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The Design That Won
The Architects

Design > Architecture
Kenneth Reid

Symbols
Ralph Walker

Guptill's Corner
Arthur L. Guptill

Results of Guptill's Corner Sketch Competition

PLATES

Competition Drawings—Prize and mention designs in the Oregon State Capitol Competition by Trowbridge & Livingston and Francis Kelly; Wesley Sherwood Bissell; William P. Day; De Young & Moscouwitz, Carl Rosenberg Associated; Walter T. Karcher and Livingston Smith; and Thompson, Holmes & Converse

Rome Prize Drawings
Richard Ayers

Comparative Details—Group 28

Data Sheets—Prepared by Don Graf
Four-centered Arch, Dividing a Circumference, Sidewalk: Area Gratings, Conversion Factors

Here, There, This, and That
Letters from Readers, News from the Field, etc.
For industrial plants, commercial buildings and homes, Owens-Illinois Glass Masonry — Insulux — brings together in ONE modern building material, major features that are being demanded for present-day and future building. A selection of face patterns is available, the choice depending upon the degree of light transmission required. Insulux Glass Masonry admits diffused light, transmitting the rays to brighten dark corners. Containing approximately 50% vacuum, Insulux is an excellent heat insulator, a feature which is both economical and practical in these days of air conditioning. Glass masonry lends itself admirably to modern design, offering unlimited possibilities. Every architect and builder will want to be thoroughly familiar with the possibilities of glass masonry.

For illustrations and complete details on Insulux, write OWENS-ILLINOIS GLASS COMPANY, 308 Madison Avenue, Toledo, Ohio.

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• Here is a letter that speaks eloquently for the time-saving, labor-saving qualities of GYPSSTEEL PLANK. Read it—and keep PLANK in mind for your next job that calls for speedy, permanent, fire-safe floor or roof-deck construction.

IO K, U. K. H. L. IIH. V. V. B. Baldwin March 11, 1936

American Cyanamid & Chemical Corp.
Structural Gypsum Division
30 Rockefeller Plaza
New York, N.Y.

Gentlemen:

We are very well pleased with our new Cincinnati store in which we used about 40,000 square feet of your GYPSSTEEL JUNIORM PLANK.

We saved about 28 days in construction because of the speed with which we could lay the PLANK and the elimination of the "curing" period required with other methods. The cost, erected in place, was considerably less than any other comparable type of sub-floor.

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We wish you to know we give your product unqualified endorsement in this type of construction and plan to use further use of same in future store buildings where applicable. Your service was 100%.

Very truly yours,
NEISNER BROTHERS, INC.

American Cyanamid & Chemical Corp.
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GYPSSTEEL PLANK is a complete structural unit shaped like lumber. Made of extra dense, nailable gypsum. All four sides are bound with galvanized copper-bearing steel tongues and grooves which lock to form a strong, continuous I-Beam. Center is reinforced with steel wire mesh. Vermin-proof, termite-proof. PLANK will not shrink or warp.

"The term PLANK as applied to cementitious building products is a registered trade-mark of the American Cyanamid & Chemical Corporation.

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Structural Gypsum Division
30 Rockefeller Plaza,
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Thresholds and Compensating Astragals

Big money savers on the doors of public buildings are the two devices shown above. They positively prevent the leaks that so often waste alarming amounts of fuel in cold weather.

On the floor is the Von Duprin Threshold, made of extruded bronze to outwear the generations of feet that slide over it, and so designed that it keeps out drafts, bars the way to the heaviest rain, and keeps doors fitting trim and snug at the bottom.

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The main staircase in The Cosmopolitan Club, New York, shows an interesting example of the use of one of the few domestic black marbles. Set into the wall at one end, the solid stone self-supporting treads are of highly-honed Virginia Black Serpentine, quarried in Virginia.

This building was awarded the Medal of Honor in Architecture, as the finest building erected in New York during the year 1932.

