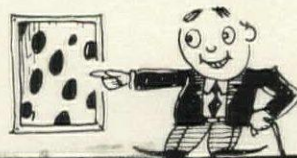
Too many contestants are inclined to fill every inch of paper surface with one thing or another until the whole takes on a jumbled, confusing appearance. Well-planned sheets are provided with nicely distributed blank spaces—rests. Study newspaper ads and see how the clever advertiser relies on blank spaces, costly as they are, to throw into prominence the things which are vital. If every main element of one's composition, whether perspective, plan, elevation, section, detail or group of lettering, can be surrounded by or contrasted with white, so it can "breathe," this is ideal.



EVERY RENDERING REQUIRES AIR

Plans, in particular, require separating space, for they must be extremely readable. Even the rendered perspective requires "air"; too often it is over-rendered, few areas being left plain. More about the perspective later.

The poché of the plan is more or less predetermined by the design, but most other values are under the designer's control. Once the plan poché is decided upon, balancing darks can be devised in the perspective, elevations, titles, and other parts of the sheet. Beginners are often slow to realize that this spotting is a matter permitting, and demanding, thoughtful control. The result is that their sheets often show some areas crowded with darks and others too light, or they develop competing darks to cause antagonism. Lettering, in particular, can be of great aid in bringing about



YOUR SHEET MUST BE WELL "SPOTTED"

good spotting, for while not primarily a design motive (so far as the solution of the basic problem is concerned), it can, so long as it remains legible, be used as one, being done in the size, value, arrangement and style that the designer thinks appropriate. It is an unusually flexible element.

Lettering can spoil a sheet as easily as it can improve it. Why so many designers turn to over-conspicuous or freakish styles of lettering, thus detracting from their architecture, or spend no end of hours stippling it or giving it other laborious treatments is beyond me, especially when the solution of their main problem is crying for additional study. Yet it is so. Often the titles fairly hit one in the face, interfering with the clarity of expression of the architecture.



Now a word more on the perspective rendering. Why can't more contestants realize that a competition drawing is not the place to exhibit tricks of technique, composition, etc.? Isn't it self-evident that a rendering should be so managed that the trees and like accessories help to display the architecture to best advantage instead of demanding attention to themselves? Yet in many renderings trees are so prominent, either because of poorly disposed values, odd shapes, or conspicuous rendering, that they fairly run away with the architect-



ture. Why, above all, are contestants so foolish as to copy, or practically copy, the trees or general pictorial composition, or the rendering style, of a prize winning drawing from some previous competition? Don't they realize the bad psychology of this? Those who serve as judges are quite likely to be familiar with such prize drawings, and they may feel that if a contestant has copied some of these things he may have cribbed his design as well.

And why, in rendering, do so many designers use ten pen lines when a couple would do? If one has arrived at a capable design solution, and finds time on his hands, and wants to work up his rendering more than is really necessary, that is his privilege. But there is always danger of doing too much.

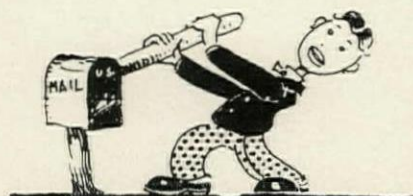
One thing I have been glad to see the last few years is a growing appreciation of the need for consistent relationship between style of rendering and style of design. There is less tendency, too, to copy the old stereotyped rendering treatments, whether they fit or not.

I didn't intend to speak of design, but there comes to my mind a little trick which sometimes helps the designer to catch faults in a plan. I am thinking of residence competitions. Take the stub of a pencil and imagine it is a member of the family which is to occupy the house. Let it be daddy, for instance. When your plan is in study stage, hop "daddy" around on it; try to make the thing seem real. He wants to read. Is there a good place? Here comes a friend. They want

a quiet chat. Is there opportunity? The lawn needs sprinkling; there is snow to shovel: are things convenient? Put "daddy" through all sorts of paces common to everyday life. Think of winter and summer, morning, noon, and night.

Next let the pencil be mother; then sister; then brother. Then the guest; the servant; the grocer; the milkman. Silly? Not a bit of it. And the trick is by no means limited to competition work. I have caught many a planning slip in just this way. It's not easy even for the experienced man to catch every little fault; this can prove a mighty practical aid.

