PENCIL POINTS

AUGUST

1936

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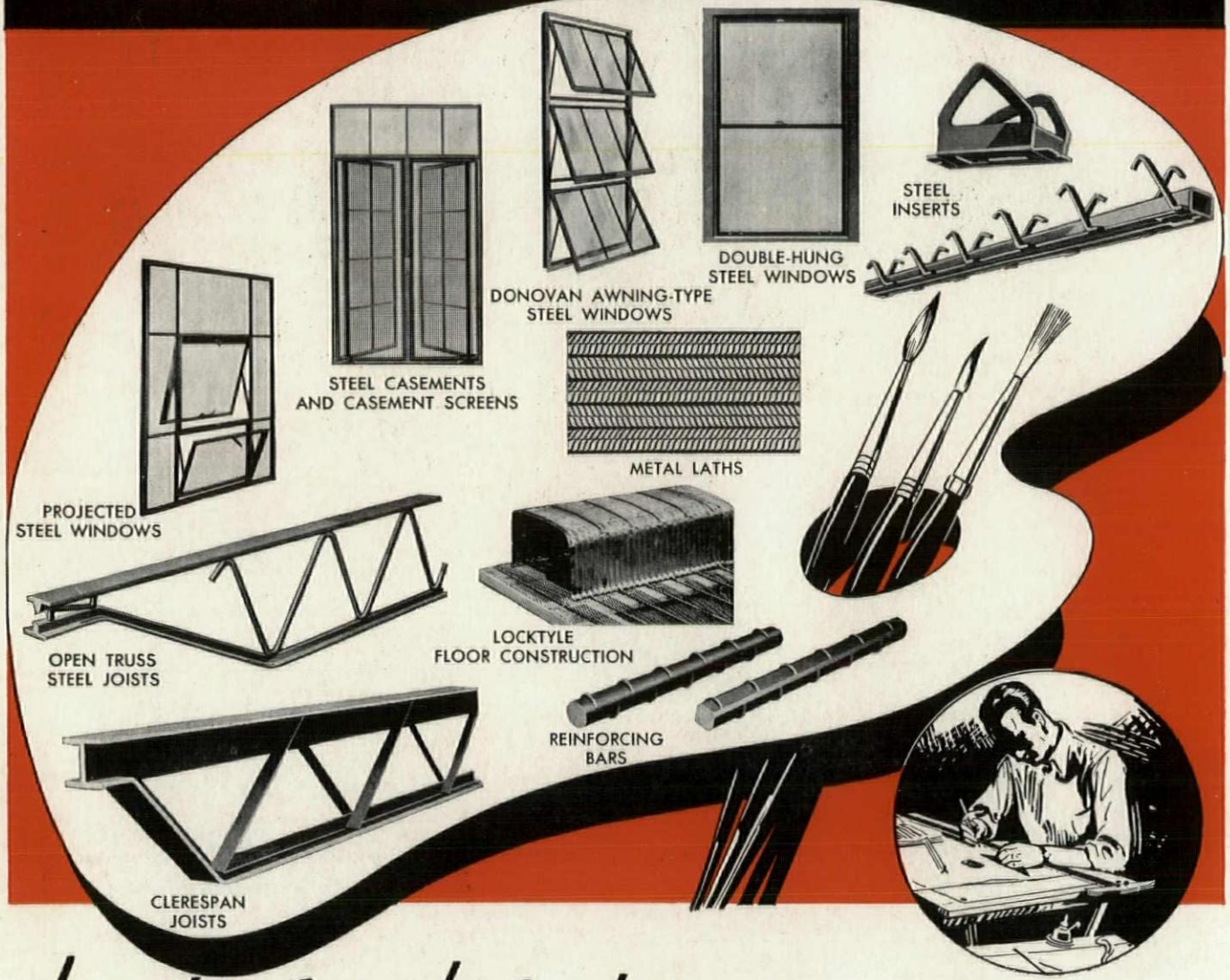

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PENCIL POINTS

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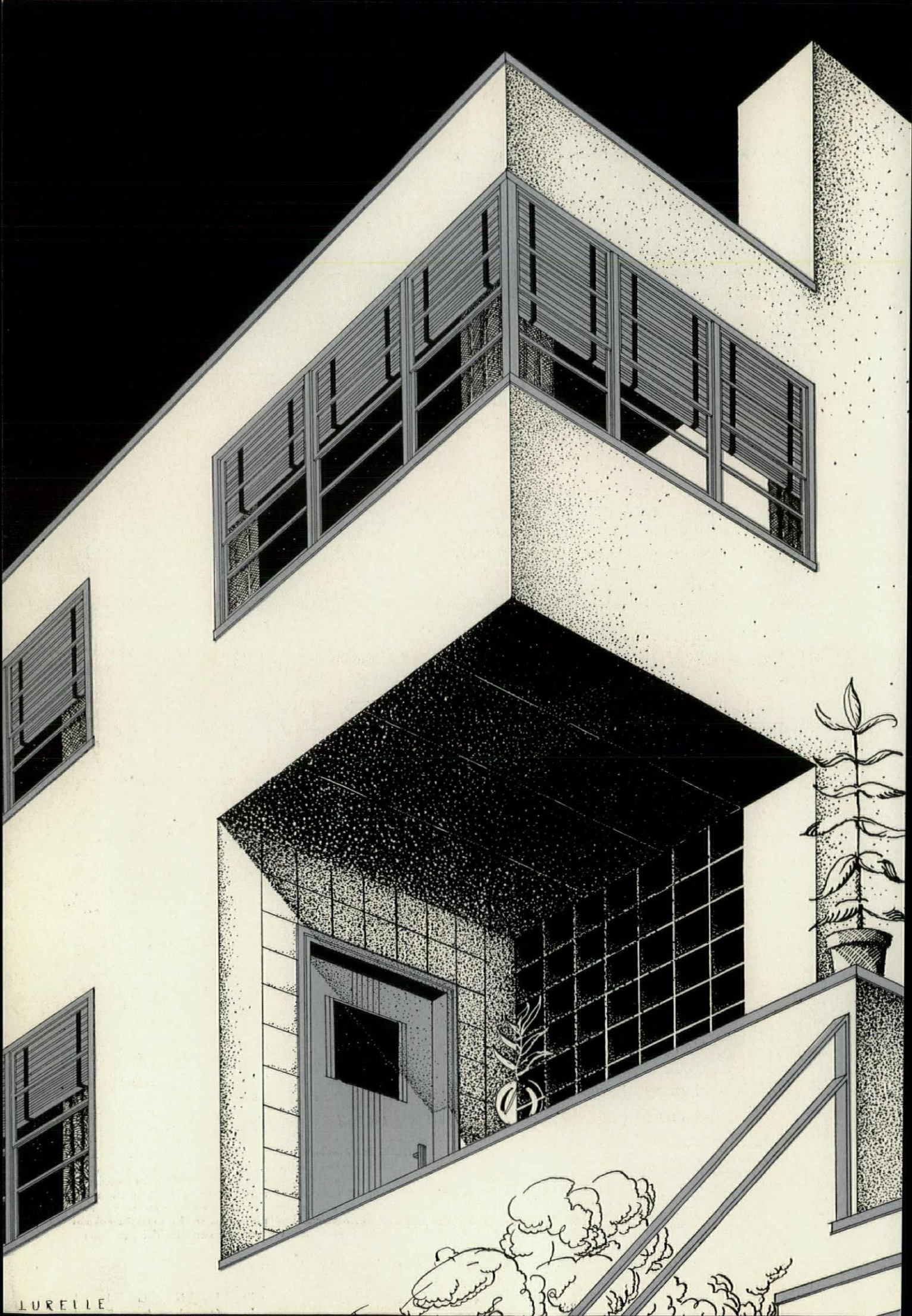
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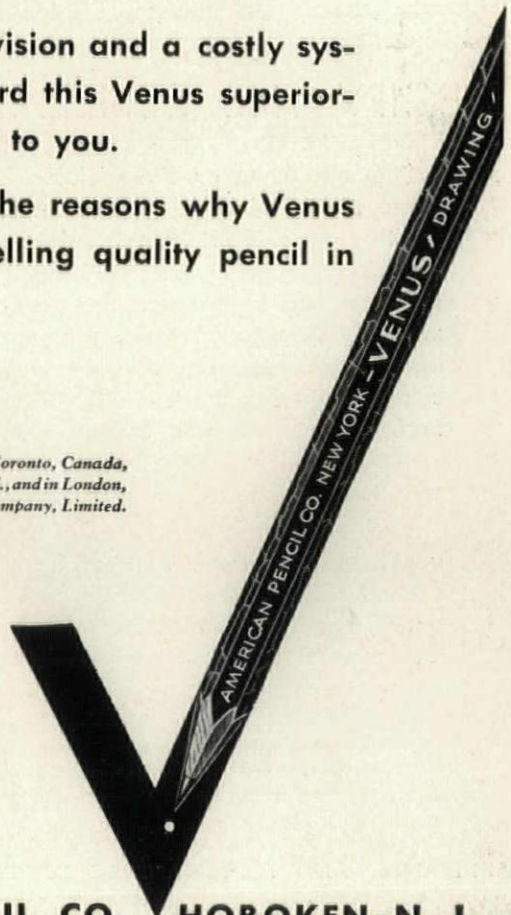

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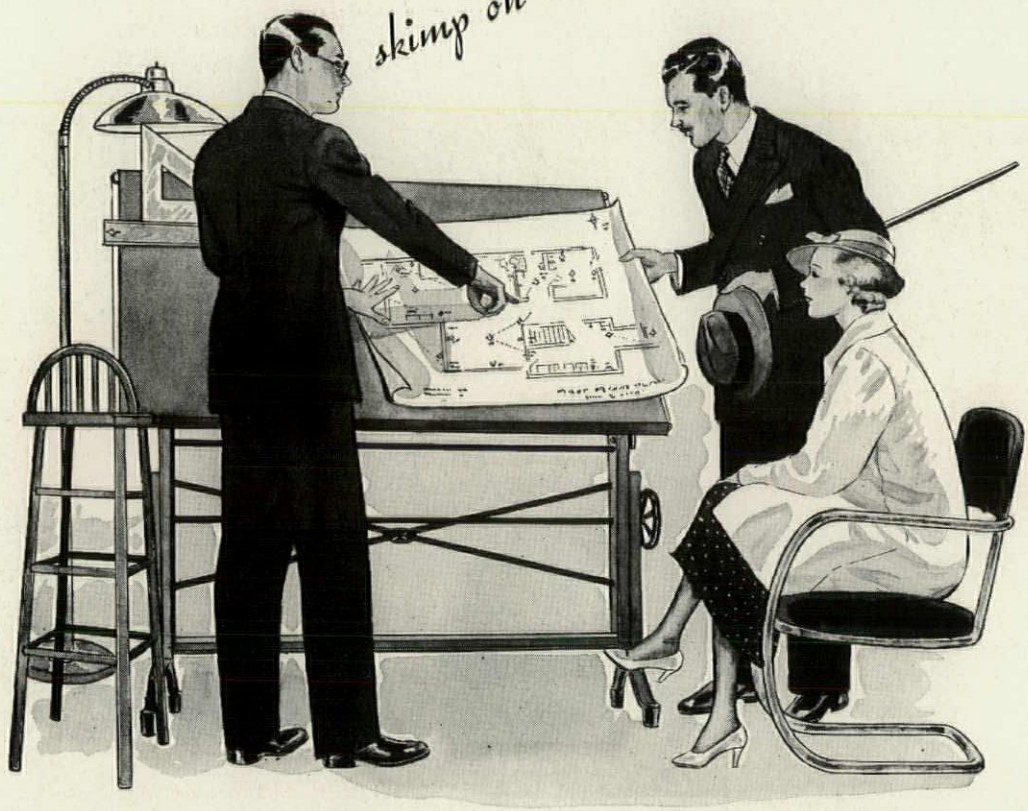

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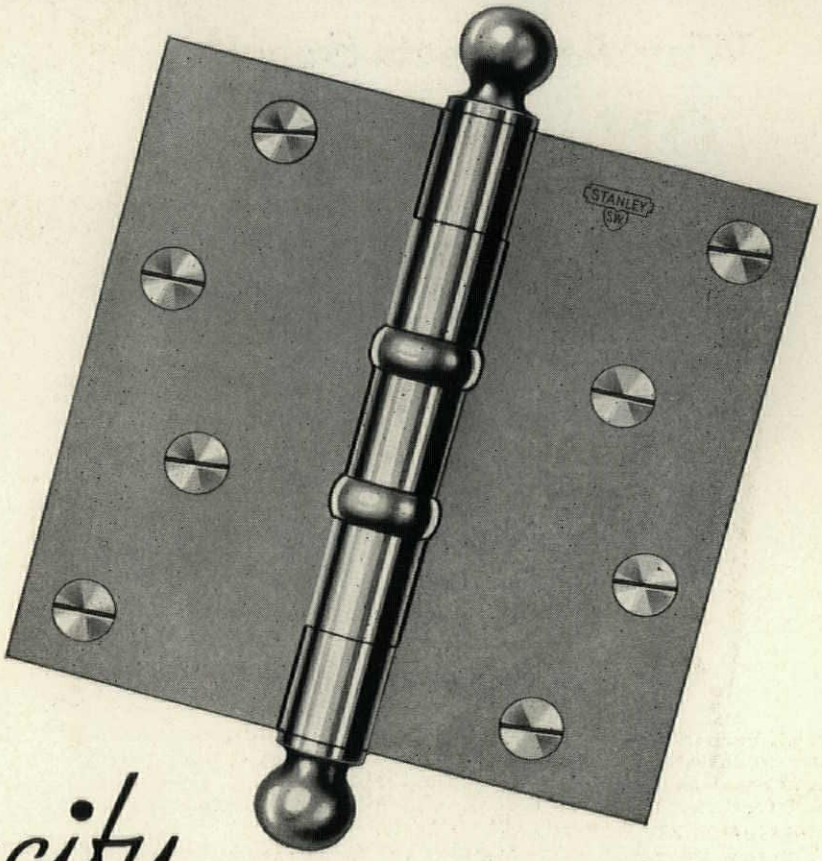

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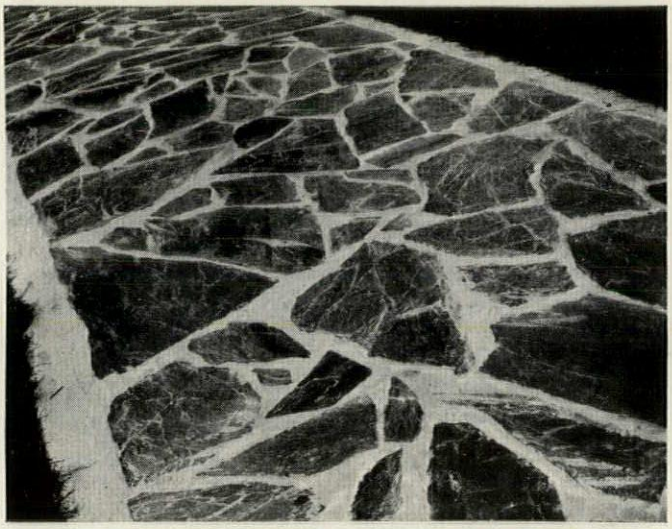

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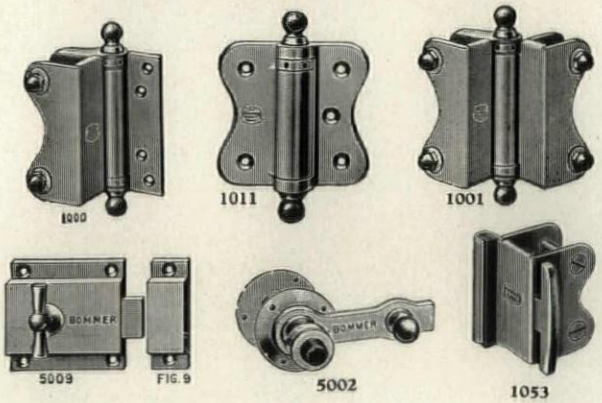

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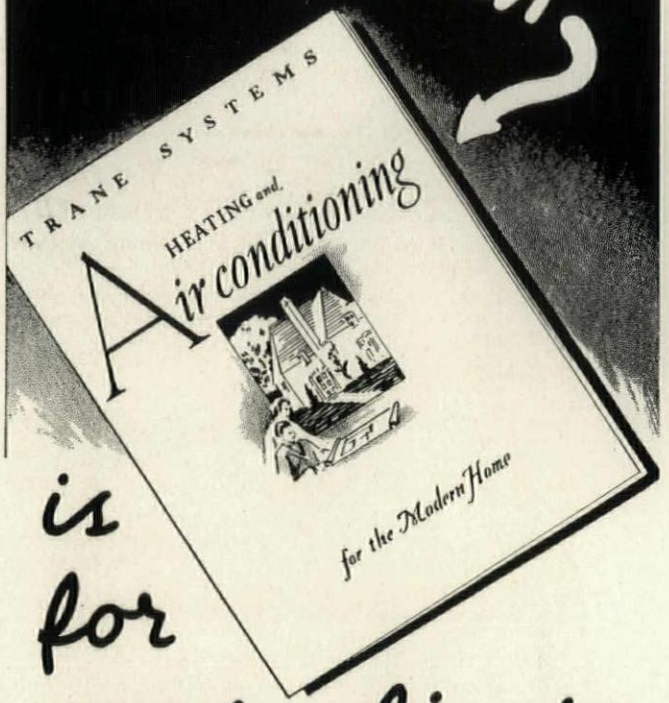

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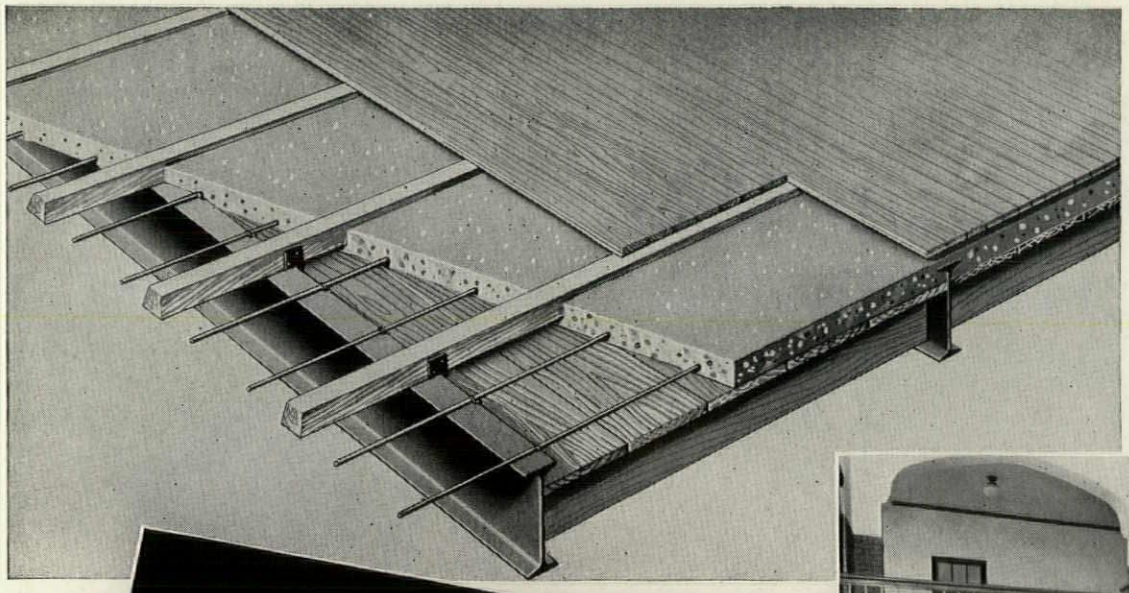

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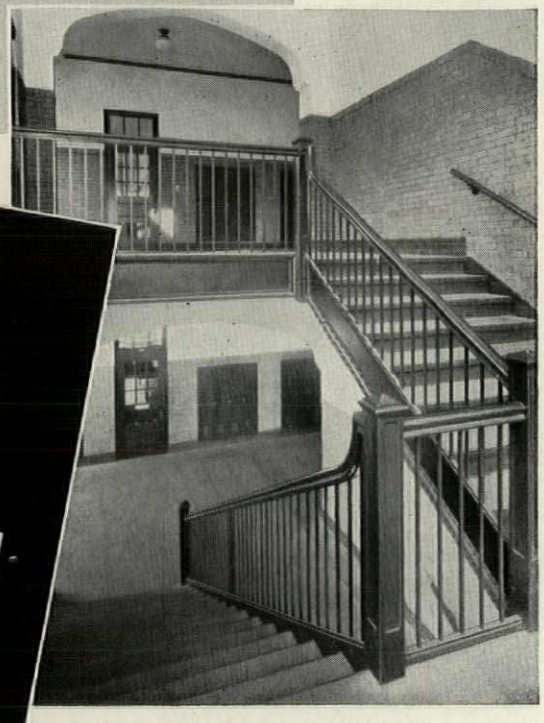

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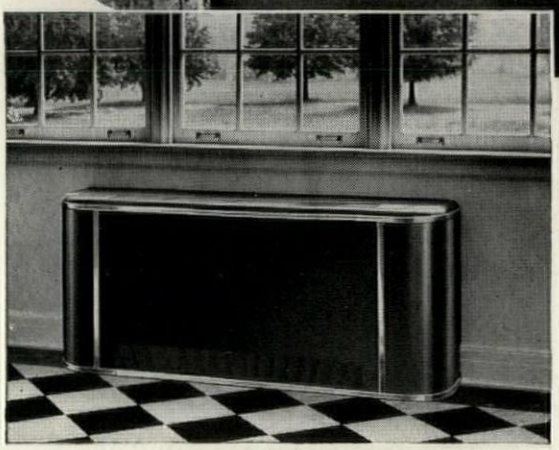

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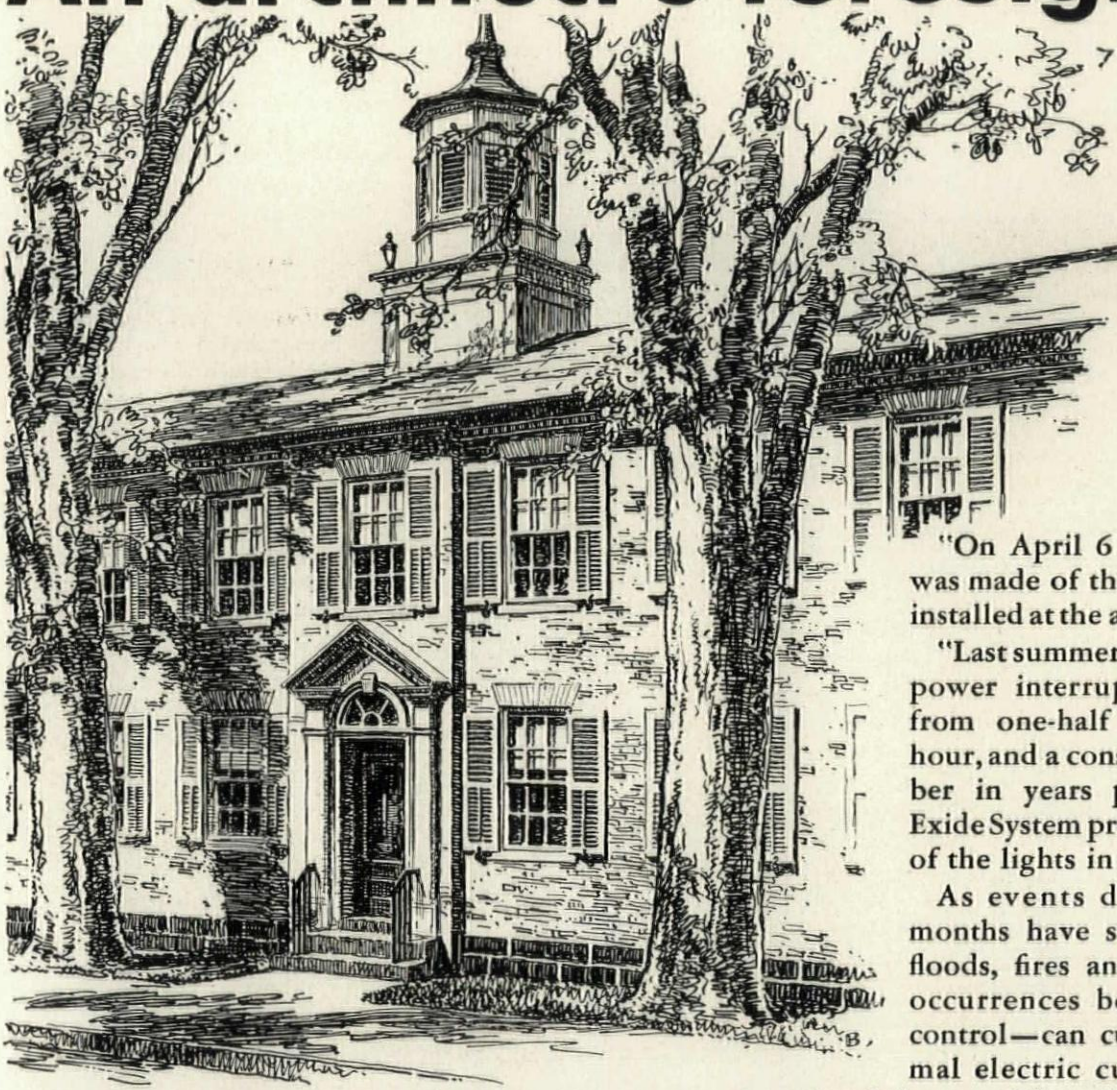

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HERE, THERE, THIS & THAT

Oregon Competition

TO THE EDITOR,

Dear Sir:

The point of view expressed by Mr. Walter H. Thomas in the July issue of PENCIL POINTS regarding the results of the Oregon State Capitol Competition dismayed several of us who participated in the Competition.

It is not the purpose of this letter to criticize or question the work of the jury, which was undoubtedly sound and praiseworthy, nor to question the merit of the designs premiated by the jury. The majority of those submitting designs in every competition are convinced that what they have submitted is good. Some of us are not unduly surprised if the jury does not agree. Once over, the considerable effort expended becomes a thing of the past, though not necessarily wasted.

The actual purpose of this letter is to question the attitude expressed, in the article by Mr. Thomas, regarding competitions in general and regarding the character of the various unsuccessful designs submitted. Mr. Thomas feels that "competitions must be undertaken seriously or not at all" because of the possible bad "effect of a non-serious approach on our public and the reaction upon our profession."

It is unlikely that juries will be much or long deceived by the frivolous solutions. If they are deceived, we should stop having competitions. The frivolous solutions in times past have frequently presented ideas which were stimulating and, in some cases, infinitely amusing, as was the case of the fantastic proposals to complete the Cathedral Dome in Florence. In our own times, the Chicago Tribune Tower Competition was as memorable for the ridiculous designs as it was for the few distinguished ones submitted.

However, we all know that as long as a competition produces one excellent qualified design for the building contemplated, and that design is selected, its purpose is accomplished. The failures are not important. The successful designs are. The standard of a competition where the public is concerned is determined by the top, not by the bottom.

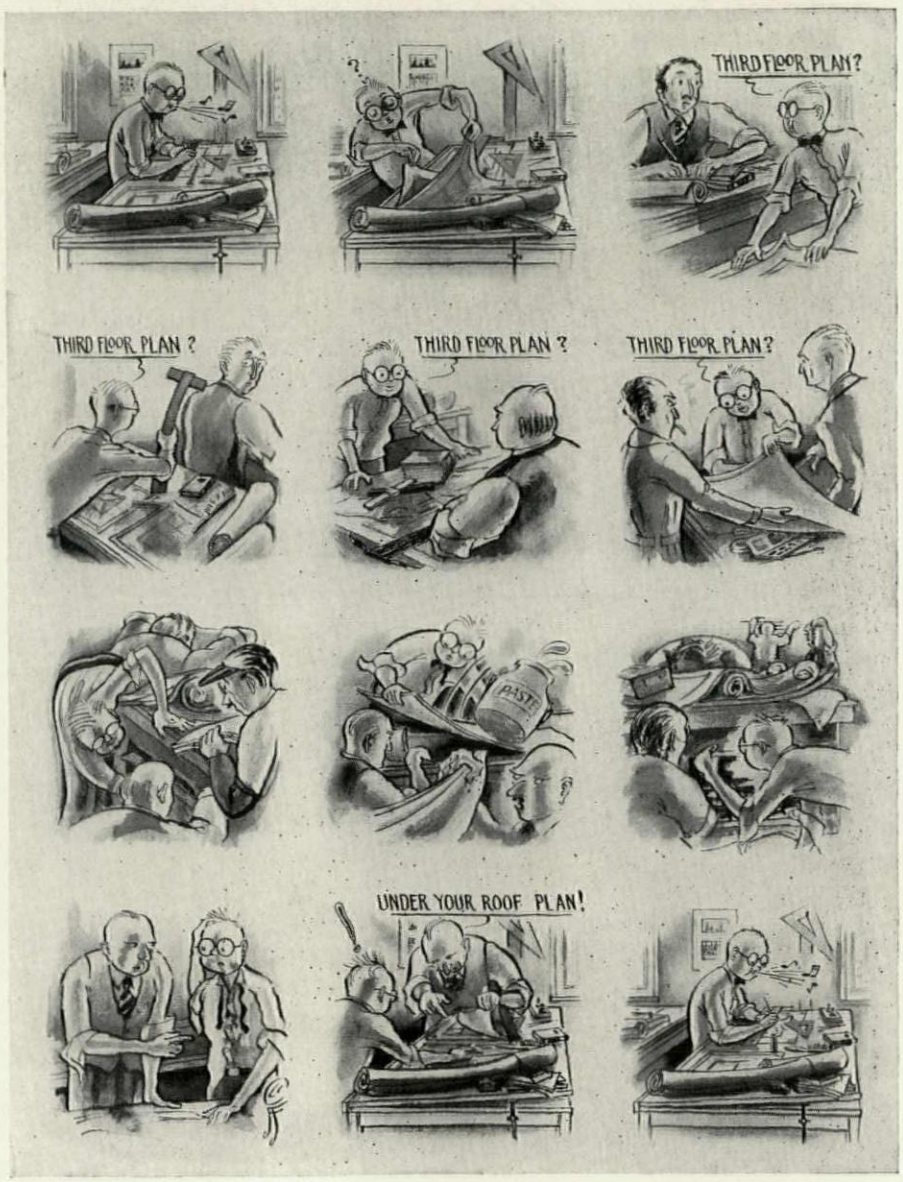
I see no reason why the Commission had a right to expect "a higher degree of excellence than was produced under the names of our best men," as open competitions are notoriously unprofitable for those architects, who do not stand to gain much even if they win. This is especially true with firms whose reputations are already well established. It is no privilege to compete in an open competition, nor is there any obligation other than the mandatory requirements.

Neither the jury nor that part of the public concerned can rightly condemn those architects of "accepted national reputation" who choose to become associated in a competition with less experienced architects. This particular program specified that the associates were to be designated well in advance of the judgment, but in no way did it imply that the associate was to be responsible for the authorship of the design. The program was clear on that point. It is to be presupposed that any design fine enough to be awarded first place by the jury would also be fine enough not to hurt the reputation of the more experienced associate of the younger designer. The Commission undoubtedly intended that, in the event of such a less experienced architect winning the competition, the owner's interest would be insured by the recognized capacity of the designer's associates to execute the building.

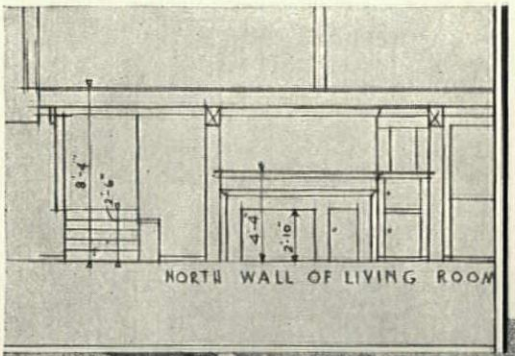
It has never been the policy in an open competition to condemn the standard of achievement in the unsuccessful designs because of the possible detrimental effect on public opinion, for as a matter of fact the public never sees them in any case. The only person who suffers from an inadequately conceived design is its author. The profession would do well to concern itself less with bad work and devote itself more exclusively to the production of good work.

It is regrettable that there was not a more constructive and tangible report of the judgment. The competitors would derive a genuine benefit from learning more explicitly of the deliberations of the jury: which, in the minds of the jury, were considered the primary functions of such a building; which compromises were thought to be unimportant; which specific parts of the program the jury considered to be

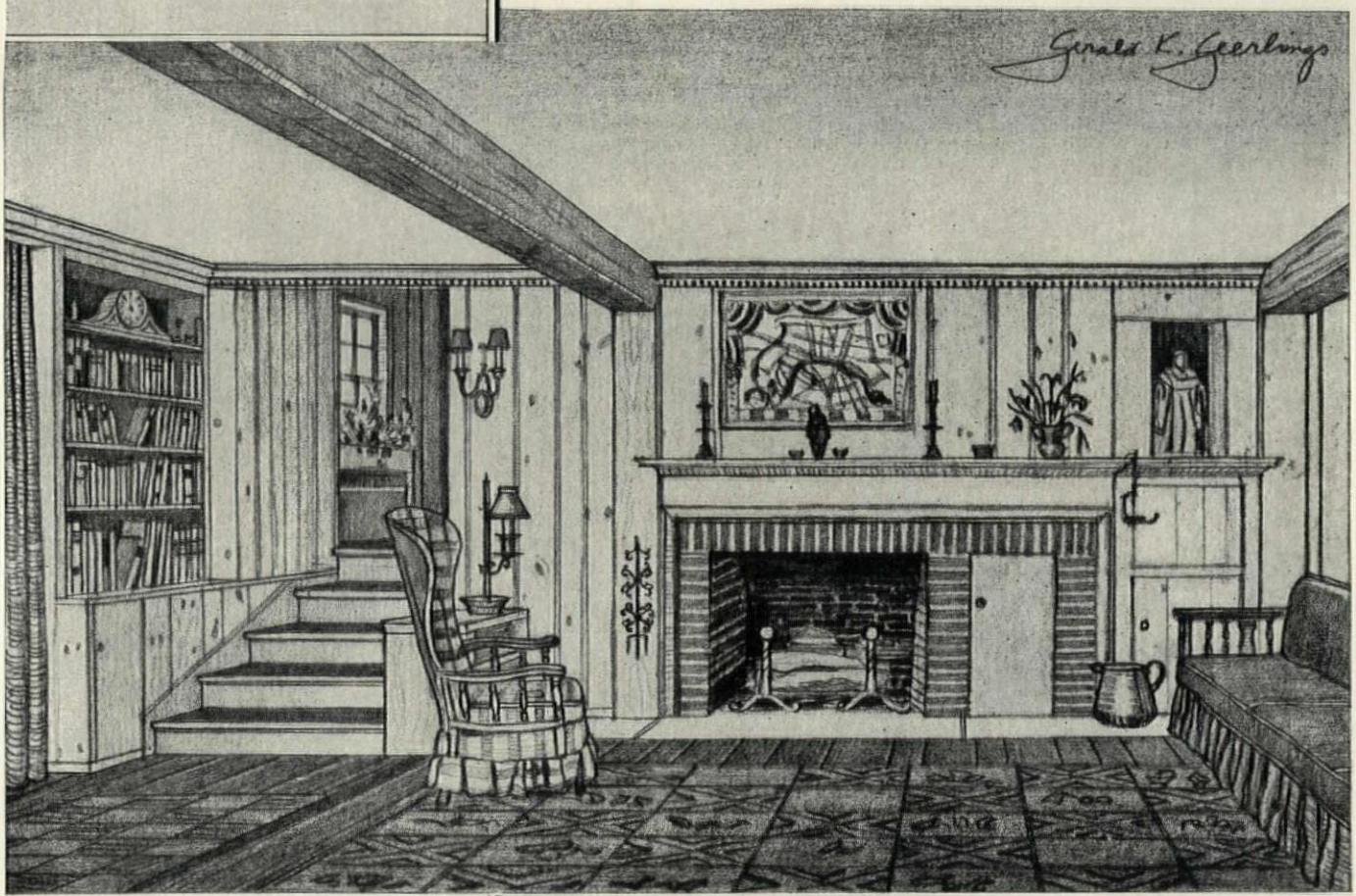
(Continued on page 19)



"IT COULD HAPPEN TO YOU." CARTOON BY CLIFFORD BRANSON OF MONROVIA



Scale Drawing into Interior Perspective



RENDERED INTERIOR

"It is curious that while the architectural delineator is in more constant contact with household furnishings than with volutes, he draws the former with less facility. Furniture is usually so poorly drawn that it detracts rather than adds to the effect of the whole. In an important commission the renderer does well to present the actual furniture which will be used. In any case it is time well invested to draw furnishings from "life," and thereby lay the same groundwork as is done in architectural courses for delineating architectural forms. The most sure procedure is to trace lightly the actual elevation of a room, add what guide lines are necessary for a one-point perspective, and superimpose the furnishings. If it is a conscientious line drawing with tones gradually built up, the rendering is at all times under complete control, with a satisfactory result assured."

GERALD K. GEERLINGS.

THE telephone rings and the next moment you must dash off with your drafting equipment consisting of one or two pencils in your pocket. On the job as you draw vigorously under the client's critical gaze, explaining a detail, sketching his furnishings, or making a sketch of an interior to be altered, the pencil must be equal to its responsibility. On such occasions which demand intense concentration, as well as in long hours of drafting room routine, you will appreciate the dependable qualities of a Microtomic Van Dyke Pencil. The point will not break unless dropped. The wood will sharpen easily. The lead will wear slowly. The tones may be pale or dark, the lines thin or wide. For example, the drawing above was made entirely with a grade B Microtomic on ordinary tracing paper, only one-seventh larger than this reproduction.

