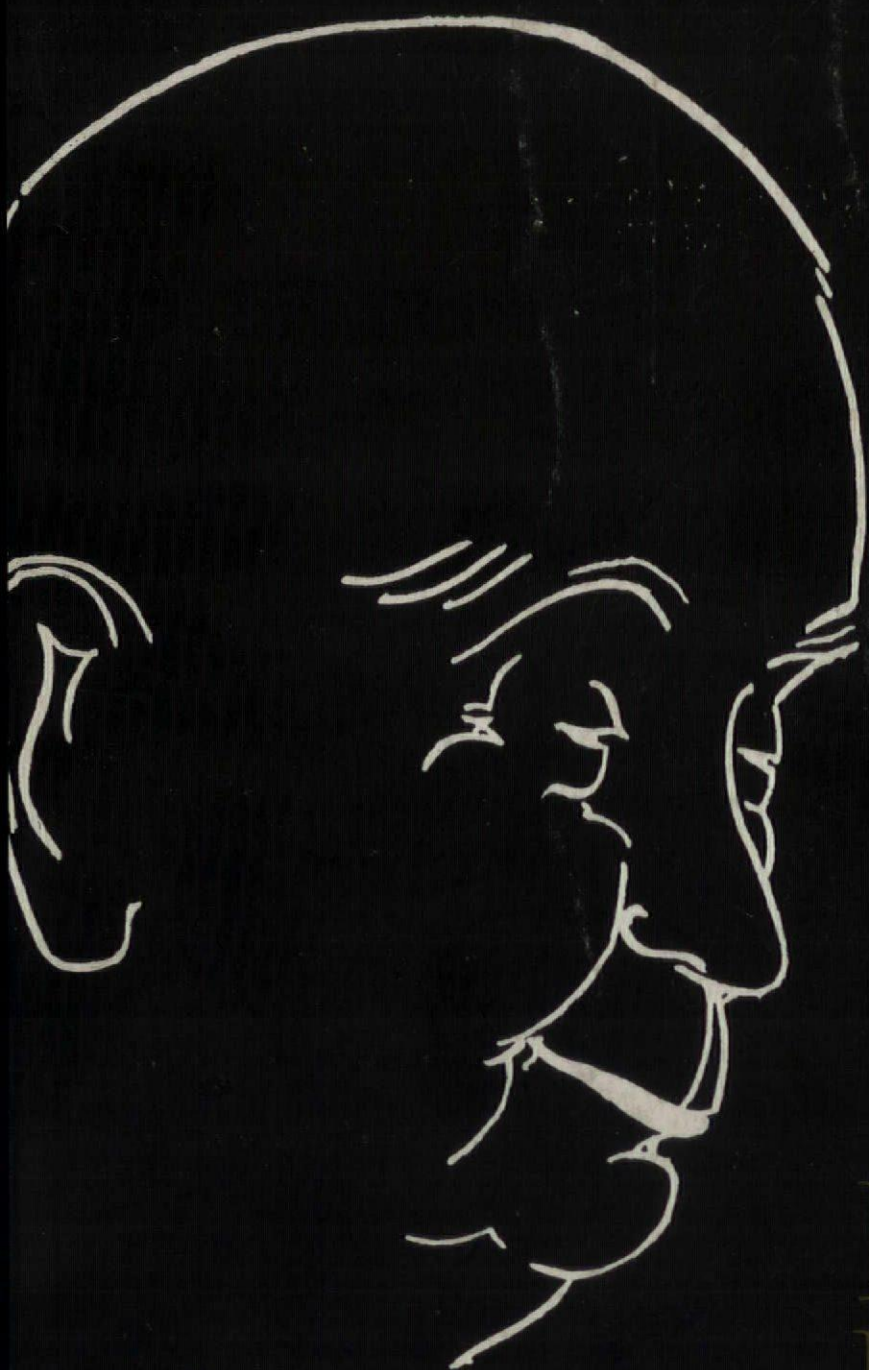


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DESIGN  
LIEL SAARINEN



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POINTS

*where*  
**GUIDANCE**  
*is dependable*



To mariners, the lighthouse is the symbol of dependable guidance. Its service is impartial. No reason exists for prejudice.

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 OF STEEL WINDOWS AND DOORS**

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Casements and Casement Screens . . . Architectural Projected Windows . . . Commercial Projected Windows . . . Casement Projected Windows . . . Double-Hung Windows . . . Donovan Awning Type Windows . . . Pivoted Windows . . . Utility Windows . . . Continuous Windows . . . Detention Windows . . . Basement Windows . . . Steel Sub-Frames . . . Mechanical Operators . . . Pressed Steel Lintels . . . Coal Chute Doors . . . Many Others.

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*Truscon Steel Company*  
 YOUNGSTOWN, OHIO

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VOLUME XVII NUMBER 9

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# PENCIL POINTS

RUSSELL F. WHITEHEAD  
EDITOR

RALPH WALKER  
EDITORIAL ADVISER

KENNETH REID  
MANAGING EDITOR

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# ARCHITECTURALLY SPEAKING

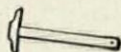
by

## OTIS ELEVATOR COMPANY

WE FEEL we have some very interesting and useful information to offer in this issue. It will come under the head of "Specification Units." Heretofore, a hoistway has been indicated somewhere up through a structure and elevators ordered to fit the space. This is an old-order system, going back to the early days of elevating when no two buildings were alike and the elevators were just sort of "fitted into" the building.



THERE IS no reason why elevators shouldn't be made uniform to a certain degree. There are many buildings that go up with similar elevator needs, either passenger or freight. Using some eighty-four years of elevator experience to guide us, we are now prepared to produce a number of different Specification Units. Each is built to predetermined standards to fit the needs of a given type of building. If, for instance, a small apartment house is suited to Unit 110-P, that elevator will be furnished under a specification which has already been proved under actual conditions as fulfilling the exact requirements. These Specification Units give complete assurance that component parts are absolutely suited to each other, and form a complete, harmoniously working unit. They assure the purchaser that he will have an elevator installation which has been proven to be ideally suited to his building.

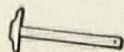


HOW WERE Specification Unit standards arrived at? It required long experience and an extensive study of layouts of elevators in thousands of buildings,

with consideration as to the building needs, before it was possible to find that there were certain elevator duties and platform sizes that were in greater demand than others for certain types of buildings. For instance, with the capacities and car speeds determined from this study, it was found that the platform sizes varied only by a few inches for similar conditions. Then on passenger elevators the matter of the elevator doors was a major factor, together with other practical considerations in determining the most desirable width of the platform. When the width was thus settled, the depth was determined mathematically by consideration of the capacity. This will give you an idea of how standards for Specification Units are established.



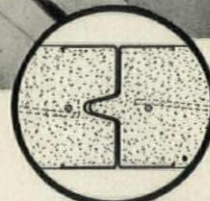
WE URGE you to keep these Specification Units in mind and use them wherever possible. We think they will place the business of ordering elevators on a more practical basis. We feel the trend should be more and more to this type of installation.



AND NOW an entirely different subject. It is universally accepted that Two-Speed A. C. Control is not entirely satisfactory for elevators from the standpoint of performance. We are now offering a new machine for the medium-range duties which will take alternating current supply and convert it to multi-voltage direct current operation. This machine is very compact and can be furnished at prices comparable to Two-Speed A. C. Control.

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can be erected in any weather... These are but a few of the exceptional features which, in combination, make PLANK a "one and only" in the building field. There are others too, that will have special interest to you. The whole story of PLANK is told in our illustrated Bulletin. The coupon below will bring you a copy promptly.

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*Presto!*

This drawing illustrates the Von Duprin Electric Door Control No. 1543, which has been the source of untold comfort to night workers in telephone exchanges and offices where only one or two people are on duty. At a pre-arranged signal from the person entitled to entrance, the girl pushes a button and the Von Duprin latch safeguarding the door is released. After the outsider is admitted, the door swings shut and those inside are secure.

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**Von Duprin**

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

Complete literature and specification data is yours on request.

**VONNEGUT HARDWARE CO.**

INDIANAPOLIS, IND. • Von Duprin Latches are listed as standard by Underwriters Laboratories, Inc.



American  
Steel & Wire  
Company

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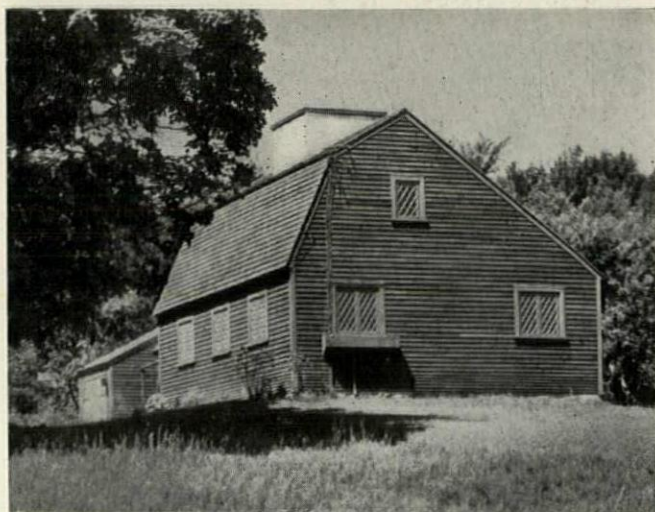
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THE GREAT LAKES EXPOSITION, CLEVELAND





House at Winchester, Mass. Architect, Jerome B. Foster. Walls and roof, Cabot's Weathering Gray Creosote Shingle Stain; trim, Cabot's Collopakes in Haddam Barn Red.

## The House in a Wooded Setting

FOR more than half a century, architects have used Cabot's Shingle Stains—for their preservative value and for the wide range of color effects which they make possible. The stained house is particularly effective in a wooded setting, or as a foil to painted houses in suburban districts. Originally created for shingles, Cabot's Stains are now being widely used on clapboard houses . . . Cabot's Shingle Stains are of two kinds—the texture-revealing, wood-preserving *creosote* stains, and the new *heavy-bodied* stains, which give the more nearly opaque effect preferred by some home buyers. For color card and complete information, mail coupon below.

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Creosote - - - Heavy-bodied

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*Samuel Cabot*  
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PP-9-36

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**the APPEARANCE of the  
FLOOR is TREMENDOUSLY  
IMPORTANT**



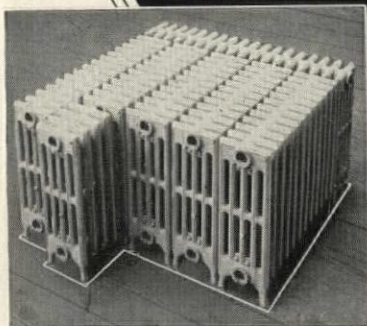
Whitehouse & Hardy Shoe Store, New York City

IN a shoe store, or any store selling boxed merchandise, the bulk of the wall space is taken up with boxes, which are not especially decorative. The appearance of the floor therefore becomes much more important than in stores where pleasing colors can be applied to the walls, and the walls made an integral part of the decorative scheme.

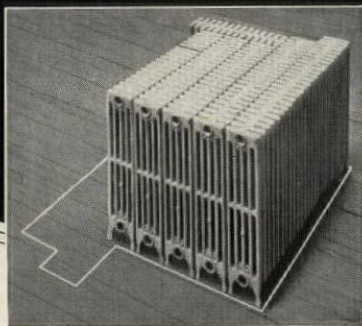
Whitehouse & Hardy solved this problem by covering the floor with Sloane-Blabon Inlaid Linoleum in a simple geometric design and soft pastel colors.

Our Service Department will be glad to help you with *your* flooring problem. Write for our new Linoleum Handbook, which will give you a complete picture of what we make and the scope of the service we offer. W. & J. Sloane, Selling Agents Division, 295 Fifth Avenue, New York City.

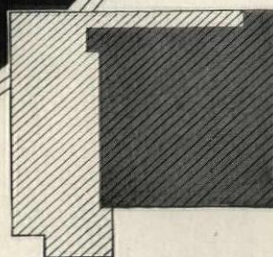
## SLOANE-BLABON LINOLEUM



This group of old style tube-type radiators are what would be needed to heat the average 7-room house.



Here are the Slenderized ones to do the same 7-room heating job. Note by the marking on the floor how much less actual space they take.



To make it still plainer, here is a plan view. The dark portion is the Slenderized.

## Still More Evidence That The Burnham Slenderized Radiators Take Up 40% Less Room

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*Burnham Boiler Corporation*

Zanesville, Ohio

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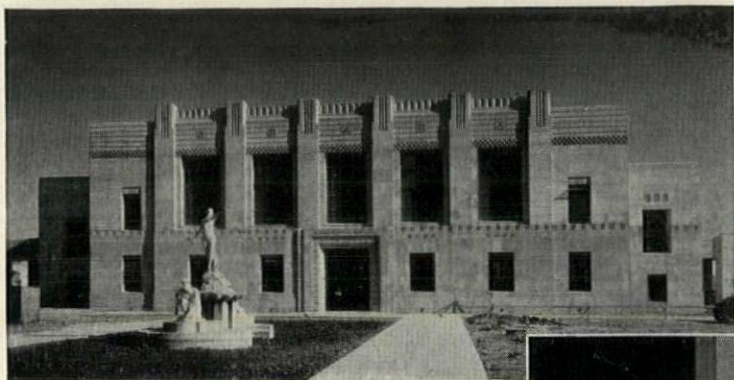
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# TURQUOISE

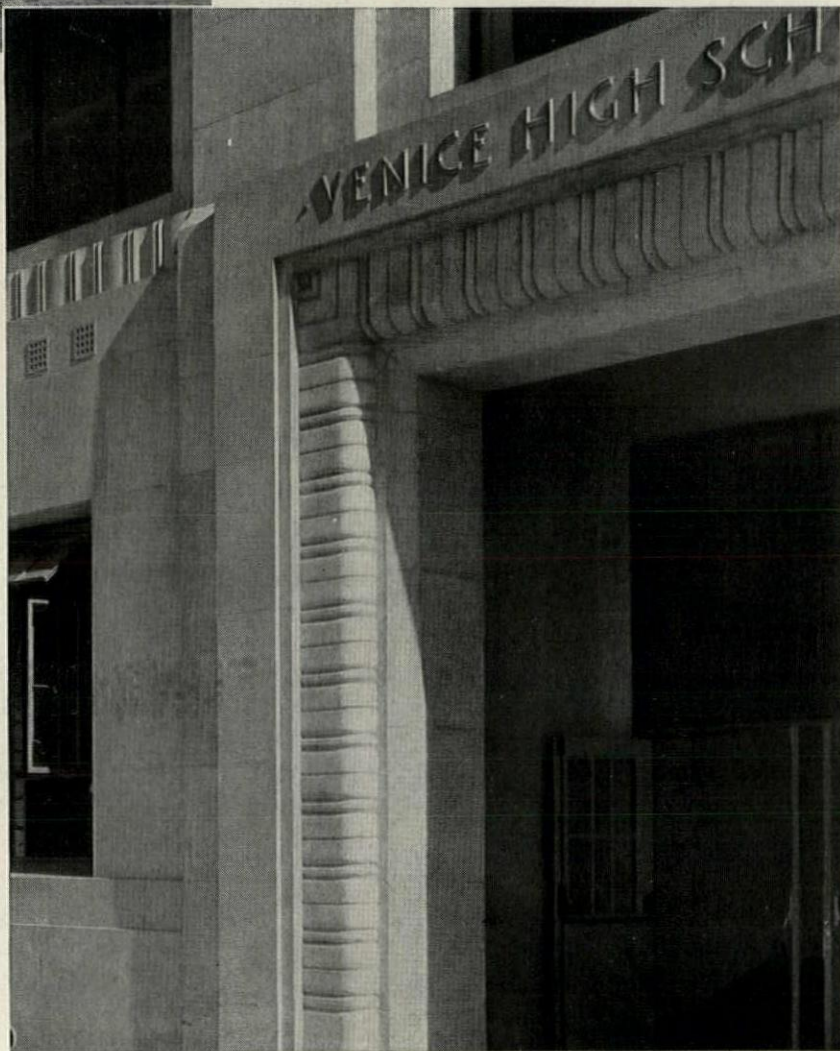
DRAWING PENCILS





Main building and detail of entrance facade, Venice High School group, Venice, California. John C. Austin and Frederic Ashley, architects; G. A. Schulte, engineer; Clinton Construction Co., contractor.

“Throughout the design, the appearance of the exposed structural concrete was a major consideration and details were studied that would facilitate perfect removal of forms.”



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*Architectural Concrete*



Left to right, top row: Mold for Duriron Drain Pipe fitting: Cores for Duriron Drain Pipe going into oven: Section of Duriron foundry, largest in the world specializing in corrosion-

resisting products. Middle row: Pouring Duriron Drain Pipe: Cleaning Duriron Drain Pipe: Sand blasting Duriron Pipe Fitting and other equipment. Bottom row: Stock room for Duriron

Drain Pipe: Method of packing Duriron Drain Pipe in carload lots: Photographs of Duriron installations from all over the world.

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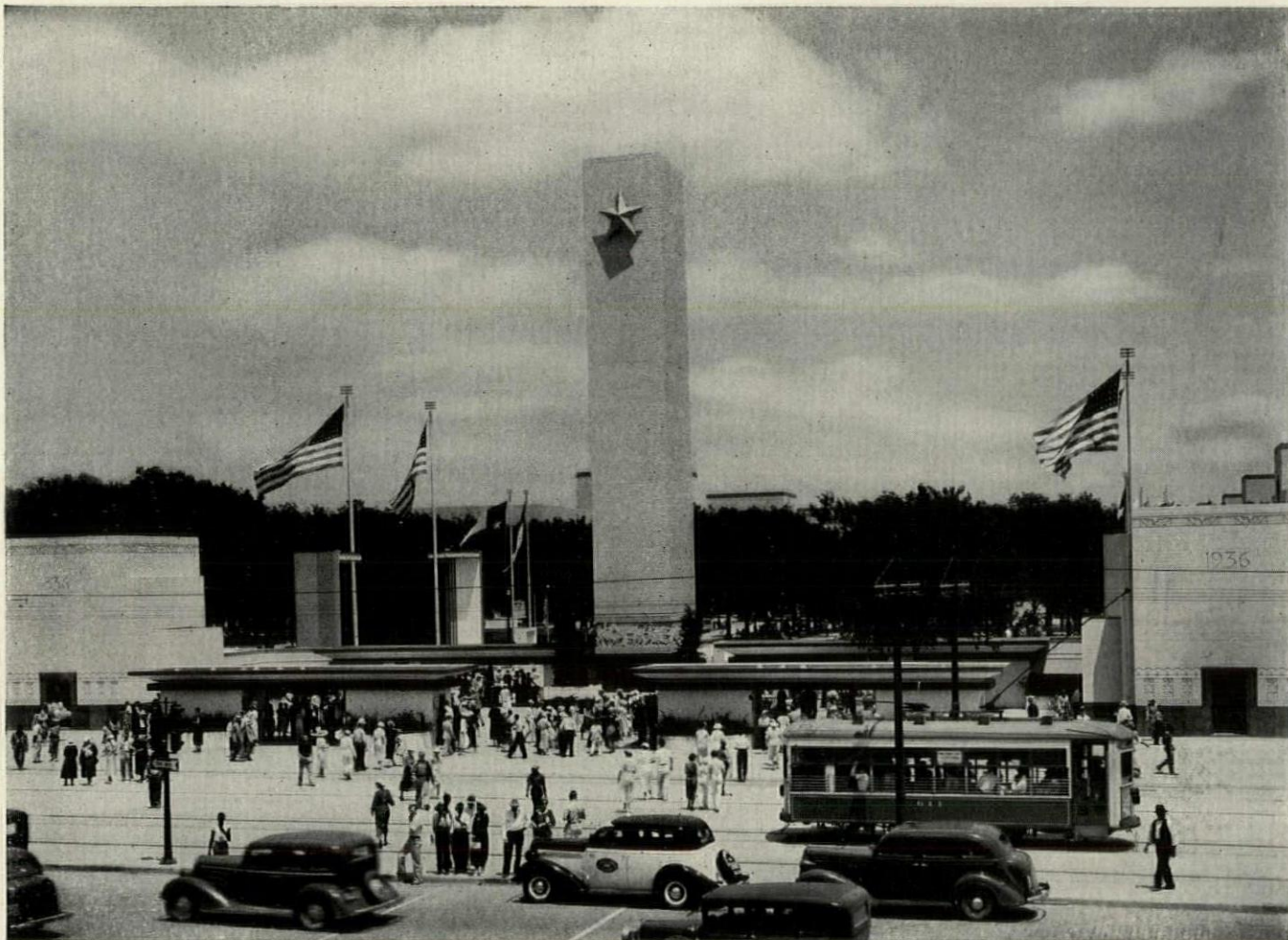
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*See our Catalog in Sweet's*

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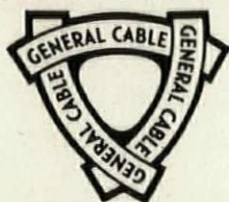
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- 4 Flame Retarding Finish—will neither support nor carry a flame.
- 5 Moisture Resistant—a valuable quality under many installation conditions.
- 6 Bright, Fadeless Colors—for easy circuit identification.
- 7 Easy to Pull—small diameter and self-lubricated with a hard wax.
- 8 Cleanly to Use—the finish does not smudge where it touches walls, nor come off on the hands.

**GENERAL CABLE  
CORPORATION**



General Cable Corp.  
Licensee



CODE • INTERMEDIATE • 30% GRADES

Also: Guardian Brand PERFORMITE  
(Superaging) Building Wires and Cables  
which fully comply with all the require-  
ments of Federal Specification JC106.

Sales Offices: ATLANTA • BOSTON • BUFFALO • CHICAGO • CLEVELAND • DALLAS • DETROIT • LOS ANGELES  
NEW YORK • PHILADELPHIA • PITTSBURGH • ROME • SAN FRANCISCO • ST. LOUIS • SEATTLE • WASHINGTON, D.C.

*Architects, note:  
that the public wants!*

**BUILD YOUR HOMES...**



**A BUILDER IN NEW JERSEY** was convinced when a prospect demanded a duplicate of a house already built, to be built around a new American Radiator Conditioning System. //

**A BUILDER IN THE SOUTH** could make no sale until he added an Arco Air Conditioner to the radiator system previously installed. //

**4 BUILDERS ON LONG ISLAND** ordered American Radiator Conditioning Systems as the result of popular acceptance on an 'opening day' staged by a local dealer. //

**ANOTHER BUILDER IN NEW JERSEY** who features American Radiator Conditioning Systems in his advertising, draws record crowds of home seekers — sells on the strength of this modern home conditioning. //

Operative builders in all parts of the country, whose profits depend upon their judgment, are featuring these new systems because they help to sell.

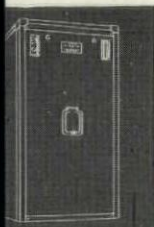
Prospects feel at home in homes that display American Radiator Conditioning Systems. For this best known name in heating — backed by a 50-year-old reputation, by current national advertising, and by the finest kind of home conditioning system — lends its prestige to the homes in which it brings comfort.

**AMERICAN RADIATOR COMPANY**  
DIVISION OF **AMERICAN RADIATOR & STANDARD SANITARY CORPORATION**  
40 West 40th Street, New York, N. Y.

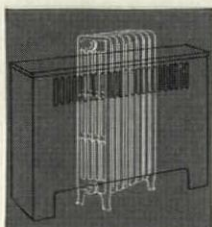
## *New* **AMERICAN RADIATOR CONDITIONING SYSTEMS**

The better kind of air conditioning with Radiator Heat . . . provides fresh air ventilation . . . humidification . . . air cleaning . . . sun-like radiant heat . . . air circulation . . . controlled heat distribution . . . year 'round domestic hot water.

**PRODUCTS FEATURED IN NEW AMERICAN RADIATOR CONDITIONING SYSTEMS**



boilers for the home burn oil,



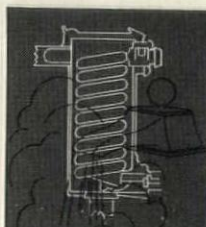
Arco Radiators and Convectors space-



Arco Air Conditioner the air conditioning



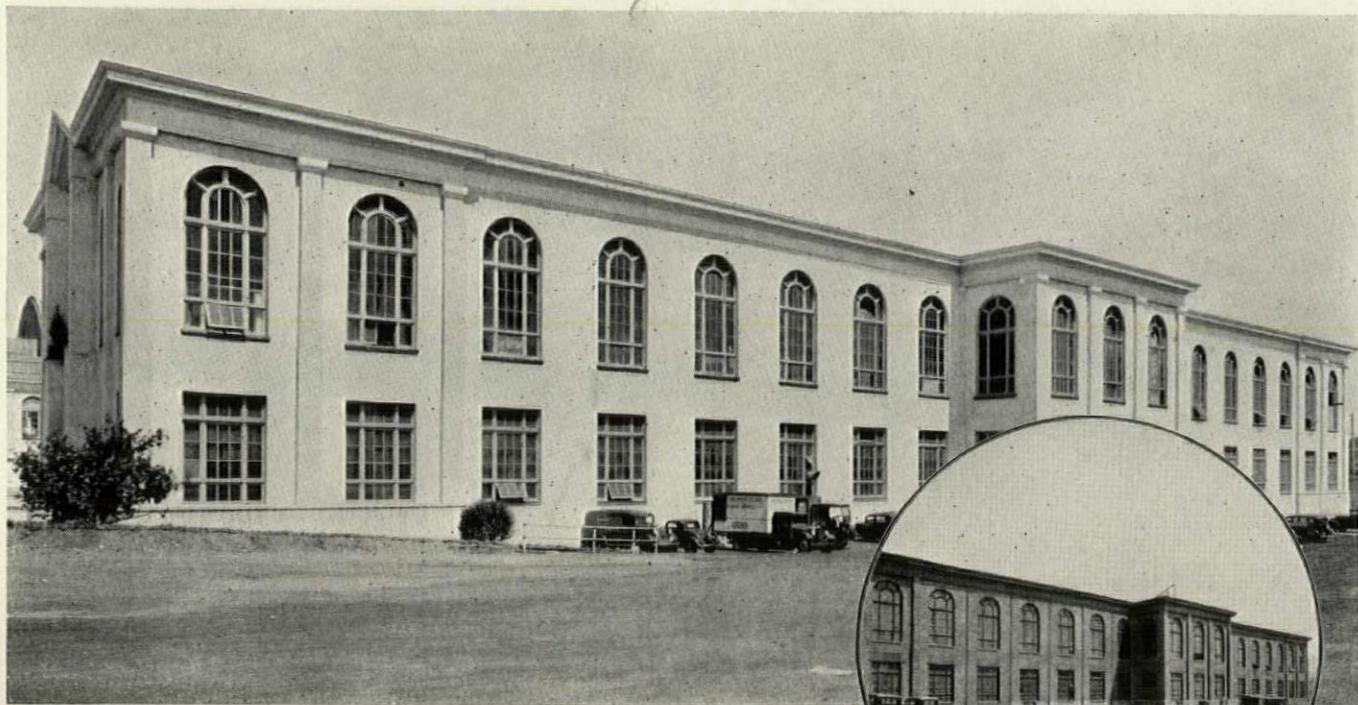
Arco Copper Pipe and Fittings for heating as well as plumbing



Domestic hot water... can be part of every system

American Radiator Company  
40 West 40th Street, N. Y., N. Y.  
Please send me information on American Radiator Conditioning Systems.  
☐ I am a builder  
☐ I am an architect

NAME.....  
FIRM NAME.....  
ADDRESS.....  
CITY..... STATE.....



Before and After pictures showing remarkable rehabilitation of Commercial Museum, 34th and Spruce Streets, Philadelphia, using stucco made with Atlas White portland cement. Plans and specifications prepared by the Department of City Architecture, Philadelphia.

# Presto!

## Look what Stucco did!

● Twelve thousand square yards of stucco, and the dingy Commercial Museum of Philadelphia was changed into a beautiful building that ranks in attractiveness with the city's finest! *Atlas Gray* was used for the base coats. *Atlas White* for the finish coat.

White portland cement stucco has certain definite advantages that you should be thoroughly familiar with when you are planning either modernizing or new construction:

1. *It is a durable finish.* A thin but sturdy wall of concrete, with the permanence, weather resistance, and fire resistance of concrete.
2. *It can be applied in any texture.* From smooth to

rough finish . . . whatever texture is best suited to the architectural design.

3. *Any color is available in stucco.* This is possible only with *white* cement. And *only* white produces clean, beautiful colors . . . from delicate pastel tints to deep rich tones.

4. *It is economical.* The first cost is low. It is permanent. It has the stamina that endures in any climate.

Write for detailed information on Atlas White . . . plain or waterproofed, and facts on the newest developments in stucco. You'll be interested in other outstanding modernizing jobs, big and small, in which this good stucco has figured.

UNIVERSAL ATLAS CEMENT CO.

United States Steel Corporation Subsidiary



208 South La Salle Street, Chicago

A FACTORY PREPARED STUCCO IS PREFERABLE

STUCCO MADE WITH **Atlas White** PORTLAND CEMENT

# HERE, THERE, THIS & THAT

## *The Architect's Fee a Saving to the Owner*

Howard J. White, of Graham, Anderson, Probst & White, Architects, Chicago, Chairman, Committee on Architects Practice continues his reported investigations in the August-September, 1936, issue of the *Monthly Bulletin* of the Illinois Society of Architects.