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MAKE any comparison you wish, Pecora Calking Compound will prove its superiority every time. There's never any gamble as to results. That is why leading architects, builders and operators are so insistent that Pecora be used on their important jobs. After all, Pecora costs so little more than inferior products that the difference does not justify the speculation. You will find that when properly applied, Pecora Calking Compound will not dry out, crack or chip. It is the ideal calking material for air conditioning projects.

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...starts people thinking

When owners think about modernizing, new business is born. The very heart of modernizing is the boiler room because new developments in boiler room equipment have obsoleted old types and old ideas. New Iron Fireman developments have cleared the way for decisions to go ahead with absolute confidence about firing equipment. Everyone knows coal is the cheapest, safest, most dependable source of heat and power. Now it also holds its own in cleanliness and convenience. Iron Fireman not only fires coal so efficiently as to be in the very top bracket of combustion efficiencies, but it also feeds coal direct from the bin— you never need to see the coal—it flows like other automatic fuels. There is a size and type of Iron Fireman burner for every firing job from residential furnaces up to commercial and industrial boilers developing 500 h.p. Quickly installed. Convenient terms of payment. Write to 3050 W. 106th St., Cleveland, for catalog and Don Graf Data Sheets. Iron Fireman Mfg. Co. Factories: Cleveland; Portland, Oregon; Toronto. Dealers everywhere.

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HER name is in the lights but HIS is not—though he headlines the show. He is the refrigeration engineer and he stars with his ice. Yet, in his sphere of accomplishment, the field of entertainment is merely incidental. On the refrigeration engineer rests responsibility for the systems that preserve and protect perishables of the nation. He is a keen judge of his materials, chief of which is pipe. Refrigeration pipe must function without fail... it must last against the deteriorating effect of brine and ammonia. First came steel... then COP-R-LOY Pipe came to effectually meet these rigid requirements with its improved durability. And in fields aside from refrigeration, such as plumbing and heating, COP-R-LOY Pipe qualities reward those who specify it, and insist upon its use, with efficient service and savings in maintenance cost. This modern, time-tested pipe is sold by leading distributors. It's Wheeling Steel. * Wheeling Steel Corporation, Wheeling, West Virginia.

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This advertisement appeared in The Saturday Evening Post and Colliers during June.
THANKS to fine terrazzo, the lobby of this prosperous theater begins at the curb. As rich and inviting as a fine lobby carpet, the terrazzo sidewalk attracts patrons—urges them inside.

Here, terrazzo has to take the scuffing punishment of thousands of feet day and night. The fact that it can take it, and at the same time add distinctive beauty to the premises, are two reasons why fine terrazzo as a modern flooring material has no peer.

Made with Atlas White portland cement (plain and waterproofed), floors of fine terrazzo are as individual as you please. They are custom-built to your own ideas as to pattern, in any color or combination of colors you desire. They are durable. Their upkeep is easy and inexpensive.

In planning terrazzo jobs, do not overlook the importance of using white portland cement. Only white gives that vigorous life and freshness to the colors of the marble chips. Only white makes each pattern truly clear and clean-cut. Delicately tinted, or used pure white, Atlas White portland cement brings out the full rich beauty of fine terrazzo.

Any terrazzo contractor will be glad to show you samples in any textures and colors you desire. Or write directly to Universal Atlas Cement Co. (United States Steel Corporation Subsidiary), 208 South La Salle Street, Chicago.
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 then transferred to the 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.

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 22 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 countryside 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 linear 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, Bricklaying, Bridge Building, Cement Mixing, Erection of Steel, Glass Making, Lumbering, Quarrying, Steam Shoveling, 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 gluing a thin piece of wood underneath the blade right up against the head. This piece should be about 3/4" wide and 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 1/2" back from the edge, allowing the 3/4" 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 running 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 Brockway 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.
"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 slivers, 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.
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. Hennighausen 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 awarded 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.