MICROTOMIC VAN DYKE
EBERHARD FABER

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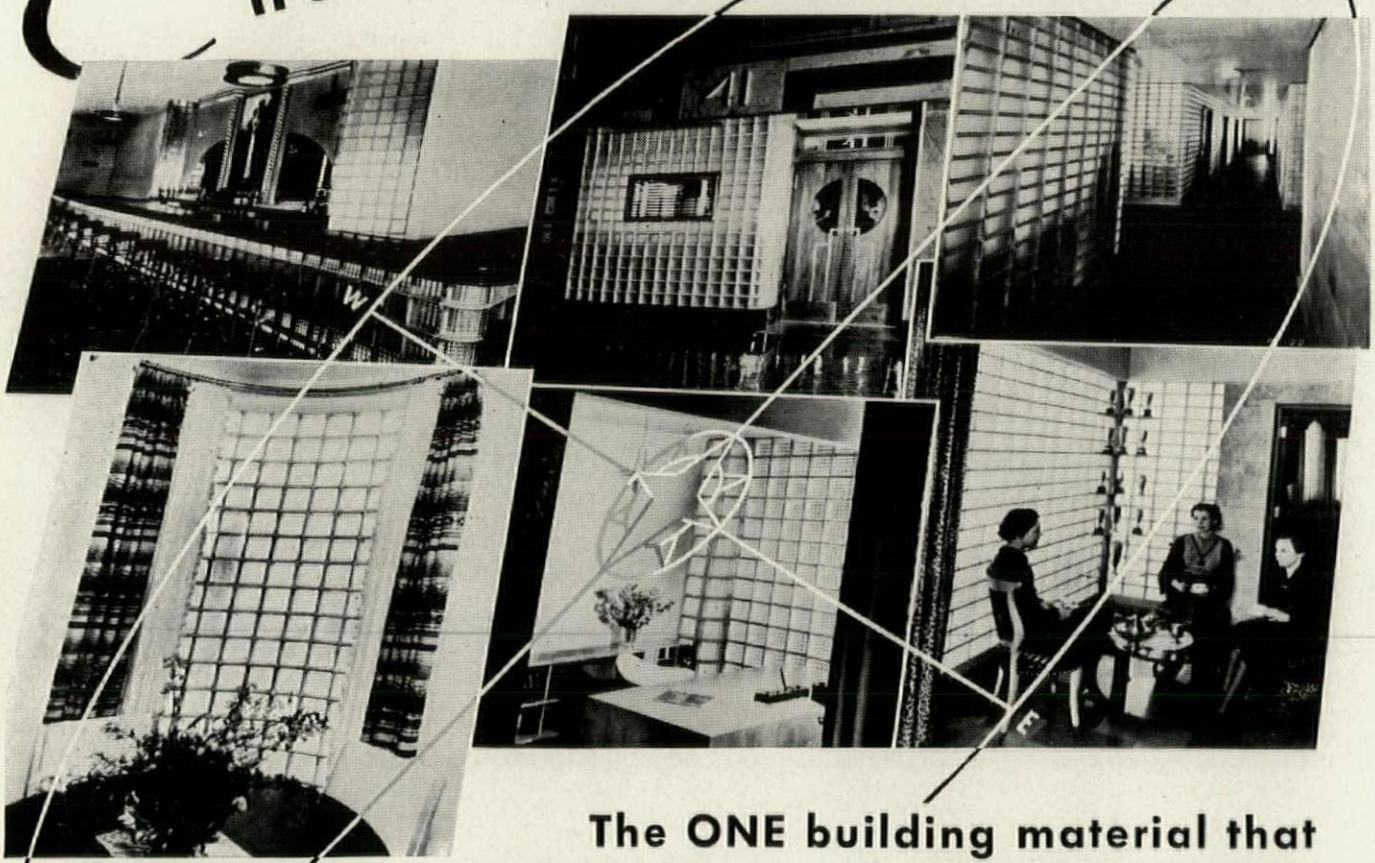

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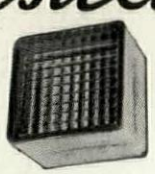
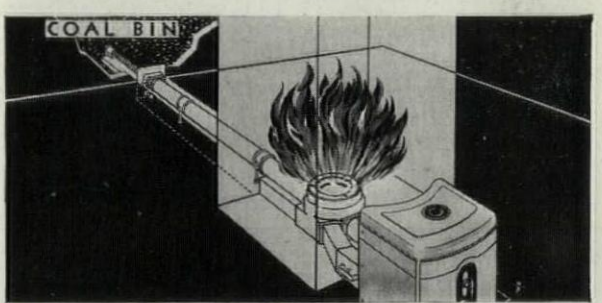
OWENS-ILLINOIS  **GLASS MASONRY**

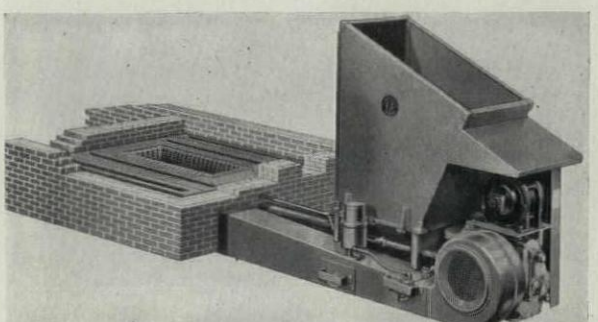
IRON FIREMAN information at your finger-tips

12 page illustrated catalog in "Sweet's"

Standard residential hopper model. For warm air furnaces, hot water, steam or vapor-vacuum boilers, new or old.



Cross-section of the *Coal Flow* residential model. This advanced burner feeds coal direct from bin to fire, abolishing all coal handling.



Typical hopper stoker for commercial or industrial boilers developing up to 300 h.p. Also available in Bin-Feed models.

With the realization that coal has taken its place in modern building as an *automatic fuel,* there is a rapidly growing interest in the automatic coal burners that Iron Fireman makes for homes, business buildings, factories and institutions.

In order that this information can be available in handy, concise form, Iron Fireman has a 12-page illustrated catalog in Sweet's. It includes a brief presentation of the development of automatic coal firing and of the size and scope of the Iron Fireman Manufacturing Company, world's largest makers of automatic coal firing equipment. Basic data covers Iron Fireman residential burners, both bituminous and anthracite, in Hopper and Bin-Feed models. In the commercial and industrial field, data and illustrations cover Iron Fireman models for boilers developing up to 300 h.p. There is a section on Iron Fireman burners for special applications, such as bake ovens, restaurant ranges, metal melting pots, etc. And last, but by no means least in importance, there is a section in which a typical Iron Fireman model is taken apart and the various items of mechanical superiority are illustrated and explained.

When you want information on Iron Fireman for new building projects, or for modernization, reach for your Sweet's. And if further data is needed, a phone call to your Iron Fireman dealer or a letter to the factory at 3065 West 106th St., Cleveland, will get prompt action. Iron Fireman Manufacturing Company. Factories: Cleveland, Ohio; Portland, Oregon; Toronto, Canada. Dealers everywhere.

IRON FIREMAN AUTOMATIC COAL FIRING EQUIPMENT

triking floor treatment of Atlas White terrazzo installed in the W. O. W. Insurance Building, maha. Architect, Leo A. Daly; Terrazzo Contractors, Nebraska Terrazzo & Mosaic Co., both of Omaha

HOW TO DRESS UP A BUILDING ECONOMICALLY

THE handsome floors of this remodeled building give further evidence of this fact:

There is no flooring material more modern than fine terrazzo—none more beautiful—none more serviceable, or inexpensive to maintain.

Terrazzo is an exceptionally good modernizing material because it is readily applied to old buildings. Architects like to work with fine terrazzo because it faithfully reproduces their ideas—delivers the job exactly as it was planned. Owners like it because it adds beauty and value to their property at moderate cost—because it is durable, easy to clean, requires a minimum of upkeep.

Portland cement, strong and dense, gives fine terrazzo its stamina for long hard wear. Atlas White portland cement (plain and waterproofed) gives fine terrazzo its distinctive beauty—opens to the architect a world of possibilities.

With Atlas White your terrazzo jobs are custom-built to your own ideas, in any color, blending of colors, and texture effects you desire. You can use Atlas White untinted, as a pure white background for the marble chips. Or you can blend Atlas White with pigments to get just the tint you need to harmonize with the decorative treatment.

For full installation details and samples in the various textures and colors, see your terrazzo contractor—or write us direct. Universal Atlas Cement Co. (United States Steel Corporation Subsidiary), 208 South La Salle Street, Chicago.

SPECIFY ATLAS WHITE PORTLAND CEMENT FOR ALL FINE TERRAZZO

FINE TERRAZZO *MADE WITH* **ATLAS WHITE PORTLAND CEMEN**

more vital than others. It is notable that certain mandatory requirements of a program are nearly always overlooked in the judgment and probably wisely so. In every competition the opinions of the jury are of great importance to the competitors, who thoroughly understand the difficulties of the solution and are perforce interested in the exact manner of judgment. By careful study of the published plans of the placed designs they may perhaps get an inkling of the jury's point of view. However, so long as only these designs and the usual unconstructive report are all the competitors will see, little benefit is derived from their experience, and there is question whether more was gained or lost by their expenditure of time, money and thought.

The competitors' incentives in an open competition are double: (1) The chance of submitting a winning design. This procedure is effectively governed by the Competition Code of the American Institute of Architects and probably cannot be much improved. (2) To obtain profitable experience; and to this end, more information of the jury's deliberations in an adequate critique or report would contribute immeasurably.

The realization of these truths by those men selected to write the reports of the jury would convince them that their responsibilities and duties were far greater than those of the individual competitor. It is self-evident that the additional benefit derived by the architect from a clearer exposition of the jury's opinions would contribute in turn to the advancement of architecture and the benefit of the public.

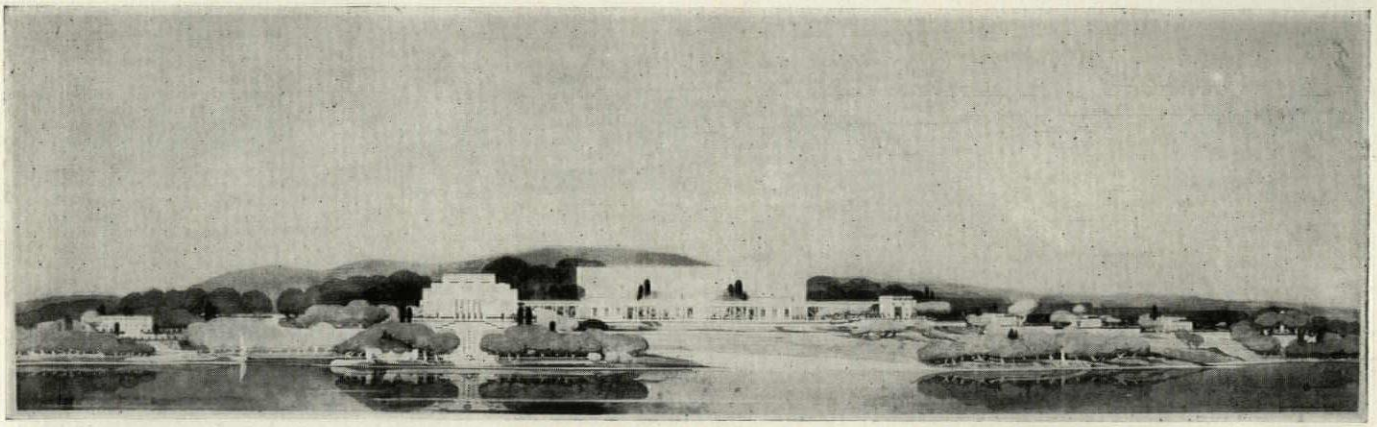
Very truly yours,

ROBERT S. HUTCHINS

Illuminating Engineering Society Convention

The Thirtieth Annual Convention of the Illuminating Engineering Society will meet at the Hotel Statler, Buffalo, N. Y., August 31 to September 3.

The leading authorities on illumina-



PROJECT FOR "A NATIONAL CENTER OF LEARNING" WHICH WON FOR S. ROBERT ANSHEN OF THE UNIVERSITY OF PENNSYLVANIA THIS YEAR'S STEWARDSON MEMORIAL TRAVELING SCHOLARSHIP IN ARCHITECTURE. SEE FOLLOWING PAGE

"FIFTEEN DECISIVE BATTLES OF THE WORLD" SYMBOLIZED IN A MURAL PAINTING IN WASHINGTON HALL, UNITED STATES MILITARY ACADEMY AT WEST POINT. THE ARTIST IS T. LOFTIN JOHNSON AND THE PAINTING IS 70 FEET BY 35 FEET

tion design, sight conservation and lighting practice will attend and offer papers of interest to industrial executives, engineers, architects, lighting specialists and all others interested in better illumination of the home, office, industrial plant and outdoor locations.

The new mercury vapor light sources will be dealt with in several excellent papers by leading research scientists.

Modern lighting, particularly in relation to architecture, will be discussed by several authorities in lighting and design fields.

Exhibits of leading manufacturers of lighting equipment will show the latest development in light sources, lighting equipment and lighting practices.

Dr. Halbertsma of the Phillips Company, Holland, will address the convention. Dr. Halbertsma is one of the leading European authorities on lighting.

Stewardson Scholarship

Mr. S. Robert Anshen, winner of the 1936 Stewardson Traveling Scholarship in Architecture, was born in Boston, Mass., January 29, 1911, and received his primary and secondary education in Providence, R. I. He entered the College of the University of Pennsylvania in 1930, and the following year transferred to the Department of Architecture. In 1935 he was graduated with honors, receiving the degree of Bachelor of Architecture, and in June, 1936, he was granted the degree of Master of Architecture. Previous to his college career he spent six months at the Sorbonne. Mr. Anshen is a member of the Architectural Honorary Society, Tau Sigma Delta Architectural Honorary Fraternity, and Sigma Xi.

The subject of his winning project, the program for which he wrote himself, was "A National Center of Learning," an establishment suitable for the extension of the activities of the present National Academy of Sciences, "a place where there would be brought together the two or three authorities in each branch of knowledge, to pursue their research and studies unhampered by any physical or, insofar as possible, spiritual lack." The drawings are shown, at regrettably small size, on page 19.

More Anent the Oregon Capitol Competition

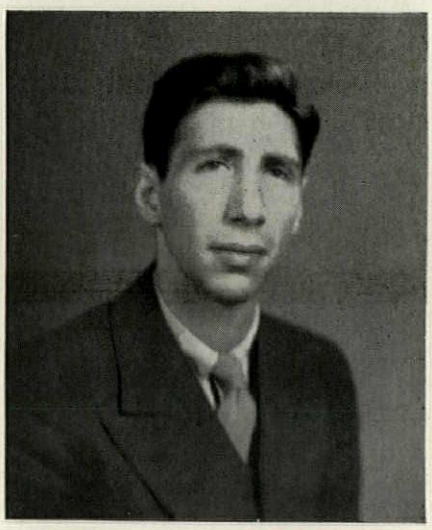
To the Editors,

Gentlemen:

I beg to be granted space in the forthcoming number of Pencil Points to reply to the article in your July issue by Mr. Walter H. Thomas, F.A.I.A., of Philadelphia, a member of the Jury for the recent nation-wide competition for Oregon's new State Capitol. I was a competitor in this contest and consequently wish to warn your readers that I am a prejudiced party, but in this article will attempt to stick to facts.

Mr. Thomas states in his opening paragraph that "The winning design received unanimous approval and commendation by the . . . Governor and other prominent State officials." I would like to call his attention to a feature article which appeared on page 11, section 1, of the (Portland) Oregon Journal on Sunday, May 31st (just 5 days after the judgment), signed by A. L. Lindbeck, special

(Continued on page 34)



S. ROBERT ANSHEN, THIS YEAR'S STEWARDSON TRAVELING SCHOLAR

● SCORCHING sun—rainless days—thousands of feet treading the turf. But no cause for worry. Tonight, as last night, one greens worker, without aid, without hose, will water 18 fairways and 18 greens! This is an amazing phase of modern golf course maintenance made possible by engineering skill and good pipe. • First came steel and a better pipe for nearly every piping requirement—then came COP-R-LOY, the metal, and COP-R-LOY Pipe to render full and satisfactory service *underground*—buried in the earth of golf courses, parks, cemeteries and spacious lawns—a tough job for any kind of pipe. • Genuine Wheeling COP-R-LOY Pipe, black and galvanized, is used by leading irrigation engineers, likewise by makers of sprinkler systems for fire protection. It has proved its worth in many special fields in addition to that of heating, plumbing and air conditioning. It is sold by leading pipe distributors. It's *good* pipe. It's Wheeling Steel. • Wheeling Steel Corporation, Wheeling, West Va.

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COP-R-LOY

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Sprinkler systems for lawns and gardens are made of COP-R-LOY Pipe. It's Wheeling Steel.

A COP-R-LOY system for the greenhouse is economical. It's Wheeling Steel.

Leading manufacturers of sprinkling systems for extensive turf areas use COP-R-LOY Pipe. It's Wheeling Steel.

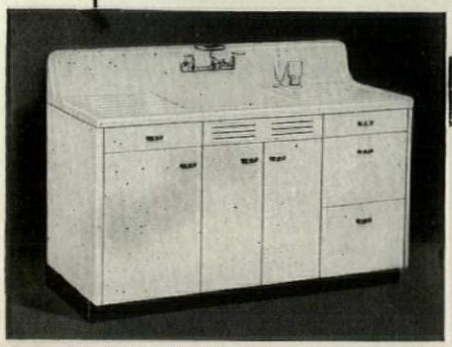
A COP-R-LOY irrigation system for a large truck garden. It's Wheeling Steel.

IT'S WHEELING STEEL

This advertisement appeared in The Saturday Evening Post and Collier's during July

CRANE CAST IRON PORCELAIN ENAMELWARE HAS QUALITY

All-The-Way-Through



Crane SUNNYSIDE Kitchen Sink. De Luxe cabinet with drawers and storage space ingeniously arranged

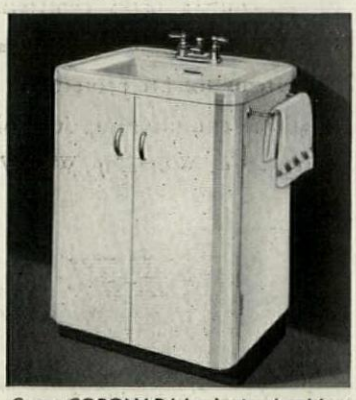
Crane SUNNYDAY Cabinet Sink with bevel fixture panel. Depressed drainboards. De Luxe cabinet with drawers and storage space. Maximum convenience

● Crane Acid-Resisting Porcelain Enameled fixtures are manufactured in a *different* way—a dry process that gives finer texture, a beautiful durable glaze and a coating that is approximately three times greater than that possible by other processes. This coating is *acid-resistant* all the way through and not merely a surface film. The natural texture of the Crane cast-iron base is eminently suitable for proper adhesion of the enamel and the thickness of the castings helps to maintain the close bond after the enamel is applied.

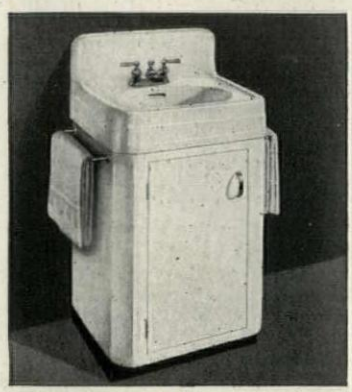
Resisting stains and injury from fruit juices and ordinary acids, easy to keep clean and long retaining their original glistening luster, Crane Porcelain Enameled fixtures assure client satisfaction.

When you specify Crane Acid-Resisting Porcelain Enameled fixtures you are specifying outstanding gracefulness of contour, skilled experience, superior workmanship and advanced sanitary design.

The Crane Finance Plan enables your clients to modernize with no money down, three years to pay.



Crane CORONADA Lavinet—A cabinet lavatory. Generous space for towels, toiletries. RAINIER fixture gives greater slab space



Crane CABELO Wall Type Cabinet Lavatory with back. Steel cabinet with baked enamel finish. RAINIER fixture

Crane CORWITH BATH—Trim, graceful. A variety of fixtures, including built-in shower

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VALVES, FITTINGS, FABRICATED PIPE, PUMPS, HEATING AND PLUMBING MATERIAL

A GARDEN CITY IN THE MAKING. LOOKING DOWN ON THE BUSY SITE OF GREENBELT, MARYLAND, WHERE ARCHITECTS AND TOWN PLANNERS OF THE SUBURBAN RESETTLEMENT DIVISION OF THE RESETTLEMENT ADMINISTRATION ARE HAVING OPPORTUNITY, RARE IN HISTORY, OF SEEING THEIR DESIGN FOR AN IDEAL SUBURBAN COMMUNITY CARRIED OUT AS A COMPLETE WHOLE ON VIRGIN LAND GUARDED AGAINST BLIGHT

GREENBELT PLANNING

RESETTLEMENT ADMINISTRATION GOES TO TOWN

BY JOHN DREIER

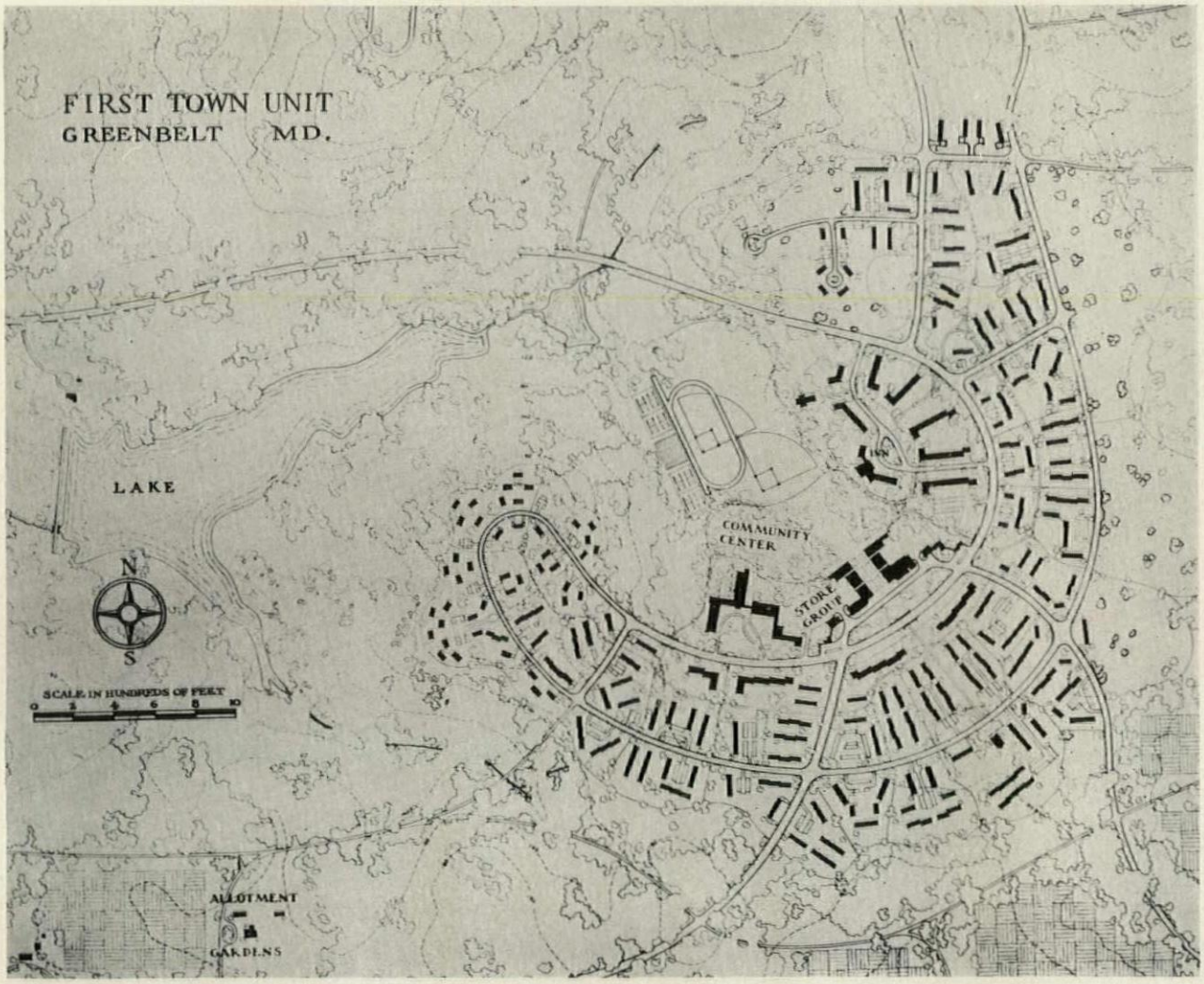
A NEW approach to the problem of low-rent housing for American workers is presented by the three suburban towns being constructed by the Division of Suburban Resettlement, Resettlement Administration. Instead of erecting new housing alone, in congested urban areas, this agency has gone into the lower priced areas at the edge of growing cities, and is there building completely new towns with homes, commercial establishments, schools, and recreational facilities. The homes are to be occupied by families of modest income, employed in the nearby cities.

New to the American scene, these suburban towns bear some relationship to the garden cities which developed in England from the ideas of Ebenezer Howard. As a young man, Mr. Howard worked in the United States and witnessed the destruction of Chicago in the great fire of 1871. Returning to England he devoted his talents to the planning of new cities which would form the basis of a healthy, safe and pleasant living. The garden cities of Letchworth and Welwyn are among the notable results of his thought and work.

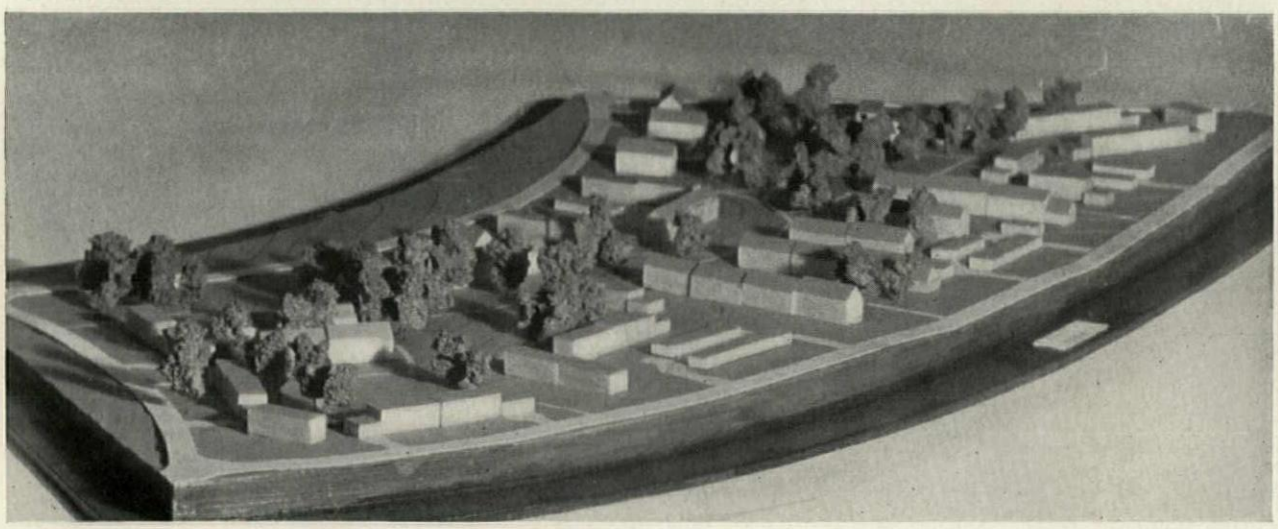
The planning of the three new satellite towns is the function of a Suburban Division, attached to the Resettlement Administration, and established under the Executive Order of April 30, 1935. The broad nature of the program involving these new towns represents in part the association of the program with the Resettlement Administration's major function—bringing about a better adjustment of land and population as a means of achieving better economic and social conditions.

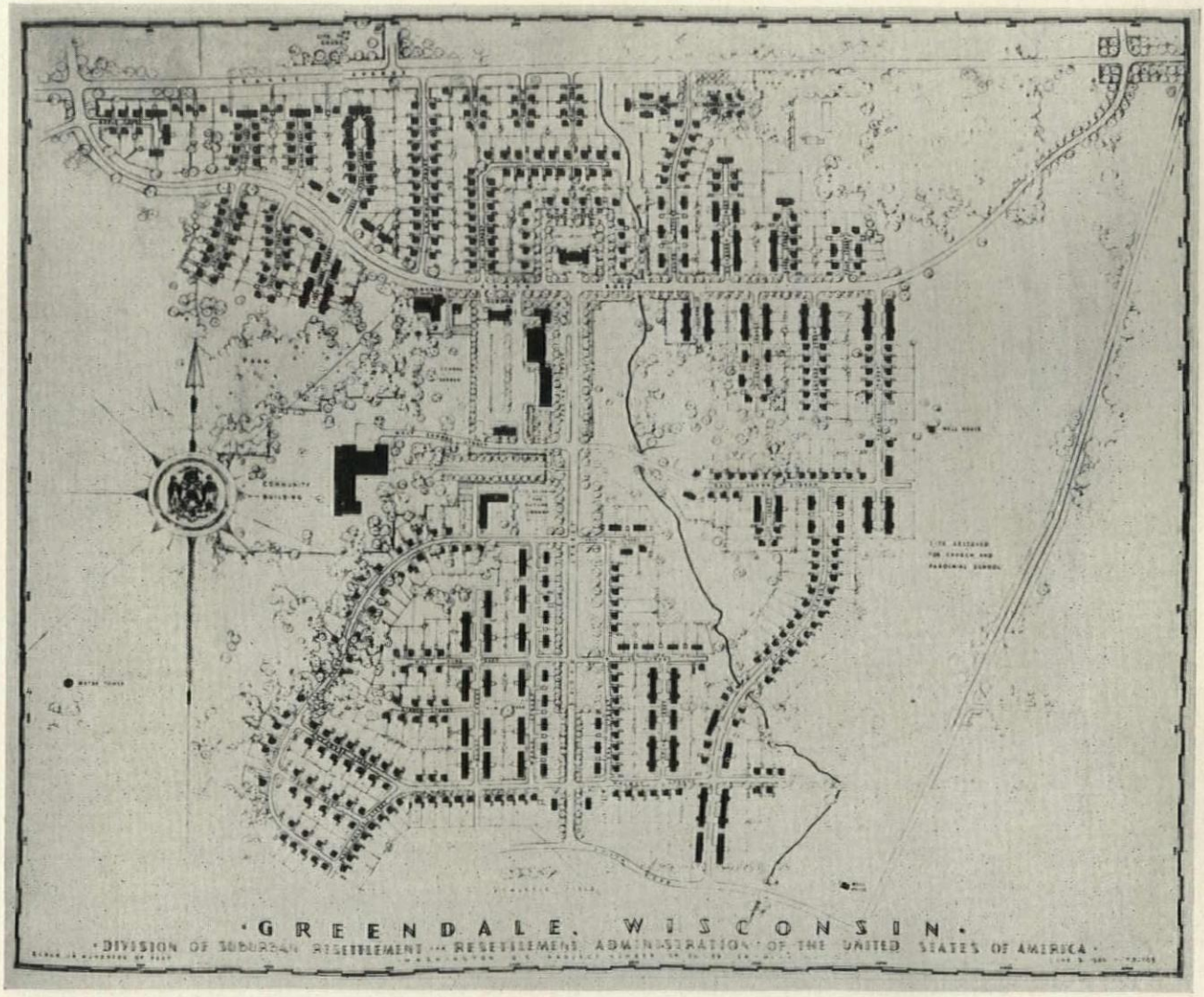
Land use is the basic problem of all the Resettlement Administration's work, whether in

TAKING ADVANTAGE OF NATURAL TOPOGRAPHY IN THE FORM OF A CRESCENT-SHAPED PLATEAU, THE PLANNERS OF GREENBELT, MARYLAND, HAVE LAID OUT THE TOWN IN THE FORM OF A HORSESHOE, WITH HOUSES ARRANGED TO ENCIRCLE THE VILLAGE GREEN WHERE STORES, SCHOOLS, POST OFFICE, INN, AND COMMUNITY CENTER ARE LOCATED. AT A LOWER LEVEL, IN A NATURAL BOWL, IS LOCATED THE ATHLETIC AND RECREATIONAL CENTER. THIS BIRD'S-EYE VIEW SHOWS HOW THE TOWN IS SURROUNDED BY A LARGE BELT OF WOODS AND FARMLAND CONTROLLED BY THE GOVERNMENT, WHICH WILL PREVENT POSSIBLE FUTURE BLIGHT BY UNDESIRABLE EXTERNAL ENCROACHMENTS



THIS PLAN SHOWS HOW THE HOUSES AT GREENBELT ARE LAID OUT ON A CURVED RIDGE ENCIRCLING THE COMMUNITY BUILDINGS AND RECREATIONAL FACILITIES. THE ROAD SYSTEM, DESIGNED FOR GREATEST ECONOMY, FOLLOWS THE LINES OF THIS RIDGE, CREATING LARGE SUPER-BLOCKS OF RESIDENCES. PATHS AS WELL AS ROADS LEAD TO THE TOWN CENTER AND TO THE RECREATION AREAS ADJOINING THE LAKE. ON THE OUTSKIRTS ALLOTMENT GARDENS ARE PROVIDED FOR AND, BEYOND THE CONFINES OF THIS MAP, SMALL FARMS WHICH WILL SERVE THE COMMUNITY. BELOW IS A MODEL OF THE SUPER-BLOCK AT THE RIGHT CENTER OF THE PLAN SHOWING HOW FLAT- AND PITCH-ROOFED HOUSES ARE MINGLED





THE TOWN OF GREENDALE, JUST OUTSIDE OF MILWAUKEE, IS LAID OUT ON TWO MAIN AXIAL STREETS. FROM THESE EXTEND THE COLLECTOR STREETS, WHICH IN TURN ARE FED BY CUL-DE-SACS. RESIDENTIAL FRONTAGE HAS, SO FAR AS POSSIBLE, BEEN CONFINED TO THE CUL-DE-SACS AND CERTAIN PARTS OF THE COLLECTOR STREETS. THE BUSINESS DISTRICT AND SCHOOL LIE IN THE CENTER OF THE TOWN NEAR THE INTERSECTION OF THE MAIN STREETS. SEVERAL OPEN SPACES ARE LEFT FOR RECREATIONAL USE, LEADING TO THE OUTER "GREEN BELT." THIS PLAN IS IN INTERESTING CONTRAST TO THE PLAN OF GREENBELT AND DEMONSTRATES HOW NATURAL TOPOGRAPHY AND LOCAL PREFERENCES AS TO TYPES OF DWELLING INFLUENCED THE RESPECTIVE PLANS

suburban areas or in the drought stricken plains. Planners of the suburban program have started with raw land — undeveloped areas within easy commuting distance of industrial and commercial employment. The three cities chosen as most suitable for these projects are Cincinnati, Ohio, Milwaukee, Wisconsin, and Washington, D. C. Close to these cities are now rising the new towns, named respectively Greenhills, Greendale, and Greenbelt. A fourth project was originally planned for Bound Brook, N. J., to be known as Greenbrook. Legal action brought in the Courts of the District of Columbia by certain parties living in the vicinity of Bound Brook, however, resulted in an injunction against this project, which is now put on the inactive list.

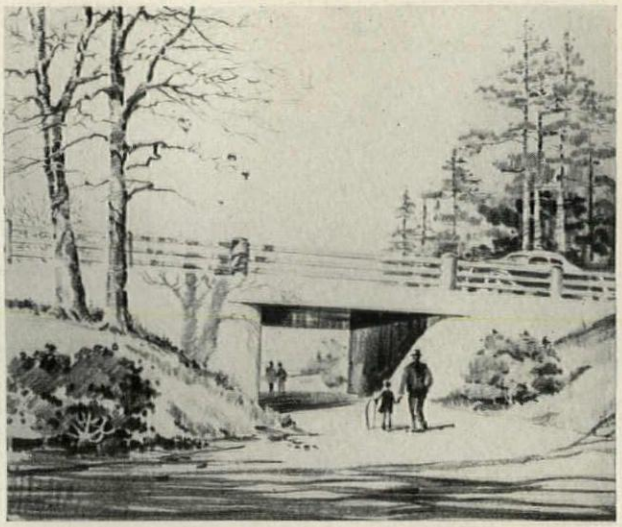
To carry out its work, the Suburban Resettlement Division gathered in Washington a distinguished group of architects and town planners. These are organized in three groups, consisting of a complete staff for each project. Consequently different ideas have been expressed in the separate projects, as different individuals worked upon the different problems presented by the several localities.

The nature of the problem presented to each of the planning staffs is expressed by the official statement of the function of the Division. That function is to obtain a large tract of land, and on it "to create a community protected by an encircling green belt; the community to be designed for families of predominantly modest income, and arranged and administered so as to encourage that kind of family and community life which will be

better than they now enjoy." The land and improvements are to be held in one ownership, the official policy dictates, the title to be transferred preferably to a corporate entity which will lease the dwellings to families, and which will pay taxes on the property. A further objective is to devise a land-use plan for the rural portions of the property which can be integrated with the suburban community.