Mr. White tells us that:—

"There are firms of contractors operating especially in the industrial field who secure contracts direct with the owners based upon plans and specifications that are prepared in their own organizations.

"Some owners apparently are willing to take the chances of having the contract faithfully performed without the protection of the services of an architect. With this practice, the profession can do nothing if the contractors keep within the law. The profession does owe a duty to the owners, however, to make clear what the service of an architect means in the protection of their interests, and the advantages to be gained from the architect's skill and accumulated experience, contrasted with the skill of an unknown architect or draftsman in the contractor's employ and control.

"With an honest contractor and with everything going well during construction, the objections from the owner's standpoint may be minimized, but if the market rises or with other emergencies occurring, errors in estimating or unlooked for conditions of soil, weather, etc., the general contractor and his sub-contractors are confronted with the temptation to 'take it out of the job.' They are, after all, only human and do not relish doing work without a profit.

"Plans and specifications of operations herein described are brief skeletons as compared with those usually employed by the architect and the owner's risk is thereby greatly enlarged.

"The irony of this situation is that some of these contractors expect to keep the good will of the architects while they are subjecting him to unfair competition, and are resorting to practice which does not square with high professional practice.

"The owner, by choosing a contractor to supervise his work and make his plans and specifications, loses a very important function of the architect's

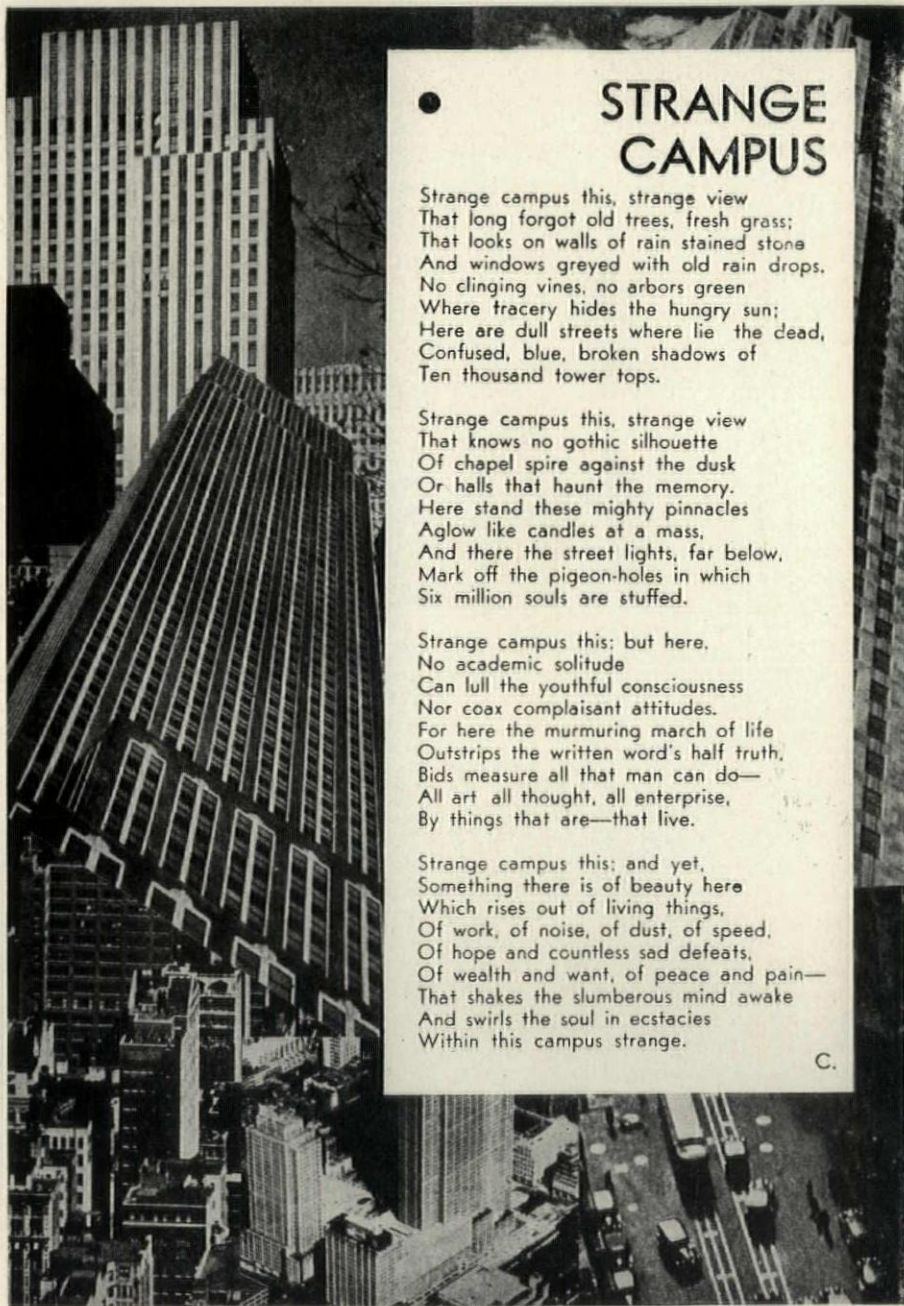
service—that of obtaining legitimate competition among a number of qualified builders.

"We have in mind a building where there were no unusual foundation conditions and where a complete set of architectural, structural, plumbing, heating and wiring drawings were furnished. The low bid was \$629,000—the high bid \$817,000. For another similar building the low bid was \$665,000—the high \$899,000. By what system of magic could an owner hope, without a definite set of plans and specifications, to pick the contractor whose price would approximate the low bid obtained by competition?

"There is the artistic side of this problem also. A traveler saw in a cen-

tral New York town a strange structure. He was interested and hunted up the owner. 'What is it that you are building?' he asked. 'Oh, just an idea of mine. I am going to have a chap come over from Boston next month and put the architecture on.' Now the owner, by selecting an architect, has the advantage of good architectural design.

"Supervision is very important. There is a case today of a building built by a contractor from his own plans and under his own supervision. He was unable to finance the completion of the building and the new owner found that the structural slabs, by reason of lumber, straw and other refuse left in the concrete, had to be



## STRANGE CAMPUS

Strange campus this, strange view  
That long forgot old trees, fresh grass;  
That looks on walls of rain stained stone  
And windows greyed with old rain drops,  
No clinging vines, no arbors green  
Where tracery hides the hungry sun;  
Here are dull streets where lie the dead,  
Confused, blue, broken shadows of  
Ten thousand tower tops.

Strange campus this, strange view  
That knows no gothic silhouette  
Of chapel spire against the dusk  
Or halls that haunt the memory.  
Here stand these mighty pinnacles  
Aglow like candles at a mass,  
And there the street lights, far below,  
Mark off the pigeon-holes in which  
Six million souls are stuffed.

Strange campus this; but here,  
No academic solitude  
Can lull the youthful consciousness  
Nor coax complaisant attitudes.  
For here the murmuring march of life  
Outstrips the written word's half truth,  
Bids measure all that man can do—  
All art all thought, all enterprise,  
By things that are—that live.

Strange campus this; and yet,  
Something there is of beauty here  
Which rises out of living things,  
Of work, of noise, of dust, of speed,  
Of hope and countless sad defeats,  
Of wealth and want, of peace and pain—  
That shakes the slumberous mind awake  
And swirls the soul in ecstasies  
Within this campus strange.

C.

POEM WRITTEN BY HERMAN C. LITWACK, RECENT GRADUATE OF NEW YORK UNIVERSITY AND RECIPIENT OF THE MEDAL OF THE AMERICAN INSTITUTE OF ARCHITECTS FOR EXCELLENCE IN HIS STUDIES



FOUR SYMBOLS OF THE EVANGELISTS, EACH 15 INCHES BY 19 INCHES, PLACED BETWEEN ARCHED DOORS IN ST. MAURICE CHURCH, SOUTH HOYNE AVE., CHICAGO. J. W. MCCARTHY-SMITH & EPPIG, ARCHITECTS; WILLIAM C. EHMANN, SCULPTOR

reinforced. This correction was performed at a cost of approximately \$5,000 and was required in order to make the structure safe. Some men even cheat at solitaire!

"Supervision by a qualified architect is vital.

"We have a word which we use very often that tells a story centuries old. When the Roman architects specified marble, they said it must be sincere, that is, without wax. So when you sign a letter 'Yours sincerely,' you are reminded of an architect's specification of 2000 years ago.

"In the final analysis the architect's FEE might well be architect's FREE because a capable architect will save the owner as much or more than his fee.

"Now to summarize, the owner—by the selection of a capable architect—obtains: 1. A complete study of his problems by numerous sketches. 2. A complete set of plans and specifications. 3. An architectural treatment in keeping with the use to which the building is put. 4. Full competition with a number of contractors. 5. A complete budget of the cost before making any commitments. 6. Qualified supervision of the work, including checking of extras and credits.

"A service of this kind is certainly worth the architect's fee."

### *Traveling Exhibition of 1936 Competition Designs*

There is still time to be included on the exhibition schedule of the designs submitted in the PENCIL POINTS-Portland Cement Association Architectural Competition for a Fire-safe House.

If your organization is interested in securing the loan of the drawings for exhibition in your community, write to the Editor, promptly, so that the schedule may be completed.

The "show" consists of about 100 designs—the original drawings. The only obligation incurred by accepting our invitation is to provide space to display the works and to express the drawings to a nearby place.

### *Japanese Art Treasures on Exhibition at Boston*

At the Museum of Fine Arts — Dr. George H. Edgell, A.I.A., Director—may be seen one of the greatest collections of Japanese art ever assembled under one roof. The exhibition will be open to the public from September 11th to October 25th.

Examples of painting and sculpture are on loan from the Imperial Household, His Imperial Highness Prince Takamatsu, the Tokio Imperial Household Museum, Kyoto Imperial University, Tokio Imperial School of Art, as well as a number of national treasures from private collections. This is the first time that such a large number of treasures have been allowed to go out of Japan since the Japanese exhibition in London in 1910. It is claimed, however, that qualitatively the Boston exhibition is superior.

By special permission of the Emperor of Japan, two seventh-century gigaku masks and two paintings by Jakuchu appear in the exhibition. Two large six-fold screens by Soetsu, a seventeenth-century artist whom the Japanese consider their finest painter of flowers, have been loaned by His Imperial Highness, Prince Takamatsu, younger brother of the Emperor. Several seventh-century wood and bronze statues of Buddhist deities, made when Buddhism and Buddhist art were newly arrived in Japan from China, are on exhibition. We are informed that these are most valuable because practically no Chinese Buddhist statues of the period from which the Japanese art derived have survived. A large number of famous paintings of the eleventh through the fourteenth centuries will be shown together with a wealth of examples of the work of the fifteenth-century artists.

This exhibition is being held in conjunction with the tercentenary celebration of Harvard University. Negotiations were started in Tokio in 1934. It was then agreed that only the most significant examples of sculpture and

painting should be included, because the Boston Museum, admittedly, has the finest general collection of Japanese art in any foreign country. In May of this year Mr. Edgell and Kojiro Tomita, curator of Asiatic Art of the Museum of Fine Arts, went to Japan and the objects were selected. The result is an exhibition which is not only unique in America, but which would be available only to a favored few in Japan, because most of the objects are from private collections rarely seen except by intimate friends of the collectors. One of these collectors, Takashi Masuda, has for half a century advanced the thesis that visitors to Japan can best comprehend the true spirit of the country by studying its art.

### *Rhode Island Architects Registration Law in Force*

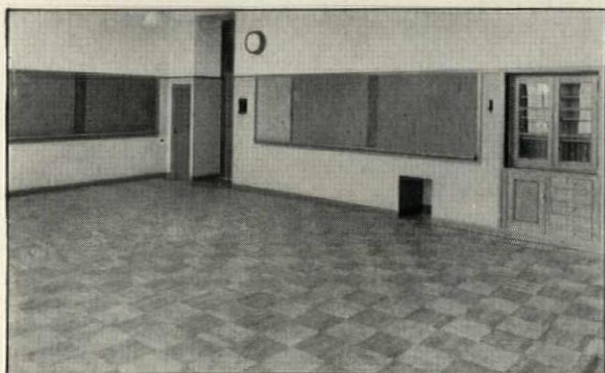
The vigorous efforts of the members of The Rhode Island Chapter of the American Institute of Architects, over a period of years, has been instrumental in bringing to realization the enactment of the registration law. It became effective this year. Under the law, all architects must register annually. The State Board of Examiners has broad powers in the examination and certification of applicants. The personnel of the Board, of five members, includes four men who are members of the A.I.A.

### *Addresses Wanted*

A number of PENCIL POINTS-Portland Cement Association Competition designs are still being held here, due to incorrect addresses. Will the following competitors please communicate with PENCIL POINTS, giving their new addresses: Dan D. Morgan and James D. Marshall of Independence, Mo.; Kenneth Jacobson of Tacoma Park, Md.; Wayne M. Weber of Indianapolis, Ind.; Denzil Hinr of Springfield, Ohio; John N. Sherwood of Meridian, Miss.; and John C. Van Balen of Chicago, Ill.

# EVERYWHERE YOU SPECIFY IT—MAPLE MAKES FAST FRIENDS

Owner-satisfaction doesn't vary, whether you specify Northern Hard Maple floors for school, store, factory, home or ballroom. In all cases, Maple's remarkable wear and ease of cleaning wins fast friends. Finishes adapted for every requirement are available—penetrating heavy-duty finishes which seal Maple's surface, eliminate scrubbing and maintain its smoothness—attractive color finishes which enhance Maple's natural beauty and fit into any decorative scheme. In any building, Northern Hard Maple constantly testifies to your good judgment in specifying it.



Geo. Ernest Robinson, Architect, Boston

**Schools** Warm, "easy on the feet," and long-wearing, Hard Maple is a standard specification for school floors. Sizes and designs available provide many opportunities for patterns. Above, a block Maple floor in the Jeremiah E. Burke High School for Girls in Boston.

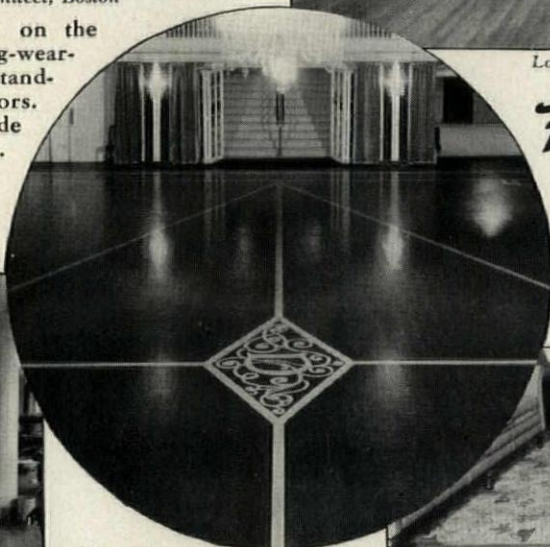


Lockwood Greene, Engineers, New York

**Factories** Hard Maple's unequalled resistance to indentation and abrasive wear, makes it the choice for most factories. Practically all plants of the U. S. Rubber Company are floored with Maple. Above, the G & J Tire Co. division, at Indianapolis.



**Stores** The Maple floor in this dealer show-room was 10 years old when photographed. Resanded and color-finished, the floor is still in perfect condition. Maple's tight grain develops no "pits" to catch dirt—brushing will keep it clean—thus it is sanitary and economical to maintain.



Floor by Pease Floor Company, Chicago

**Ballrooms** Maple is the accepted floor for dancing. Lastingly smooth and durable, it has natural beauty and will readily take transparent color finishes. Above, in the Grand Ballroom of the Drake Hotel, Chicago, the Northern Hard Maple floor is finished in opaque black and silver.

Be familiar with all grades of MFMA\* Maple and where to use them. Write for 1935 edition grading rules and complete specifications for laying and finishing.



Auler, Jensen and Brown, Architects, Oshkosh

**Homes** Generations after installation, Maple maintains its natural beauty—needs only refinishing for new-floor appearance. When two rooms in an Oshkosh, Wisconsin, home were combined into the one room shown above, 35-year-old Maple was so perfectly matched with new Maple that the eye cannot tell the difference. (Both the old and new Maple appear above.)

## MAPLE FLOORING MANUFACTURERS ASSOCIATION

1785 McCormick Building, Chicago, Ill.

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

## Floor with Maple

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



## Eldorado-Scholastic Awards for Pencil Drawings

Six years ago, the Scholastic Magazine, in cooperation with the Joseph Dixon Crucible Company, makers of Eldorado pencils, instituted an annual competition among grade, high and preparatory school classes to encourage better pencil drawing and to increase an appreciation of the importance of the drawing pencil—as a medium of conveying ideas.

The school term, recently closed, brought in thousands of drawings and engaged other thousands of pupils whose work was criticized and eliminated by their teachers, who cooperate in conducting this annual event, before the drawings were submitted to the Jury of the sixth annual Eldorado-Scholastic Awards. The drawings selected for First, Second, and Third Prizes in this recent competition are reproduced at the bottom of this page. In addition to these prizes, honorable mentions are given, and all Prize and Mentions winners are awarded gold or silver emblems, which are small replicas of an Eldorado Drawing Pencil. These indicate membership on the "All American Drawing Team" and have come to be regarded as evidence of national recognition for talent and ability in pencil drawing.

The usefulness of the pencil, as a drawing instrument, is brought home vividly to the student as he sketches and sketches and sketches some more in preparation for making the drawings he enters in the competition. He learns how to use pencils in order to obtain the many and various effects possible. The success of the prize winners, in this respect, is illustrated by their drawings.

Through this continuous educational work, the manufacturers of Eldorado Drawing Pencils hope to develop a more talented and skillful group of men and women, whose ability with the drawing pencil will make them more valuable to the firms they serve should they decide to enter the architectural or engineering profession.



SECOND PRIZE

BILL SMITH, TOLEDO, OHIO

## "A Quart in a Pint Measure"

The Editor has received a letter from his friend, W. D. M. Allan, Director of Promotion of the Portland Cement Association. It is not a "Personal" communication, as the same letter was dispatched to the Editors of other Architectural Journals and the Editors of the Class Journals in the Home Building field. Therefore, we feel no hesitancy in publishing the letter in full, with the hope that readers of PENCIL POINTS will furnish sufficient notes to enable us to give Mr. Allan an exclusive, from the heart, answer through us from the architectural profession. Every architect must know the "intelligent couple" who have commissioned them to make "tentative plans and specifications" for a house of a stipulated number of cubic feet, plus all the "murdering improvements." Can the "silk purse" be made from the client's MUST?

"The jerry builder is back on the job, in spite of everything that has been done since the last building boom to eliminate him from the picture. There is good reason why the attack on the jerry builder could not be successful. They are keen, wide-awake, business men who give home buyers what they think they want for what they can afford to pay.

The majority of builders would much sooner use good materials, workmanship and design in the structural parts of the houses they build, but the buyers won't let them. The home buyer wants \$4,000 worth of equipment in a \$5,000 house. And why not? Hasn't he been led to believe that housing costs are down—that by some legerdemain he can get the walls, floors and roof of a house for little or nothing?



FIRST PRIZE

JOSEPH GUALTIERI, NORWICH, CONN.

ing? Hasn't prefabrication been dinned into his ears with wild claims for low cost?

The demonstration houses he has seen are supposed to sell for three, four or five thousand dollars. When he inspects them he finds a \$2,000 heating and ventilating plant, \$1,000 worth of plumbing equipment, complete electrical equipment, possibly \$2,000 worth, fine recreation room in the basement and in a few cases complete air conditioning in one or more rooms. It is only logical for the prospective buyer to assume that he can have all this equipment and the building to house it at the price of the house alone.

When the beautiful bathroom, strictly modern kitchen and ample heating and electrical equipment are purchased, the budget is nearly exhausted. Only a small amount remains to provide the structural or basic parts of the house. And that's where the skimping is done. Yet it is the quality of the structure that determines more than anything else whether the home is a good investment.

The buyer has little or no knowledge of construction and any doubts he may have are easily set at rest. Foundations, walls, floors, roof, heating, plumbing and electrical conduit built into the walls where it is not seen are taken for granted. No thought of a wet basement and cracked walls and plaster, sagging floors, jammed doors and windows, rusted out rough plumbing, excessive maintenance and depreciation. All too soon when he has to face these unexpected bills his earnest advice to friends is "Don't build or buy—rent!"

A coat of paint, some built-in cabinets, a cedar-lined closet, all of which can be obtained for \$100 or so, will temporarily cover up many hundreds of dollars of defects in construction. But this is not the fault of the jerry builder—he is furnishing what his buyers want at a price they can pay.

It is nothing unusual, as anyone in the housing field knows, for folks to

(Continued on page 40)

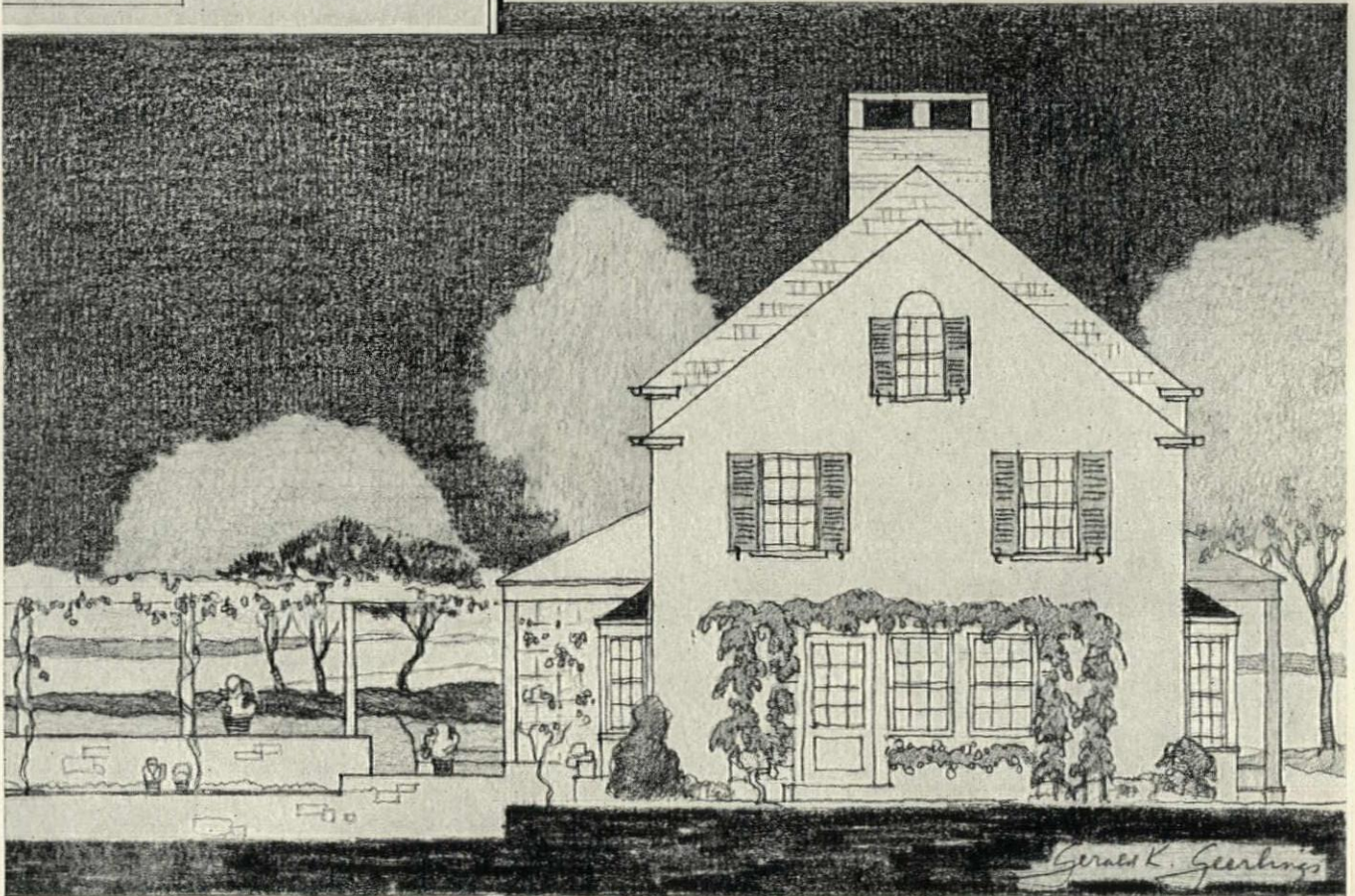
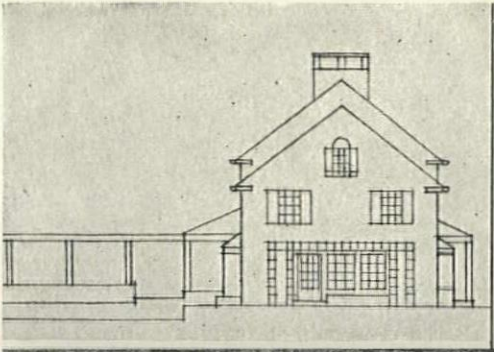


THIRD PRIZE

EDWARD PALANIEO, ALLENTOWN, PA.

THE PRIZE WINNERS OF THE SIXTH ANNUAL ELDORADO-SCHOLASTIC AWARDS

# Working Drawing into Planting Study



## BLACK - LINE PRINT

"Between the time that a rendered perspective is made of a prospective job and the working drawings are complete, there are usually innumerable changes. For the architect's peace of mind, if not for the client's gratification, it is often useful to know what the building will look like when set in its actual surroundings. Or, in the study of its *entourage*, including both structural work and planting, a rendered elevation will be valuable. One of the quickest means is to have a so-called 'black-line' or 'black' print made by your blue-printer. The lines will not come out as dark as you may desire, besides being a bit purplish. But if you will take a soft pencil and sketch free-hand over the important lines, then add pergolas, walls, vines, shrubs, flowers and trees, a satisfactory effect can be had in short order."

GERALD K. GEERLINGS.

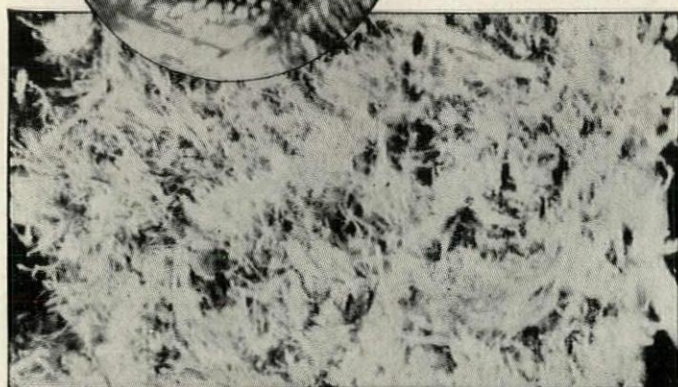
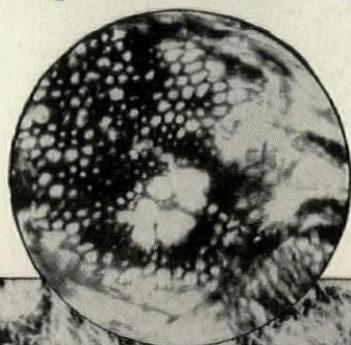
**Y**OU may doubt it, but the drawing above was done entirely with a Grade 3B Microtomic Van Dyke Pencil, exactly the size of this reproduction. If you will notice the fineness of the lines in the suggestion of shingles or in the definition of leaf forms, you will at the same time wonder how *any* 3B pencil can perform in such a manner and at the same time be willing to go as inky black as the foreground. The secret lies in a special process used in making this sturdy, uniformly graded lead. The gain for you is that it isn't necessary to shift pencils in changing pace, any more than in your new car do you have to shift gears constantly as you did years ago. The Microtomic Van Dyke asks no favors—yet use one and it will perform endless favors for the asking.

**MICROTOMIC VAN DYKE  
EBERHARD FABER**



# Read Why ONE INCH OF CELOTEX EQUALS 3 FEET OF CONCRETE In Insulating Efficiency

*World's Most Widely-Used Building Insulation  
Enables You to Deliver Better, Stronger Homes  
... Faster ... At Lower Cost!*

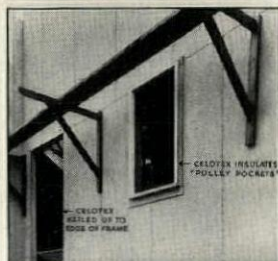
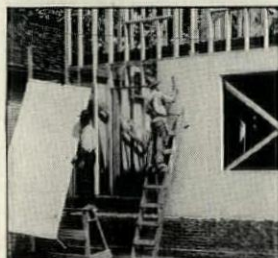


(Above) Millions of sealed air cells within the fibres of Celotex are a natural bar to heat transmission.  
Open network of strong Celotex fibres means increased air space—increased insulating efficiency.

*Celotex is easily cut and fitted with ordinary tools—nails firmly into place—stays put permanently.*

*Celotex sheathing spans four studs—meets on the stud—provides a stronger, better-braced, more wind-tight wall.*

*Celotex insulates right up to the frame—including pulley sockets which cannot be protected by fill-type insulation.*



**W**HEREVER building insulation is desired, Celotex enables you to build better—build stronger—build at lower cost. For Celotex is more than just a strong, permanent, easily handled building material. It also supplies lasting insulation at the same time. It builds and insulates, *both*—at *one* material cost.

