

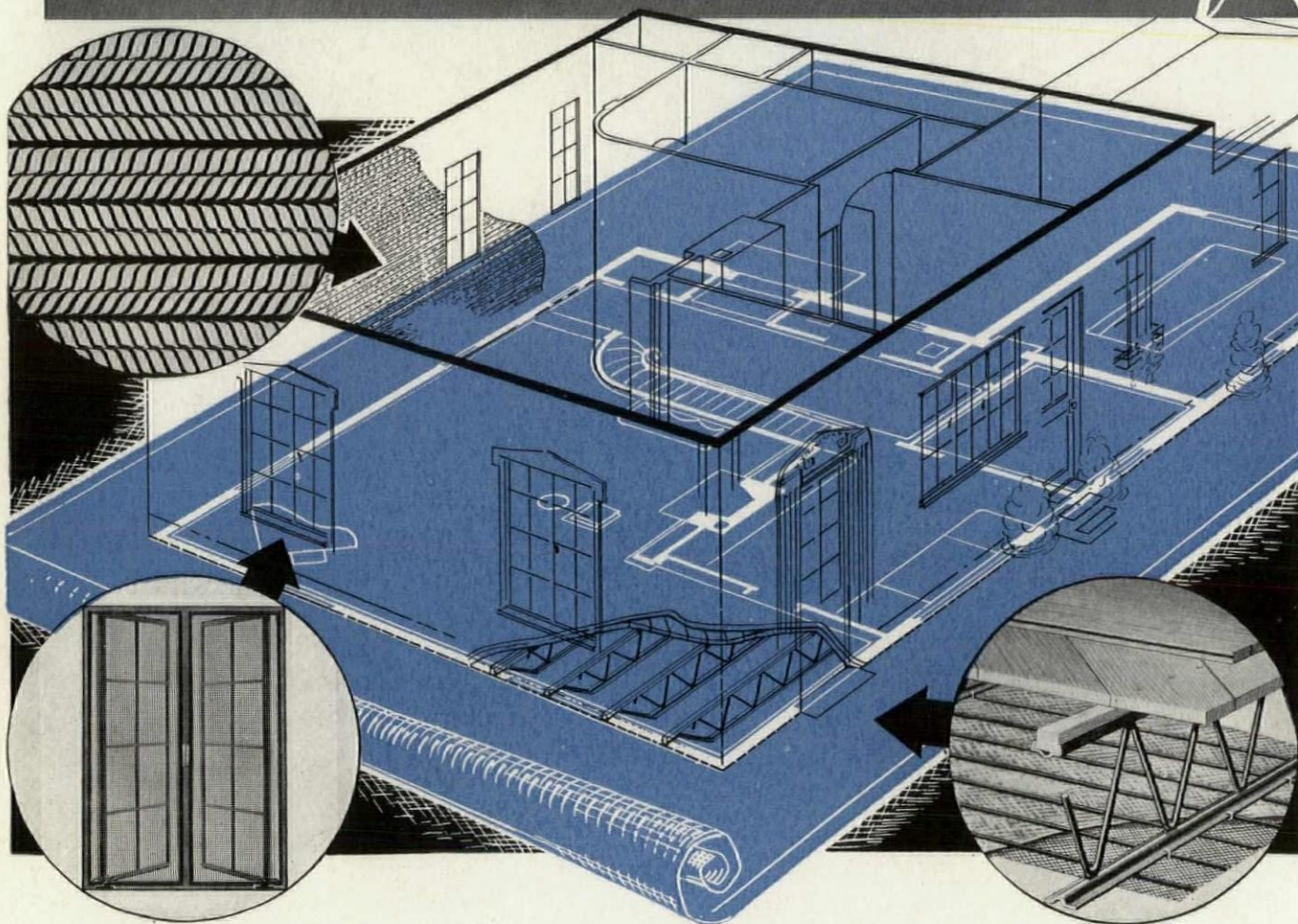
PENCIL
POINTS

J U L Y

1936

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YOUNGSTOWN, OHIO



D E S I G N

VOLUME XVII NUMBER 7

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PENCIL POINTS

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

RALPH REINHOLD, President and Treasurer
PHILIP H. HUBBARD, Vice President

H. BURTON LOWE, Vice President and Secretary
FRANCIS M. TURNER, Vice President

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

35 cents a copy. Yearly subscription \$3.00, two years subscription \$5.00, payable in advance, to the U. S. A., U. S. Possessions, Cuba and Mexico. Foreign subscribers add \$1.00 a year for postage; Canadian, 50 cents a year additional. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. should be payable in United States funds. Subscribers are requested to state profession or occupation. Changes of address must reach us before the 20th of the month to assure delivery of forthcoming issue. Be sure to give both your old and new addresses. *To Contributors:* Articles, drawings, photographs, etc., sent with a view to publication will be carefully considered, but the publisher will not be responsible for loss or damage. Copyright, 1936, by Reinhold Publishing Corporation. Trade Mark Registered. All rights are reserved. Pencil Points is being indexed regularly every month in The Art Index.

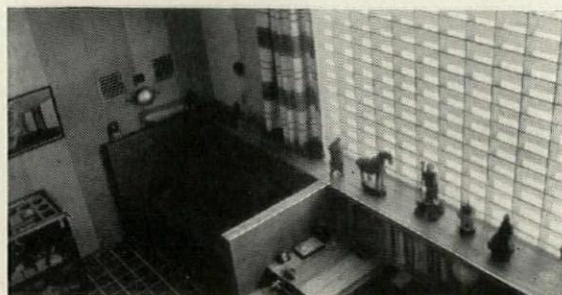


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March 11, 1936

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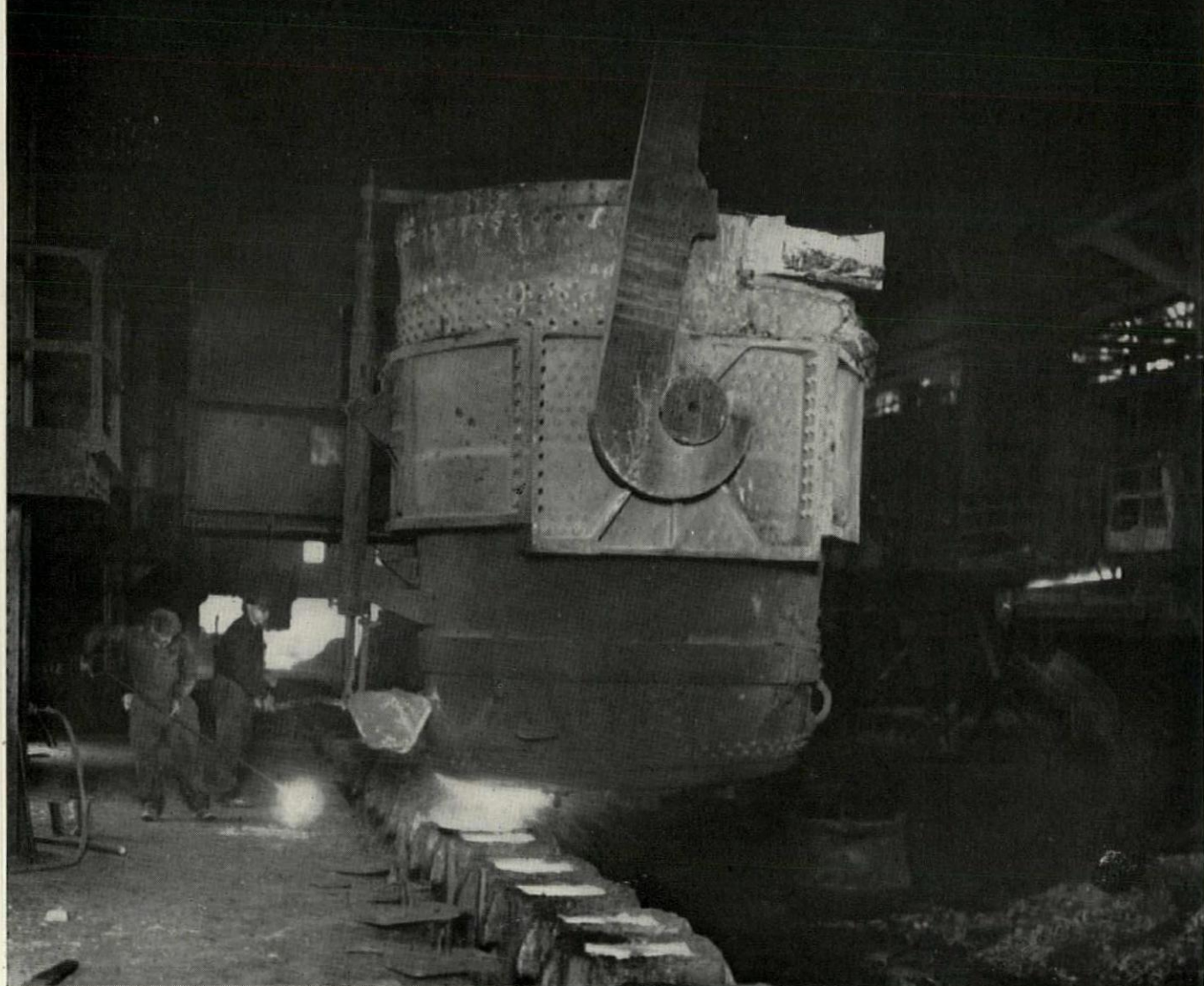


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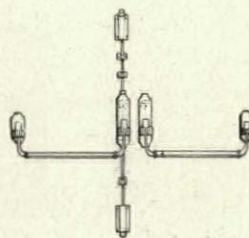
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Sweet's Index $\frac{18}{42}$

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14

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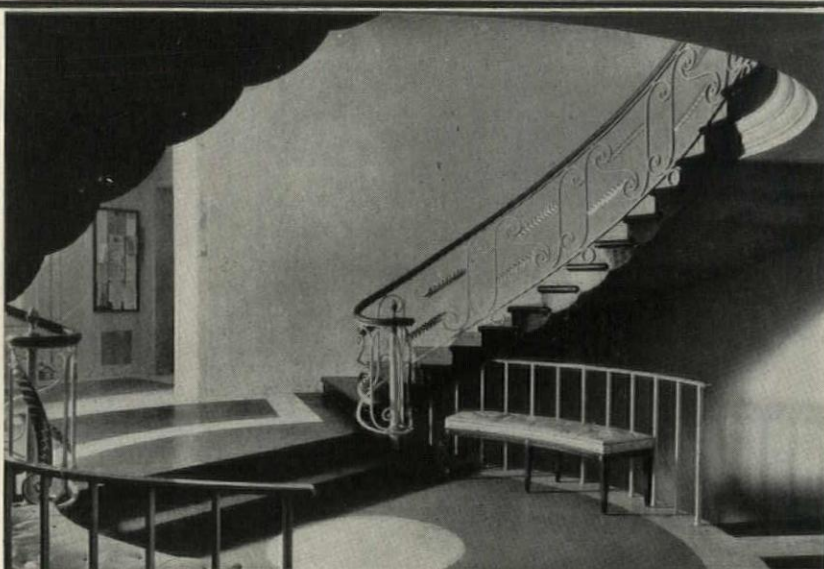
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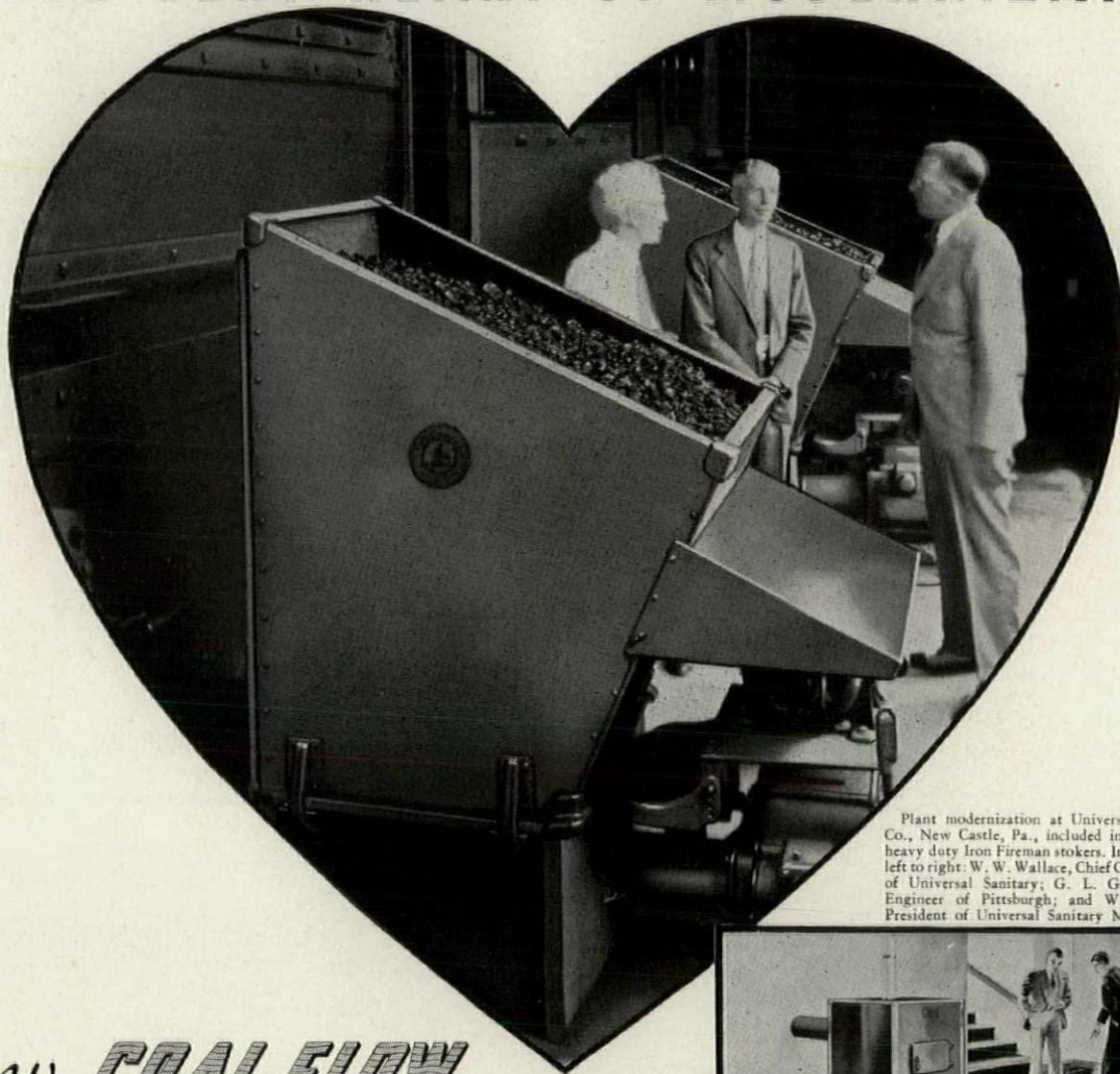
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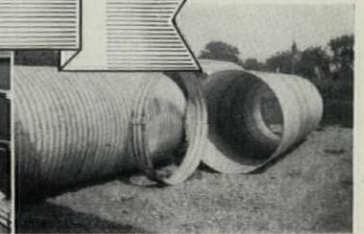
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This advertisement appeared in The Saturday Evening Post and Colliers during June.

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MARLENE DIETRICH



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HERE, THERE, THIS & THAT

Frank Montana Wins 1936 Paris Prize

Frank Montana of New York, graduate of New York University School of Architecture and pupil of Lloyd Morgan, was awarded, on June 8, the Paris Prize of the Society of Beaux Arts Architects, winning against the other two finalists, W. R. James, Jr., of Princeton, and R. L. Du Brul, another N.Y.U.-Morgan product. The award was based on the results of three thirty-six-hour problems calling for the design of "A Summer Camp for a Boys' Club," "A Memorial to the Wright Brothers," and "A Municipal Art Gallery."

Montana was born at Naro, Sicily, October 26, 1911. He attended Stuyvesant High School in New York and thereafter went to New York University School of Architecture, graduating *cum laude* in 1934. Since that time he has been taking post graduate work at N.Y.U. and last year was a finalist in the Rome Prize Competition. In his work in design he was under the guidance of Will Rice Amon, Burnham Hoyt, and Lloyd Morgan, for whose helpful instruction he is most grateful.

Pencil Points Competition Drawings

The drawings to be selected for the traveling exhibition of designs submitted in the PENCIL POINTS-Portland Cement Association Architectural Competition for 1936 have finally been determined upon and the rest of those that were being held are now being returned to their owners. Architectural clubs and other organizations interested in being included on the exhibition schedule are invited to write to the editor at once. The exhibition will include about 100 designs, divided equally between northern houses and southern houses, 46 of them being prize or mention winners. It is expected that the schedule will be complete early in September, when the exhibition will be started on its way.

The exhibition of PENCIL POINTS-Iron Fireman designs, which has been traveling around the country since last September, has now come back to New York and the individual drawings, other than prize and mention designs, will be returned as soon as the addresses of their owners can be verified. The 29 premiated designs from this competition are still available for further exhibition.



FRANK MONTANA

House Beautiful Small House Competition

Attention is called to the Ninth Annual Small House Competition held by the publication *House Beautiful* which will close on October 15, 1936. The competition is open to all architects or architectural designers and each competitor may submit as many houses as he desires. Prizes are offered in three classes as follows:

Class 1—Houses of 6-9 rooms, inclusive, built east of the Mississippi; First Prize, \$500; Second Prize, \$300.

Class 2—Houses of 6-9 rooms, inclusive, built west of the Mississippi; First Prize, \$500; Second Prize, \$300.

Class 3—Houses of five rooms and under, built especially for week-end use for either all year or for summer only; Special Prize, \$300.

In addition to these prizes, from eight to twelve houses will be selected for Honorable Mention and will be awarded an Honorarium of \$50 each.

For complete information write to House Competition Editor, *House Beautiful*, 572 Madison Avenue, New York.

Pratt Architectural Club

Officers for the Pratt Architectural Club, Inc., for the year up to May, 1937, have been elected as follows: *President*, Frank E. Ward; *1st Vice-President*, Edward Fleagle; *2nd Vice-President*, Carl A. Friedel; *Treasurer*, Robert I. Carter; *Assistant Treasurer*, William Mummy; *Secretary*, Calvin E. McCormack; *Assistant Secretary*, George E. Tumey; *Board of Governors*, Lauren V. Pohlman, Charles L. Macchi, Donald W. Lockard, John H. Burchards, Alfred C. Reid, Edmund W. Higgs, Daniel N. Bugel, John C. Columbo, and Frank O. Price.

A.I.S.C. Bridge Awards

The North Grand Island Bridge at Niagara Falls, New York; the Lorain Road Bridge at Cleveland, Ohio; and the Mortimer E. Cooley Bridge over the Manistee River near Wellston, Michigan, have been declared the most beautiful bridges built during the past year and they will receive the annual award bestowed upon such structures by the American Institute of Steel Construction, Inc.

These selections have been made annually for the past eight years by a jury of nationally-known engineers and architects. This year the jury consisted of Messrs. Robert D. Kohn and Arthur Loomis Harmon, Architects of New York; Professor William J. Krefeld of the College of Engineering, Columbia University; Mr. Howard C. Baird, Consulting Engineer of New York; and Mr. Kenneth Hayes Miller of New York, one of America's best-known artists. This is the first year that an artist has been asked to serve upon the Jury of Award.

A total of thirty-one bridges was entered in the contest, the largest number of nominations made since the annual award was established by the American Institute of Steel Construction, Inc. They were divided into three groups and the most beautiful bridge in each group was selected to be decorated with a stainless steel plaque. These plaques will be presented with appropriate ceremonies later in the year.

A Correction

The architect's drawings showing the elevation and the first and second floor plans, which appeared in the full-page American Telephone and Telegraph Company advertisement on page 29 of our June, 1936, issue, were designed by Mr. Edwin Maxwell Loye of Bronxville, N. Y., and are his property. These plans are protected by copyright and must not be used without securing permission from Mr. Loye.

English-Speaking Union Awards Scholarship

The English-Speaking Union of the United States, with headquarters at 19 West 44th Street, New York, has recently awarded a traveling scholarship to Mr. G. R. W. Watland. This scholarship provides for a month of traveling in England during the summer under the auspices of the English-Speaking Union of the British Empire who will provide hospitality. Unusual opportunity will be offered Mr. Watland to see the best of England's country homes and gardens.

Mr. Watland is a graduate of the University of Iowa and a B.Arch. of the University of Michigan.



"QUARRYING," FROM MURALS BY HILLIS ARNOLD, JUST COMPLETED AT UNIVERSITY OF MINNESOTA

New Murals at Minnesota

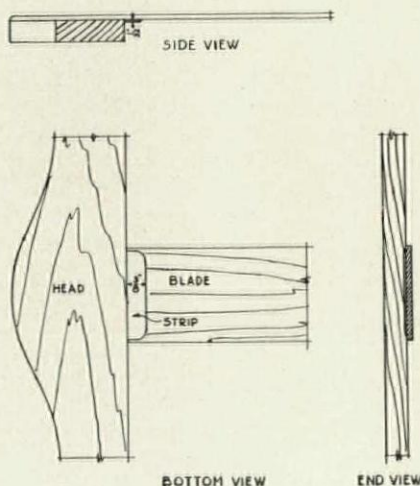
Hillis Arnold, a deaf and dumb former student of the Department of Architecture of the University of Minnesota, has just completed a self-assigned art project, begun in 1933, which involved the execution of a series of mural panels along the corridors of the Main Engineering Building of the school. The panels are about four and a half feet high and extend for a lineal distance of 250 feet. The general subject is "The Construction of Buildings and the Manufacture and Production of Building Materials." The panels cover Brick Making, Brick-laying, Bridge Building, Cement Mixing, Erection of Steel, Glass Making, Lumbering, Quarrying, Steam Shovel-ing, Steel Smelting, Steel Milling, Stone Drillers, Shoveling by Hand, Terra Cotta Erection, and Unloading the Ship. The medium used was pastel on heavy manila paper. The artist is now an instructor in the Minneapolis Institute of Arts. Reproduced here are the two halves of the panel on quarrying.

A T-Square Wrinkle

Many draftsmen have difficulty in keeping their drawing clean due to dirt settling on the drawing and being worked into the drawing at spots where it is impossible to clean it off without erasing part of the detail. The best way to prevent the dirt from being worked into the drawing is to raise the blade of the T-square slightly so that it does not rub on the drawing while the draftsman is working on it. This can best be accomplished by glueing a thin piece of wood underneath the blade right up against the head. This piece should be about $\frac{3}{8}$ " wide and $\frac{1}{32}$ " thick and a little shorter than the width of the blade. Bevel the ends and right-hand edge of the piece so it will not catch on the paper. This strip should be made of some hard



wood such as walnut, maple, or birch veneer. Both the heavy paper drawing board cover and the tracing paper or cloth must be tacked on the board about $\frac{1}{2}$ " back from the edge, allowing the $\frac{3}{8}$ " strip on the T-square to ride on the board and not touch the paper. The T-square, riding on the strip and tip end, allows just enough clearance under the blade to prevent the dirt being worked into the paper as the draftsman is working on it. Frequent brushing will keep all the loose dirt off the paper. The strip on the T-square makes for an easier run-



ning T-square as there is not as much of the blade in contact with the board. The illustration gives three different views, showing exactly how to glue the strip to the blade.

H. VAN PELT

Brockway Library Acquired by Syracuse

Acquisition of the architectural library of the late Albert L. Brockway, a collection of approximately 400 volumes, by the Department of Architecture, Syracuse University, is announced by Dean Harold L. Butler of the College of Fine Arts. The Brock-

way collection will become a part of the branch library in Slocum Hall, which houses the Department of Architecture.

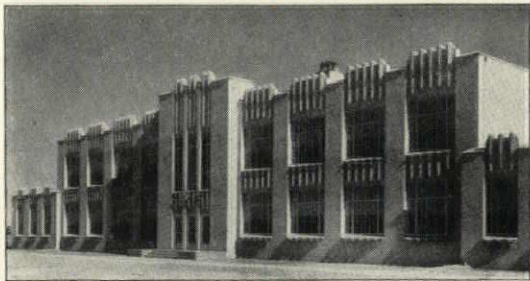
The new library includes many valuable editions collected personally by Mr. Brockway, who was instrumental in organizing the Department of Architecture and who served as its first head 40 years ago.

He began his library while studying in the Ecole des Beaux Arts, Paris, during 1886-87 and these early volumes show a preference for the French institution and viewpoint. The collection is rich in this material.

Later additions, made from year to year, indicate an increasing comprehension of taste with the inclusion of standard works on ancient and modern English, French, German, Italian, Spanish, and American architecture. Also, a number of books deal with allied arts of painting, sculpture, civic planning, garden art, industrial design, furniture, and decoration.

Outstanding among the valuable single volumes are a second edition of Palladio, published in Venice in 1786, and an early edition of Vitruvius, 1825. Both are excellent examples of bookbinding and the art of printing.

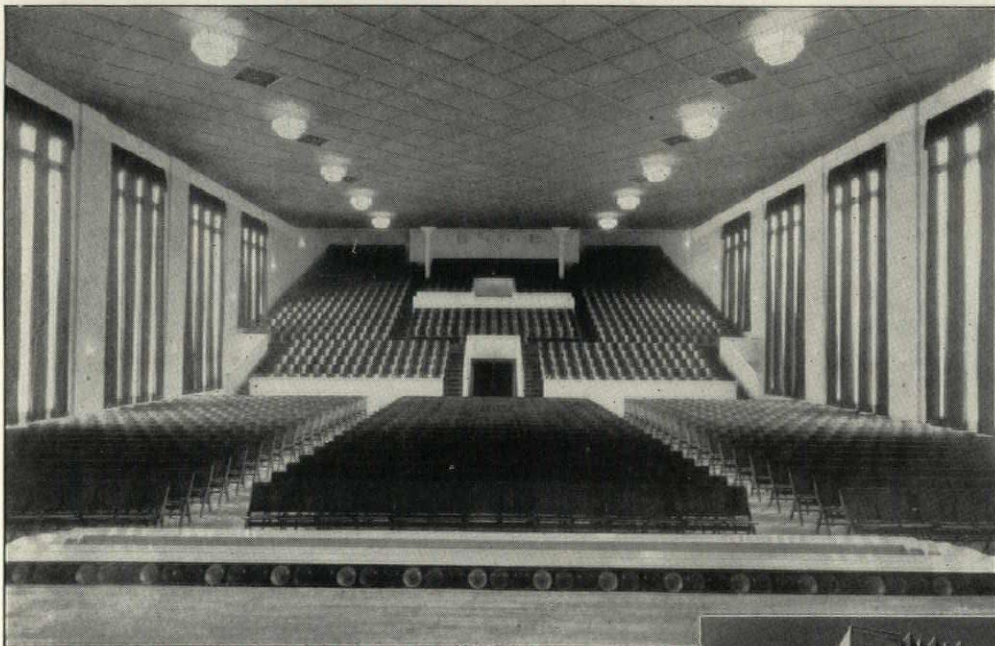
A Liege edition of *Edifices de Rome* and an original edition of Owen Jones also are unusual and important items.



Ovid, Colo. High School recent Maple Flooring installation—designed by T. H. Buell & Co.

"WE FIGHT FOR MAPLE—

when inferior floors are suggested!"



says
TEMPLE BUELL,
President, T. H. Buell & Co.,
Architects—Denver

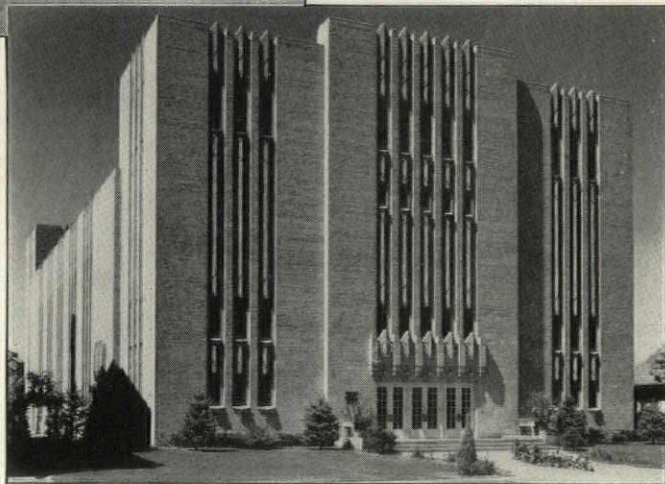
Sterling Memorial Auditorium, Sterling, Colo., designed by T. H. Buell & Co. The level seats in the foreground of the interior view at the left, are removable, leaving a clear floor for dancing and games. For both activities Maple's smooth, long-wearing surface is ideally chosen.

"MAPLE'S tough, close grain," writes Mr. Buell, "and the even texture of its fibre, have given our clients such satisfactory service as testified to by testimonials from them, that we have made it our standard specification. We fight for it when inferior floors are suggested in order to economize, because we know from our years of experience that the greatest economy exists in initially obtaining the best."

Nothing quite replaces the satisfaction of knowing that materials are *right* and that your judgment will be attested to constantly throughout a period of years.

Schools need Northern Hard Maple floors because Hard Maple alone combines *all* the qualities needed: Lasting wear and smoothness, warmth and dryness, resilience, easy cleaning, sanitation (it remains free from splinters, splinters and dirt-catching "pits"), firm anchorage for desks and simplification of alterations. Good service finishes are available, especially adapted to heavy usage floors.

In schools, factories, mills, warehouses, stores, office buildings and homes, use of MFMA* Northern Hard Maple flooring proves the greatest economy over a period of years.



Above, exterior view of Sterling Memorial Auditorium

MAPLE FLOORING MANUFACTURERS ASSOCIATION
1785 McCormick Building, Chicago, Ill.

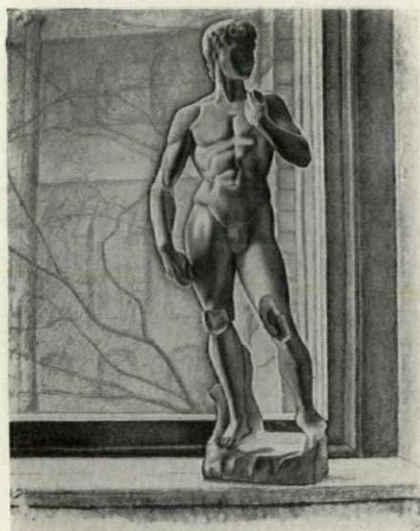
See our catalog data in Sweets, Sec. 15/53. Let our service and research department assist you with your flooring problems. Write us.

Floor with Maple

*The letters **MFMA** on Maple, Beech or Birch Flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers Association, whose members must attain and maintain the highest standards of manufacture and adhere to manufacturing and grading rules which economically conserve these remarkable woods. This trade-mark is for your protection. Look for it on the flooring you use.

MFMA





FIRST PRIZE FOR CHALK OR CHARCOAL TYPE DIVISION, SUBMITTED BY STANLEY WOODRING OF ERIE, PA.



FIRST PRIZE, BLACK LEAD PENCIL DIVISION, BY FREDA LEIBOVITZ, EBERHARD FABER SCHOOL ART CONTEST



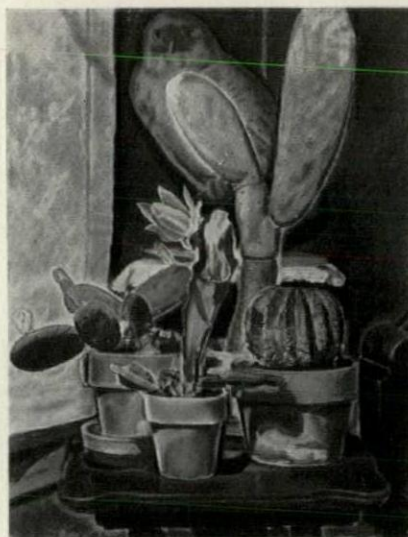
FIRST PRIZE FOR COLORED PENCIL WITH BRUSH AND WATER, SUBMITTED BY SAMUEL BRASTOFF OF CLEVELAND

High School Art Contest

The Eberhard Faber High School Art Contest for 1936 produced a number of drawings in different media that were of more than ordinary merit. The first prize winners in the several classes (each awarded \$50) are reproduced here but there were a total of eighty awards, half of them carrying cash prizes. These were selected from nearly two thousand entries by a jury comprising Raymond Ensign, Secretary of the Eastern Arts Association; Gerald K. Geerlings, Architect and Design Consultant; Harry W. Jacobs, Director of Art Education in Buffalo; C. Valentine Kirby, Chief of Art Education in Pennsylvania, and A. G. Pelikan, Director of the Milwaukee Art Institute. Eberhard Faber sponsored the contest with the hope "that it may contribute to a growing demand for increased art facilities and instruction, eventually leading to more liberal provisions for art education in school budgets."