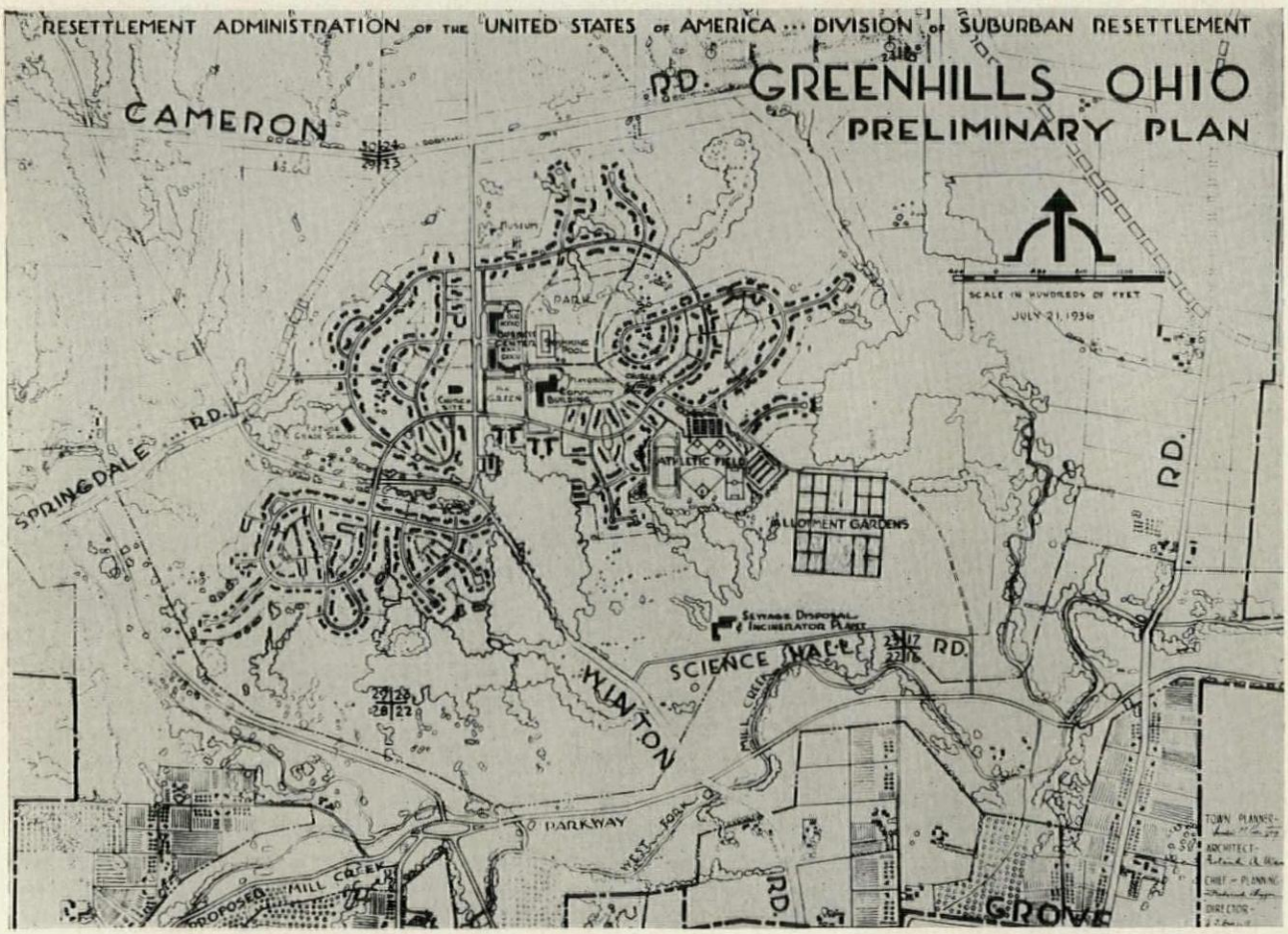
The distinctive feature common to the three suburban projects is the "green belt." Each town lies in the approximate center of a large tract of land, surrounded by farm and woodland. Reservation of this area prevents undesirable developments on adjacent lands that would tend to injure the residential community, and depreciate property values. Large stretches of "blighted" slum areas in many cities point to the ease with which high-class residential areas can be destroyed by such a process. The protective greenbelts, therefore, should do much to stabilize the value of homes in these new communities.

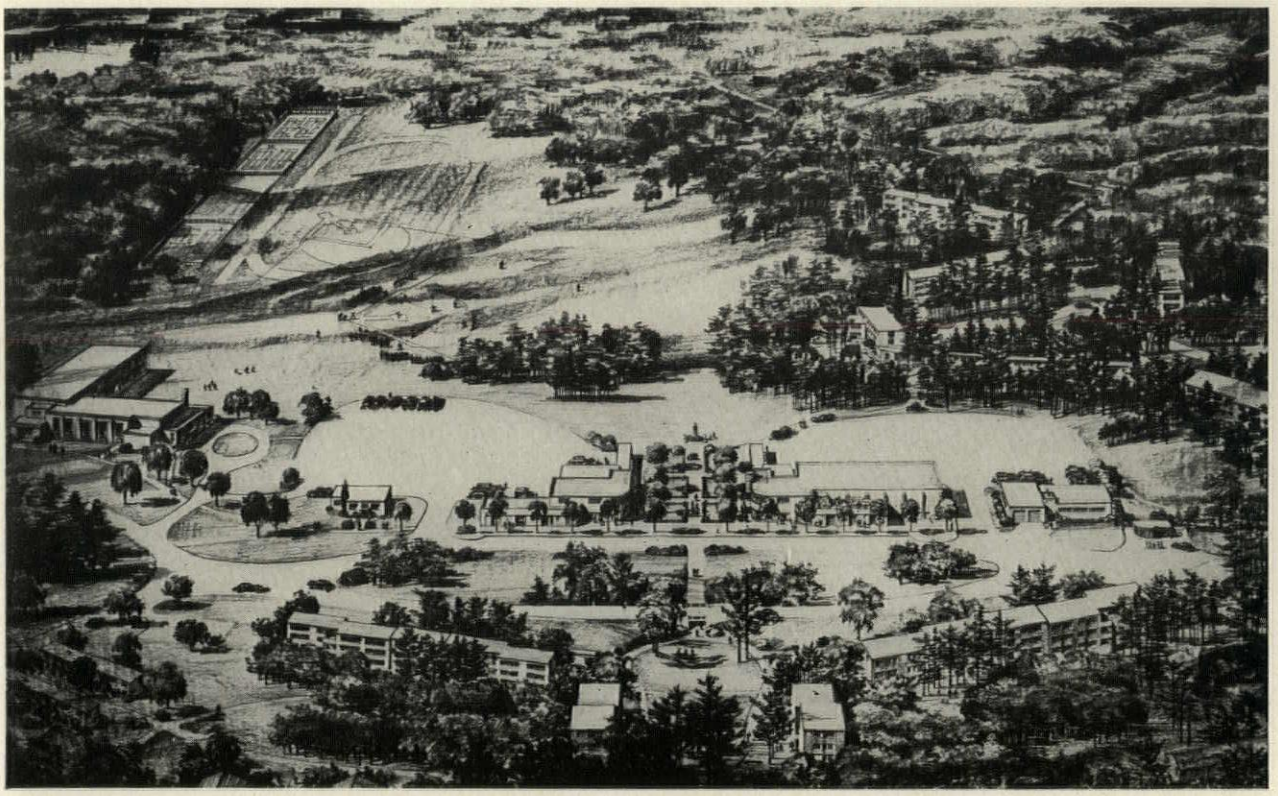
At the same time, the greenbelt serves an



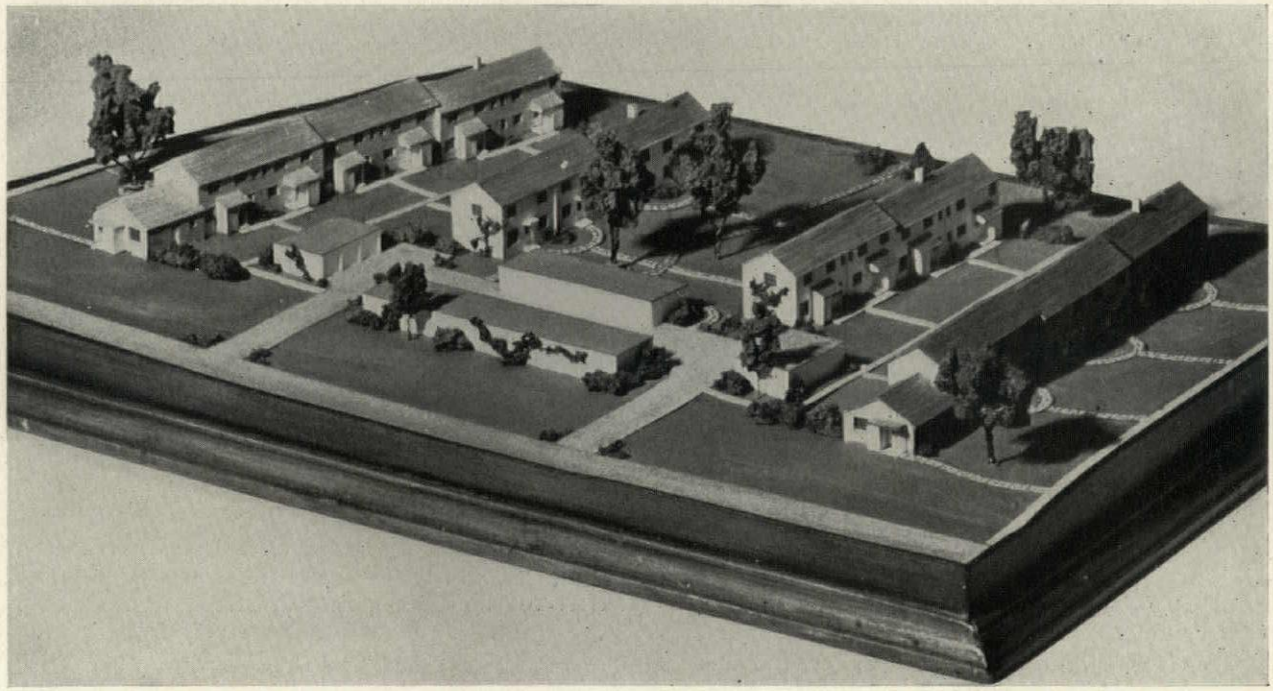
A TYPICAL UNDERPASS IN GREENBELT CARRYING THE WALKS FROM THE RESIDENTIAL BLOCKS TO THE TOWN CENTER UNDER THE TRAFFIC HIGHWAYS. THIS FEATURE IS OF IMPORTANCE TO THE SAFETY OF CHILDREN ON THEIR WAY TO AND FROM SCHOOL, AS WELL AS A PROPER SAFEGUARD FOR ADULT PEDESTRIAN TRAFFIC

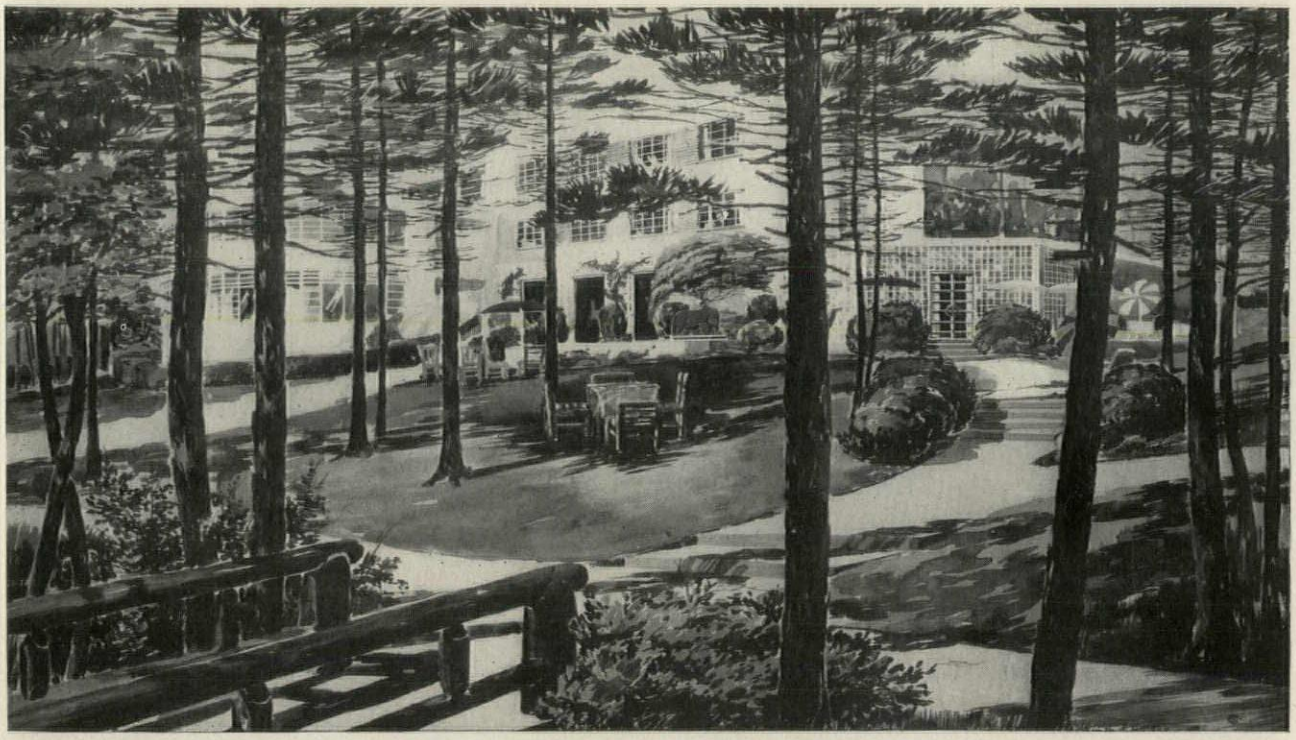
THE THIRD RESETTLEMENT TOWN AT GREENHILLS, OHIO, IS LOCATED ON A SITE CONSISTING OF SEVERAL LARGE FINGER-LIKE BUILDING AREAS SEPARATED BY DEEP RAVINES. TWO IMPORTANT ROADS ALREADY CROSSED THIS PROPERTY AND, TOGETHER WITH THE NATURAL CONTOURS, GOVERNED THE NEW ROAD SYSTEM FOR THE TOWN, WHICH CONSISTS OF GENTLY CURVING ROADWAYS AND CUL-DE-SACS. THE TOWN CENTER AND COMMON LIES NEAR THE JUNCTURE OF THE MAIN ROADS. THE RAVINES, LEFT LARGELY IN THEIR NATURAL STATE, PROVIDE RECREATION AREAS EASILY AVAILABLE FROM THE RESIDENTIAL GROUPS





A GENERAL VIEW OF THE TOWN CENTER AT GREENBELT SHOWS IN THE FOREGROUND SEVERAL APARTMENT UNITS OF PAINTED CINDER BLOCK THREE STORIES HIGH. APPROXIMATELY IN THE MIDDLE OF THE DRAWING IS THE BUSINESS AREA FLANKED ON THE LEFT BY THE COMMUNITY BUILDING AND SCHOOL. BEYOND STRETCHES THE ATHLETIC FIELD. BELOW IS A MODEL OF A SMALL INTERIOR BLOCK OF ROW HOUSES SHOWING THE BRICK VENEER TYPE. THE PATH FROM THE CENTER PLAY AREA LEADS TO THE TOWN CENTER AND OTHER CONNECTING WALKS, BUT DOES NOT FOLLOW THE ROADWAYS. ALL THE GARAGES ARE GROUPED IN THE SERVICE AREA



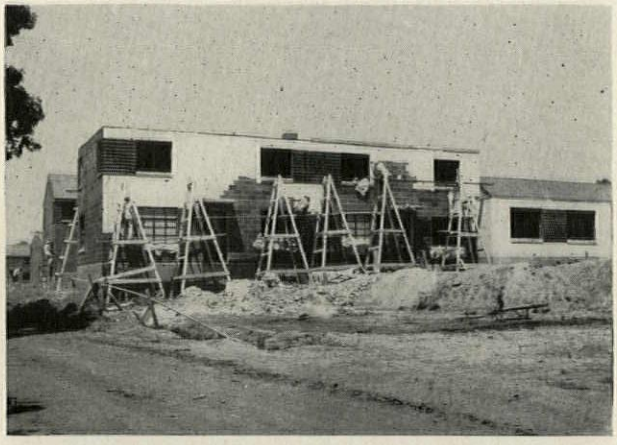


PLANS HAVE BEEN DRAWN FOR AN INN TO BE BUILT AT GREENBELT IF ECONOMIC CONDITIONS WARRANT IT. THE BUILDING WOULD PROVIDE A GATHERING PLACE FOR INEXPENSIVE SUPPERS, ETC., FOR RESIDENTS AND WOULD ALSO HOUSE FREQUENT VISITORS. IT WOULD PROBABLY ALSO BE USED BY THE NUMEROUS SCIENTISTS AND AGRICULTURAL EXPERTS WHO COME TO BELTSVILLE TO WORK AT THE AGRICULTURAL RESEARCH CENTER

immediately useful purpose. Much of the area can be used for recreation, either in the form of parks or in its natural state. Moreover, the existence of nearby farms on a relatively permanent basis will insure the community's supply of such food products as can best be raised there. For the farmers, the town will provide a ready market, and this interdependence will do much to promote a genuine union between rural and urban life—the difficult goal of so large a part of modern land use planning. Finally, for those families in the towns, who wish to raise vegetables, the greenbelt area will make available small garden plots, easily accessible to the dwellings.

A familiar American pattern forms the basis of all three suburban towns. In the center, on a main street, are grouped the shops, stores, and community buildings. Radiating out from this point are the dwellings, with walks as well as roads leading to the town center.

Particular care has been taken to plan the greenbelt towns to meet the needs of the



SOME OF THE CINDER BLOCK TYPE OF ROW HOUSES NOW NEARING COMPLETION AT GREENBELT. THE MASONRY IS BEING PAINTED WHITE, WHILE THE WINDOW SASH, TOGETHER WITH THE BANDS OF BRICK BETWEEN WINDOWS, WILL BE AN ODD SHADE OF BLUE

ROWS OF BRICK VENEER TYPE HOUSES WITH PITCH ROOFS LAID WITH SLATE ARE INTERSPERSED WITH THE FLAT-TOPPED CINDER BLOCK HOUSES. THESE ARE TO BE LEFT IN THEIR NATURAL BRICK COLOR, THOUGH SOME MAY BE PAINTED WHITE WITH BLUE TRIM

THE COMMUNITY CENTER AT GREENBELT WILL BE USED AS A SCHOOL IN THE DAYTIME AND A COMMUNITY BUILDING FOR MEETINGS, ADULT EDUCATIONAL TALKS, ETC., IN THE EVENING. IT CONTAINS ALSO A GYMNASIUM

motor age. The towns are located near through highways, but not on them, so that traffic hazards are reduced to a minimum. Frequent use of underpasses where pathways cross main roads provides additional safety.

The usual gridiron pattern of streets and roads has been avoided in the greenbelt towns, as illustrated in the accompanying town plans. The two factors of topography and maximum economy have influenced the road systems, and have in all three projects resulted in the use of large "super blocks" of houses. Here several rows of dwellings are located, usually with an interior park providing a pleasantly quiet prospect and a safe play area for children. Buildings, placed so as to derive the full benefit of sunshine, prevailing summer breezes, and open space, are built to rigid standards of sanitation, ventilation, durability, and low maintenance costs.

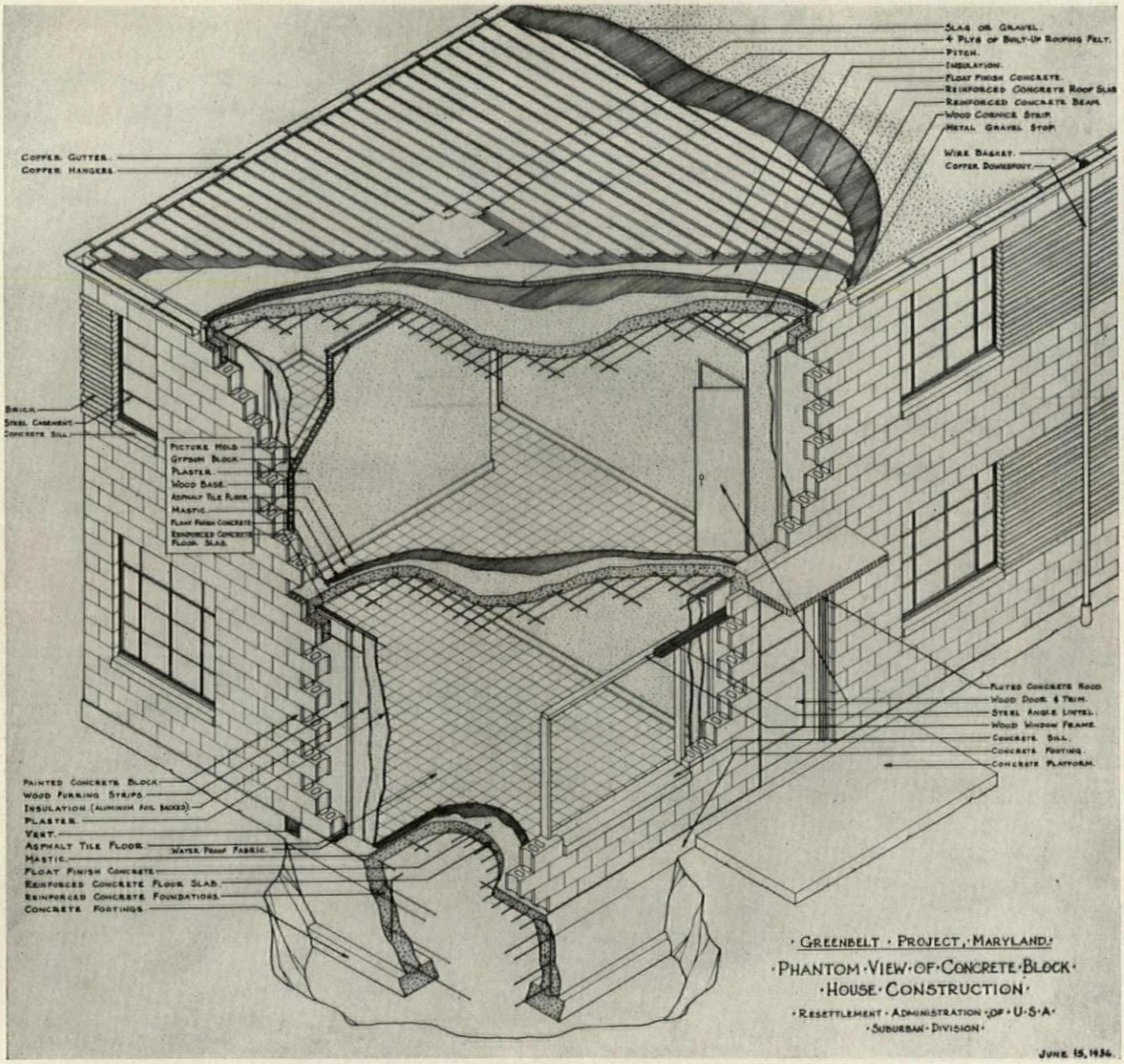
Location of the three satellite towns was determined after an exhaustive national survey of economic and social conditions. Over 100 cities were investigated to find out those which offered the greatest likelihood of expansion, increased employment, and need for new housing. Diversity of industry was taken into account as well as the record for stability of employment. Following the selection of the cities, continued detailed investigation was made of available sites and land costs, before the final locations were decided upon.

First of the Resettlement towns to get underway is Greenbelt, located five miles from Washington, D. C., near Berwyn, Maryland. One thousand homes are being constructed in this town, which occupies a 2,000-acre tract adjoining a large area of land owned and utilized by the federal government for experimental work in agriculture, forestry, and soil conservation. Approximately 4,000 men, mostly from relief rolls, are employed on construction and land improvement work here, and several hundred dwelling units are already nearing completion.

Most of the homes at Greenbelt will consist of row or group houses, built either of brick veneer or cinder block. In addition, 288 apartment units are being constructed. A special feature of the Greenbelt plan is a 23-acre recreational lake in the center of the property where residents of the new town and nearby communities may enjoy swimming and boating.

About four and a half miles north of Cincinnati, Ohio, is Greenhills, where the Resettlement Administration is building its second 1,000-family town. The site has easy access to Cincinnati and the expanding industrial area lying to the northeast of the city. Construction on this project started considerably later than at Greenbelt, where the land was acquired at an earlier date, but already approximately 2,000 men are at work, and the first frames are rising. Greenhills will have group houses and apartments in its first unit. Its 6,000-acre tract will have room for considerable expansion should future conditions warrant it.

Greendale, the Resettlement town near Milwaukee, is distinguished by a larger number of individual houses than the other two projects. Of its 750 units, 380 are to be separate houses, each on its own plot. Double houses and row



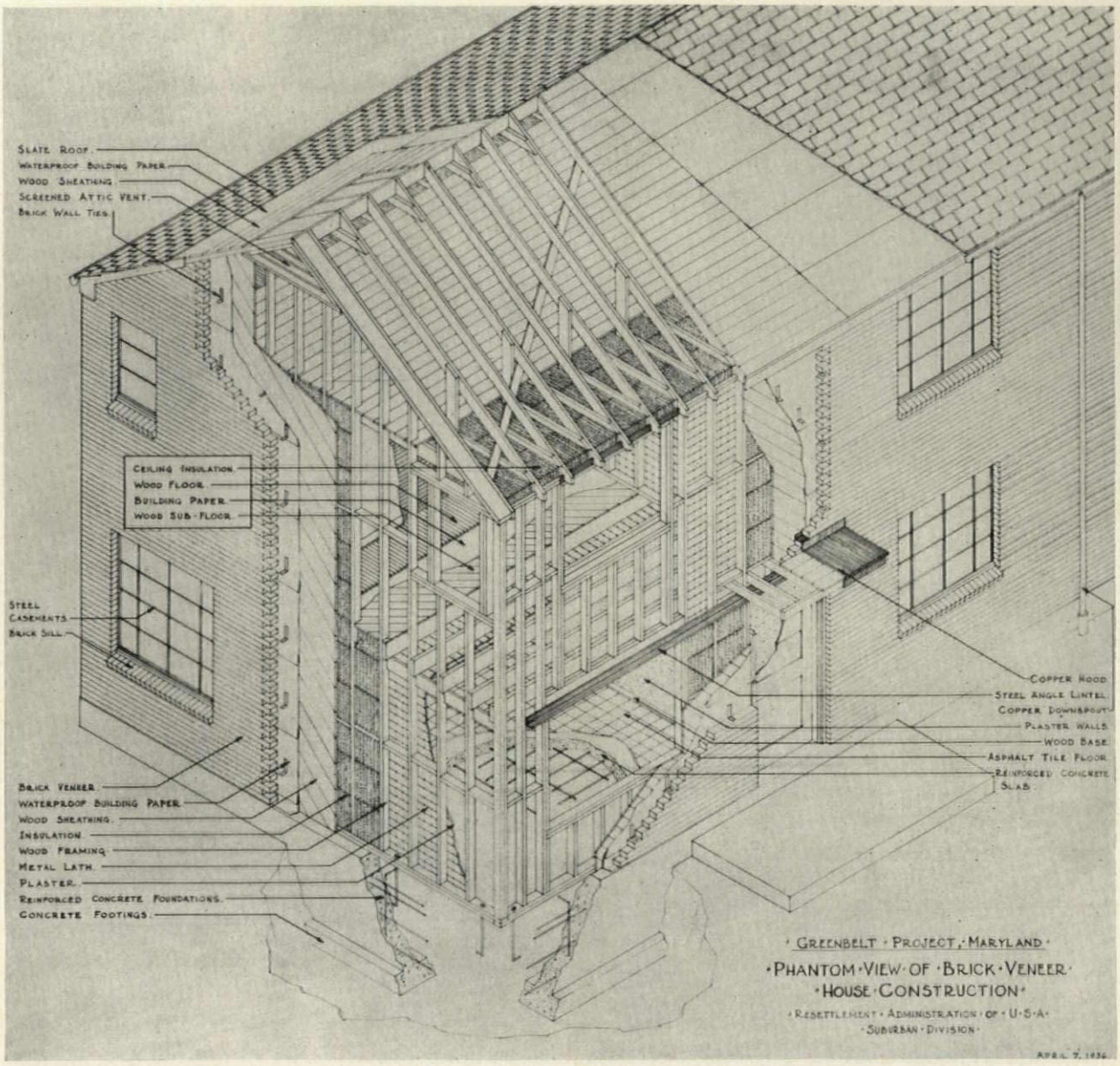
THIS DIAGRAMMATIC DRAWING SHOWS CLEARLY THE CONSTRUCTION SYSTEM EMPLOYED FOR THE CINDER BLOCK HOUSES AT GREENBELT. THE WALLS ARE FURRED INSIDE THE MASONRY AND ARE INSULATED WITH PLASTER BOARD COVERED WITH ALUMINUM FOIL ON THE OUTER SURFACE AND PLASTERED ON THE INNER. FLOOR CONSTRUCTION IS OF REINFORCED CONCRETE UPON WHICH ASPHALT TILE IS LAID WITH MASTIC. THE ROOF IS COVERED WITH FOUR PLYS OF ROOFING FELT LAID IN PITCH AND SURFACED WITH SLAG OR GRAVEL. IT IS ALSO INSULATED. WINDOWS ARE STEEL CASEMENTS WITH WOOD DOORS AND TRIM

houses to accommodate 345 families are also included. Lying southwest of Milwaukee, Greendale is equally accessible to the industrial towns of Cudahy and South Milwaukee. Its property of 3,500 acres adjoins a part of the Milwaukee park system, thus further protecting the greenbelt area. Construction at Greendale is in early stages, with about 1,000 men at work, and the first houses being framed.

The Resettlement Administration was established by the President in an Executive Order of April 30, 1935, under authority of the Emergency Relief Act of 1935. Rexford Guy Tugwell, Undersecretary of Agriculture, was appointed to act as Administrator of the Resettlement Administration.

The Division of Suburban Resettlement is one of the four main operating divisions of that agency. Its function is to plan and supervise the construction of the three suburban projects. (In addition it had the responsibility of completing certain subsistence homestead projects taken over from the Department of the Interior, none of which now remain in its hands.) The Director of the Suburban Division is John S. Lansill, an Assistant Administrator of the Resettlement Administration, responsible directly to Mr. Tugwell.

The Suburban Resettlement Division is organized on a project basis, with a complete



THE ROWS OF BRICK VENEER HOUSES AT GREENBELT ARE SUBSTANTIALLY BUILT, AS SHOWN BY THE ABOVE DIAGRAM. THE WALLS ARE OF THE USUAL BRICK VENEER TYPE WITH DIAGONAL SHEATHING AND WITH ROCK WOOL INSULATION BETWEEN THE STUDS. THE INSIDE IS FINISHED WITH PLASTER ON METAL LATH. THE LOWER FLOOR IS REINFORCED CONCRETE SLAB, WHILE THE UPPER FLOORS ARE OF WOOD. THE CONCRETE FLOOR IS COVERED WITH ASPHALT TILE. THE ROOF IS OF THIN SLATE LAID OVER WOOD SHEATHING

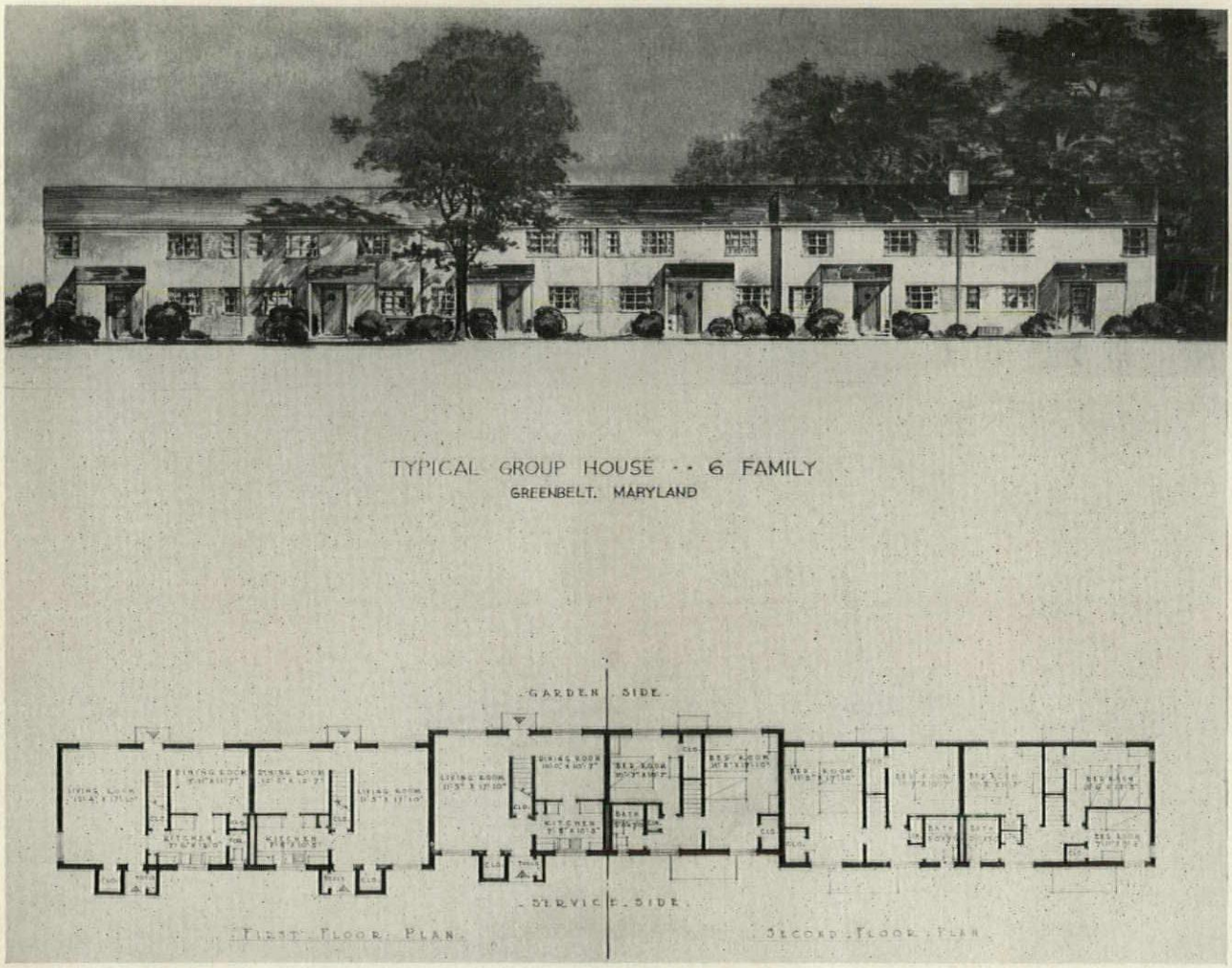
planning staff for each of the three jobs. There is no one person in complete charge of any project, the work being done on a cooperative, committee basis. All planning, however, is correlated by Mr. Frederick W. Bigger, Chief of Planning, who is responsible directly to the Director, Mr. Lansill.

Construction of the projects is carried out by the Construction Division of the Resettlement Administration, the relationship of which to the Suburban Division is much the same as that of a private contractor. When the projects are completed, they will be turned over to the Management Division of RA for administration, until such a time as the control is passed on to a local corporation. The Management Division has charge of such work as tenant selection, and maintenance of the project following completion.

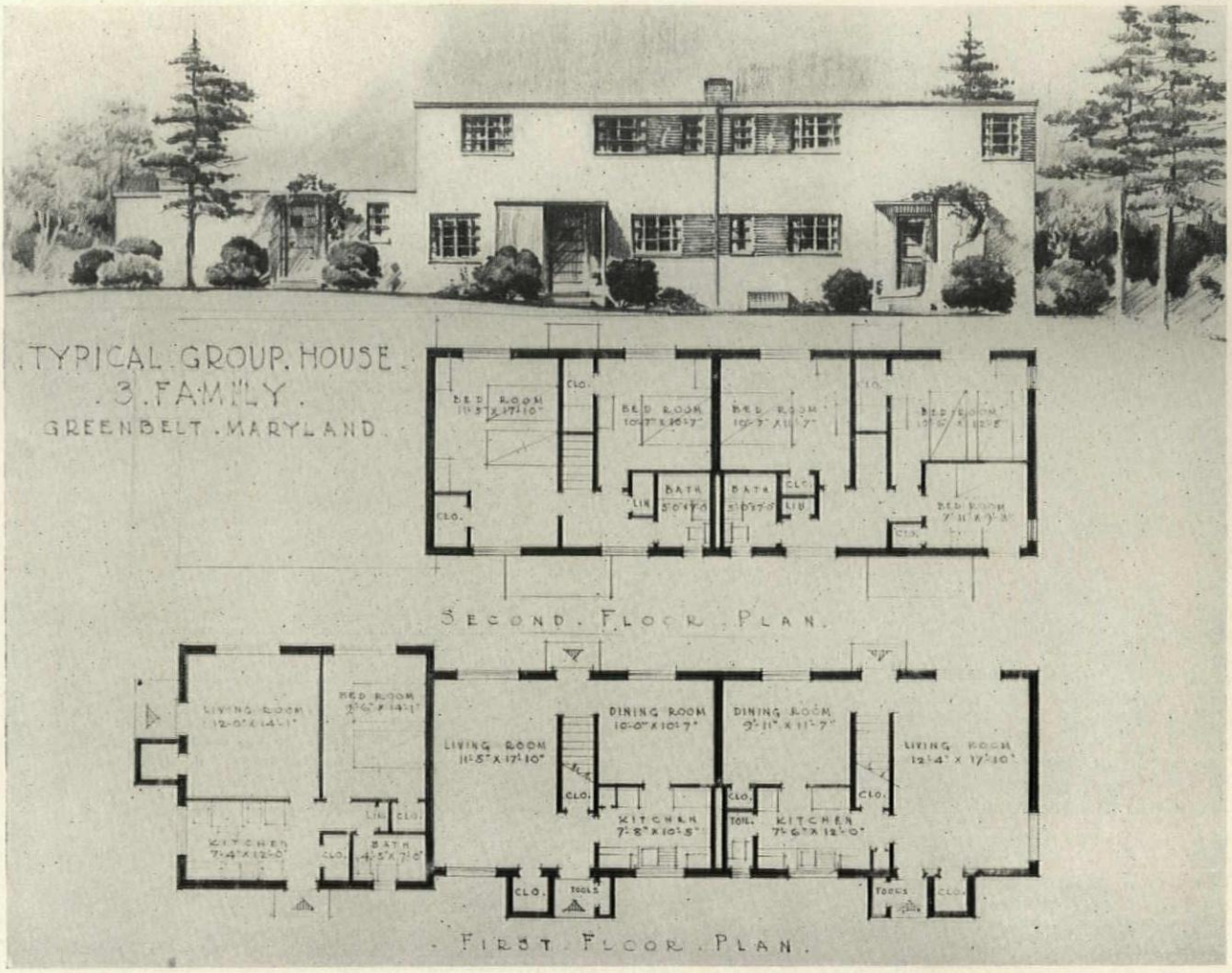
For the Greenbelt Project Hale Walker is *Town Planner,* Douglas D. Ellington and Reginald J. Wadsworth are *Architects,* and Harold B. Bursley is *Engineering Designer.* Wallace Richards is *Coordinator.*

For Greenhills, Roland A. Wank, William A. Strong, and Frank Cordner are *Architects,* Justin A. Hartzog is *Town Planner,* and William G. Powell is *Engineering Designer.* The *Coordinator* is Albert L. Miller.