*A single inch of Celotex equals 4½ inches of plaster board—15 inches of brick or 3 feet of concrete in insulating value*

With this tried and proved material—already used to insulate more homes than any other form of building insulation—both you and your clients will be better satisfied. For Celotex is a better insulation because:

**FIRST** Celotex is naturally good insulation, as the microscope proves. Millions of tiny dead-air cells within the strong, close-matted fibres, as well as between them, offer a permanent bar against heat transmission.

**SECOND** Celotex is a far better insulation *structurally*. It is easily applied. It can't settle, shift or shrink because it's nailed where you want it and stays there. It insulates pulley sockets. It stops wind infiltration—eliminating knot-holes and unbacked joints. And it's waterproofed for permanent protection against waterlogging and consequent loss of efficiency.

Let us send you further facts about this strong, lasting material used as sheathing lath interior finish that builds and insulates both—at **ONE** material cost. There's no obligation, of course.

The Celotex Corporation, 919 N. Michigan Ave., Chicago, Ill.  
Sales Distributors in Principal Cities Throughout the World

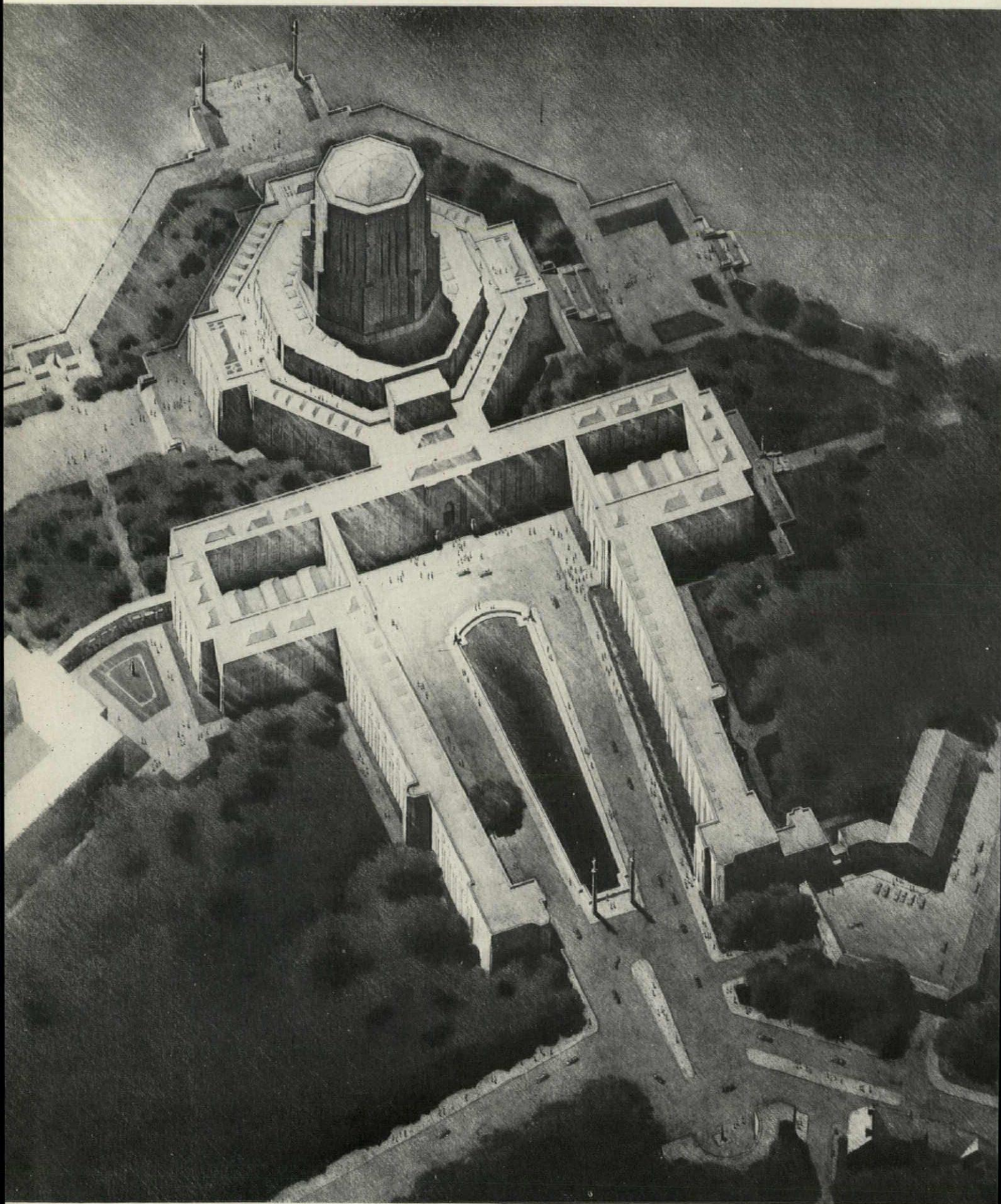
## CELOTEX

BRAND

Reg. U. S. Pat. Off.

*Celotex Cane Fibre Products are manufactured under the Ferox Process (patented) and resist damage by Fungus Growth, Dry Rot, Termites (white ants).  
Look for the brand name. Accept no substitutes.*





PERSPECTIVE OF SAARINEN'S DESIGN FOR THE PALACE OF THE LEAGUE OF NATIONS COMPETITION IN 1927

# ELIEL SAARINEN— MASTER OF DESIGN

BY KENNETH REID

ONE Spring night, away back in 1922, in that small but vigorous country of Finland—known to most Americans only for its Sibelius, its Olympic athletes, and its prompt debt payments—Loja Saarinen dreamed a dream. As is the way of wives the world over, she recounted it next morning to her husband, Eliel. It was an unusual dream and provided an amusing trifle worthy of perhaps ten minutes of family discussion at breakfast, whereafter the subject was put aside and attention turned to other and weightier matters.

In the dream it seemed that a wealthy individual—in Chicago, of all places—had advertised a large reward for the return of a valuable jewel that had been lost or stolen. So important was the jewel that it was described in great detail and the description published all over the world; so great was the reward that people in all countries engaged in a search for it. Mrs. Saarinen joined in the hunt and, to her great joy, discovered the missing *chef-d'œuvre*. She, herself, took it to the owner, was highly complimented on the accuracy with which she had read the description and identified the correct object, and received the reward. At this gratifying point, the dream, of course, ended.

Some time after this episode, the post brought to the Saarinen home letters from friends in The States, enclosing programmes for the now famous competition for the design of an office building for the Chicago Tribune, wherein \$100,000 in prize money was offered to the winners. This recurrence of "Chicago," the name of a city up to that time of no particular interest or significance to the Saarinens (aside from its strange foreign sound and the fact that it was the site of the 1893 Columbian Exposition and the home of Louis Sullivan), immediately recalled to them the dream. The similarity of the large reward offered in both instances and the surpassing beauty of both the lost jewel of the dream and the architectural gem called for by the Tribune's owners was striking enough to call for a check-back as to dates. Believe it or not, the dream had occurred on the very day that

the competition was announced to the world!

Saarinen is, of course, not superstitious and probably would have entered the competition anyway, but with such an omen how could he fail to be successful?

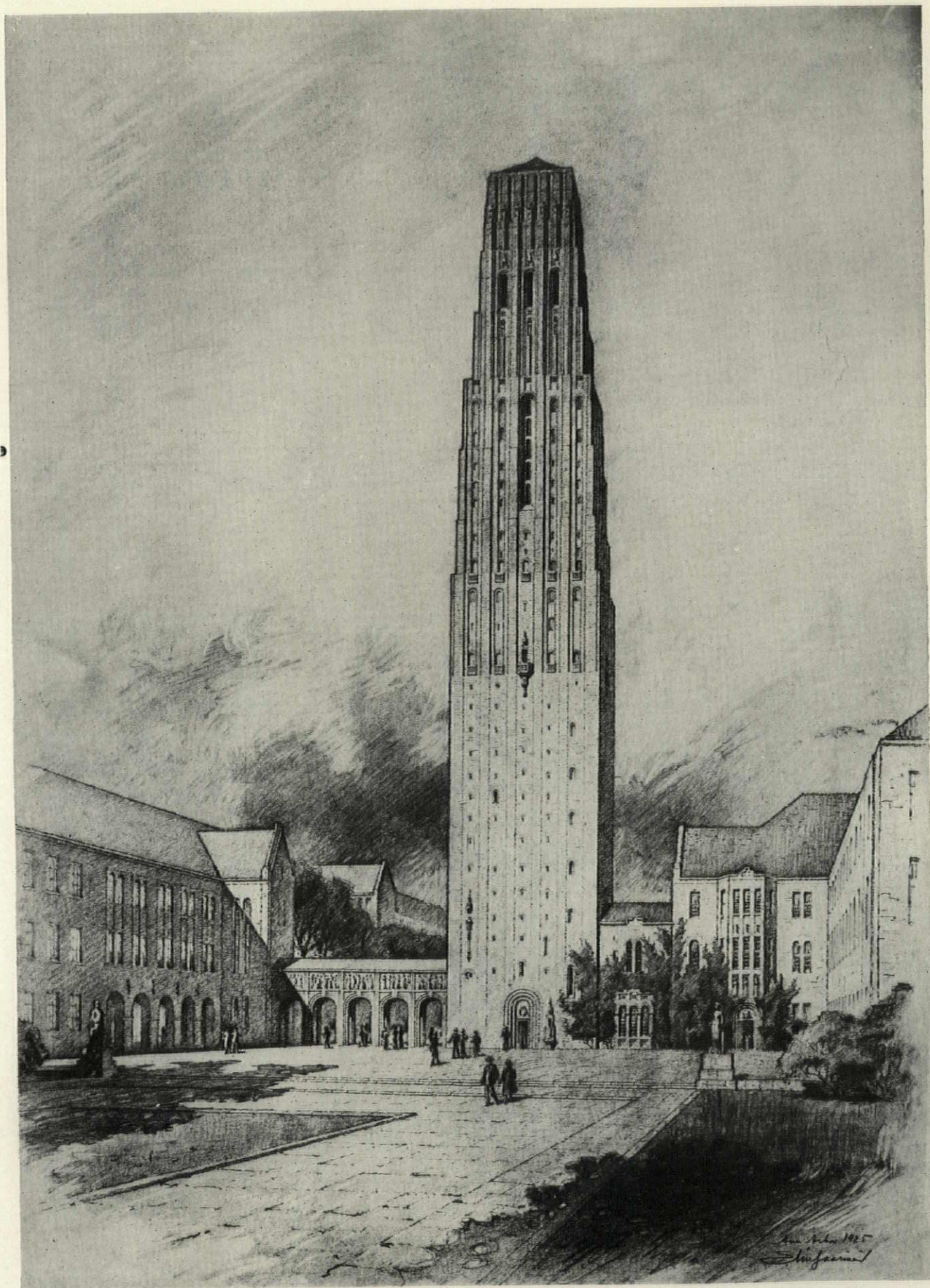
The story of how the judgment had already proceeded to the stage where all entries but twelve had been eliminated when suddenly there arrived a package from Finland containing a design of such beauty that it could not be ignored; of how this eleventh-hour arrival was finally voted into second place; of how announcement of the awards and publication of the drawings was followed by extended and animated discussion by lay and professional critics, many of them declaring that Saarinen's entry should have been placed first; all this has been told elsewhere and need not be repeated in detail. The pertinent thing for us is that Saarinen was awarded the second prize and that there was thus catapulted into the American limelight a hereto unknown personality—one destined to have a profound effect on the subsequent development of architecture, design, education, and civic design in this country.

His genius was evident in the Tribune design and leading architectural thinkers immediately and naturally recognized it. I. K. Pond, himself a pioneer, discussing the results in *The Architectural Forum* shortly after the competition, was moved to write, "There is, floating about somewhere in the limbo of abstractions, an American ideal. It has not yet been caught and distilled; at least the results of this competition would seem to indicate that the native designer had not as yet clothed the spirit in flesh. The man from Finland came closest to it in his intentions, idealism, and conception of beauty. Is there no American as American as the man from Finland appears to be?"

But, though Saarinen was virtually unknown in this country previous to the competition, he was hardly obscure in his own land, or indeed in Europe, where he had already done enough distinguished work to win international repute as an architect and designer.



THE TRIBUNE TOWER DESIGN WHICH UNDOUBTEDLY INFLUENCED THE SUBSEQUENT TREND IN AMERICAN SKYSCRAPERS DURING THE GREAT BOOM OF THE TWENTIES

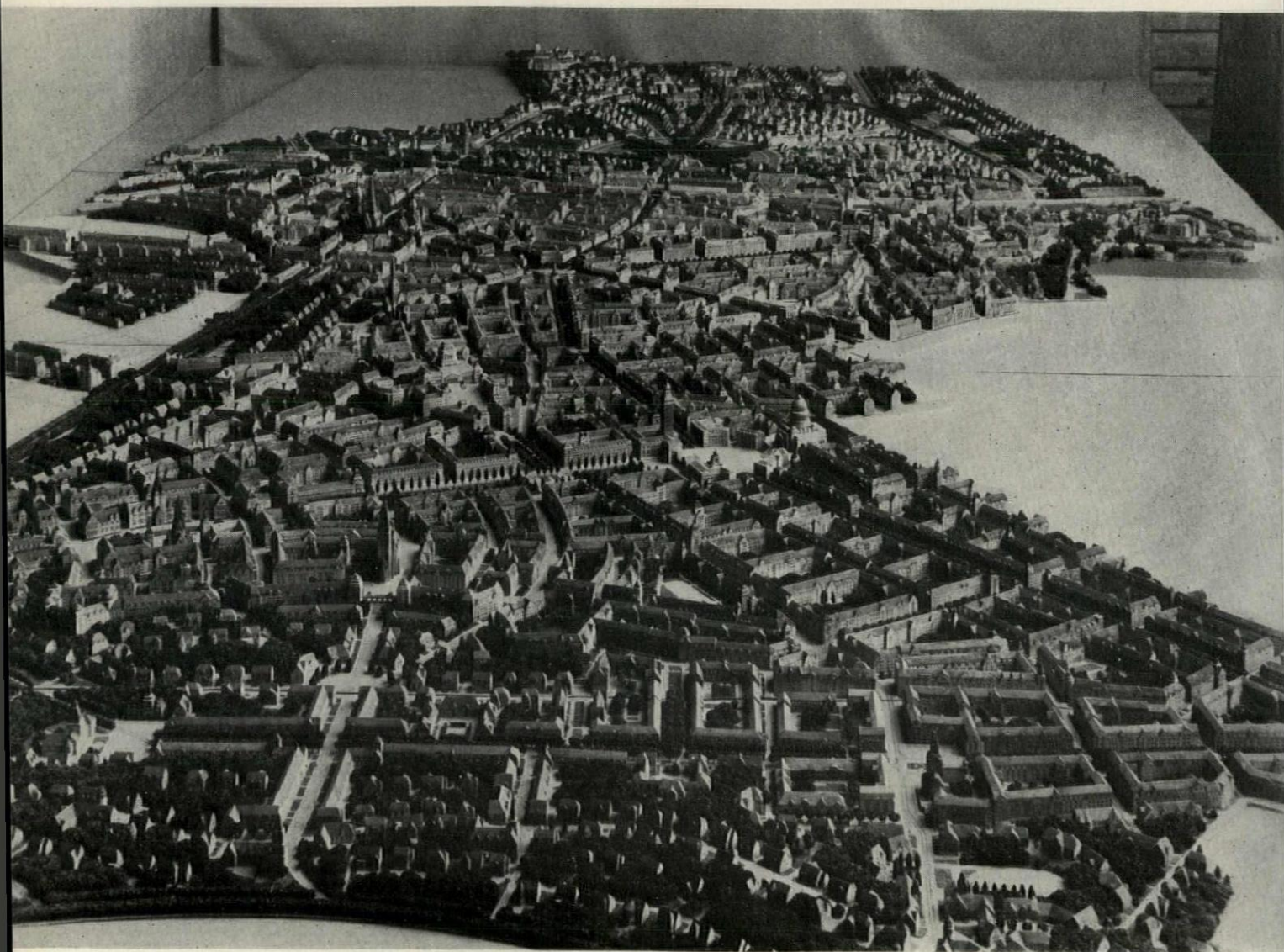


IN A PROPOSED MEMORIAL TOWER FOR THE UNIVERSITY OF MICHIGAN, DESIGNED IN 1925, SAARINEN RECALLS AND REFINES THE GENERAL FORM OF HIS TRIBUNE PROJECT. IT IS ONE OF THE FINEST OF HIS MANY TOWERS

Even his entry into the field of architecture was out of the ordinary. At the age of 23, while he was yet a student at the Polytechnic Institute in Helsingfors, he entered and won, in association with two fellow students, Herman Gesellius and Armas Lindgren, a competition for an apartment house. The three were awarded the commission, set up their office and carried it through successfully (seemingly without detriment to their scholastic progress, for they graduated from the Institute one year later in 1897). It is noteworthy that such a coup would hardly be possible in America, where there is definite public reluctance to entrust the design of an important building to a young man, however talented and responsible, until he has completed his schooling, served an apprenticeship besides, and then passed examinations for registration.

Saareninen continued in partnership with his

two friends (Gesellius' sister became Mrs. Saarinen in 1904) until 1907, during which period they did, among other things, the Finnish Pavilion at the 1900 Paris World's Fair and the National Museum at Helsingfors. Thereafter, he practiced under his own name, developing and strengthening his personal theories as he went along turning out designs for a number of remarkable buildings, the most important of which are illustrated here and need not, therefore, be catalogued. All of these bear the stamp of his individuality, at the same time clearly showing his power and purpose (as noted by Mr. Pond in the case of the Tribune design) of expressing the time and place and spirit of their respective environments, whether they might be in his native northern land, in tropical Egypt, or in temperate America. The competition design for a hospital in Cairo shows this well. Incidentally,



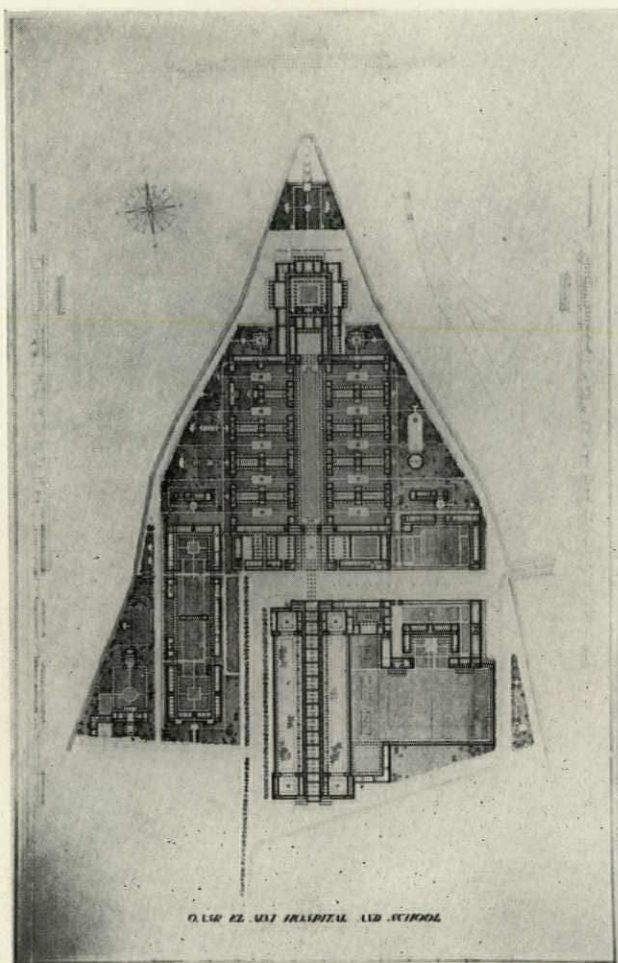
MODEL OF MUNKSNÄS-HAGA, COMPLETELY CONSTRUCTED BY MRS. SAARINEN DURING THE THREE YEARS 1912-15



PLAN OF MUNKSNÄS-HAGA, A COMPLETE IDEAL COMMUNITY WORKED OUT BY SAARINEN







A COMPETITION FOR A HOSPITAL AND SCHOOL TO BE LOCATED ON AN ISLAND IN THE NILE BROUGHT A PLAN FROM SAARINEN WELL FITTED TO THE SITE

he did not win this competition: the award went, he tells me, to an early English type building quite out of harmony with the climate and culture of modern Egypt!

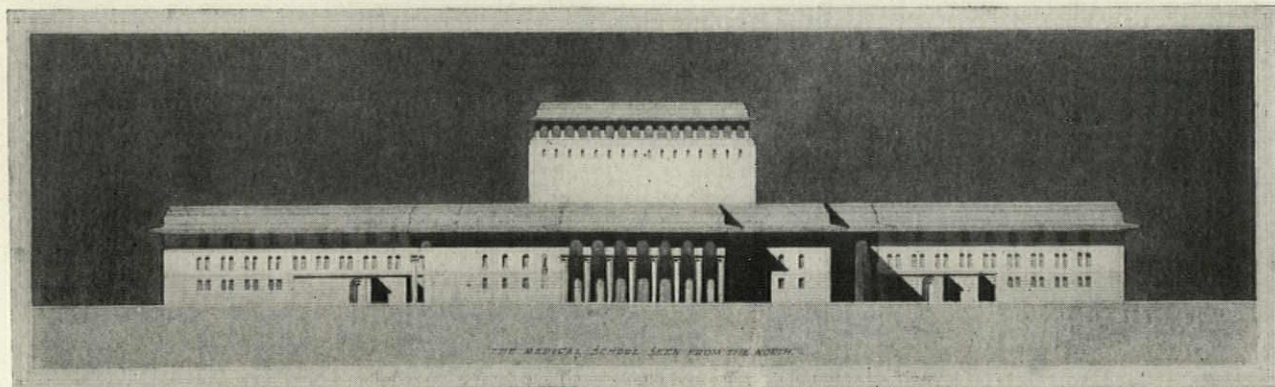
Saarinen was early convinced of the essential unity of art and life and saw that the province of the architect, or master designer, must logically be extended to include the de-

sign of communities on one end of the scale and the design of furniture and objects of utility at the other. All must be related to each other and to the times that produce them.

In this respect, his earlier interior designs for Finnish houses are quite consistent with his more recent work at the Cranbrook Schools. Both are filled with the spirit of the contemporary culture as refracted through the spiritual prism of the individual.

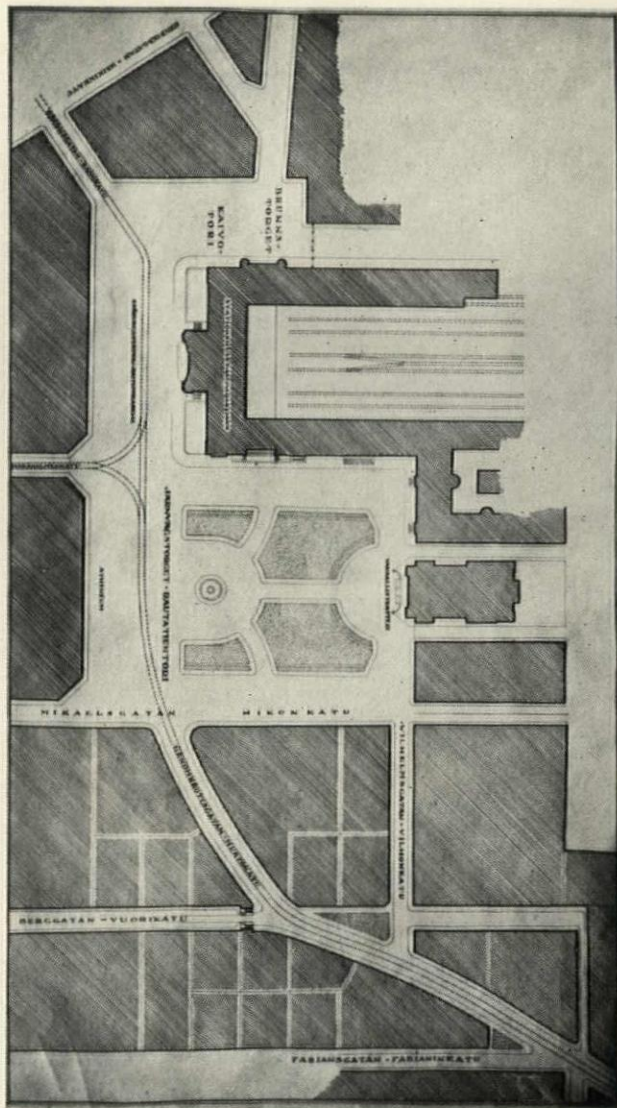
As for community design, he has from the beginning devoted quite as much thought to it as to architecture in the narrow sense of buildings. His studies for the plan of Helsingfors and the adjacent region have had worldwide influence on later work by others. The principle of protecting the several areas of cities against each other's encroachments by means of "greenbelts" through which moves the heavy traffic, and that of developing satellite communities to allow for healthy regional growth are both illustrated in his Helsingfors plan, reproduced herewith. He was a pioneer in advocating both of these principles which are now generally accepted.

Saarinen's design for an ideal community, Munksnas-Haga, with all the attendant studies and theory, was published as a book (in 1915). Though it was printed only in Finnish and Swedish, it is a valued item in the libraries of city planners all over the world. His forthcoming book "The City," still in manuscript form, will contain the fruits of his long experience recorded in English, and will unquestionably be widely studied. He has made designs and acted as a consulting expert on planning for many cities in various countries; Reval (Esthonia), Budapest (Hungary) are among the most important of these. Since coming to this country he has made studies for the improvement of the waterfront area in Detroit and for the plan of Chicago.