Edward L. Ryerson Traveling Fellowship

Arthur L. Hennigshausen of the University of Illinois was awarded the Edward L. Ryerson Traveling Fellowship in Architecture and Fred T. Ramsey of Ohio State University the corresponding fellowship in Landscape Architecture last month by a jury consisting of John W. Root, S. A. Marx, Ralph E. Griswold, Franz Lipp, and Walter S. Brewster, *Chairman*. Honorable Mention in Architecture was granted to Frederick H. Graham of the University of Michigan. Honorable Mentions in Landscape Architecture went to Edwin R. Ramsey of Ohio State and to Frederick M. Robinson of the University of Illinois.



FIRST PRIZE, COLORED PENCIL OR PASTEL TYPE CRAYON DIVISION, BY LEE TILLMAN OF ERIE, PENNSYLVANIA

The Society of Designer-Craftsmen

The Society of Designer-Craftsmen, first known as the Society of Decorative Artists and Craftsmen, was organized and founded as a result of a series of open meetings attended by interested Designer-Craftsmen of outstanding achievement. As a measure to assure a vital functioning organization, this society was founded with the concept of a representative form of government consisting of a Board of Directors who are in reality representatives of the various crafts and phases of design-craft work. This Board is as follows: Oscar Bach, Metal Work; Waylande Gregory, Sculpture and Ceramic; Maurice Heaton, Glass; Walter Kantack, Lighting; Hildreth Meiere, Painting and Color Decoration; Karl Schmeig, Wood; Eugene Schoen, Interior Design; Giles Whiting, Textiles. This Board is supple-

mented with three advisory members consisting of Richard Bach, D. Adelbert Hoerger, and Gustave Steinhoff.

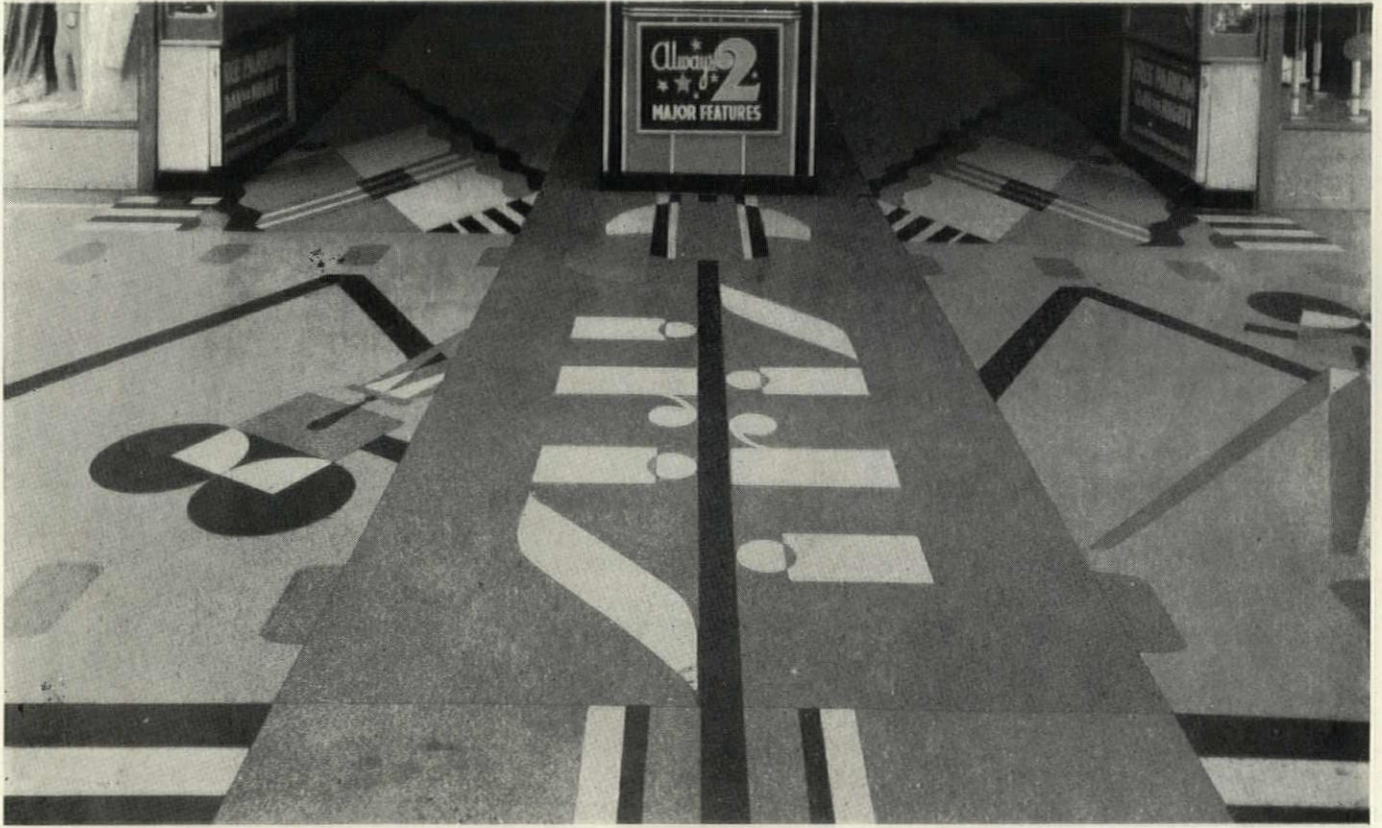
The purpose of the Society is to maintain high standards of craftsmanship and design in the Architectural and Decorative Arts: To promote cooperation among those engaged in Craft, Architectural and Art organizations: To represent the interests of the Designer-Craftsmen in major public issues: To establish a code of ethics in design and craft competitions: To promote sound education in the crafts: To maintain a high standard of ethics in professional practice in and with business firms.

Inquiries regarding membership in the Society and further information regarding the scope of the organization should be addressed to the Society of Designer-Craftsmen, 115 East 40th Street—New York.

Homer Exhibition at Prout's Neck, Maine

A unique exhibition of Winslow Homer's water colors will be held by the Prout's Neck Association in the Studio of the great painter at Prout's Neck from July 18 to August 2, 1936. It will include many personal family mementos of Homer's early days, generously loaned by Mrs. Charles Savage Homer, together with later water colors bought and treasured by personal friends, almost wholly unknown by the outside world. Architects and others visiting Maine this summer will thus have an opportunity, in Homer's Centennial year, to see the first public display of these pictures painted by the great artist to please himself.

The committee in charge of the exhibition is headed by Mr. H. G. Fairfield of 99 Milk Street, Boston, Massachusetts.



No Matter What the Use TERRAZZO Does the Job

Day by day, year in and year out, the adaptability of terrazzo floors is winning increasing favor with architects, home owners and building managers.

Architects like terrazzo because of its flexibility. It offers a wide variety of color combinations and patterns that fit any type of construction—whether it be a theater sidewalk like the one illustrated, a residence floor, or a public building lobby.

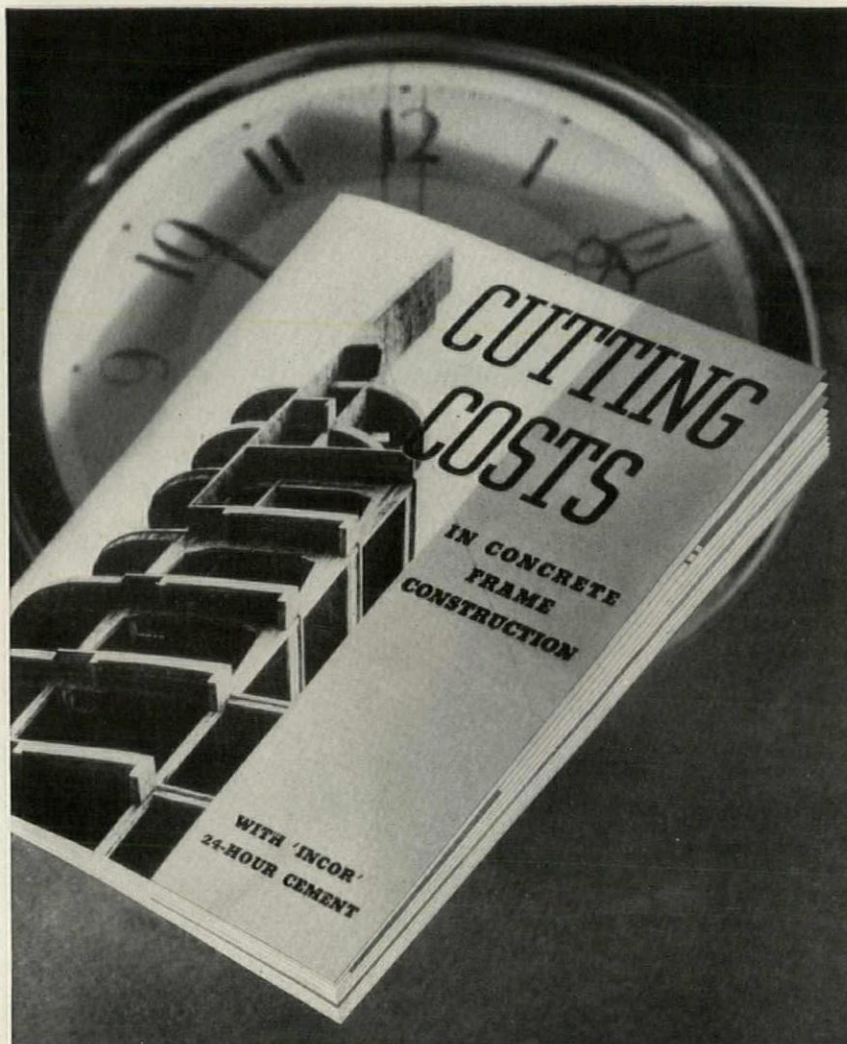
Home owners and building managers like terrazzo floors because they are durable, easy to clean and inexpensive to maintain. Constructed by reliable terrazzo contractors, these floors preserve the beauty of the original design throughout the years, and at less cost than comparable materials.

For further information write or phone your local terrazzo contractor. He is ready and willing to help you plan terrazzo floors for any type of building—no obligation to you, of course. Or write to the Secretary, National Terrazzo and Mosaic Association, Inc., 524 Brook Street, Louisville, Ky., for established specifications for terrazzo.

106

THE NATIONAL TERRAZZO AND MOSAIC ASSOCIATION

SECRETARY'S OFFICE: 524 BROOK ST., LOUISVILLE, KY.



TIME — THE COSTLY "FOURTH DIMENSION"

Concrete-frame erection is usually considered a "three-dimensional" problem—so many cubic yards of concrete at so much a yard for labor and materials. But here, too, there is a Fourth Dimension—Time. Forms are built, set and filled with concrete. Then, for a week or longer, the job stands still—waiting for the concrete to become self-supporting, so the forms can be stripped, re-assembled and used for the next floor. Thus, if it takes 81 working days to erect the frame of a 6-story building, 39 of them are non-productive—"dead" days when the contractor's fixed overhead expenses run on just the same, adding to the structure's cost.

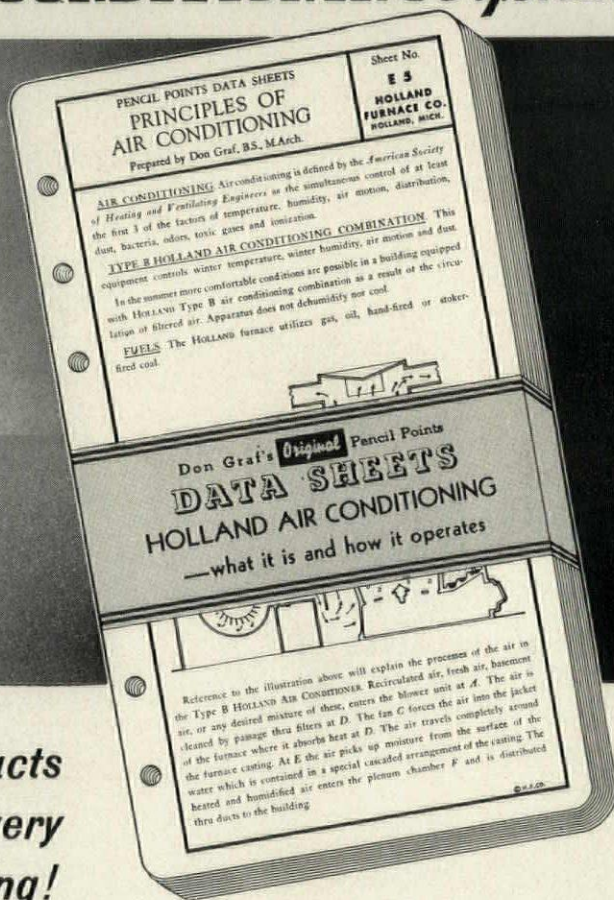
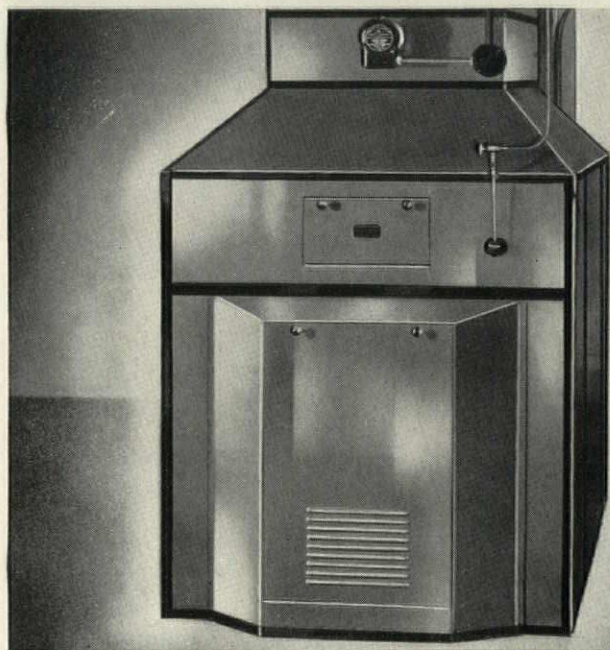
This costly non-productive time is saved by using 'Incor,'* the improved Portland cement, which is self-supporting in 24 hours—permitting continuous construction progress, at a substantial expense saving. Suggesting that contractors be encouraged to estimate under specifications which take full advantage of 'Incor's' dependable high early strength. For simple method of calculating these savings, write for free copy of new, illustrated book, "Cutting Construction Costs"—address Lone Star Cement Corporation (subsidiary of International Cement Corporation), Room 2212, 342 Madison Avenue, New York.

*Reg. U. S. Pat. Off.

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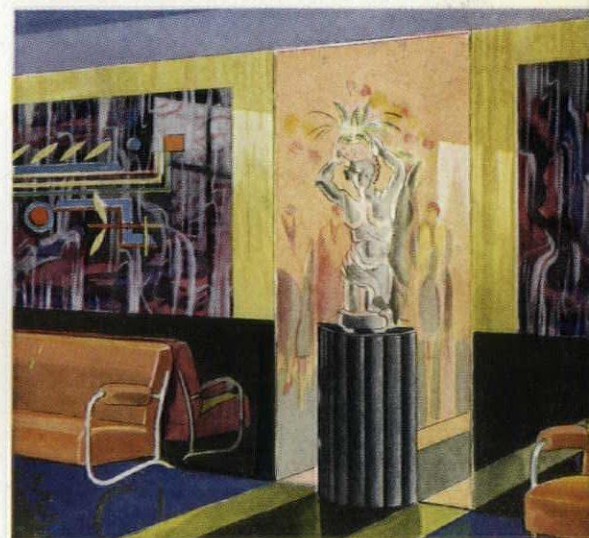
theatre fronts, lobbies, ticket booths, lounges, or washrooms, as well as for store fronts and interiors, Vitrolite, the colorful structural glass, brings eye-catching fronts that bring the crowd.


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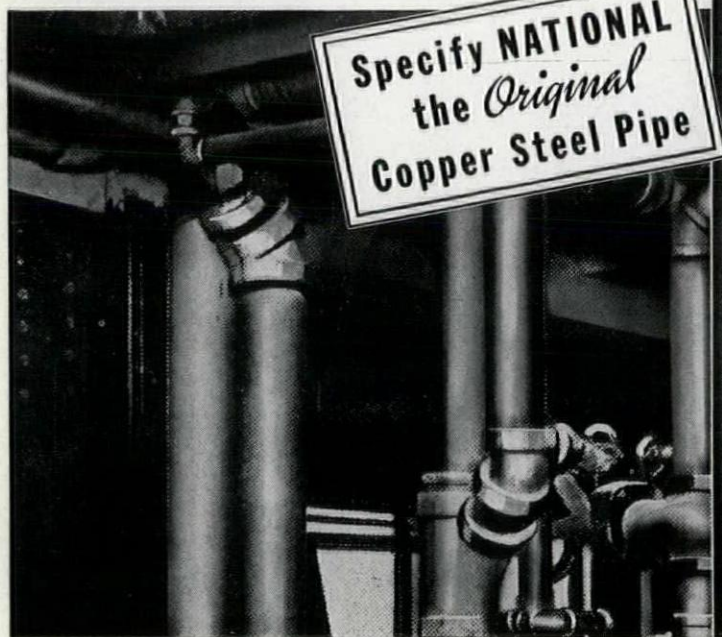
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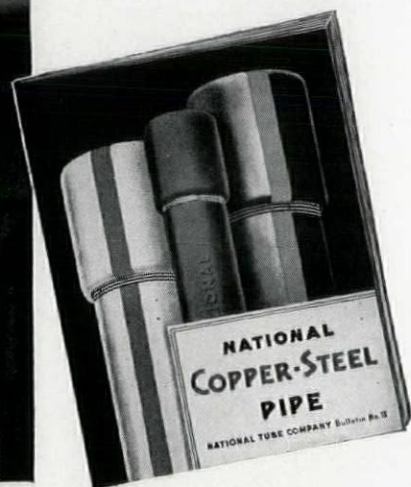
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CENTRAL FEATURE OF OREGON CAPITOL BY TROWBRIDGE & LIVINGSTON AND FRANCIS KEALLY, ASSOCIATED ARCHITECTS

THE OREGON STATE CAPITOL COMPETITION

SOME REMARKS CONCERNING ITS RESULTS

BY WALTER H. THOMAS, F. A. I. A.

THE winning design received unanimous approval and commendation by the Jury, the Commission, the Governor, and other prominent State officials, and we heartily congratulate the State of Oregon in being assured of a new Capitol Building that will in every way be a credit to all concerned. Although further study will naturally refine and develop the design, it is, nevertheless, fundamentally sound and satisfactory to a high degree.

In *plot plan* it has a true setting *within* and as a part of the Capitol Park Grounds.

In *building plan* it presents a compact, workable solution, with due consideration given to frequency and convenience of use in determining the location of the respective governmental functions. It recognizes that the Capitol is to house both the Legislative and Executive branches of the Government and gives, therefore, a proper dignity and inter-relationship of Senate, House, and Governor and properly recognizes the latter as Head of the State.

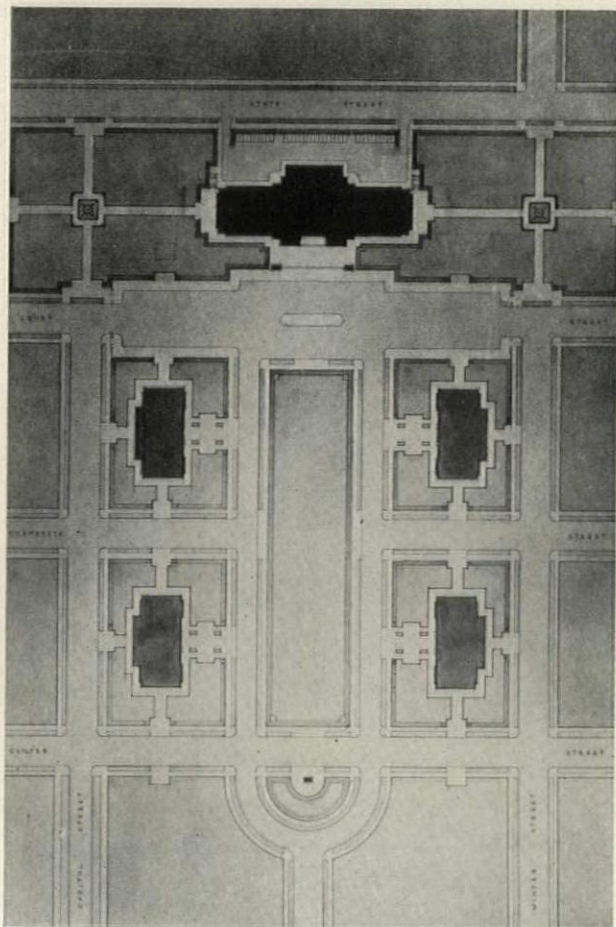
In *section*, it proves the plan. The main public Lobby is impressive and compact. The minor but continuously used rooms on the Ground Floor are easily accessible but properly subordinated to the Main Lobby cross vistas leading to the major but less frequently used spaces on the Main or Second Floor.

In *elevation* the building has scale. The major functions of the plan are properly emphasized, minor ones are properly suppressed. The simplicity of composition, the well balanced masses, the placing of ornament and carving where needed (and only there) are basically sound and easily give the designer the opportunity of swinging his design "to the left" toward further modernism or "to the right" toward further conservatism if he finds that either may better express the traditions and trends of the People of Oregon.

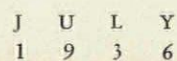
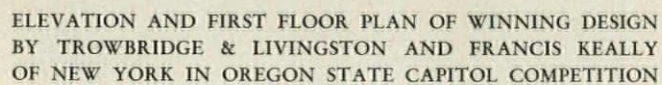
This competition was judged first on plan, second on section, and third on elevation, and we members of the Jury of Award believe

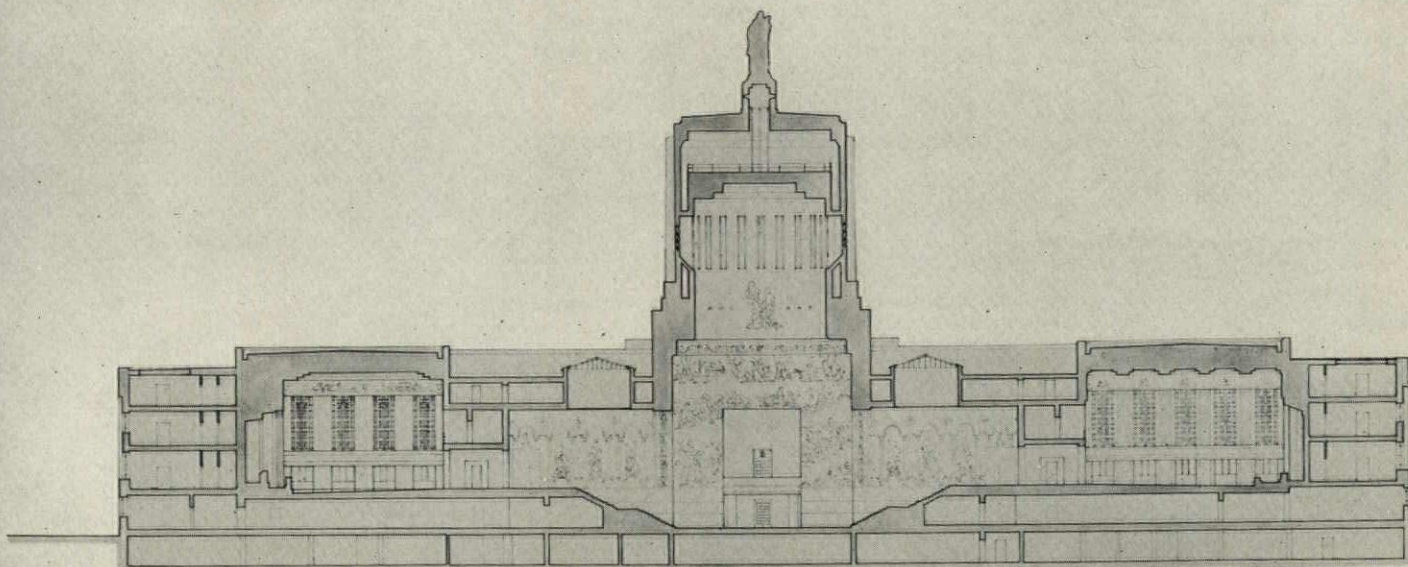
that the winner is sound in all three, particularly the two former. Furthermore, as time is a very positive element in producing the contract drawings, we believe that a good plan and section requiring a minimum of major adjustments and an elevation simple in its elements—in which quick models will easily determine the final proportions and refinements—will most readily produce a satisfactory result and that it further justifies our method of judgment.

We wish that we might express the same commendatory remarks regarding the other



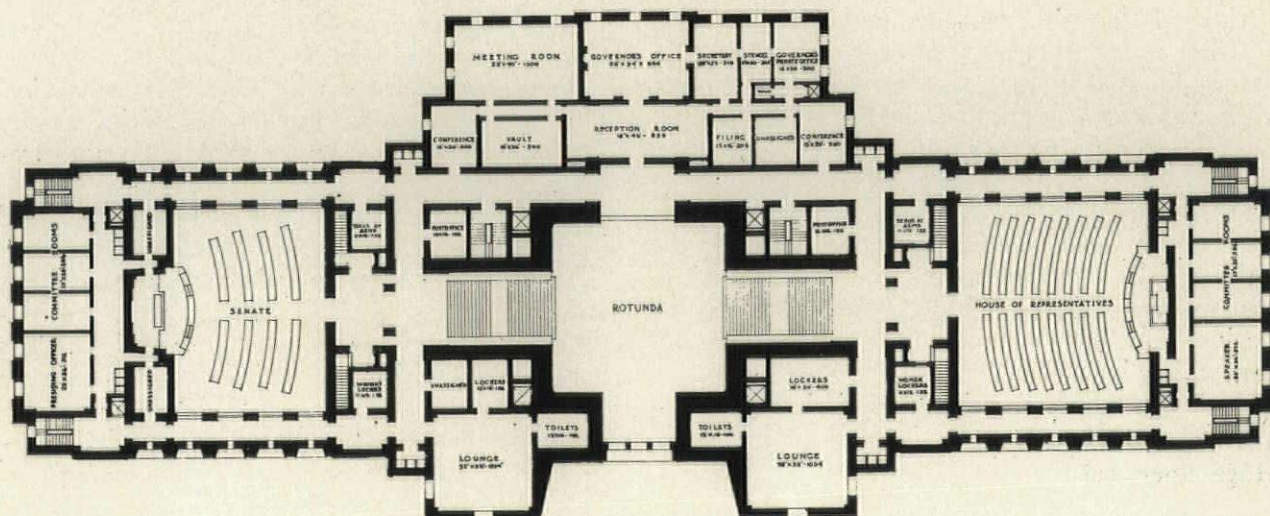
PLOT PLAN OF WINNING DESIGN FOR THE NEW OREGON STATE CAPITOL TO BE BUILT SOON AT SALEM

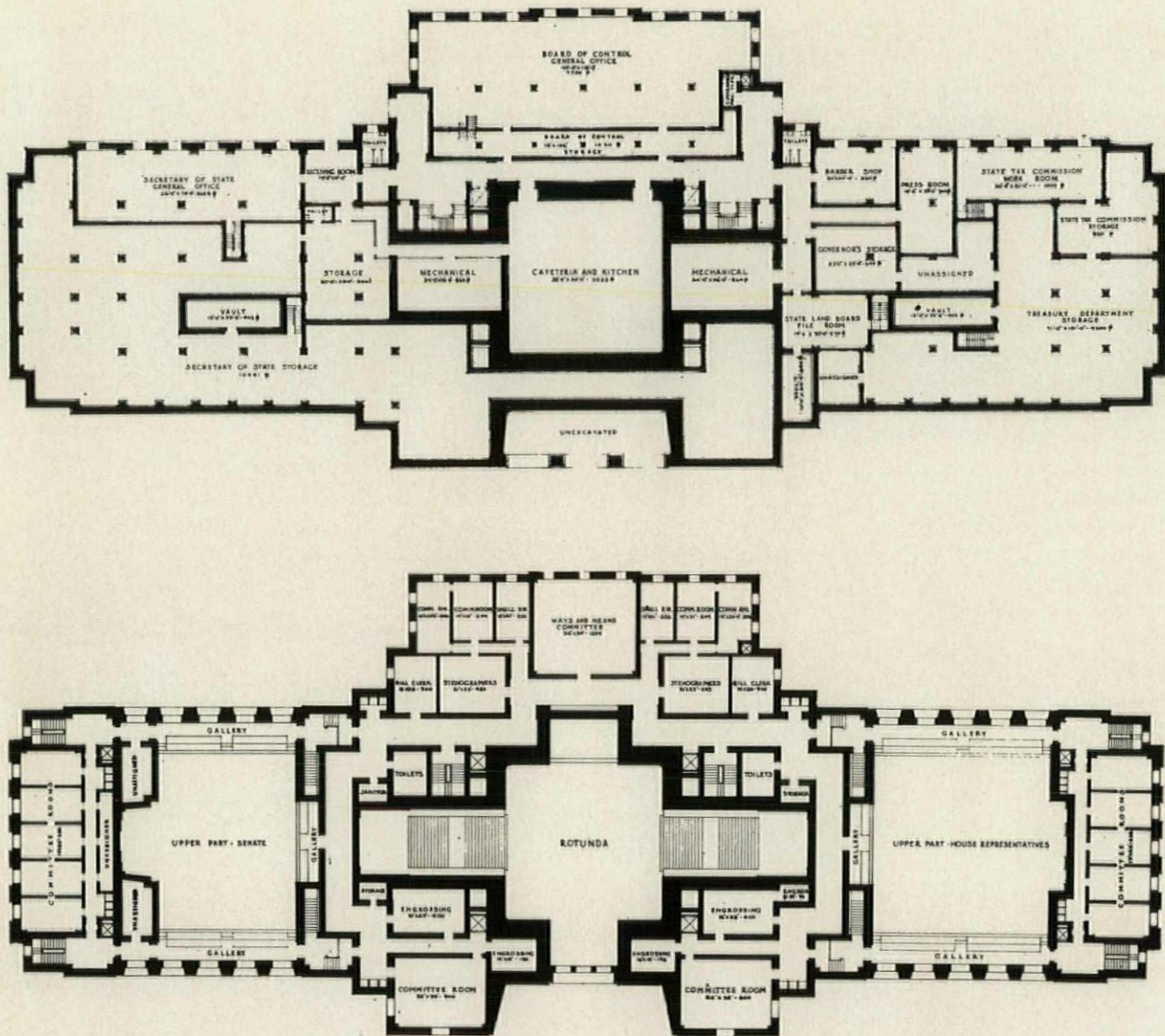




LONGITUDINAL SECTION

SECTION AND SECOND FLOOR PLAN OF TROWBRIDGE & LIVINGSTON AND FRANCIS KEALLY'S PRIZE WINNING DESIGN IN THE COMPETITION FOR THE OREGON STATE CAPITOL





BASEMENT AND THIRD FLOOR PLANS OF DESIGN BY TROWBRIDGE & LIVINGSTON AND FRANCIS KEALLY OF NEW YORK WHICH WON THE OREGON STATE CAPITOL COMPETITION FROM A FIELD OF 130 DESIGNS SUBMITTED

competitors, but frankly—in the opinion of the Jury—this was a “one man competition” and there was only one winner.

True, many of the other 130 designs, in addition to those illustrated, naturally possessed distinct merit, but they were not consistently strong in plot plan, plan, section, and elevation; whereas the great majority were of such a character as to cause our Profession as a whole to stop and seriously reflect.

When lay critics—and unusually well qualified ones at that—repeatedly and sympathetically speak of so much time and expense being put on drawings—with a thinly veiled implication of “love’s labor lost”—then surely something is wrong.

Is it our profession itself, or is it the competitive method of selection through a one stage open competition that is at fault? Or,

perhaps more truly—is it our attitude towards a large open competition?

By attitude, we mean a willingness on our part to “half do” the competition without fully weighing the effect upon our Public and the reaction upon our Profession.

We fully realize that it is easier to be critical than to be correct, but these criticisms are leveled against those who can, but do not, produce results.

Approximately 130 designs were submitted in the competition. Ten per cent were thrown out by the Professional Adviser. Is not this evidence of excess carelessness? One design that would have been a prize winner was barred for consistently being well under area for all rooms.