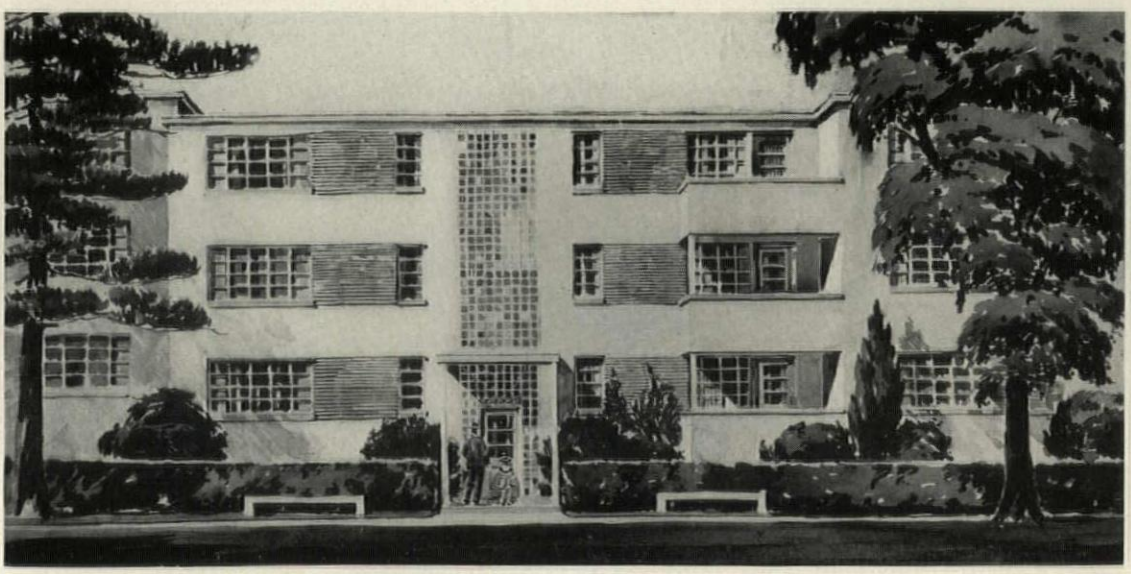
For Greendale, Jacob L. Crane and Elbert Peets are *Town Planners,* and Walter G. Thomas and Harry H. Bentley, *Architects.* Fred A. Naumer is *Coordinator.*

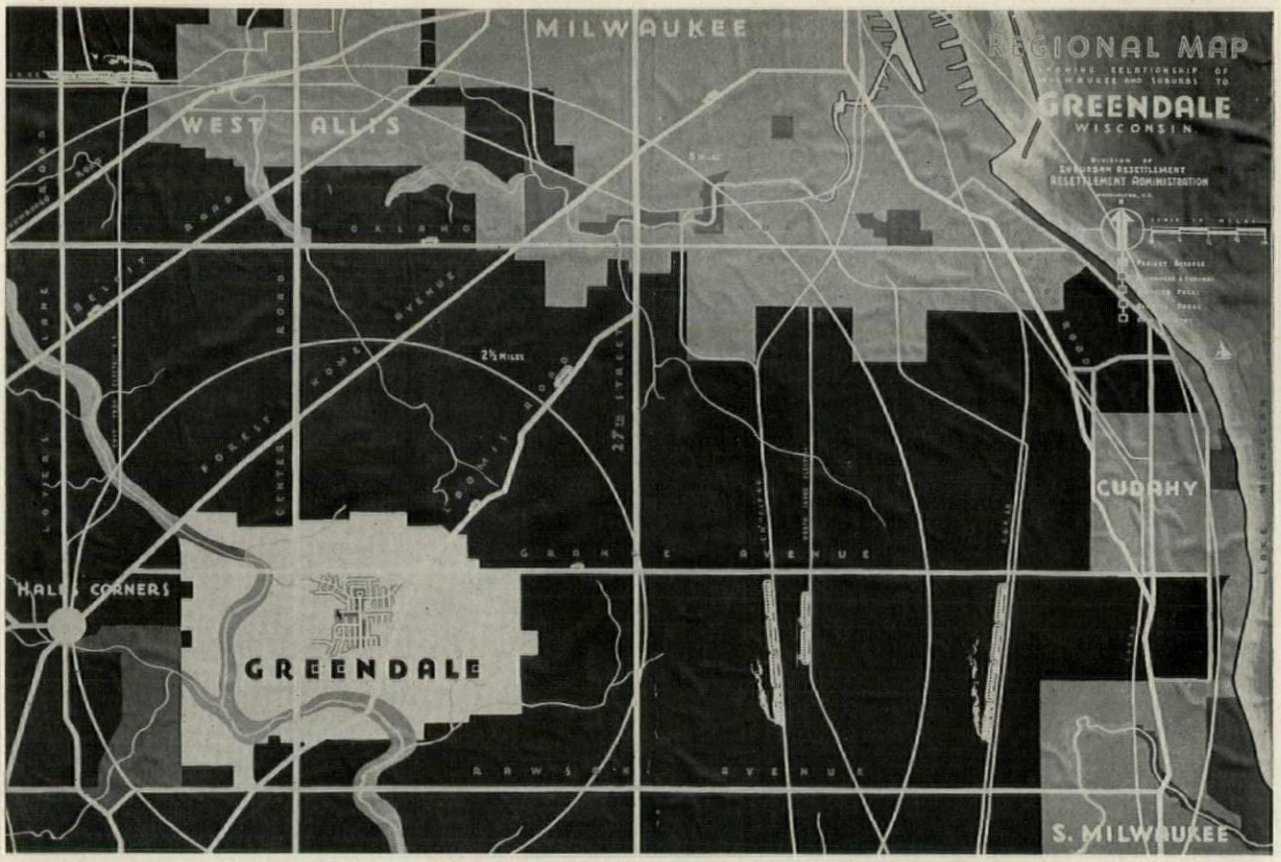


SEVEN HUNDRED AND TWELVE DWELLING UNITS ARE PROVIDED AT GREENBELT IN ROWS, EACH ROW COMPRISING FROM TWO TO EIGHT HOMES. THE TYPE HERE ILLUSTRATED IS OF BRICK VENEER CONSTRUCTION WITH SLATE ROOFS. NOTICE ON THE PLAN THAT ALL UNITS HAVE A GARDEN SIDE AND A SERVICE SIDE, ALL GARDEN AND PARKING SPACE, DELIVERIES, ETC., BEING ON THE LATTER. THE DRAWING BELOW SHOWS ONE ASSEMBLY OF SUCH HOUSES WITH GARDEN AND PLAY SPACE BETWEEN

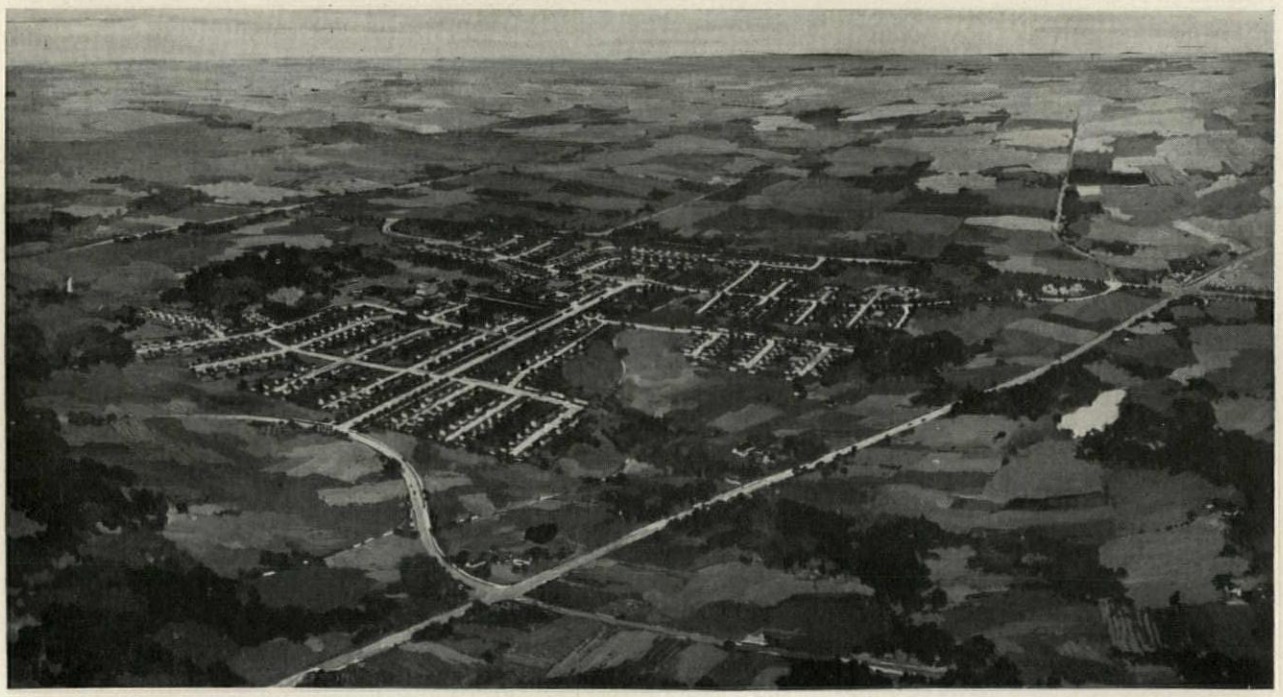


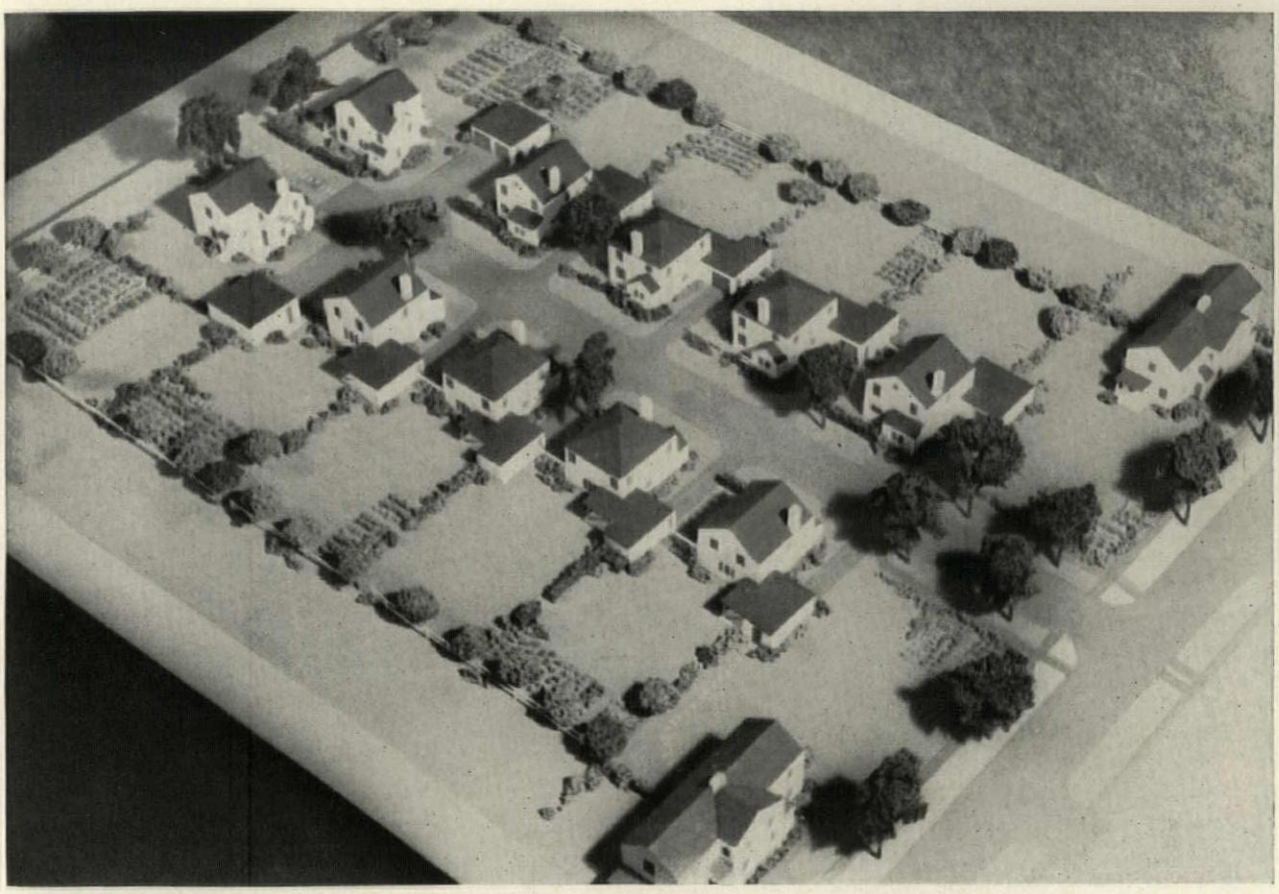
THE GROUPS OF CINDER BLOCK HOUSES ARE ARRANGED SOMEWHAT AS SHOWN HERE, THIS BEING ONE OF THE SHORTER "ROWS," WHILE SOME ARE THREE STORIES AS INDICATED BY THE SKETCH BELOW. NOTICE THE BANDS OF BRICK EMPLOYED TO TIE WINDOW GROUPS TOGETHER AND ALSO THE MODERN USE OF GLASS BRICK FOR LIGHTING THE STAIR HALLS



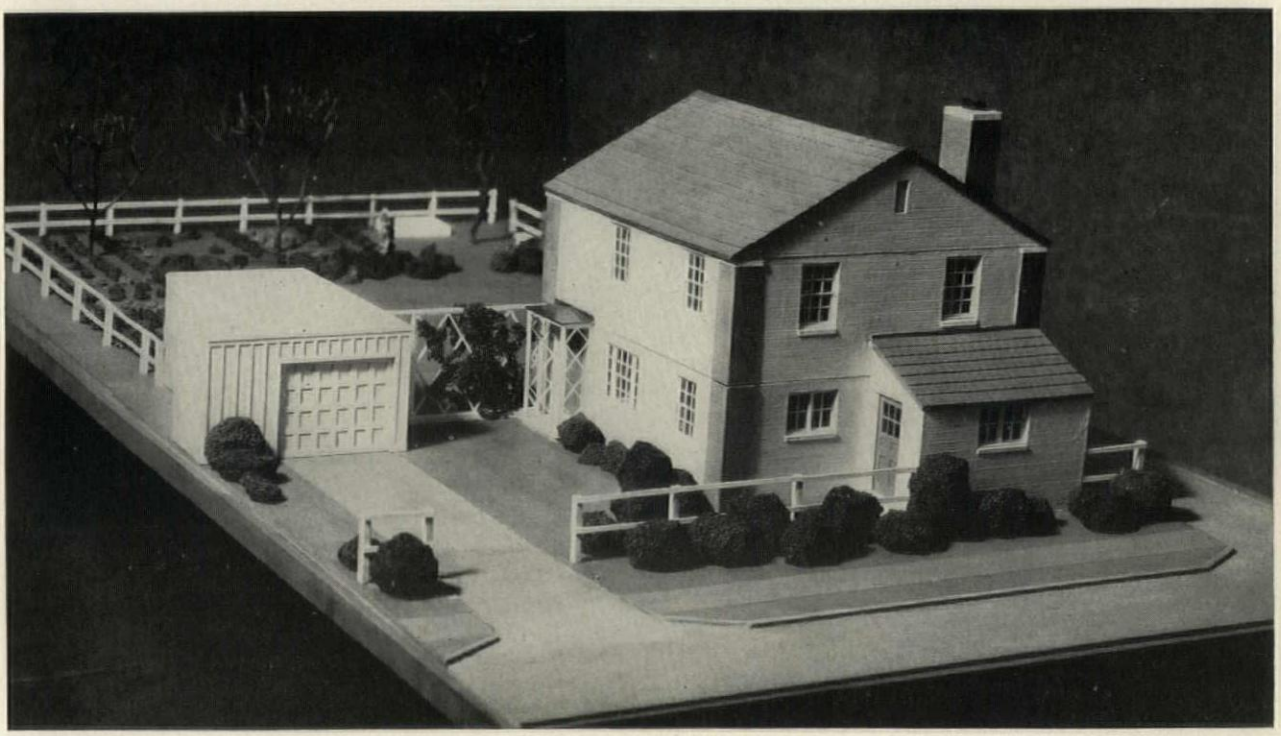


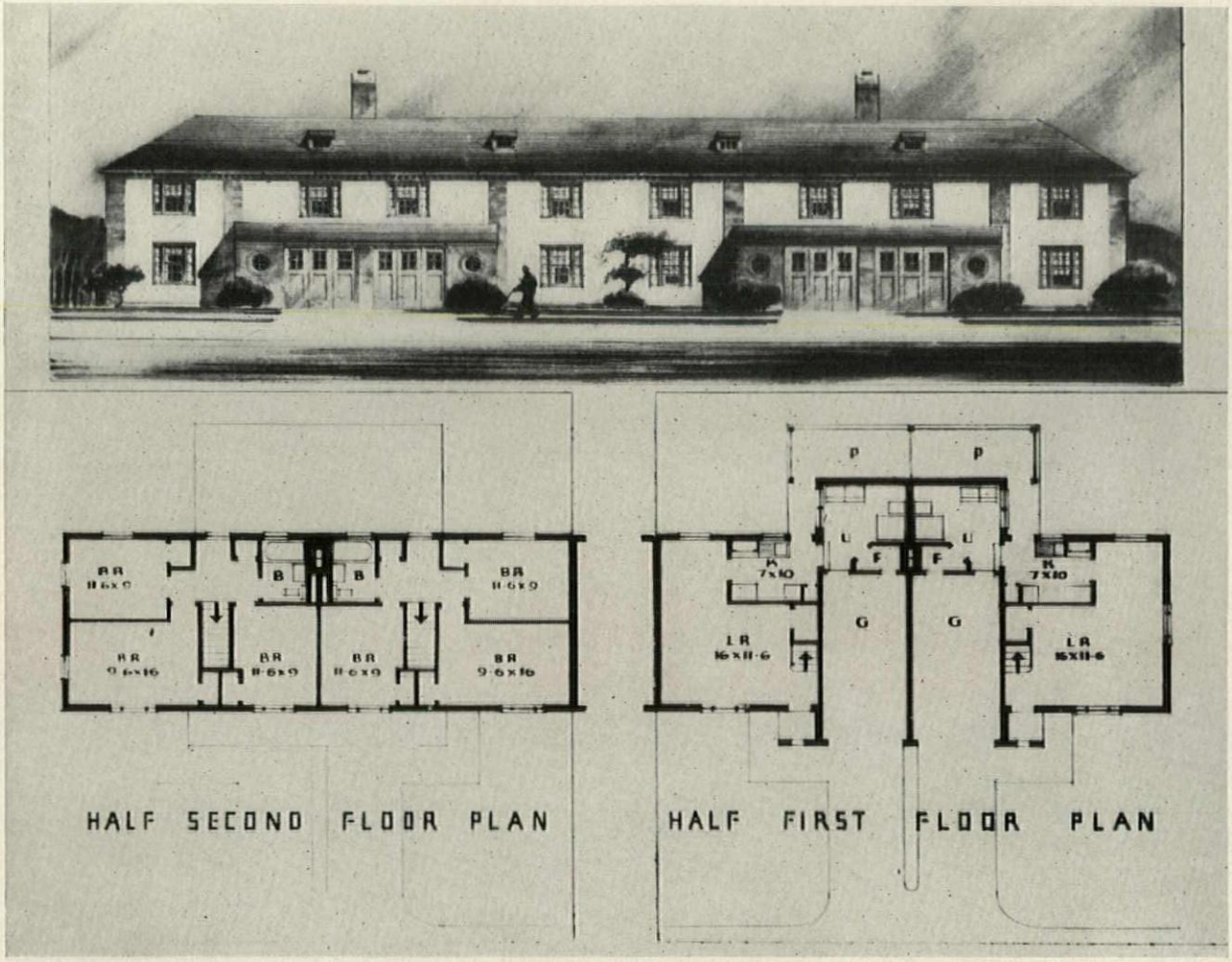
A REGIONAL MAP SHOWS CLEARLY THE RELATION OF THE SATELLITE TOWN OF GREENDALE TO ITS ADJACENT CITY OF MILWAUKEE. GOOD COMMUNICATION BACK AND FORTH IS AFFORDED BY BUS LINES AND GOOD AUTOMOBILE ROADS. THE BIRD'S-EYE VIEW BELOW GIVES A GOOD IDEA OF THE PROTECTION AFFORDED THE TOWN BY THE SURROUNDING BELT OF GREEN COUNTRY WHICH, AS IN THE OTHER CASES, IS CONTROLLED BY THE GOVERNMENT SO THAT IT WILL BE PERPETUAL PROTECTION FROM BLIGHT



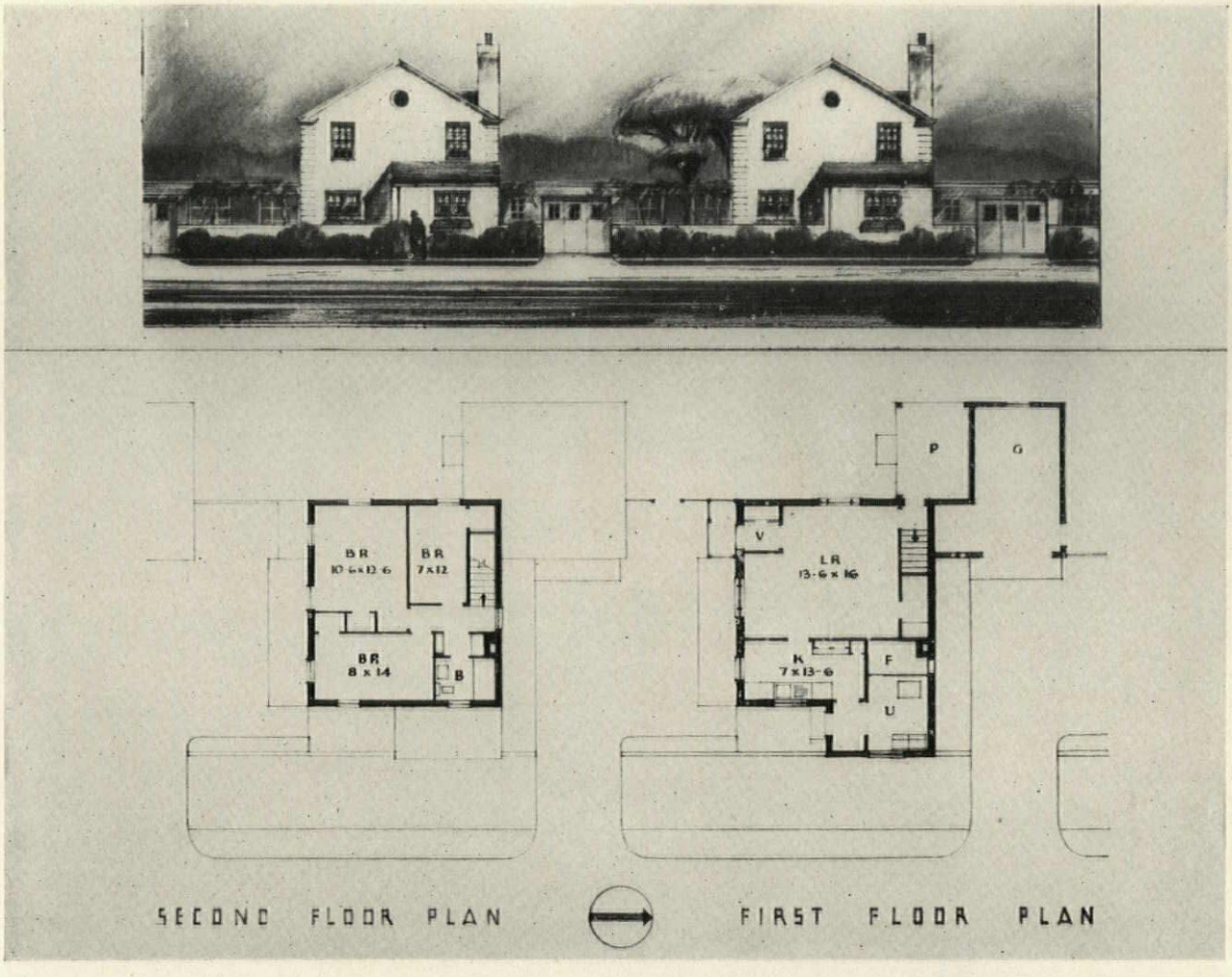


ABOVE IS A MODEL OF A GROUP OF HOUSES IN GREENDALE SHOWING CLEARLY HOW THE PROPERTY IS LAID OUT TO GIVE MAXIMUM PRIVACY. EACH HOUSE HAS A SPACIOUS REAR YARD AS WELL AS A CONVENIENT AND PRIVATE FRONT YARD GIVING ENTRANCE TO ITS GARAGE WHICH, INCIDENTALLY, IS ATTACHED TO THE NEIGHBOR'S HOUSE. THE FLOOR PLAN ON PAGE 415 SHOWS HOW THIS IS DONE. THE HOUSES FRONT ON A SERVICE LANE AND ARE PLACED TO PERMIT EASY INSTALLATION OF UTILITIES

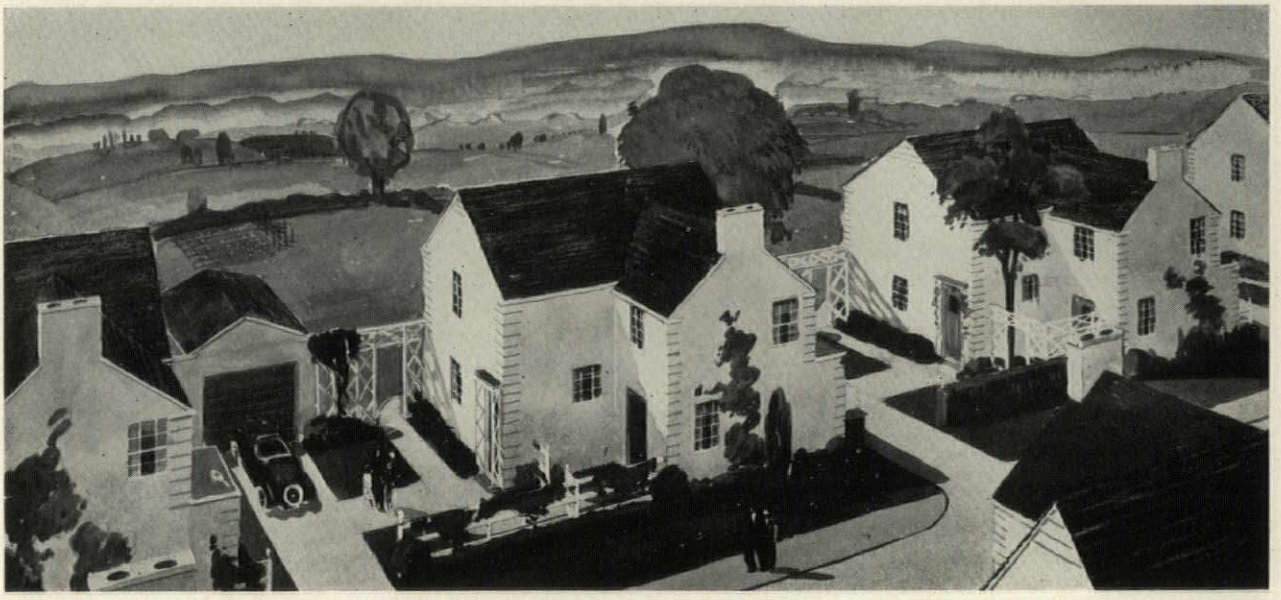




ABOVE IS SHOWN A TYPICAL ELEVATION AND FLOOR PLANS OF A FOUR-FAMILY GROUP HOUSE AT GREENDALE, WISCONSIN. EACH UNIT HAS THREE BEDROOMS AND A PRIVATE YARD AND GARDEN ARE FURNISHED FOR EACH FAMILY. BELOW IS SHOWN A TYPICAL CUL-DE-SAC OF GROUP HOUSES WITH GARAGES INCORPORATED. THE SPACES ABOVE GARAGES FORM SMALL APARTMENTS IN SOME OF THESE COMBINATIONS OF GROUP HOUSES

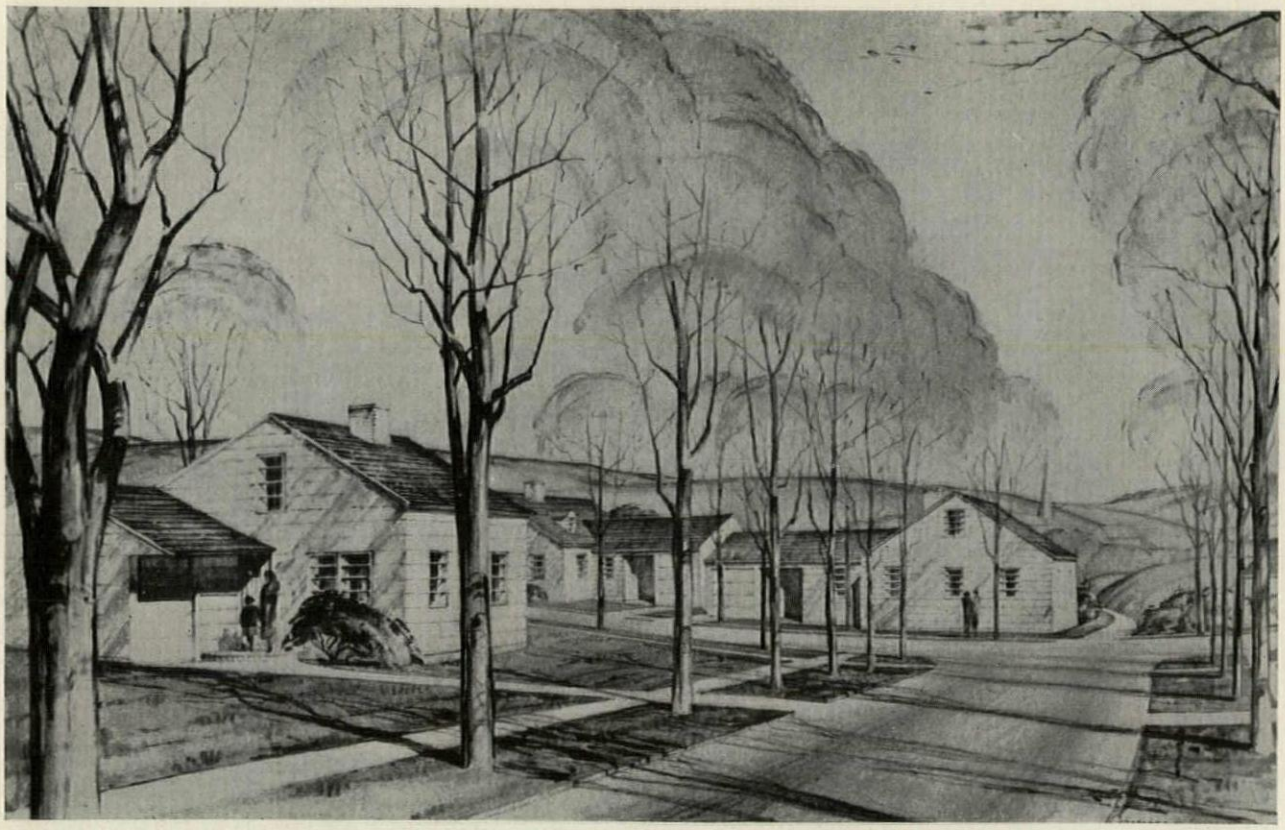


TYPICAL ELEVATION AND FLOOR PLANS OF A SINGLE-FAMILY HOUSE AT GREENDALE, WISCONSIN. EACH HOUSE CONTAINS LIVING ROOM, KITCHEN, AND UTILITY ROOM ON THE FIRST FLOOR, WITH THREE BEDROOMS AND BATH ON THE SECOND FLOOR. THE AERIAL PERSPECTIVE BELOW SHOWS A GROUP OF SINGLE-FAMILY DWELLINGS IN THIS COMMUNITY AND INDICATES CLEARLY THE STRATEGIC PLACING OF THE HOUSES TO PROVIDE USABLE SIDE YARD AND LARGE PRIVATE REAR YARD FOR EACH OCCUPANT

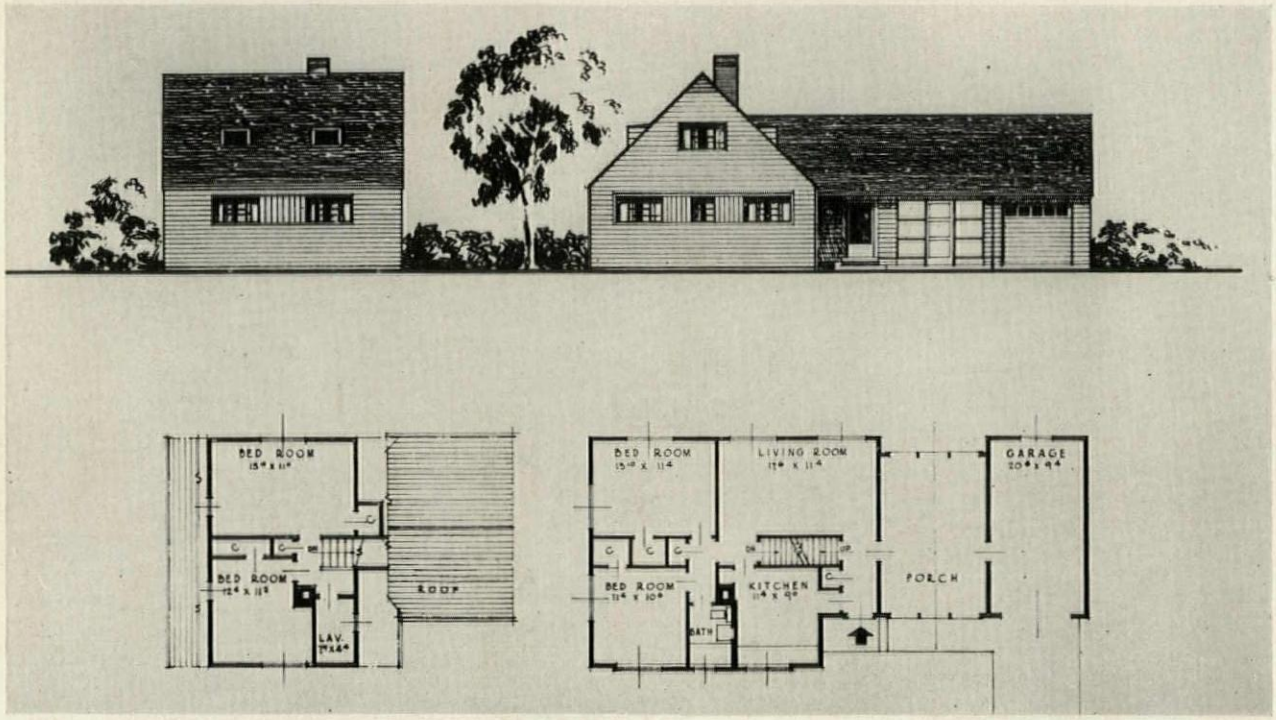


REGIONAL MAP SHOWING RELATION OF THE RESETTLEMENT TOWN OF GREENHILLS TO THE NEIGHBORING CITY OF CINCINNATI, OHIO. THE TOWN WILL BE PERMANENTLY PROTECTED BY ITS GREEN BELT FROM THE INDUSTRIAL GROWTH OF THE CITY WHICH TRENDS NORTH. MANY CITY WORKERS OF THE LOW INCOME GROUPS WILL FIND DESIRABLE HOMES IN THE NEW DEVELOPMENT WHICH WILL BE WITHIN FORTY MINUTES OF THEIR JOBS

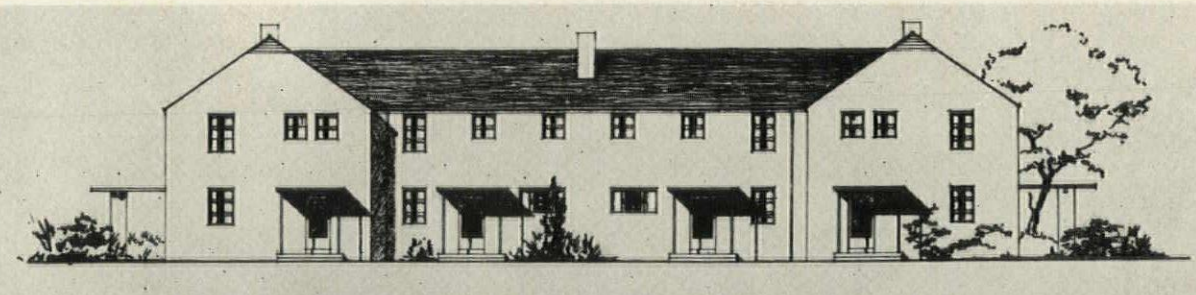
ABOVE IS A TYPICAL CUL-DE-SAC AT GREENHILLS SHOWING HOUSES GROUPED TO INSURE A MAXIMUM OF SUNLIGHT, AIR, SPACE, AND PRIVACY FOR EACH AND GIVING THE WHOLE THE CHARACTER OF A PLEASANT, SEMI-RURAL VILLAGE. BELOW ARE SOME GROUP HOUSES OF SIMPLE, FIRE-RETARDING CONSTRUCTION, GROUPED FOR ECONOMY IN EXPENSIVE STREET FRONTAGE, BUT AFFORDING AMPLE AIR, SUNSHINE, AND VISTAS FOR ALL



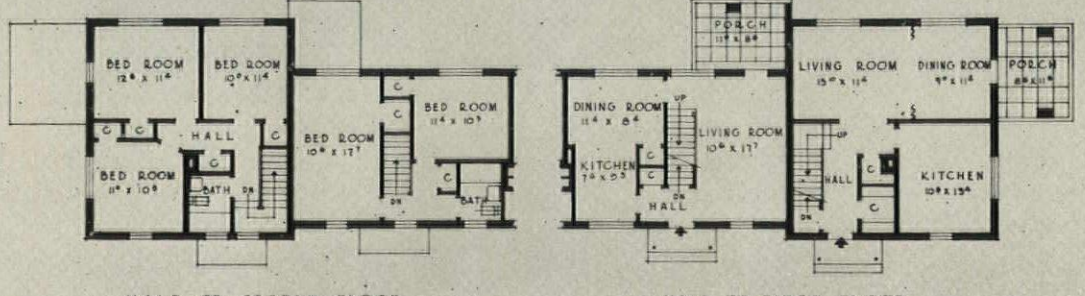
A GROUP OF TYPICAL SINGLE HOUSES AT GREENHILLS SHOWING HOW THEY ARE TIED TOGETHER WITH PORCHES CONNECTING EACH HOUSE WITH ITS GARAGE. THE PLANS AND ELEVATIONS BELOW GIVE MORE ACCURATE DATA CONCERNING THE DISPOSITION OF SPACES AND THE SIMPLE ARCHITECTURAL DESIGN WHICH IS ECONOMICAL OF CONSTRUCTION AND WHICH WILL UNDOUBTEDLY LONG CONTINUE TO GIVE EYE SATISFACTION



TYPICAL GROUP HOUSES AT GREENHILLS ARE FOUND CAPABLE OF INTERESTING ARRANGEMENTS AS INDICATED BY THE PERSPECTIVE ABOVE. THE ARCHITECTS AND PLANNERS HAVE IN ALL THREE GREENBELT COMMUNITIES AVOIDED ANY APPEARANCE OF REGIMENTATION SUCH AS IS OFTEN FOUND IN GROUP HOUSING PROJECTS. THESE HOUSES ARE OF PAINTED BRICK WITH REINFORCED CONCRETE FLOORS TOPPED WITH ASPHALT TILE



ROAD ELEVATION



HALF OF SECOND FLOOR

HALF OF FIRST FLOOR

"AUTOMATIC WRITING"

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

PERHAPS in no part of building or in the arrangement of buildings is the use of pure reason more possible than in fundamental planning.