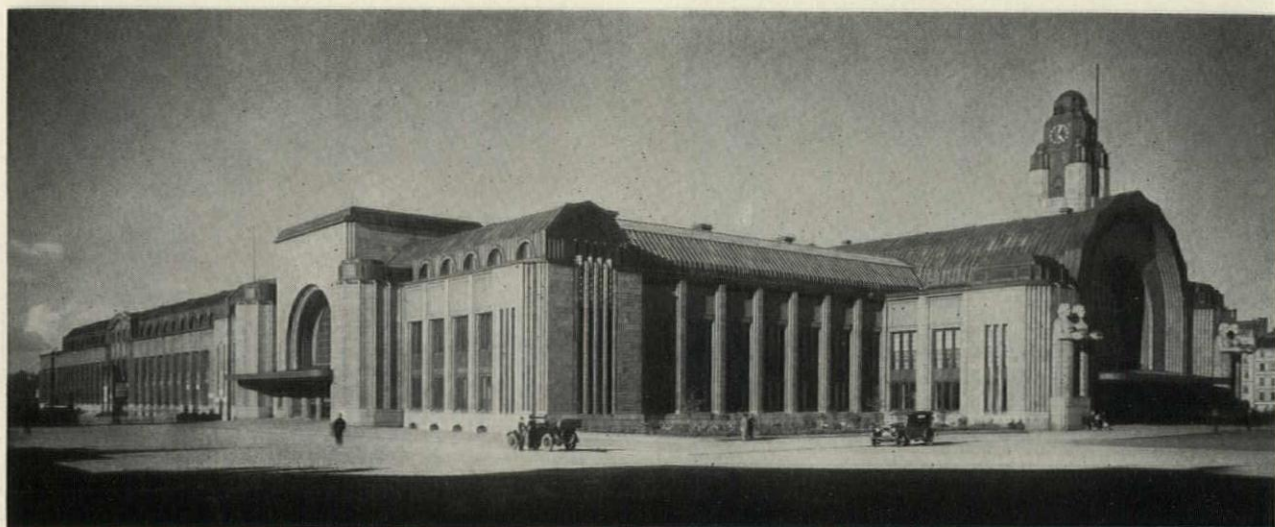


THE ELEVATIONS FOR THE CAIRO PROJECT REFLECT THE EGYPTIAN CLIMATE AND CULTURE YET POSSESS A MARKEDLY INDIVIDUAL FEELING. THE PROFILE OF THE ROOFS SUGGESTS THE TROPICAL HELMET—A TOUCH OF DELICATE HUMOR THAT IS APPROPRIATE AND LOGICAL IS QUITE OFTEN DISCERNIBLE IN SAARINEN'S WORK

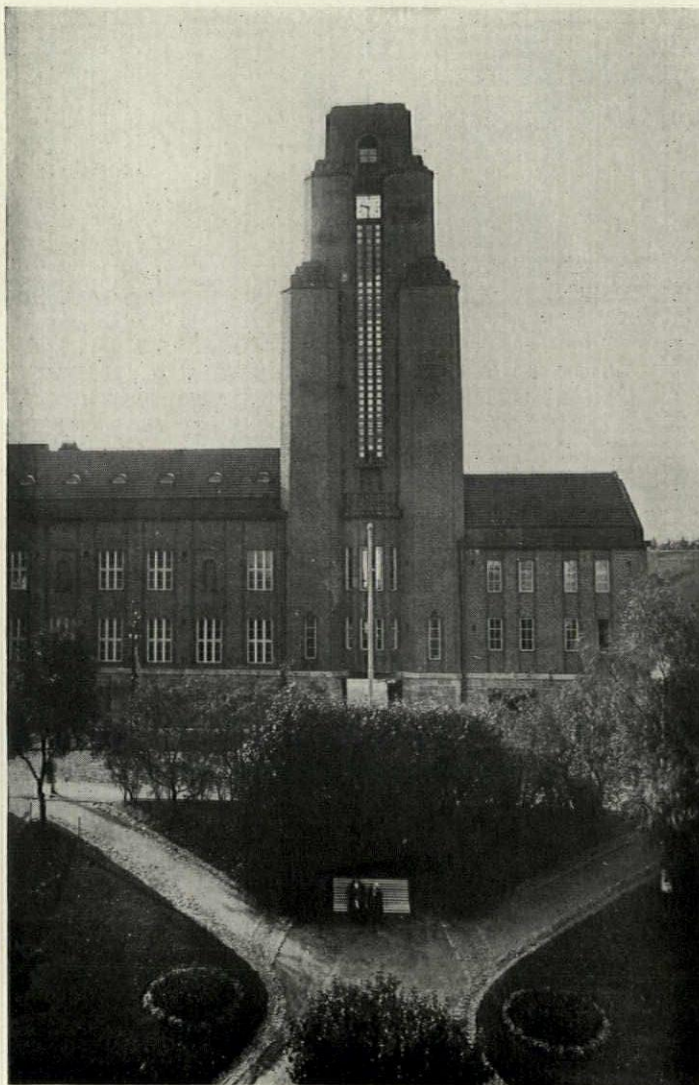
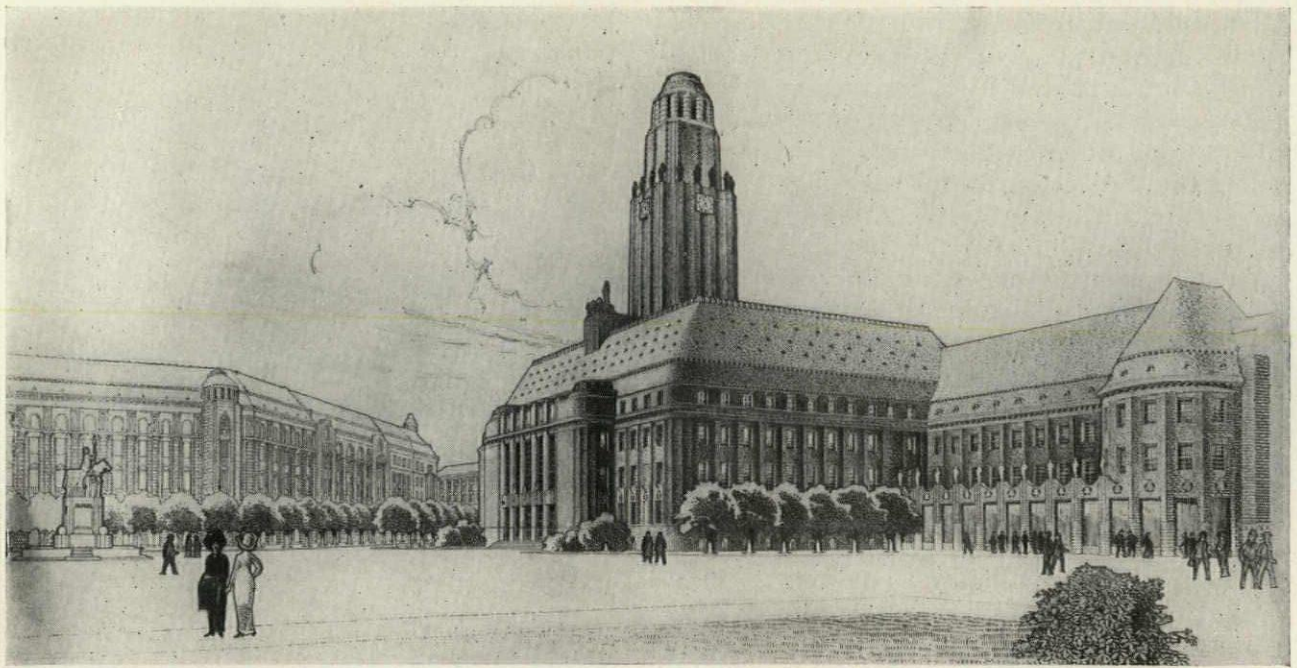
Mr. Booth as a young man had been a craftsman in metal and his interest in this art grew, during his subsequent life, into a deep love for all the arts and a desire to do something to foster their advancement. He might have turned, as so many art-lovers have done, to collecting "old masters," but he rejected this as being of no help to contemporary development. He considered the idea of encouraging living American artists by commissioning them to do painting and sculpture but was baffled by the difficulty of determining which individuals to encourage. He had come to the conclusion, at about the time he met Saarinen, that in the education of young people to understand, appreciate, and create art he could most effectively fulfil his desire. He discussed the matter with Saarinen and found him completely sympathetic with the project. The outcome of this meeting was that he commissioned Saarinen to design the several schools at Cranbrook and later engaged him to be the head of the Cranbrook Academy of Art where



SAARINEN RELATED HIS HELSINGFORS RAILWAY STATION TO THE ADJACENT STREETS AND APPROACHES SO THAT IT IS NOT ONLY EASILY ACCESSIBLE BUT HAS AN UNUSUALLY IMPRESSIVE AND DIGNIFIED SETTING



THE HELSINGFORS RAILWAY STATION, ONE OF SAARINEN'S MOST FAMOUS WORKS, RETAINS A SATISFYING FRESHNESS TODAY, AFTER MANY YEARS OF SERVICE, A TRIBUTE TO THE PERENNIAL EFFECTIVENESS OF WELL DESIGNED FORMS EXECUTED IN GOOD MATERIALS. SAARINEN'S COUNTRYMEN ARE JUSTIFIABLY PROUD OF THIS MONUMENT

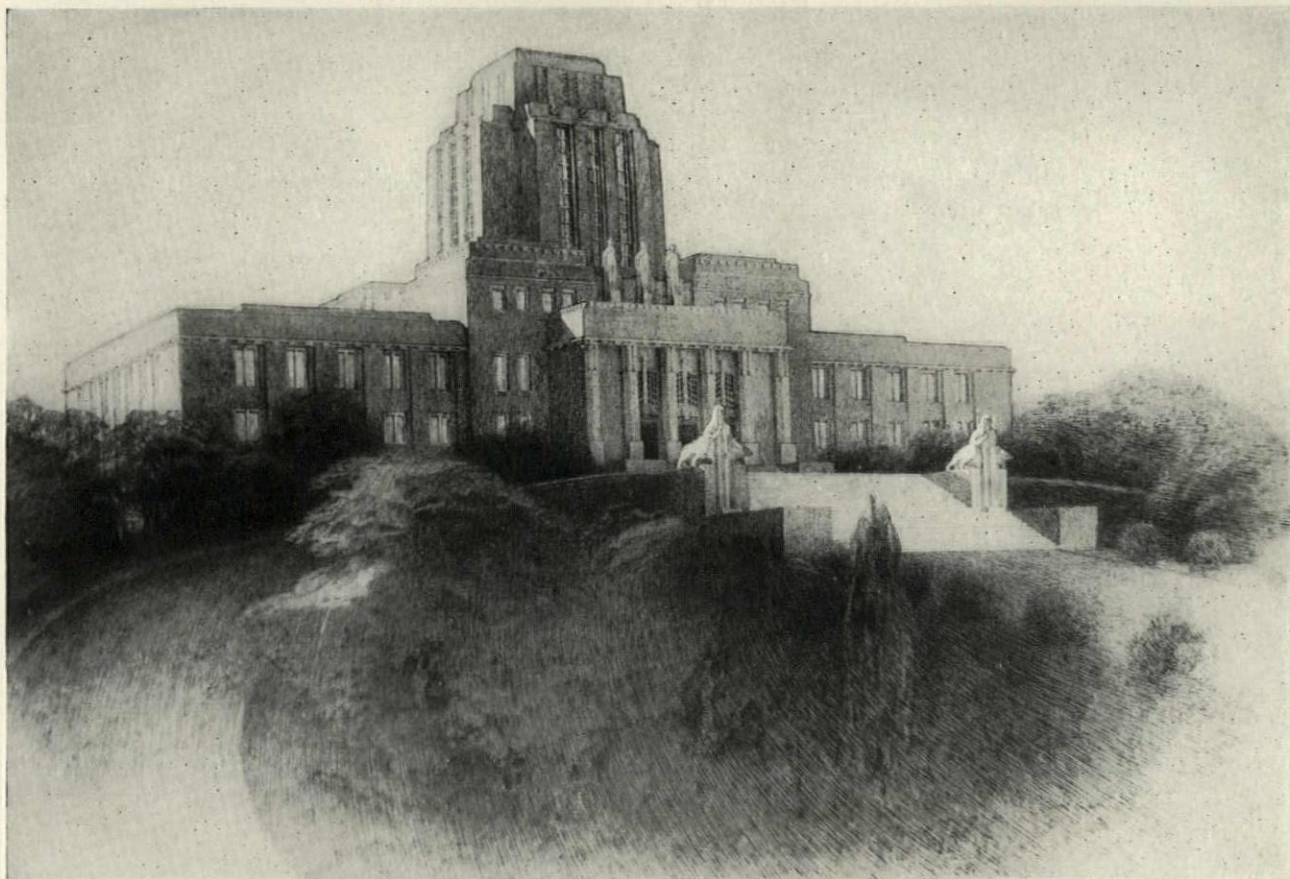


AT THE TOP IS SAARINEN'S COMPETITION DESIGN FOR THE CITY HALL OF REVAL IN ESTHONIA, DONE IN 1910. BELOW IS HIS TOWN HALL IN LAHTI, FINLAND, DATED 1911. BOTH ARE EXPRESSIVE OF THE NORTHERN CULTURE AND THEIR TOWERS SHOW THE DESIGNER'S INVENTIVENESS AND THE FREEDOM FROM PRECEDENT WHICH CHARACTERIZES ALL HIS WORK HERE AND ABROAD

talented and advanced students in the arts are given opportunity to live and work and pursue their studies in close contact with the distinguished faculty.

Saarinen's influence permeates the whole school but his special attention is given to the department of architecture including civic design. His students cannot fail to absorb from him the fundamentals of his philosophy but he makes them think things through for themselves so that they may develop into independent individuals, not leaning on him or any other man for support. They worship him as

amaze by their aptness. His face, as he discourses, is quite impassive—it is difficult or impossible to gauge his unuttered thoughts by his expression—consequently, his words hold one's close attention. His eyes, which are habitually narrowed as he talks, betray a gentle humor (which also manifests itself from time to time in his architecture, particularly in his inventions of ornamental detail). His stature is a bit above medium and his physique is that of a man who has lived with consistent moderation. Such elbow-bending as he has done has not left its mark so far as one can see.



SAARINEN DID NOT, UNFORTUNATELY, SEE HIS DESIGN FOR THE FINNISH HOUSE OF PARLIAMENT BUILT. ANOTHER ARCHITECT GOT THE JOB. YET THIS PROJECT STIRS ADMIRATION FOR ITS MASSIVE DIGNITY AND FOR ITS SIMPLE, STRONG, AND INDIVIDUAL DETAIL. SAARINEN'S TOWERS, OF WHATEVER PROPORTIONS, ARE GRACEFUL

their "guide, philosopher, and friend," and he is just that.

Saarinen is today, at 63, the possessor of a youthfully keen mind which tenants a person of quietly charming manner. His temperateness and the judicial quality of his thought are at once evident in the evenness of his voice and in the things he says with it. He speaks English slowly, deliberately, and with an accent—but his command of the language is surprising in its range and he often illumines his meanings by an unusual choice of words which at first startle by their strangeness and then

He impresses one as a gray man—not a cold, dead gray but a rich, warm, vibrant gray. This impression comes in part, no doubt, from his personal coloring—his sandy, blond hair merging into white above the ears—and in part from his taste for tweeds. His fondness for grayed schemes in the color of his architecture is quite obvious to the observer.

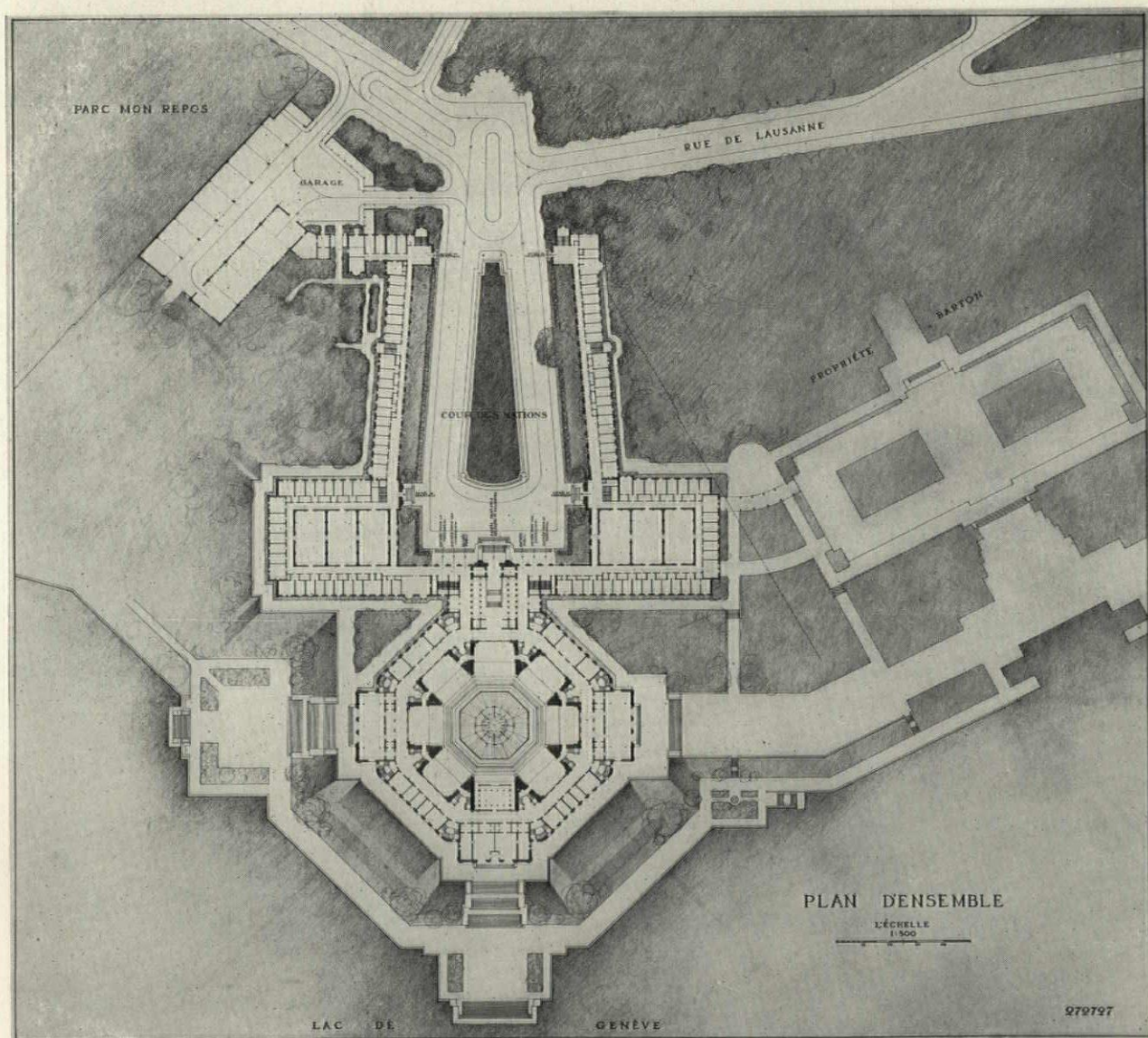
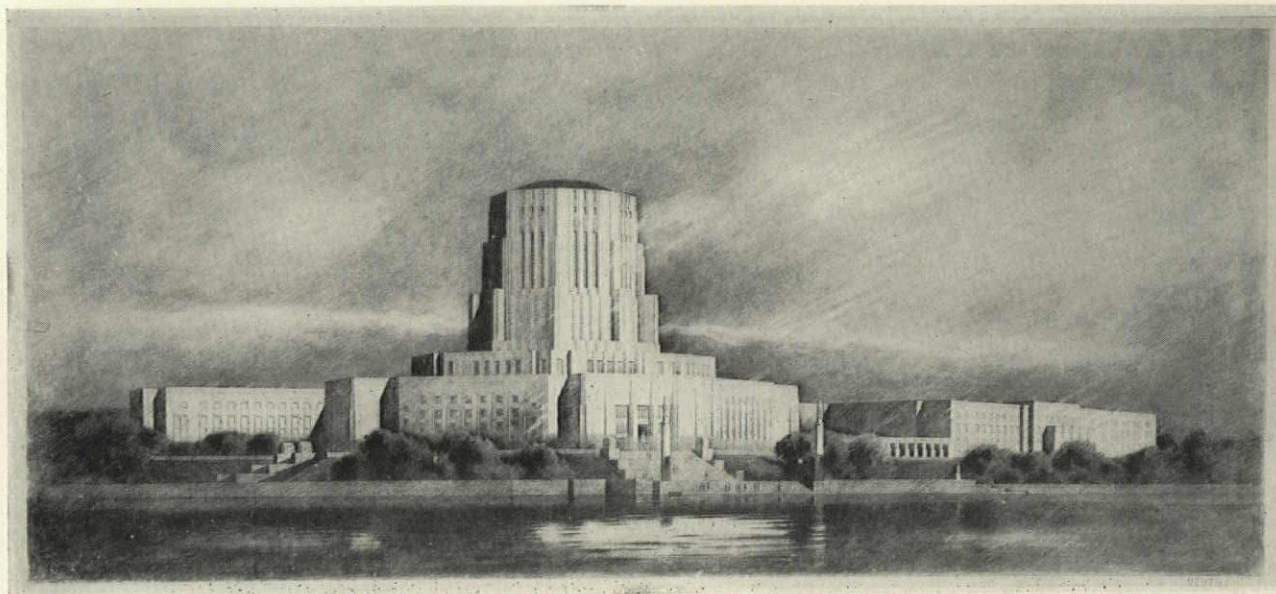
This cultured and discriminating color sense may have proceeded from his early training in painting. At the outset of his career he was uncertain whether to follow architecture or painting and for a while studied the latter art.



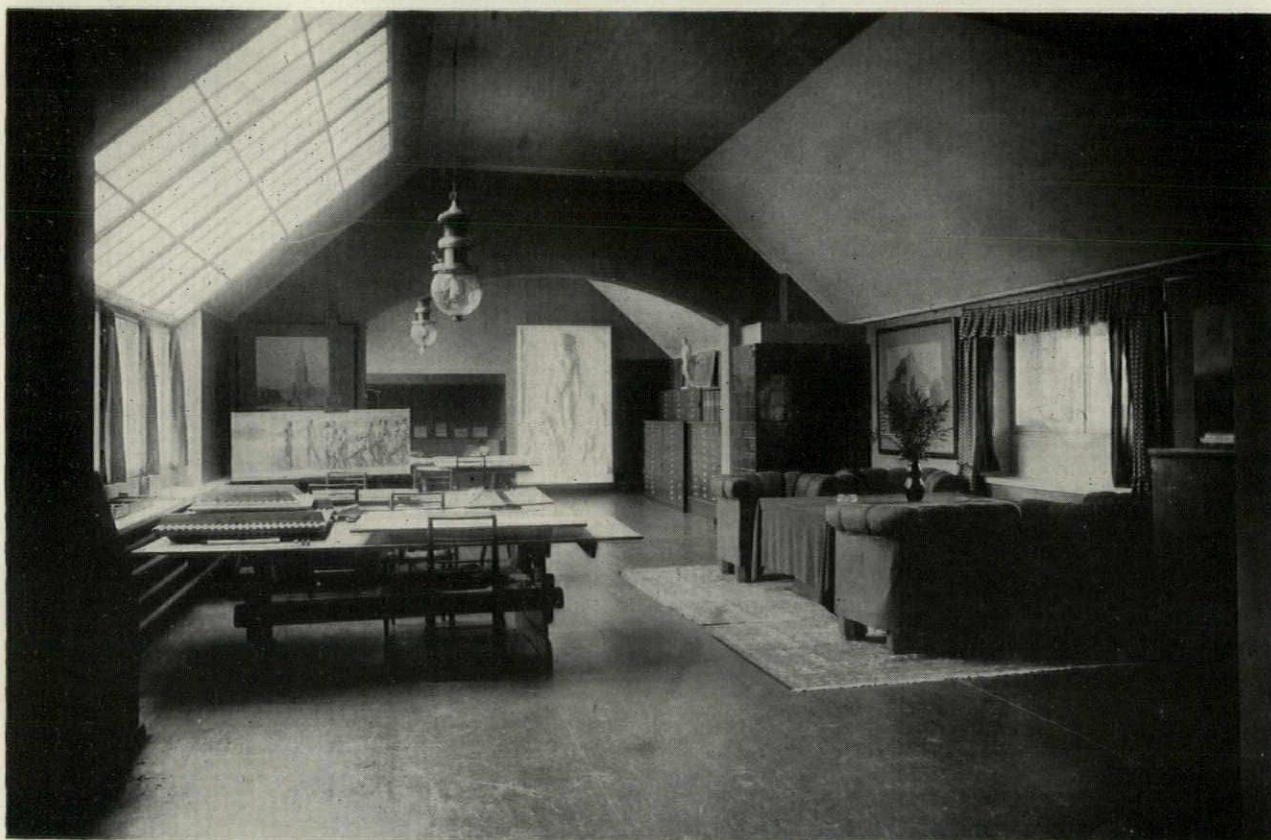
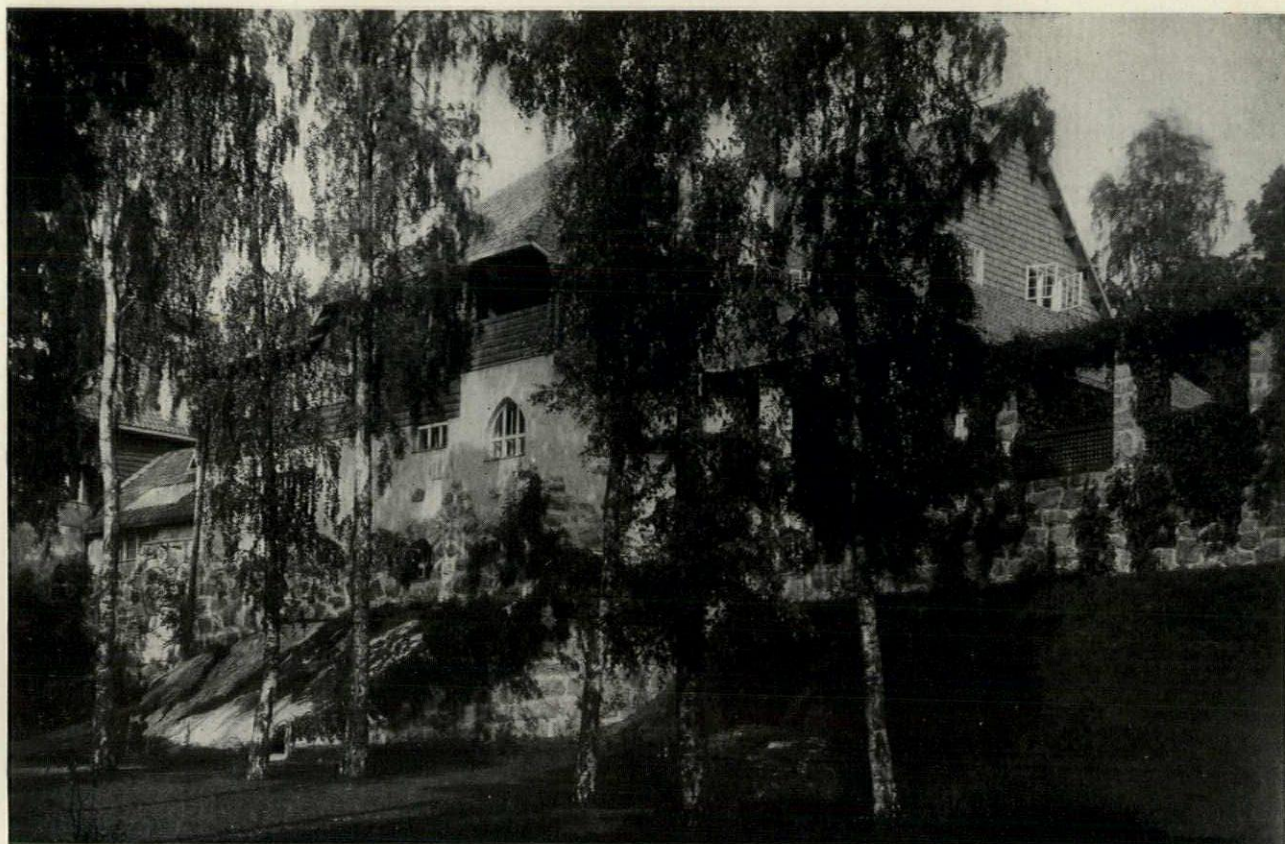
THE LIVING ROOM OF A HOUSE IN GERMANY, BUILT IN 1907, IS EVIDENCE THAT SAARINEN WAS THEN MOVING ALONG WITH PROGRESSIVE EUROPEAN THOUGHT



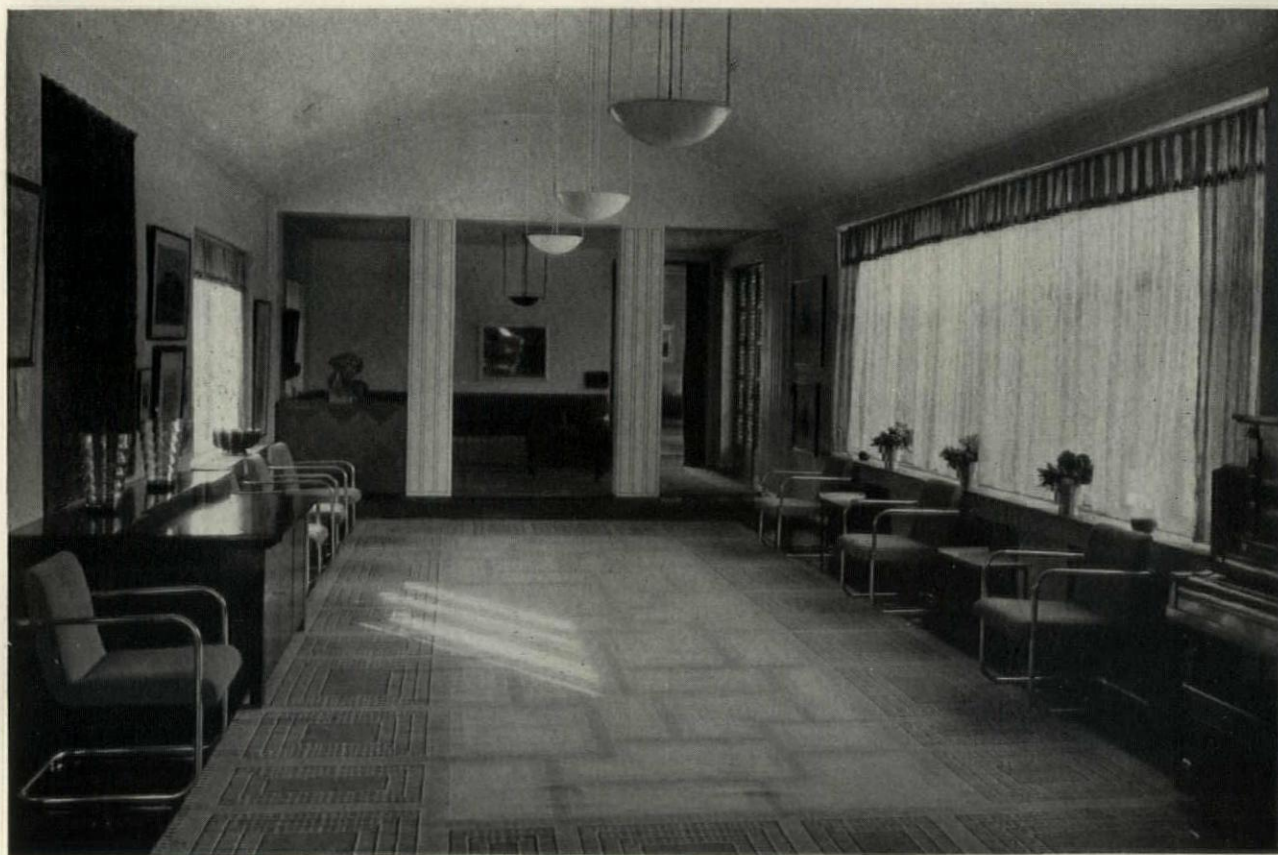
AN EARLIER INTERIOR, THE HALL OF A COUNTRY HOUSE IN FINLAND, SHOWS HOW SAARINEN WAS THINKING, IN TERMS OF WELL CORRELATED INTERIOR AND FURNITURE DESIGN, AT THE TURN OF THE CENTURY IN 1901