Others became—well, let us call it “facetious.” In order to build up a central unit of

height and avoid cubage, they cleverly—to their minds—erected four parapet walls from 10 to 90 feet above the roof and thereby cubed only the actual volume of the parapet walls. How do you think such trickery affected the Jury?

Other architects of accepted national reputation quite evidently allowed the use of their names in order to help out younger men of lesser experience. Are not such well intentioned architects seriously damaging their own high standing and that of the Profession as well? The Commission did not expect such a Nationwide response, but *with* such they surely had the right to expect a higher degree of excellence than was produced under the names of many of our best men.

Mental laziness was apparent in many forms:—

Psychologically, there was the failure often to understand and appreciate the traditions, background, and present outlook of the Oregon people; of feeling that here was the chance to equal or surpass the Chicago Fair in modernism of both elevation and plan; of thinking that because Salem is a small city its

Capitol Building should be quaint in composition and small in scale.

In plot planning, anyone should know better than to allow a beautiful park to be deliberately cut in two by a building that touched the marginal streets and cut off all possible perspectives. Yet this fault was commonly committed.

In mass composition, it is hard to believe that many of the designs were tried out or that the designers even thought of the building in either model or perspective—although it demanded important visibility from all directions.

In general plans and elevations fully 60% to 70% were impossible of receiving from both the professional and lay minds even the remotest consideration. So what is the answer? Is it not:—

1. That Competitions must be undertaken seriously or not at all?
2. That any one inclined to take merely a "flair" should refrain?, and
3. That each and every one of us should realize the *poor salesmanship* for his Profession that our own laziness may create?

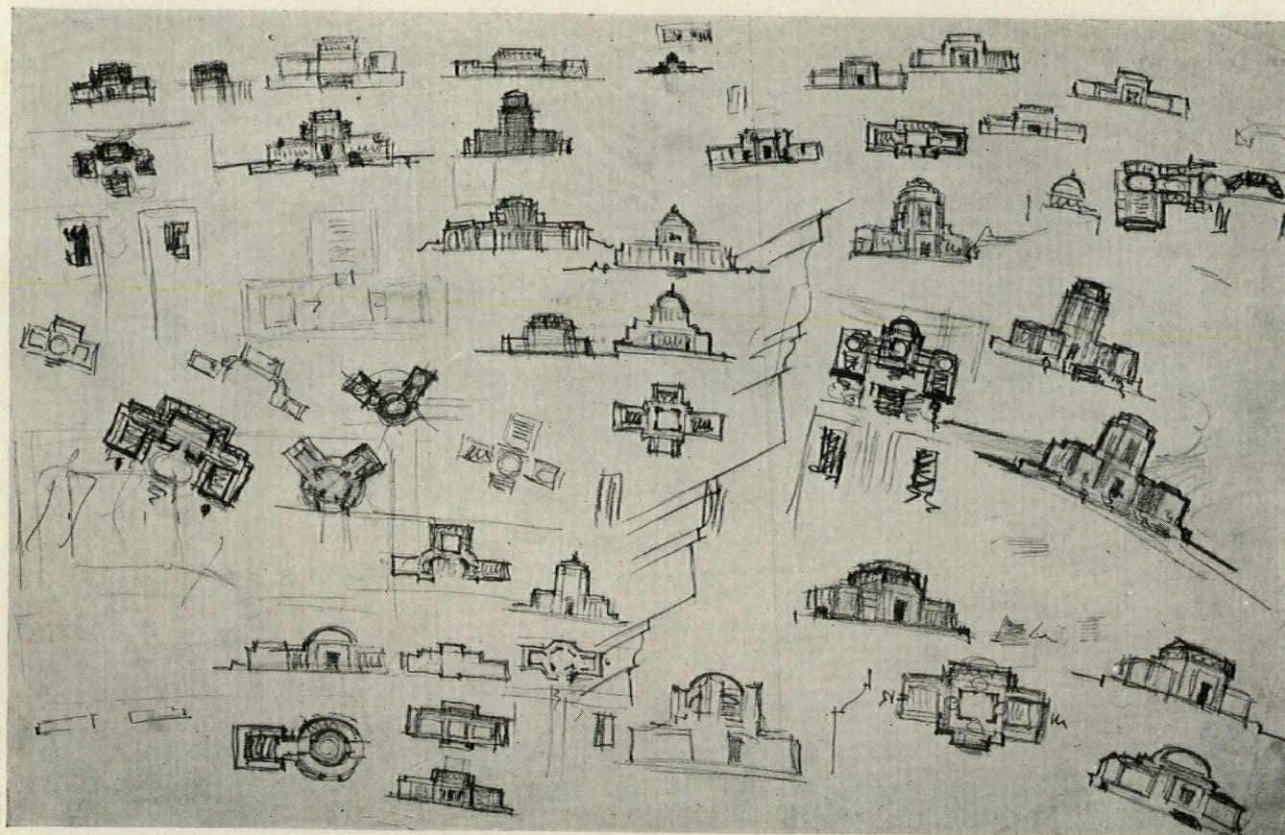
I N D E X

PROGRAM OF CONDITIONS TO GOVERN A COMPETITION FOR SELECTION OF AN ARCHITECT FOR THE OREGON CAPITOL BUILDING

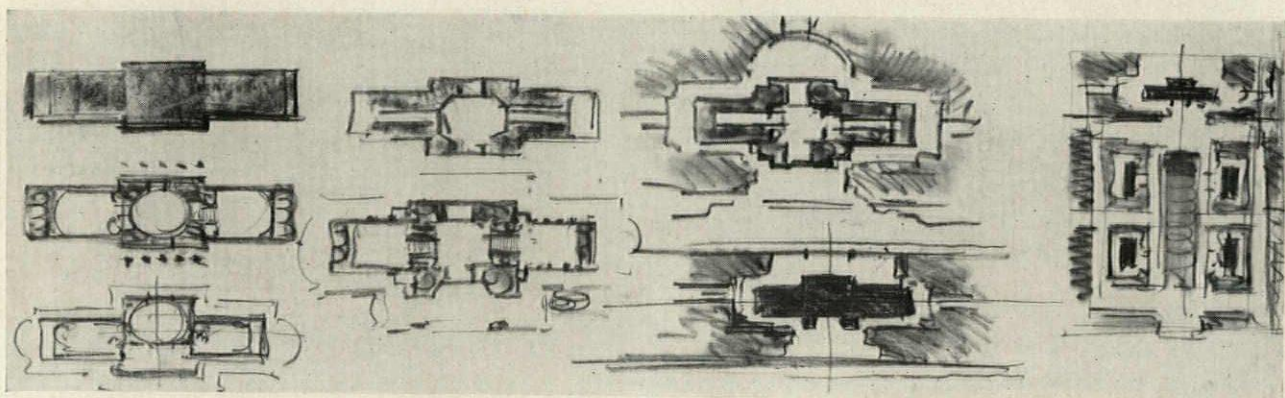
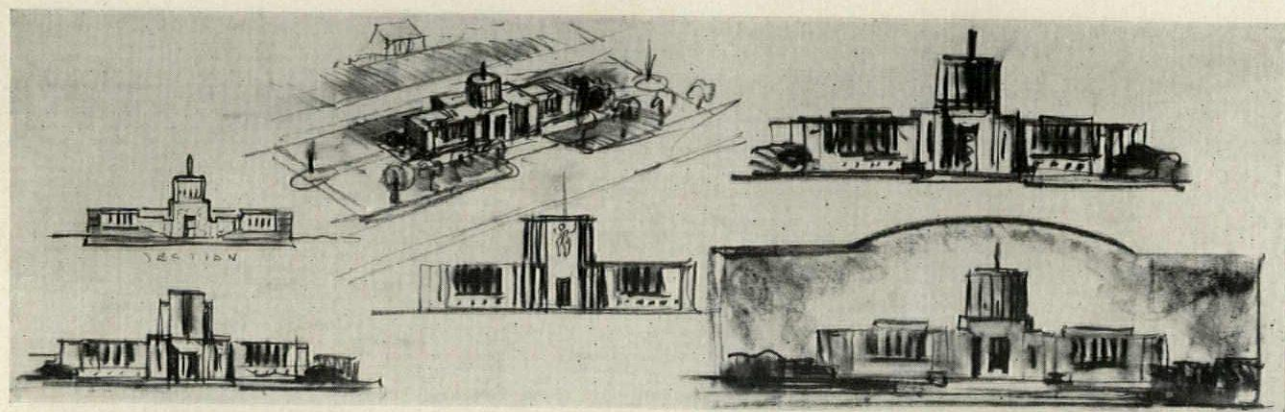
Carl F. Gould, F. A. I. A., Technical Adviser

FOREWORD, GIVING OREGON HISTORY AND BACKGROUND
ANNOUNCEMENT
PROVISIONS OF STATUTE AUTHORIZING CAPITOL BUILDING
CONSTRUCTION
OBJECT OF COMPETITION
OREGON LAW RELATING TO PRACTICE OF ARCHITECTURE
REQUIREMENTS OF STATE REGISTRATION OF NON-RESIDENT ARCHITECTS
FEDERAL EMERGENCY ADMINISTRATION OF PUBLIC WORKS RULES AND REGULATIONS
DEFINITION OF WORDS AND TERMS
CONDITIONS OF CONTRACT BETWEEN OWNER AND ARCHITECT
AGREEMENT BETWEEN OWNER AND COMPETITORS
AGREEMENT BETWEEN WINNING AND ASSOCIATE ARCHITECT
DUTIES OF OWNER

AWARDS
COMMUNICATIONS
ANONYMITY OF DRAWINGS
METHOD OF SUBMITTING DRAWINGS
CREDENTIALS OF COMPETITORS
EXAMINATION OF DESIGN, AND AWARD
DATE AND PLACE OF RECEIVING DESIGNS
JURY, AUTHORITY AND METHOD OF SELECTION
SITE
COST
MATERIALS
CUBAGE
DESIGN
DRAWINGS TO BE FURNISHED
ACCOMMODATIONS REQUIRED
SCHEDULE OF SPACE REQUIREMENTS
APPROVAL, OWNER, A.I.A.



THUMBNAIL SKETCHES SHOWING HOW VARIOUS PARTS WERE CONSIDERED DURING THE INITIAL STAGE OF DESIGN



STUDIES BY THE SUCCESSFUL DESIGNERS, MADE DURING THE WORKING OUT OF THE COMPOSITION IN PLAN AND ELEVATION, REVEAL MUCH ABOUT THEIR THOUGHT PROCESSES TO THE PRACTISED ARCHITECTURAL OBSERVER

THE DESIGN THAT WON

NOTES ON HOW IT WAS ARRIVED AT

BY THE ARCHITECTS

IN approaching the problem of designing a state capitol for Oregon, in accordance with the requirements of the program, we recognized that it was different from the usual state capitol which has almost unlimited space around it. Here, the lot was long and narrow, only about three hundred feet in depth, a fact which immediately ruled out the possibility of developing a large ground plan with entourage spread out over a large area as in many of the existing state capitols. The evident desire to keep the cubage, and hence the cost, down also indicated that a compact plan would be logical.

There were two thoughts that came to us at the outset. One was to design along traditional lines and provide for a low building with a dome. The other was to disregard precedent and design along so-called modern lines. In this case, the building could not very well be a skyscraper because the permissible cubage was not great enough, and it also seemed to us that a building of average height—between eight and twelve stories—would not be appropriate. Such a building might be anything—a financial or insurance building or a courthouse—but it would not be identifiable as the Capitol. We felt that it *should* be immediately recognized as a Capitol building by the average citizen, who associates such a structure with a dome or some dominating feature similar to a dome. We decided, however, to try to design something that would be distinctive and different so that this Capitol would stand apart from all the other Capitols.

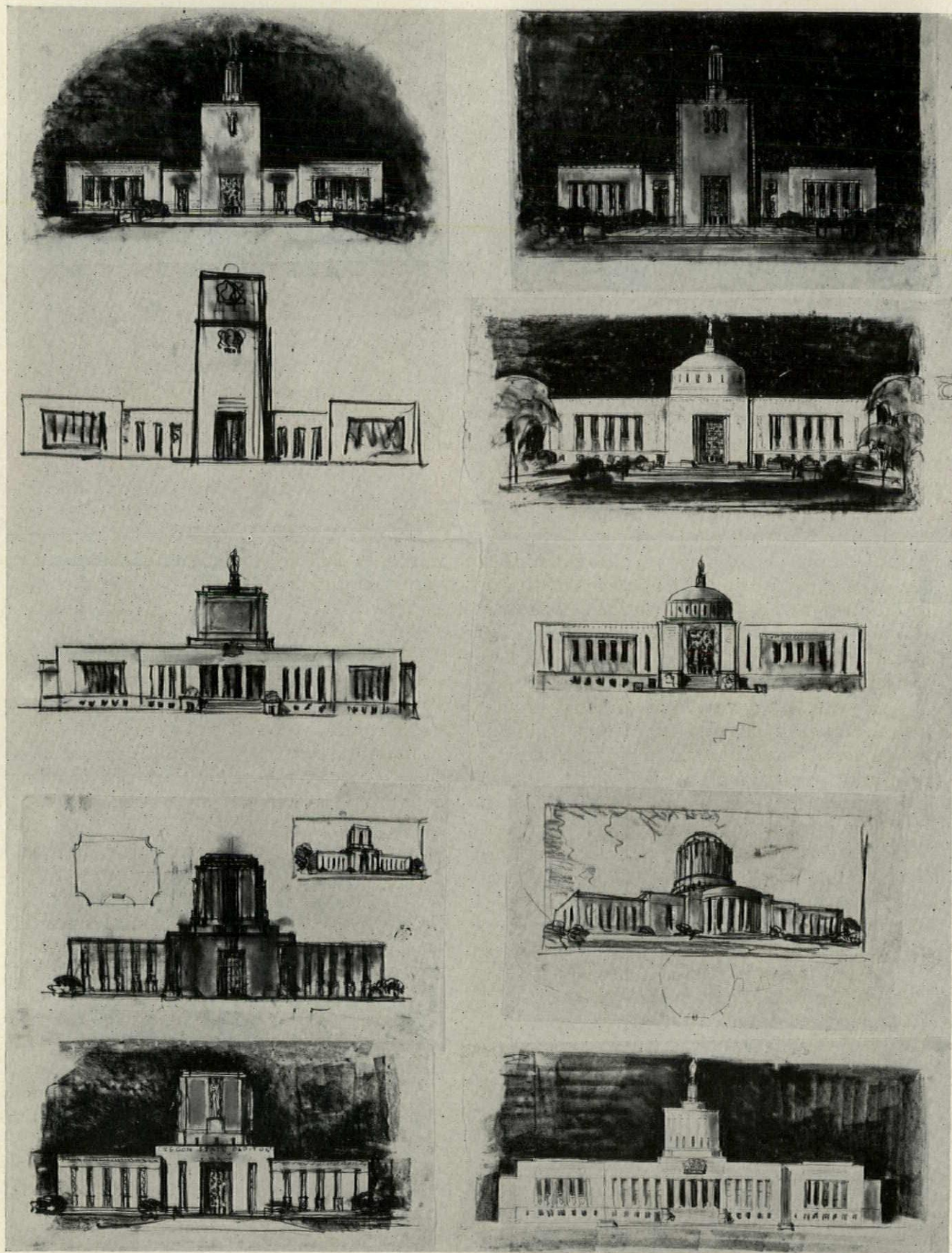
From the beginning we also felt that this building should have all of the simplicity and fine proportion that is associated with the classic but that the detail should be related to contemporary life. This thought seemed especially appropriate when we considered the section of the country where the Capitol is to be placed, the progressive northwest where the

newer ideas have more fertile soil to grow in.

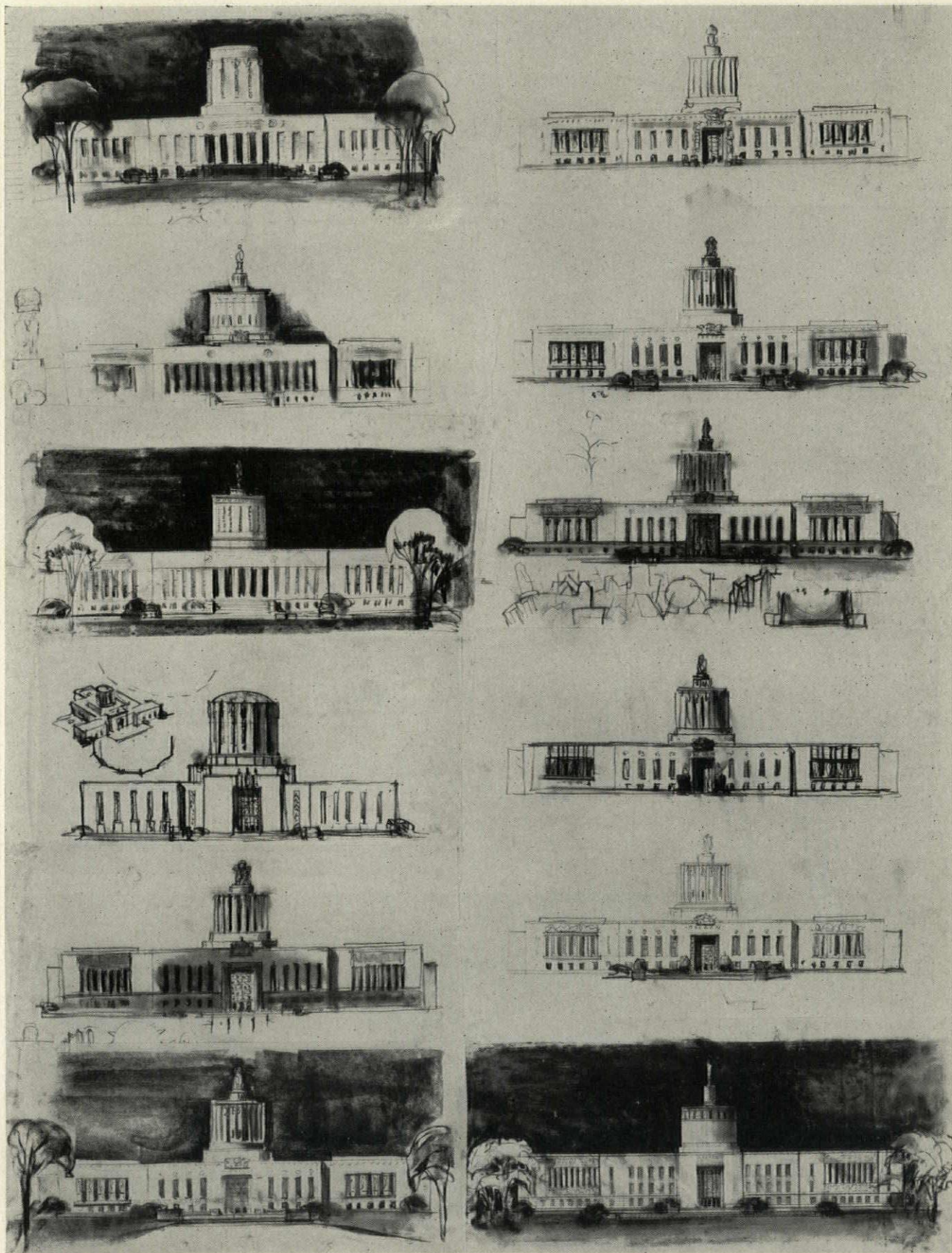
Another thought that dominated us was to eliminate, if possible, the usual huge approaching flight of steps. This feature of many public buildings is very often forbidding in character, discouraging rather than inviting the visitor who approaches the building. Furthermore, the usual rotunda is reached only after a long climb and is consequently visited only by people who are inspecting the building as visitors or tourists or who wish to attend a legislative session. Since the usual legislative session lasts only from two to four months out of the year (and in Oregon only occurs every other year), most of the people coming into the ordinary Capitol would not see the rotunda at all. It seemed to us that such a fine architectural feature as a rotunda should be so placed that all who came into the building should pass through it.

We therefore made our first floor the ground floor, bringing the rotunda right down to it and eliminating the outside steps. Two fine staircases lead from either side of the rotunda up to the legislative chambers on the main, or second, floor. Of course, this arrangement gives greater height to the rotunda, resulting in greater impressiveness.

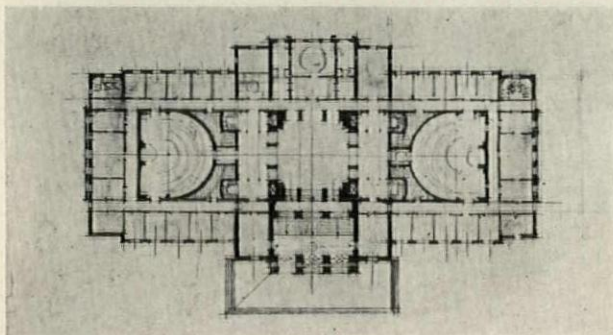
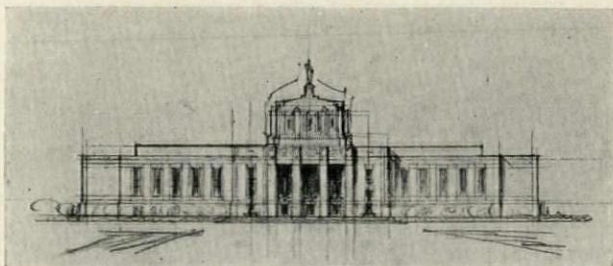
The other dominating thought we had was to express the legislative chambers clearly on the exterior of the building. The old type of Capitol plan had two chambers surrounded by committee rooms, etc., necessitating the use of skylights (which were never satisfactory from the standpoint of appearance or acoustics) or the resort to clerestory lighting (which in this case was prohibited because of the cubage limitations). By bringing the chambers to the outside walls we could use direct window lighting, letting in daylight and sunshine on the legislative deliberations and relieving the feeling, usual in such halls, of being shut in, as in a cellar.



A FEW SELECTED AT RANDOM FROM AMONG THE THREE HUNDRED OR SO RAPID CHARCOAL STUDIES MADE DURING THE EVOLUTION OF THE SUCCESSFUL DESIGN BY MESSRS. TROWBRIDGE AND LIVINGSTON AND FRANCIS KEALLY



THESE STUDIES, LIKE THOSE SHOWN OPPOSITE, WERE MADE AT SIXTEENTH SCALE ON SUCCESSIVE SHEETS OF TRACING PAPER. THEY SUGGEST THE NEVER ENDING SEARCH FOR A SATISFACTORY EXPRESSION OF THE WINNING SOLUTION



AN EXPRESSION BASED ON THE USUAL CAPITOL PLAN, WITH CHAMBERS SURROUNDED BY COMMITTEE ROOMS

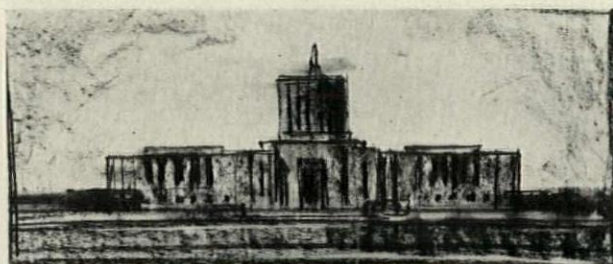
After discarding the usual capitol plan at the outset, we passed through an intermediate stage, indicated by the sketch on page 363, with an unsymmetrical plan letting light in from the north into the two chambers, committee rooms along the south, with a central wing extending to the south and containing the Governor's quarters, etc. This was discarded for two reasons: the lighting of the chambers, though satisfactory, would be unsymmetrical and possibly disturbing from a decorative standpoint and the projection to

the south took up too much room and did not seem to lend itself to the shape of the lot.

We finally developed the plan submitted, which allowed the light to come into the chambers from two sides, making them absolutely symmetrical, with a contracted wing to the south for the Governor's offices, etc. The committee rooms were placed at either end and in the central portion, all of them accessible by elevators and convenient to the legislative chambers. There appeared no reason why the committee rooms should not be separated—they are not used in unison.

The Hearing Room was placed on the first floor, on axis with the main entrance, so that it can be easily filled and emptied without interference with other activities.

The exterior design was kept simple, the only decoration being the door and window grilles, two fine massive sculptured groups at either side of the entrance, and a figure twenty feet or so in height at the pinnacle of



THIS STUDY WAS MADE TO VISUALIZE THE SILHOUETTE OF THE SUNLESS NORTHERN FACADE AGAINST THE BRIGHT SOUTHERN SKY JUST AS IT WILL BE SEEN



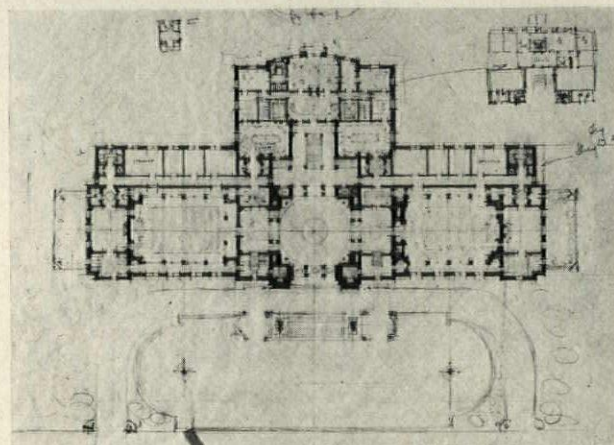
THIS CHARCOAL STUDY CAME AT A STAGE WHEN THE FINAL RESULT WAS BEING APPROACHED. THE DESIGNERS FELT THAT THE CENTRAL PORTION DOMINATED THE COMPOSITION HERE AND SUBDUED THE IMPORTANCE OF THE LEGISLATIVE CHAMBERS—HENCE THEY BROKE UP THE CENTER ELEMENT AS SHOWN ON THE OPPOSITE PAGE

the dome, symbolizing the Oregon pioneer. The entrance was treated in an unusual way, in view of the lack of a portico. The emphasis was obtained by the use of bold projecting wings with splayed surfaces leading to a large rectangular doorway treated in metal grille sculpture to represent phases of Oregon's history and industrial development.

The interior of the rotunda is treated in a frank and modern manner. The use of arches and pendentives seemed uncalled for. The construction is honestly expressed and the plain wall surfaces are to be covered with mosaic murals having as their dominating colors gold and blue and portraying the history of Oregon from the pioneer times to the present day. The light is to come into the rotunda from rectangular windows in the cylindrical tower and from skylights above the two stairways. Our intention is that the finish of the building inside will be as simple as the exterior—that the only ornament or decoration will be of a type that will signify something. In other words, we intend to use no ornament for ornament's sake but only symbolically.

It is interesting to note that from the rotunda floor one will be able to see the Governor's office door, the two chamber entrances, and the door into the Public Hearing Room.

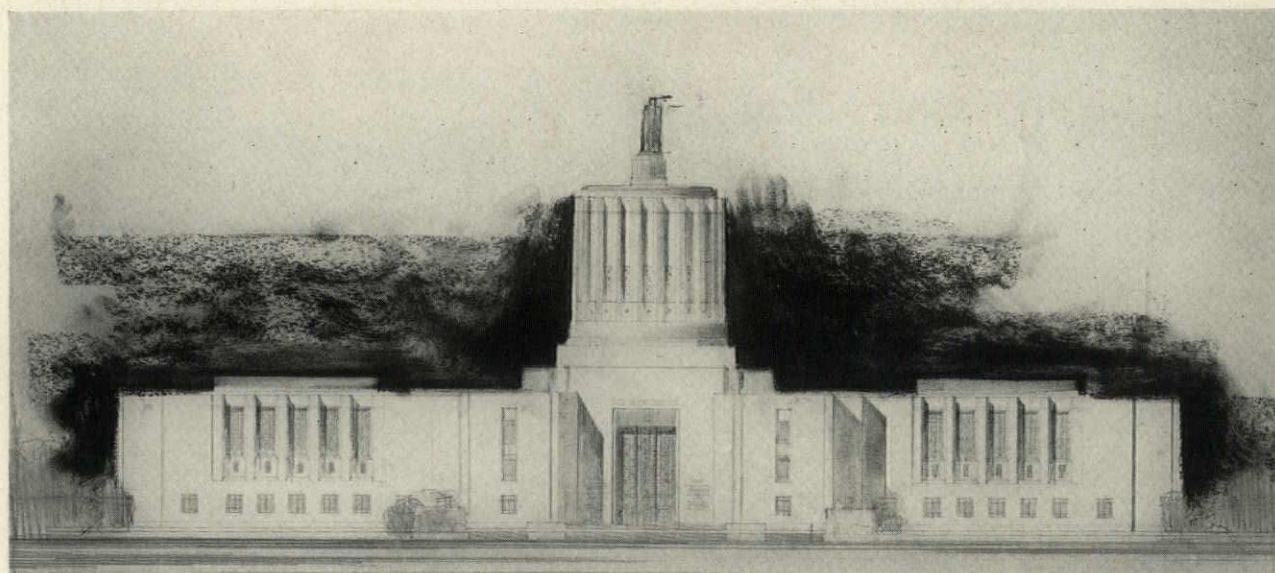
We studied the design constantly right up to the time of the final drawings and tried out every scheme and idea that occurred to us. In making the presentation drawings we kept in mind that we were showing the north elevation which would naturally be seen in shade



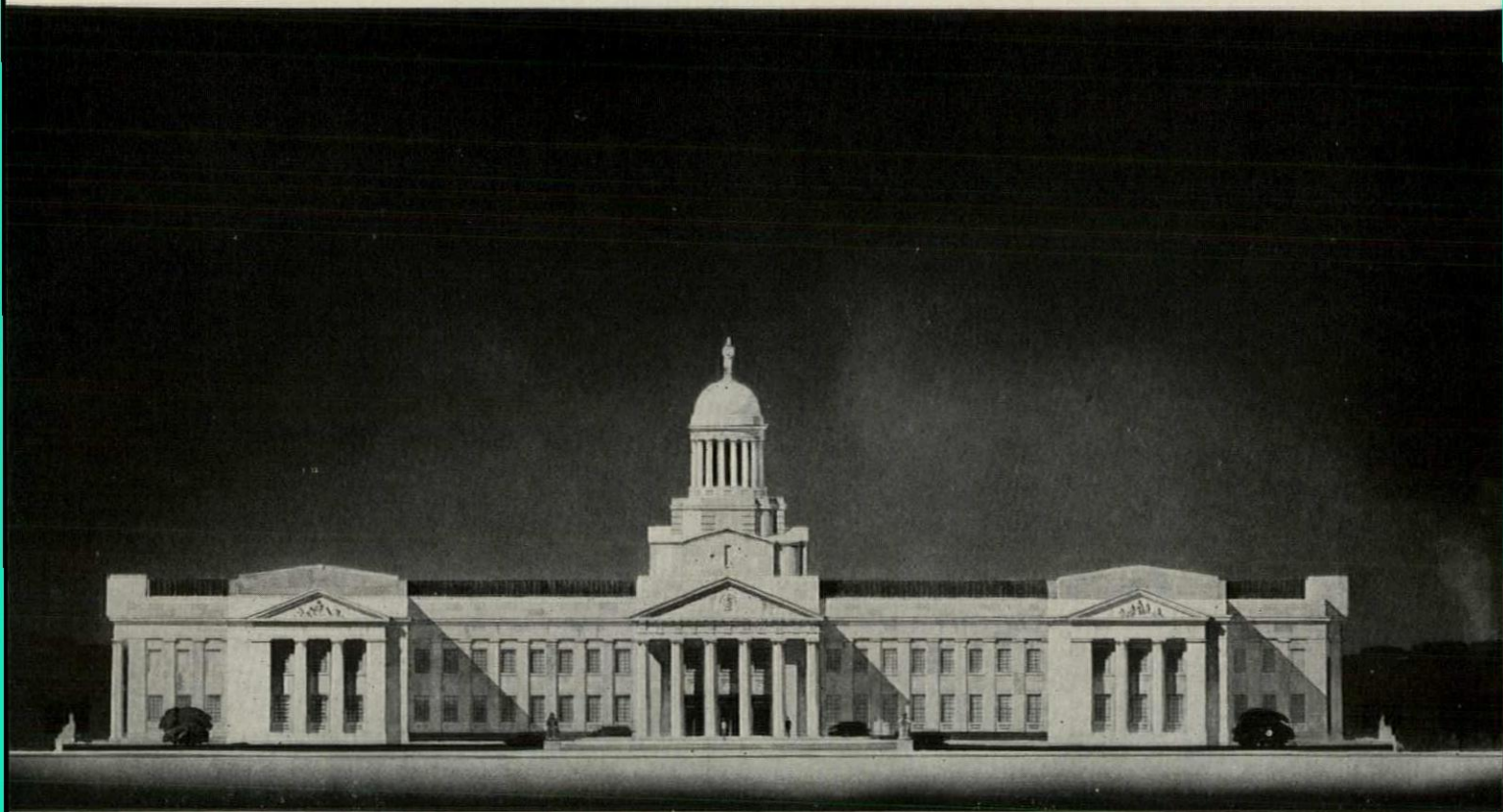
AN INTERMEDIATE STEP IN THE PLAN DEVELOPMENT—THE CHAMBERS OPEN TO THE NORTH BUT STILL CLOSED TO SOUTH LIGHT BY COMMITTEE ROOMS

against the bright sky as the building was approached. We also allowed for the effect of perspective in affecting the relative apparent heights of the building, the cylindrical tower, and the sculptured pioneer surmounting it.