Now a word on faking. I am not above doing everything possible, and honest, to present any scheme to the best advantage, but I warn against trying to fool a jury with faked proportions, etc. I'm not saying that camouflaged faults never deceive the jury, for occasionally they do. I know, though, that often a sharp eye discovers attempts to hide weaknesses of design. The contestant, for instance, throws a tree or tree shadow across a bothersome exterior area, or, finding a room too small in plan, he fakes in out-of-scale furniture to give an effect of increased size. If a member of the jury catches a thing like that, it may react against the contestant rather strongly, although the rest of his solution may be sound and honest. He is suspected of tricky or superficial work everywhere.



NO! IT WON'T GO IN A LETTER BOX

Getting back to observance of program requirements, why do people send drawings in late and then expect them to be included in the judgment? Sometimes one gets a tough break, of course, perhaps finding at the last minute that the post office has closed. Or that his tube won't go in a letter box. It won't. Which points to the need for careful budgeting of time, with a good factor of safety for emergencies.

Summing up my rather scattered arguments, what I am trying to say, for the most part, is this. You, mister, are a designer, and a salesman, too. You must make a good design, of course; that is evident. Then you must try to "sell" this design to the jury. And how? Partly by proper "packaging." Just as the coffee manufacturer relies to quite an extent on his package design for "putting across" his product, you will attempt to package your design so it appears to the best advantage. Your pack-

age is the good sheet spacing, the capable rendering, the fine draftsmanship, the well-related lettering, etc. This analogy is not quite perfect, however, for in your case package and product are not separate entities but an amalgamation. There is nothing unfair about this; no deception of any sort. Unfairness, if we want to call it that, comes only when we try to make a poor solution look like a good solution, and this is a well-nigh impossible performance.

Now that I have preached a bit, turn, with a fresh eye, through the designs for this recent competition. Study the lettering, the spotting, the "air," and such elements to which, normally, little attention is given. Look, in particular, for any faults that you can discover. Where are sheets crowded? Where are plans hard to read? Where is lettering too conspicuous, poorly spaced or illegible? Where do spots jump? What areas are too much suppressed? Then look for the good. By such comparison you are sure to gain.

Let me turn, in closing, to another matter entirely. I had expected to announce our rendering competition this month—Guptill's Corner Competition No. 3. I can promise, definitely, that barring some wholly unforeseen event it will be placed before you in the coming issue. Again it will be from photograph. The medium will be wash. The prizes as formerly. Wash offers splendid practice, and if you have never tried it, get busy! You'll find it comparatively easy, and it's rapid, too. Just get a tube of lamp black, ivory black, or some other black water color, or some ink which is capable of dilution, a brush or two, and you are all set. Steal a little practice now.

Again I want to express my gratification over the reception of my color book. Frankly, I am amazed at the sale. I was afraid that, in spite of the fact that the price is mighty low in proportion to cost of production, it would seem too high to many who wanted it. But the response seems to prove that if people really want a thing they will dig up the money some way, sooner or later. I had one letter from a fellow who, lacking the price just now, has "fixed up a little bank and is dropping in dimes and quarters. He says, "I went to our library and hounded them until they bought a copy, and I have had it twice, but it seems always in demand. These two hasty perusals have merely whetted my appetite. But if I do without that Easter bonnet, cut a nickel off my daily lunch money, and walk to work, the time will soon roll around when I can gloat over my own copy." You know it's letters like that which help to pay for months and months of tedious and exacting work. Authors are human, and they do like to hear these occasional words of praise.

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.

THE MART

B. C. Holland, 721 Berea Avenue, Gadsden, Alabama, has for sale complete file of PENCIL POINTS for 1934 and 1935, in good condition. Price \$3.75, F.O.B. Gadsden.

Joseph Sietta, 74 La Grange Street, Pittston, Pa., would like to purchase copies of PENCIL POINTS from January, 1920, to June, 1935, inclusive—except February, March, and November, 1932. Will pay \$27.00 and express charges, but magazines must be in good condition.

Dorothy A. Jewell, 878 Webb Avenue, Detroit, Michigan, has issues of PENCIL POINTS for sale from 1920 to about 1927. Also some 1915 and 1916 issues of *Architectural Review*.

Howard L. Rothacker, 37 West Ninth Street, Hazleton, Pa., would like to obtain a copy of the February, 1924, issue of PENCIL POINTS.

Bernard H. Fisher, 155 Greeley Avenue, Grant Manor, S. I., New York, would like to obtain an April, 1935, issue of the *Architectural Forum*. If in good condition, he is willing to pay \$2.50 for the copy.