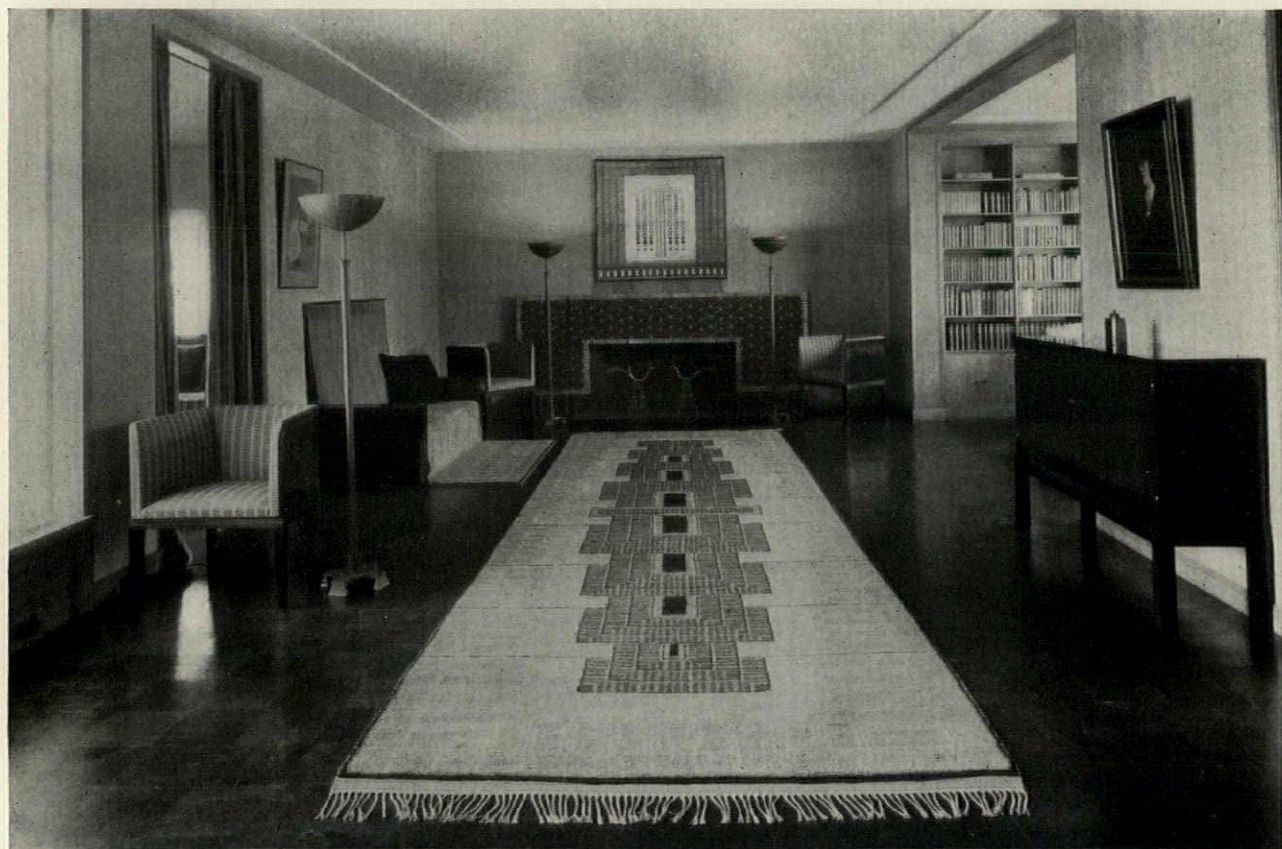
SAARINEN'S DESIGN FOR THE LEAGUE OF NATIONS PALACE WOULD HAVE PROVIDED, HAD IT BEEN EXECUTED, A HANDSOME ADORNMENT TO THE SHORE OF LAKE GENEVA. THE FRONTISPIECE SHOWS ANOTHER ASPECT



"HVIITTRASK," SAARINEN'S HOME IN FINLAND, SETS HIGH ON THE ROCKS OVERLOOKING A LAKE. HIS STUDIO THERE IS A QUIET AND RESTFUL PLACE IN WHICH TO WORK, A CONTRAST TO THE USUAL NOISY ARCHITECTURAL OFFICE IN AN AMERICAN CITY AND OBVIOUSLY MUCH MORE CONDUCTIVE TO ORDERLY THINKING



HIS AMERICAN HOME, IN CRANBROOK, OPENS ONTO A SUNNY TERRACE WHERE ONE OF CARL MILLES' SCULPTURES FORMS THE FOCAL POINT. HIS STUDIO THERE IS ALSO RESTFUL AND ORDERLY. DRAFTING TABLES USUALLY OCCUPY THE SPACE NEXT THE WINDOW BUT THEY WERE TEMPORARILY REMOVED FOR THIS PICTURE



THE SAARINEN LIVING ROOM AT CRANBROOK OPENS AT ONE END INTO THE DINING ROOM—AT THE OTHER, A FIREPLACE DECORATES THE WALL. EVERYTHING—FURNITURE, RUGS, AND LAMPS—WAS DESIGNED BY MEMBERS OF THE FAMILY TO MAKE A COMPLETE HARMONY. THE SAARINENS COLLABORATE MOST SUCCESSFULLY

His love for it has persisted—indeed, he spent a whole year, about 1922, doing nothing but painting.

His work as designer, educator, and community planner is sufficiently broad so that he needs no hobby. His recreation is his work, though he acknowledges travel, music and reading as sources of enjoyment. His favorite composer, as might be supposed, is his friend Sibelius, whose songs and symphonies appeal strongly to his Finnish nature. In reading, his tastes are for works treating directly or indirectly with common-sense, humanitarian philosophy. By doing much of such reading he has gained power of direct thought and simple expression.

For exercise he loves long walks through woods and fields in the early morning. He chooses that time of day because there are then more opportunities to observe the wild bird and animal life as well as the beauties of landscape. Contact with such things fits in with his thought that the designer must always aim "to create accord between the forms of man and the forms of nature."

As a draftsman, he has few peers in the profession as some of the drawings reproduced herewith will bear witness. But though he has a pardonable pride in this talent and recited to me with evident relish the amazement of a client who came in and found him at his own drafting table making his own drawings, he recognizes draftsmanship for what it is—a means to an end. In his own words, "Some are able perfectly to master several languages yet they might have nothing to say. A good musical memory is not synonymous with musical creation. And the ability to draw, in itself, is as far from the creation of art as is the ability of writing from literature. Thus, the use of media should not be confused with creation."

A man could hardly have accomplished the significant work that stands to Saarinen's credit without having developed a fundamental philosophy. This philosophy of his is rooted in life itself and is the fruit of a constant analytical search for truth in all of life's mani-

festations. His work is eloquent of this search.

To him, life and art are inextricably bound up in each other and we are all, or should be, forever engaged in "groping for rhythm and beauty in even the smallest of man's actions." Architecture is far more than just buildings—it is the general principle of structural and organic order permeating all things, a chair or a table or a common utensil as much as an entire city. Only thus comes unified culture.

True art, he feels, must be direct, natural, and honest. It is never self-conscious or affected. Like charity "it is not puffed-up, it vaunteth not itself." "And," he observes acutely, "the forms of human work betray whether the work was done with modest sincerity and joy, or only as a boasting exhibition of cleverness."

Saarinen is neither a radical thinker nor a conservative thinker—just a rather straight thinker who considers poetry at least as important as prose; beauty in design as much to be sought after as functional perfection. And to follow the quest for beautiful and appropriate form he regards as the duty of all of us.

In the prologue to his yet unpublished book, "The Search for Form," occurs this parable, which seems to sum up neatly, and in phrases of almost Biblical simplicity, the goal of his work and teachings.

"The plant grows from the seed.

"The characteristics of its form lie hidden in the potential power of the seed. The soil gives it strength to grow. And outside conditions decide its shape.

"Art-form is like the plant.

"The quality of Form lies hidden in the potential power of the nation. The aim of the age is the soil that gives it vitality. And outer conditions mold it to fit the environment.

"To understand the spirit of this power and to find the Form to express it is the great Art of man."

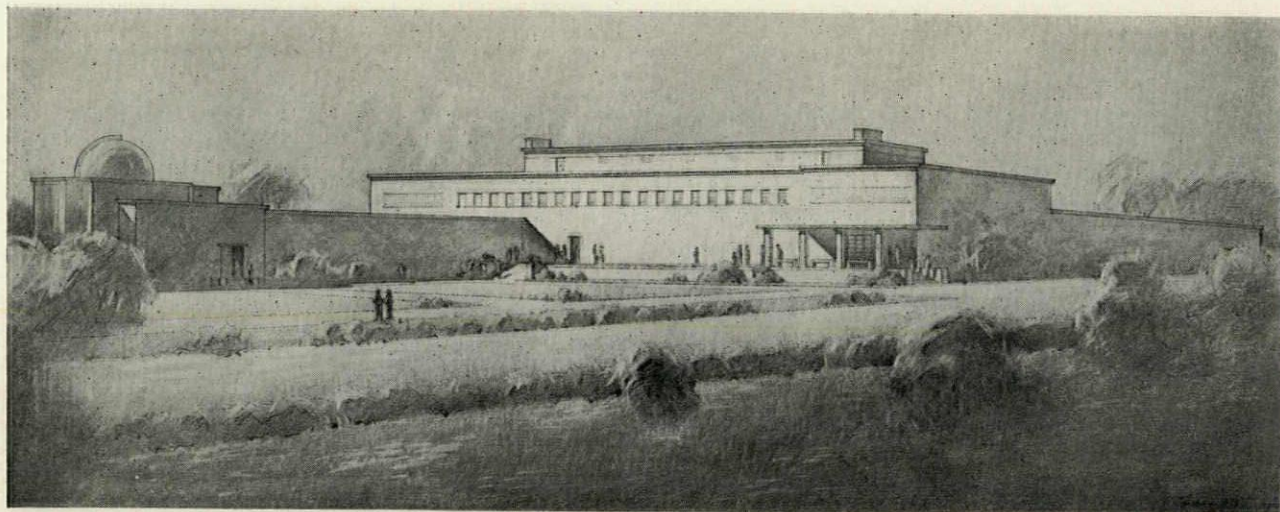
If there is any man of our generation who has consistently, continuously, and conscientiously sought this "Form" in all of his works, it is Eliel Saarinen himself.



A CORNER OF THE CRANBROOK SCHOOL, SAARINEN'S FIRST IMPORTANT WORK IN AMERICA, SUGGESTS THE ORDER AND BEAUTY THAT A MASTER DESIGNER CAN ACHIEVE WITH SIMPLE MATERIALS USED HONESTLY, LOGICALLY, AND IN GOOD TASTE. CARL MILLES' SCULPTURE, OF WHICH THE RACING HOUND IS AN EXAMPLE, FINDS HERE A GOOD SETTING



ANOTHER VISTA AT CRANBROOK SCHOOL SHOWS THAT BRICK, STONE, WOOD, AND TILE HAVE NOT YET BEEN EXHAUSTED OF THEIR RICH DECORATIVE POSSIBILITIES AND THAT, WHEN COMBINED BY A MAN LIKE SAARINEN, THEY CAN YIELD FRESH AND CHARMING EFFECTS. THIS SORT OF THING MAKES ARCHITECTURAL HISTORY MOVE FORWARD



A DRAWING BY SAARINEN OF THE NEW CRANBROOK INSTITUTE OF SCIENCE, NOW UNDER CONSTRUCTION. HE HAS HERE USED LARGE AREAS OF BRICKWORK WITH GREAT SKILL, ACHIEVING INTEREST WITH FINE TEXTURE



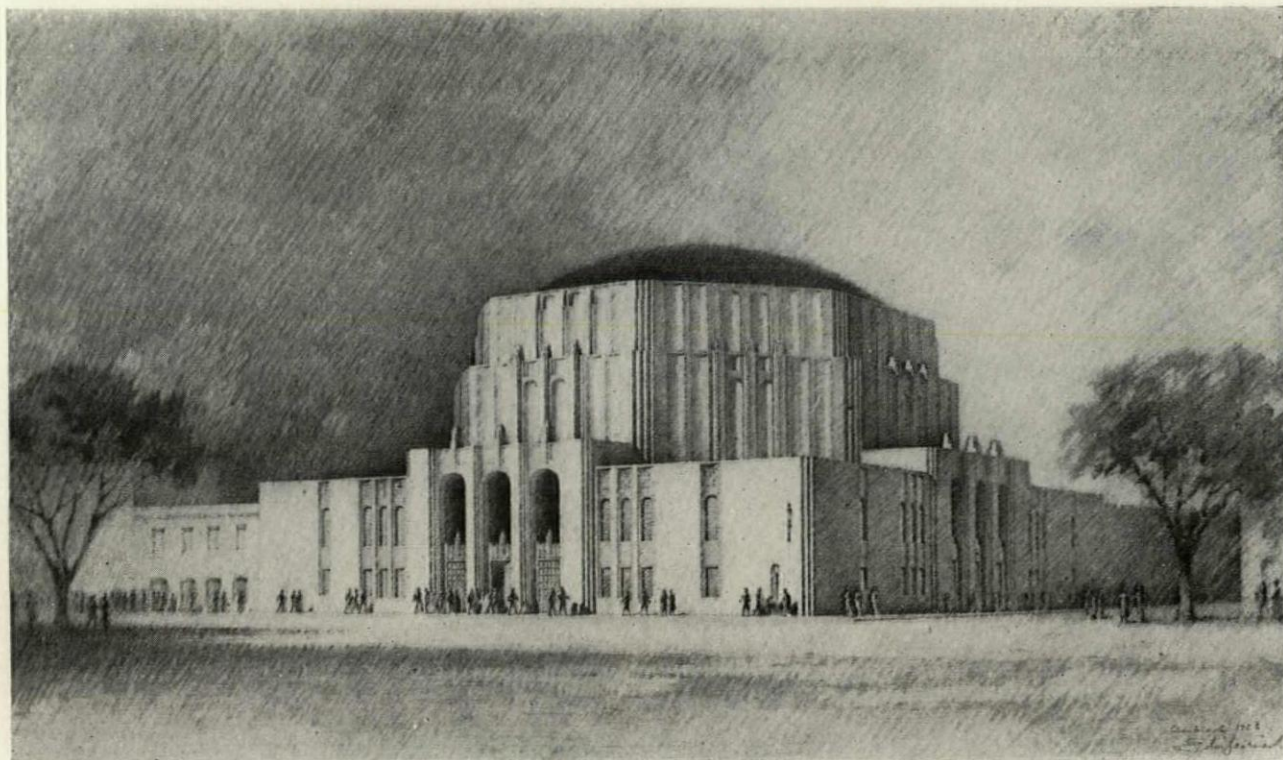
THE LIBRARY AT KINGSWOOD SCHOOL, DESIGNED BY SAARINEN'S SON, EERO, SHOWS THAT THE FATHER HAS TRANSMITTED A SHARE OF HIS TALENT. THE ROOM IS IN COMPLETE HARMONY WITH THE REST OF THE SCHOOL



A SKETCH OF KINGSWOOD SCHOOL AT CRANBROOK. THIS GROUP OF BUILDINGS CONTAINS SOME OF SAARINEN'S FINEST INTERIORS. THE PAGODA-LIKE CHIMNEYS WERE DONE THAT WAY BECAUSE HE "WANTED THEM SO"

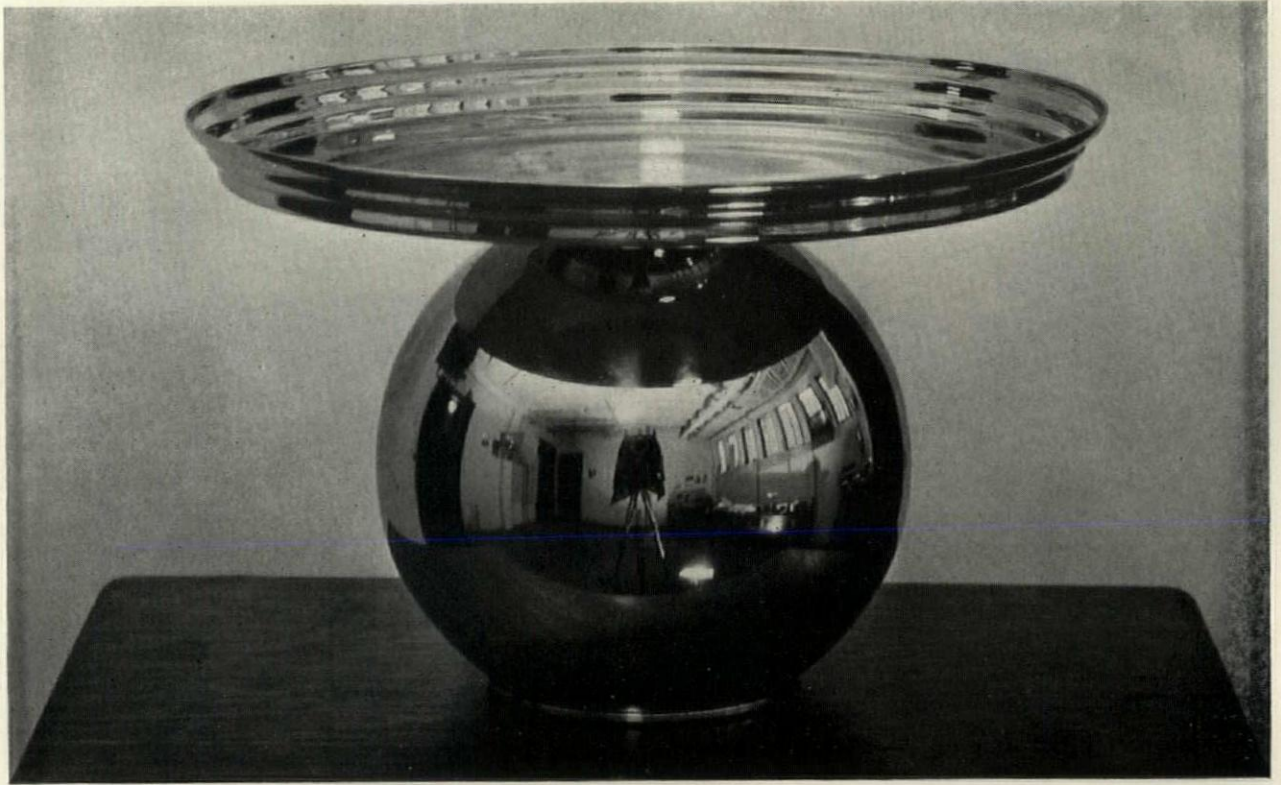


THE DINING ROOM AT KINGSWOOD IS A GLORIOUS PIECE OF DESIGN AND COLOR IN WHICH SAARINEN AND HIS WIFE AND SON COLLABORATED PERFECTLY. THE MAGNIFICENT TAPESTRY WAS MADE BY CRANBROOK LOOMS



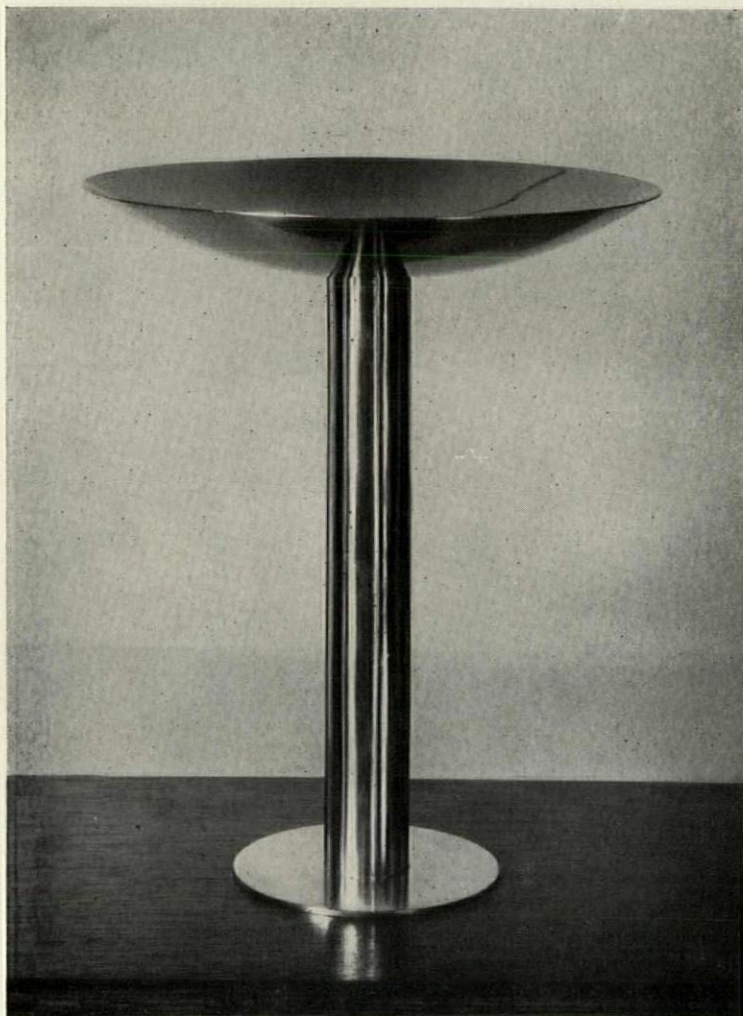
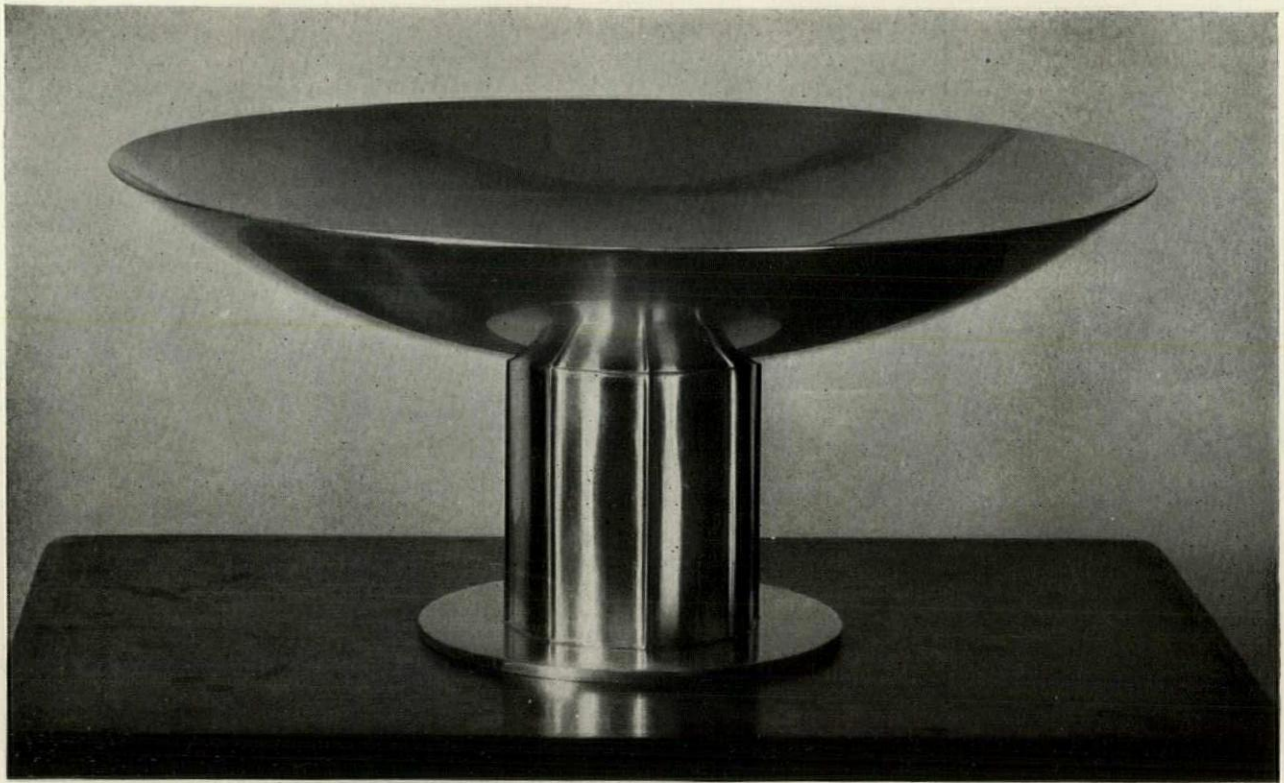
PROJECT FOR A CHRISTIAN SCIENCE CHURCH IN MINNEAPOLIS, DESIGNED BY SAARINEN IN 1928

THE ARCHITECT SHOULD NOT ONLY BE INTERESTED IN BUILDINGS AND IN CITY PLANNING, BUT ALSO IN THOSE INTIMATE OBJECTS WHICH GO TO MAKE UP THE HOME. THERE IS NOTHING MYSTERIOUS CONCERNING "INDUSTRIAL DESIGN," AND THE ARCHITECT IS ESPECIALLY WELL EQUIPPED TO ENGAGE IN DESIGNING FOR MANUFACTURERS. ELIEL SAARINEN, AND THE MEMBERS OF HIS FAMILY, HAVE ALWAYS BEEN INTERESTED IN THIS FIELD AND IN USING SIMPLE FORMS, MATERIALS, AND COLORS, AND EACH TIME ACHIEVE OBJECTS OF FINE PROPORTION AND BEAUTY

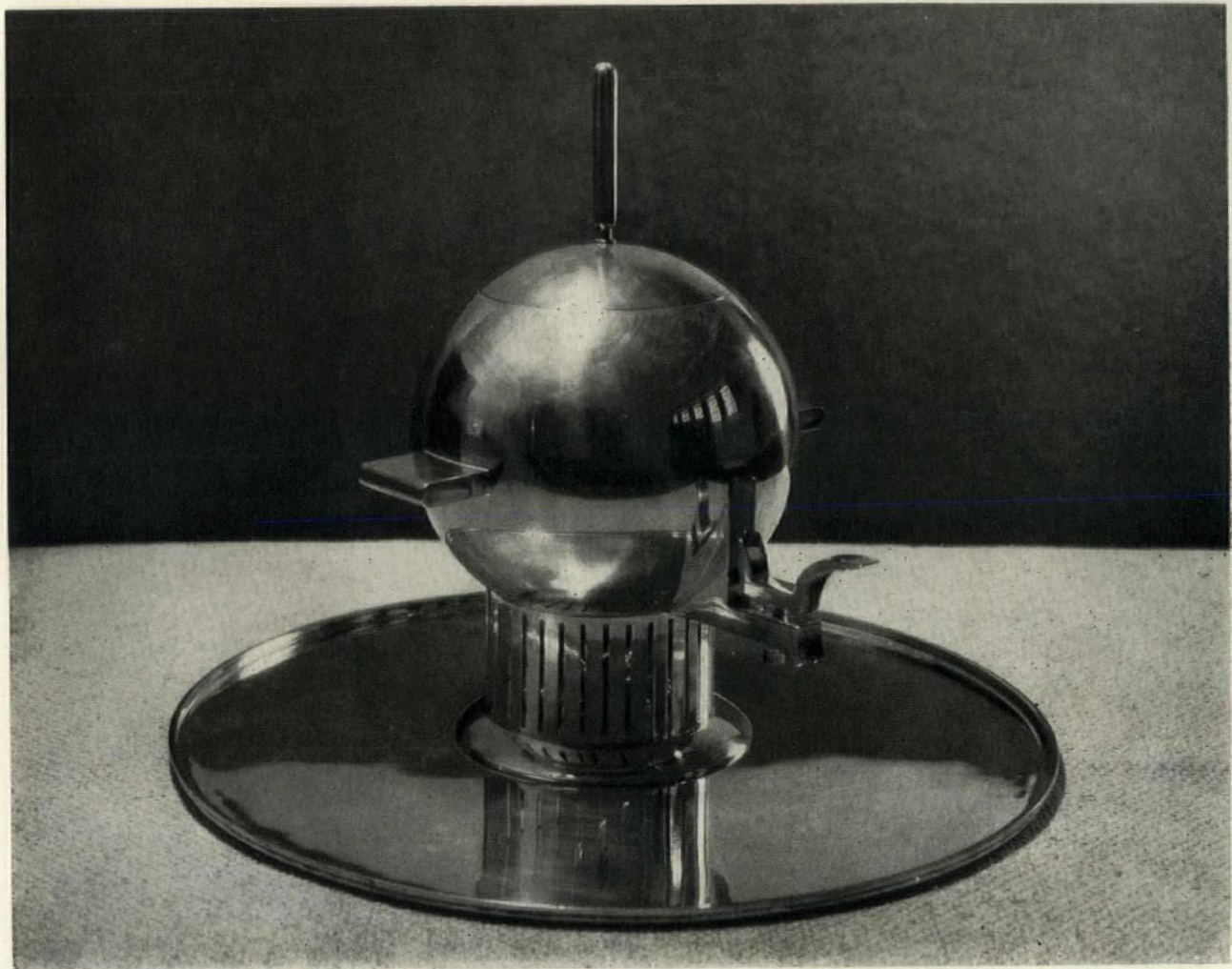


A CANDY PLATE IN POLISHED BRASS, DESIGNED BY SAARINEN AND EXECUTED BY THE NESSEN STUDIO, INC., IS A GOOD EXAMPLE OF THE SKILLFUL COMBINATION OF SIMPLE GEOMETRIC FORMS. ANOTHER PIECE OF POLISHED BRASS AFFORDS A SIMPLE MODERN CONTAINER FOR FLOWERS