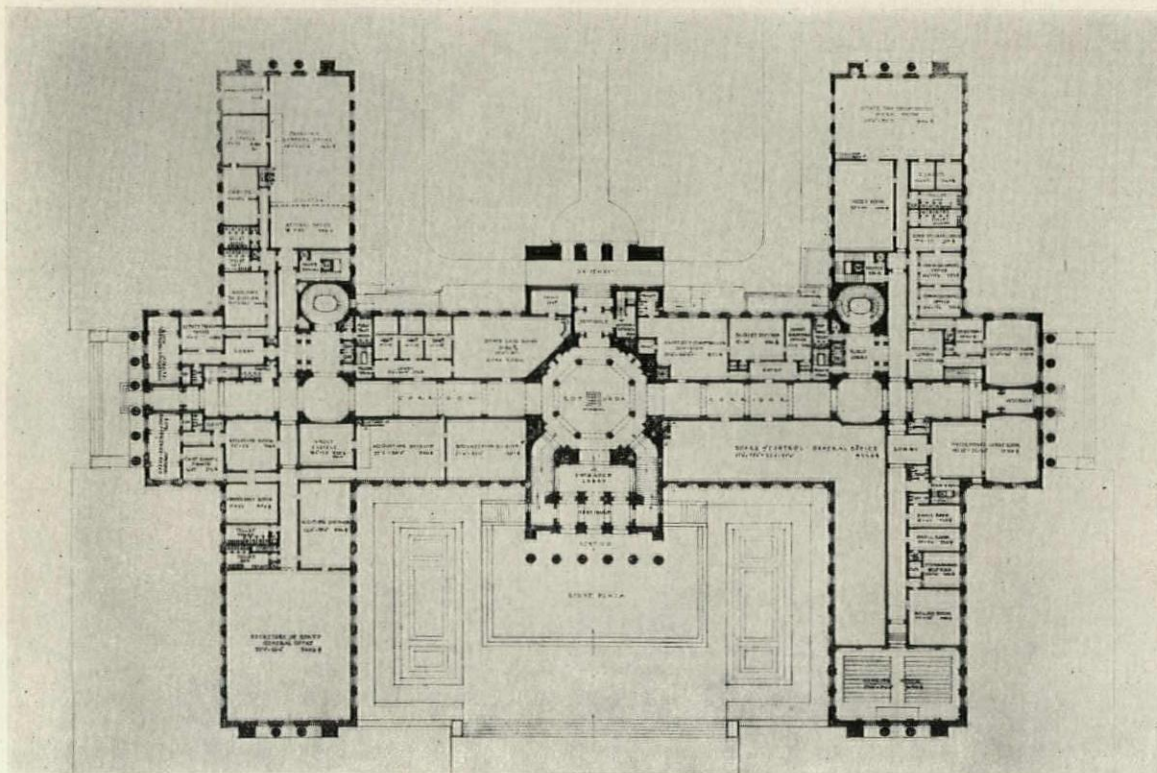
For the execution of the job we are happy to have associated with us the firm of Whitehouse and Church of Portland, Oregon.

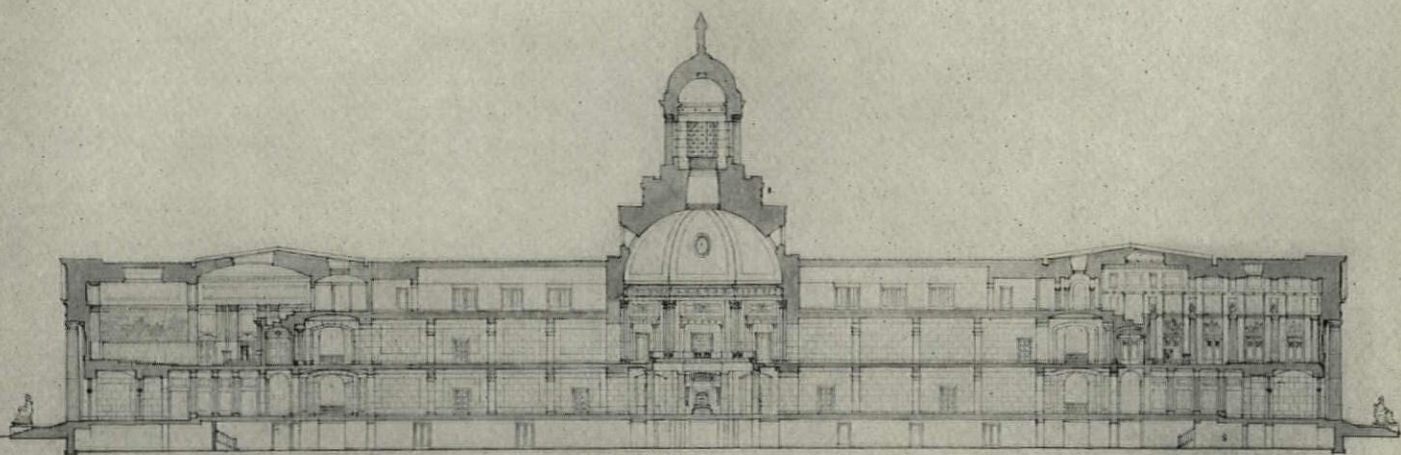


THIS RATHER EXACT PENCIL STUDY WAS THE LAST MADE BEFORE GOING ON THE FINAL ELEVATION DRAWING. COMPARISON WITH THE ONE SHOWN OPPOSITE WILL SHOW HOW THE LEGISLATIVE WINGS WERE EMPHASIZED AND HOW THE ENTRANCE DIRECTLY INTO THE ROTUNDA WAS MADE MORE EVIDENT ON THE EXTERIOR FACE

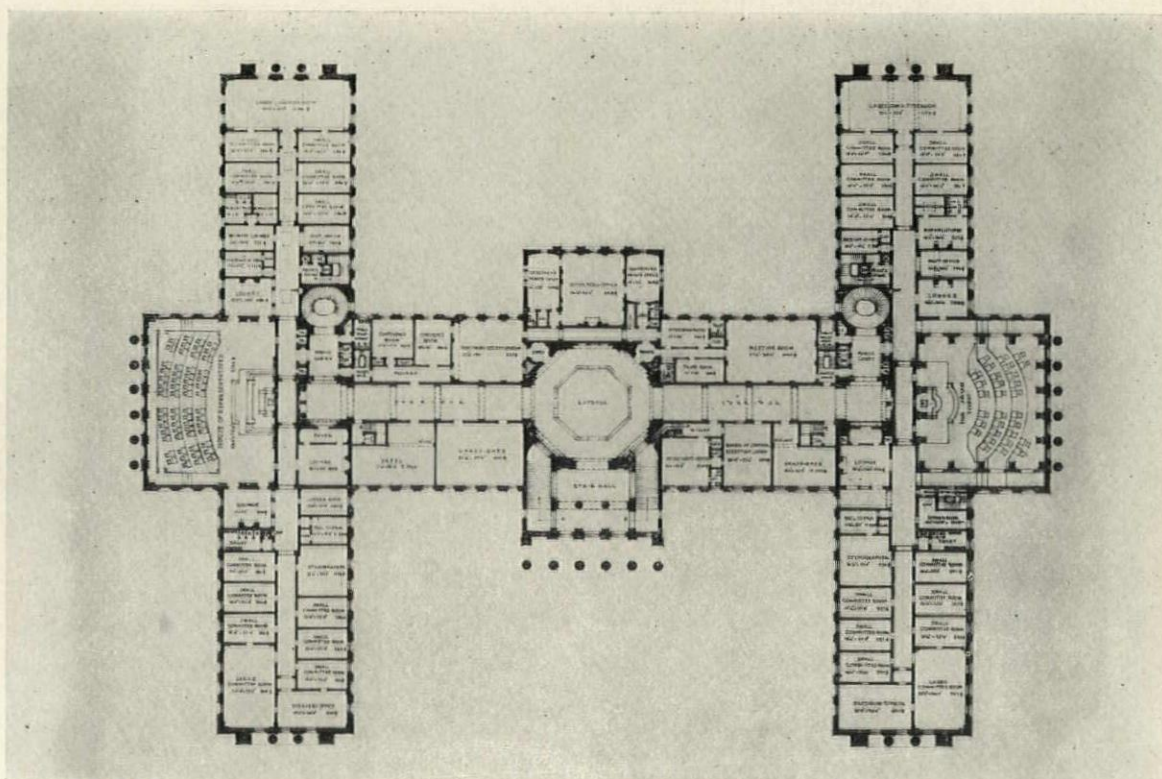


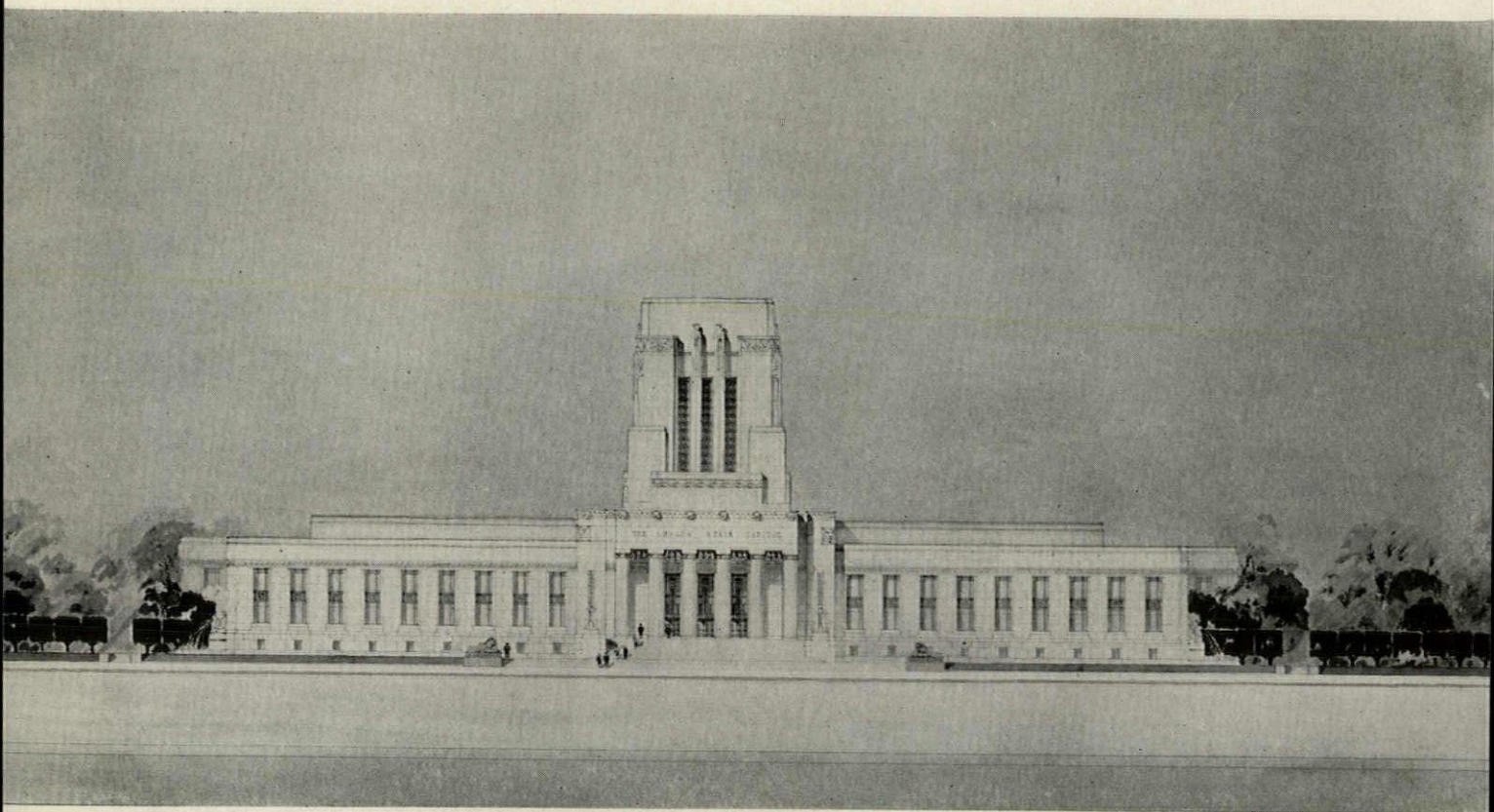
FRONT ELEVATION AND FIRST FLOOR PLAN OF DESIGN AWARDED A FIFTEEN HUNDRED DOLLAR MENTION IN OREGON STATE CAPITOL COMPETITION. SUBMITTED BY WESLEY SHERWOOD BESSELL, ARCHITECT



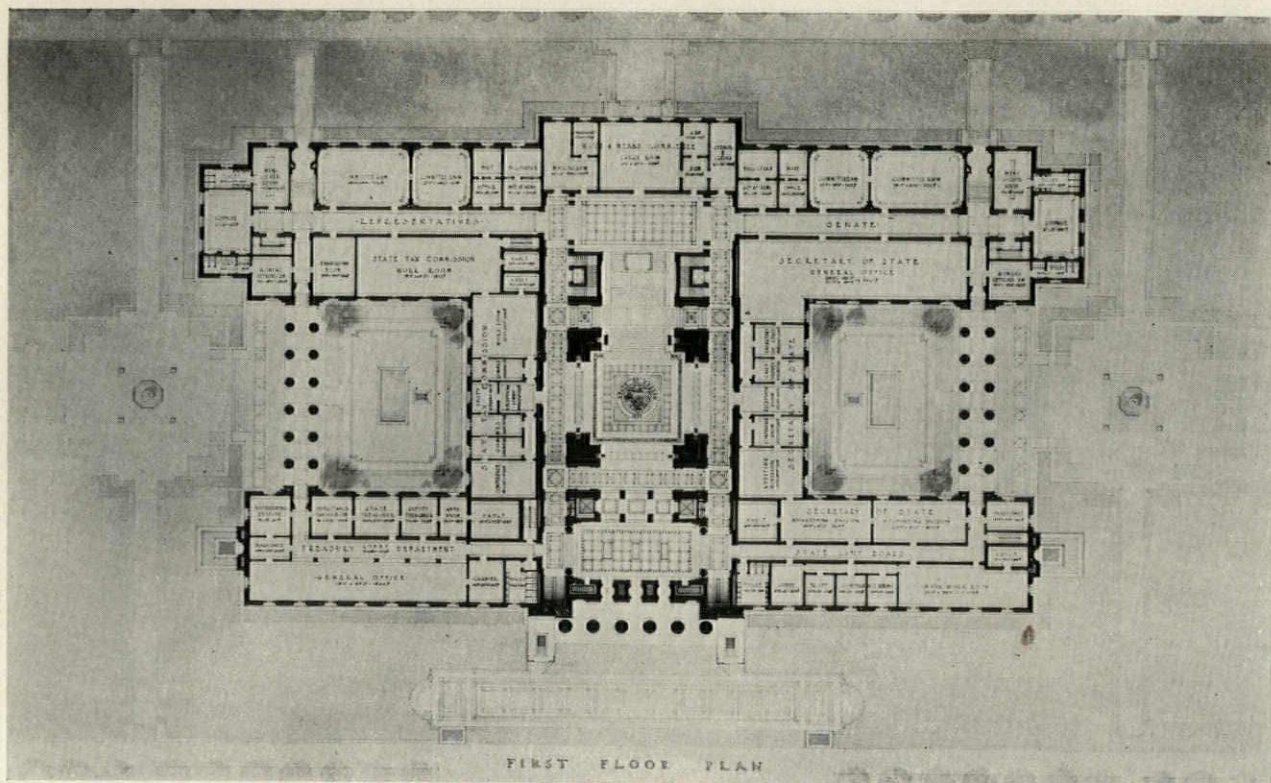


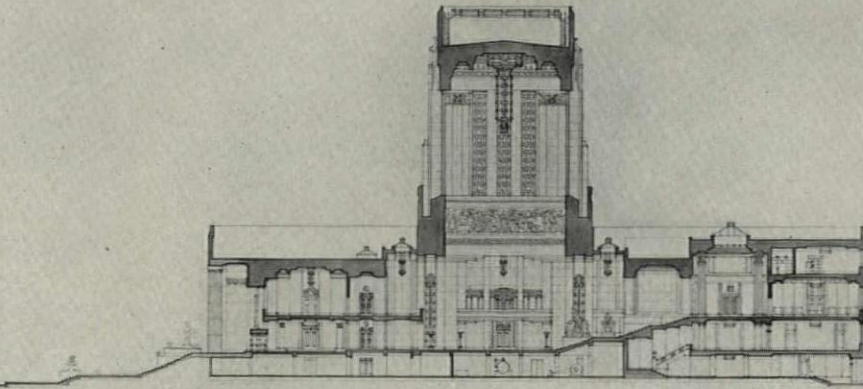
LONGITUDINAL SECTION AND SECOND FLOOR PLAN OF DESIGN
BY WESLEY SHERWOOD BESSELL, ARCHITECT, SUBMITTED IN A
NATIONWIDE COMPETITION FOR THE OREGON STATE CAPITOL



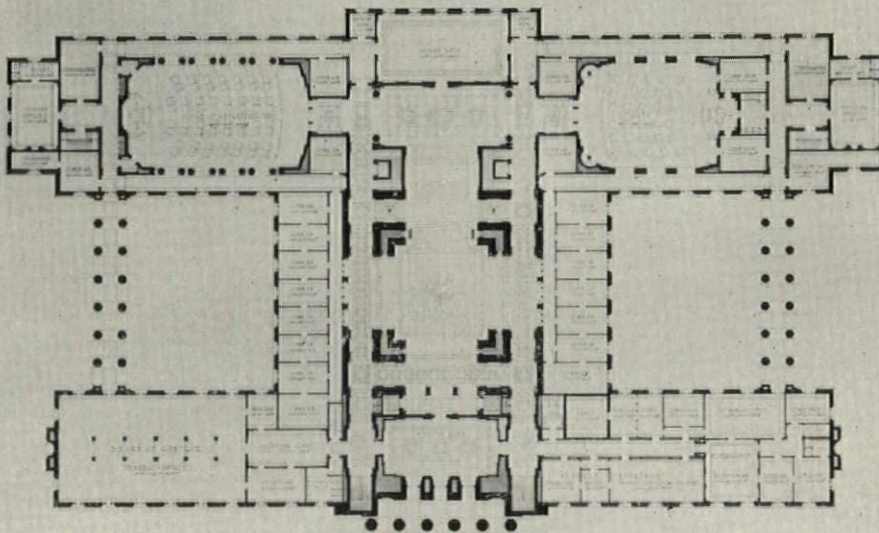


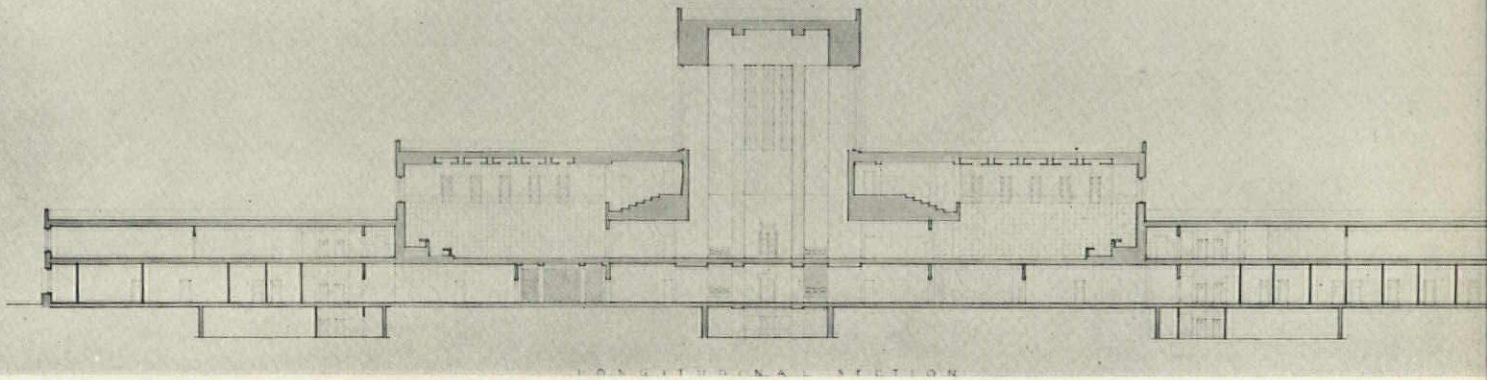
FRONT ELEVATION AND FIRST FLOOR PLAN OF DESIGN AWARDED
A FIFTEEN HUNDRED DOLLAR MENTION IN OREGON STATE CAPI-
TOL COMPETITION. SUBMITTED BY W. P. DAY OF SAN FRANCISCO





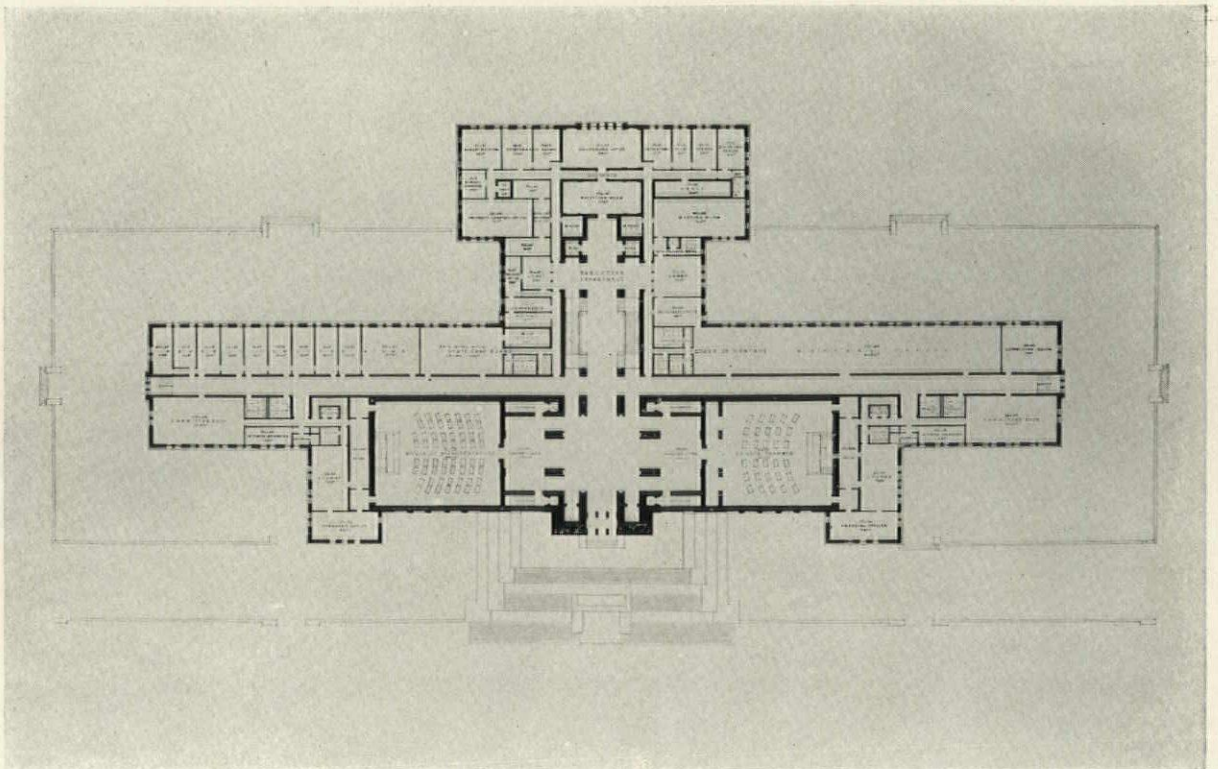
LONGITUDINAL SECTION AND SECOND FLOOR PLAN OF
WILLIAM P. DAY'S DESIGN SUBMITTED IN THE NATION-
WIDE COMPETITION FOR THE OREGON STATE CAPITOL





LONGITUDINAL SECTION

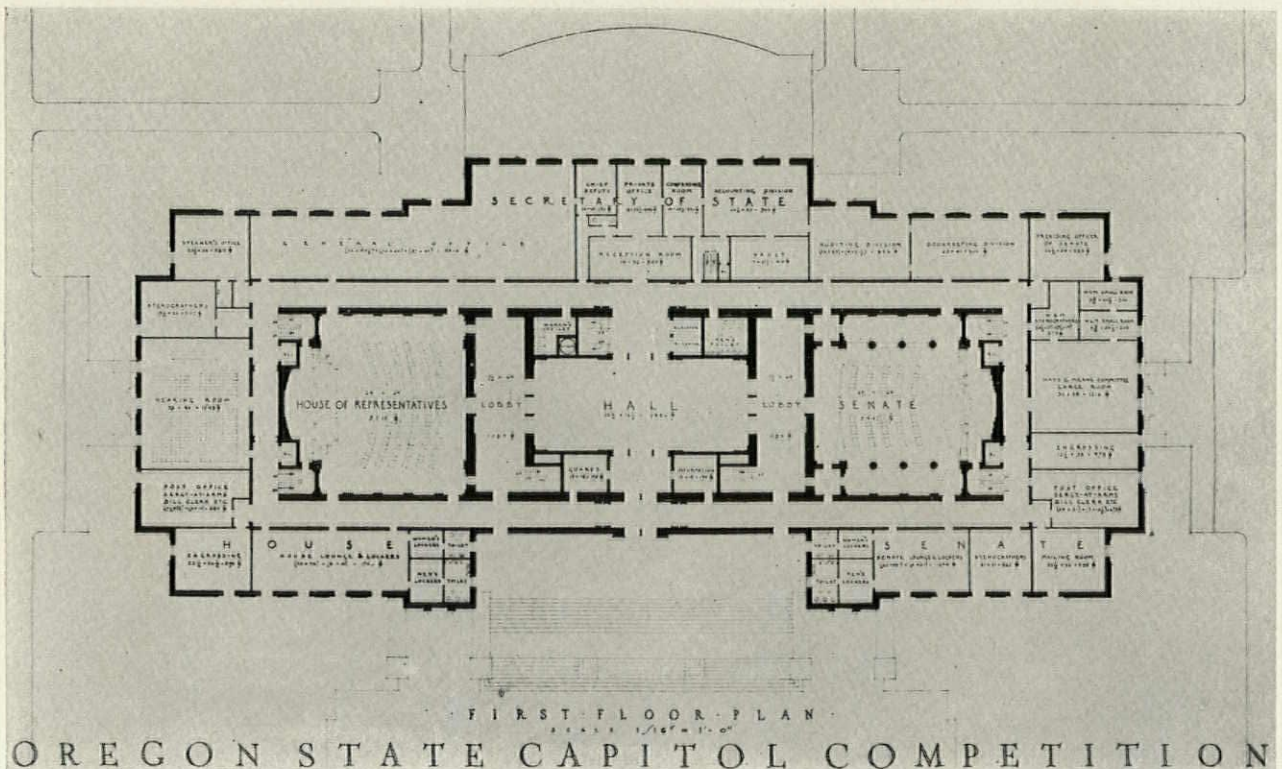
SECTION AND SECOND FLOOR PLAN OF OREGON STATE
CAPITOL DESIGN SUBMITTED IN COMPETITION BY DE
YOUNG & MOSCOWITZ, CARL ROSENBERG, ASSOCIATED



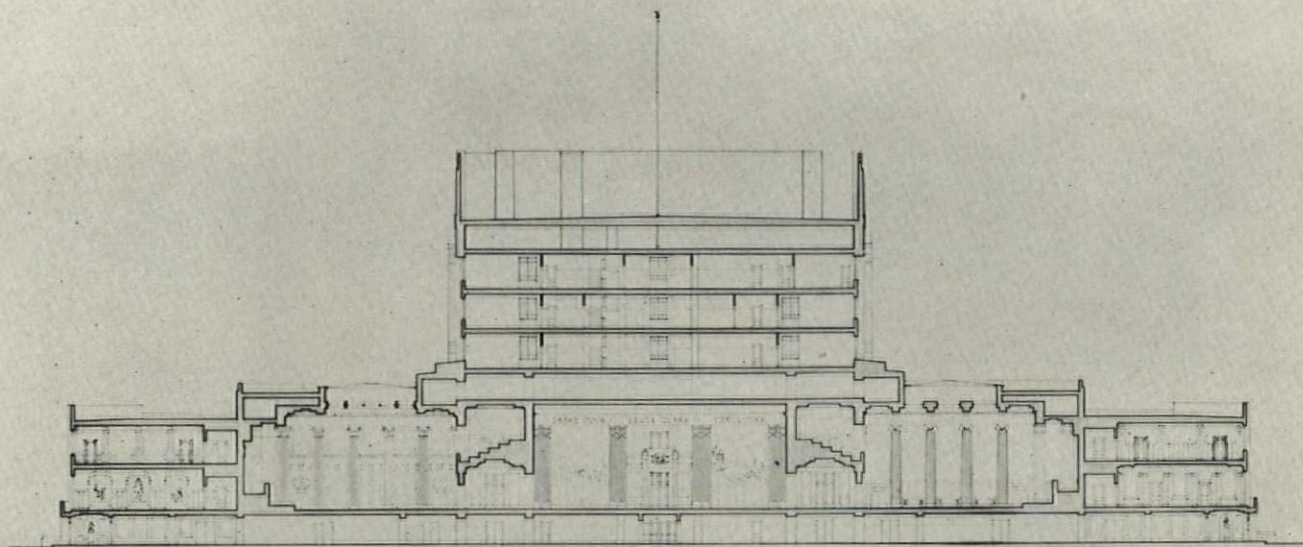


FRONT ELEVATION
SCALE 1/16" = 1'-0"
DRAWN BY WALTER T. KARCHER

FRONT ELEVATION AND FIRST FLOOR PLAN OF DESIGN BY WALTER T. KARCHER AND LIVINGSTON SMITH, AWARDED A FIFTEEN HUNDRED DOLLAR MENTION IN OREGON CAPITOL COMPETITION