Here logic is not only possible but it is highly desirable.

Building engineering has largely passed from reasoning to habit, the well tried formula having taken the place of creative rationalism. This statement does not intend to deny the possibility of engineering change or improvement but it does claim that the majority of engineering now applied to building is dominated by handbooks.

But the architect's chief function, building arrangement, or THE PLAN, is also dominated, too often to its detriment, by many factors, a great number with no such sense of the relevant as is the Engineers' Handbook.

One of these is the inability to get away from the paper on which the architect makes his design. It is obvious that this paper should represent the human need and its aspirations and the site and its limitations. As a "*projet blanc*" it is worthless.

Others are the ease and great drafting skill and surface beauty with which patterns are made upon this paper.

Still another is the training of the architect which does not seem to encourage, as a usual thing, the making of a scientific and dispassionate statement of the knowable facts of the problem before attempting its solution in design.

The attempt at a reasonable statement, the necessity of writing a factual program before putting pencil to paper should in these days seem primary, for it is almost axiomatic that unless this is done the results are banal and lacking in intelligent direction.

The absence of this basic procedure must only lead to day dreaming or that "Automatic Writing" which is so commonly known among our brethren as "seeking for a *parti*."

You know the method.

A large juicy stick of charcoal held lightly between the fingers and a vacant mind. Both are permitted to wiggle nervously over a large piece of white paper. Both are guided and directed vainly by the hope of an exterior inspiration bursting in upon the vacuity with the sudden incandescent light of genius whereupon a brilliant scheme is born, but it is always a pattern, as under these circumstances it needs must be, surprisingly similar to some ancient or other well known existing examples.

This method is a favorite one of the draftsman-designer, the one who loves to draw and whose ability too often stops at the wrist.

We have all had many of the type in our offices.

Apparently in sharp contrast, there is another ingenious device—this time to save draftsmanship — it might be called the "*calque*" method. It was developed so that the architect could meet a date at the last moment. Here, only half the brilliant *parti* is drawn and it is then folded and calqued along a center axis, an axis which of course must always exist. Why? Because it is obvious that the proper way to start a problem is not to think about it but to draw a center line, for how otherwise could you begin to draw? And of course you must draw.

A PRETTY pattern of symmetry is the natural result. Is not man symmetrical? Is not man the creator of the axis? If it develops into a wall paper pattern as it is sometimes brutally suggested, it is generally not a very good one, for it will not naturally lend itself to a repeat. These patterns are more in the nature of the casual patterns developed by the spot of ink crushed into a folded paper.

This delightful little mind-saving device is in constant use in most big architectural planning regardless of site conditions, use conditions, or any of the other human limitations which may be part of the problem. Its appeal must be that it almost has about it a quality of efficiency, and the architect is not too well known for his efficiency.

There never seems to be an understanding that big paper symmetry has its limitations

and that stretched too far it becomes a desert of irrelations in actuality.

Of course, as you well know, the patterns so ingeniously developed are those of circulation, and I have heard my brother practitioners exclaim at the white beauty of a circulatory definition on a plan, and they not caring where it went or what the going was for, and come finally to prove that its virtues as circulation were those which made the drawing beautiful. Around and around!

It is said of the architect that he does not read but that he does look at pictures, and perhaps that is why he continues merely to draw pictures instead of thinking, evidently not caring that it is physically impossible to have brains at finger ends.

* * * * *

We have separated architecture into two parts, the practical and the æsthetic, and the common acknowledgement of these two parts on the part of the architect has led to more and more specialization. We insist that the engineer should state the facts and the architect should create the beauty.

That, of course, is nonsense. An example: Recently I asked some of the heads of the great and famous museums whether their buildings were adapted to their purpose, only to be met instantly with the information that if I were thinking of designing a museum I was not to take THEIR building as an example to emulate. Museum directors being scholarly concerning the cultures of the past, you would naturally expect to find them desirous of having the conservative classical forms which most of them have inherited in their museums and which were designed mostly for their monumental beauty. Not at all!

A loft building "without architecture on it or in it" was to be desired.

And then it was asked, why could not the loft building be beautiful? AND why cannot the architect learn something of the real needs of the museum?

The museum facts should determine the result and not the desire for an architectural monument, a monument too often due in the past to the designer's lazy-minded dependence upon the "Automatic Writing" idea.

A new philosophical pattern needs development in architecture and it might be planning concepts. Planning which is based on the logic of the human need. This logic can be scientific in its basis and in its scope. Every need for a plan is a field which can be scientifically explored and the results charted.

From the logic of the need there can develop principles and facts to guide and determine the plan.

A plan thus generated will at least be intelligent.

A plan not so generated can only denote reaction in these days.

HENRY WRIGHT

"A FEW weeks ago, in the midst of a busy life, Henry Wright died at the age of fifty-eight. All those who seek to build Jerusalem in this green and pleasant land will mourn his going and bitterly regret the loss. For Wright was perhaps the most fertile mind in that small group of architects, geographers and sociologists who have been preparing the way for a renascence in our urban culture; and his boldness of thought, his selfless devotion to the public interest and his scorn of pecuniary standards and evaluations gave him a special authority among his contemporaries and his students.

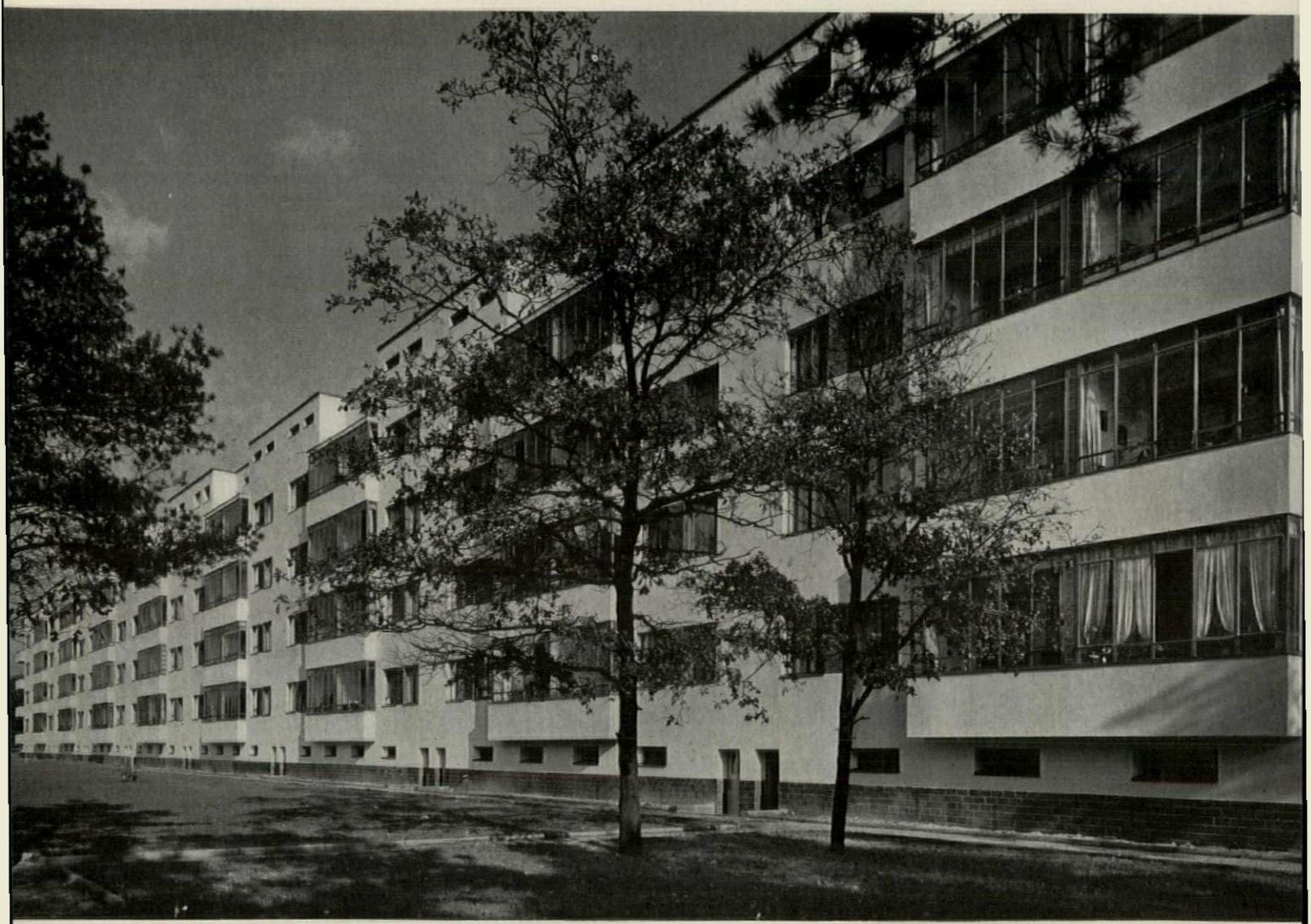
* * * * *

"The nineteen-twenties will be remembered in American architecture as a decade in which the tricksters and shysters were building windy skyscrapers, suggesting green tiles as a substitute for grass and invoking, by the environment they created, a wholesale sterility, if not universal suicide. It will also be remembered for the powerful impetus that Henry Wright gave to the movement back to common sense, to the earth, to social realities, to the human scale.

* * * * *

"In Henry Wright's book on 'Re-Housing Urban America' his vast observation and experience as a planner were, in a measure, summed up. But though much of the book is of a technical nature, there is one chapter that defines the essence of the man: the chapter on the quality of space. For Wright, however eagerly he might seek to reduce costs and cut corners, approached the problem as one who had lived on a modest scale most of his life, and who knew, from his own domestic experience, how unwise it is to save on space if the result is an infant's discomfort, a young lover's embarrassment or a married pair's domestic jangling. That guiding sense of human realities made him the ideal tutor of a generation that must plan, not for the well-to-do and not for a fictitious economy of abundance, but for the masses of common men and women who wish to recover the essential sanities of a living environment and who will not forever be bribed and put off by purely mechanical substitutes. In Henry Wright's personality one recovered a sense that the best Americans give—one finds it in Emerson, Thoreau, Sullivan—a sense of the perpetual novelty and freshness of life, the miracle of a blade of grass, the elation of a baby discovering its toes. The light that came over Henry Wright's face at the first morning-shiver of a new idea always had a hint of dawn in it, a promise of repeated dawns. That quality does not die: there are generations still unborn in communities still unplanned who will be more helpful neighbors, happier lovers, more responsive parents, because Henry Wright was so passionately interested in the quality of space, and put life itself before all the minor instruments of living."

LEWIS MUMFORD in *The New Republic*



A GROUP OF THREE-AND-A-HALF-ROOM APARTMENTS IN THE LARGE SIEMENSSTADT DEVELOPMENT OUTSIDE OF BERLIN. TREMENDOUSLY IMPRESSIVE IN ITS VIGOROUS MODERNITY, THE BUILDING EXHIBITS AN ARCHITECTURAL DEVICE AS OLD AS THE COLONNADE: THE REPEATED USE OF A MOTIVE TO GIVE EMPHASIS AND UNITY. NOTABLE AS ONE OF THE MOST DISTINGUISHED OF POST-WAR GERMAN HOUSING PROJECTS, IT EXPRESSES CONCRETELY WALTER GROPIUS' CONVICTION THAT THE NEW ARCHITECTURE IS ESSENTIALLY A RETURN TO BASIC PRINCIPLES, A CONTINUATION OF THE GREAT TRADITION OF FINE BUILDING AS IN THE PAST

ARCHITECTS OF EUROPE TODAY

11—WALTER GROPIUS, GERMANY

BY GEORGE NELSON

As this series progresses its title becomes increasingly inadequate. "Architect" was no accurate title for Gio Ponti, whose work in ceramic design and painting is quite as important as his buildings. Raymond McGrath, we have seen, has occupied himself almost entirely with interiors and industrial design. Others have shown equal indifference to the conventional boundaries of their profession. In the case of Walter Gropius it becomes again necessary to define a word whose meaning has shrunk during the past century to finally designate an elegant professional whose "artistic" training fitted him admirably for the task of transforming banks into Roman temples, and similarly useful activities. It is not so much that Gropius has digressed from his chosen field as that he has so broadened the concept of the architect's function. The architect is a coordinator, concerned with the economic and social aspects of building as well as the merely technical and formal problems that arise; and by "building" he means not only isolated structures, but the street, town, region, nation. The best illustration of this definition is Gropius' own career.

Born in 1883 to a Prussian family whose members included architects and builders, Gropius' choice of a profession was determined almost from birth. His formal education began at the Technische Hochschule in Berlin-Charlottenburg, where the curriculum so irked him that he left and went to Munich. Even at an early age he seems to have had definite ideas about educational methods. In 1906 he built his first buildings, houses for workmen on his uncle's estate in Pomerania. For the next two years he traveled, working for a time in a pottery plant in Spain. His real education may be said to have begun in the office of Peter Behrens.

Behrens at this time was the greatest force in German architecture. He was one of the first to think of architecture as a problem in honest building and Gropius freely acknowledges his debt to his master. It was here that he acquired the conviction that modern construction must be expressed in architecture and that this expression would result in unprecedented forms. This idea, in 1909, represented the first stirrings of consciousness of a new architecture in the making. It was not until after the cataclysm of 1914 that he fully realized the possibilities of this new architecture and the immensity of the task facing his generation, but by that time he had already produced two works which unmistakably revealed the quality of his thinking. The first was the well-known Fagus factory, the second was the Hall of Machinery at the Werkbund Exposition.

Both of these buildings are great pioneering works and did much to establish Gropius' reputation. The story of how he obtained these commissions is of the greatest interest for the light it sheds on the calibre of this man whose mild, professorial appearance is exceedingly deceptive. It was after he had been with Behrens for two years that Gropius got the

GROPIUS' OWN HOUSE IN DESSAU, BUILT IN 1925. THE UNCOMPROMISING AUSTERITY OF HIS WORK APPEARS IN ITS MOST PRONOUNCED FORM IN THIS EXAMPLE

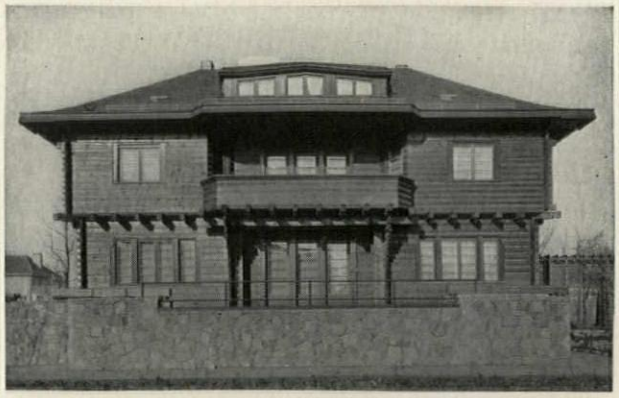
THE HALL OF INDUSTRY AT THE WERKBUND EXPOSITION IN COLOGNE. ITS BRILLIANT USE OF GLASS IS NOTABLE

urge to set up an office of his own, and in seeing a notice that an industrialist was planning to build a factory in Alfeld, Gropius immediately wrote to him and after a brief interview was given the commission. The Fagus building was one of the first factories which looked like a factory. It is a model of its kind.

A few years later when the Deutsch Werkbund planned its exposition in Cologne, Gropius, as one of the younger members, was not invited to build anything. He bothered the director so much, however, that to get rid of him he was given charge of the industrial exhibition, for which he was allowed a sum so small that there was little danger, it was believed, of his disturbing anybody. But Gropius, who has never been able to see things in a small way, immediately drew up plans for an imposing hall of industry and made a tour of the Rhineland persuading industrial leaders that they should not only contribute materials for his building but give financial support. On his return he went to the burgomaster of Cologne with his plans and promises and was allowed to put up the building. This was one of Gropius' most characteristic exploits and does much to explain his phenomenal success.

It was after the war that Gropius entered on the most fruitful phase of his career. In Weimar, Henry Van de Velde, director of the Grand Ducal Art School, was preparing to retire and he invited Gropius to take his place. Gropius accepted. His first act as director was to completely revise the curriculum and amalgamate the school with a local academy of fine arts, creating what became known as the Weimar Bauhaus. The Bauhaus gained world-wide fame after it moved to Dessau. The breach with conventional teaching methods, however, and the introduction of Gropius' fresh ideas had crystallized the form of the school before it left Weimar.

The philosophy behind the creation of the Bauhaus is of interest here because it is the philosophy of Gropius. When he became the director of the school he felt that there was a crying need for a type of training which would enable the student to gain a broad, unified view of art as something more than a collection of elaborately pigeonholed activities. The present separation of the arts and the



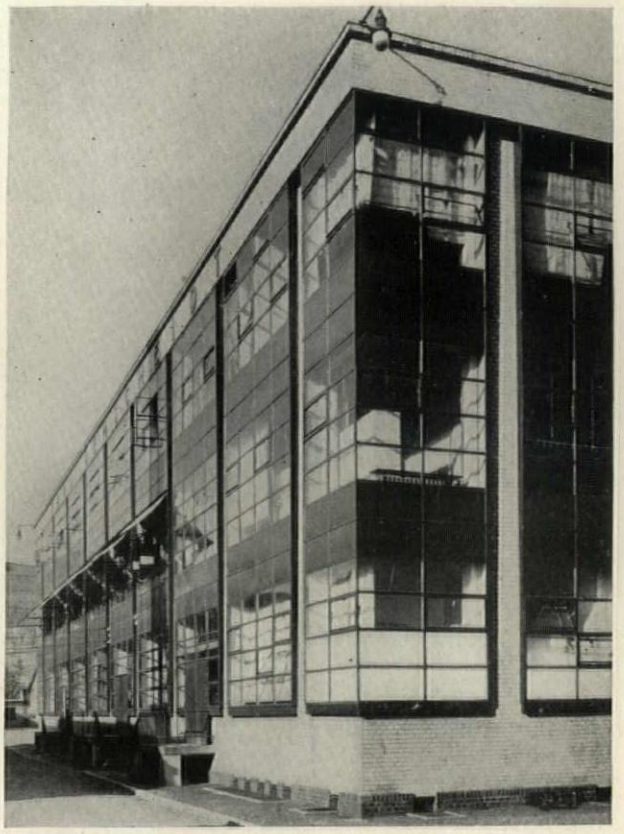
THE SOMMERFELD LOG HOUSE, INTERESTING FOR ITS USE OF WOOD IN A LARGE MODERN RESIDENCE; IF NOT SIGNIFICANT, IT IS NEVERTHELESS A MOST REVEALING PIECE OF WORK AND EVIDENCES GROPIUS' DIRECTNESS

specialized training which emphasizes this is vicious, in his opinion. Art was once a spontaneous manifestation, an integral part of the life of a people. It was when the academies came in that the decay of popular art began, leading to the present disrepute of the artist. The artist under the influence of the schools had been moving farther and farther from reality and had no point of contact with a developing industrial civilization. It was to develop a new type of designer familiar at the same time with the basic laws of design and with practical requirements of machine production that the Bauhaus was founded. "*A modern architectonic art,* all-embracing in its scope"—this was the goal of Gropius. It was one of the first healthy art ideas to appear in a long time.

The first period of the course lasted six months. The beginner was given elementary training in the handling of materials and tools, in geometry, drafting, and so forth. If at the end of this time the student was considered sufficiently promising he was admitted to the second course, which lasted three years and during which time he was bound as an apprentice by a written agreement with the local Trades Council. This, according to Gropius, was to discourage the entrance of amateurs who wished to get a smattering of some fashionable handicraft. Further weeding out was done before the student entered the final period, which dealt with structural instruction and consisted of alternation between manual work on actual buildings and theoretic training in the research department. At the end of this period, the length of which varied considerably, the student, if adjudged proficient, was given a Master-Builder's certificate by the Trades Council or by the Bauhaus itself.

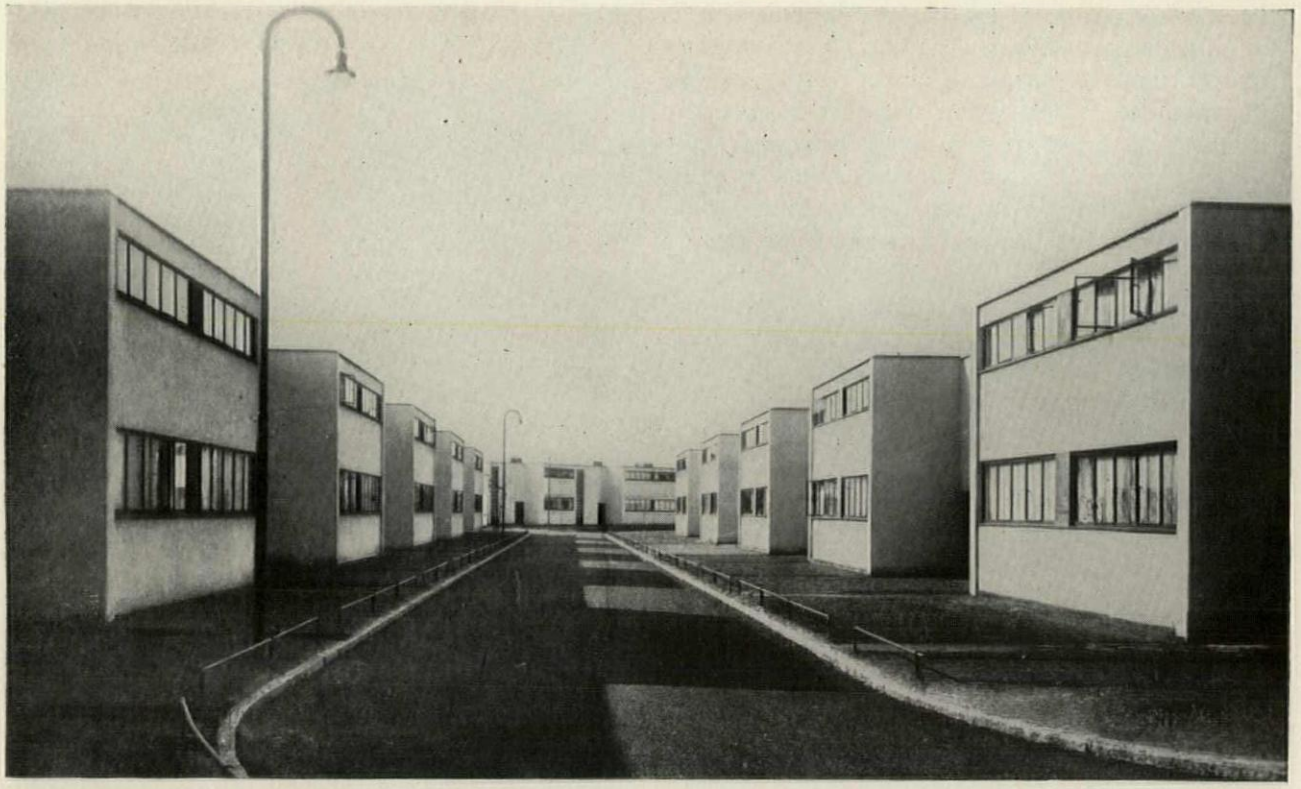
Implicit in the idea of the Bauhaus was a revival of the old apprenticeship method, which, in Gropius' estimation, is still the best kind of practical teaching. A synthetic method had to be set up because the old type craftsmen no longer existed; so each student was given two teachers, one a trained technician, the other an artist. In this way it was hoped to avoid the dangers of the narrow industrial outlook on the one hand and the "art for art's sake" idea on the other. The Bauhaus was never a school of arts and crafts. The point of the entire curriculum was to prepare the student for work on standardization.

In 1925 the Bauhaus was moved to Dessau and at this time the dual system of teaching was abandoned because, as Gropius had expected, it had produced a group of men in whom the viewpoints of artist and technician were successfully combined, and the best of these former students were taken into the faculty. When the Bauhaus moved, Gropius was commissioned by the town to design the new school building, several housing groups, stores, and an employment office. On this venture the entire body of students and faculty



THE FAGUS FACTORY, FIRST OF GROPIUS' PIONEERING WORKS. IT LOOKS LIKE A FACTORY. THIS, IN 1909, WAS AN ACHIEVEMENT POSSIBLE ONLY TO AN ORIGINATOR

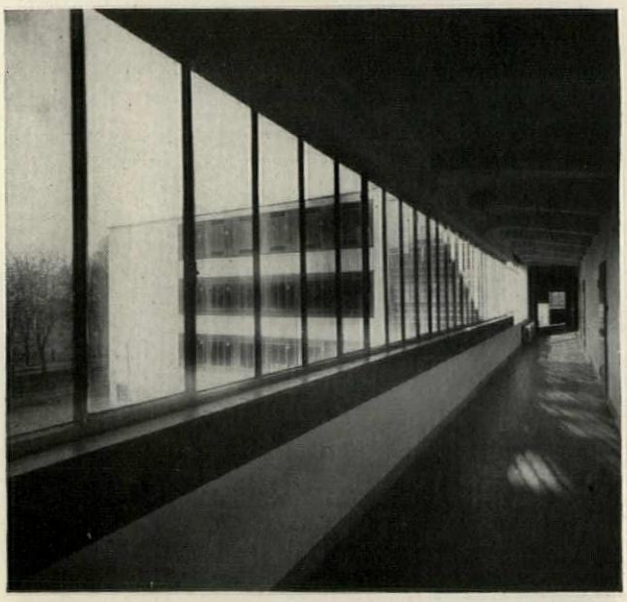
TWO-FAMILY HOUSES IN DESSAU, EXAMPLES OF THE PRACTICAL EXPERIMENTS WITH HOUSING CARRIED ON AT THE BAUHAUS UNDER THE LEADERSHIP OF GROPIUS



IN SUCH GROUPS AS THIS, A ROW OF WORKMEN'S HOUSES IN DESSAU, THE NORMAL SEVERITY OF GROPIUS' WORK BECOMES HARSH. HIS PROBLEM, HOWEVER, WAS NOT EASY: MINIMUM RENTALS ALLOWED ONLY BARE ESSENTIALS

collaborated, with results that brilliantly demonstrated the essential soundness of the Bauhaus training. The school building was the greatest modern project up to that time and is the one with which Gropius is most frequently identified. Its completion marked the coming of age of the new architecture.

In 1928 Gropius resigned. He had created the Bauhaus and it was a success. German industry had begun to mass-produce Bauhaus models and to seek the school's collaboration in the design of new ones. Bauhaus students were teaching at home and abroad and occupying prominent positions in industrial concerns. The intellectual objective Gropius had set up was attained and he saw no reason for delaying his return to private practice. Three years later the new government abolished the school. The gentlemen who held the reins made the mistake—in their case quite understandable—of confusing art with politics.

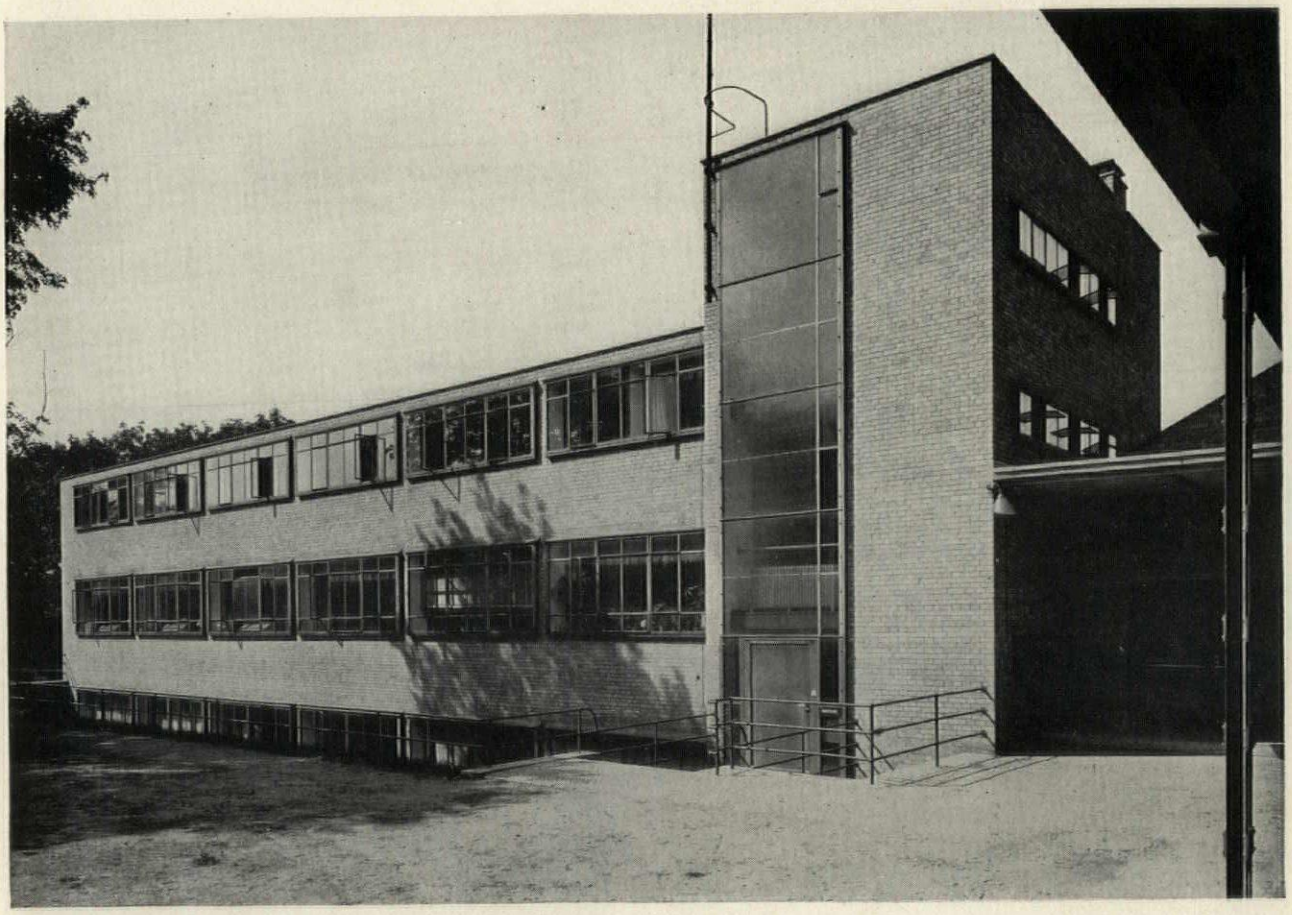


A CORRIDOR IN THE BAUHAUS. IT IS IN HIS LARGER WORK THAT GROPIUS' EXTREME SIMPLICITY APPEARS TO BEST ADVANTAGE AND ATTAINS A CLEAN BEAUTY

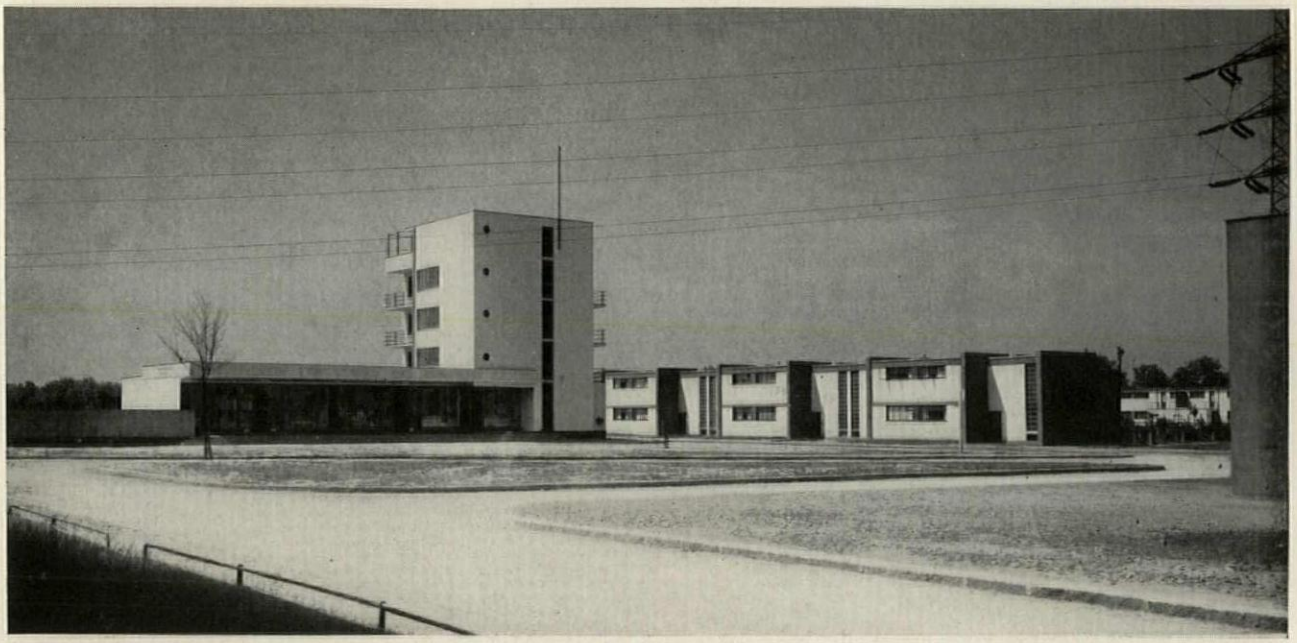
The influence of this remarkable institution is continually increasing and the changes in curriculum which are taking place in many of our schools of architecture are traceable to ideas Gropius put into practice in the 1920's.

On his return to private practice, Gropius automatically turned to the phase of architecture which interested him most—housing. During the time he was in the Bauhaus he had taken active part in housing research and had initiated much of it. After he left he entered two competitions for the development of huge tracts of building land in Berlin and in Karlsruhe. He won both of them. Other work of a similar nature was given him at this time, of which the best known is the great Siemensstadt development. He had done some work other than large-scale housing, notably a log house for a German builder who had great

A VIEW OF THE BAUHAUS AT DESSAU, SHOWING THE STUDENT DORMITORY AT THE LEFT, AND THE MAIN PORTION OF THE SCHOOL IN THE BACKGROUND. BUILT IN 1925, IT WAS THE FIRST LARGE TRULY MODERN BUILDING



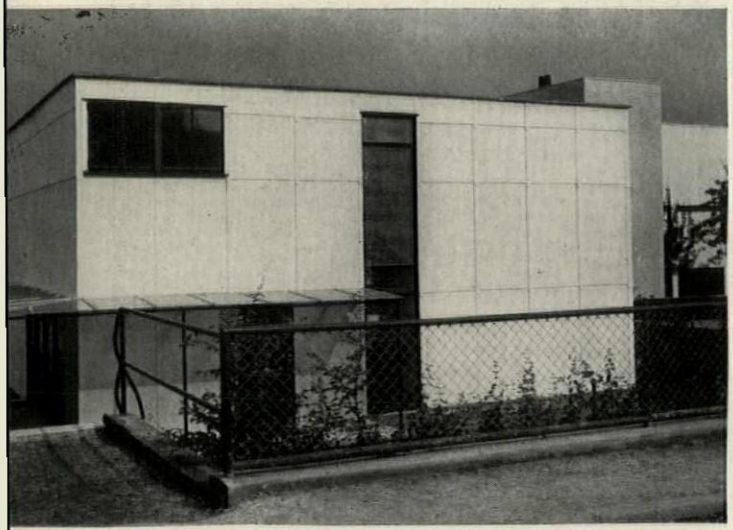
THE LABOR EXCHANGE, OR EMPLOYMENT OFFICE, AT DESSAU. IN ITS USE OF PROJECTING WINDOWS AND BRICK IT DIFFERS FROM THE OTHER BUILDINGS AROUND IT, OFFERING AN EFFECTIVE CONTRAST IN SURFACE TEXTURE



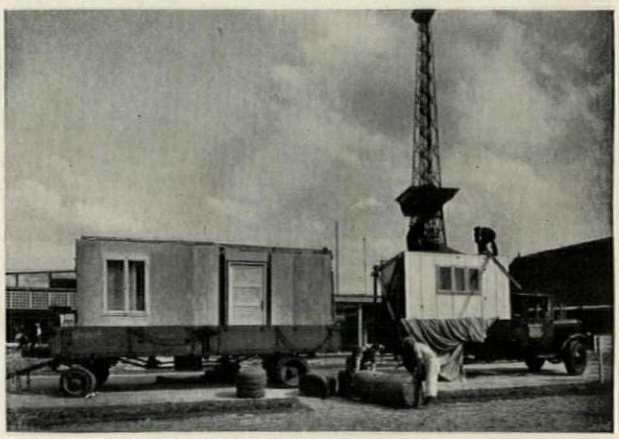
IN THE COOPERATIVE SOCIETY BUILDINGS IN DESSAU, GROPIUS' MASTERY OF FORM IS WELL DEMONSTRATED. THE MASSES ARE HANDLED WITH GREAT SKILL. PROJECTING WALLS FOR PRIVACY GIVE A PLAY OF LIGHT AND SHADE

tracts of timber land and saw no reason for not building his house out of his own materials. It has excellent wood character and shows the influence of Gropius' constructivist and neo-expressionist associates in the Bauhaus. The owner of the house had the interesting idea of building knock-down wood houses and shipping them to America. The scheme did not turn out to be quite feasible, but this abortive attempt at prefabrication was probably due to Gropius' influence. He designed other houses but his interest always lay in the larger aspects of housing and city planning.