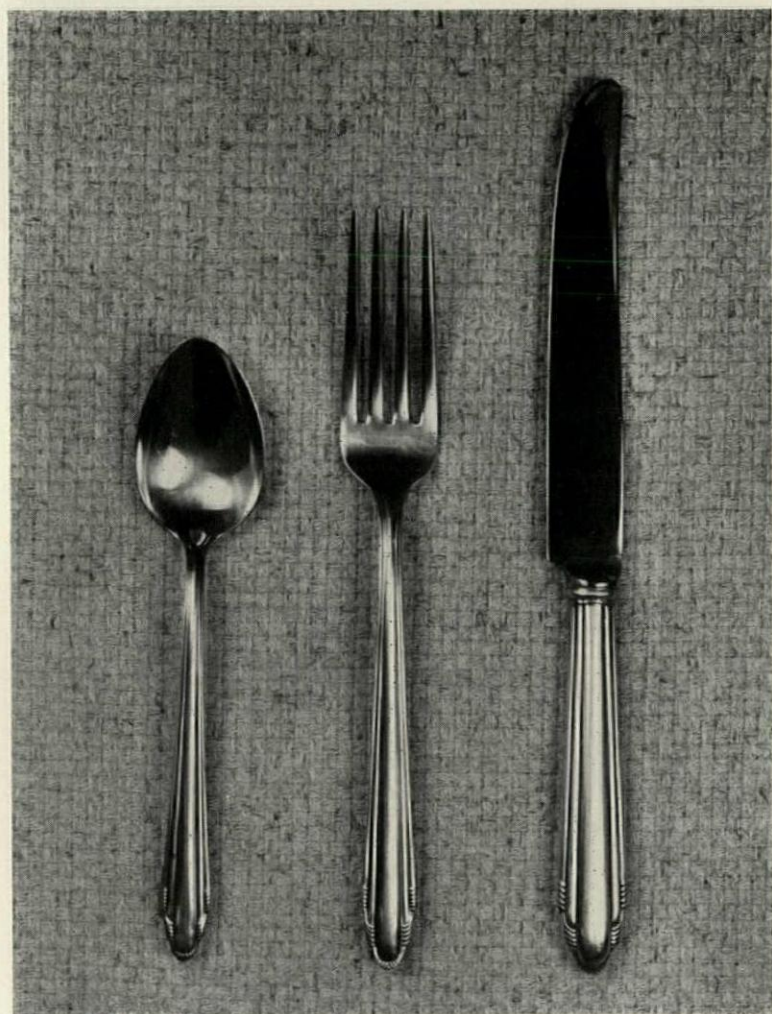
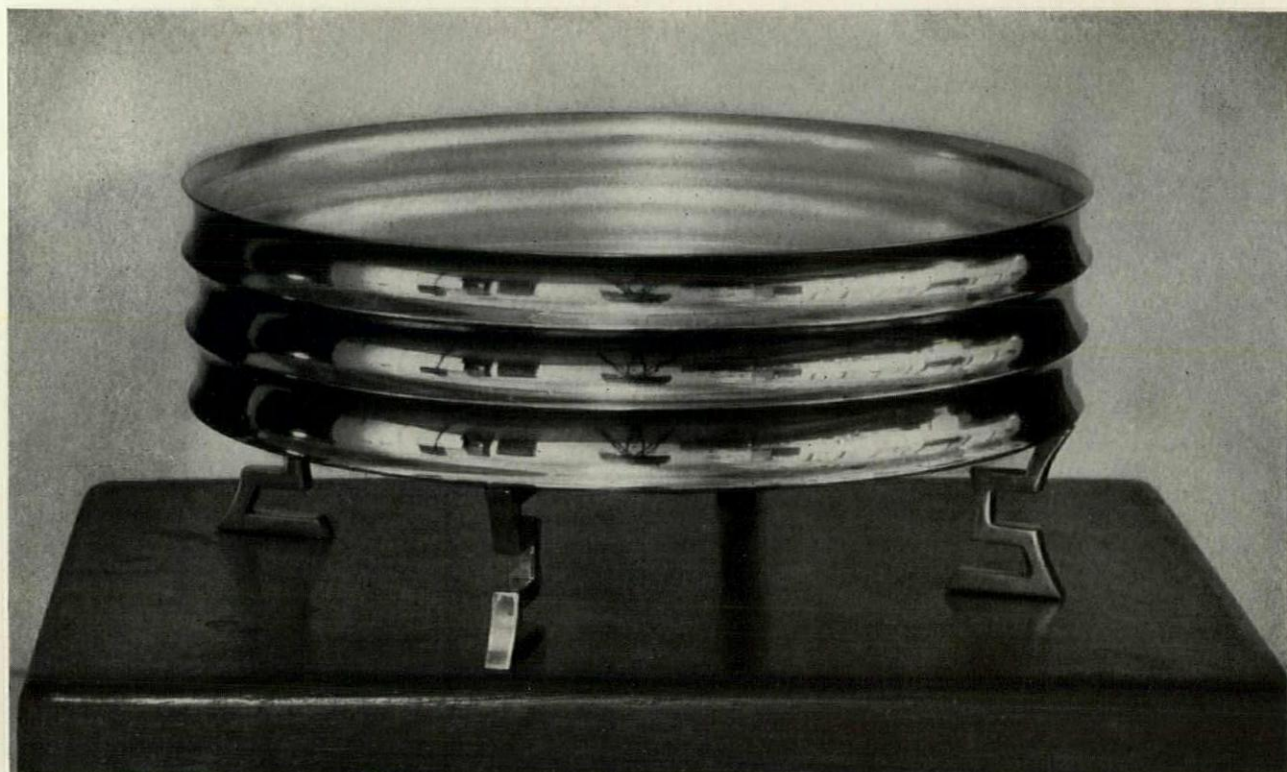




A LOW FRUIT COMPOTE AND A HIGH ONE, CLEARLY RELATED IN DESIGN, TAKE FULL ADVANTAGE OF THE BEAUTY OF FINE METALLIC LUSTER CONTRASTING WITH AND REFLECTING THE COLORS OF THEIR CONTENTS. BOTH ARE DISTINCTLY OF THIS DAY AND BOTH ARE SAARINEN



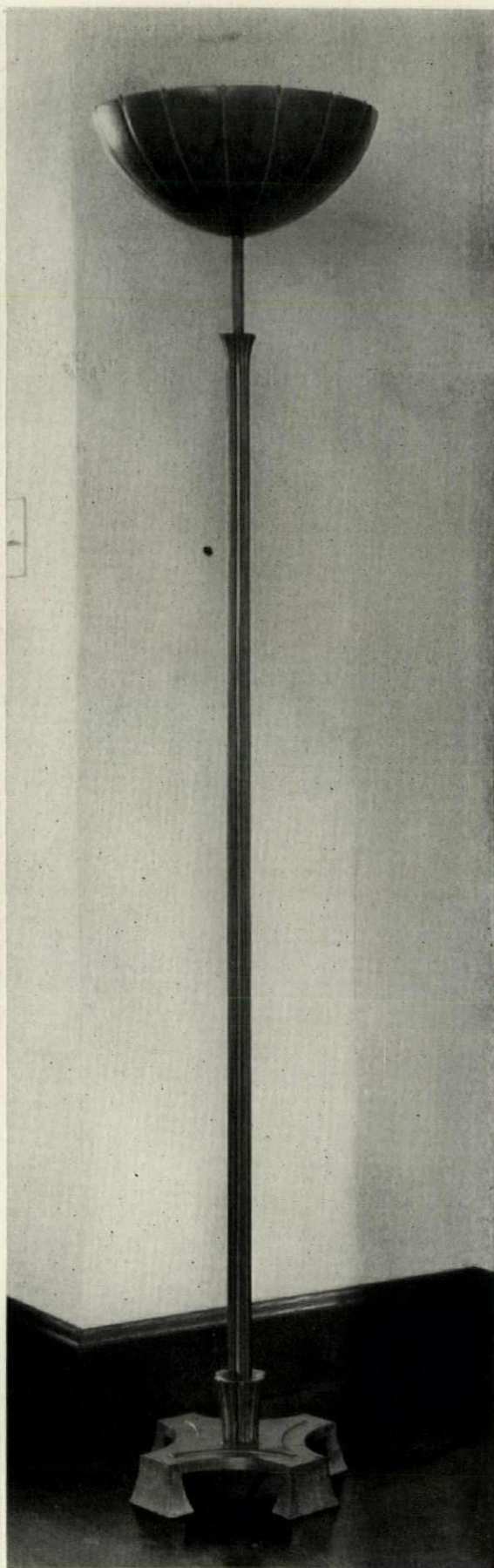
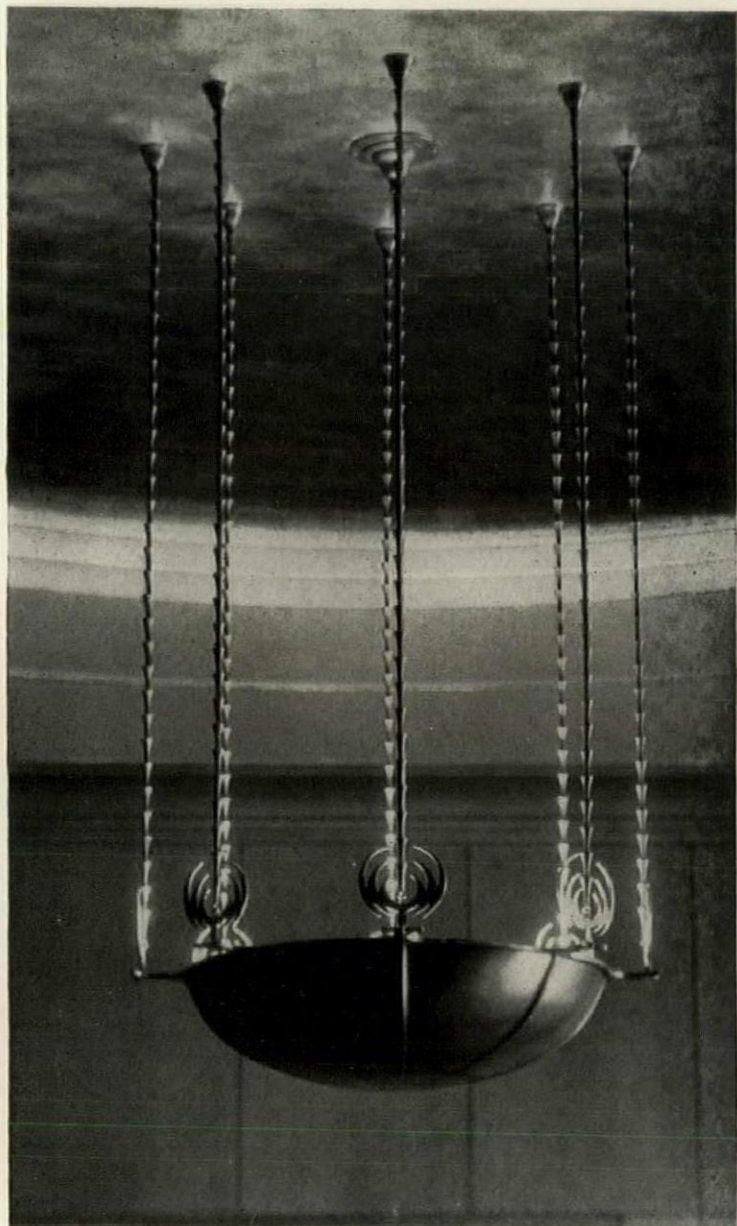
A SILVER-PLATED TEA URN AND TRAY DESIGNED BY SAARINEN AND PRODUCED BY THE INTERNATIONAL SILVER COMPANY. WHOLLY FUNCTIONAL AND WHOLLY MODERN, THIS USEFUL APPARATUS SHOWS A FINE APPRECIATION FOR THE QUALITIES OF THE MATERIAL AND A FEELING FOR BEAUTIFUL AND UNUSUAL FORM



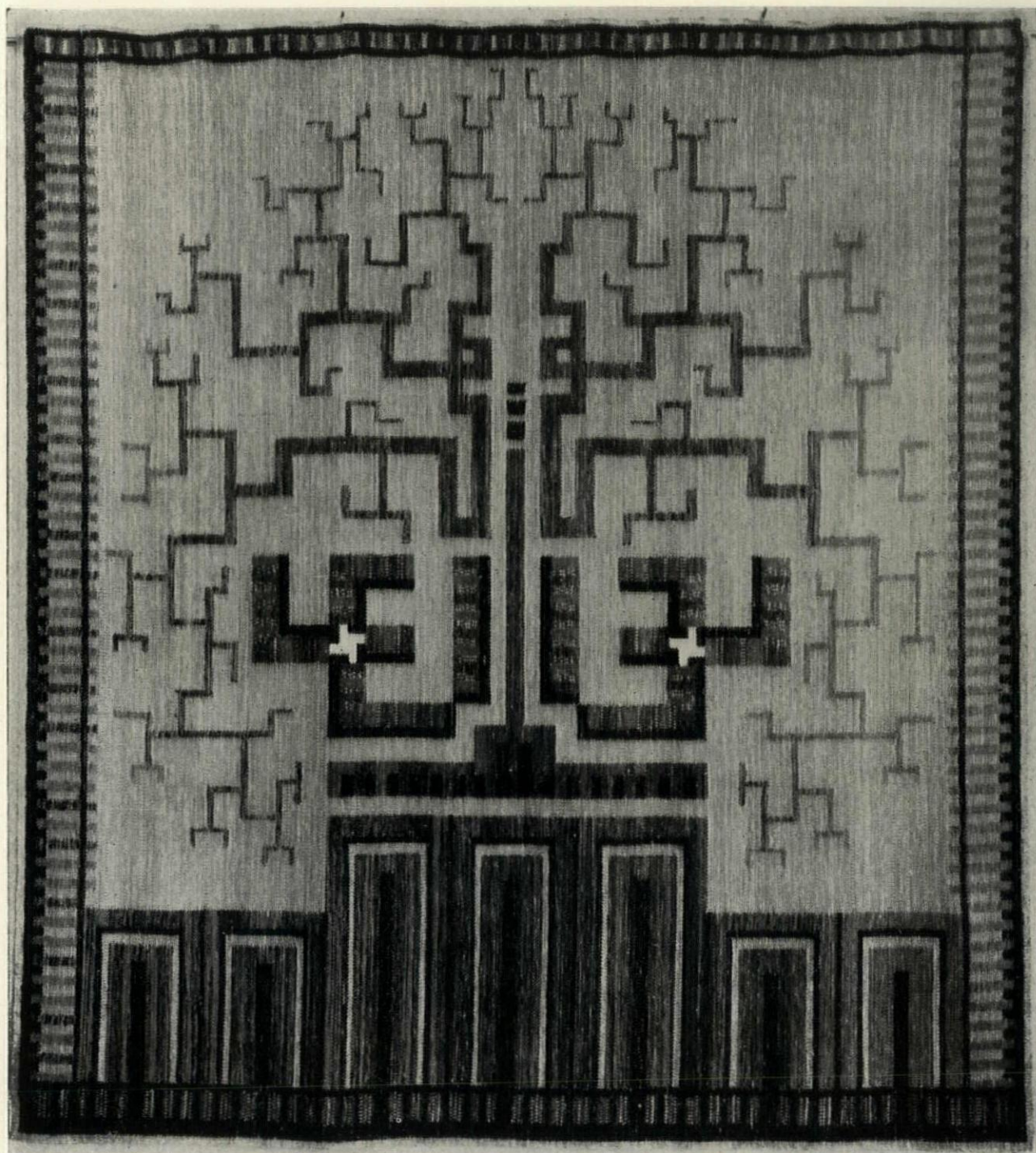
A FRUIT BOWL IN POLISHED BRASS, PRODUCED BY THE NESSEN STUDIO FROM SAARINEN'S DESIGN, COMBINES DISTINCTIVE FORM WITH AN ENTIRELY NATURAL USE OF MATERIAL. THE TABLE IMPLEMENTS AT THE LEFT HAVE THE SAME HONEST QUALITIES



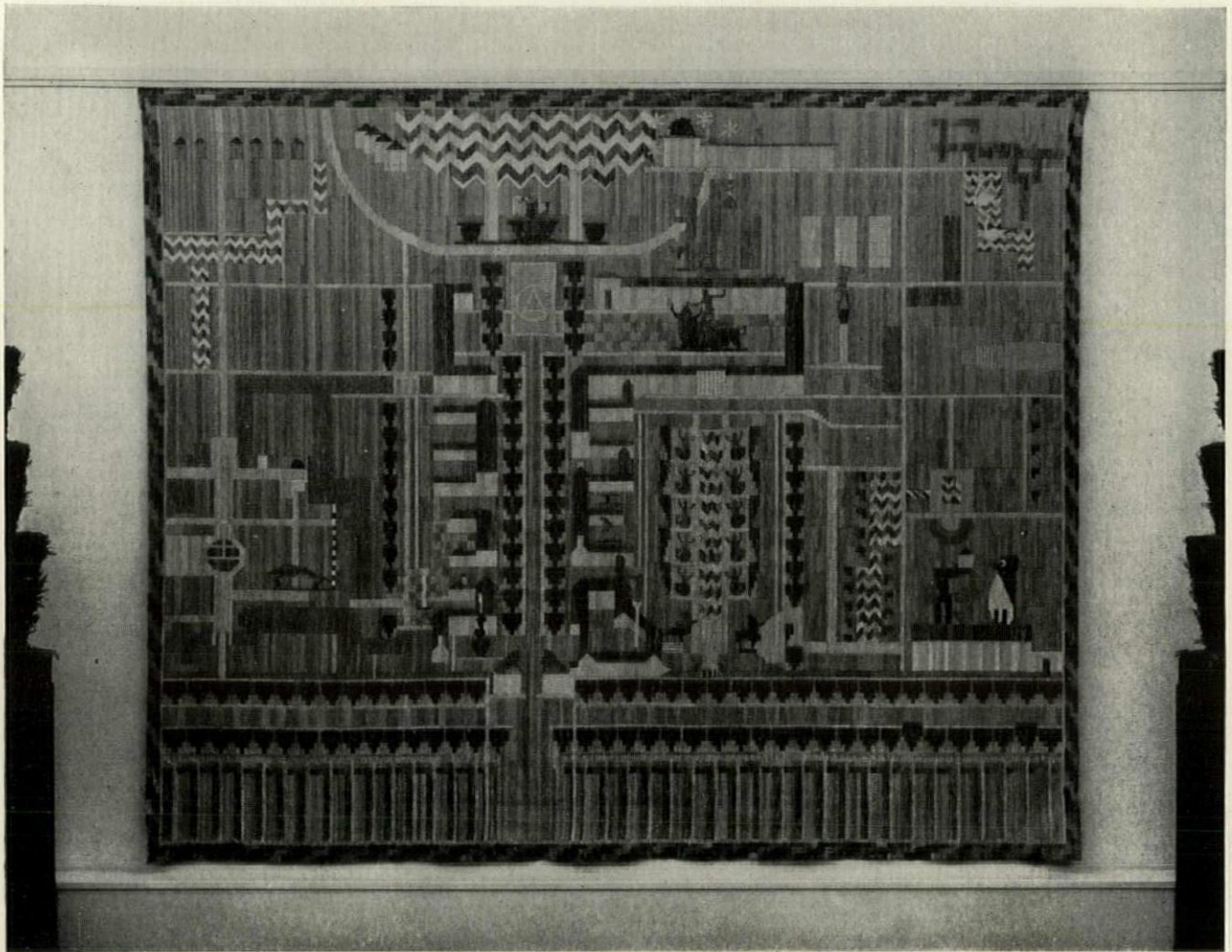
A CREAM PITCHER, SUGAR BOWL, AND TRAY IN PEWTER, DESIGNED BY EERO SAARINEN, POSSESS A SIMPLICITY PERFECTLY SUITED TO THE MATERIAL, ILLUSTRATING ONE OF THE CARDINAL POINTS OF SAARINEN'S DESIGN CREDO THAT HIS SON HAS ABSORBED



BRONZE FLOOR LAMP AND CHANDELIER, DESIGNED BY SAARINEN FOR HIS HOME IN CRANBROOK AND EXECUTED BY EDWARD F. CALDWELL AND COMPANY. THEY HARMONIZE PERFECTLY WITH THEIR ENVIRONMENT AS MAY BE SEEN BY INSPECTION OF THE INTERIORS AT CRANBROOK SHOWN ON PAGES 479 AND 480



A TEXTILE HANGING DESIGNED BY MRS. SAARINEN AND EXECUTED ON THE CRANBROOK LOOMS. MANY OF THE INTERIORS ON PRECEDING PAGES SHOW OTHER EXAMPLES OF HER ART AND SUGGEST THE SKILL WITH WHICH SHE COLLABORATES WITH HER HUSBAND, AT THE SAME TIME PRESERVING HER INDIVIDUALITY



A FINAL EXAMPLE OF MRS. SAARINEN'S ART IS A TAPESTRY INTO THE DESIGN OF WHICH SHE HAS WOVEN THE PLAN OF CRANBROOK. SAARINEN'S WHOLE FAMILY HAS BECOME IMBUED WITH THE URGE TO CREATE BEAUTY AND HARMONY: ALL HAVE DEVELOPED THEIR CONSIDERABLE NATIVE TALENTS TO A HIGH POINT. PART OF THIS IS DUE, NO DOUBT, TO THEIR CLOSE ASSOCIATION WITH HIM, WHICH IS PERHAPS JUSTIFICATION FOR SHOWING THEIR WORK HERE

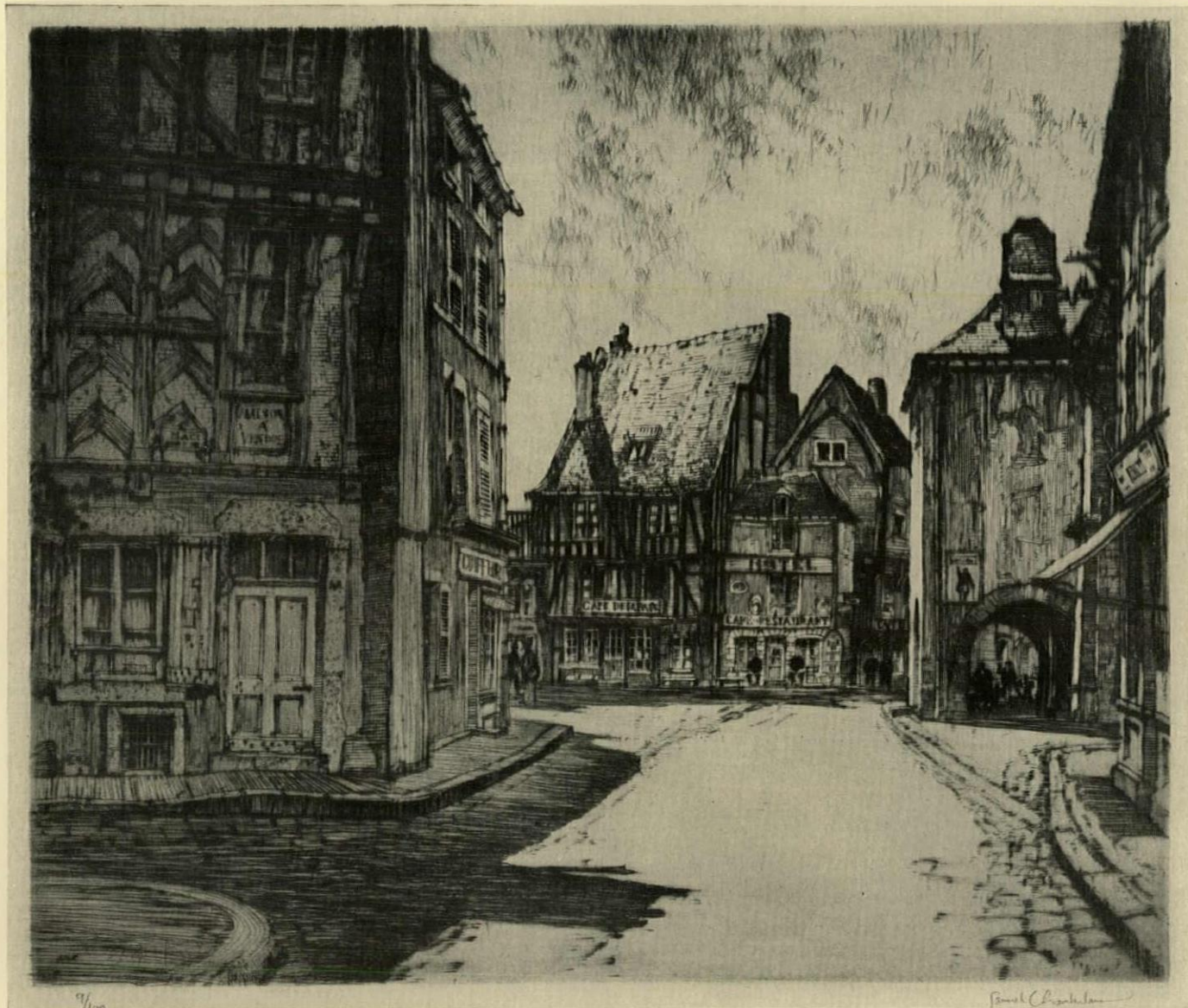


# EIGHT RECENT DRYPOINTS

BY

## SAMUEL CHAMBERLAIN

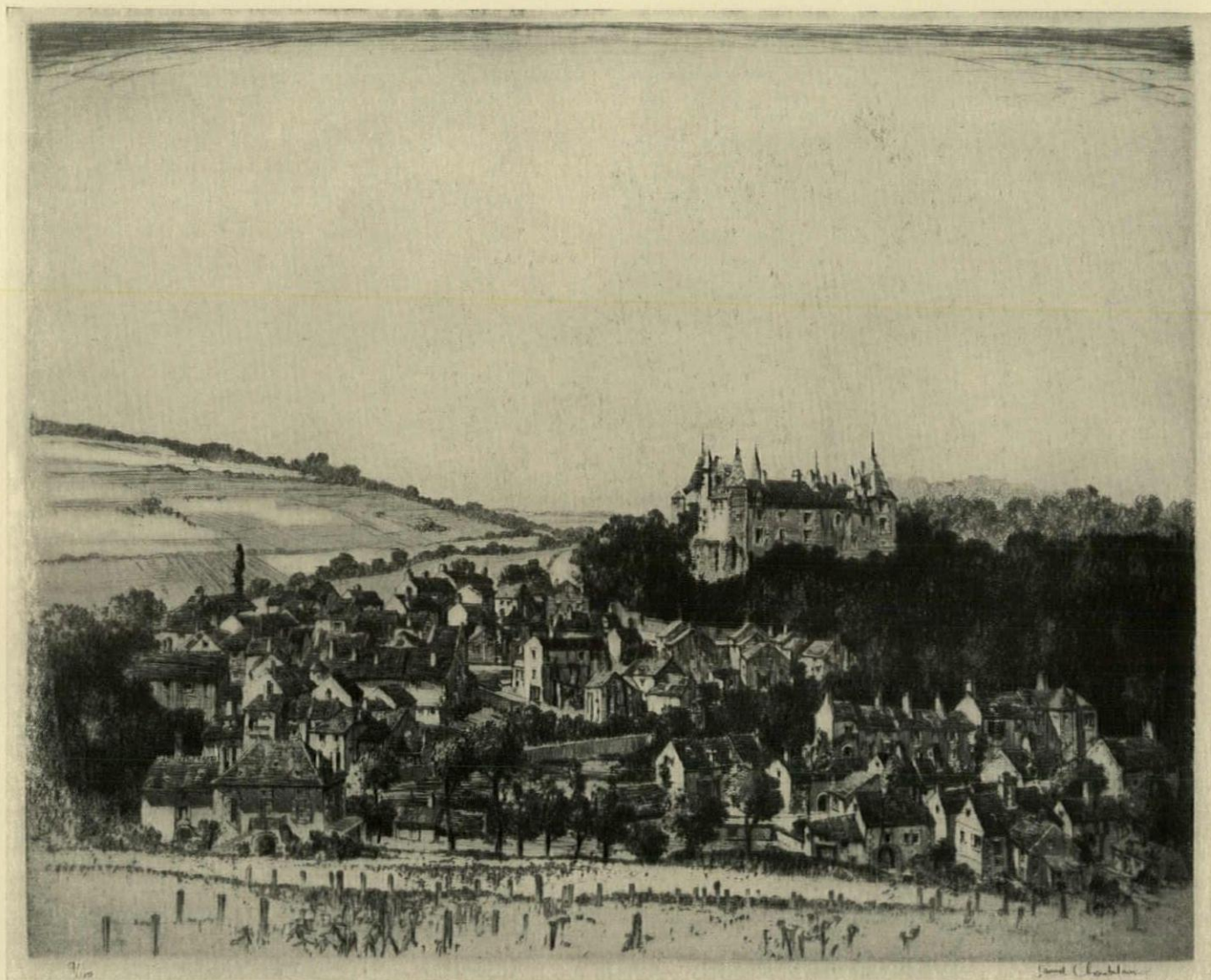
ABOVE, AND ON THE FOLLOWING PAGES, ARE REPRODUCED EIGHT DRYPOINTS RECENTLY COMPLETED BY SAMUEL CHAMBERLAIN. THE ONE ON THIS PAGE IS ENTITLED "ESSEX VILLAGE." IT DEPICTS AN UNBELIEVABLY CALM ENGLISH VILLAGE NAMED NEWPORT IN THE ESSEX PLAINS, FILLED WITH OLD HOUSES AND AN AMUSING VARIETY OF CHIMNEYS. THE PLATE, COMPLETED IN JANUARY, 1936, MEASURES 11½ INCHES BY 6 INCHES. COURTESY OF GOODSPEEDS, BOSTON