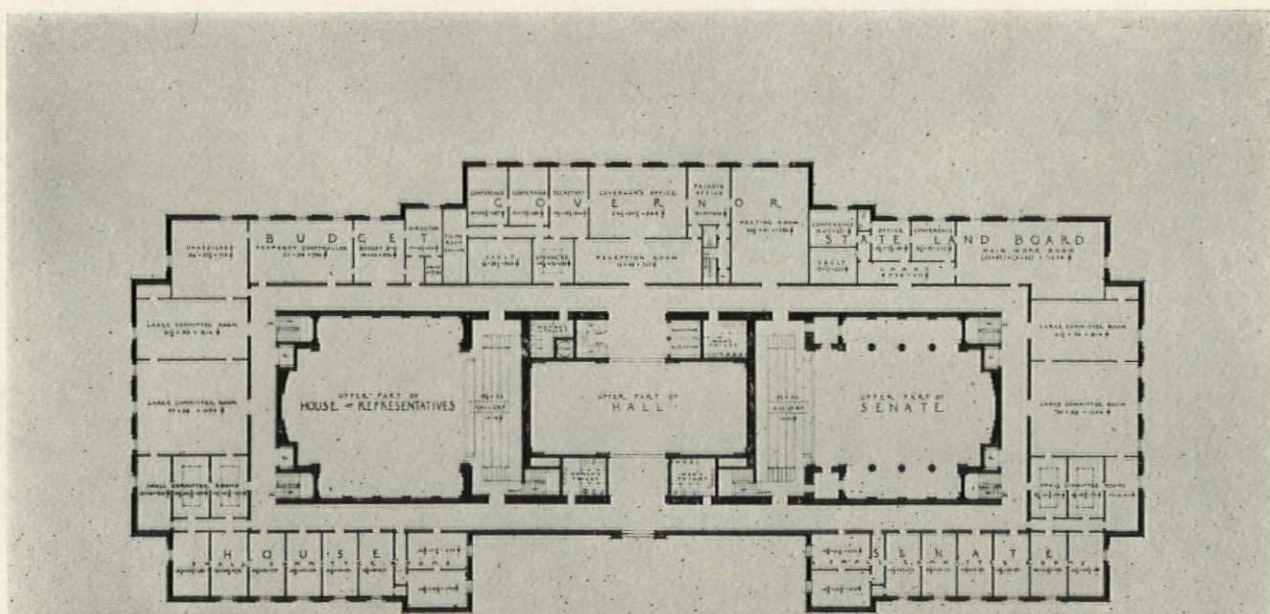


FIRST FLOOR PLAN
SCALE 1/16" = 1'-0"
OREGON STATE CAPITOL COMPETITION



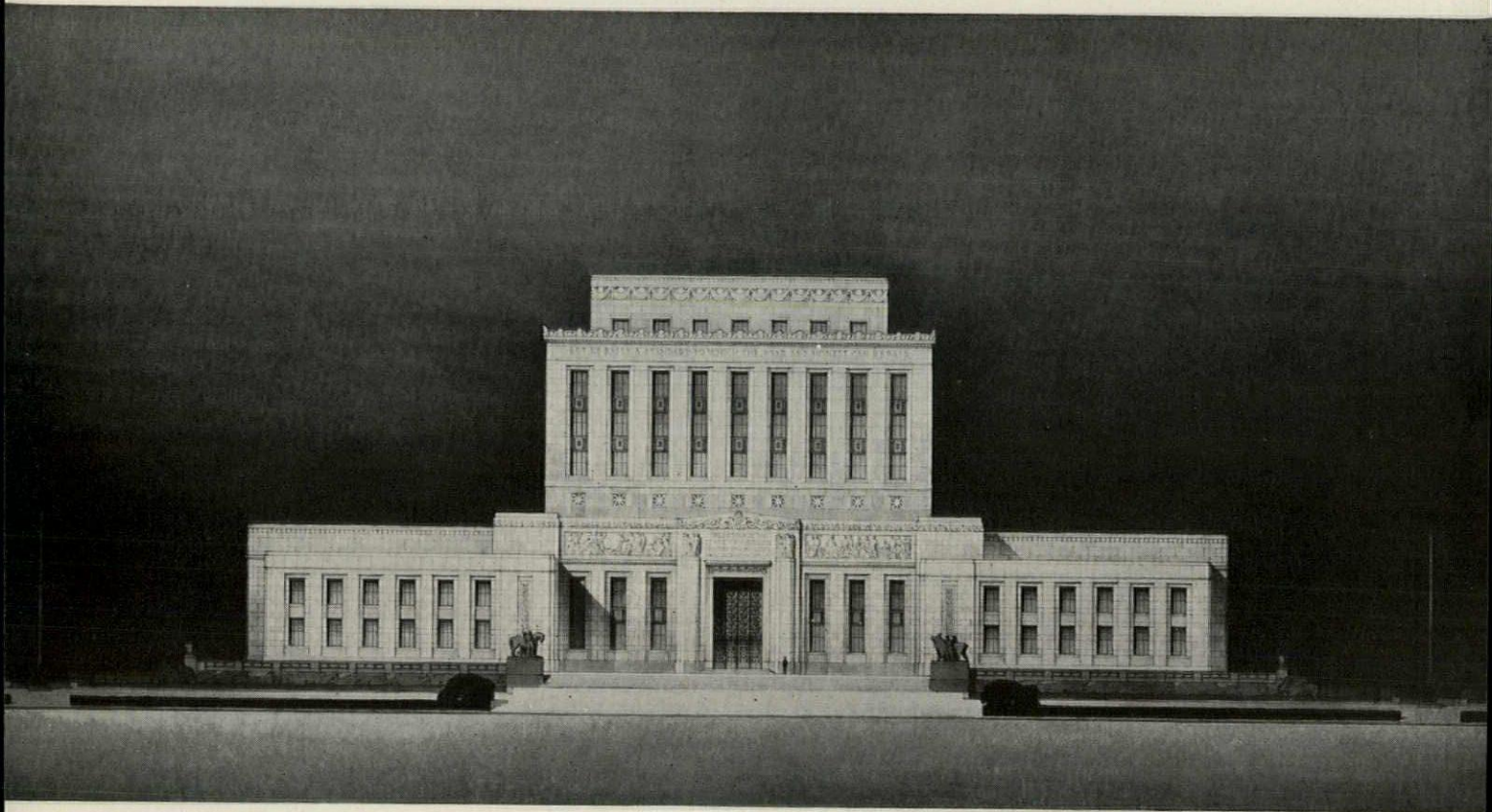
LONGITUDINAL SECTION
SCALE 1/16" = 1'-0"

SECTION AND SECOND FLOOR PLAN OF DESIGN SUBMITTED BY
WALTER T. KARCHER AND LIVINGSTON SMITH OF PHILADELPHIA
IN THE NATIONWIDE OREGON STATE CAPITOL COMPETITION

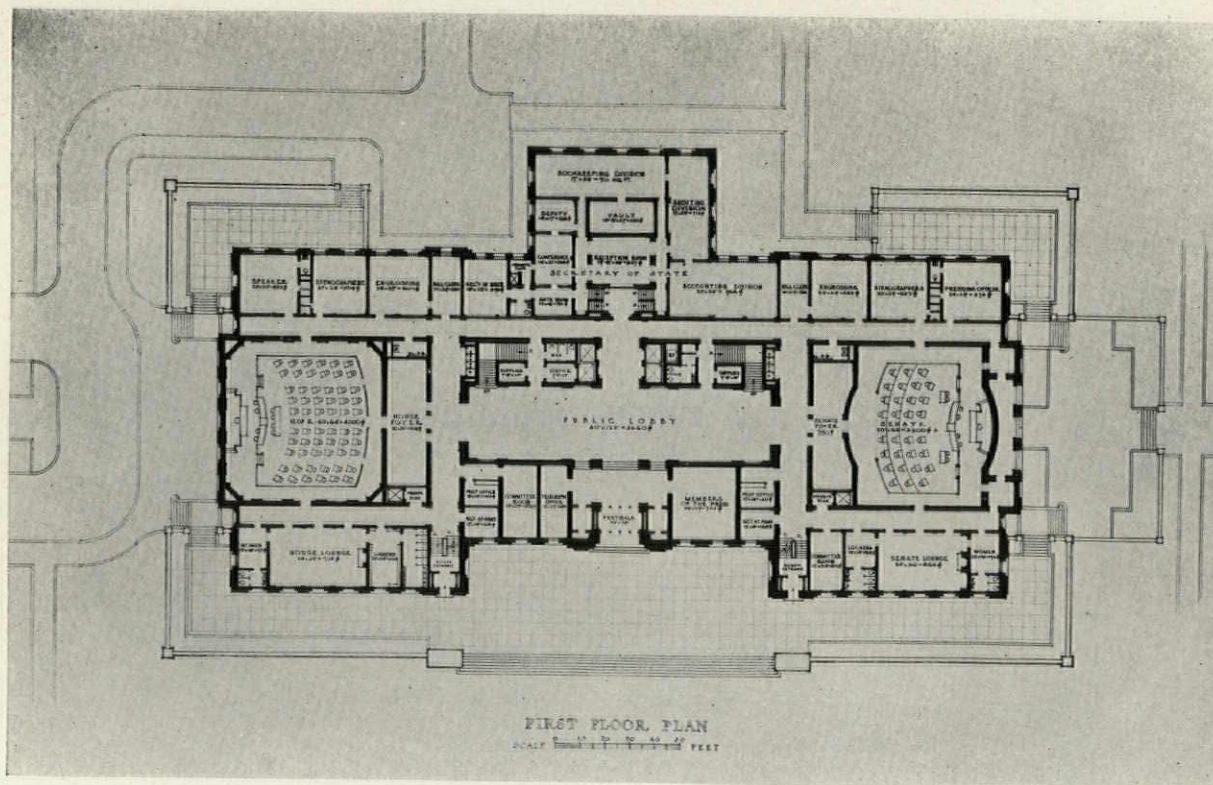


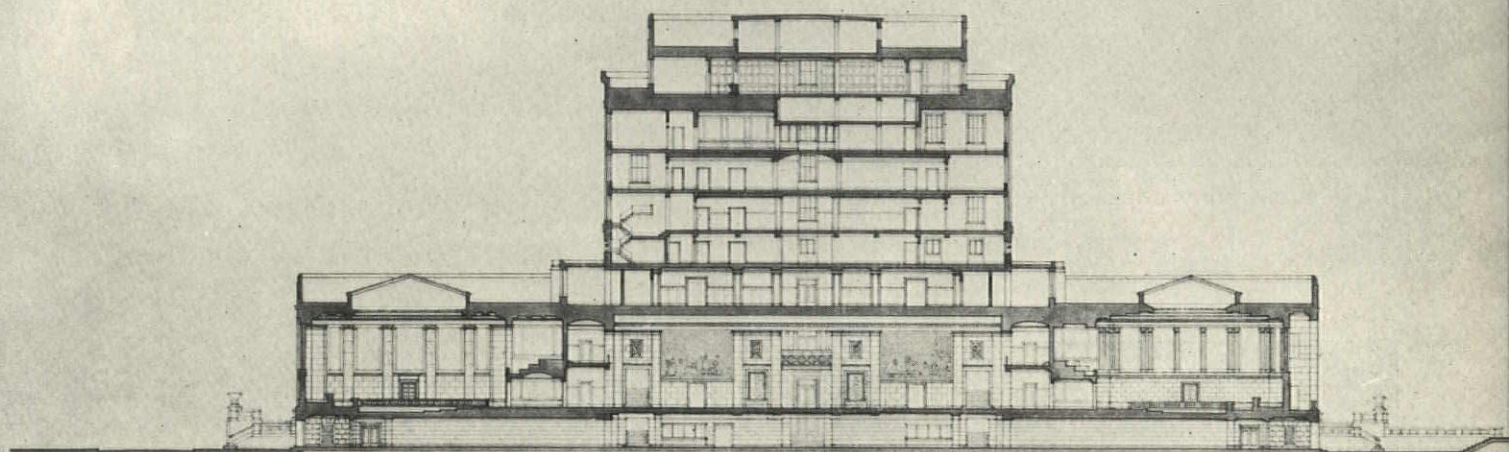
SECOND FLOOR PLAN
SCALE 1/16" = 1'-0"

OREGON STATE CAPITOL COMPETITION



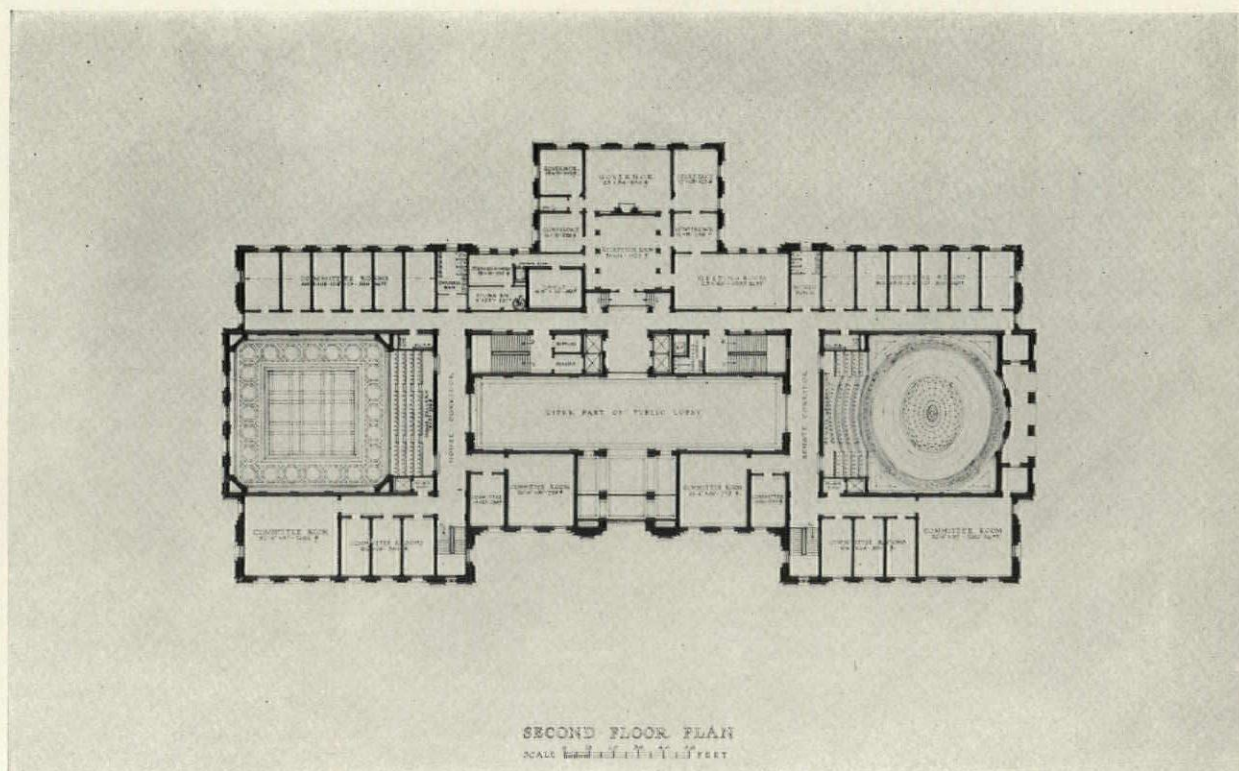
FRONT ELEVATION AND FIRST FLOOR PLAN OF DESIGN BY THOMPSON, HOLMES & CONVERSE, AWARDED A FIFTEEN HUNDRED DOLLAR MENTION IN OREGON CAPITOL COMPETITION



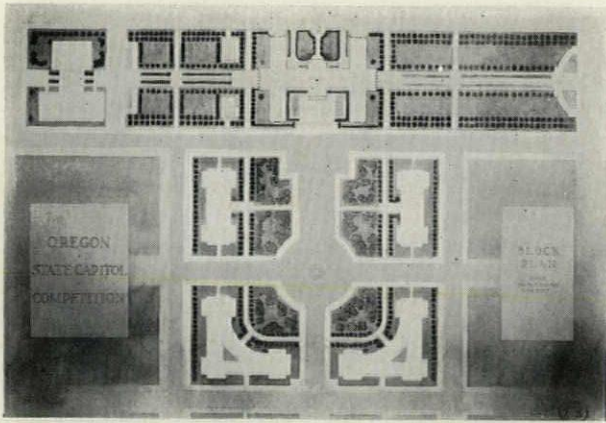


LONGITUDINAL SECTION

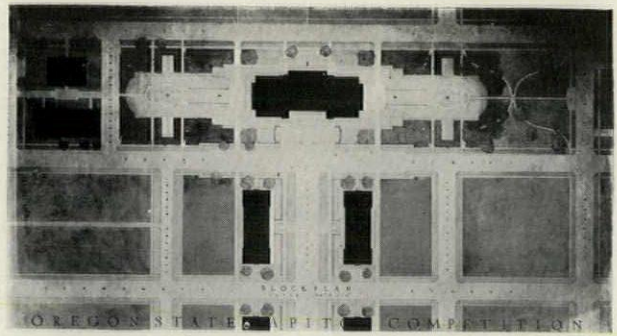
SECTION AND SECOND FLOOR PLAN OF DESIGN BY
THOMPSON, HOLMES & CONVERSE OF NEW YORK, SUB-
MITTED IN THE OREGON STATE CAPITOL COMPETITION



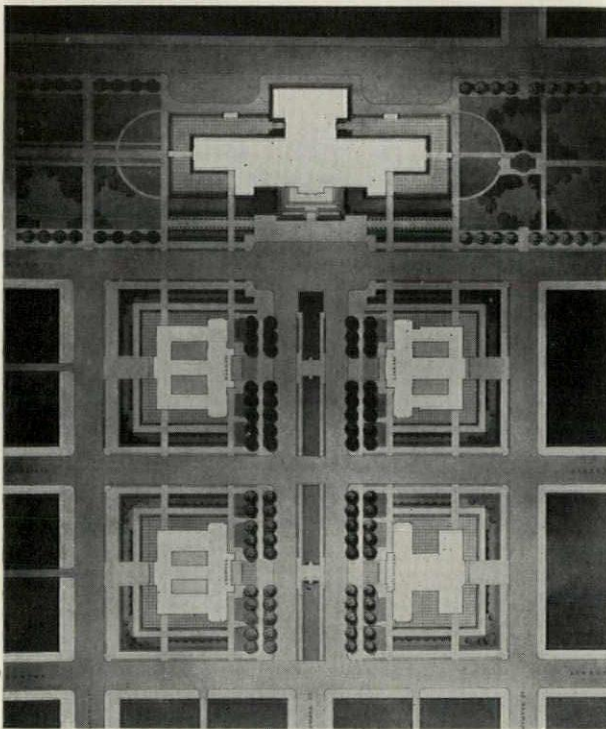
SECOND FLOOR PLAN
SCALE 1/8" = 1'-0"



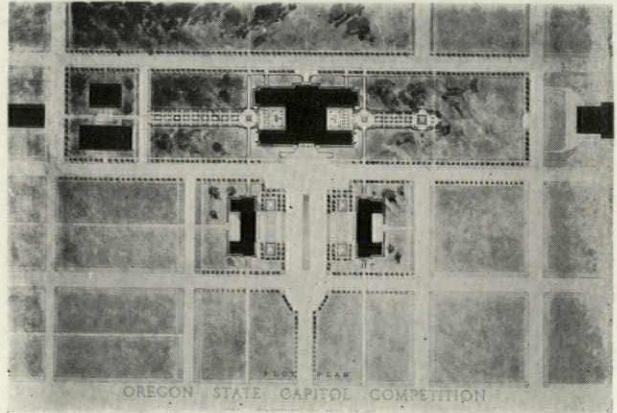
DESIGN BY WESLEY SHERWOOD BESSELL



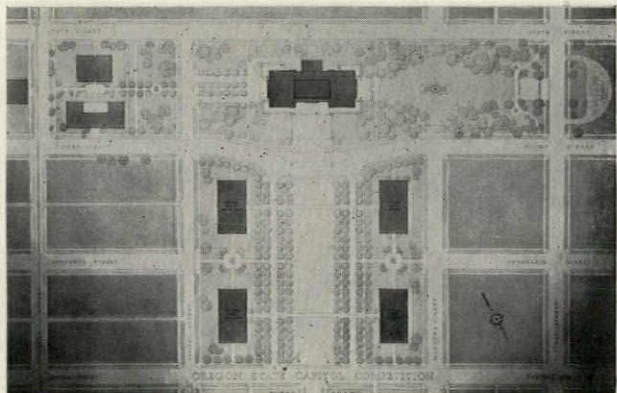
DESIGN BY KARCHER AND SMITH



DESIGN BY DE YOUNG & MOSCOWITZ



DESIGN BY WILLIAM P. DAY



DESIGN BY THOMPSON, HOLMES & CONVERSE

COMPARATIVE PLOT PLANS OF THE FIVE RUNNER-UP DESIGNS IN THE OREGON STATE CAPITOL COMPETITION

DESIGN > ARCHITECTURE

B Y K E N N E T H R E I D

SINCE the April issue of *PENCIL POINTS* appeared, with its strikingly different cover, we have been asked by a number of people if the prominence given to the word *DESIGN* signified any impending change in our editorial policy. The answer is an emphatic "No!" Design has always been and always will be our prime interest. We have merely chosen to call attention, by stressing the word, to the necessity for always keeping before us the fact that design is the rock upon which architecture is founded. We suspect, when we look about us, that this fact is frequently forgotten or obscured by other considerations. We have decided that the times require it to be kept in mind, perhaps more than ever before.

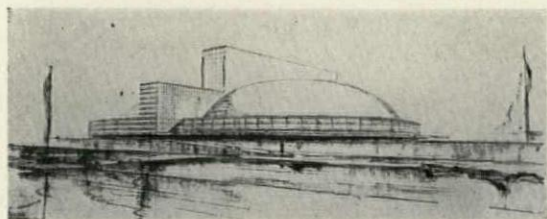
What do we mean by "Design"? That is a question that might be answered in a great many ways. We choose to think of it in a broad sense as applying to what a creative individual does in solving any problem that is brought to him or that he sets for himself, whether it has to do with buildings or with the furnishings and equipment that go into them or with the communities of which they are a part or with anything that might promise to make life easier or more pleasurable for mankind. The process of purposeful thought leading towards that solution, correlating all the factors, both practical and æsthetic, that have a bearing upon it, constitutes design as we conceive it. Whether the result is good or bad depends on the talent of the individual designer. Whether it is considered good or bad depends on the understanding of the individual observer. But, good or bad, the implication of conscious, intelligently directed thought is there; an attempt has been made to adapt man's environment to man; and consideration has been given to the achievement of as many of the three qualities of utility, strength, and beauty as appropriate.

Design is thus a much more all-embracing term than architecture. The architectural man, recognizing himself as a designer, has always ventured at times beyond the confines of his particular specialty. He has not only often tried his hand successfully at the re-

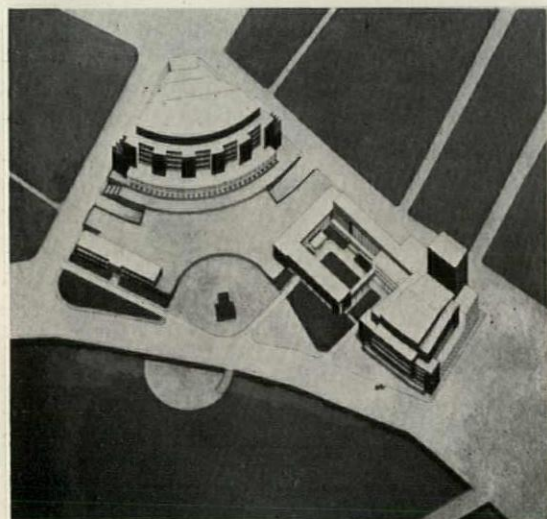
lated arts of painting, sculpture, landscape architecture, decoration, etc., but, especially of late, has been going in for designing automobile bodies, railway rolling stock, furniture, textiles, lighting fixtures, and various articles of commerce. In the great field of community planning he has demonstrated his fitness to be a leader. This tendency, we believe, is a healthy one since it shows a recognition of the fundamental unity of the whole field so far as general underlying principles are concerned. The architect, trained as he is in these fundamentals, should quite logically be able to tackle problems of design that require straight thinking coupled with æsthetic sense.

When we consider the word design broadly as above, we furthermore begin to perceive that even as applied to the practice of architecture it comes pretty near to being an all-embracing term also. What is there that an architect does—outside of activities connected with securing commissions and administering his office—that is not a part of the design process? When he gets right down to an architectural problem, all considerations bearing upon it—practical as well as æsthetic—become of direct concern to the working out of its solution. When the architect is collecting data having to do with the financial set-up of the project, or making decisions as to the materials or equipment to go into his building, or selecting the methods of construction to be used upon it, or making the drawings and specifications that describe it to the builder, or even supervising its erection, is he not constantly focussing all these acts upon design?

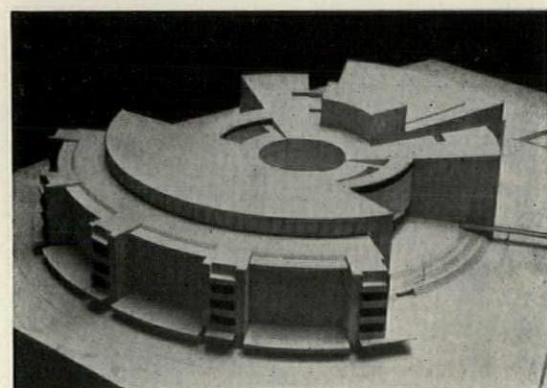
This being the case we may be justified in placing the word as a sort of motto on the front cover of *PENCIL POINTS* where it will remain to guide us in selecting and preparing the material that will be found on the inside pages. In doing so we do not feel that we are in any way narrowing our scope. Neither do we feel, after looking back over past volumes, that we are particularly widening it. What we are doing is to identify and acknowledge a principle, the consistent pursuit of which will enable us to serve architecture best.



MENDELSON'S PROJECT



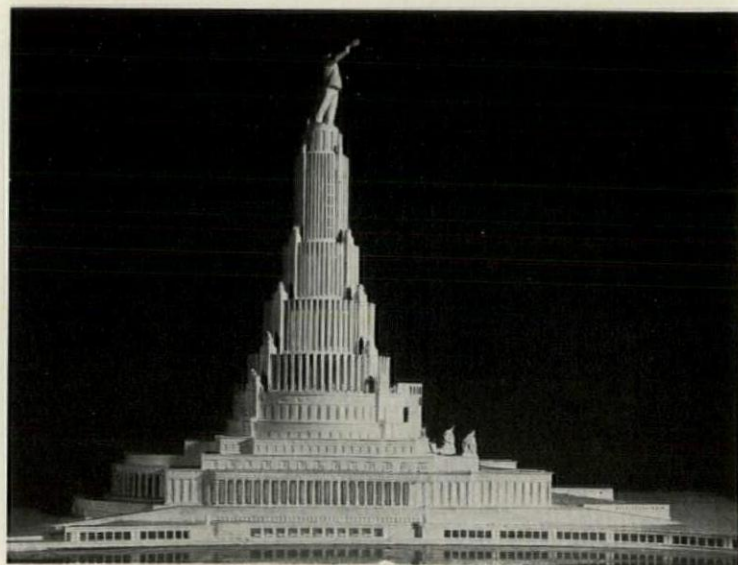
URBAN'S PROJECT



GROPIUS' PROJECT



CORBUSIER'S PROJECT



ULTIMATE DESIGN, PALACE OF THE SOVIETS

All photos by Sovfoto

IN SEARCH OF
A SYMBOL
.
FROM THE
MACHINE TO
WEDDING CAKE

SYMBOLS

BY RALPH WALKER, F. A. I. A.

I HAVE great interest in observing the transition we are going through in adjusting symbols to some of our more recent thinking. Mostly old and well-worn symbols are twisted to conform to unusual and strange meanings.

The world never seems to be tired of the use of the words "New" and "Modern" and "International," nor of the assumed value of their being in their very nature worthy of notice and in thought symbols worthy of emulation. At the same time up pop those famous ladies in modest nightgowns and gentlemen in revealing togas who uphold ploughshares and sheaves of wheat and cogwheels, and so represent Agriculture and Plenty and Industry.

Symbols either have a meaning deep-rooted within the consciousness of a people and are alive in the essence of change, or they are passed by without love or understanding.

Recently some of our painters at least have taken a step forward, a step much in advance of the Federal architecture in which they are being employed. They, the painters, are seeking symbols of this day and of this country. They have forsaken the well established slogans of European yesterdays and the silly abstractions, and are looking unafraid upon the scenes in the world which are beneath their very noses. And what a world to work in!

Perhaps at no other time in the history of the world has there been so much of interest as there is today, or a time when day by day the color of life has been so dynamic and so strong, and perhaps nowhere is this kaleidoscope of life-forces more moving than here in America.

The world, in those periods following stress, has always been interesting to the artist.

To my mind we are beginning another period very much like the late "eighties" and one which again offers the opportunity then in evidence and which produced Walt Whitman, Sullivan, Root and Wright. At that time, unfortunately, the American people, following after other gods, entirely misinterpreted their capacity to create a culture of their own.

And today other strange symbols are being followed, symbols attached to which American life can have no meaning and from which may come only further chaos.

Surely statements of purpose which stop at the mechanistic and material end of life and beauty can only mean there is no creative impulse within us.

Long ago, having Scotch blood in me, I was intellectually weaned to Thomas Carlyle, and through the years the following have given some sense to the world I live in:

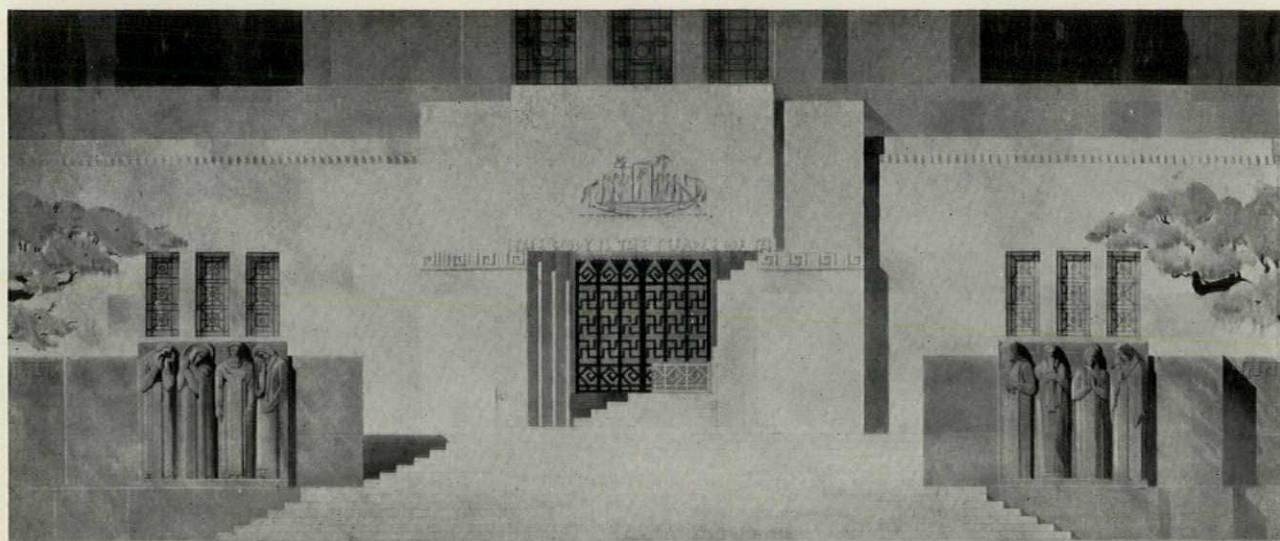
Concerning man: "Alas, poor devil! Spectres are appointed to haunt him: one age he is hag-ridden, bewitched; the next, priest-ridden, befooled; in all ages, bedevilled. And now the genius of mechanism smoothers him worse than any nightmare did; till the soul is nigh choked out of him, and only a kind of Digestive, Mechanic life remains. In earth and in heaven he can see nothing but mechanism; has fear for nothing else; hope in nothing else." (How recent is 1833?)

But to Teufelsdröckh the mechanistic was not enough, and so out of the paper bag came the following: "It is in and through symbols that man, consciously or unconsciously, lives, works, and has his being: those ages, moreover, are accounted the noblest which can best recognize symbolical worth, and prize it the highest."

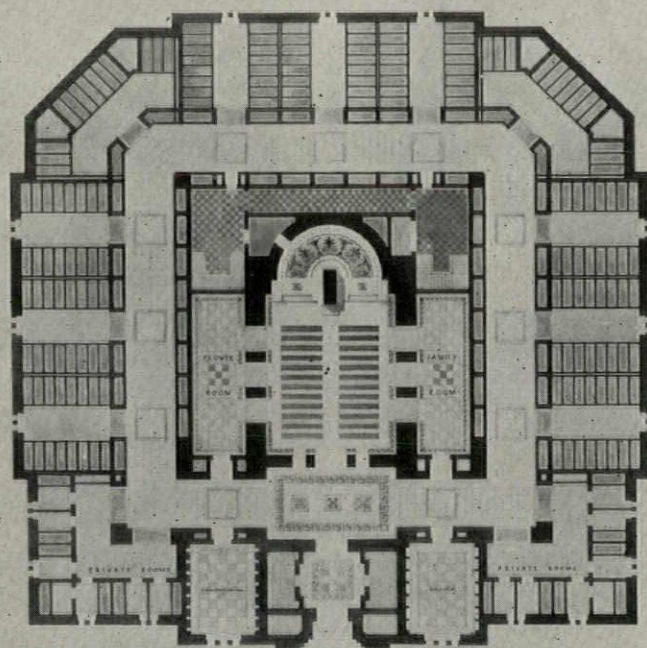
We are too apt to forget in our proud moments of being pure rationalists, of being hard-boiled realists, that we are ruled sentimentally by the symbol. The European world is relearning it—the Fasces, the Swastika, the Sickle and Hammer, are as potent as the cross and the crescent ever were, and in their rule architecture is just as much affected as it was in old Rheims or in Constantinople.

We, as people, do not live under these symbols; perhaps for us an old symbol, the Phrygian cap, will continue to have a deep meaning, even when used acant upon a marcel, a polo shirt, and shorts.