V. A. Stine, 11117 Clifton Boulevard, Cleveland, Ohio, has for sale the January, February, March, and April, 1933, issues of PENCIL POINTS.

Carlos C. Koetznor, Box 814, Lindenhurst, L. I., New York, has for sale back issues of *Architectural American Architect*, *Architectural Review* and *Architectural Record*. Almost all are in perfect condition.

C. Pedersen, 1532 Grand Avenue, St. Paul, Minn., would like to purchase a copy each of *Structural Members and Connections* and *Stresses in Framed Structures*, both by Hool & Kinne. He will buy all six volumes by the above authors if price is reasonable.

R. W. Albers, 222 Underwood Building, San Francisco, Calif., would like to purchase a copy of Sir Banister Fletcher's *History of Architecture*, 7th or 8th edition, in good condition. Advise price.

PERSONALS

EUGENE L. MORGAN, *Architect*, 20 Robbins Road, Lexington, Mass.

SIDNEY H. KITZLER, *Architect*, has moved his office to 52 Willoughby Street, Brooklyn, New York.

DON E. HATCH, *Architect*, has opened a New York office at 42 East 50th Street.

ROGER ALLEN, *Architect*, succeeding the firm of Frank P. Allen and Son, has moved his office to 1228 Grand Rapids National Bank Building, Grand Rapids, Michigan.

M. J. MENDELSSOHN, *Architect*, has opened an office for the practice of architecture at 1434 St. Catherine Street, West, Montreal, Canada.

ALDEN DE HART, *Architect*, has resumed his practice in Plainfield, N. J., after having resigned his appointment with the Procurement Division, U. S. Government.

PAUL SCHWEIKHER, INC., and THEODORE WARREN LAMB, *Architect*, have opened an office for the general practice of architecture and industrial design, at 161 East Erie Street, Chicago, Ill.

ANNETTE HOYT FLANDERS, *Landscape Architect*, has moved her offices to 540 Park Avenue, New York.

MIRIAM HILLIARD FLICK, *Architect*, has reopened her office for the practice of architecture at 607 Fifth Avenue, New York. Her practice now includes interior design, furnishing, city gardens and furniture design.

MANUFACTURERS' DATA WANTED

M. J. MENDELSSOHN, *Architect*, 1434 St. Catherine Street, West, Montreal, Canada (Data for A.I.A. file).

ALDEN DE HART, *Architect*, Plainfield, N. J.

W. K. OLTARJEVSKY, *Architect*, Maliy Demidovsky per. No. 3, fl. No. 70, Moscow, U. S. S. R. (Data on all building materials, and especially on indirect lighting methods and equipments).

WILLIAM THEO. BRAUN, *Architect*, 3012 South Preston Street, Louisville, Ky. (Data on churches, Sunday school buildings, residential and small apartment buildings).

THEODORE W. LAMB, *Architect*, 161 East Erie Street, Chicago, Ill.

CLIFFORD J. CAMPBELL, *Instructor in Architectural Drawing*, Wendell Phillips High School, 244 E. Pershing Road, Chicago (Data for A.I.A. file).

TOLFORD & LANGE, *Architects*, 308 Spitzer Building, Toledo, Ohio.

J. ROWE JEFFREY, *Draftsman*, 4098 Beaconsfield Avenue, Montreal, Canada.

GEORGE TUMEY, *Draftsman*, 25 Clinton Place, Baldwin, L. I., N. Y. (Data on glass brick and new building materials for restaurants, bars, and store fronts).

CHARLES M. LEISSE, *Draftsman*, 5608 Rhodes Avenue, St. Louis, Mo. (Data on architectural decoration, building construction, and A.I.A. file literature).

HOWARD A. KOSTER, *Designer*, 1330 South Union Avenue, Los Angeles, Calif. (Data on residential materials and equipment).