The type of work Gropius did during the few busy years between leaving the Bauhaus and leaving Germany has tended to make him known as one of the strongest advocates of multi-family dwellings. To a certain extent this is true. Tenements, he claims, were in disfavor for the very good reason that the common three to five story walk-up type had few advantages and he made a number of comparative studies of building heights and costs and land coverage which convinced him that where the apartment house is used eight to twelve stories would be a most desirable height. His objections to the single-family dwelling have been based on a conviction that this unit tends to produce a sprawling type of plan whereas a combination of high apartments and single-family houses would result in a much looser and more open type of city plan. The height limits frequently imposed by European building regulations he considers irrational and the horrible examples set by New York and Chicago not any argument against the expediency of correctly planned skyscrapers.

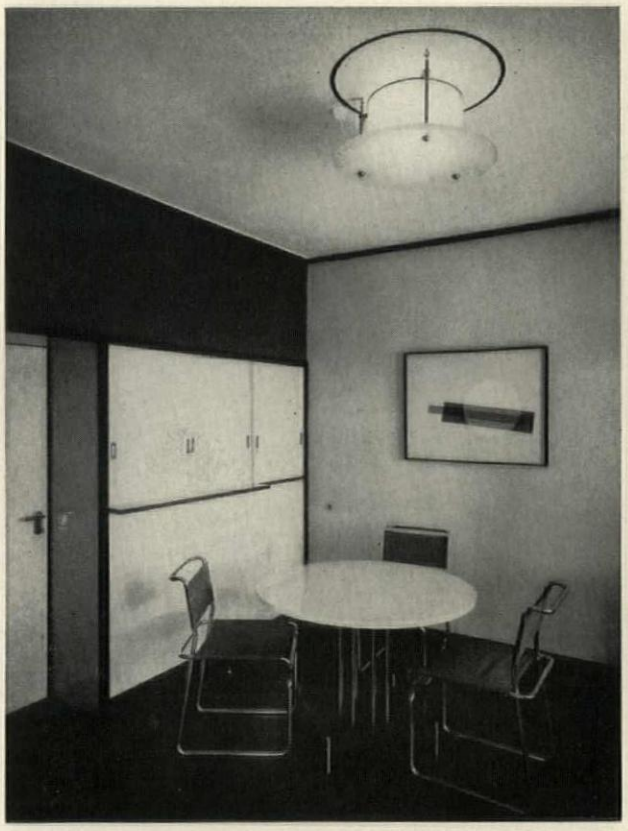


THE HOUSES BELOW ARE SOME OF THE PREFABRICATED BUILDINGS WITH WHICH GROPIUS EXPERIMENTED FOR A NUMBER OF YEARS. THE HOUSE ON THE LEFT WAS BUILT IN STUTTGART AS PART OF AN EXHIBITION OF



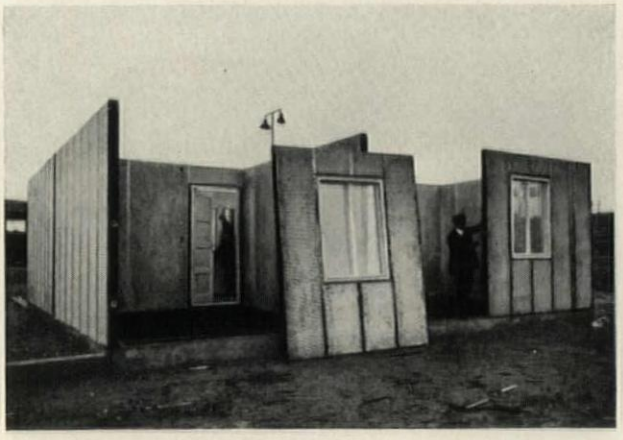
The tendency of some critics to consider Gropius as an advocate of soulless mechanization, a point of view based on his housing work and his experiments with the Bauhaus, is due to a complete misunderstanding of his aims. Gropius has expressed himself many times and with great clarity on this important point. "The standardization of the practical machinery of life," he has said, "implies no robotization of the individual. Were mechanization an end in itself it would be an unmitigated calamity. Its sole object, however, is to relieve the individual of physical labor so that he may develop on a higher plane." Standardization, bitterly opposed by those who saw in the end of handicrafts an approaching catastrophe, is no obstacle to the advance of civilization. In this connection Gropius likes to cite the frequently forgotten fact that in all great periods the existence of standards has been the criterion of a well ordered and cultivated society. In the new architecture he sees a new kind of beauty no less valid than that of the past. Green cities and houses which open to admit quantities of fresh air, daylight, and sunshine have qualities in no essential way dissimilar to those of former times.

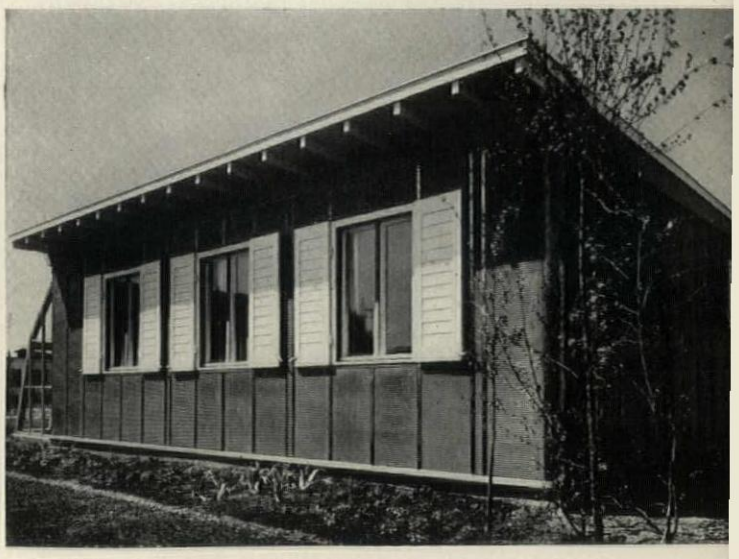
Most interesting to America is the story of Gropius and prefabrication. Since 1910 Gropius has been predicting that houses will eventually be mass-produced in factories, equipped with stock materials, and assembled on the site. In the dry assembly he sees the solution of most of the ills which beset building construction at the present time. His description of ready-made houses of solid fireproof construction delivered from stock and forming a tremendous new industry seemed fantastic to his less farsighted contemporaries, but even the small advances which have been made in this country indicate that he knew whereof he spoke. Gropius, however, for all his interest in propaganda for the new architecture, was never a man to stop with words, and in collaboration with a number of industrialists he carried out many experiments, most successful of which was his copper house. Had his activities not been disorganized by the change in government, it is likely that Germany would have taken the lead here as it had in the earlier phases of modern architecture. At the

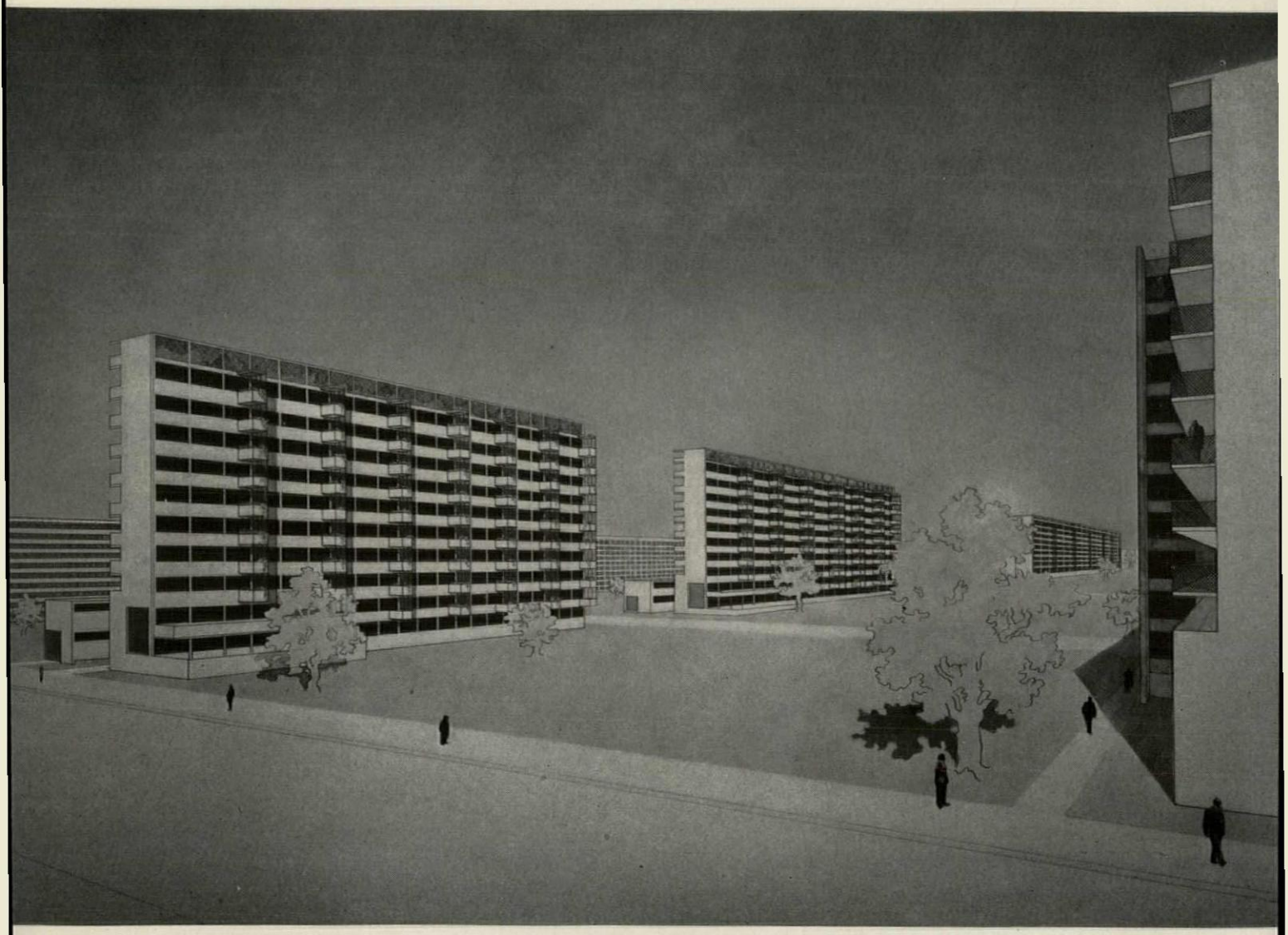


A ROOM IN THE DESSAU RESIDENCE OF THE NOTED PAINTER AND PHOTOGRAPHER, MOHOLY-NAGY, ONE OF THE NOTABLE MEMBERS OF THE BAUHAUS FACULTY

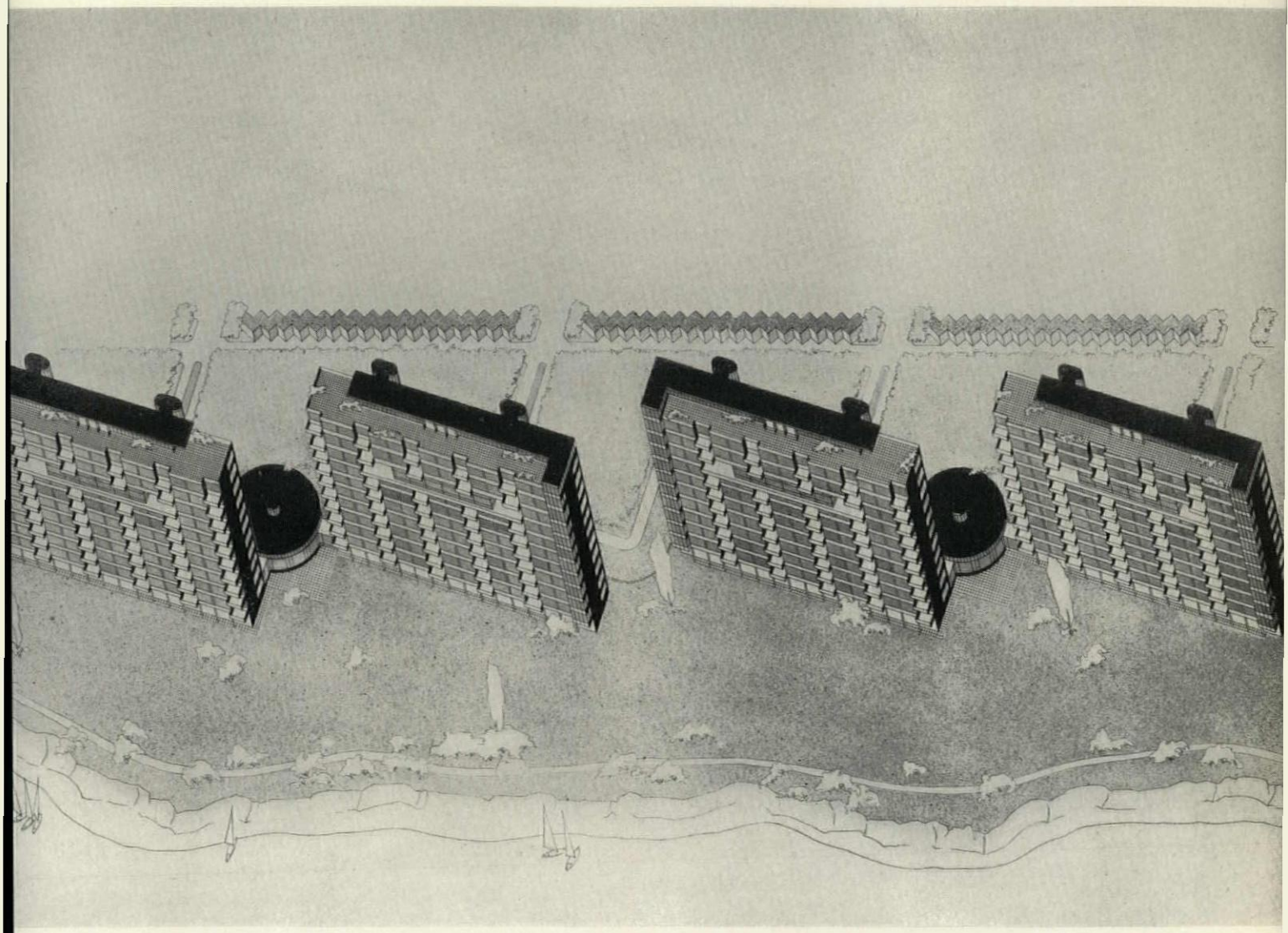
MODERN BUILDINGS. THE THREE PHOTOGRAPHS TO THE RIGHT SHOW THE COPPER HOUSE, LATEST OF HIS PREFABRICATION EFFORTS, BEING TRANSPORTED AND IN ITS PRELIMINARY AND FINAL STAGES OF ASSEMBLY







THROUGH PROJECTED WORK, GROPIUS HAS HAD EVEN GREATER INFLUENCE THAN IN HIS ACTUAL BUILDINGS. THE ABOVE DRAWING SHOWS ONE OF THE MANY HOUSING STUDIES MADE AFTER 1928. GROPIUS' INTENTION WAS TO POINT OUT THAT A COMPARATIVELY HIGH POPULATION DENSITY WAS POSSIBLE IN A CITY WITHOUT LOSS OF THE LIGHT AND AIR WHICH ARE SO CONSPICUOUSLY LACKING IN MOST CONGESTED AREAS. IT IS INTERESTING TO NOTE THAT SOME WORKMEN'S APARTMENTS, RECENTLY ERECTED IN ROTTERDAM, ARE ALMOST IDENTICAL WITH THOSE SHOWN HERE. SOMEWHAT SIMILAR VENTURES HAVE BEGUN IN ENGLAND AND HAVE BEEN TALKED ABOUT OVER HERE

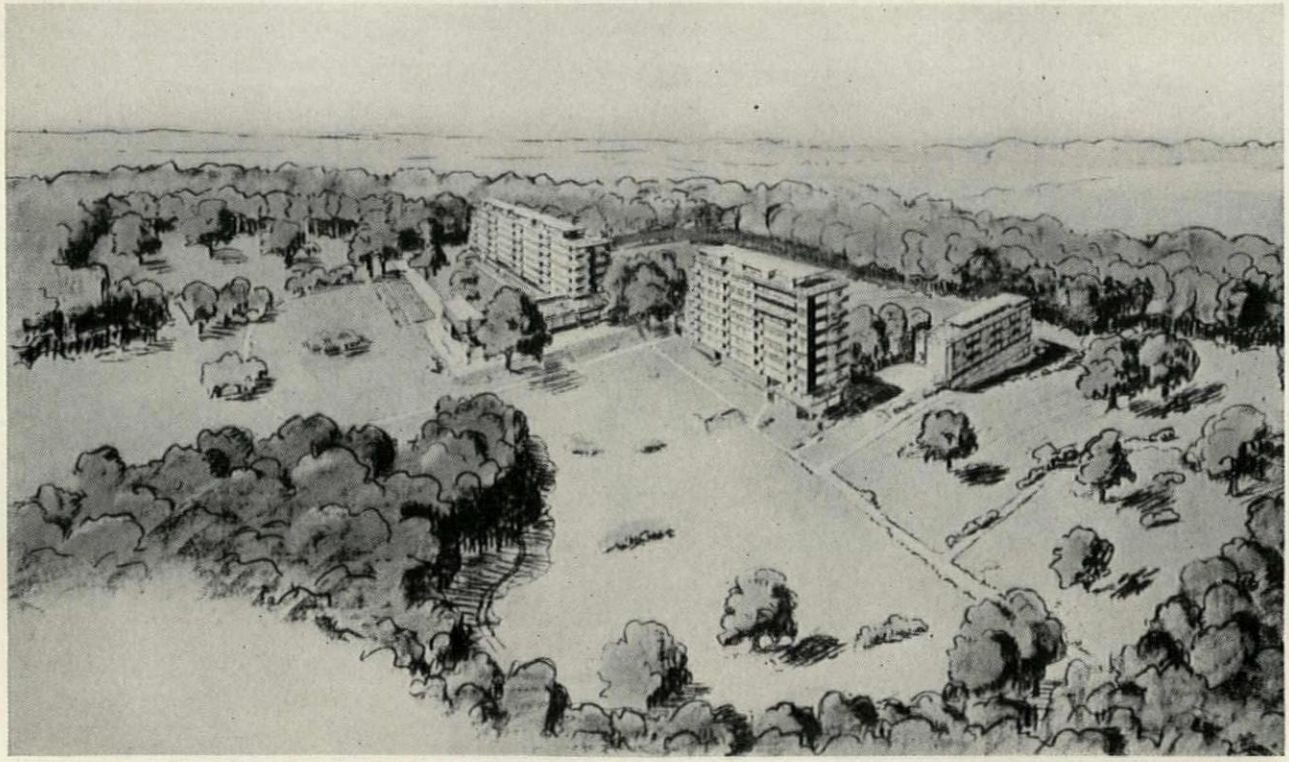


A PROJECT FOR A GROUP OF APARTMENTS TO BE BUILT ON THE SHORE OF A LAKE OR RIVER. OPENNESS OF PLAN IS AGAIN THE MAJOR CONSIDERATION, AND, AS IN THE PREVIOUS SCHEME, THE TALL APARTMENT HOUSE IS USED. THE REASONS FOR THE UNIVERSAL NEGLECT OF SUCH RATIONAL PLANNING ARE, OF COURSE, TO BE FOUND IN CURRENT REAL ESTATE PRACTICES, UNINTELLIGENT CITY PLANNING, AND INADEQUATE CONTROL OF BUILDING. GROPIUS' RESEARCHES INTO THE ECONOMIC AND SOCIOLOGICAL BACKGROUND OF THE MODERN CITY HAVE LED HIM FAR BEYOND THE CONVENTIONAL LIMITS OF THE ARCHITECT'S ACTIVITIES AS TRADITIONALLY FIXED

present time Gropius is in England where his chief work has been the development of a group of better class apartment houses located in the country a short distance from London. The concentration of a number of tenants in a few tall buildings rather than closely packed small houses makes it possible financially to leave the larger portion of the ground as a park, an arrangement he has always advocated as possessing both the advantages of city and country living. In England he is having the satisfaction of seeing his ideas adopted by a number of the younger men. Much of the outstanding work of the past few years, such as the splendid Highgate apartments by Tecton, the remarkable group whose work will be the subject of the following article, is directly traceable to his influence. The development at Drancy, by Beaudouin and Lods, is also an example of his principles put into practice.

Whether Gropius' future work will be done in England or Germany is a matter of conjecture. He is not against the present regime and his departure was considered as temporary. Should the government ever realize that the shape of a roof has nothing to do with political convictions, it is entirely probable that he will return to continue a distinguished career. Like many of his generation, Gropius' importance is not restricted to his executed works. Through the Bauhaus he has had the greatest influence of any living artist, with the possible exception of Le Corbusier. Less able as a propagandist than the visionary Frenchman, more concerned with the immediate solution of practical difficulties, he has made contributions of an importance that only succeeding generations of architects will fully appreciate. Recent developments in architecture leave him completely convinced that his work was sound and timely, and the enthusiastic adoption of his ideas in England, about the only country left in Europe where architecture has no political significance, is most heartening.

For the future of architecture he has no qualms. He has always worked on basic principles, never styles, and the nature of the setbacks the new architecture has received is ample proof that there is nothing fundamentally unsound in it. When Germany repudiates modern architecture as bolshevistic, Russia, because it is bourgeois, and Italy embraces it because it is Fascist, there is little difficulty in drawing a conclusion. The past is past, and there can be no turning back of clocks. His own statement is positive: "We have had enough and to spare of the arbitrary reproduction of historic styles. In the progress of our advance from the vagaries of mere architectural caprice to the dictates of structural logic, we have learned to seek expression of our life in clear and crisply simplified forms."



A PROJECTED APARTMENT HOUSE IN ENGLAND, DESIGNED IN CONNECTION WITH MAXWELL FRY. INSTEAD OF CUTTING UP THE ESTATE INTO SMALL LOTS FOR ONE-FAMILY HOUSES, THE SAME NUMBER OF PEOPLE WILL BE ACCOMMODATED AS SHOWN. WHETHER THE ENGLISHMAN WILL RELINQUISH HIS CASTLE REMAINS TO BE SEEN

GUPTILL'S CORNER

A Letter from Maine

Boothbay Harbor, Maine,
July 16, 1936.

Dear Cornerers:

Well, sir, I was wandering from student to student here in this glorious out-of-doors this afternoon, resting for a moment now and then under some windswept tree or in the shade of a weather-beaten fish shack, offering a few words of wisdom (?) to the sketchers working in these pleasant spots, when, like a thunderbolt from the blue, came a telegram from Ye Editors of PENCIL POINTS cruelly reminding me that my August "copy" was overdue. And true, indeed! For pleasant though it is for me to write this Corner, I confess it is easier to get at it when it's a part of my routine than here in vacationland.

So nothing to do but get busy, and with my secretary hundreds of miles away I am forced to try my hand at the old portable again.

And what to write? What better than to attempt to share with you some of the pleasure which is now mine? For it is certainly great to be free from the shackles of the city, and especially to find oneself in a place contrived by nature and man as a sort of happy hunting ground for the sketching enthusiast. But I should perhaps say "pleasure" rather guardedly, for I always tell my bosses at PENCIL POINTS, and my clients (if any!), that I work *very, very* hard here. Further, I keep up this same pretense after my arrival, for Frank Allen, in whose school I am teaching during these delightful summer days, actually pays me a salary for being here, and he might not continue to do so if these pages were to meet his eye! Yet I must admit to you that there is lots of fun coupled with the labor at good old Boothbay—fun for the student as well as for us teachers—and a rare opportunity besides.

My largest class this summer is one in general sketching, with emphasis on "quick," and as I know that this is a subject of vital interest to many of you I single it out (from the many courses we offer) for a brief description.

Our first aim in this course is to learn to see and draw form correctly and with reasonable speed. With paper view-finders we go forth and select suitable subject matter, and there is no end of it in our immediate vicinity—buildings, boats, people, woods, landscape, seascape, etc.

With subjects selected, we try sketching their basic proportions with especial attention to perspective. Each student chooses a variety of things above, at, and below the eye—things large and small, distant and near at hand, old and new, rounded and with flat planes. Very often he works on tracing paper, making first a rough layout on one sheet for general proportions, then a corrected version on a second sheet laid over the first, and, finally, a third (on still another sheet) in which the aim is greater refinement and increased attention to minor details. This method obviates the bother of erasing. Little or no shading is done at this time.

After a few days of intensive work at this we turn to bold studies in light and shade. Sometimes we do these in charcoal or soft crayon. This year we are making the first of these in brush and black ink, using almost solid black for all the darks (whether representing local values or shade and shadow) and leaving the white paper for all tones which are light. Some of these we do on tracing paper over a pencil layout. This not only saves a bit of time, but by looking through such tracing paper studies (held against the light) from the back, the composition of the lights and darks can be examined with a critical eye. Such black and white work forces the student to think about the composition of his tones, for poor "spotting" is far more evident than in sketches in most other media. Furthermore, this contrasty work helps him to realize to what an extent the definite rendering of shadow shapes aids in the expression of form.

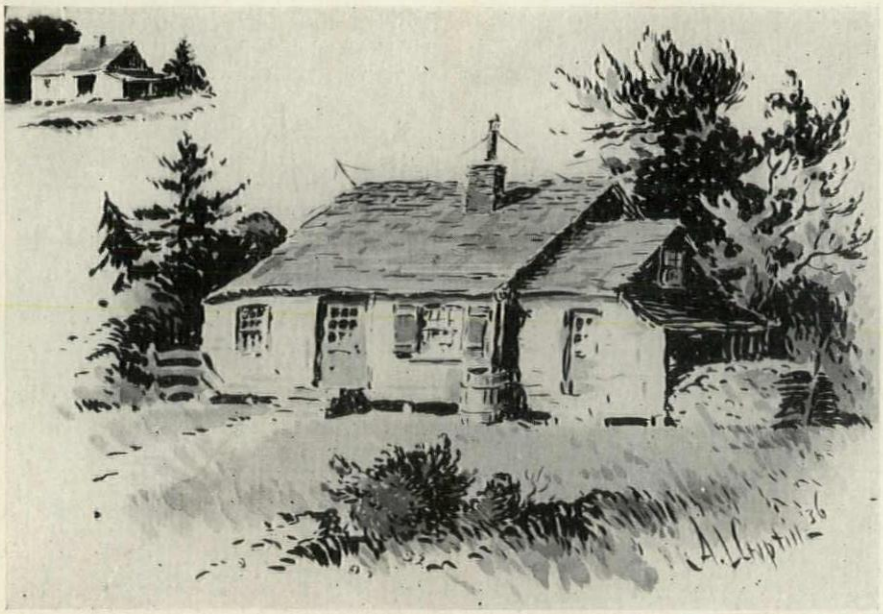
A TYPICAL BLACK AND WHITE SKETCH

It also forces him to draw directly; once the ink is applied it is not practical to try to erase it. Again, this work teaches him not to be afraid of black: if he starts at once on shaded outdoor sketches in pencil he is quite likely to produce results lacking the crispness and punch which are so admired in most pencil work, and to which this striking ink work points the way. It also helps his understanding of both the impossibility and undesirability of trying to render every value in nature just as it exists: pictorial excellence often depends in part on value readjustment.

Our next move is commonly the addition to our black ink on white paper of a third value, gray, which is usually applied as a wash of ivory black or lampblack water color. The resultant effect still places ample stress on the matter of working directly and with reasonable simplicity, yet answers the constant urge for a bit greater range of tone than is offered by black and white alone. The main interest, as before, lies in the selection of the most vital elements of the subject matter and their development into a pleasing and effective composition, easily readable. The sketch on the next page is typical of what I mean. We know we can't paint all the complexities of nature and that if we try the result is sure to become highly complicated and finicky. Her subject matter therefore needs constant modification. Such simple and quick handling as this sketch exemplifies not only points one way to such modification, but affords, in itself, a logical approach to work in pencil, the next medium we tackle.

Before we turn seriously to pencil drawing, however, we often paint with wash alone for a few days, dropping the pure black ink, and using as many values as we choose, thus coming closer to nature's tones than before. This wash work is exactly the same sort of thing which we saw in the published Guptill's Corner Competition drawings last month. If one starts sketching directly in pencil he often fails to gain breadth of effect: as already pointed out, he develops too many small contrasts; he is also likely to work over a thing too long. This is because the pencil line itself demands so much attention, especially when used for building tones, that it is not surprising that one becomes lost in its intricacies. The wash work tends not only towards breadth of effect but towards speed: there is no medium better suited to the rapid toning of large areas.

Now let me interrupt my line of thought for a moment to say a word about my method of instruction. It is my practice to give a very informal lecture-demonstration each morning at the beginning of the session. These bear on freehand perspective, composition, shades and shadows, technical methods, etc., all as related particularly to the buildings, ships, and like types of subject matter with which we are surrounded. If a foggy or rainy day makes it necessary for us to work indoors we usually have a class criticism, putting many of the student sketches on the wall for comparison and discussion. In this, all take part.



A TYPICAL WASH SKETCH WITH GRAY VALUES ADDED TO BLACK AND WHITE

This brings us to the point where in our outdoor work we are ready to substitute pencil for wash. The morning talks swing to methods of representing in pencil all such things as skies and clouds, water and reflections, distance, foliage, rocks, and such building details as windows, chimneys, shingled surfaces, stonework, etc., with concentration each day on some specific type of detail.

Wash is not wholly abandoned. Sometimes it is deliberately combined with the pencil. Many mediocre pencil drawings, especially if spotty, can be improved by simplifying with wash laid over the pencilling here and there. The stunt of washing over graphite pencilling with turpentine in places, softening and distributing it, is also tried. And drawings are done in sepia and sanguine crayons which are soluble in water, and worked up a bit with the brush. In fact the last half of the course of six weeks, which will be just about ending as you read this, is largely given over to experimentation with various techniques and combinations of media. Drawings are done on tinted papers, usually with the lights picked out in chalk or white water color. The accompanying sketch illustrates one application. This was done with a charcoal pencil on the gray cardboard back of a tracing paper pad, the white being added with Chinese white water color, diluted as necessary. It's a bit crude, as are many sketches made in the open, but records enough of the facts of the time and place to be worth while.

Drawings at this period are also drawn in special pencils—carbon, wax, and lithographic; also in the large square sticks of graphite, carbon, sanguine, sepia, etc. Some students turn to pen and ink, or to combinations of colored inks or of pen and wash. Pencil drawings are often effectively tinted with water color.

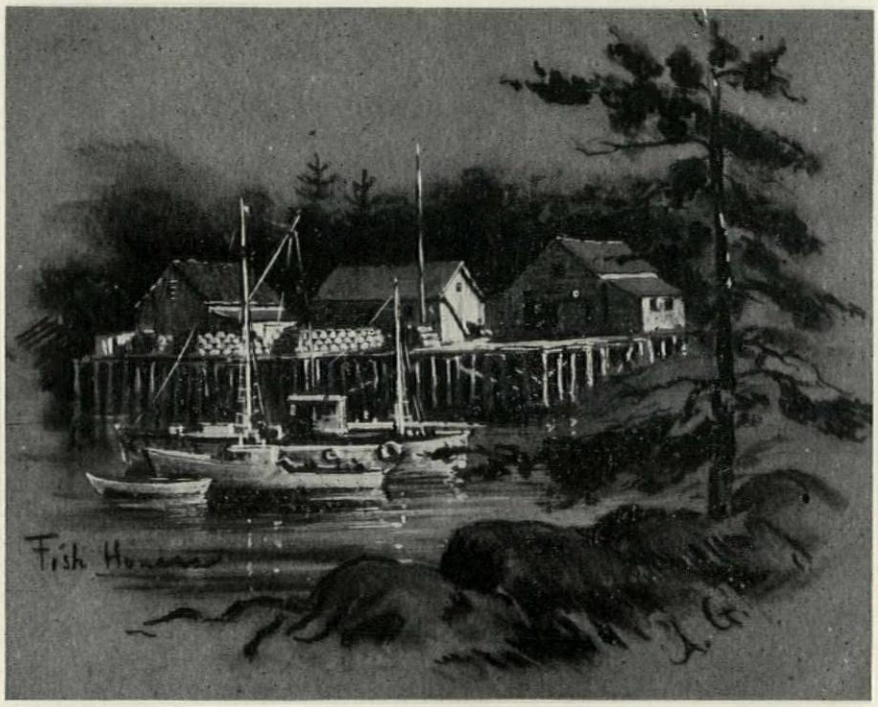
Aside from this work, which is usually large enough in size to encourage boldness of execution, each student keeps a sketch book in which he jots down all sorts of rapid impressions, often coupled with written notes. These may be in pencil, fountain pen (the ink perhaps being dissolved and distributed with brush and water), brown ink applied with either pen or brush, colored pencils, etc.

And then at last comes the exhibition, the final distribution of the drawings, certificates, etc., and the good-byes. It is absolutely astonishing what a wealth of fine material these exhibits reveal. And what an amazing improvement six weeks of intensive application can bring about! In fact the main reason why I am writing all this is that I hope I can inspire you to go out and do some similar sketching. What I have seen here makes me positive that if you now set yourself a definite sketching program and stick to it there is still time enough this summer to show you a very noticeable improvement in your work. So get out and get busy! Your surroundings may be less inspiring than ours here, yet you by no means have to come to the Maine coast for subjects to draw. You will find that even the most familiar things can take on a surprising new interest if you choose them to sketch. So, I repeat, get busy! Old winter will be around again before you know it. For more definite instructions, see my Corner for June. And let me remind you, too, that practically all the suggestions for rendering technique which I have given the last few years would apply to sketching as well.

Sorry I couldn't have sent this month's Corner a few weeks later when there will be many fine drawings by students to illustrate the points.

So I come to the end of my space and bring my letter to a close with best wishes to all. And good luck with your sketching!

Sincerely yours,
ARTHUR L. GUPTILL.



CHARCOAL AND CHINESE WHITE COMBINED ON GRAY BOARD ARE EFFECTIVE

PENCIL POINTS DATA SHEETS

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

EACH month since January, 1932, 4 *Data Sheets* have appeared in PENCIL POINTS. They are printed so that they may be cut out, punched and filed in a standard 6-ring notebook. They are the handiest size possible—3¾" x 6¾"—to save space on your shelves and on your drafting board. The *Data Sheet* reference can be personalized by the addition of your own notes. Blank forms for recording practically any type of information—coordinate paper, blank and ruled paper, of the same size as the *Data Sheets*—can be obtained from almost any stationer.