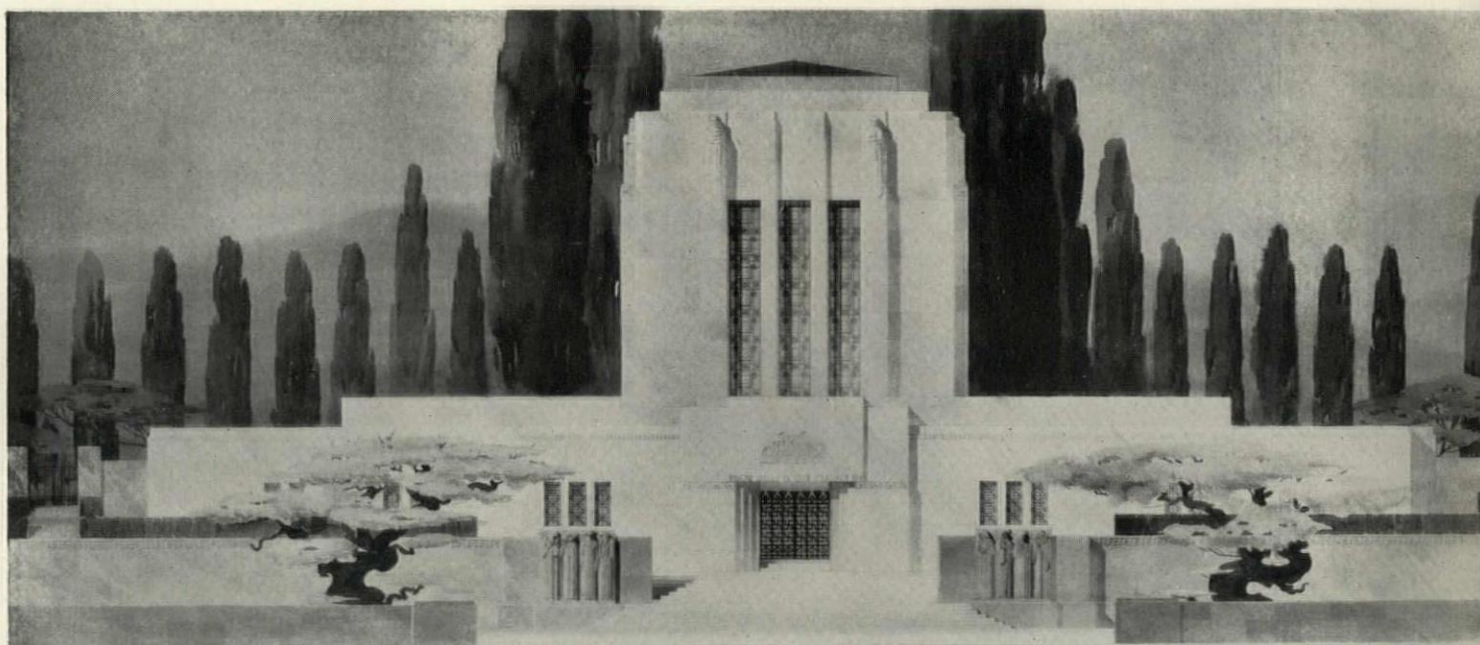
Perhaps again the attempt for a symbolism of American democracy can be attempted.



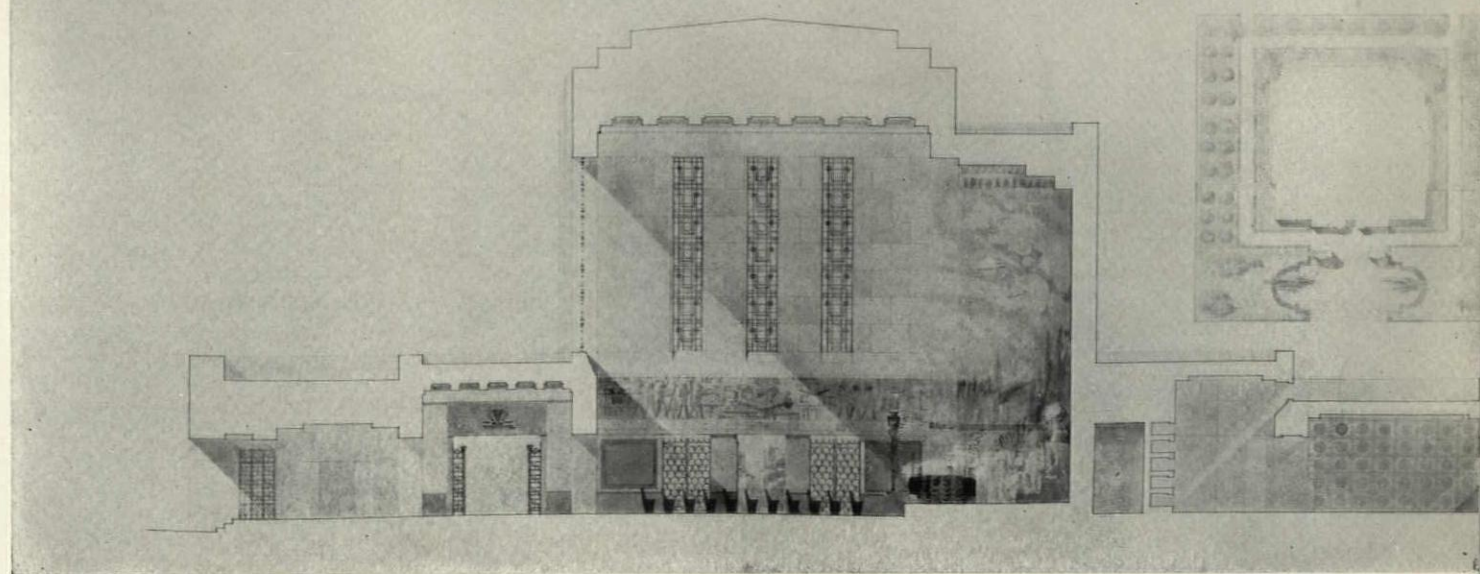
COMPETITION ROME PRIZE IN ARCHITECTURE



PLAN AND ELEVATION DETAIL OF DESIGN FOR
 "A COMMUNITY MAUSOLEUM" BY RICHARD AYERS,
 AWARDED 1936 ROME PRIZE IN ARCHITECTURE



COMPETITION ROME PRIZE IN ARCHITECTURE



ELEVATION, SECTION, AND PLOT PLAN OF DESIGN BY RICHARD AYERS OF YALE FOR "A COMMUNITY MAUSOLEUM" WHICH WON FOR HIM THE DANIEL H. BURNHAM FELLOWSHIP AT THE AMERICAN ACADEMY IN ROME FOR THE NEXT TWO YEARS. MR. AYERS WAS, AT THE TIME OF THE AWARD, COMPETING AS A FINALIST IN THIS YEAR'S PARIS PRIZE COMPETITION

GUPTILL'S CORNER

YES Sir, Guptill's Corner Sketch Competition No. 3, announced in PENCIL POINTS for May, is over! For days, offerings from far and wide have been arriving by every mail, and on Tuesday the 23rd of June they were brought from their hiding place and arrayed for the judgment.

As usual we were so fortunate as to have a wonderful Jury. It is to Chester B. Price, renowned renderer, Louis Rosenberg, famous etcher, and Ken Reid of PENCIL POINTS that our thanks are due. These outstanding men conscientiously gave each drawing as careful consideration as though the prizes amounted to thousands of dollars. Yours truly ran around peering over their shoulders and with ears erect so as to catch, to jot down for you, the words of wisdom which fell from their lips. For it was their wish that I put into final shape what might be considered as their informal report.

The first prize sketch, by George E. Merkel, was particularly liked for its simple, direct, and sketchy character. It is crisp and sparkling; has dash and vigor; is up-to-date without being extreme. A strong virtue is its readjustment of values—especially its well controlled contrasts of light and dark: it is nicely "spotted." Its forms were considerably recomposed, too. Note, for instance, that the trees are not placed as in the original photograph. Observe, also, that the direction of light has been reversed with the result that the composition becomes more homogeneous than might otherwise have been the case. The shadow areas were particularly commended for their transparency. The suppression of the windows, which were too conspicuous in the photograph, was also liked: note that each was rendered with a single stroke of a flat brush. The fence indication is clever. The dry brush technique of the trees and foreground offers splendid opposition to the wash-like tones of the rest. This same artist, by the way, won a mention on another sketch. See below.

In the second prize drawing, by Laurence Clark, we again have a vigorous and highly ambitious composition. This holds a little closer to the photograph, although the introduction in the well managed street of vehicles and people adds life and interest. One Judge, however, felt that these accessories were too evident. It is helpful

to compare this modern street effect with some of the historic ones offered in other sketches. The large tree is rather too busy and restless, especially in its tendency to draw the eye towards the upper left-hand corner. The shrubs immediately above the automobile hide a part of the tiresome windows shown in the photograph. The building, as in the previous instance, was treated with the utmost simplicity. Lights and darks are well balanced throughout. The distance at the right is nicely handled.

In the third prize drawing, by Julian von der Lancken, we find that liberties were taken with the proportion or direction of the street, a privilege which the program permitted. In fact, the greatest virtue of this sketch perhaps lies in the fine rearrangement of all its parts. The composition of the lighting is interesting; note the manner in which the monotonous side wall of the building has been broken by the shadow tones at the left. The values are well adjusted, bringing about a pleasing focalization of attention. As in the previous drawings, a true sketch character is evident. One actually feels that this might have been done on the site in a limited time. While it does not place on record the details of the subject matter, as did the photograph, nevertheless it gives us a convincingly real impression of the larger features. The non-essentials are properly subordinated. A second sketch by Mr. von der Lancken received a mention: comment on this will be offered in a moment.

Alan Dale's fourth prize drawing is unique in that it presents a moonlight effect, plus lantern light and an indication of illumination within the old mill, brought into greatest strength about the entrance front. While one would scarcely make a sketch of this sort on the site, nevertheless he might store up in his memory such an impression and later put it on paper. This power you should cultivate. The introduction of the people and other accessories around the front of the building tells a little story which adds a lot of interest. Note, as details, the shadows cast by the lanterns and the pleasingly realistic handling of the wet street. Also, the cupola shadow caused by the moon. The values throughout are well disposed and the detail not overworked, though the fence is perhaps unnecessarily perfect in relation to the rest of the subject matter. There is a splendid suppression of the areas at the left.

Carl R. Espenscheid was the artist of another of the fourth prize drawings. Naturally enough, he and several others hit on something the same ar-

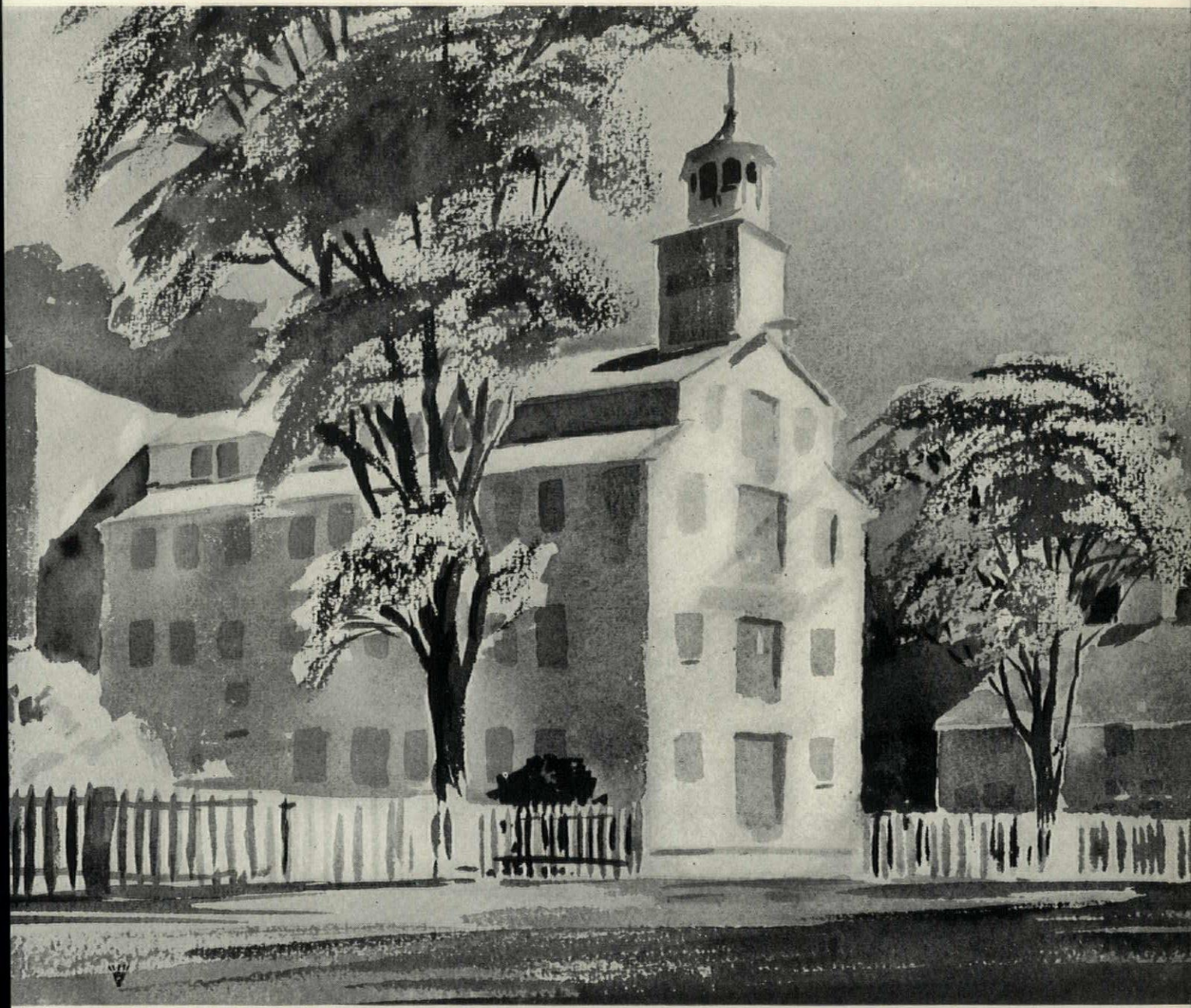
range of figures and accessories. His is frankly a daylight interpretation, however. Fine as it is, it was felt that some of the values might have been better disposed, the large dark mass in the principal tree being in particular rather too prominent. And the building is somewhat out of perspective, seeming to drop off into a hollow towards the left. The fence was handled with splendid simplicity, as was the architecture; note the tower.

The fourth prize drawing by William C. Pfender is free and sketchy yet without a trace of crudity. It is interesting to note that this artist had the wish and courage to select a different point of view from that of the photograph. His entire composition has been skillfully considered. The trees and bushes frame the architecture to excellent advantage. The structure goes into the distance nicely. The sky is restrained and, like the rest, seems atmospheric. Despite the naturalistic effect of the whole, it also has a decorative character which is most pleasing. Mr. Pfender's mention drawing will be discussed a bit later.

Now for our mention drawings. That by Alan Atkins, while petering out rather unsatisfactorily at the extreme right and left, thus leading the eye from the center of interest, nevertheless shows a commendable, straightforward approach. The daring exhibited in the dramatic sky treatment and other storm effects (see the woman with the wrong-side-out umbrella) removes this drawing from any possible criticism of commonplaceness. Perhaps a wet street, something on the order of that in Alan Dale's fourth prize drawing, might have been an improvement, though this is debatable. The placing of the structure at the crown of a rise of land makes possible a pleasing curve of fence and street. Observe the simplicity of the trees.

Allen L. Bartlett's mention drawing is a real sketch, showing much dash and vigor. Beneath its free, bold handling is everywhere revealed a true understanding of the qualities to be desired in such work. The contrasts in the lower left-hand corner are perhaps oversharper. The shadow tones are fresh and transparent. Architects who are customarily forced to draw in a tight, dry manner would be greatly helped by attempting sketches as free as this.

Kenneth S. Carr has given us in his mention drawing a bold, sketchy interpretation revealing originality of conception, skill in arrangement, and virility of handling. His suppression of the building in favor of a conspicuous foreground tree and an animated street treatment is noteworthy, as is his use of an incomplete margin line. He, like



FIRST PRIZE WASH SKETCH BY GEORGE E. MERKEL—GUPTILL'S CORNER SKETCH COMPETITION NO. 3

the artists of several of the other accompanying examples, got wholly away from the somewhat commonplace character of the original photograph. A few of the values might have been better: one difficult thing about wash is that it so often dries lighter than expected.

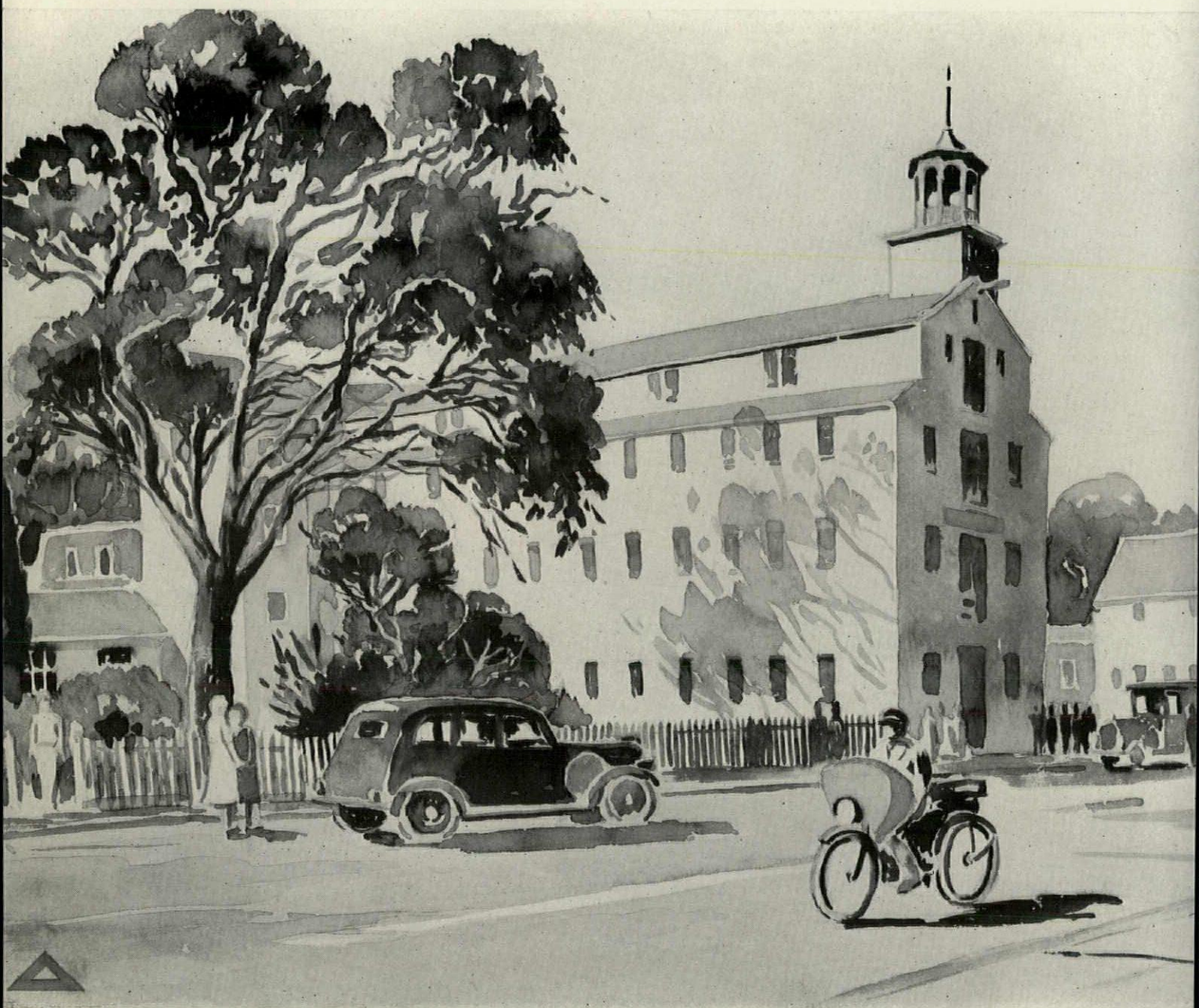
The mention drawing by Emil Dexheimer, while exhibiting a careful and rather dainty sort of handling more popular a few years ago than at present, is, nevertheless, very capably treated. Every part will stand the closest inspection and analysis. The effect of recession in the building is particularly fine (note the gradual diminution in value of the tone in the windows), as is the rendering of the

cupola. The figures are of unusual interest, converting the whole into a veritable illustration. It is unfortunate that space does not permit a larger reproduction, to allow greater enjoyment of all its sensitive detail.

Our next mention drawing is by Julian von der Lancken, the third prize winner. It's a noisy sort of presentation, with almost a Fourth of July snap and crackle to it. It is somewhat out of drawing (note particularly the cupola), but despite its dashed-off-in-a-hurry handling, it reveals the contestant's enviable ability to get an impression on paper quickly and well. I heartily dislike sloppiness when it is meaningless, but here we have a sketch verging on sloppiness yet which shows

constructive planning coupled with sureness of execution.

Seymour Laschenski's mention drawing is plainly the work of a skillful man. It was admired by the Jury as a beautiful and carefully executed example of wash drawing but was considered as a bit more of an illustration or rendering than a sketch. Had it been treated with more freedom it undoubtedly would have stood higher in the judgment. Seldom indeed would a handling of this sort be done on the site. The horse-drawn vehicle and figures add a certain poetic charm: they are splendidly done, though the horses' heads seem a bit large and the rear wheel off the ground. Other details, including the windows and fence, are



SECOND PRIZE SKETCH BY LAURENCE CLARK—GUPTILL'S CORNER SKETCH COMPETITION NO. 3

treated with remarkable understanding and care, while the shaded end of the building shows atmospheric transparency. The whole is sunny. As a minor point, one Judge objected to the distracting angle at which the fence terminates at the left.

Our first prize winner, George Merkel, was the artist of our next example which, like his first prize drawing, has a sureness and simplicity of treatment which was very much liked. Once more we find the windows indicated by a single stroke of the square-pointed brush, and dry brush used for the expression of foliage, etc. As in the first prize drawing, the values are well disposed, light against dark and dark against light, though here it was

felt that interest centered a bit too much under the tree at the left. The strong accents in this area are quite well balanced, however, by similar contrasts at the extreme right. The graded sky also affords effective contrasts. Both this and first prize drawing were done on rough water color board.

Frank G. Pedrick's mention is a lively example with a sketchy character which was liked. The tree was mentioned as commendably direct in handling, as was the fence. As to composition, possibly the subject is unnecessarily crowded at the right and bottom. The rear of the main building is perhaps a bit too prominent.

William C. Pfender, winner of one

of the fourth prizes, again comes to the front with his interesting mention drawing. In it he has once more had the daring to assume his own point of view. He exhibits, also, good mastery of composition and a sense of decoration. The handling is direct, economical, and pleasing; the vignetting nicely managed. Truly this is an effective sketch. Study it well.

The mention presentation by George Rudolph, Jr., awakened considerable enthusiasm, partly because it so cleverly overcomes the difficulty offered by the large number of windows which the photograph exhibits, and partly for its simple yet effective indication of tree, fence, figures, etc. The striking light and dark contrasts

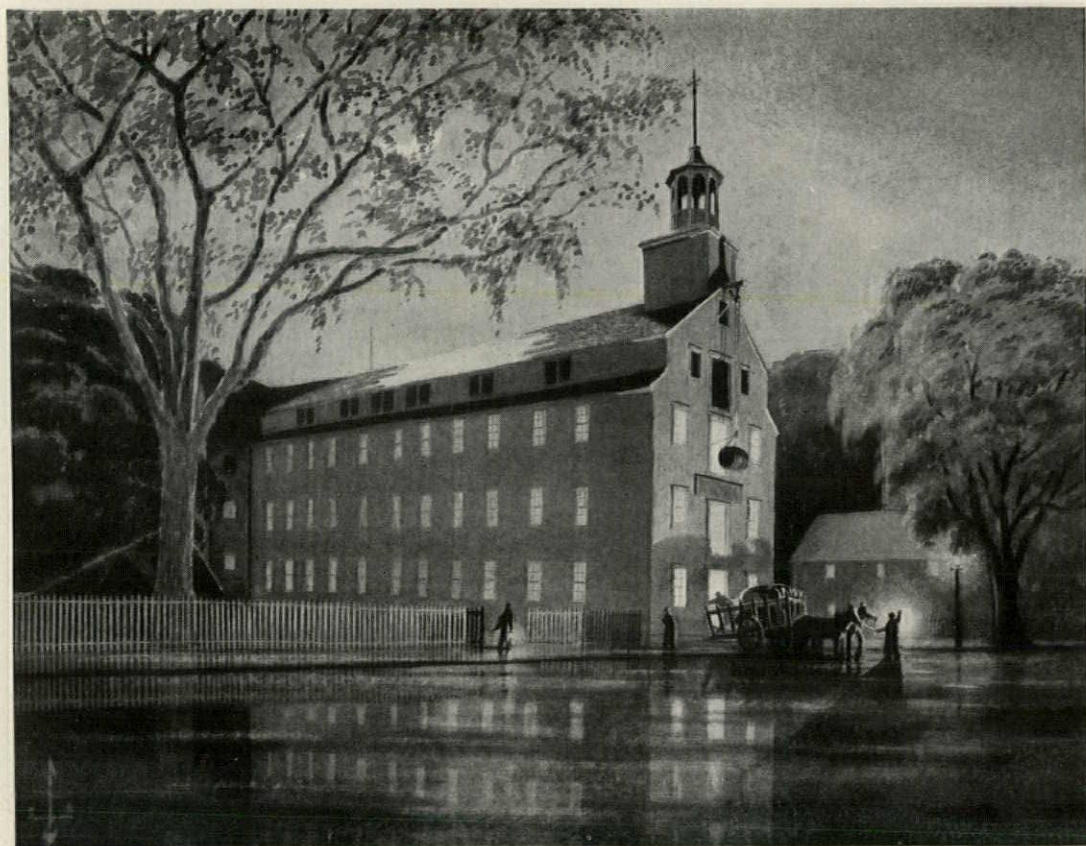


THIRD PRIZE AND MENTION SKETCHES BY
JULIAN VON DER LANCKEN—GUPTILL'S
CORNER SKETCH COMPETITION NO. 3

should be noted. The punctuating accents of doors and windows in the street end of the building are nicely constrained. In the final voting this subject did not come as high as it might have done had there been a bit more transparency in the single dark wash which treats as a unit the roofs and main wall. Even a slight indication of a change in plane from roof to wall would undoubtedly have made the whole more readable and pleasing. The sketch gives evidence, nevertheless, of a good understanding of how to work in wash in a broad manner.

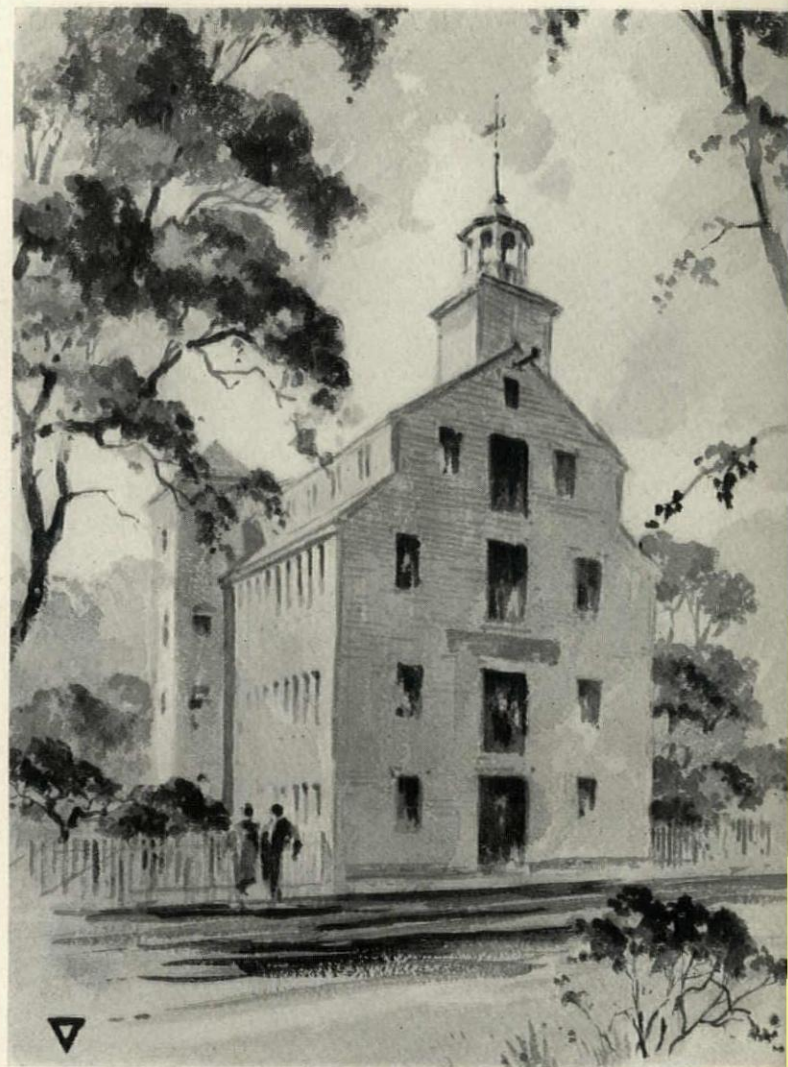
And so endeth this competition. What will you all have for the next?



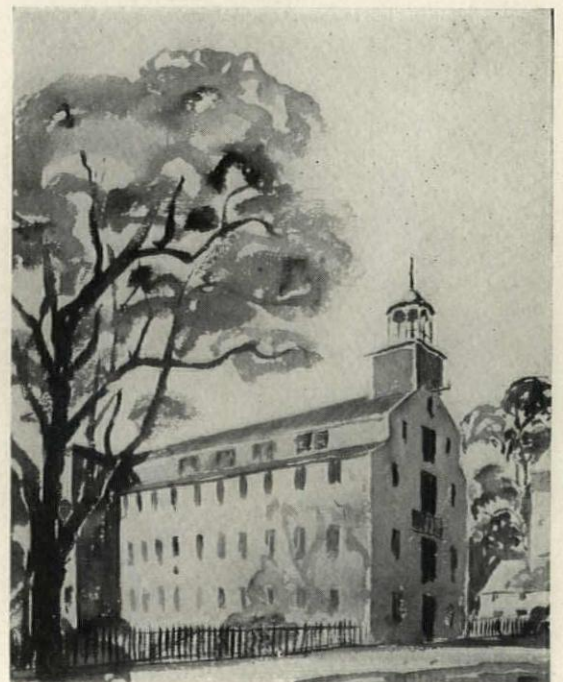
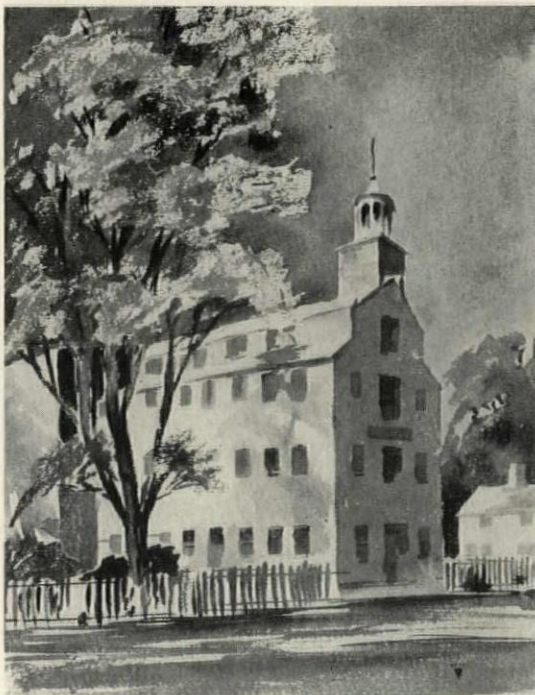


FOURTH PRIZE SKETCHES BY ALAN DALE
(ABOVE) AND CARL ESPENSCHIED (BELOW)—
GUPTILL'S CORNER SKETCH COMPETITION NO. 3





VERTICAL COMPOSITIONS WHICH WON A FOURTH PRIZE AND A MENTION FOR WILLIAM C. PFENDER (TWO UPPER SKETCHES) AND MENTIONS FOR GEORGE E. MERKEL (LEFT, BELOW) AND ALLEN L. BARTLETT (RIGHT, BELOW)—GUPTILL'S CORNER SKETCH COMPETITION NO. 3





MENTION SKETCH BY ALAN ATKINS



MENTION SKETCH BY KENNETH S. CARR



MENTION SKETCH BY EMIL DEXHEIMER



MENTION SKETCH BY SIGMUND LASCHENSKI



MENTION SKETCH BY FRANK G. PEDRICK



MENTION SKETCH BY GEORGE C. RUDOLPH, JR.