"NOON IN NOYERS" (DRYPOINT), COMPLETED FEBRUARY, 1936. A "CONTRE-JOUR" EFFECT WITH ONLY THE BLISTERING WHITE STREET EXPOSED TO THE SUN'S NOONTIME RAYS. NOYERS IS AN OBSCURE TOWN NORTH OF CHABLIS, HIGHLY RECOMMENDED TO SKETCHERS. MEASURES  $8\frac{3}{4}$  INCHES BY  $7\frac{1}{2}$  INCHES



"THE GIANT OAK" (DRYPOINT), COMPLETED JUNE, 1935.  
 LOCATED IN GREENFIELD HILL, CONN., AND EXECUTED  
 DIRECT FROM NATURE BEFORE THE FOLIAGE BECAME  
 TOO HEAVY TO OBSCURE THE NOBLE STRUCTURE OF  
 THE TREE. MEASURES 10 INCHES BY 8½ INCHES

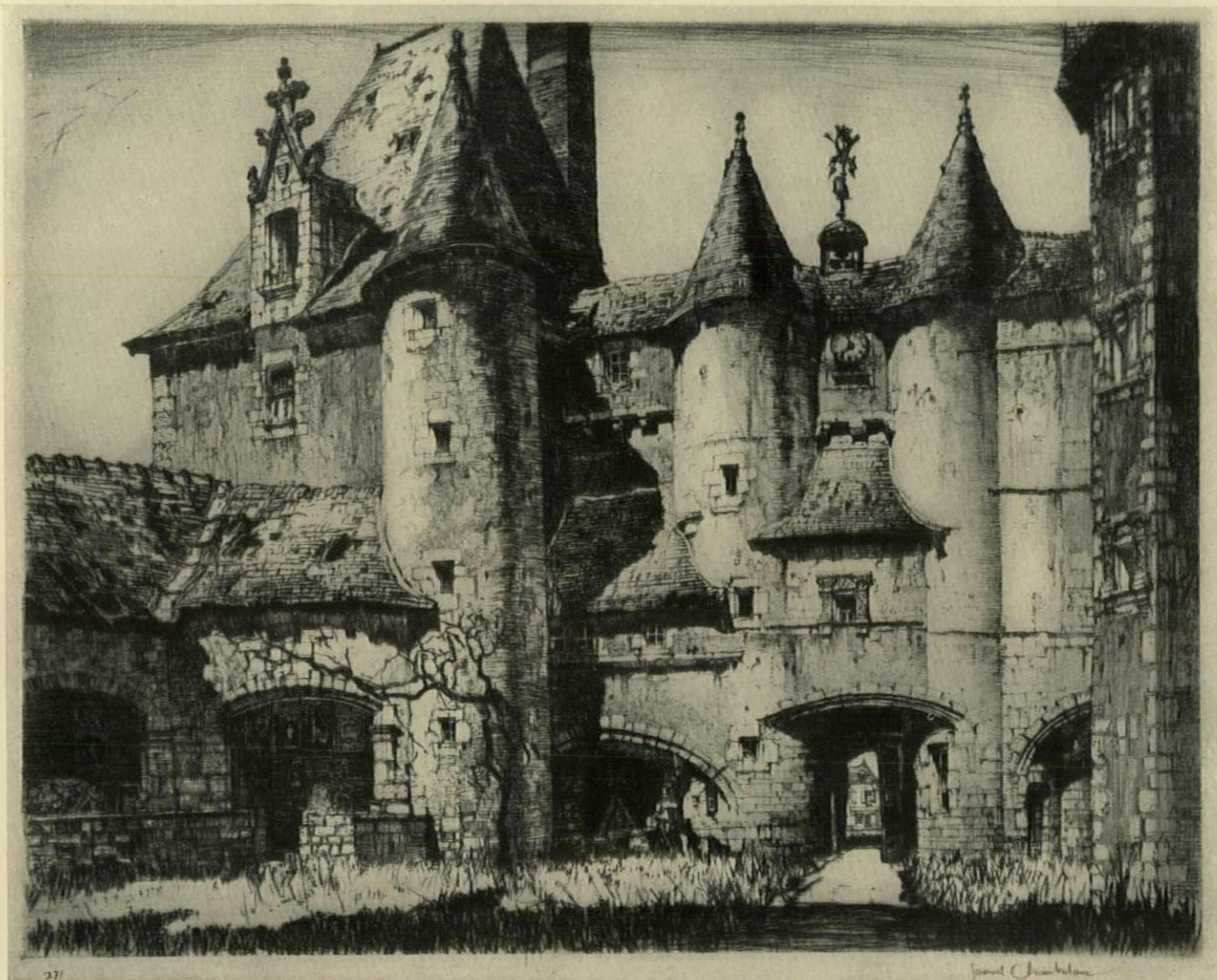


"BURGUNDY HILLSIDE" (DRYPOINT), COMPLETED NOVEMBER, 1935. LATE AFTERNOON IN A CHATEAU CRESTED VILLAGE IN THE HEART OF THE WINE COUNTRY. MEASURES 11 INCHES BY 9 INCHES



*Samuel Chantrel*

"SUMMER STREET, MARBLEHEAD" (DRYPOINT), COMPLETED FEBRUARY, 1936. THE TRANQUILLITY OF A SEACOAST TOWN



"THE ABANDONED CHATEAU" (DRYPOINT), COMPLETED AUGUST, 1934. INTERIOR COURT OF THE CHATEAU DE FOUGÈRES, SOUTH OF BLOIS, TRULY ABANDONED BUT RECENTLY ACQUIRED BY THE MINISTÈRE DES BEAUX ARTS. MEASURES 9½ INCHES BY 7¾ INCHES



"QUIMPER" (DRYPOINT), COMPLETED JUNE, 1935. THE FAMED GRANITE CATHEDRAL AT THE END OF A FANTASTIC STREET AT THE FAR TIP OF BRITTANY. MEASURES 8½ BY 14½ INCHES



"STONINGTON SUNSET" (DRYPOINT), COMPLETED FEBRUARY, 1936. THE EVENING SWARM OF PORTUGUESE FISHING BOATS SEEN AT SUNSET. SHORTLY THEY WILL LOAD THEIR CATCH INTO TRUCKS WHICH WILL SPEED THE FISH TO NEW YORK FOR TOMORROW'S MARKET. STONINGTON MIGHT BE CALLED CONNECTICUT'S GLOUCESTER. MEASURES 14½ INCHES BY 10 INCHES

# CREATIVE INDIVIDUALISM

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

RECENTLY we have been asked to assume that because the world apparently needs "collective" planning and research the individual *MUST* be in abeyance.

And then again we have been asked to stand for just the opposite, to forswear planning and give the individual the rein.

The yapping of one group against the chains of governmental regimentation is offset by another group yawling against the license developed by rugged individualism. And as it usually happens, between the yap and the yawl, the light of reason is darkened and the new "bally-hoos" take on the qualities of the factual.

There can be no doubt, however, that what our world and our civilization needs most is a sense and an achievement of order. Nor can there be much doubt that this order, in these days especially, cannot be attained by individual effort alone; that there must be group planning, the consideration of which is the benefits to our society as a whole.

It is unfortunate that national and economic planning has received somewhat of a black eye, first from the feeble attempts of the "great engineer" who thought that wishful proclamations solved deep rooted difficulties; and more lately, from the lack of vision as to the opportunity and as to direction on the part of the "new dealers" who seem often to think that vituperative exorcisms are the necessary first steps to planning a new world.

But it does seem essential that if this civilization is to go on in a healthy fashion it must develop a quality in planning differing from any other heretofore recently attempted, in that it must spring from the desire and willing cooperation of a large part of the people and not be something merely handed down from above like a new covenant from Mount Sinai.

In other words, taking into consideration some of our national characteristics, we must seek and find a technique of planning which will work under known democratic inconsistencies.

It is important that the United States continue to assimilate the many peoples who have immigrated here, for unless there exists a spiritual community, a healthy common genius welded into a unity of purpose, the helter skelter characteristics of both our civilization and our culture will persist and a free people blessed with the attainment of order will be impossible.

Confusion exists because fundamentally the stress is nearly always upon industry and science and rarely upon the art of living. It comes partly from the common belief that we can build an adequate life on the general multiplying of material things, and that an increase in the rate of multiplication represents an upward movement in the standards of living.

There is another sense of confusion which is being added to our sloganized responses—that the mere working together, an ant-like concept, results in many benefits—those already at hand being symbolized by the words "mass production," a symbol of geometrical multiplication which seems only to be obtained by adding further to the inarticulate masses—inarticulate purposely whether they work for profit or the common good.

Always there follows here a proportionate increase in physical comfort and a corresponding increase in mental and spiritual fatigue.

To the mass minded the tin can takes the place of home and the wise crack replaces the considered thought.

\* \* \* \* \*

Where among these needs for planning and the mass minded should be the position of the architect?

Grant that he need be placed directly in the center of life; grant that he should consider all phases of life and wealth; grant that he should change the city; that he should re-house the poor; grant he should know the economics of the production and consumption of shelter. Is all this enough?

Should the architect submerge his individuality and look forward only to collaborative

or bureaucratic efforts. Is he, too, to feel that mass effort is the last word and is the only goal toward which to strive?

I do not think so.

For the architect is primarily a creator of beauty and as such he must be an individual.

Beauty in building or in planning seems impossible of being arrived at by a committee. It is my observation that architectural collaboration very often resembles a "daughter of joy" who having been exposed to too many possible conceptions no longer has any accurate knowledge of the fatherhood of the infant, nor, as a rule, do any one of the chance fathers wish to claim it as his own.

Do you remember the amusing story of the collaboration of Brunelleschi and Ghiberti on the Duomo? It is a well known example of an architect being sick from a collaboration (it almost sounds like a disease) and having sense

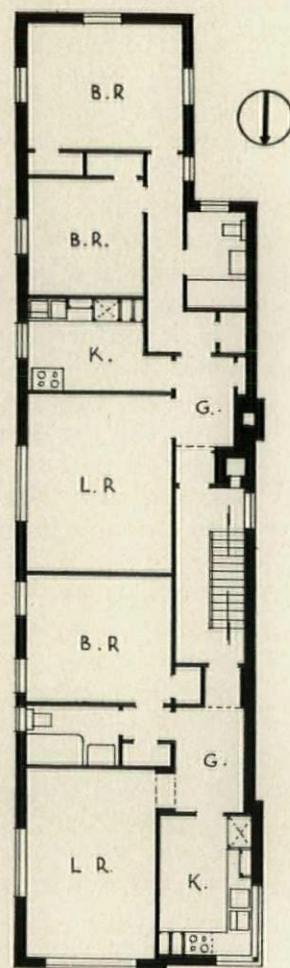
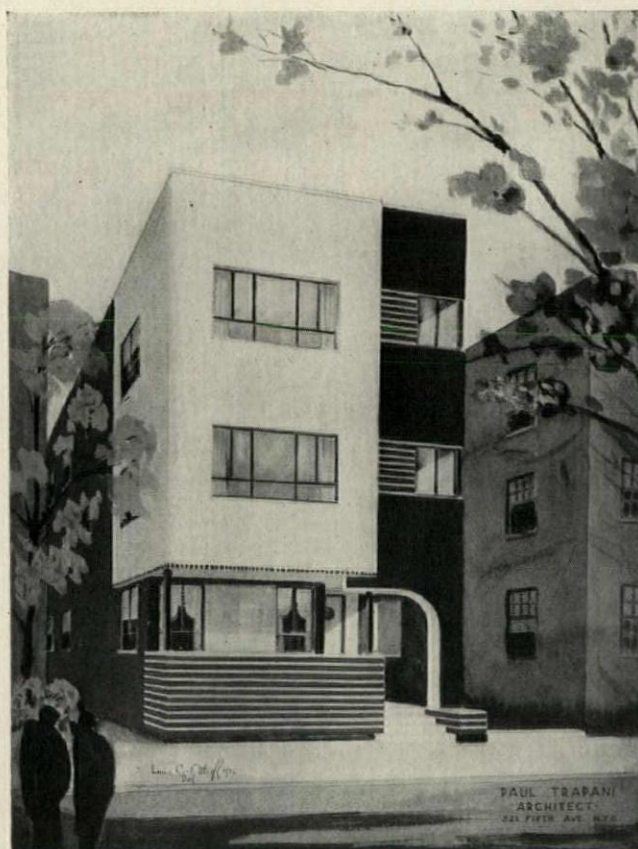
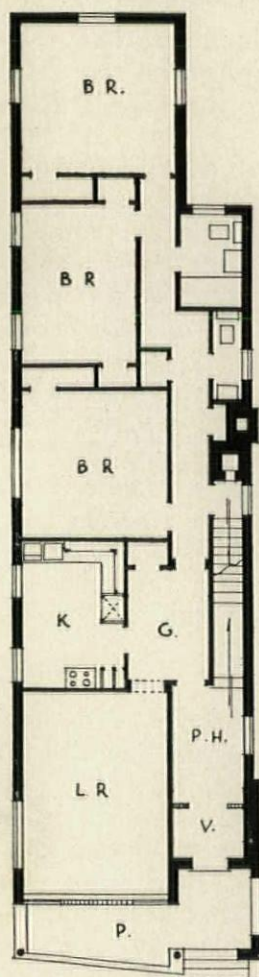
enough to go to bed and stay there until relieved.

A collaboration generally means a lack of strength, either actual or supposed. Men CAN work together and accomplish a fine result, but only under the dominating influence of a strong creative individual. Without such leadership collaborative effort either leads to chaos or to a unanimity resulting in compromise.

SO!! The more unanimity the more mediocrity.

For the convoy never goes any faster than the speed of the slowest ship, nor is a compromise ever attuned to other than the dullest mind.

NO!! What we need, and more rather than less, are strong individuals who will practice architecture with the purpose of creating order and beauty.



DESIGN FOR AN APARTMENT BUILDING BY PAUL TRAPANI, ARCHITECT

# SYMPOSIUM UPON DIETETIC DESIGN

BY KATHARINE STANLEY-BROWN

"I BELIEVE from the very pit of my stomach that style in architecture can be more directly traced to diet than to philosophic or æsthetic ideals. Men do not differ as much in what they believe as in what they eat." Louis La Beaume—architect, epicure, chef—said that this very week and he is not one to formulate truths, dietetic or otherwise, without meditation. He gives the thought historical backing. He asks if perhaps the exuberance of the architecture of the Renaissance can not be attributed to the free use of garlic and onion, spaghetti and rich meat juices? "Rice and sake, bird's nest puddings, lark's tongues and tea; these are the ingredients of Chinese art. And is it not apparent to the most casual observer that the great Georgian houses of England were built of mutton, roast beef, Yorkshire pudding and musty ale? The lightness, vivacity, gayety and variety of French architecture may be logically attributed, I have no doubt, to the copious vocabulary of the French cuisine; to the appreciation of savor and sauces, and to the rare tact with which the French people have pressed the grape into the service of civilization."

Now here, it seems to me, we have hit upon an essential truth. If diet makes the man, as certain philosophers have long contended, then special diets, national diets, may well have dictated special and national styles. No one can mistake the art of Japan with that of Germany, nor the architecture of Norway with that of Egypt. Except in a rather general way it is foolish to generalize about what a nation feeds upon, but it is absorbing to discover what talented individuals eat toward the worthy end of learning what makes them think, and design, as they do. Suppose one greatly admires the work of Paul Cret, as I do. Would it not be interesting to find out what he likes to eat and drink, even if he does not attempt to cook it himself. In a recent letter he told me that he knew "too well that the mere fact of being of French origin does not confer talent in this (the culinary) or any other art." But Mr. Cret is particularly

modest, and if he does not especially enjoy amusing himself with the art of the bowl and spoon, it is doubtless because, being French, delicious viands have been placed before him all his life and he has felt no need as most Americans have to try to duplicate the dishes they have met abroad.

Nostalgic for the Beaux Arts days, when they lived in garrets it is true, but found a succulent salad and a steaming *petite marmite* on any corner, how many architects have taken to the kitchen—on Thursday nights, or even as they became more proficient on Sunday nights boastfully inviting their friends to watch—donned their blue smocks and most seraphic expressions and started in on, well, a *bouillabaisse*? Wrapt in his art, no less than if he were absorbed in designing the façade of a new building, the architect at the stove is a noble sight, discarding utensil after utensil, kettle after bowl, as they serve their turn with no thought for the surrounding debris as the noble edifice rises before his eyes. Asking Abram Garfield, architect and raconteur, why he thought these arts were so often found conjointly, he replied provocatively enough: "Cooks have regard for tradition and at the same time have no printed rules governing the amount of pepper and salt." There, you see, is a strict analogy, and would that the pepper and salt of architecture were not so often detail, but were more generally a fresh seasoning of the mass and whole. Mr. Garfield did not take my thesis with the same seriousness with which I approached him on the subject. He added the following sentence: "I think, taking it all in all, you are right and I shall write the Mayor suggesting our fat old cook for the City Plan Commission."

In the course of considering this project I have written a number of letters, and I see no easier way of making my points than by quoting the replies. This is superb contemporary source material, and my list of architects was chosen with extreme care, as you will see as you meet their names. I asked them if they thought there was any fundamental connec-

tion between cooking and architecture, and, if they did like to cook, if they would send me some of their favorite recipes.

One of the first to reply, with a warmth of enthusiasm gladdening to the cockles of the heart, was Joseph Hudnut, ex-Dean of the Columbia School of Architecture, present Dean of the Harvard School, born controversialist, and epicure of no mean parts. The Dean wrote as follows:

"Since you ask me, I confess that I'm a cook. I am a pastry cook, and I make cake.

"But I don't make the ordinary kind of cake—the kind that Marie Antoinette recommended for people who are hungry. Cake-making, when the cakes are to be eaten, is an art; but *my* cake-making is a FINE ART.

"My cakes have proportion, rhythm, and significant form; they are carved with miracles of frosting; and I write on them, in rococo letters of colored sugar, some beautiful sentiment—such as 'Happy Birthday, Katharine.'

"I confess that my cakes aren't very good to eat—but what of that? When they get a little stale, they are put into the Metropolitan Museum (*not* the Museum of Modern Art), where they are exhibited in glass cases labeled 'Antique Cakes,' and people who go there and look at them have their taste in cakes prodigiously improved. They are also very useful as material for my new university course: Intermediate Seminar in Cake Appreciation.

"You ask me why architects make good cake, and what has cake to do with architecture? Dear Katharine, I really can't see the slightest connection between the two."

But in this final sentence I shall dare to differ with the Dean, accepting all the foregoing as a charming description of an ever-present form of both cooking and architecture, where, removed from all practical purpose and concocted for appearance only, the cake or the building stands as a bit of instructive decoration until it melts or crumbles away. The most useful connection between cakes and the architect, let me repeat, is to have the architect eat them. And, furthermore, to have the building good, the cake must be superlative, that is to say nutritive and succulent as well as decorative.

My friend Freddy King—Frederick Rhineland King—is a gourmet by tradition and avocation and the architect of many houses but of one dish, a salad dressing. I will let him describe it himself in his own modest way: "I am famous for my salad dressing—a bourgeois Mediterranean mixture, rich in oil and onion and very wearied (*fatigué*). It is an intense

protest against pineapple-banana-pear-guava-walnut monstrosities. Alligator pear may be used for *body* (not to be seen) but I prefer much yoke of egg (grated). For this purpose—chives, estragon (tarragon) and field grass *à volonté* but I do not hold with tomato which is too watery. My salad belongs to the great Platt school of cooking (founded by the immortal Charles) of which other distinguished *élèves* are Ellett, Gugler, Merrill Clement, Barry Faulkner, Larry White, etc.—but it excels." This preoccupation with one recipe does not connote ability to work in only one style. Lorimer Rich, for instance, is at home in a variety of styles, but his fame as a chef rests, he claims, upon one dish only, his clam chowder. Now this is a very dangerous thing to let one's fame rest upon. There is no more explosive dish in the history of American cooking than clam chowder and friendships have been broken, not to mention jaws and noses, by the enraged advocates of tomato, or of onion, or bacon. I know this to be so. My husband, Rudolph Stanley-Brown, is an architect and a Nantucket clam chowder perfectionist, and I have followed his career with apprehension as he upheld his title against all comers. I can not go into Lorimer Rich's recipe here. It includes salt pork, and he only adds milk on the day when the chowder is warmed over. I believe in loyalty to one's husband.

New England clam chowder is a filling dish, properly made it is a whole meal. The archichef who can make it successfully should be capable of designing a Folger Museum, calling as it does for precision, subtlety, culture, tradition, technical skill. "*Dis-moi ce que tu manges, je te dirai ce que tu es,*" said Monsieur Brillat-Savarin some years ago and his philosophic cook-book is still read with reverence by the faithful. I say nothing, by the way, of the architectural doldrums which have forced so many designers into kitchens against their will. These artisans are too practical for our purpose. They simply cook to live. I wish to keep the entire thesis on the higher plane of those who recognize the culinary art as a true one, and feel in it all its potential economic and social power. The Jesuits have said: "Give me your child for the first six years and I care not what becomes of him thereafter." But I will carry that thought even further, and say: "Let me feed your child for the first six years and I will alter the sky-line of the world." The man who cares what he eats, who cares enough indeed at times to cook it, is the one who will press forward with his art.

Pope Barney of Philadelphia is an architect who cares. Though some of the requirements in the pursuit of his talent seem excessive, listen to the zeal with which he propounds Plantation Beaten Biscuit. It requires one quart of flour, one large tablespoonful of lard and one teaspoonful of salt. "Add the salt to the flour, then rub the lard into it thoroughly with the hands. Add enough milk and water ( $\frac{1}{2}$  and  $\frac{1}{2}$ ) gradually to the flour, kneading it all the while, to make a very stiff dough. Then knead it five times more. Lay it on a marble tombstone (we always keep those in our kitchen, too, Ed.) and beat with a large cudgel until you are exhausted three times. This should be not less than thirty minutes. Now form into small round biscuits and play tick-tack-toe over the tops of them with a fork, and bake in a moderately quick oven twenty to twenty-five minutes. These are as good as an alarm clock as it is time to get up when the beating stops."

Of course it is often hard to know when to stop cooking and start practicing a bit of architecture. Should, for instance, an architect only cook—or procure—choice viands to stimulate his own imagination or should he cook meals for his prospective clients in order to encourage them to feel his sympathetic understanding of their various cases. This is a very debatable point. What if the cream soup curdle? Or the soufflé fall? Mrs. Thornton, wife of the celebrated Doctor and partial architect of the national capitol, found no such difficulty. I have it on reliable authority that her still unpublished diary reads in one part: "Made quince jelly this day. Stopped for one hour to help the Dr. design the dome of the Capitol." I think that that sentence will clear up a point in regard to the still untouched subject of the relative value of these two arts. And let us hasten to point out that Mrs. Thornton was not an architect. I wish I had her recipe for quince jelly.

Mr. Samuel Chamberlain is "a gastronomically inclined one-time architect" to quote himself, whose beautiful etchings and drawings cause the profession to regret his absence from their number. In appropriate manner Mr. Chamberlain sends me, not a recipe, but a "horticultural diversion" which I quote herewith: "You've probably seen those huge brandy, Armagnac, and Calvados bottles in some of the more pretentious restaurants in Paris and Normandy. In some of them, a huge pear or apple may be seen to float in the ancient liqueur, adding a decided fruity taste to the liquid and causing much speculation as to how such a huge piece of fruit was inserted,

like a ship model, in the tiny neck of the bottle.

"Well, it's not a difficult thing to do. When your peach or pear or apple trees are in blossom, build up some little scaffolds with laths and ropes, and when the fruit has just begun to form, strip off most of the leaves on a well chosen branch and insert the branch with its single fruit in the neck of a large wine bottle, preferably a magnum, double magnum or Jeroboam. Balance the bottle nicely with the ropes and laths, and be sure to leave the neck as unobstructed as possible. The sun's heat on the bottle acts like an oxygen tent on your fruit, and before you know it, your apple or pear or peach is twice as large as its little brothers in the open air. And when picking time comes, you have a large and luscious captive inside the bottle which can be shaken off the branch with ease. Fill the bottle up with good brandy or old applejack even, and the fruit will stay preserved for years, always adding an aroma of its own. Care must be taken to keep enough liquid in the bottle and to keep it well corked. Of course, the attempt to imprison the fruit is not always successful, but in France a 50% success seems to prevail."

But this article has become far too long without mentioning the magic name of Hubert Ripley, architect and bon viveur. Now Hubert Ripley, in a series of articles in *PENCIL POINTS*, recently gave to the world, free and undiluted, a collection of the most absorbing recipes that it has ever been my pleasure to read. Even the titles are exciting: Fish-House Punch (his is the real one from the Philadelphia Boat Club known since 1732 as State in Schuylkill), Hot Buttered Rum (sic!), Omelette Aux Fraîs, The Champagne Cocktail, Egg-Nog, Fish Chowder and so on, all *spécialités* of various maisons and nations and almost all subjects of heated and acrimonious debate in culinary circles. When I wrote Mr. Ripley and asked him if he would contribute to my little symposium he wrote me the following letter. It sums up and amplifies all that I had to say and I quote it in full.

"At a tender age I was fortunate in meeting Childe Hassam, the distinguished painter, recently gathered to his fathers after a long and brilliant career. He appeared in the office of my employer late one afternoon, announcing he was in a terrific charette, had been commissioned to paint water-colors of a number of the buildings of the World's Columbian Exposition, then under construction. In order to show these masterpieces in the glory of their completion, he must have pencil outlines, big ones, on Whatman's paper at once; that is,

they must be finished by sunrise the next morning at the latest, for the Commissioners were exigent. Could I have three of these outlines ready for him then? His debonair appearance and charming manner were so compelling and persuasive, for he was the first *real* artist I'd ever met, that before I'd realized it, the promise was given. It meant working all night—which was something of a lark in those days—and when he returned a few minutes before seven the following morning and found the outlines ready, Hassam almost purred with appreciation. 'Let's get some breakfast,' he bellowed, and led the way down three flights of stairs to nearby Rector's.

"The coffee was of an aromatic fragrance, fresh as fresh, and while sipping it, the great man went into a huddle with a bevy of waiters over the subject of eggs. It seemed they must be cooked in a certain way and garnished with *fine herbes* of special varieties. Whether it was basil or chives or sorrell or rosemary or something else that he was insistent upon, I didn't gather, having but slight knowledge of such refinements at the time. To me, eggs was eggs—you had 'em boiled or fried or dropped on toast, and that is all there was to it. I'd never even dreamed that there were a thousand ways of cooking eggs, and had only a hazy notion that such personalities as Brillat-Savarin or Carême or Vatel ever existed. I hardly knew the difference between a casserole and a barcarole or that a man named Meyerbeer was skilled in the intricacies of both. However, in due course there appeared before us a handsome dish, deliciously flavored and cooked to a point. Finely chopped green specks topped little golden mounds of alabaster. We sniffed a divine aroma. It was my introduction to Eggs Mornay, and with it came the realization that Eating was no less a Fine Art than the appreciation of Significant Form. There is this to be added, mayhap, that in the exercise of the creative faculty in the Sister Arts, one quaffs a double distillation of the Pierian Spring.

"In the good old days when architects competed for juicy jobs in the Greco-Roman or Catch as Catch Can fashion under the jolly Roger, it was great fun for the draftsmen who were 'taken on' to help out in a charette in the rival offices. Over a stein of beer at the Architectural Club we'd discuss, not the superiority of our *parti*, or the swell renderings of D. A. Gregg and Eldon Deane, but the dinner or the midnight spread the big bosses had thrown the night before the competition closed, while Louis La Beaume, his eyes sparkling, would hold an audience spellbound, re-

citing the litany of Bob Andrews' dynamic menu at Young's.

" 'Clear green turtle soup,' he'd begin, wiping his chin, 'asparagus Hollandaise, roast venison, and a cheese soufflé, washed down with Rainwater Madeira and topped with cognac and Villa y Villas.'

"There'd be an awed silence for a few minutes, while this soaked in, then Henry Pennell would speak.

" 'Peabody took us to the Parker House and gave us oysters, shad roe Bearnaise, sweetbreads and mushrooms sous cloche, and one of Mrs. Parker's superb old English plum puddings blazing with brandy and hard sauce. We had a couple of bottles of Mumm's, too!'

"Those of us who had participated would sigh happily and try not to look too superior. Those who were not in on those feasts would suffer the pangs of envy and resolve to become better men thereafter. There was no doubt about it, the best architects and artists (which as Cyrus Dallin once remarked, 'The twain are synonymous') were epicures.

"Some years later, one Sunday afternoon, the family had gone to a Symphony Concert and I was left alone with two tender young chickens that Mr. Thornton had left the day before, neatly dressed and split for broiling. You see Mrs. Thornton rather prides herself on her broilers. They live contented lives until ready for the market, milk fed, not allowed to chase 'round much and all that sort of thing. She gives them corn soaked in Seagram's Three Crown until they perforce become plastered, then the execution takes place while the muscles are all relaxed and the meat is in consequence most tender.