The *Data Sheets* are the only *loose-leaf* reference book available for drafting room use. The loose-leaf feature allows the addition of your own data, makes it possible to remove sheets for use at the drafting board, makes it possible to keep your notebook always up to date. The *Data Sheet* Notebook is small enough so that it does not cover up the entire drafting table when opened; it does not weigh a ton. The loose-leaf binders for filing the *Data Sheets* have smooth, rounded backs and cannot tear your drawings. The *Data Sheets* were originated and prepared

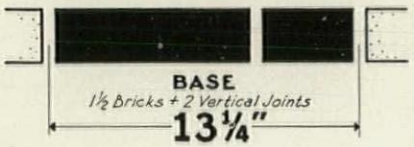
PENCIL POINTS DATA SHEETS

HORIZONTAL DIMENSIONS FOR BRICKWORK

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

Sheet No. A1p

Aug., 1936



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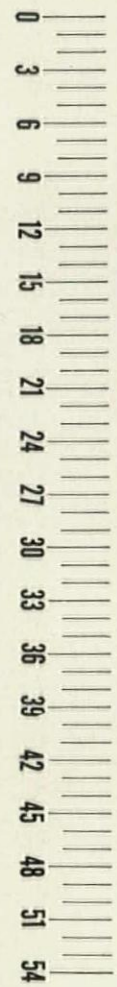


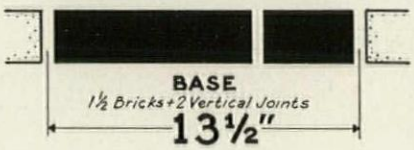
PENCIL POINTS DATA SHEETS

HORIZONTAL DIMENSIONS FOR BRICKWORK

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

Sheet No. A1q

Aug., 1936



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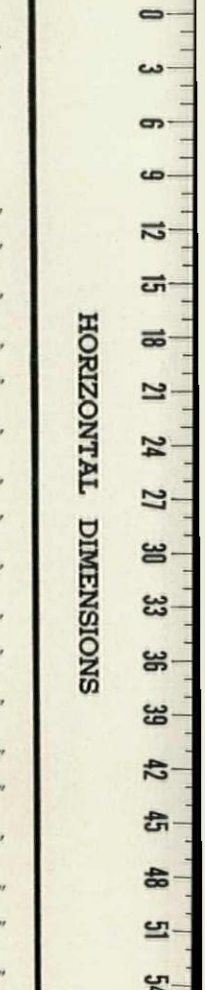

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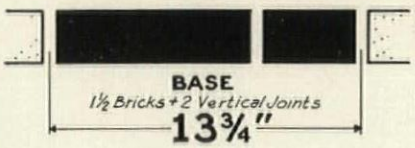
PENCIL POINTS DATA SHEETS

HORIZONTAL DIMENSIONS FOR BRICKWORK

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

Sheet No. A1r

Aug., 1936



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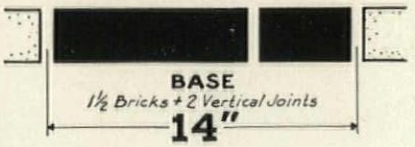
PENCIL POINTS DATA SHEETS

HORIZONTAL DIMENSIONS FOR BRICKWORK

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

Sheet No. A1s

Aug., 1936



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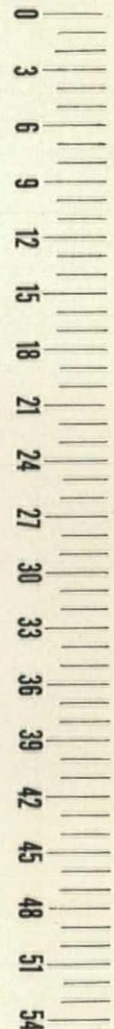

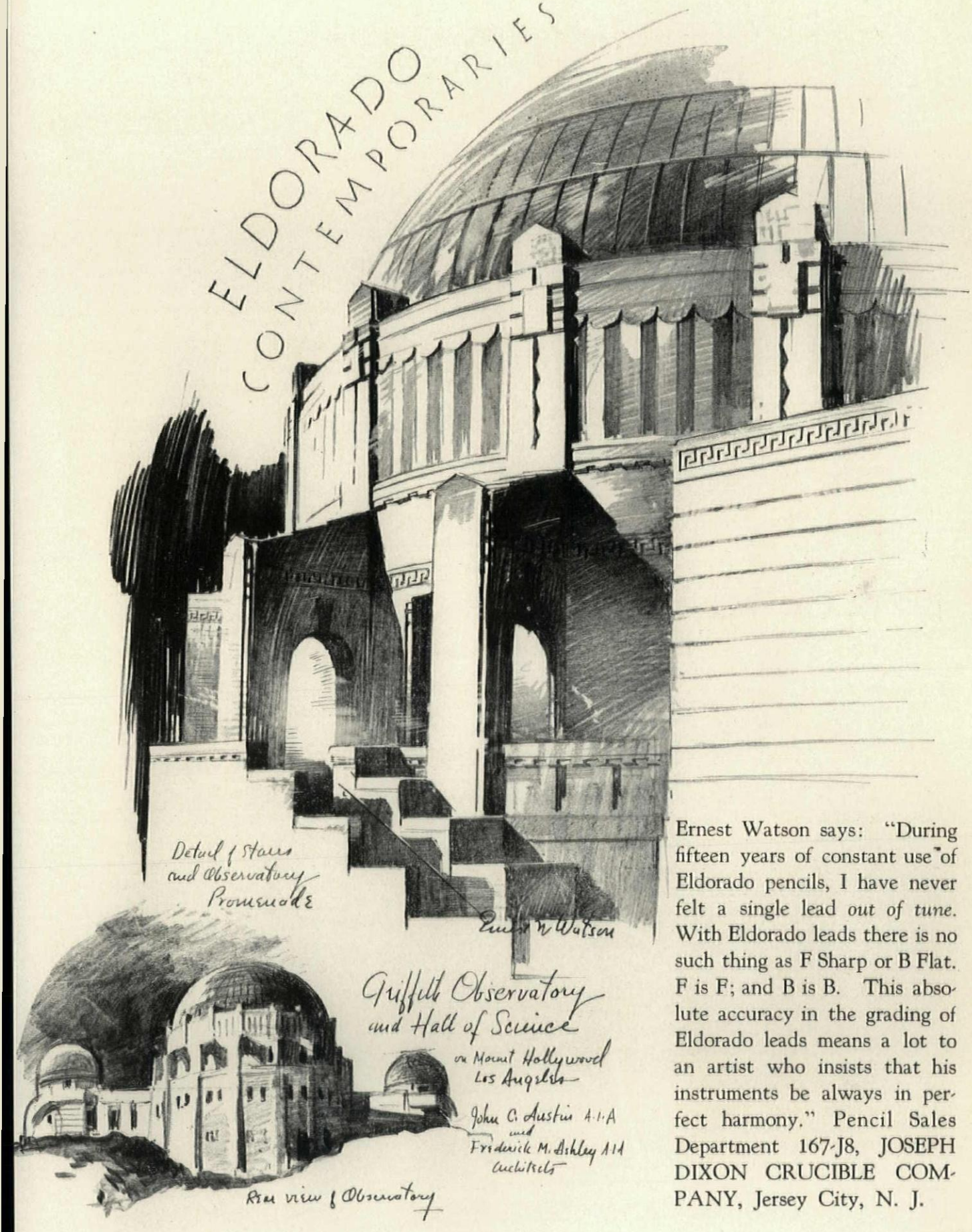

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PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

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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THE MART

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Wanted: Auto-Graflex 4 x 5, in good condition, preferably with tripod and case. State price, describe lens equipment and extras. Communicate with Service Department, PENCIL POINTS.

Office Space Wanted: Architect would like to rent space in architect's office. Space to accommodate drafting table, some files, and would like use of small private office. Communicate E. S., The Mart, care of PENCIL POINTS.

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PERSONALS

RONALD SENSEMAN, *Architect,* has opened an office for the general practice of architecture at 504 Flower Avenue, Takoma Park, Md.

HERBERT E. GOODPASTOR, *Architect,* has opened an office in the Mitau Building, Sacramento, Calif.

ANTHONY THORMIN, *Architect,* will supervise the architectural and designing office of the Great Lakes Exposition, at 1227 Prospect Avenue, Cleveland, Ohio.

VERNER B. McCLURG, *Architect,* has temporarily closed his office in Los Angeles to act in the capacity of Regional Architectural and Engineering Adviser, in Region XI of the Resettlement Administration, 329 Terminal Sales Building, Portland, Oregon.

OLIVER O. GAUVIN, *Architect,* has moved his office from 160 South Main Street to Room 402, 72 Weybosset Street, Providence, R. I.

JOHN S. HOPKINS and PRENTISS HUDDLESTON, *Architects,* have formed a partnership for the general practice of architecture under the name of Hopkins & Huddleston, with offices at 712 Graham Building, Jacksonville, Florida.

MANUFACTURERS' DATA WANTED

ANTHONY THORMIN, *Architect,* Great Lakes Exposition, 1227 Prospect Avenue, Cleveland, Ohio.

HERBERT E. GOODPASTOR, *Architect,* Mitau Building, Sacramento, Calif.

PAUL W. HOFFERBERT, *Architect,* 220 South 8th Street, Gadsden, Alabama.

JOSEPH E. APPELT, *Architect,* 415 Northwood Street, Grand Rapids, Mich. (Data for A.I.A. file.)

MARTIN KREIN, *Draftsman,* 1311 Elmdale, Chicago, Ill. (Data on small homes, residential materials and equipment, and theatres.)

CHARLES B. FERRIS, *Engineer,* 758 North Broadway, Yonkers, N. Y.

BURNETT SEMEL, *Engineer,* doing plant layout, 17 Winans Avenue, Newark, N. J. (Data for A.I.A. file.)

THE NATIONAL PARK SERVICE, P. O. Box 1711, Santa Fe, New Mexico.

WALTER BUIK, 3814 South Hermitage Avenue, Chicago, Ill. (Data on standard sizes of doors and windows, proper method of estimating cost of building, thickness of clay brick walls, concrete floors and foundations, etc., for garage buildings.)

UNITED COLOR & PIGMENT COMPANY, Newark, N. J. Attention of Burnett Semel. (Data for A.I.A. file.)

JAMES C. CAMPARO, *Student,* 192 McWhorter Street, Newark, N. J. (Data for A.I.A. file and data for all lines of building construction and designing.)

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No Exposed Cords Over Work Area Reinforced . . . Stays Flat on Work Better Looking . . . Smoother Working

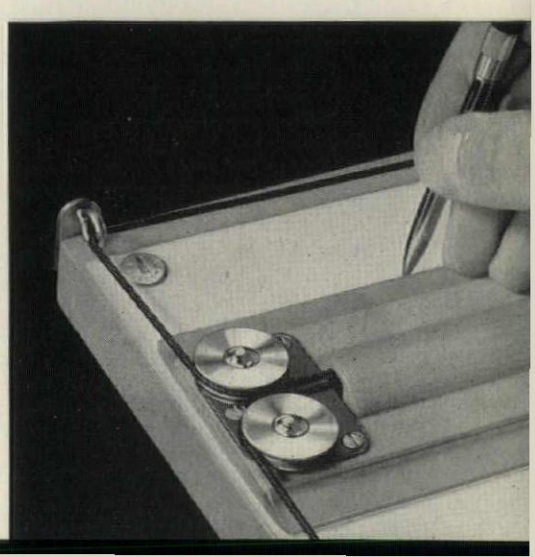
The cross-over Paralleling cords of a Dietzgen "Premier" Parallel Ruling Attachment are carried through an enclosed channel. This unique construction not only keeps the cords out of the way, but provides rigid reinforcement for the straight edge that keeps it flat on your work. You will also be amazed at the comfort and convenience it provides, a straight-edge you can push or pull either way without "thumbing" or smudging your work.

Note that the "Premier" Attachment gives unrestricted working area and yet has no over-hanging parts to be bumped out of adjustment. Note also that the "Premier" need not extend the full length of your board (as illustrated above). Note also that the screw type mounting fixtures may be fastened either on the edges or the top of your board. (Beside the screw type fixtures, a complete set of push-pin type fixtures are also furnished free with each "Premier" Attachment).

May be had in any desired length on special order. Standard lengths are 18 in., 24 in., 30 in., 36 in., 42 in., 48 in., 54 in., 60 in., 72 in., 84 in., 96 in.

UNRESTRICTED Working Area

Despite complete elimination of overhanging parts, the Dietzgen "Premier" Parallel Ruling Attachment has no "dead" spots. The entire board from top to bottom and side to side is open working area when you use the Dietzgen "Premier."



DIETZGEN

PUBLICATIONS ON MATERIALS AND EQUIPMENT

of Interest to Architects, Draftsmen and Specification Writers

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

DUTCH BOY PAINTING SPECIFICATIONS.—A.I.A. File No. 25-C. New publication gives painting and finishing specifications covering the use of Dutch Boy products. Divided into two parts, Section A contains those clauses which specify the materials to be used and outlines the general manner in which the work shall be carried forward; Section B presents the direction for surface preparation and application of the paint on the particular surfaces to be painted. 24 pp. National Lead Co., 111 Broadway, New York.

CASSVELL PREPARED VELLUM TRACING PAPERS.—Booklet containing samples of a line of tracing papers and cloths. John R. Cassell Co., Inc., 110 West 42nd Street, New York.

FISKE STABLE FIXTURES.—A.I.A. File No. 35-1-3. Useful new reference manual for architects and specification writers covering a complete line of stable fixtures in iron, brass, bronze and aluminum. Indexed. 72 pp. 8½ x 11. J. W. Fiske Iron Works, 78-80 Park Place, New York, N. Y.

MURAL-TONE WALL PAINT.—New folder discussing the advantages of a type of wall paint for walls, ceilings and other interior surfaces. 6 pp. 8½ x 11. The Muralo Co., Staten Island, N. Y.

THE DONLEY BOOK OF SUCCESSFUL FIREPLACES—SEVENTH EDITION.—Valuable reference manual on the subject of fireplaces contains an outline of fireplace history, data on planning and building fireplaces, detailed descriptions of the Donley heat saver and cabinet fireplaces and information on fireplace equipment. Included is a selection of interior and exterior fireplace designs. Profusely illustrated. 64 pp. 8½ x 11. The Donley Brothers Co., 13900 Miles Avenue, Cleveland, Ohio.

THE HOUSE YOU WANT—OF CONCRETE.—New publication showing a number of concrete house designs. Brief construction data with detail drawings is included. 16 pp. 8½ x 11. Portland Cement Association, 1301 Norwood Bldg., Austin, Texas.

PITTSBURGH FRAMED DOOR MIRROR.—Bulletin announcing and describing a new framed door mirror which can be installed on both new and old doors. Pittsburgh Plate Glass Co., Grant Bldg., Pittsburgh, Pa.

WARD LEONARD ELECTRIC INDUSTRIAL CONTROL DEVICES.—Looseleaf catalog covering a line of electric industrial control devices, including several new AC and DC manual and automatic motor controls. 116 pp. 8½ x 11. Ward Leonard Electric Co., Mt. Vernon, N. Y.

ESTERBROOK ART AND DRAFTING PENS.—Folder describing a line of art and drafting pens for architects, engineers, draftsmen, artists, etc. The Esterbrook Steel Pen Mfg. Co., Camden, N. J.

OTIS FINGER-TIP CONTROL FOR EVERY ELEVATOR SERVICE.—A.I.A. File No. 33. Folder announcing a complete line of both passenger and freight elevators with their control mechanism operated by buttons. 4 pp. 8½ x 11. Otis Elevator Co., 260 Eleventh Ave., New York.

GRILLES OF PERFORATED METAL.— A.I.A. File No. 30-E. Catalog and handbook No. 32 shows a wide selection of standard as well as modern designs of perforated metal grilles. Drawings, tables of openings, sizes. 52 pp. 8 x 10¾. The Harrington & King Perforating Co., 5655 Fillmore Street, Chicago, Ill.

ROCKWELL ACOUSTICAL PLASTER.—Folder describing the features of a type of acoustical plaster especially suitable for theatres, churches, courtrooms, hospitals, libraries, offices, schools, banks, residences, restaurants, etc. Specifications. 4 pp. 8½ x 11. Atlantic Gypsum Products Co., Acoustical Division, 205 East 42nd Street, New York.

CARRIER UNIT HEATER KROY TYPE.—Bulletin No. 46-e-1 illustrates and describes a line of Kroy type unit heaters and their applications. Included are dimensions, ratings and specifications. 12 pp. 8½ x 11. Carrier Engineering Corp., 850 Frelinghuysen Avenue, Newark, N. J.

McDONNELL BOILER WATER LEVEL CONTROLS.—Condensed catalog and price list illustrating and describing briefly a line of automatic boiler water level controls and low water cut-offs. Installation details. 8 pp. 8½ x 11. McDonnell & Miller, Wrigley Bldg., Chicago, Ill.

WILLIS FIRE DOORS AND HARDWARE.—Catalog No. 2 illustrates and describes in detail a complete line of standard tin clad fire doors and hardware. Dimension drawings and tables, prices. 32 pp. 8¼ x 10¾. Willis Mfg. Co., Galesburg, Ill.

Published by the same firm, "The Willis Paramount Double-Hung Metal Window." Bulletin with descriptive data, details and specifications covering a line of double-hung metal windows. 12 pp. 8¼ x 10¾.

"Willis Ezie-Life Garage Door Hardware." Descriptive folder covering a type of overhead garage door hardware suitable for either new or old doors.

WILLIAMS AIR-O-MATIC AIR CONDITIONING SYSTEM.—A.I.A. File No. 30-d-1. Catalog giving complete information on the construction and operation of a type of combination heating and cooling system provided by low pressure steam which automatically maintains controlled weather all year round. 16 pp. 8½ x 11. Willams Oil-O-Matic Heating Corp., Bloomington, Ill.

BRUCE PLANK FLOORS.—Attractive brochure illustrating numerous installations of plank floors and discussing their advantages and the various finishes and grades. 16 pp. 8½ x 11. E. L. Bruce Co., Memphis, Tenn.

McKEE DOORS.—A.I.A. File No. 17-A-2. Catalog 5 covers a line of doors suitable for residential garages, public garages, service stations, factories, warehouses, boat houses, fire stations, partitions and other commercial uses. 8 pp. 8½ x 11. McKee Door Co., 6224 South Oakley Ave., Chicago, Ill.

SPENCER STEEL OIL BURNING BOILER.—Illustrated catalog giving a detailed description of a type of steel oil burning boiler for steam, vapor or hot water heating systems. Capacity and dimension tables. 8 pp. 8½ x 11. Spencer Heater Co., Williamsport, Pa.

DESCO METAL STORE FRONT CONSTRUCTION.—A.I.A. File No. 26-b-1. Filing folder containing series of sheets showing full size details of Desco metal store front construction, No. 532. 8½ x 11. Detroit Show Case Co., Detroit, Mich.

(Continued on page 39, Advertising Section)

The Firesafe Concrete Home
Impressively States Its Case

• • •

A booklet for home prospects that should do much to foster higher construction standards and encourage an appreciation of good architecture in small homes

IN publishing "*Designed for Concrete*," the Portland Cement Association reaffirms its confidence that the trend toward permanent, firesafe houses will continue because of its economic soundness. The booklet presents 55 selected designs from the 1936 *Pencil Points*-Portland Cement Association competition for the design of firesafe concrete houses; photographs; and an appraisal of the advantages of concrete.

Home prospects everywhere will receive this booklet, including several thousand monthly who inquire through our national advertising for more facts about firesafe concrete homes.

"*Designed for Concrete*" also reaffirms our confidence in the growing importance of the architect in the residence field. His touch is needed if beauty is to survive current modes and be part of the permanence people want today. This booklet asks those who are seriously interested in any of the houses shown to consult the designer for working drawings, and counsels the reader to employ an architect in planning a home to meet individual needs and tastes.

These are significant days for concrete. Designers are giving its possibilities much creative attention. More and more builders are becoming concrete craftsmen. And home buyers, perhaps you've noticed, are awakening to concrete as a source of beauty, comfort, and sound value at low cost per year.

Let us send you a file copy of "*Designed for Concrete*."

PORTLAND CEMENT ASSOCIATION

Dept. A8-25, 33 West Grand Ave., Chicago, Ill.

FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

Replies to box numbers should be addressed care of PENCIL POINTS, *330 West 42nd Street, New York*

SECRETARIAL POSITION WANTED: Young lady, 23, who has Bachelor of Science in Architectural Engineering degree and seven years of secretarial experience wishes position as secretary with architectural or engineering firm. Box No. 800.

POSITION WANTED: Junior architectural draftsman, High School graduate, age 18, desires position anywhere in New York City at a reasonable salary. Office boy also. A good tracer. John Passanante, 133-05 121st Street, South Ozone Park, L. I.

WANTED: Architectural draftsman, good at designing and sketching. Write Jos. J. Sawyer, Architect, Greensboro, N. C.

POSITION WANTED: Architectural draftsman, competent, experienced, seeks position in architect's office. Jerome Licker, 305 Mt. Eden Avenue, Bronx, New York.

POSITION WANTED: Building superintendent, foreman, A-1 carpenter, 20 years' experience in building and construction. Would like to locate in middle west or south. Homes built complete, large or small. Design and draw plans. Salary optional. E. Larsen, 120 West 17th Street, Los Angeles, Calif.

POSITION WANTED: Junior draftsman, age 22, desires position with architect or builder; recent graduate of Mechanics' Institute in architectural drafting and design. Inexperienced but eager to learn business, neat appearance, willing to travel, best references. Box No. 801.

POSITION WANTED: Male, white, neat, experienced, dependable, competent, college trained, 20 years at drafting, detailing, designing, specifications, construction superintendent and architect's representative on a wide diversified type of buildings. Come well recommended. Go anywhere. Charles Palmer, Room 524—4614 Prospect Avenue, Cleveland, Ohio.

POSITION WANTED: Architect, designer-draftsman. Desires responsible position. University graduate with 16 years' experience. Can carry the work through design, working drawings and specifications. Box No. 802.

POSITION WANTED: Young man, 21, graduate electrical course, Brooklyn Technical High School, with limited mechanical and electrical drawing knowledge seeks position as apprentice to electrical contractor. William H. Nicoletti, 2790 East 23rd Street, Brooklyn, N. Y.

POSITION WANTED: Young man, 26, Christian, High School honor graduate, three years' study at Carnegie Institute of Technology evening classes in architectural design, desires a position as junior draftsman or clerk in an architectural firm. Has had some experience detailing. Willing to work anywhere. Earl H. Rathfuse, 2317 Osgood Street, Pittsburgh, Pa.

WANTED: A number of men ranging from architectural draftsmen to associate architects for Resettlement Administration work in South. Salaries ranging from $1200 to $3200 per year. Please send full particulars in first letter. Box No. 803.

DESIGNERS: Structural and architectural for sewage disposal project and pumping plant. Salary $2640 to $3600 a year. Employment period estimated as from one to two years. For details apply immediately to the Detroit Civil Service Commission, 15th floor, Water Board Building, Detroit, Mich.

WANTED: Engineers capable of and experienced in designing plumbing, heating and electrical systems for commercial and industrial buildings. Give experience, references and salary wanted. Box No. 804.

POSITION WANTED: Architect, draftsman and designer, seeks general or supervisory post. Experienced in City, State and Federal Governments and private offices. Address Z, 174 Grant Avenue, White Plains, N. Y.

POSITION WANTED: Architectural draftsman, 17 years' experience, seeks position in architectural office doing residential work. Can work through sketches to finished drawings. Box No. 805.

POSITION WANTED: Young man would like position as junior draftsman. Graduate of Pratt Institute in architectural construction and evening course in building estimating. Experienced in estimating, typing, correspondence, payrolls, cost records, billing, bookkeeping, call on architects, etc. Homer W. Manck, 1854 "A" Pacific Street, Brooklyn, N. Y.

POSITION WANTED: Architectural designer and draftsman with wide general experience in all classes of buildings and construction. Box No. 805.

POSITION WANTED: Young man, married, willing to travel, wishes position as architectural draftsman. Graduate of Cooper Union. Two years' experience with building concern in New Jersey. David A. Cohen, 966 Hoe Avenue, New York, N. Y.

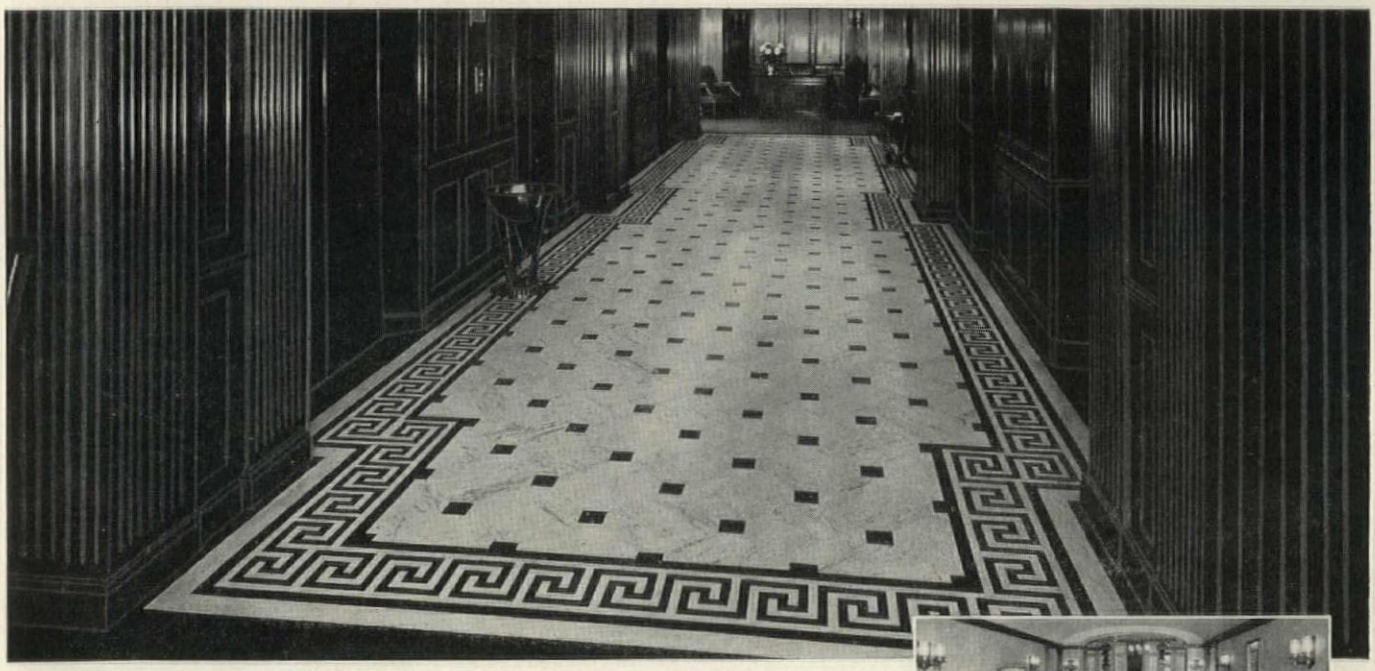
POSITION WANTED: Draftsman and rendered, age 23, neat and ambitious, seeks position with architect or architectural firm. Graduate of International Correspondence School. Inexperienced but eager to work. Paul T. Pavlik, Jr., 476 Park Avenue, Fairview, N. J.

POSITION WANTED: Outside construction work desired by man with 8 years' experience in well known architect's office. Graduate of Pratt Institute. Box No. 806 or telephone, SOuth 8-7920 (Brooklyn).

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. 807.

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. 808.

Seagram's COMPLETES OFFICE DECORATIONS WITH ATTRACTIVE *Armstrong Floors*

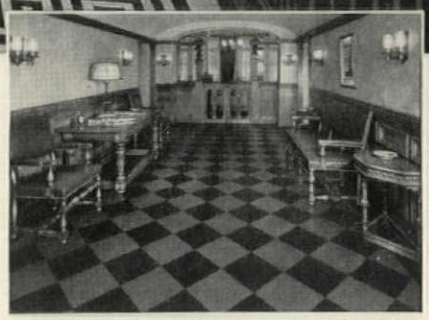


Reception Hall, Seagram Distillers Corp., Chrysler Bldg., N. Y. City. Floor is Armstrong's Rubber Tile in No. 400 White Marble with No. 455 Verde Antique squares. Border is No. 410 Oyster and No. 480 Black.

FOR the floors of Seagram's new executive offices in the Chrysler Building, Architect Morris Lapidus had very definite requirements to meet. Seagram's wanted floors that would not only reflect the character, dignity, and luxury of the interior scheme, but would also give long service and be easy to maintain. Mr. Lapidus found exactly what was needed in Armstrong's Rubber Tile, Cork Tile, and Linoleum.

Armstrong offers the only complete line of resilient floors. Among them you'll find materials to suit every pocketbook. *Linotile*—an exclusive Armstrong product—is a long-wearing floor twice as resistant to indentation as Battleship Linoleum. *Rubber Tile* is a specially-reinforced tile with a beautiful high finish. *Cork Tile* is a rich, comfortable floor possessing high sound-deadening qualities. *Accotile*—a low-cost moisture-resistant tile—is for use wherever floors are in direct contact with the ground. And there are hundreds of Armstrong's *Linoleum* patterns for every type of building.

With this complete line of resilient floors, the Armstrong Architectural Service Bureau can give unbiased suggestions on the correct type for any building. For more complete information, see Sweet's or write direct to Armstrong Cork Products Company, Building Materials Division, 1206 State Street, Lancaster, Pennsylvania.



In the lobby of the Seagram executive offices, a luxurious floor of Armstrong's Cork Tile, in two shades of brown, insures freedom from noise. Layout of the office is by Ross-Frankel, Inc., N. Y. C.

General Offices at Seagram's. The No. 05 Brown Marbelle Armstrong's Linoleum Floor insures underfoot comfort and quiet for busy employees.

ARMSTRONG'S *Linoleum* *and* RESILIENT TILE FLOORS

LINOTILE · ACCOTILE · CORK TILE · RUBBER TILE · LINOWALL · ACOUSTICAL CEILINGS

(Continued from page 20)

correspondent at the Capitol at Salem for Oregon's leading Democratic paper. The incumbent State administration is largely Democratic and consequently in favor with the Journal. This article is sub-titled "Capitol Design Unpopular" and reads in part as follows:

> "Public reaction to the decision of the judges in the Capitol design contest varied from emphatic disapproval to approval . . . Comment by State officials *for public consumption* was highly favorable to the design, but 'off the record' comment was not so complimentary . . . "

I would also like to call Mr. Thomas' attention to a series of three lengthy articles written by Duanne Hennessey, special Staff Writer of the Portland Oregonian, quoting State Senator Allan A. Bynon, which appeared on June 10th, 11th, and 12th, and constituted one of the most destructive analyses of the plan of a public building that has ever been sponsored by a layman. Mr. Thomas further states—in his 6th paragraph—that "as time is a very positive element in producing the contract drawings (according to the Program the complete plans and specifications ready for bidding are supposed to be in the hands of the PWA Administrator for Oregon by Sept. 15th), we believe that a good plan and section requiring a *minimum of major adjustments* . . . will most readily produce a satisfactory result and further justifies our method of judgment." He may therefore be discomforted to learn that as a result of the Bynon articles the Commission hastened to reassure the public, by means of an editorial in the Oregon Journal, that the accepted design was undergoing drastic revisions and that the competition was not held to select a design but "primarily to facilitate the selection of an architect." The Oregon Associates, Messrs. Whitehouse and Church, were instructed to confer with all State departments to be housed in the Capitol to make as drastic changes as time would allow. This necessitated several weeks of night and day work before the sketches were approved by the Commission and forwarded to New York to produce working drawings. The "minor changes" which Mr. Thomas refers to included, if we are correctly informed, eliminating four of the nine elevators, changing some circulation, and adding an entire additional floor!

I also wish to call to Mr. Thomas' attention the foremost article in the July number of *The Architect and Engineer* of San Francisco, signed by Mr. Arthur Brown, F.A.I.A., commenting on the Oregon Capitol competition. Mr. Brown, with no direct reference but with unveiled inference, is unsparing in criticism of the "tightness" of the Oregon Program, and suggests that programs in the future should be written so the *"parti"* would not be a Chinese puzzle to solve, that the cubage should not be so limited by arbitrarily setting a cubic foot cost, and that *the Jury should be identified!* I am herewith enclosing a copy of Mr. Brown's article.

I trust this letter will not be misconstrued as a criticism of the winning architects. I have a wholesome respect for Mr. Keally's ability and perspicacity as he gauged the psychology of the Oregon jury better than any other competitor—and after all that is 9/10 of the problem in competitions as they are still being conducted in *this* country. [Note that the Jury was not identified in this competition until the judgment was held. Ed.] Let us pass over Mr. Thomas' analysis of the accepted design as these drawings have by this time been profusely illustrated in all the leading architectural periodicals and the profession can judge for itself as to its merits, but I wish to take strong exception to Mr. Thomas' statements regarding the many other designs which were so lavishly sub-

will be created with *Castell* DRAWING PENCILS

If H. G. Wells' forecast for the future seems amazing . . . consider what our modern world would have seemed like to our 18th Century forebears, had they been able to visualize it.

In 1761, when the house of A. W. Faber was founded, the world was still a comparatively simple place. But when man's imagination took wing he required drawing materials that would give graphic expression to his genius. Thus began the alliance between A. W. Faber and architects, engineers, artists, draftsmen and designers. The epitome of 175 years of pencil perfection, "Castell" is the choice of pencil craftsmen the world over. We feel it is no rash prediction to say that "Castell" in the future, as in the past, will keep pace with "Things to come".

No. 9022 "Castell" Artists' Refill Pencil and No. 9030 Leads . . . in 16 degrees. Note the knurled grip which prevents slipping, enables you to work smoothly and evenly. U. S. Pat. Office Trade Mark 323640.

A. W. FABER INC. ★ Made in Bavaria in 18 degrees NEWARK, N. J.

mitted from all over the country. He implies, and is reported to have privately stated while here in Oregon, that the bulk of the designs were very bad. What did he expect from a national competition open to every registered man—a percentage of merit as high as in the hand-picked competitions? Naturally, among 126 entries a large majority were bad but I have been privileged to see 50 of the 126 entries, and have spent much more time analyzing these 50 than Mr. Thomas did in analyzing the entire show and I want to go on record as stating that the percentage of meritorious entries was relatively three times as large as those submitted in the famous Chicago Tribune competition (the last competition to my knowledge that bears comparison with the one recently conducted in Oregon). I have been recently studying the book of designs which was published and sold by the Chicago Tribune Corp., and with very liberal interpretation of what is "good" or "bad," am at a loss to find more than 20 respectable designs in 280-odd entries. I have already found, in my opinion, at least 10 distinguished entries among the 50 I have seen in the Oregon competition, or relatively 2.8 times as many. And by distinguished entries I mean those other than the six prized designs—such as those of:

1. Thomas Harlan Ellett and T. A. Fransioli of New York
2. Hays & Simpson of Cleveland and H. A. Herzog of Portland
3. Dodge A. Reidy & Mario J. Ciampi of San Francisco
4. Harlan Thomas, Lance Gowan, Arthur Herrman and Henry Olschewsky, Associated, of Seattle
5. Sutton, Whitney & Aandahl, Brookman & Parker, Associated, of Portland

and so forth.

My judgment in such matters may not be equal or even comparable to Mr. Thomas' but I am ready and willing to gather together as many as possible of the ten best Pacific Coast entries and ship them to New York to be exhibited at the Architectural League or the Beaux Arts Institute, if someone will undertake to collect the twenty-odd distinguished designs that must be available in the East, and let the profession judge for itself—and I will post a bond to that effect.

I produced my entry in New York in collaboration with Mr. Lloyd Morgan of that city as critic, and with the help of Harry Gnerre (the 1935 LeBrun Fellow) and two other capable men. We kept a record of our time and spent collectively some 2000 hours and $1750 in cash to produce our show. During the last few weeks we could see the lights burning far into the night in the windows of Hirons', Fouilhoux's, Poor's, DeYoung & Moskowitz's and many other offices, so they too must have put in much time and money. The same story I learned later held true of many Oregon entries and must have been so throughout the country, so it is a "bit thick" for a juryman who spent less than 18 hours (and was paid for it) to analyze 123 *partis* (some 700 drawings) to accuse the profession of "mental laziness."

Mr. Thomas states that "our Profession as a whole should stop and seriously reflect" . . . and I heartily agree with him. We should reflect on by what dubious methods we elect "Fellows" to the Institute.

Yours very truly,

ROI L. MORIN

A.I.A. School Medals

For "general excellence in architecture," thirty graduates of American architectural schools have received the School Medal of the American Institute of Architects.

The awards, made by the Institute's Committee on Education, of which Dean William Emerson of the Massachusetts Institute of Technology is chairman, went to the following: Logan Stanley Chapel, Columbia Uni-

Stevens Hotel, Chicago, Ill.
Roofed with Genasco Standard Trinidad Built-up Roofing.
Architects: Holabird & Roche, Chicago.
Roofing Contractors: Advance Roofing & Sheet Metal Works, Chicago.

Genasco protects the Stevens— the world's largest Hotel

Millions of people have seen the Stevens Hotel, overlooking Lake Michigan—thousands of visitors have been guests at this world famous hotel. It has a prestige, a reputation, as one of the finest hotels in the world—a reputation that is guarded by assurance that everything connected with it is the finest possible—from cellar to roof. So, for the roof of the Stevens Hotel the architects specified Genasco Standard Trinidad Built-up Roofing, made with alternate layers of Genasco All-Rag Felts and genuine *Trinidad Lake Roofing Asphalt.* A wise choice by the architects who designed the world's largest hotel.

Genasco
Reg. U. S. Pat. Off.
STANDARD TRINIDAD
Built-up Roofing
Roof security is *felt* with Trinidad

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Please send me the following:
1—Copy of your book "For Your Roof" illustrating prominent buildings protected with Genasco Standard Trinidad Built-up Roofing.
2—Don Graf Data Sheets outlining properties of Trinidad Lake Roofing Asphalt—also giving data on asphalt mastic flooring.
Name .....
Address .....

versity; Herman C. Litwack, New York University; Serge P. Petroff, Cornell University; William James Taylor, Syracuse University; Joseph Donald Mochon, Rensselaer Polytechnic Institute; Melville C. Branch, Jr., Princeton University; Adrian Nathan Daniel, Jr., Yale University; John A. Valtz, Massachusetts Institute of Technology; Eustis Dearborn, Harvard University; Paul Lucien Gaudreau, Catholic University of America; Alexander Hamilton Van Keuren, University of Pennsylvania; Eugene Joseph Mackey, Carnegie Institute of Technology; Joseph Frank Balis, Pennsylvania State College; Hollie W. Shupe, Ohio State University; Cyrus L. Baxter, University of Cincinnati; Leon Clement Hufnagel, University of Notre Dame; Paul Bradley Brown, University of Michigan; Ivar Viehe-Naess, Jr., Armour Institute of Technology; Edward Hale Fairbank and Arthur Richard Williams, University of Illinois; Raymond Edwin Lippenberger, Kansas State Agricultural College; Curtis Besinger, University of Kansas; George Vietor Davis, Washington University; Robert W. Auvinen, University of Minnesota; Albert C. Martin, University of Southern California; Wendell Ross Spackman, University of California; Yoshio Iwanaga, University of Washington; Richard Nichols Hoar, Alabama Polytechnic Institute; and James Lanier Doom, Georgia School of Technology.

Architects League of Northern New Jersey

A special notice, made out in the form of a radiogram, was sent out to members of the Architects League of Northern New Jersey the other day to notify them of a "short session summer night meeting" to be held at eight o'clock, Thursday evening, August 20. The place is to be the Tap House Grill, 64 Main Street, Hackensack, N. J. Nothing was said about what is to be discussed at the meeting, but there was a suggestion that the inner man will be provided for in the shape of coffee, sandwiches, and—ssh—drinks (at moderate prices). The League's genial secretary, Harry Lucht, urges all members to attend.

Washington F.A.E.C.&T. Sponsors Talks

The Washington Chapter of the Federation of Architects, Engineers, Chemists, and Technicians proposes to hold a series of weekly meetings this fall beginning about September 23, in which well known speakers will discuss Construction Industry Trends and their Effects upon the Status of Technical Men. Six main topics have been tentatively outlined as follows: "Factors Affecting the Construction Industry," "Construction Techniques and Materials—Yesterday, Today, and Tomorrow," "Construction Needs and Construction Plant Capacity," "Construction—Public or Private?" "Public Works—A Political Issue," "Technician—What Now?" The list of speakers will include such authorities as Walter N. Polakov, David Cushman Coyle, and others of equal caliber. A more detailed synopsis may be obtained from Milton Lowenthal, Resettlement Administration, 2020 Massachusetts Ave., N. W., Washington, D. C.

Booth Fellowship Award

The College of Architecture of the University of Michigan announces the award of the George G. Booth Traveling Fellowship Competition in Architecture to Mr. Frederick H. Graham of Muncie, Indiana. Mr. Graham graduated this year from the College of Architecture and was an outstanding student in architectural design throughout his course. The subject of the competition was a Cooperative Center of Architecture and Allied Arts where artists and craftsmen might find opportunity for practical work, study, and research. The Fellowship was awarded for travel abroad.

Book Reviews

AMERICAN SOCIETY OF HEATING AND VENTILATING ENGINEERS' GUIDE, 1936. New York, $5.00.

A new chapter on the subject of Refrigeration has been added to the fourteenth edition of this valuable work. All of the principal thermo dynamic cycles of cooling, adaptable to air conditioning, are concisely described and illustrated.

The GUIDE continues its role as an authoritative and unbiased presentation of the best scientific practice in heating, ventilating, and air conditioning. From the architectural point of view, though there is still a great deal to be desired, the GUIDE remains the most dependable source for data on this phase of the mechanical division of his work. To the engineer (for whom the book is intended) the contents are, it is assumed, completely intelligible.