PENCIL POINTS DATA SHEETS

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

FACTS AT YOUR FINGERTIPS

ANOTHER new set of manufacturers' *Data Sheets* this month! Turn to page 17 of the advertising section now. Fill out the coupon and mail today for this latest addition to your *Data Sheet Library*!

How much space is occupied by risers, recirculating ducts, fresh air ducts, leader pipes, how to install register grilles, how much ceiling height is needed in the basement—these and many other questions have precluded the use of warm air heating. The lack of this information is now filled by this set of 6 Holland Furnace Company *Data Sheets*. The Holland apparatus is not merely another warm air heating system—it is much more. A fan insures positive circulation, the air is filtered and humidified as well as heated. In the summer, the fan may be used to create a pleasant air motion resulting in much greater comfort.

The Weber Costello Company of Chicago Heights, Illinois, will soon have a set of *Data Sheets* ready for free distribution on the subject of blackboard installation. This set of 8 *Data Sheets* gives you construction details on chalk troughs, trim, various methods of mounting the blackboard in ordinary climates and in very humid climates. Information is also presented on

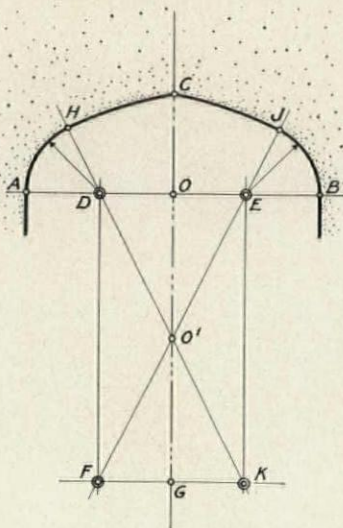
PENCIL POINTS DATA SHEETS FOUR-CENTERED ARCH

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

Sheet No.

G2i

July, 1936



Establish center line CG and spring line AB.
Bisect AO at D.
Bisect OB at E.
Make OO' equal to DE.
Drop perpendiculars DF and EK.
Produce DO' to K.
Produce EO' to F.
Using D and E as centers, describe arcs AH and JB.
With F and K as centers, describe arcs CJ and HC.

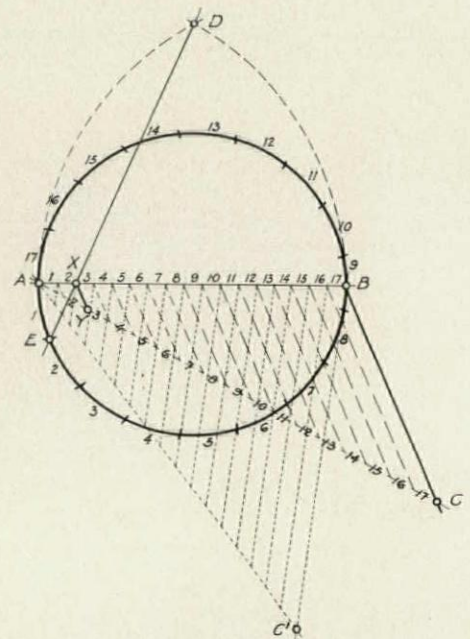
PENCIL POINTS DATA SHEETS DIVIDING A CIRCUMFERENCE

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

Sheet No.

G2j

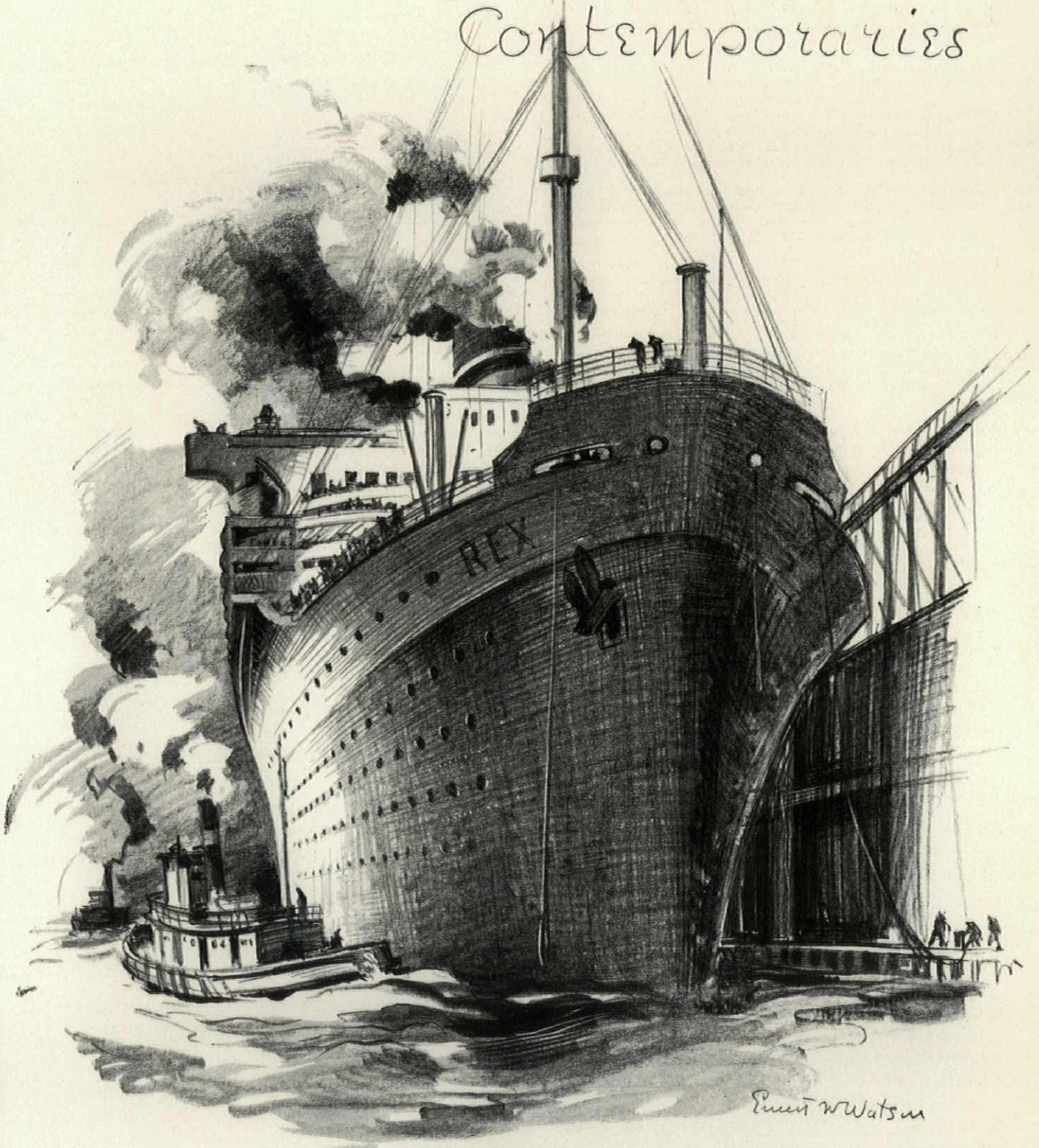
July, 1936



PROBLEM: To divide the circumference of a circle into any number of equal spaces.

SOLUTION: Draw diameter of circle AB. Draw a line from A in any convenient location as AC or AC'. Connect B and C. Divide AC into desired number of spaces. Parallel to BC draw XY thru second division. With B as a center, draw the arc AD. With A as a center, draw the arc BD. From D draw a line thru X intersecting the circle at E. AE is the desired spacing.

Eldorado Contemporaries



Ernest Watson made this "on the spot" drawing with a 4-B Eldorado on a smooth surface paper. He says: "In sketching outdoors with the distractions of sun, wind, dust and passers-by, the artist demands a smoothly flowing lead which records his impressions without technical effort. The soft Eldorado lead has an exceptionally wide range and a generous responsiveness that any artist appreciates." Pencil Sales Department 167-J7, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

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.

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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.

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CHARLES LOOMIS, *Architect*, 130-38 176th Street, Springfield Gardens, L. I., New York.

CHARLES H. STARK, *Architect*, 2341 Carnegie Avenue, Cleveland, Ohio.

GUERINO SALERNI, *Architect*, 101 Park Avenue, New York, N. Y.

ARTHUR A. HOEFLE, JR., *Architect*, 67 Vreeland Avenue, Nutley, N. J.

MELLENBROOK & FOLEY, *Architects*, Olmsted Falls, Ohio.

WILLIAM A. MONAHAN, *Architect*, 97a Newbury Street, Boston, Mass.

ALLAN J. TAYLOR, *Specification Writer*, Palm Springs Theater Building, Palm Springs, Calif.

WILLIAM C. HENRY, *Designer*, 256 Murray Street, Elizabeth, N. J. (Data on steel, concrete and timber construction.)

ARTHUR BRAVERMAN, *Draftsman*, 315 E. Cranberry Avenue, Hazleton, Pa.

WILBUR HENRY ADAMS, *Industrial Designer*, 2341 Carnegie Avenue, Cleveland, Ohio.

HAGER DRAFTING SERVICE, 306 Park Avenue, Rockford, Ill. (Data on materials, heating and fire-safe construction for small homes and commercial buildings.)

DOMINICK VELO, *Draftsman*, 11733 Princeton Avenue, Chicago, Ill. (Data on small homes, and A.I.A. data on residential materials and equipment.)

GORDON H. BROWN, *Draftsman*, 1709 West 6th Street, Davenport, Iowa.

ARTHUR CLEMENT AALHOLM, *Architect*, 8 Mine Street, Flemington, N. J.

CHRISTIAN W. BRANDT, *Architect*, 401 Madison Theater Building, Detroit, Mich.

MALCOLM D. HILDRETH, *Architect*, 205 S. Mammoth Road, Manchester, N. H. (Data on schools and small house construction.)

ROLLIN L. ROSSER, *Architect*, Arcanum, Ohio.

ELMER B. TORRANCE, *Architect*, 675 Elm Street, Kearny, N. J. (Data for A.I.A. File.)

HENRY JONDAHL, *Architect*, 423 Queen Street West, Toronto, Ont., Canada.

THE MART

E. L. Pollard, 623 Bankers' Mortgage Bldg., Houston, Texas, has for sale a copy of Guptill's *Sketching and Rendering in Pencil*, perfect condition, for \$3.50 postpaid.

Camera Wanted. Good, used camera, must be in perfect condition. State make, model, price, etc. Eugene Smith, 152 Warren Avenue, Boston, Mass.

The Smith College Library, Northampton, Mass., would like to obtain an April, 1933, issue of PENCIL POINTS.

Raymond N. Rowand, R. F. D. No. 1, Blackwood, N. J., has for sale copies of PENCIL POINTS from October, 1930, through March, 1932, with the exception of October, 1931. Will sell all or separately for a reasonable offer.

Milford H. Patterson, 910 West Locust Street, York, Pa., would like to obtain a set (seven) of *The Practical Exemplar of Architecture* by McCartney, in portfolio form, in good condition, at reasonable price.

PERSONALS

IRVING R. BROWN, *Architect*, has opened offices for the practice of architecture at the following places: Federal Trust Building, 24 Commerce Street, Newark, N. J.; 248 Center Street, Nutley, N. J.; P. O. Box 1033, Monroe, Orange County, N. Y.

WILBUR HENRY ADAMS, *Industrial Designer*, 2341 Carnegie Avenue, Cleveland, Ohio, announces that Charles H. Stark, *Architect*, is now associated with him for the practice of general architecture.

P. C. BETTENBURG, *Architect and Engineer*, has moved his offices to 1437 Marshall Avenue, St. Paul, Minnesota.

HUBERT M. GARRIOTT and JOHN W. BECKER, *Architects*, have moved their offices to the Times-Star Tower, Cincinnati, Ohio.

GUERINO SALERNI, *Architect*, has opened an office for the general practice of architecture at 101 Park Avenue, New York, N. Y.

ROBERT P. VREELAND, *Architect*, has opened an office for the general practice of architecture at 400 Mountain Avenue, Murray Hill, N. J.

J. BINFORD WALFORD, *Architect*, successor to Charles M. Robinson, has moved his office from 1002 10th Street Building to 103 East Cary Street, Richmond, Va.

HENRY V. MURPHY, *Architect*, has moved his office from 208 Livingston Street to the Williamsburgh Savings Bank Building, 1 Hanson Place, Brooklyn, New York.

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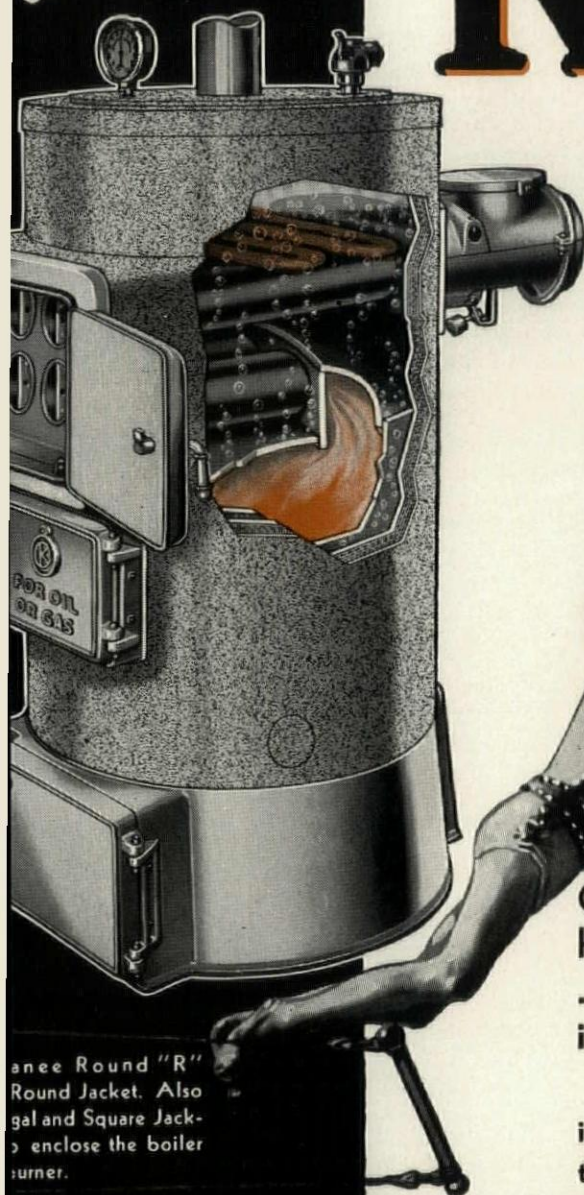
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*of Interest to Architects, Draftsmen and
Specification Writers*

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

MARSH MOULDINGS.—A.I.A. File No. 16-e-2. New catalog showing a complete line of interior decorative mouldings, supplied in wood, Presdwood, white alloy, stainless steel, chromium, copper, brass and bronze. 8 pp. 8½ x 11. Marsh Wall Tile Co., Dover, Ohio.

40 YEARS OF KLIEGL LIGHTING.—Catalog No. 40, Fortieth Anniversary Number, deals with the subject of modern illumination in theatres, auditoriums, churches, schools, show windows, display rooms, motion picture and photographic studios, ballrooms, restaurants, night clubs, outdoor floodlighting and countless other applications. The full line of Kliegl lighting equipment—theatrical, decorative and spectacular—is illustrated and described in detail. Indexed. 96 pp. 8½ x 11. Kliegl Bros., 321 W. 50th St., New York, N. Y.

HERALD-LITE DRAFTING BOARD LIGHTING EQUIPMENT.—Descriptive folder covering a type of adjustable lighting fixture for use in drafting rooms. Herrold Co., 8778 111th St., Richmond Hill, N. Y.

ORGANIZED FOR SERVICE.—Information bulletin No. 353 presents a detailed description of the recent flood conditions in the Pittsburgh area and the service rendered by the Otis organization in restoring prompt elevator service. 4 pp. 8½ x 11. Otis Elevator Co., 260 11th Ave., New York, N. Y.

THE KAWNEER BOOK OF STORE FRONTS.—New brochure illustrating more than 250 installations of modern Kawneer store fronts installed in stores of all kinds and sizes. Included is detailed description of the Kawneer store front construction. 56 pp. 8½ x 11. The Kawneer Co., Niles, Mich.

SERVING MODERN INDUSTRY IN A SUPERIOR WAY.—New catalog, dealing with the subject of Superior galvanized sheets, illustrates a wide variety of building products made of this material. 24 pp. 8½ x 11. The Superior Sheet Steel Co., Division of Continental Steel Corp., Canton, Ohio.

AMERICAN SWIMMING POOL AND BEACH EQUIPMENT.—Profusely illustrated catalog describing a complete line of pool and beach equipment, including slides, diving units, diving boards, ladders, play sets, etc. 36 pp. 8½ x 11. American Playground Device Co., Anderson, Ind.

Published by the same firm, "American Playground Equipment." Catalog No. 19 describes and illustrates a full line of playground equipment. 48 pp. 8½ x 11.

EAGLE METALLIC PRODUCTS.—Useful reference book covering the complete line of Eagle metallic products especially adaptable for plumbing and electrical work. Dimension data, tabular matter, drawings. 36 pp. 8½ x 11. The Eagle-Picher Sales Co., Temple Bar Bldg., Cincinnati, Ohio.

BURT FREE-FLOW GRAVITY VENTILATOR.—A.I.A. File No. 12-K. Bulletin describing the design and structural features of a new type of gravity ventilator. Capacity tables. 4 pp. 8½ x 11. The Burt Mfg. Co., Akron, Ohio.

THE PENCIL—ITS HISTORY, MANUFACTURE AND USE.—Interesting and useful publication tracing the history of lead pencils from the time graphite was first discovered in 1565, up to and including the steps in the manufacture of the present-day pencils by modern methods. Included is a chapter by A. L. Guptill, A.I.A., on the selection and use of drawing materials and also numerous pages describing the use of many Koh-I-Noor products. 48 pp. Price 25 cents. Koh-I-Noor Pencil Co., Inc., 373 Fourth Avenue, New York, N. Y.

GYPSON LATH.—New publication presenting the fire-resistive story of gypsum, the results of the Bureau of Standards fire tests, the physical properties of gypsum lath, the bracing it provides to the structure and its resistance to impact. Complete specifications are included. 12 pp. 8½ x 11. Gypsum Association, 211 West Wacker Drive, Chicago, Ill.

THE BLUECOAL BURNER.—New catalog with descriptive and technical information covering a type of combination automatic boiler and burner unit for providing heat and hot water supply. 16 pp. 8½ x 11. The Bluecoal Corp., 372 Central Ave., Newark, N. J.

YOUR ANSWER TO A LONG-FELT NEED.—Illustrated brochure describing the advantages of the Nu-Bidet, a complete unit of toilet seat, bidet and lid, that fits any standard toilet bowl. 8 pp. 8½ x 11. Kleinsan Corporation, 341 Park Ave., New York, N. Y.

THE QUIET-MAY HEAT-an-AIRE CONDITIONER.—A.I.A. File No. 30-g-1. New catalog announcing and describing a new type of conditioner which combines conditioned warm air heating, steam radiation heating, all-year tankless domestic hot water and controlled summer air circulation. Included is complete design and layout data. 8 pp. 8½ x 11. May Oil Burner Corp., Baltimore, Md.

PENN-DIXIE CONCRETE TABLES.—Booklet containing tables and data based on the most recent developments relating to concrete work. Its purpose is to enable quick estimating of quantities of materials needed for given jobs—to designate the proper types of concrete to use for various kinds of construction—and to determine how to secure concrete meeting requirements of special specifications as to cement content, maximum water permissible, workability, strength, etc. Pennsylvania-Dixie Cement Corp., 60 E. 42nd St., New York, N. Y.

METAL LATH FOR HOMES.—Attractive brochure, just issued, describes the uses of metal lath and plaster, both for new construction and modernizing. 16 pp. 8½ x 11. Metal Lath Manufacturers Assn., 208 S. La Salle St., Chicago, Ill.

TRANE HEATING AND AIR-CONDITIONING SYSTEMS FOR THE MODERN HOME.—New brochure illustrating and describing in detail all of the Trane residential heating and air-conditioning systems. 16 pp. 8½ x 11. The Trane Co., La Crosse, Wis.

STORE FRONTS OF ROSTONE.—A.I.A. File No. 8-c. A new portfolio containing collection of plates showing suggested designs of store fronts and service stations in which Rostone products are utilized. Included is series of data sheets presenting store front details and stock product designs. 8¾ x 11½. R-H-K Corporation, Lafayette, Ind.

(Continued on page 37, Advertising Section)



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J & L Lightweight Channels also contribute to the beauty of stairway con-

struction. Their straight, true lines permit properly fitting joints which give a neat, well finished appearance to the completed job.

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Specify J & L Lightweight Channels on your next job. Meanwhile, for complete information, including engineering data, see Sweet's Architectural Catalog, Section 6/5.

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Houdini — but now
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says WALLAND BROAD*

A pet-hobby interview with noted broker.

"NOW I can leave the office to meet the Girl Friend without the exhaustion I used to have. I've got a new confidence. And she, too, has noticed the change.

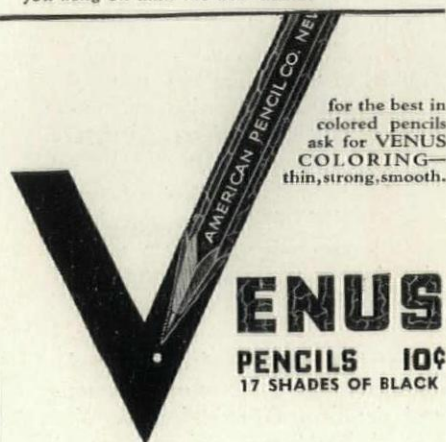
"Here's my secret: I've switched to Venus Pencils, freeing myself from that handicap that wears men out, Scratchitus (gritty pencils). I write all day without annoyance.

"Tricky? I'll say!

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* Walland Broad, the Street's meteoric boy broker, did not receive one cent for this testimonial. Well, old man, we thank you and hope you hang on until the next boom!



• This advertisement appears
in Collier's and Time.

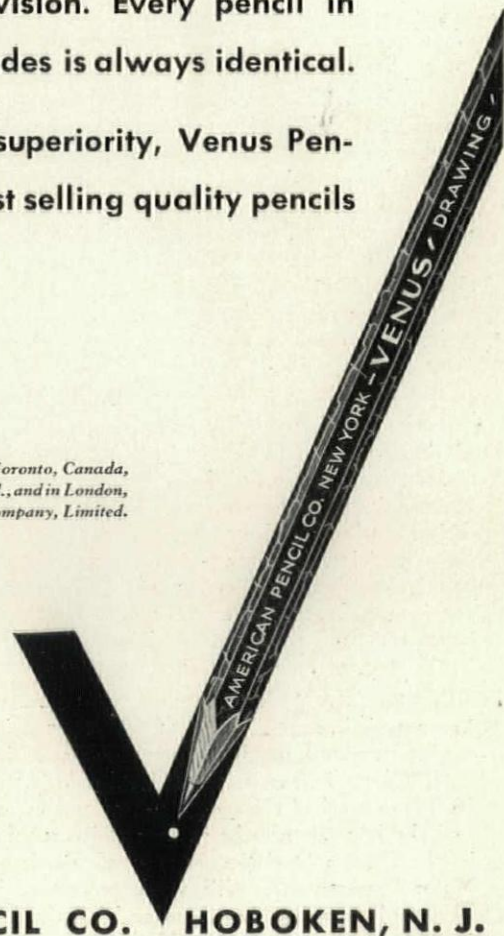
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WANTED: Architectural designer familiar with designing artistic church furniture, capable of working out beautiful layouts for all denominations, by an old established concern. It is desired that the party be in a position to invest in the organization. A rare opportunity for the right party. Box No. 700.

POSITION WANTED: Young man desires position as draftsman in architect's office. Hyman Rubin, 1010 Intervale Avenue, N. Y.

POSITION WANTED: Young man, age 24, graduate of Virginia Polytechnic Institute in architectural engineering, desires work with designing architect, structural engineer or consulting engineer. Three years' experience in mechanical engineering and industrial plant maintenance. Salary of minor importance. Box No. 701.

POSITION WANTED: Young man employed landscape drafting desires permanent position in architectural office. Six years' experience making general drawings, details and sections in residence work. Graduate in carpentry. I feel amply qualified to perform any duties expected. Will accept position in any city in the United States. Box No. 702.

POSITION WANTED: Architectural draftsman, 9 years with Benjamin Wistar Morris. Courses at Columbia University. Pratt Institute graduate. Age 27, single, salary \$40. Harry J. Walpole, 331 31st Street, Woodcliff, N. J. Telephone, Union 7-7561.

WANTED: Construction superintendents wanted; must have had experience in architects' and builders' offices; capable of drawing plans, writing specifications, and supervising commercial building construction; men about 30 to 35 years of age preferred; only men who have clean record of comprehensive past connections need apply; must meet Bonding Company's investigation. Applications should be in writing stating whether married or single; age; nationality; scholastic training; former employers; lengths of service; positions and salary; as well as minimum salary desired. A steady position assured to a capable man. Box No. 703.

POSITION WANTED: Architectural draftsman, trained from beginning in architect's office, with over 20 years' experience on working drawings, sketches, design and renderings for every type of building, seeks position in architectural or engineering office or with contractor. Will accept a very moderate salary in any location for reasonably steady work; also interested in temporary positions in or near New York. Best of references. Box No. 704.

POSITION WANTED: Architectural draftsman, age 31, married, seven years of office experience, both engineering and architectural; a graduate in architecture, Carnegie Institute of Technology, Pittsburgh, Pa. Have worked the past 5 years for the government, and the last 14 months as an architectural draftsman in the Design Division, Bureau of Yards and Docks, Navy Department. Will work anywhere but would like to locate in New England. Arthur H. Bissell, 2012 Perry Street, N.W., Washington, D. C.

WANTED: Architect is interested in contacting a delineator doing free lance work that can lay out and render perspectives of small buildings and residences in water color from working plans. William O. Armitage, South Portland, Maine.

POSITION WANTED: Boy, 18 years old, Christian, High School graduate. Also completed course in Mechanical drafting. Would like position in engineer's or architect's office. Will continue studies at night. Willing to start as messenger or in any capacity. Box No. 705.

POSITION WANTED: Senior draftsman, 20 years' experience. All-round man. Public work, schools, hospitals, etc. Finish working plans from sketches. Box No. 706.

WANTED: To a salesman who can sell architectural service for an established office, operating in several states in the middle west, I can offer a permanent position with remuneration on a commission basis that should net a very attractive income. Prefer a man who is past thirty years of age, a college graduate and one with some experience in architectural practice. Advise by letter as to experience, age, religion, social connections and qualifications. Box No. 707.

POSITION WANTED ABROAD: Young architect wants position with architect or engineer that will take him to foreign country, preferably Scandinavian or Oriental, but will go to other parts. Am single, 29, native American, academic training at Columbia University. Have had broad and varied experience and am capable of representing firm and directing job. Box No. 708.

ARCHITECT-WRITER: Young architect who has had much experience writing on art architecture wants position or freelance work. Special stories, articles or research work. Will go abroad on assignments. Box No. 709.

POSITION WANTED: Registered architect, 12 years' successful private practice, as principal, in New York City and the Middle West, wishes to form connection as executive, sales engineer or representative, in the United States or abroad, for a reputable and well established manufacturer or jobber of building products or equipment. Three University degrees. Member American Institute of Architects and past president of one of its chapters. Four years spent abroad, in Europe, the Near East and the Far East. Familiar with foreign ways and customs. Very widely traveled in the United States. In complete charge of the executive, administrative and selling end of his business. Broad general experience in all classes of buildings and all types of construction, and especially well versed in specification writing, building materials, and the supervision of construction. Also a few years' commercial experience in the wholesale implement business. Man of culture and refinement. Very highest references. Position must be permanent one requiring the services of a man of education and experience, and of standing in the architectural profession. Box No. 710.

POSITION WANTED: Young man, 20 years of age, wants to learn automobile designing for automobile factory or would like to learn trade of modern architectural house planning in large company connected with this work. Ellsworth H. Greasby, Route 5, Box 365, Waukesha, Wisconsin.

WANTED: Experienced architectural draftsman, good on all classes of buildings. Must be competent on working drawings and details and designing. R. V. Arnold, architect, 602 Shelby Street, Bristol, Tenn.

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FLOORS with an "idea"—like this one in the Texas Centennial Administration Building—win attention, attract new clients. And when you choose Armstrong's Linoleum as a medium for your ideas, you have a free hand because there are forty Plain, Jaspe, and Marbelle colors in grades and gauges for every budget. Furthermore, Armstrong's Architectural Service Bureau is always ready to furnish dependable technical assistance in custom-floor installation.

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Information Desk in the Administration Building, Texas Centennial Exposition. Floor is Armstrong's Linoleum with field of No. 29 Cadet Blue, inner border of No. 22 Dark Gray, and outer strips of No. 23 White.

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The M.I.T. House

A unique experiment in architectural education was tried out with marked success during the past school year in the Department of Architecture at M.I.T. First-year students, with no previous experience in drafting, carried out the experiment which consisted of designing and working out complete drawings and specifications for a house to cost from \$10,000 to \$12,000. The house will be built, on a lot selected by the students, and under their supervision during the first term of their second year. It will then be sold and the funds thereby provided to repeat the experiment with the following class.

The students first had to be taught

to draw. They were then given instruction in domestic design and planning and set to work on the problem. In order to make them observe house features in detail they were asked to measure and sketch diagrammatically the plans, doors, windows, etc., of their own dwellings. They then had a three-hour session of class discussion and debate, guided by the instructors, in which all of the functions and uses of the various parts of the house were completely analyzed. The results of this discussion were reduced to a blackboard tabulation of the requirements of a simple house.

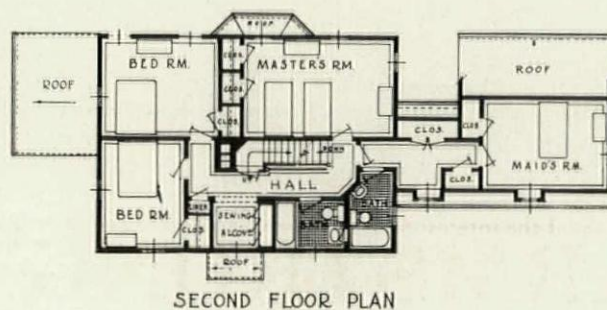
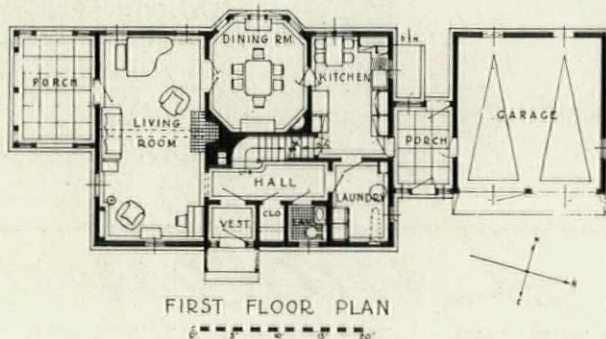
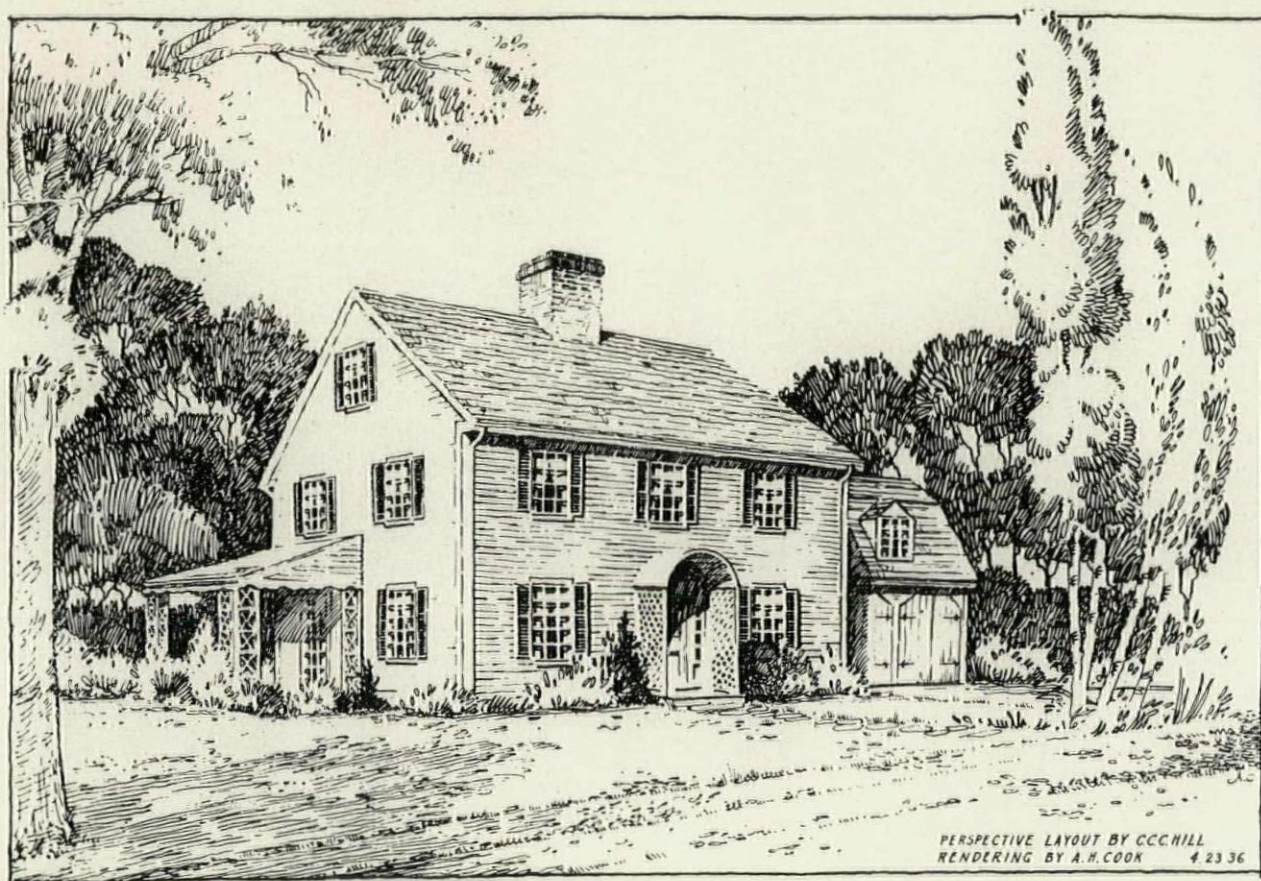
The next exercise was for each student to arrange in plan, both first and second floors, the requirements pre-

viously tabulated. This was followed by an exercise requiring them to indicate combinations of house forms in thumbnail freehand perspective.