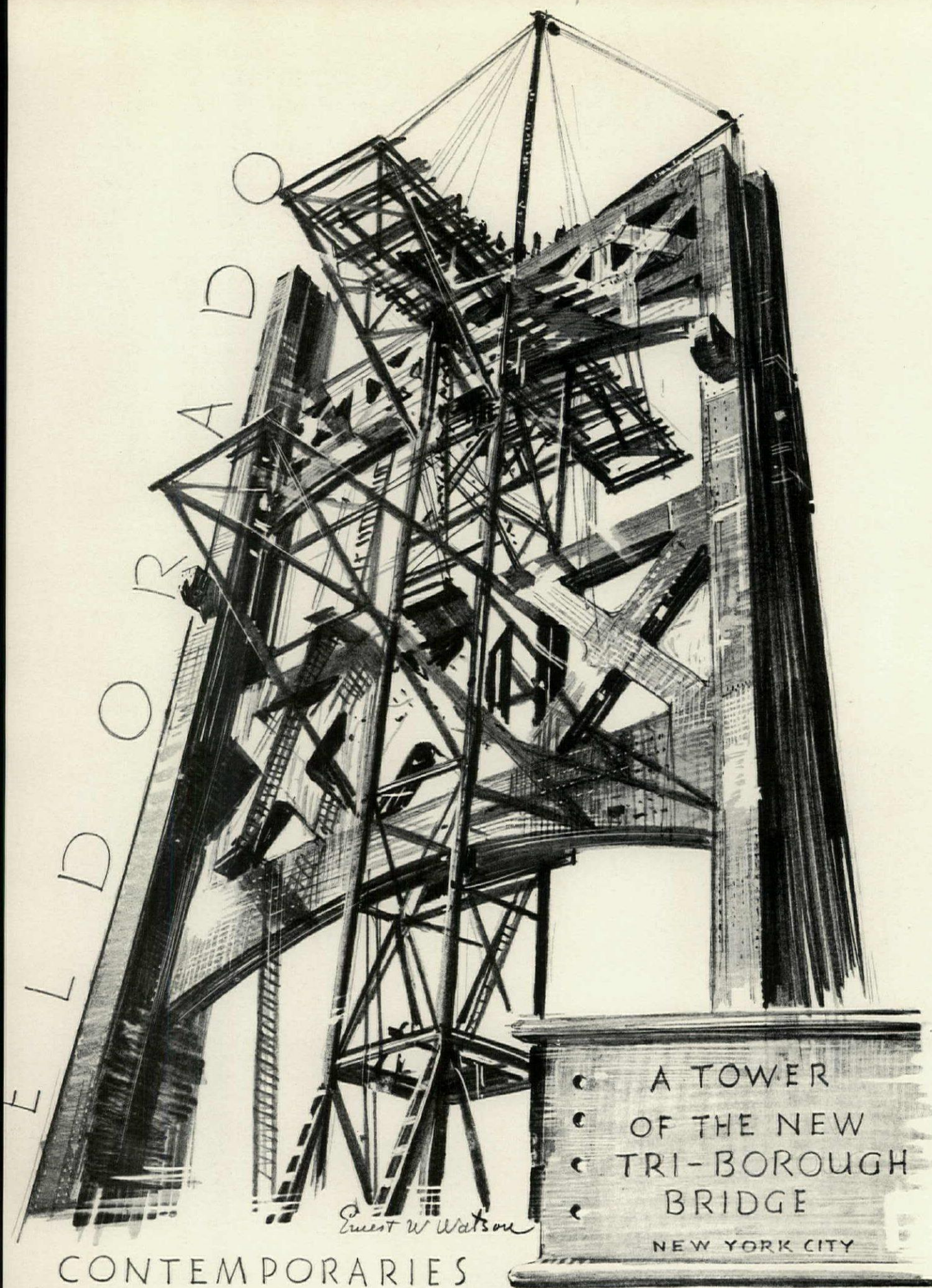
HAGER'S DRAFTING SERVICE, Halsted Road, R. R. No. 2, Rockford, Ill.

CLYDE A. YOUNG, *Student*, 1102 E. 20th Avenue, Columbus, Ohio (Data on residential, public and commercial buildings).

JOSEPH KUDIRKA, JR., 80th Service Squadron, Air Corps, Albrook Field, Canal Zone.

JUAN ACEVEDO CHICO, No. 147 Sol St., San Juan, P. R. (Desires data on products, provided that they are manufactured in the United States, with raw material available in the continent).

GEORGE J. NOVOTNY, *Engineer*, 5686 Lawndale Avenue, Detroit, Mich. (Data on construction, for A.I.A. file).



CONTEMPORARIES

In making this drawing on Cameo paper Watson used 5B, 3B and B Eldorado leads, employing the razor blade here and there to scrape out white accents and rivet heads. He writes, "You must tell architects and artists about that new 'Claro' cleaning eraser of yours. You know how hard it is to clean Cameo. Claro is the only eraser I've found that is effective on this surface. It's far superior to gum type eraser." Pencil Sales Dept. 167-J, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.