An architect, however, with a curiosity about Entropy, for instance, might be excused for a mild bewilderment when reading this gem:—*"The logarithmic probability of a state. It is the integration between two absolute temperatures of the quotient, of the quantity of heat, divided by the absolute temperature at the condition at which the temperature is taken. It is, therefore, a numeric which explains a difference in conditions between two points in a heat cycle. Entropy, which can vary with temperature, volume or pressure, is constant during adiabatic explanation in a reversible cycle or during isentropic explanation in an irreversible cycle. Entropy is a function of the unavailable energy in any system."*

It is reasonably certain that the Lord intended the indexes of books to be put in the back. The Society could be rorgiven for violating this well-established custom of placing the index if it were complete and easier to use. D.G.

ARCHITECTURAL GRAPHIC STANDARDS, by Ramsey and Sleeper (Revised Edition). John Wiley & Sons, Inc., New York, 1936. 284 pages, 9" x 11½". $6.

The new "RAMSEY-SLEEPER" is some 22% larger than the first edition, contains 260 plates and 21 pages of index including over 3600 items, counting cross-references. 57 plates are entirely new of which 47 treat of new subjects and the others are on subjects previously treated but brought up to date and amplified. All of the old plates that are retained have been carefully revised to make them agree with latest standards of good practice.

The new edition of this book contains such important subjects as the following: glazed brick and hollow tile; brick courses; wood flooring; mill construction; commercial projected steel windows; horizontal pivoted steel windows; revolving doors; turnstiles; grilles; structural glass; glass; wall paper; venetian blinds; linoleum; metal wall moulds; awnings; minimum size bathroom; average bathroom fixture size; sewage disposal; radiators; radiator enclosures; comparative fuel costs; electric lamp bulbs; insulation; children's furniture; children's toilet fixtures; children's equipment; bath houses; cabanas; residential kitchen equipment; residential kitchen planning; restaurants, cafes, bars; bar seats, booths, etc.; liquor supplies and equipment; automobile sizes; overhead garage doors; entasis, volutes, etc.

Western Reserve Picnic

C. W. Kuehny, President of the Architectural League of the Western Reserve, writes to announce that the organization's annual "Get-together Picnic" will be held, as usual, in September. "These picnics," he states, "as most persons who have attended will attest, are real 'get-together' affairs. It is here one meets architects, architectural draftsmen, material manufacturers, their representatives, contractors and sub-contractors, and, generally speaking, members representative of all phases of the profession and the building industry." All who can qualify under these heads are welcome to attend. The date is September 12 at Swiss Grove, near Cleveland.

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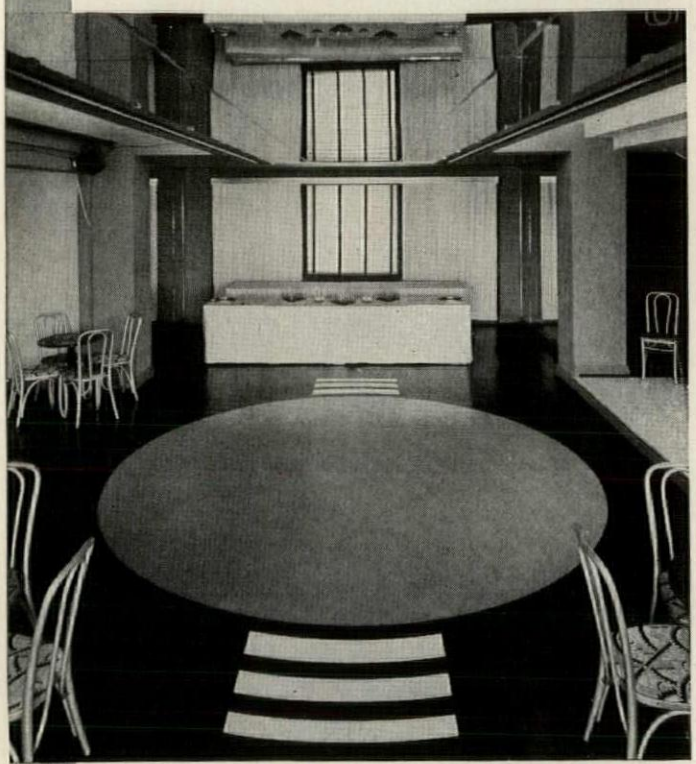

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PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 30, Advertising Section)

TRANE CLIMATE CHANGER.—Bulletin No. 230 describes the construction and operation of the Climate Changer system for use in residences and small buildings. Capacity tables, suspension suggestions, roughing-in dimensions, etc. 8 pp. 8½ x 11. The Trane Co., La Crosse, Wis.

NEW TEMLOK DE LUXE INTERIOR FINISHES.—New publication dealing with the subject of new Temlok de luxe finishes for homes and business interiors. Included are reproductions of six factory finished colors in Temlok de luxe boards, planks, panels, and tiles, together with size and installation data. 8 pp. 8½ x 11. Armstrong Cork Products Co., Building Materials Division, Lancaster, Pa.

MILLER LIGHTING FIXTURES.—New looseleaf handbook presents the first showing of the new Miller lines of residential lighting equipment accompanied by dimension data and prices. 32 pp. 8½ x 11. The Miller Company, Meriden, Conn.

29 WAYS TO PLAN A BASEMENT.—New brochure containing reproductions of 29 prize winning designs in the 1935 PENCIL POINTS-Iron Fireman Architectural Competition for a house for a family of five. Enlarged basement perspectives accompany each set of drawings. 32 pp. 8½ x 11. Iron Fireman Mfg. Co., Portland, Ore.

WILSON STRUCTURAL AND ARCHITECTURAL ENGINEERING COURSES BY MAIL.—Set of bulletins giving complete information covering the structural and architectural engineering courses offered by the Wilson Engineering Corporation, College House Offices, Harvard Square, Cambridge, Mass.

WOOSTER TREADS.—A.I.A. File No. 14-d-1. Portfolio containing series of plates showing profiles of various Wooster treads, saddles, sills, nosings and edgings, drawn to scale, together with dimensional data. 8½ x 11. Wooster Products, Inc., Wooster, Ohio.

HOLOPHANE DATALOG.—New publication describing and illustrating the complete Holophane line of lighting equipment. Classification of the contents has been prepared especially to facilitate reference. 44 pp. The Holophane Co., 342 Madison Avenue, New York, N. Y.

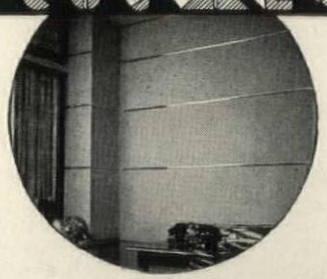
DIVIDED COOKING TOP TAPPAN GAS RANGES.—New looseleaf catalog illustrating a complete line of gas ranges and describing the divided cooking top and other features of this equipment. Specifications. 48 pp. 8½ x 11. The Tappan Stove Co., Mansfield, Ohio.

ROL-TOP ELECTRIC DOOR OPERATOR.—A.I.A. File No. 27-c-3. Illustrated folder explaining the outstanding features of a type of electric garage door operator. 4 pp. 8½ x 11. The Kinnear Mfg. Co., Columbus, Ohio.

VERIBRITE ONE-PIECE SINK TOPS.—Bulletin describing and illustrating in color a complete line of porcelain enameled one-piece sink tops. Color chart, dimensions, specifications. 12 pp. 8½ x 11. General Porcelain Enameling & Mfg. Co., 4143 Parker Ave., Chicago, Ill.

IDEAL ARCO ROUND BOILER.—A.I.A. File No. 30-e-14. New folder of descriptive and engineering data on the Arco round boiler suitable for burning all fuels. 4 pp. 8½ x 11. American Radiator Co., 40 West 40th Street, New York, N. Y.

METAL MOULDINGS



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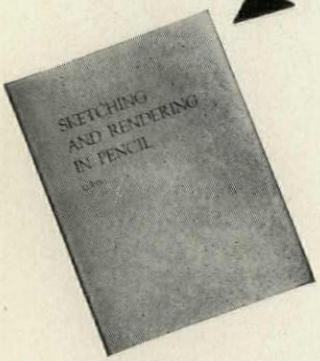

This volume again leads the reader by easy degrees from the most elementary consideration to advanced problems, every step being explained in Mr. Guptill's usual lucid and exhaustive manner. Not only does it offer an immense amount of information on pencil rendering, but, like its companion volumes, it covers numerous types of sketching. Emphasis throughout is on things architectural. The author's drawings are supplemented by a gallery of selected work from the hands of many other renderers and artists. Every drawing illustrates some point brought out by the text. The excellence of this volume is indicated by the fact that many thousands of copies have already been sold. 200 pages, 9 x 12, hundreds of illustrations. Bound in cloth. **Price, postpaid, $5.00**

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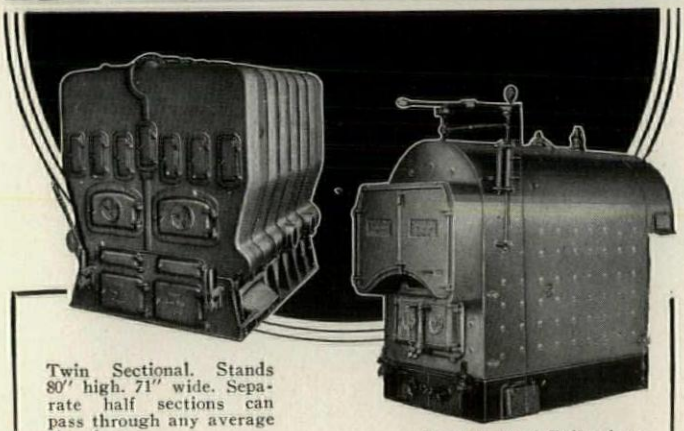

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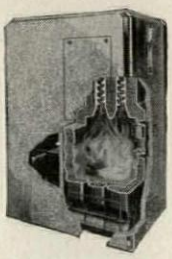

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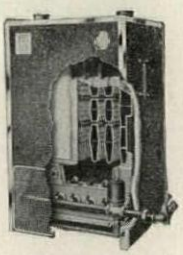

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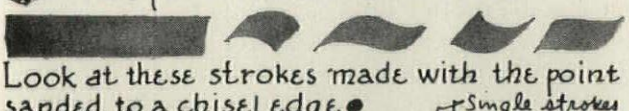

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This portfolio was designed to save the time of the student anxious to get at the practice of pencil technique with a minimum of lost motion. It consists of eight sheets of drawing paper on which are printed, in pale gray, outlines of the illustrations on pages 74, 90, 113, 123, 124, 127, 136 and 139 of "Sketching and Rendering in Pencil."

The student draws directly on these sheets, using the printed lines as a guide for proportion and referring to the corresponding illustrations in the book for suggestions as to technique. The text of the book describes the best pencils for all such work and explains the procedure. These sheets have been popular in pencil classes as well as with the individual.

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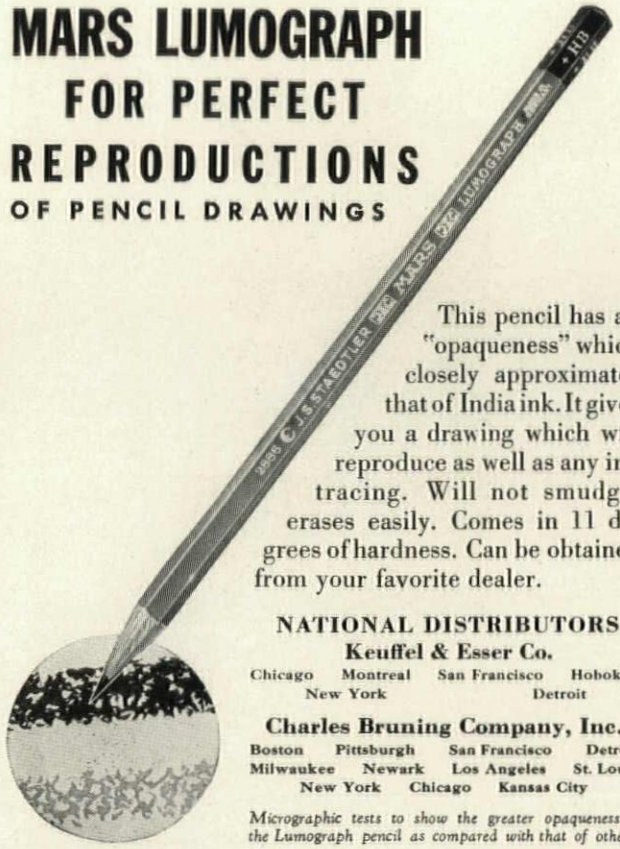

This pencil has an "opaqueness" which closely approximates that of India ink. It gives you a drawing which will reproduce as well as any ink tracing. Will not smudge, erases easily. Comes in 11 degrees of hardness. Can be obtained from your favorite dealer.

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NEW PRODUCTS
Changes in Personnel, etc.

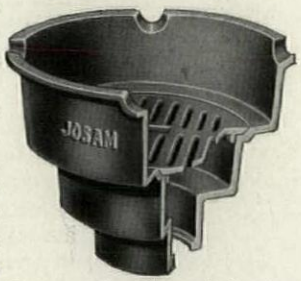
BLAINE S. SMITH TO SUCCEED B. F. AFFLECK AS PRESIDENT OF UNIVERSAL ATLAS CEMENT COMPANY

Blaine S. Smith, who has just resigned as president of the Pennsylvania-Dixie Cement Corp., New York, will become president of the Universal Atlas Cement Co. on Sept. 1, 1936. Mr. Smith's headquarters will be in New York and Chicago.

Mr. Smith succeeds B. F. Affleck, who has announced his retirement as president of the Universal Atlas Cement Co., under the Steel Corporation's pension plan to devote himself to his private interests. Mr. Smith has been president of the Pennsylvania-Dixie Cement Corp., and subsidiaries for the last eight years and for more than twenty years preceding was connected with the company he will now head.

COMBINATION LINT INTERCEPTING AND NON-SPLASHING LAUNDRY FLOOR AND LAUNDRY TRAY DRAIN

A distinct improvement in design of a drain for laundry floors, to prevent clogged drain, flooded floor and unsanitary and unsatisfactory conditions at laundry tray is announced by the Josam Mfg. Co., Cleveland, O.



Dryness and efficient carry-off at all times is assured, and usual wetness is prevented.

The Josam combination non-splashing and intercepting laundry floor drain, provides ample sump below the floor level. Large water way is provided through the flat, convex or dome grates which are easily removed to dispose of collected foreign matter. Four stirrups in rim of drain, receive waste pipes from laundry trays, properly supporting the pipes and eliminating splashing and leaks in connections to wash trays.

Round body and grate are made of cast iron, japanned or galvanized. Brass top furnished when desired. Easily installed and readily cleaned.

Non-Clog Sediment Arresting Laundry Drain

Identical in design to the laundry drain illustrated above, except that drain body is furnished with a removable sediment container, the rim of which has auxiliary holes which provide the non-clog feature by allowing water to flow through these holes and by-pass the sediment contained when container becomes full. Sluggish flow through auxiliary holes, gives warning that sediment container should be emptied.

NATIONAL ELECTRIC PRODUCTS CORPORATION ACQUIRES RAYMOND ROTH, INC.

The National Electric Products Corp., Pittsburgh, has acquired the business of Raymond Roth, Inc., New York, manufacturers of Goeller connectors, Charmond terminal blocks and other devices formerly made by the above concern. Manufacturing of these products will be continued under the National Electric name, and all engineering, sales and production detail will be handled by Raymond Roth.

SMALL PORTABLE DRAWING BOARD

A portable drawing board, which weighs less than one pound and being only one-quarter of an inch thick, fits in a briefcase, is announced by H. E. Twomley, 7154 Magnolia Avenue, Riverside, Calif.

Known as the "Pretty Neat" drawing board, it is accurately and sturdily built of strong material for every day hard usage by architects, engineers, designers, draftsmen, students, etc.

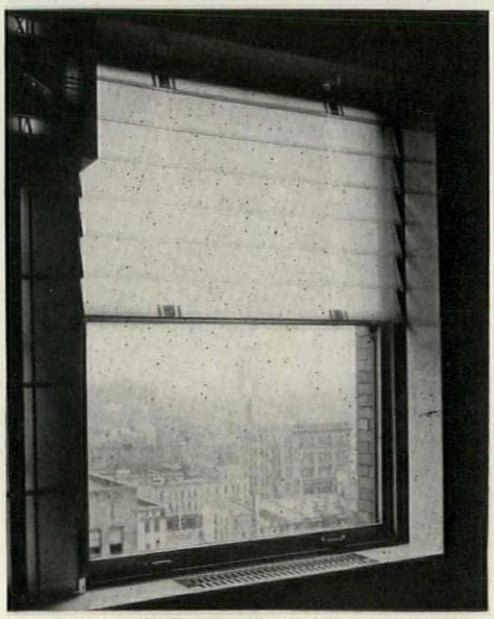
The ends of the triangle guide strips which form the border of the board and the spring paper clamps are so formed that they elevate the corners of the triangle above the adjacent side, giving absolute freedom of movement of the triangle, beyond the limits of the drawing board.

The spring paper clamps are lifted by pressure of the forefinger on small buttons provided on the back of the board.

The new drawing board is made in several sizes, 8½" x 11", 9" x 12", 10" x 15" and a special model of 8" x 10½" for Government size paper.

NEW WINDOW SHADES OF GLASS

Something new and unusually effective in window shades, venetian-blind in appearance, has been achieved by the Libbey-Owens-Ford Glass Co. for its reception room in the administration headquarters in Toledo. The illustration shows the installation of sand-blasted plates of glass by setting them in slanted slots, providing a

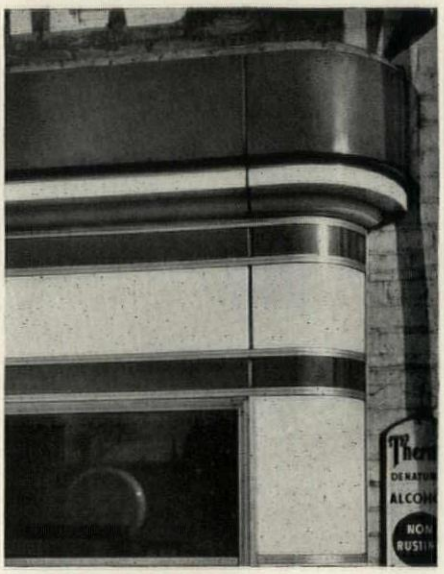


mellow, diffused lighting. For home or office, such louvre-blinds, made of heat-strengthened plate glass, can be obtained in three shades of blue, peach, green, or clear glass. Diffusion and artistic effects both can be obtained by sandblasting any desired decorative design upon each section of glass.

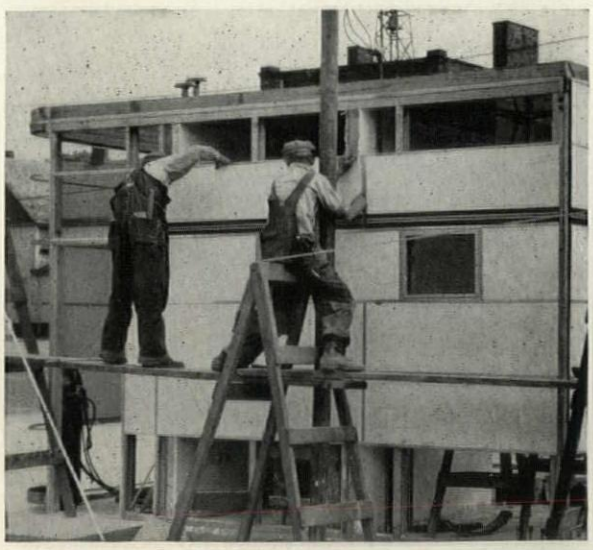
REVECON SYSTEM FOR HOLDING SHEET MATERIALS

Announcement is made by Revere Copper and Brass Incorporated, 230 Park Ave., New York, of the introduction of the Revecon System for holding sheet metals, designed by Russell L. Hohl, Architect.

The Revecon System is a method of using a framework of extruded aluminum Revecon sections to construct surfaces with any type of rigid sheet finishing material. It may be employed for exterior or interior finish on plane, curved or angular surfaces over either solid or skeleton construction. The Revecon System provides a lightweight, rigid, finishing construction—waterproof and air-tight. The entire finish is an integral structural unit with all elements interconnected yet free to expand and contract in individual units without distortion. The structural members require no painting or other maintenance. Alterations when required may be made with the same Revecon members. Its use of a wide range of flat sheet materials allows unusual freedom in design of decorative detail together with wide variations of color and texture.



The three principal elements in Revecon construction are finishing materials, Revecon members and Revecon metallic mastic. Any sheet material may be used which is not over ½ in. thick, and is sufficiently rigid to support itself on edge. This includes aluminum, brass, bronze, copper, nickel, silver, steel, magnesium and other alloys; plate, A-A, or structural glass; translucent marble, plastics, ceramics, asbestos-cement; wall and insulating boards, acoustical materials. Revecon extruded sections are made of a strong aluminum alloy, which may be obtained alumilited in various colors. The metallic mastic seals the assembly against weather, but also permits expansion and contraction within panel areas. Revecon metallic mastic has a nonmineral base with a binder of asbestos fibre, and contains aluminum powder which "leafs out" on exposure, forming a protection against light rays and oxidation and keeping the underlying ingredients permanently plastic.



A large variety of Revecon members is available for use with different finishing materials. There are three types of Revecon construction, consisting of two basic designs—the capped-joint and the pointed-joint and a combination of the two which may be used in one installation when desired. The capped-joint construction consists of panels of flat sheet materials framed horizontally and vertically in metal cap members. In pointed-joint construction metal sheets with edges formed to interlock with Revecon members are used for the panels. Joints between panels are pointed up with metallic mastic leaving no Revecon members exposed. With combination construction, transition joints can be horizontal or vertical or both, permitting areas of both types of construction in a single installation. Revecon installations can be erected without special tools. Nails, screws and bolts are used for attaching Revecon members to supporting areas.

Among the applications to which Revecon System is particularly adapted are the following: Facing and refacing of exterior and interior walls of single or multistory buildings with decorative sheet materials; store fronts—complete, or combined with products of other manufacturers; garages, service stations or any type of building with light supporting framework; partitions with single sheets, finished both sides, or double walled. Such items as boiler and radiator casings, cabinets, signs and sign panels, spandrels, etc., may be constructed with Revecon sections.

INLAND PURCHASES MILCOR

Milcor Steel Co., Milwaukee, Wis., became a completely-owned subsidiary of Inland Steel Co., Chicago, effective July 1, 1936. All of the oustanding stock of the Milcor Co. was purchased by the Inland Co. for 59,000 shares of the capital stock of Inland Steel Company.

No changes will be made in management or operations. The present offices will continue to operate the company as a unit, in line with previous practices.

Milcor Steel Co. is a manufacturer of sheet metal building products, with manufacturing plants at Milwaukee, Wis., and Canton, Ohio, and warehouses at Chicago, Kansas City, and La Crosse.

NEW FRAMED DOOR MIRROR

The Pittsburgh Plate Glass Co., Pittsburgh, Pa., has recently placed on the market a new door mirror which comes completely framed and ready to attach to door with four screws.

The mirror is made of Pittsburgh polished plate glass. The frame is of poplar wood, well constructed and finished in two-tone ivory. The mirror is held in frame with concealed metal clips at corners and sides. The back of the mirror is protected with heavy cardboard covering.

NORGE CIRCULATING SPACE HEATERS

The Norge Heating and Conditioning Division of the Borg-Warner Corp. announces a new 1936 line of circulating space heaters, equipped with double-pot type burners of a new and improved design.

The line consists of three sizes, in both standard and de luxe models. Standard models are finished in crackled enamel; de luxe models are finished in green porcelain. In addition, a smaller radiant heater is furnished in both black iron and porcelain, in one size only.

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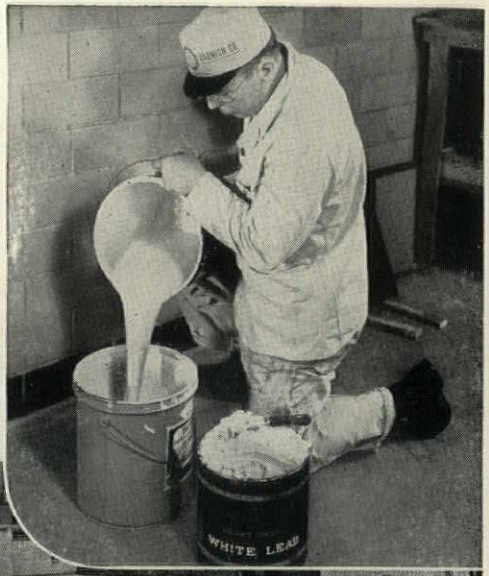
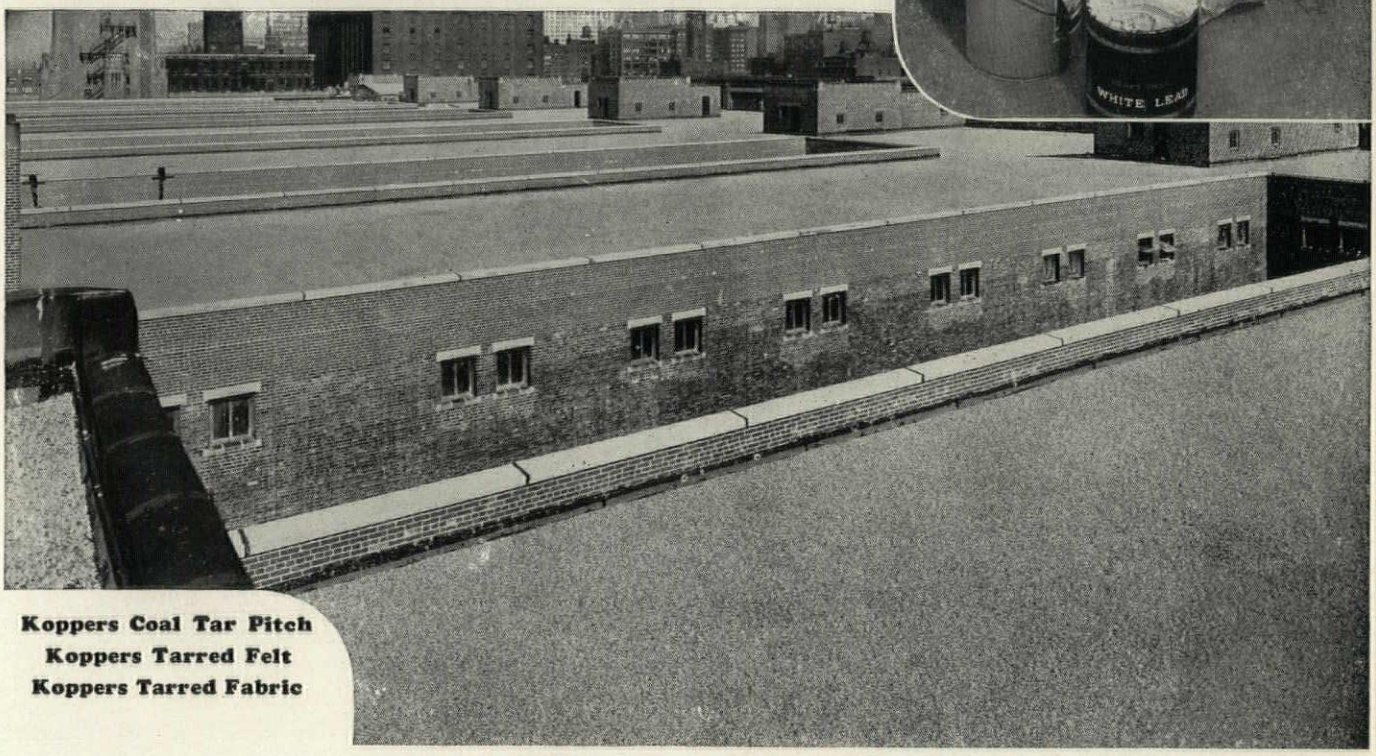
What *White Lead and Zinc* mean in Paint— *Pitch-and-Felt* means in Flat Roofs





Koppers Coal Tar Pitch
Koppers Tarred Felt
Koppers Tarred Fabric

You may have a hard time recognizing how much white lead and zinc a paint contains by looking at it in the can . . . but you have little or no trouble recognizing it by the way the paint wears on the outside of your building.

You may have a hard time recognizing the extra value of a pitch-and-felt roof by looking at it as it is applied . . . but you have no trouble recognizing that fact after a few years of hard service.

You have heard of roofs that lasted 20 years, 30 years, 40 years or more . . . roofs of coal tar pitch and felt.

The lessons of the past tell you that you should have plenty of white lead and zinc in the paints you use . . . and the lessons of the past also tell you that you should have coal tar pitch and felt where roofs are flat, where water may lie on the roofing, where settlement of the building may require a roofing with "give."

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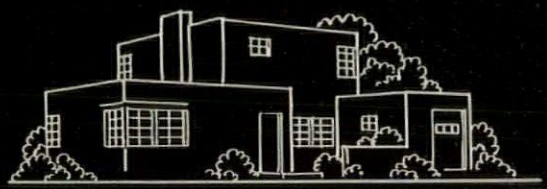
PROBLEM No. 2

THE ELTONS ARE YOUNG AND MODERN

THEY WANT A LIVABLE, MODERN HOME

LIKE  THIS

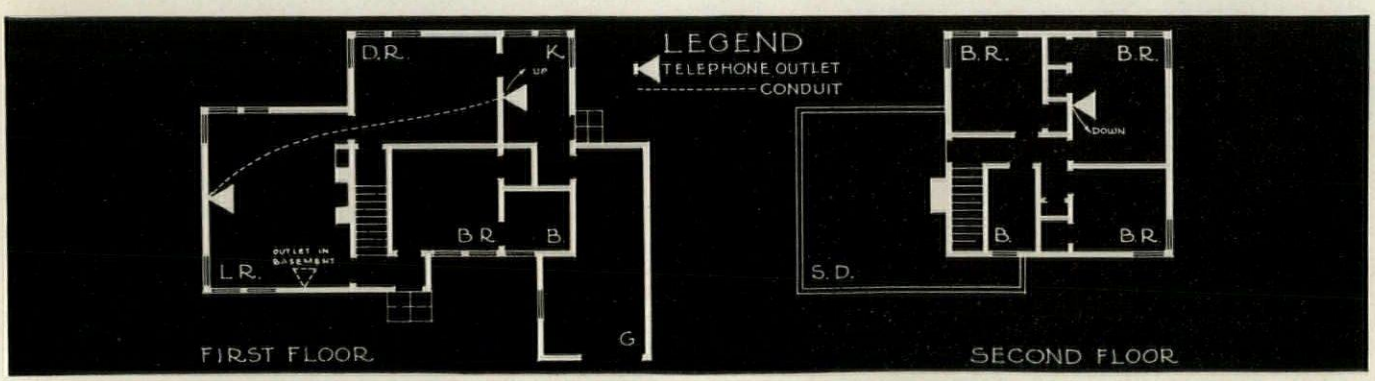
WHAT TELEPHONE ARRANGEMENTS WILL YOU PROVIDE FOR THEM?

WALLY ELTON'S going places in business. Helen still does fashion drawings. They want a very modern, very livable home — complete with air-conditioning, sun deck and maid. They've approved the tentative plans on this page. *What about the telephone arrangements?*

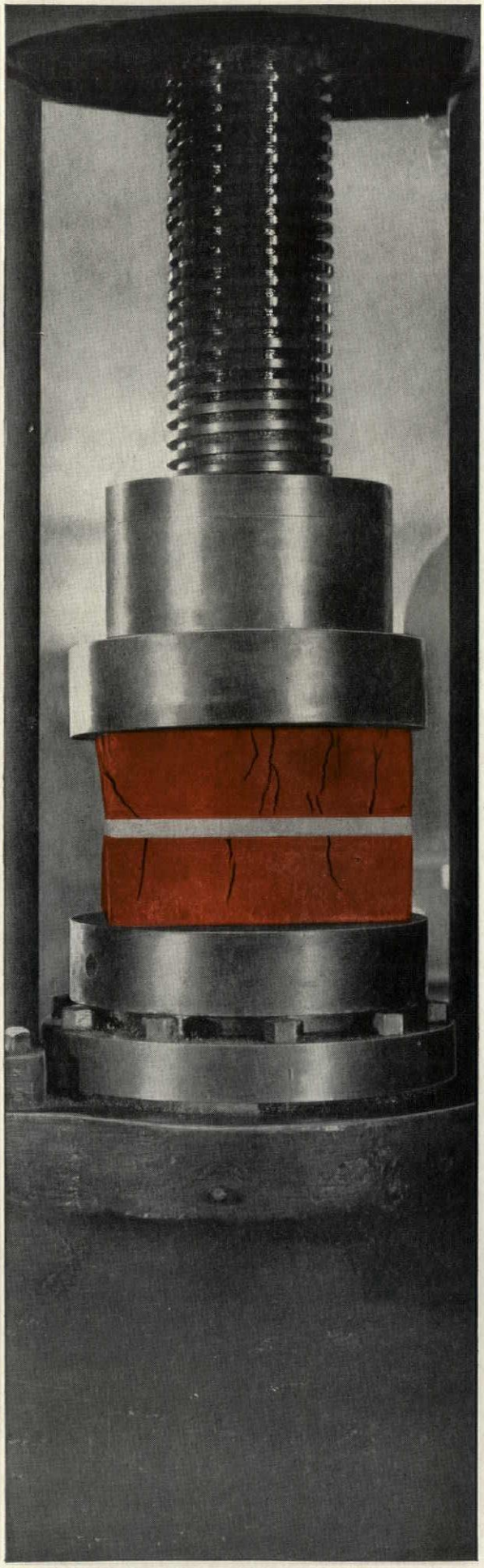
Built-in conduit becomes *doubly* important here. New type structural materials — steel, concrete, glass, asbestos — make it more difficult to install telephones unless conduit has been included in walls and floors, with outlets at strategic points.

For the busy, active Eltons, there should be at least four outlets. Master bedroom. Living-room. Kitchen. Basement recreation room. All four need not be immediately connected, but they're *ready* when wanted. The complete layout costs little, adds neatness, service protection, and *lots* of living-comfort.

• This is a suggested approach to a typical problem. Telephone engineers will help you custom-tailor efficient, economical conduit layouts for any of your projects. Just call your local Telephone Office and ask for "Architects' and Builders' Service."



FOR FURTHER INFORMATION ON BELL SYSTEM TELEPHONE SERVICES AND EQUIPMENT, SEE SWEET'S CATALOGUE FILE



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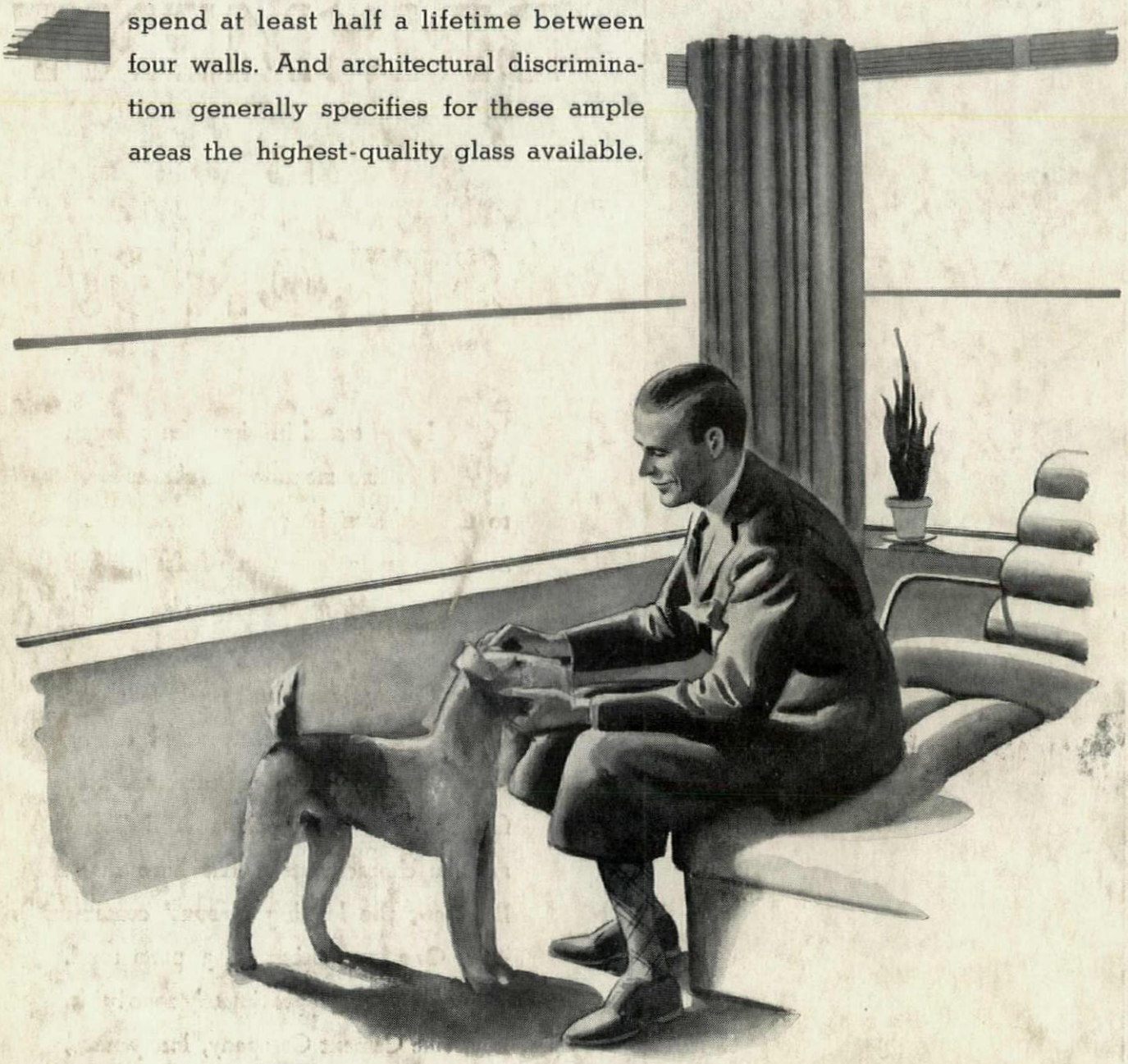

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