At this point a purely drafting exercise was required, which consisted of tracing, in ink on cloth, a set of actual house plans.

After a series of talks by a real estate man, the class, in groups, visited possible building sites in Metropolitan Boston, listing all pertinent facts about each site on a standard questionnaire form. After a long discussion as to the relative merits of the various sites, one lot was selected as being best for the purpose. The lot was then purchased.

The students then surveyed the



THE M.I.T. HOUSE, DESIGNED AND DETAILED BY FIRST-YEAR STUDENTS IN THE DEPARTMENT OF ARCHITECTURE. TO BE BUILT NEXT FALL UNDER THEIR SUPERVISION AND SOLD TO PROVIDE FUNDS WITH WHICH TO REPEAT THE EXPERIMENT

site and drew up topographical plans.

A three-hour session was then devoted to the erection of a full-size model of a portion of a house, the work being done by carpenters in the classroom while the instructors explained each step. This was followed by a number of hours of concentration on the making of $\frac{3}{4}$ " scale details of typical parts of house construction.

Each student was then given a copy of a letter from a hypothetical client, setting forth his requirements. From this data he was required to work out a design for the house and to make sketch plans at $\frac{1}{8}$ " scale. The designs were then judged by a competent jury and the most promising five designs were selected for further development.

The class was then divided by lot into five squads, each headed by the originator of one of the five designs selected. After a detailed criticism of each design by the staff, from which notes were taken by the students, the designs were developed into five sets of sketches at $\frac{1}{4}$ " scale. This method gave experience in working cooperatively in squads as in an office.

Approximate estimates were obtained from contractors on each design and with this information in mind, as well as the merit and probable salability of the house, a professional jury selected the most suitable one for building.

Again dividing the class into five new squads, under elected leaders, the students were required to work out five complete sets of working drawings. The best of these was traced in ink and the necessary scale and full size details were made in pencil. The instructing staff wrote the actual specifications and will let the contract during the summer. In the fall the same students will visit the job one afternoon each week and will write a report after each trip.

It is believed that this method of introducing first-year students to the practice of architecture will prove more vital than methods formerly used. The project selected was a medium-sized house because the students were probably more familiar with that type of building than with any other structure. Furthermore, many of them are likely to begin their own practice in the small house field. It was felt to begin with and borne out by experience that the reality of this project would hold the interest and enthusiasm of the students as nothing else would. The course has not only made of the men who took it a fairly competent group of draftsmen and given them a rather intensive training in small house design and construction, but has impressed upon them that architects must design structures that really can be built.

New Draftsmen's Society

A new organization for draftsmen, designed not as a union but with the avowed purpose of elevating the drafting profession, has recently been incorporated in California, under the name of American Society of Draftsmen. Its principal objective is to establish Drafting as a recognized profession and membership is open to architectural, industrial, and commercial draftsmen. Full information may be obtained from the Executive Committee of the society, Suite 911, 424 South Broadway, Los Angeles, California.

Advisory Committee on Cleveland City Plan

A new advisory committee consisting of 15 architects has just been appointed by Park Director Hugo Varga of Cleveland to advise the Department of Parks on projects to improve and beautify the city. The committee includes Franz Warner, *Chairman*; C. W. Kuehny, *Secretary*; Abram Garfield, J. W. Everhard, Herman Dercum, George R. Harris, E. Milton MacMillin, W. R. McCormack, G. Evans Mitchell, J. E. Reeb, George Smith, F. R. Walker, Travis Walsh, Joseph L. Weinberg, and Eric Wojahn.



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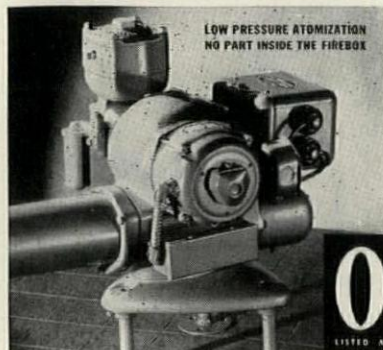
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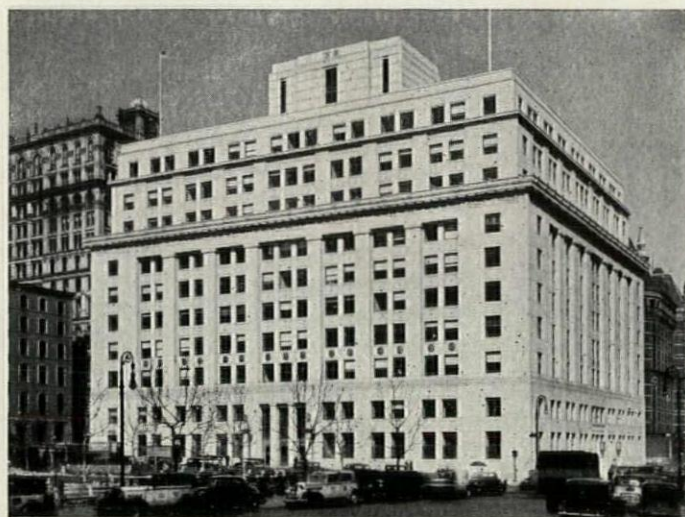
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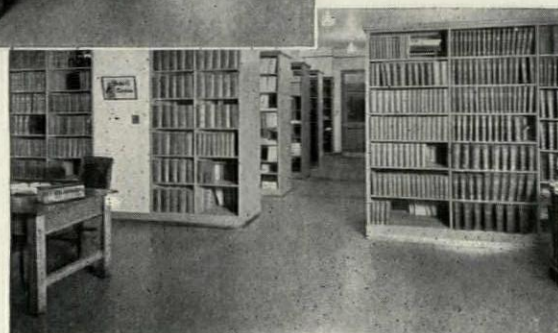
The new Health, Hospitals and Sanitation Building of the City of New York. Charles B. Meyers, architect. Straubridge & Clothier, Linoleum Contractors.

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LEFT—One of the many private offices in which Sloane-Blabon Linoleum is used.

BELOW—The resiliency and sound-absorption of Sloane-Blabon Linoleum make it an ideal floor for a library.



PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 28, Advertising Section)

LONGER LIFE FOR OLD ROOFS.—New publication with descriptive data and detailed application instructions covering Genasco Resurfacer, especially suitable for resurfacing asphalt, built-up roofing, smooth surface roofing, mineral surfaced roofing, pitch and gravel roofing and sheet metal roofing. 32 pp. $5\frac{3}{4} \times 8\frac{3}{4}$. The Barber Asphalt Co., 1600 Arch St., Philadelphia, Pa.

BURGESS ACOUSTI-PAD.—Bulletin 113 dealing with subject of Acousti-Pad, a noise absorbent for lining air-conditioning ducts. Charts, technical data. 4 pp. $8\frac{1}{2} \times 11$. Burgess Battery Co., 111 W. Monroe St., Chicago, Ill.

VENTURA HOME CONDITIONER.—A.I.A. File No. 30-d-1. New reference guide with complete descriptive and technical data covering the Ventura conditioner, suitable for every size and type home. Methods of installation, tabular matter, dimensions, details, etc. 12 pp. $8\frac{1}{2} \times 11$. American Blower Corp., Detroit, Mich.

THE HOWARD SAFETY WINDOW.—New catalog giving a detailed description of a line of safety window fixtures designed to give the standard sliding window a new flexibility. Specifications, detail drawings. 8 pp. $8\frac{1}{2} \times 11$. Howard Safety Window Co., 2101 W. Purdue St., Milwaukee, Wis.

JOSAM PRODUCTS.—Catalog H contains complete information on the subject of drains and traps, interceptors, adjustable closet connections, swimming pool equipment, back water sewer valves and other Josam products. More than 300 illustrations are presented, including detail renderings indicating the application of certain products in construction. In addition, many new Josam products not heretofore cataloged are fully illustrated and described. Complete data on measurements and prices are also included. 104 pp. The Josam Mfg. Co., 1783 E. 11th St., Cleveland, O.

GYPSTEEL PLANK.—A.I.A. File No. 10. New reference manual dealing with the subject of Gypsteel plank suitable for roofs of industrial buildings, and for floors and roofs of residences, apartments, hotels, schools, theatres, stores, etc. Included is a detailed description of its manufacture, applications and advantages, specifications and details, together with data on other Gypsteel constructions. 28 pp. $8\frac{1}{2} \times 11$. American Cyanamid & Chemical Corp., Structural Gypsum Division, 30 Rockefeller Plaza, New York, N. Y.

MURALO CEMENT PAINT.—A.I.A. File No. 25-c-2. Folder giving complete descriptive information, specifications and directions for using Muralo cement paint. 6 pp. $8\frac{1}{2} \times 11$. The Muralo Co., Inc., Staten Island, N. Y.

OFFICIAL BULLETIN OF THE ACOUSTICAL MATERIALS ASSOCIATION.—A.I.A. File No. 39-b. Bulletin No. IV, superseding Bulletin No. 111 issued in July, 1935, presents specifications and coefficients of acoustical materials. 8 pp. $8\frac{1}{2} \times 11$. Acoustical Materials Association, Palmolive Bldg., Chicago, Ill.

A PORTFOLIO OF DISTINCTIVE ENTRANCES.—A.I.A. File No. 16-a. New publication, dealing with the subject of Ellison balanced doors, illustrates numerous installations in churches, libraries, office buildings, stores, banks, theatres, restaurants, etc. 24 pp. $8\frac{1}{2} \times 11$. Ellison Bronze Co., Jamestown, N. Y.

EVIDENCE?

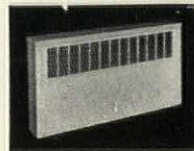


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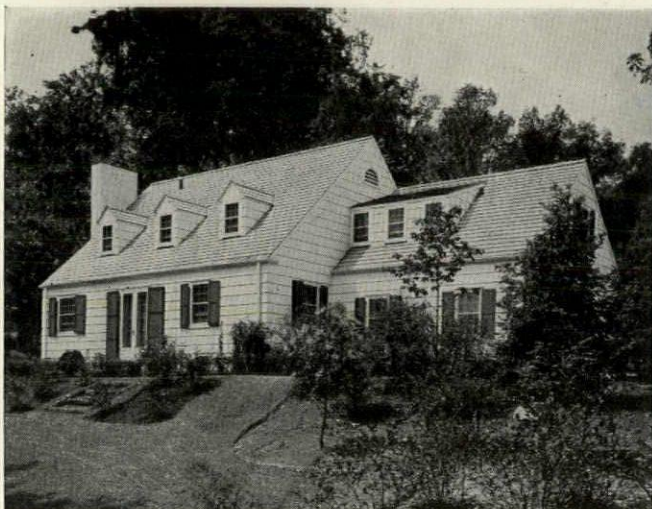
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Painted with Cabot's DOUBLE-WHITE. Architect, Arthur T. Remick

Count the "Cabot Houses" in any collection of houses designed by architects . . .

THE architect's preference for Cabot's Stains and Cabot's Collopakes is clearly demonstrated by the collections of small houses published in architectural magazines during the past few months. These collections, naming actual products used throughout, indicate that Cabot finishes are used about twice as often as any other.

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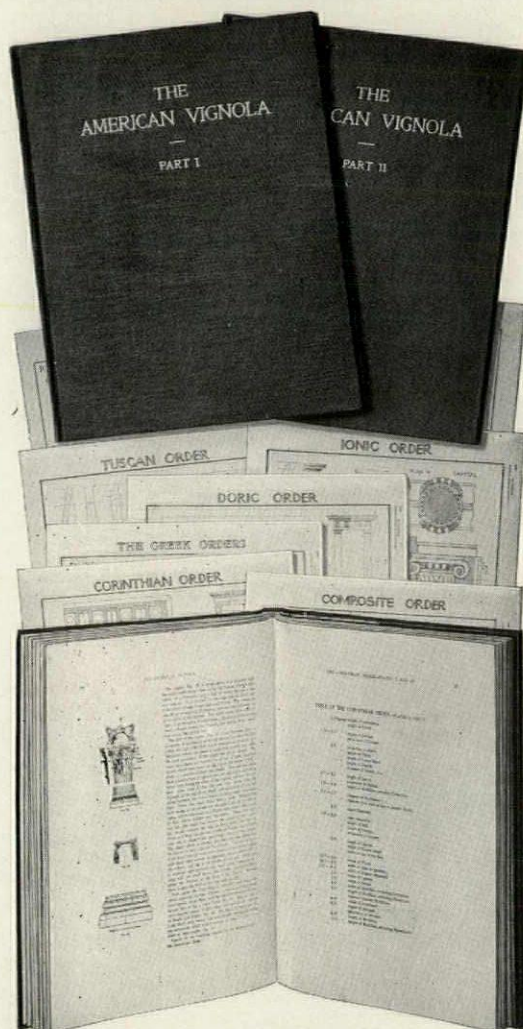
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The American Vignola contains a remarkable revision and simplification of the Five Orders of Architecture, according to Vignola, written by Professor William R. Ware, for many years head of the architectural departments of Columbia University and Massachusetts Institute of Technology.

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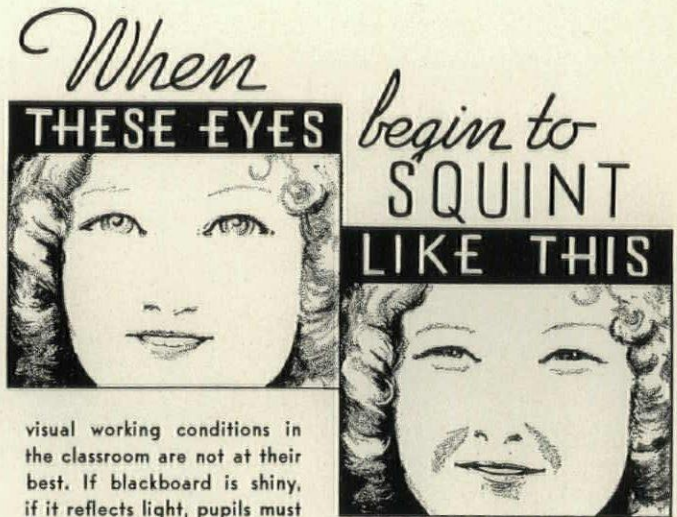
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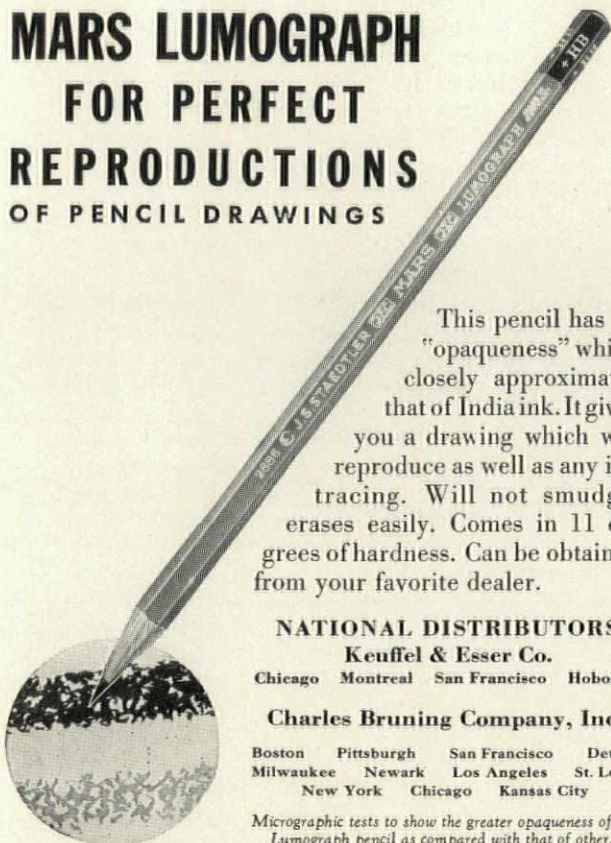
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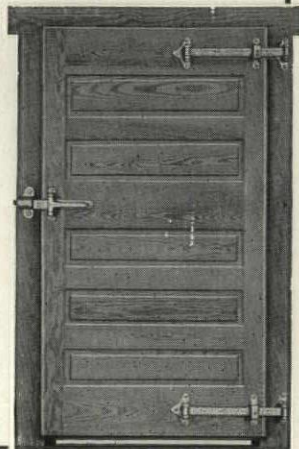
At right, the Jamison Standard Door. Like all new JAMISON-BUILT Doors, it's equipped with the new Jamison resilient, pure-rubber gasket.

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NEW PRODUCTS

Changes in Personnel, etc.

NEW SAFETY WINDOW PERMITS VENTILATION WITHOUT DRAFTS

Designed to permit room circulation without drafts, a new type window fixture has been developed by the Howard Safety Window Co., Milwaukee, Wis., which permits the window to be swung into hitherto impos-



sible ventilating positions and at the same time incorporates added safety features.

The device, which may be attached to any standard window frame, permits the sash to be tilted inward at the top and the midrail or to slide up and down like the conventional window. When the lower sash is in the main ventilating position the window is

closed at the bottom, preventing snow or rain from reaching the inside window sill and making the window burglarproof. Persons standing directly in front of the window, it is stated, cannot feel a draft, although a steady flow of air is directed upward toward the ceiling.

The flexibility of the window is attained through a metal shoe which supports the window sash. This shoe slides in a channel, the edges of which are weather-proofed with heavy automotive felt. Conventional sash weights are attached to the sliding shoe, rather than to the sash. A pivot pin at the bottom of the shoe permits the sash to be swung inward to the main ventilating position, a catch holding the sash so there is a three-inch opening at the midrail.

By a simple adjustment the window may be swung inward completely to permit both sides of the glass to be washed without leaning outside the window frame or disturbing screens or storm sash. The window may be withdrawn entirely from the frame also, converting a room into a sleeping porch in hot weather.

CARRIER ANNOUNCES COMPLETE LINE OF AUTOMATIC HEATING AND AIR CONDITIONING FOR HOMES

Carrier Engineering Corporation, Newark, N. J., announces the introduction of a new residential line comprising an oil burner, boiler-burner units—oil and gas, winter and year 'round air conditioning.

The units are designed so as to be assembled for a large number of combinations. The boiler-burner unit may later have the winter air conditioning sections added. This latter equipment has space for cooling coils that may be inserted when summer air conditioning is decided upon. This year 'round comfort may be provided with a compact unit for the home owner, regardless of the time of purchase of the various parts.

The air conditioner is adaptable to existing automatically controlled boilers. Other combinations provide for

zone control or split systems. Equipments are available in two sizes suited to large and small houses. Domestic water heating is provided for winter and summer and for use with or without a storage tank.

The enclosing jackets have been styled for pleasing appearance as part of a basement living room. Burner boiler and air conditioner come in sections that assemble as a unit, and with the accompanying controls, all parts are totally enclosed within the jacket.

BRUNING ANNOUNCES NEW BRANCH AT KANSAS CITY, MO.

Charles Bruning Co., Inc., announces the establishment of a new branch at Kansas City, Mo., as an extension of its nation-wide service in sensitized papers, drawing materials, reproduction processes and drafting room equipment.

The new branch, now the Gallup Map & Supply Co., occupies approximately 10,000 sq. ft. of floor space at 1320 Walnut St. In addition to a complete line of Bruning products, it will offer a general reproduction service and a surveying instrument repair service. A plant for coating Bruning blue print paper and Bruning black and white paper will also be maintained.

Norman B. McKinnon, formerly of the Pittsburgh office of the Charles Bruning Co., will be manager of the Kansas City branch. F. E. Gallup, present owner of the Gallup Map & Supply Co., will be with the Charles Bruning Co. in an advisory capacity.

NEW JENKINS VALVES FOR COPPER PIPING
Jenkins Bros., New York, has introduced a complete line of Jenkins "solder-end" valves for 150 lbs. service on copper lines. Available at the same price are both the plain sweated and Mueller "Streamline" type ends, the latter being manufactured by Jenkins under license of Mueller Brass Co. With the exception of the ends, these new valves are identical with the standard Jenkins Valves used for threaded installations. An eight-page folder, giving list prices and details on the different patterns, can be obtained from Jenkins Bros.

GAR WOOD ANNOUNCES NEW TEMPERED-AIRE UNIT FOR THE AVERAGE HOME

Gar Wood Industries, Inc., Detroit, is now manufacturing a new, automatic oil heating and air-conditioning unit called 102-A and designed for the average home. It contains all the features and mechanism to be found in the standard, but higher-priced 102 model.

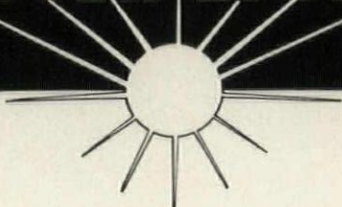
The only change is in the design of the outer cabinet. In the new 102-A unit the oil burner is not enclosed but remains in the same operating position.

Announcement is made of the re-establishing of the name and person of A. A. Henkel in the business of designing, manufacturing and merchandising of lighting fixtures and illuminating equipment. The new firm will be known as Henkel & Best Co., with headquarters at 410 N. Michigan Ave., Chicago. Associated with Mr. Henkel in this undertaking are A. F. Wiedenhoef and Jay Bohn.

The Rowlplug Co., Inc., New York, announces the appointment of J. W. Gleason, formerly manager of the Knapp Bros. Mfg. Co., Joliet, Ill., as manager of its Chicago branch.

The Jamison Cold Storage Door Co., Hagerstown, Md., has appointed the D. C. Lingo Co., 307 M and M Building, Houston, Tex., as its representatives in the Houston area.

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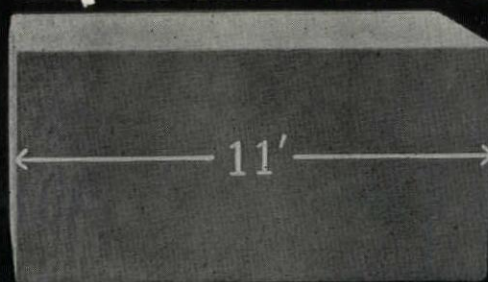
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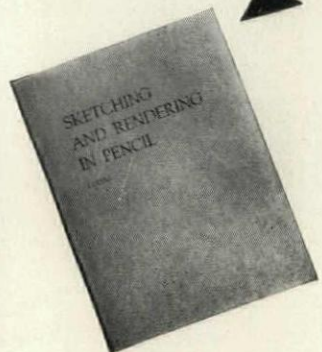
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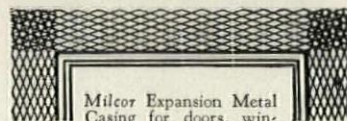
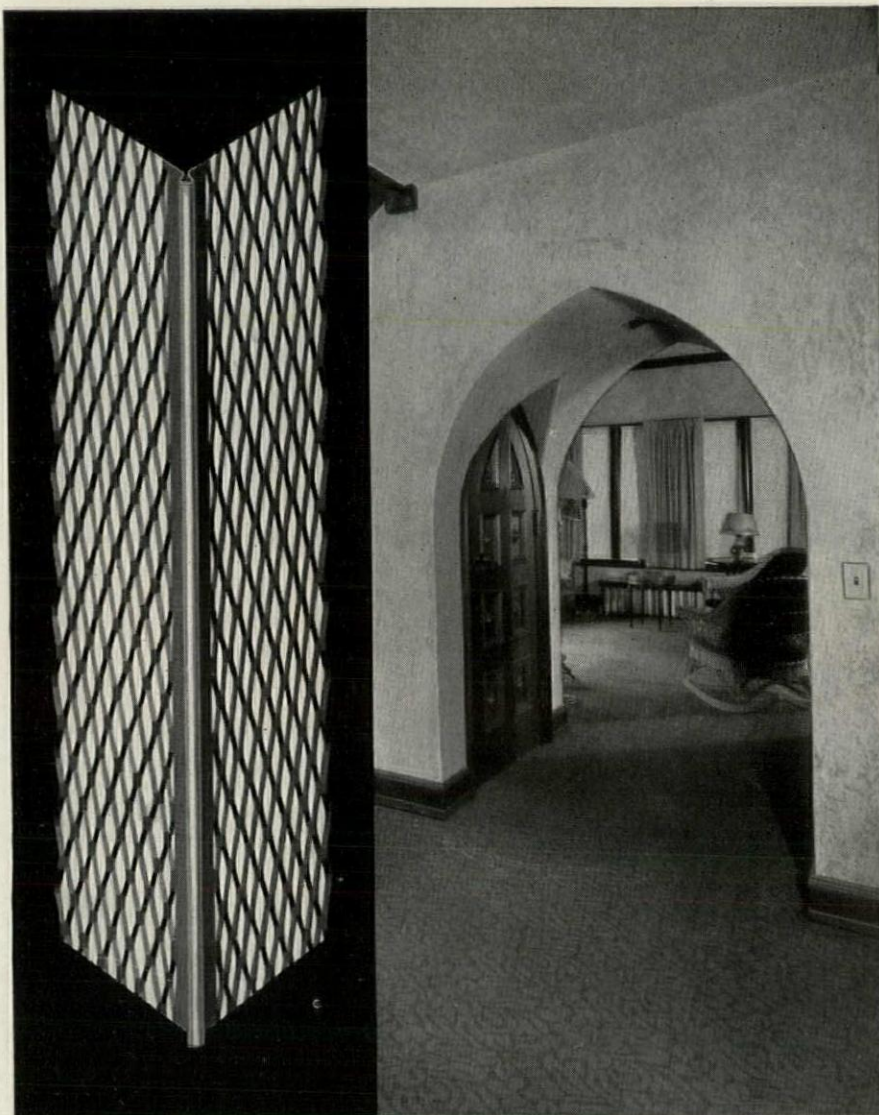
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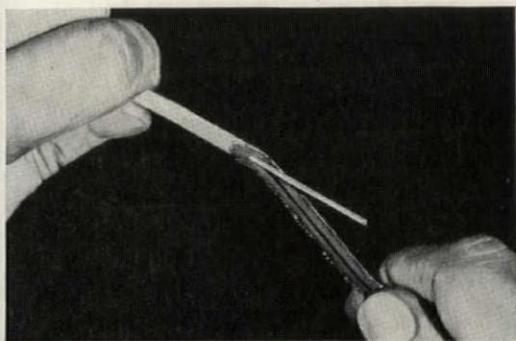
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 - **1/2** (small text below the large number 5)
 - **1/2** (small text below the gauge 14)
 - **1/2** (small text below the wire type)

General Cable Corp.
Licensee

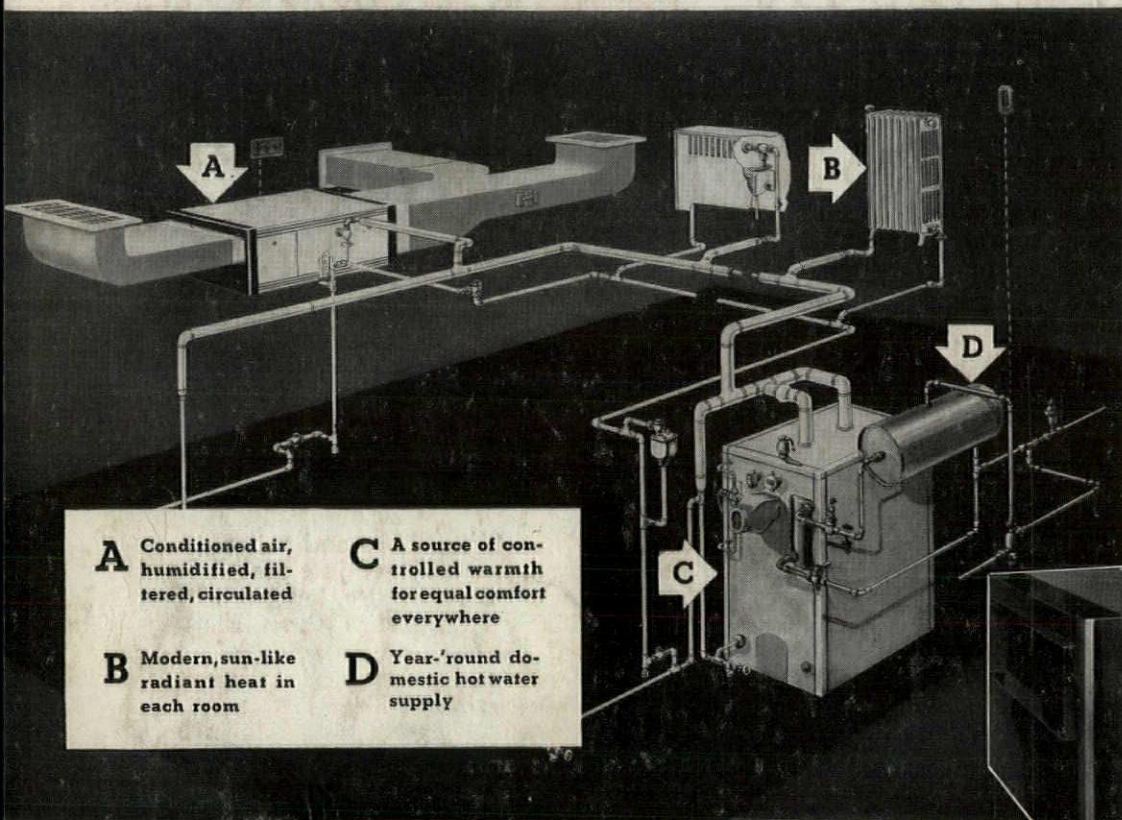
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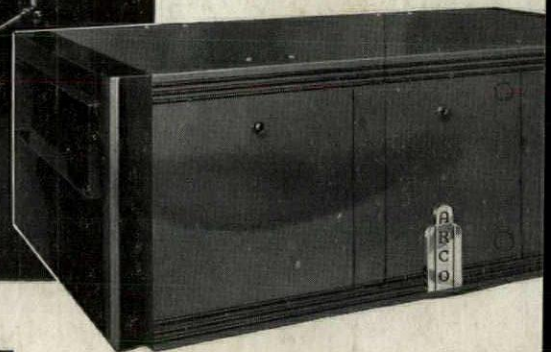
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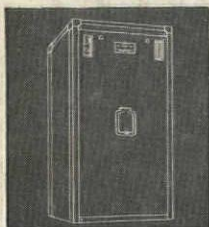


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