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 supplemented with three advisory members consisting of Richard Bach, D. Adelbert Hoeger, 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.
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.

BECAUSE of the Holland Furnace Company's enviable record of achievement with warm-air heating, every progressive architect will naturally want to know what this company has accomplished in the related field of home air-conditioning. This information is now available in brief, data form prepared by the well-known Don Graf, B. S., M. Arch., to conform to the popular "Pencil Points" series. Only basic facts are presented in a way to make them most accessible for easy reference.

We are confident you will find these Data Sheets invaluable in specifying and detailing. We believe they will also reveal a development which should make the major benefits of air-conditioning available in a far greater number of homes than ever before. A complete set is yours for the asking. Avoid delay by filling out the coupon below and mailing it at once.

HOLLAND FURNACE COMPANY
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World's Largest Installers of Home Heating and Air Conditioning Systems
Patterns, color samples, gauges, specifications and installation methods for linoleum floors and wall-covering are contained in these five books. They are standard A.I.A. file size and carry proper reference numbers:

- Sealex Linoleum Pattern Book for Architects — A.I.A. No. 23-J
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UNITED STATES STEEL
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 interrelationship 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
ELEVATION AND FIRST FLOOR PLAN OF WINNING DESIGN
BY TROWBRIDGE & LIVINGSTON AND FRANCIS KEALLY
OF NEW YORK IN OREGON STATE CAPITOL COMPETITION
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.
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?

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

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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.
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 the silhouetted 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 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.
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COMPARATIVE PLOT PLANS OF THE FIVE RUNNER-UP DESIGNS IN THE OREGON STATE CAPITOL COMPETITION
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 aesthetic, 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 related 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 aesthetic 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 aesthetic—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, 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.
IN SEARCH OF A SYMBOL
FROM THE MACHINE TO WEDDING CAKE
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, befuddled; in all ages, bedevilled. And now the genius of mechanism smothers 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 Teufelsdrockh 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.
PLAN AND ELEVATION DETAIL OF DESIGN FOR "A COMMUNITY MAUSOLEUM" BY RICHARD AYERS, AWARDED 1936 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 readiness 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 of 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. Espencheid was the artist of another of the fourth prize drawings. Naturally enough, he and several others hit on something the same arrangement 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 on the upper right-hand corner a 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 a good 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 oversharpen. 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 bit of an 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

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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...
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
should be noted. The punctuating ac­
cents 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 indica­
tion of a change in plane from roof
to wall would undoubtedly have made
the whole more readable and pleasing.
The sketch gives evidence, neverthe­
less, 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 ESPENSCHEID (BELOW)—GUTTILL'S CORNER SKETCH COMPETITION NO. 1
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
PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.
F A C T S  AT  Y O U R  F I N G E R T I P S

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.

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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.

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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.
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.
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CHARLES H. STARK, Architect, 2341 Carnegie Avenue, Cleveland, Ohio.
GUERINO SALERNI, Architect, 101 Park Avenue, New York, N. Y.
ARTHUR A. HOEFFLER, 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.
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THE MART

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Camera Wanted. Good, used camera, must be in perfect condition. State make, model, price, etc. Eugene Smith, 112 Warren Avenue, Boston, Mass.

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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. BECKEY, 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.

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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.

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POSITION 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.

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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.

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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 previously 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
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 ½" scale details of typical parts of house construction.

Each student was then given a copy of a letter from a hypothetical client, setting forth its requirements. From this data he was required to work out a design for the house and to make sketch plans at ½" 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 ¼" 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 gave experience in working cooperatively in squads as in an office.

The course has not only made of the students as nothing else would.

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.

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**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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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 3/4 x 8 1/4. 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 1/2 x 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 1/2 x 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 1/2 x 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 1/2 x 11. American Cyanamid & Chemical Corp., Structural Gypsum Division, 30 Rockefeller Plaza, New York, N. Y.


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 1/2 x 11. Ellison Bronze Co., Jamestown, N. Y.

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