"I'd just finished reading George Moore's delightful description of the building of the Temple of Aphrodite in Aulis, and had the sudden notion to try an experiment with those two plump birds in the larder, when nobody was about to criticize or offer helpful suggestions during the progress of the work. The result was PERISTYLE OF CAPON, dedicated to the twin brothers Thrasillos and Rhesos, Architect and Sculptor (460-392 B. C. approx.), which is prepared as follows:

"Divide each bird into eight parts, legs, wings, second joints and breast; lay aside the livers, gizzards, hearts and necks. Select a deep saucepan with a tightly fitting cover, throw in about a quarter of a pound of butter and set the dish over a hot fire. When the butter sizzles invitingly, add one or two finely chopped onions, a little parsley, a clove of garlic, a shallot, chives, savoury, knotted marjoram, a pinch of thyme, the least bit of

powdered mace, two or three cloves, salt, and plenty of freshly grated black pepper. Sauté the pieces of chicken in the hot fat and clap the cover on tight. After a bit, reduce the heat so the dish will cook slowly. Turn the pieces over occasionally so as to brown them delicately, taking great care to remove the dish from the fire before uncovering it, otherwise the steam will escape, the sauce boil away, and the capon lose its delicate flavor. It takes about one hour's slow cooking and constant watching for all pieces to brown alike, no piece too much.

"While this is going on, the livers and gizzards should be simmering gently in just enough water to cover them. When partly cooked, remove and chop the meat into small bits. After the capon is done, remove the pieces and arrange them neatly on a rectangular platter, add the stock (there will be about a tea-cup full) in which the gizzards, etc., were simmered, a little brown roux (brown butter sauce), a tablespoonful of sherry, and a few trickles of servita. Let this boil up a bit until smooth, strain and pour over the capon together with the chopped livers and gizzards. Sprinkle a little finely chopped fresh parsley over all and send to the table. This is not a difficult dish to prepare, and I'm sure you'll like it when it comes out well as it will if care is used. It is wise to employ a thick heavy metal or earthenware pot, with tightly fitting cover, as in the ordinary thin utensil the sauce is likely to burn on and the meat become hard and dry."

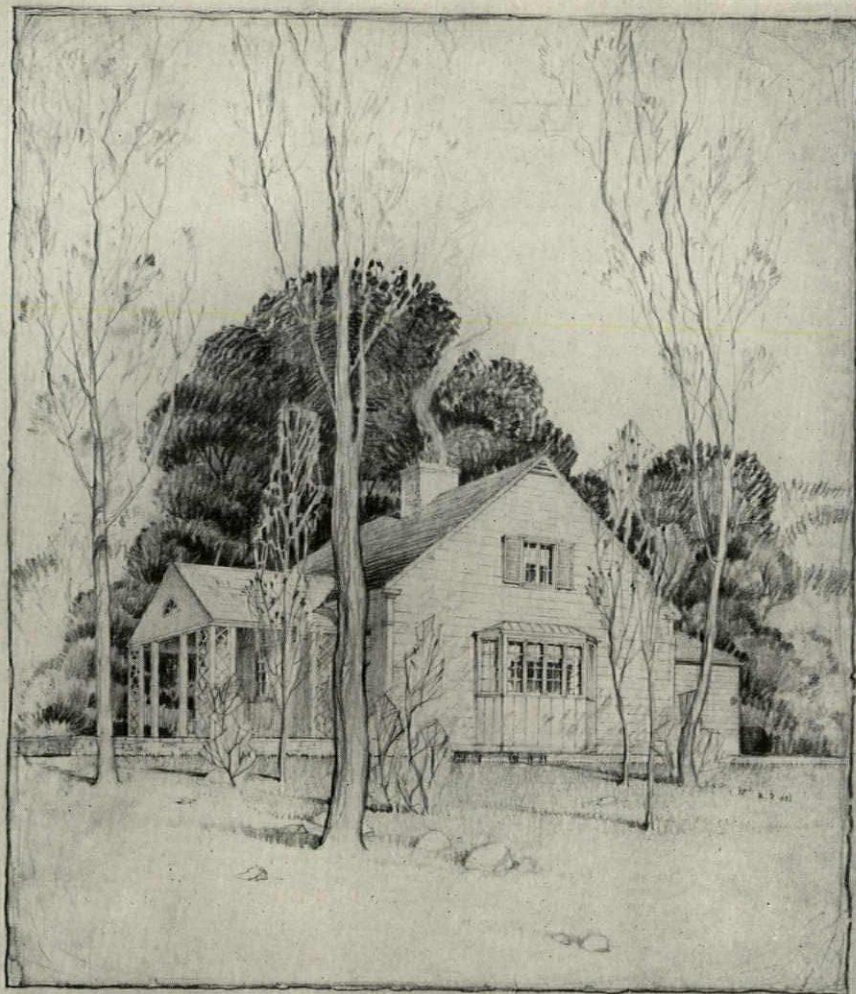
To end my article as I began it with the words of Louis La Beaume: "Architecture is

in a parlous state and only *good taste* can save it!"

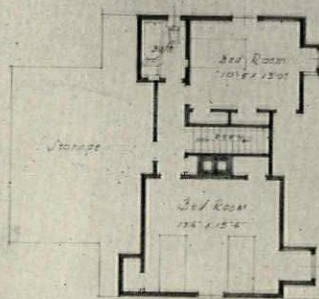
"The men of our era are timid with food;  
Their principal ration is calories, stewed.  
They start off the morning with prune flakes  
and bran  
And patented mannas,  
And shredded bananas,  
They get a whole meal from a single tin  
can."

Thus Mr. Stoddard King telescopes the thin food habits of our generation, happily, since Prohibition's end, growing slightly more florid and enthusiastic, just as our stripped-to-the-bones, modern, functional architecture (bran and prunes) is beginning to develop its own indigenous and eye-filling detail (home-made jellies, Roquefort salad dressing). We are making at last a long overdue appreciative gesture toward our own excellent regional cooking. We might look for good food where we know there are good buildings. Nowadays one can hear more and more excited discussion of Pennsylvania scrapple, Creole gumbos, Virginia ham and corn fritters, Maryland crawfish bisque and turtle soup. These states have long produced these aristocratic dishes and just dwell reflectively an instant on the architecture of Philadelphia, Baltimore, New Orleans, and Tidewater Virginia! Among all these ramblings I may have hit upon no tenable solutions for facts like these. But one statement I am willing categorically to make. There is a firm and essential connection—somewhere—between good cooking and good architecture.



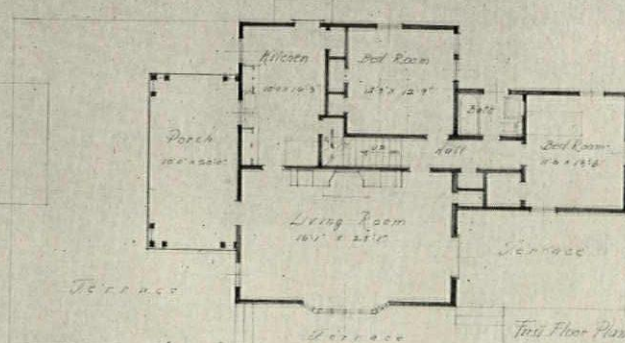


Residence for  
Mrs. Lewis Middleton  
Chester, N.J.



Second Floor Plan

Scale of Feet  
0 1 2 3 4 5 6 7 8 9 10



First Floor Plan

Alton L. Craft - Architect  
6 East 45 St.  
New York, N.Y.

DESIGN BY ALTON L. CRAFT, ARCHITECT, FOR A SMALL HOUSE CONTAINING SIX ROOMS

# THE UNDER- GROUND CITY

BY EUGENE RASKIN

UNDER their shaggy brows, his deep-set eyes reflected the gleam of the desk lamp as the Great Architect looked fully at me for the first time since I had entered the room. A low rumble in his chest indicated that he was about to speak. His leonine head, with its magnificent mane of white hair, lent an air of solemn importance to his every utterance.

"Corbusier?" He echoed the last word of my remarks. "Bah! Those prattlers . . . Corbusier, Lloyd Wright, the rest of them . . . paper dreamers, that's all they are! They talk about ideal cities, cities of glass towers evenly spaced in accordance with a glorious plan. Nonsense! Everyone knows such things would be possible only in a wonderful Utopian state . . . and even at that, the schemes are not much more than merely pretty! A practical scheme—one that would fit New York, say—that's what we need."

Waving his hand as though to indicate that he was modestly refraining from stating aloud that he alone had such a scheme, the Great Architect filled two glasses with an unidentifiable red beverage, and pushed one across the table to me. Lifting his own glass to the light, he gazed at the bright focal point in its depths as though marshalling his thoughts.

"Let us look at New York," he resumed. "Objectively . . . analytically. We see many tall buildings crowded close together, shutting out each other's light and air, and separated by narrow streets jammed with slow-moving traffic. We are forced to accept one inescapable conclusion; the buildings take up too much room! But what can we do about it? Now, let's forget about the limitless tracts of land which those . . . those . . ." He searched for another name, but failed. "Prattlers! . . . take for granted. What can we actually do, here in New York?"

He took a sip from his glass, and I followed suit. The liquor was bitter, but undeniably potent. The Great Architect narrowed his eyes in concentration, and continued.

"All the remedies that have been proposed—elevated highways, pedestrian bridges,

streets through buildings, and so on—solve only the circulation part of the problem, and very imperfectly at that. The only sane, all-around solution is to put the buildings themselves underground!"

He paused dramatically. I tried vainly to say something, but took another drink instead. The unknown fluid glowed through my veins, and I managed to find a hoarse semblance of a voice.

"Underground?" I queried weakly.

"Underground!" he repeated emphatically. "Of course, I mean commercial structures only. Just picture it to yourself.

"Wide boulevards and parks . . . small, pavillon-like structures housing the elevator lobbies of the buildings below . . . long vistas leading to public monuments (these remain aboveground, naturally) . . . plenty of room for museums, libraries, playgrounds . . . residential areas spread out to receive the blessed sunshine. Below? Offices, department stores, theatres, exchanges and so forth. A great many of these are air-conditioned already. Besides, our experts tell us that artificial, controlled lighting and ventilation are superior to natural, for purposes of comfort and efficiency. Why should these buildings be above ground? The office worker would gladly sacrifice his meagre glimpses of a grimy outdoors for the sake of the spacious sky, the facility of circulation, the beauty which will greet him when his day's work is over.

"The cost? Excavation will not be as great as you imagine. Remember that we will be able to extend under the streets, and such space-wasters as set backs and light courts can be forgotten. Then again, think of the savings in exterior facing, windows, water pumps, decoration . . . but you've thought of a dozen such items by this time yourself, haven't you?"

The Great Architect questioned me with a piercing look. I nodded dazedly and took another drink. The desk seemed to sway slightly as I set my glass down. He went on, speaking more deliberately than ever.

"No more wind-bracing . . . heat losses

reduced, cutting down fuel and equipment costs . . . no more mooring masts or darning needles . . . " His deep voice seemed to roll onward like that of some ancient prophet, telling of the paradise to come.

"The original purpose of building was to enclose space . . . to create interiors. The exteriors came as by-products, merely because a wall has two sides. Exterior form is valuable only for monumental, symbolic, romantic, or sentimental reasons. These considerations have no bearing on commercial structures, yet architects often sacrifice good planning for the sake of a 'swell' exterior. Under my scheme, the architect will at last be forced to devote his attention, and his client's money, to the design of fine interiors, where men and women may work with efficiency and comfort, both mental and physical. His opportunities in the field of exterior design will, moreover, have wider scope than ever before.

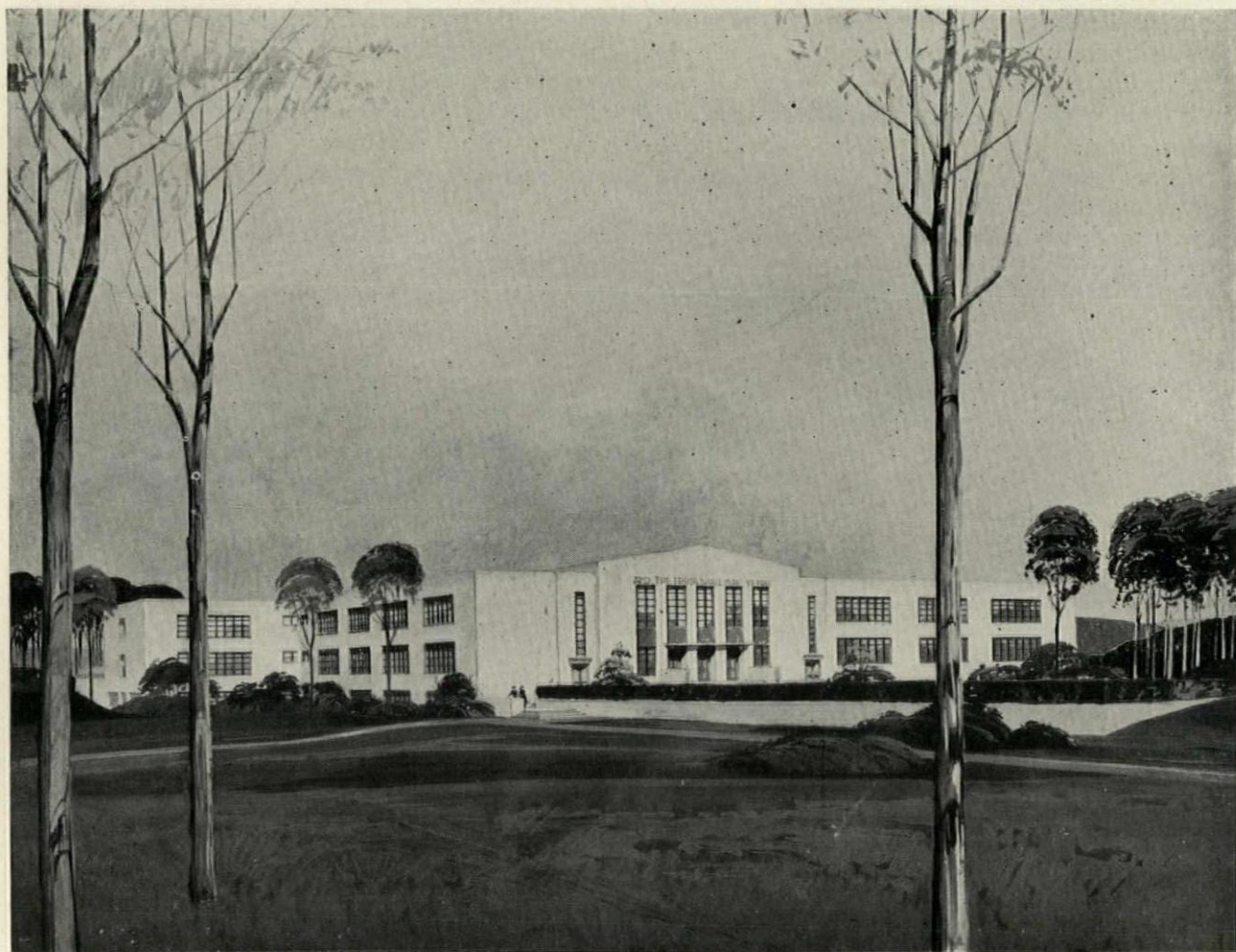
His sites will be in the midst of parks and boulevards, unobstructed by party walls, encircling buildings and narrow streets. So you see, both the buildings underground, and those above, will be the better for the change to a new order!"

I drained my glass and rose, steadying myself against the desk.

"Master," I said. "Master . . . you are a genius. You have brought the world a message, an idea which will . . . a message. You have brought an idea, an idea . . . a genius. The world . . ."

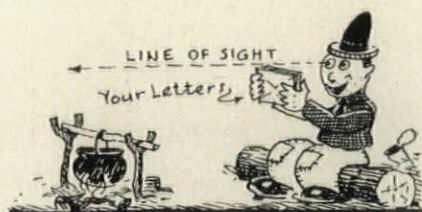
He looked up at me coldly. The fire and enthusiasm seemed to have been drained out of his soul. His voice, which up to now had sounded impressive, was merely tired.

"Nice of you to have dropped in." The Great Architect stood up and led me gently to the door. "I'm always glad to have a chat with a fellow-professional. Good night."



THE COMMUNITY BUILDING AT GREENHILLS, THE RESETTLEMENT TOWN NEAR CINCINNATI, OHIO, BEING CONSTRUCTED BY THE DIVISION OF SUBURBAN RESETTLEMENT, RESETTLEMENT ADMINISTRATION

# GUPTILL'S CORNER



BEEN LOOKING OVER YOUR LETTERS

Well, folks, as I've "tramped" around Maine the last couple weeks (I'm now back to my boyhood home at Gorham), I've been looking over some of your letters, sort of wondering which of your many requests I would try to meet next. And it strikes me that more dope on the drawing of trees is timely. Trees can't be discussed too often, for they are so much a part of the typical architectural rendering, and of architecture itself, for that matter, that one needs to know almost as much about them as about bricks and stones and like elements of his art. And this seems a good month to say a word about sketching them, for there's still enough summer left to allow you to get in some practice.

During recent vacations I've been sketching trees quite a bit myself, my major purpose being to try to break away from the rather stereotyped forms which I find myself using all too often. The average draftsman or renderer learns to do a skinny elm (the sort he can stick in front of his buildings without hiding too much of them) and a few foliage masses for backgrounds, and lets it go at that. Even these he usually cribs originally from Yewell, Price, Lewis, Eggers, or some of those boys, instead of turning to nature. The result of this lack of first-hand investigation is that the majority of non-professional renderings show the individual trees poorly represented, to say nothing of the commonplace composition and treatment of the landscape setting as a whole.

Perhaps you are one of these "average" draftsmen. At any rate you can profit a lot, as I am doing, by some serious tree study. And gain pleasure besides.

And if you sketch, sketch all sorts of trees, alone and in various groupings. Some forget that it is helpful to attempt, in addition to the rather perfect elms, maples, and the like, which are normally associated with new

buildings and are therefore common to renderings, the less typical examples which have greater individuality and, often, more aesthetic appeal. My sketch overpage demonstrates what I mean. For here we have a pair of white pines (with some small spruces, etc., beneath) which show only too well the fight they have had with Mother Nature during the long years. If you go after such trees and try to depict their rather dramatic characteristics, when you turn again to the more prosaic specimens you won't be so likely to represent them as rubber-stamped, spineless, uninteresting things. You will have learned to look for, recognize, and interpret peculiarities. Trees vary, you know, just as do people.

By way of further illustration, as I sit writing I see a pair of elms a couple of hundred yards away, growing side by side. Let me represent them by a crude sketch. One, you see, is tall and slender, like the man beneath it; the other round and compact. So when we represent trees in renderings, let's work for something of this natural variety.



ELMS ARE NOT ALL ALIKE

Returning to my sketch of the pines, my aim was not primarily to make a fine looking drawing, but to study honestly the subject before me. I worked on a sheet of kid-finished Bristol board measuring 11" x 15". Starting with a 3B graphite pencil, I found it didn't give off the blacks as freely as needed, so I switched to 4B and finally to 5B. The outstanding fact of the appearance of these trees was their rugged, broken character—the feeling they gave of having withstood fairly well for a long time the strong winds from the Atlantic. Yet in detail they had a certain softness characteristic of this species of pine, and so seemed to demand both bold and delicate strokes.

But my thought isn't so much to ask you to study these trees as to make you, for now, tree conscious. Go out and find examples for yourself, and see what you can do sketching them. Use any medium you choose. And don't forget that it's fully as important to try trees in groups as individually.

Turning again to your letters, I am ashamed to say they have piled to a greater height than ever, unanswered. I have heaps of them, and until I get back to New York and my secretary I'm afraid I just can't reply to all.

One communication which pleases me a good deal came to the editors from my architect friend Frederick J. Griffin, of Newark, N. J. It confirms some of my views and happens to fit in with this month's major topic. He says in part, "I firmly believe that architects need a lot of on-the-spot freehand sketching more than anything else, and PENCIL POINTS has given Gup the opportunity to put this over. The realization of this truth came to me very late (three years ago) and I have missed more than I can ever make up, but I have started over a hundred others in this community sketching in all different mediums, and we are getting something out of life that we didn't know existed before."

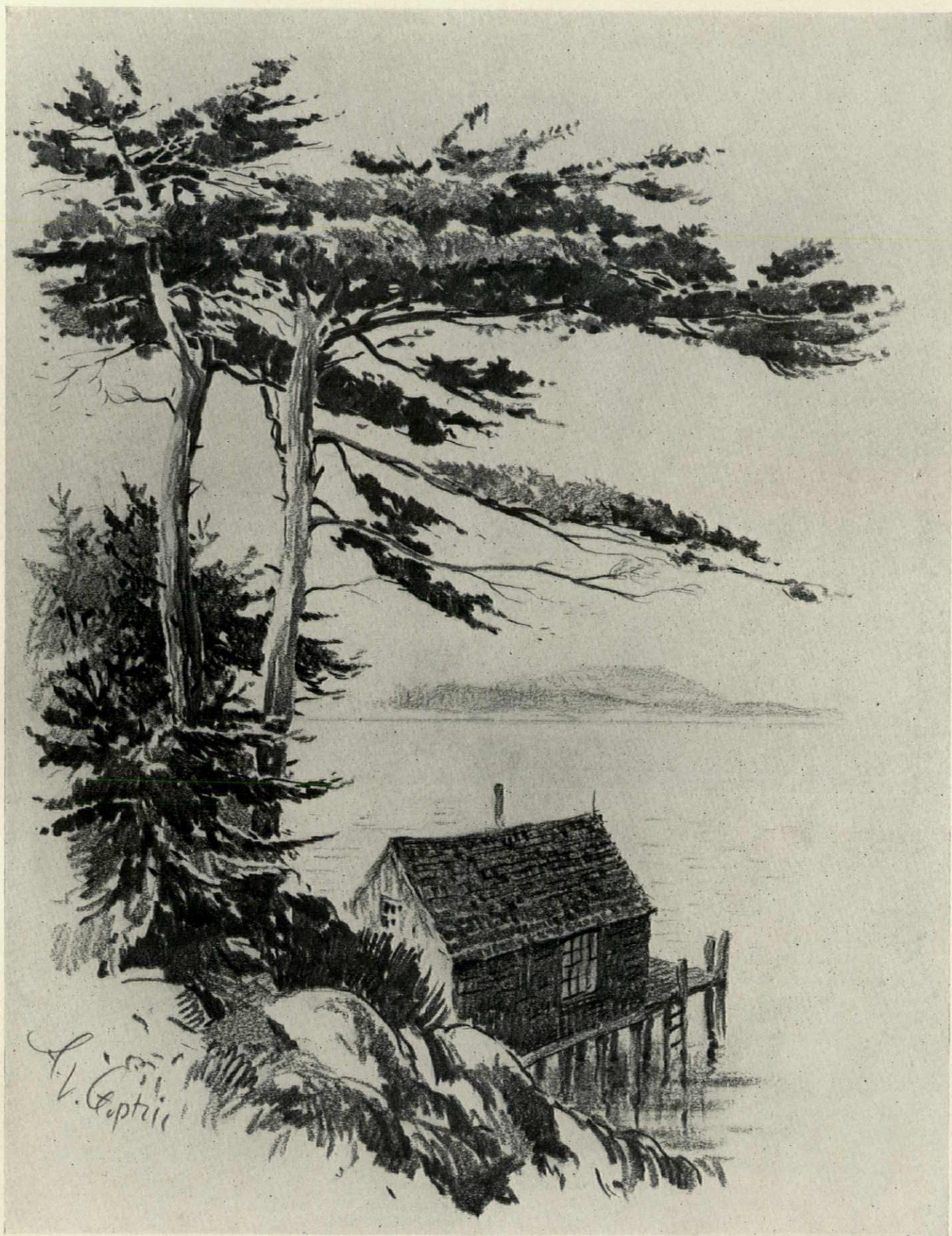
While I am patting myself on the back over this and many other fine letters which come to me or the editors (an anatomical gyration which is hard to make when I get "all puffed up" over the nice things you say), I want to tell you that the color book is still selling mighty well. After putting about three years of solid work on it, with merely the hope of some compensation eventually, it's mighty gratifying to have it so enthusiastically received. No end of comments, mostly flattering, are coming from users. A surprising number, in view of the general lack of information on publishing costs, seem to recognize that it is a marvel that a book with so many full color illustrations can sell for a price relatively so low. I think I have already revealed the secret that if some of the engravings had not been used in PENCIL POINTS several years ago, and if the publishers were not content with a surprisingly modest profit, the price would be much higher.

What a debt we owe to books anyway! Think of how often you can buy a book for a few dollars containing information which it has taken



AND I FEEL ALL PUFFED UP

the author a lifetime of reading and listening and thinking and doing to accumulate. And all boiled down to a concise form convenient for rapid perusal and assimilation.



"A PAIR OF WHITE PINES"—SKETCH BY ARTHUR L. GUPTILL

# PENCIL POINTS DATA SHEETS

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

# FACTS AT YOUR FINGERTIPS

THE 24 *Data Sheets* which appeared in *PENCIL POINTS* from January to June, 1936, have been reprinted to form set No. 9 of the *Data Sheet Library*. They are now available at 75c per set. These 24 sheets are full of valuable information.

**DATA SHEET NUMBERS A5g and A5h.** The Central Committee on Lumber Standards have established a series of wood moldings, cut from standard lumber without waste. Many yards have the complete line of moldings which has been shown in part on these 2 *Data Sheets*. It is hoped that these *Data Sheets* will serve, not only as a guide in the selection of the standard moldings, but also will serve as an indication of scale and shape in the design of special moldings.

**DATA SHEET NO. A11a.** A great many requests have been received for a *Data Sheet* on nails. Out of the countless varieties that are made, those which are most likely to be encountered in building have been selected and are shown here.

**DATA SHEET NO. B4g.** Note particularly that this *Data Sheet* is for lintels not supporting concentrated loads. This *Data Sheet* should be time-saving in selecting reinforcing over wall openings.

PENCIL POINTS DATA SHEETS

## STANDARD WOOD MOLDINGS

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

Sheet No.

### A5g

Sept., 1936

**BATTENS**

**PANEL MOLDINGS**

**CHAIR RAELS, TRANSOM COVERS, MILLION CASINGS AND APRONS**

**WINDOW STOOLS**

**LATTICE**

**SHOE MOLDING**

**HOOK STRIPS**

**THRESHOLDS**

**CAP AND BACKBAND MOLDINGS**

**STOPS**

**ASTRAGALS**

**CORNER BEAD**

**BLACKBOARD MOLDING**

SCALE 3"=1'-0"

PENCIL POINTS DATA SHEETS

## STANDARD WOOD MOLDINGS

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

Sheet No.

### A5h

Sept., 1936

**BED AND COVE MOLDINGS**

**PICTURE MOLDING**

**CROWN MOLDINGS**

Users of the *Data Sheet Library* have had the opportunity of securing 136 free *Data Sheets*, which have been sponsored by various leading manufacturers. These free manufacturers' *Data Sheets* are no less useful than the regular editorial *Data Sheets* appearing each month on these pages. They have been prepared with the same care, in the same form with the same purpose in mind—that of making it easy for you to find facts quickly. You do not have to wade thru reams of all-too-usual catalog material to find out the things you want to know about the manufacturer's products. The information has been boiled down and debunked for telegraphic reference.

The most recent manufacturers' *Data Sheets* to be offered to the PENCIL POINTS *Data Sheet* audience are as follows: The Burnham Boiler Corporation of Irvington, N. Y., have 2 new sheets on their Unit Air Conditioner; The Holland Furnace Company of Holland, Michigan, have sponsored a set of 6 *Data Sheets* on Warm Air Heating which contain a great deal of valuable general information besides that which applies specifically to their products; The Barber Asphalt Company of Philadelphia, Pa., offer 4 *Data Sheets* on Mastic Floors that give you don'ts and do's on the handling of this material.

Do not write to PENCIL POINTS for these manufacturers' *Data Sheets*—they are only available by writing to the manufacturers themselves. Use post card or your letterhead and say "Send me your Don Graf *Data Sheets*."

# PENCIL POINTS DATA SHEETS

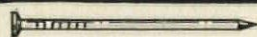
## TYPES OF NAILS

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

Sheet No.

A11a


Sept., 1936


 Common Nails  
Sizes from 2d to 60d


 Oval Head Spike, Chisel Point  
Lengths to 16", various gage

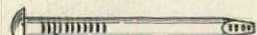
 Flat Head Spike, Diamond Point  
Lengths to 16", various gage

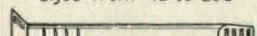
 Casing Nails  
Sizes from 2d to 40d

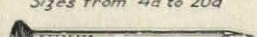
 Finishing Nails  
Sizes from 2d to 20d

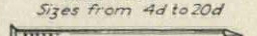
 Siding Nails  
Sizes from 5d to 10d

 Fence Nails  
Sizes from 5d to 20d

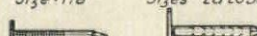
 Oval Head Hinge Nails  
Sizes from 4d to 20d

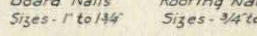
 Flat Head Hinge Nails  
Sizes from 4d to 20d

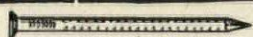
 Boat Nails  
Sizes from 4d to 20d

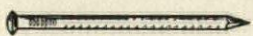
 Sinkers  
Sizes from 2d to 60d

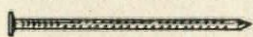
 Lath Nails  
Size - 1 1/8"

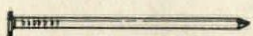
 Blued Lath Nails  
Sizes - 2d to 3d


 Blued Plaster Board Nails  
Sizes - 1" to 1 1/4"

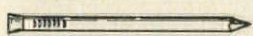
 Flat Head Barbed Car Nails  
Sizes from 4d to 60d

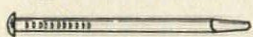
 Oval Head Barbed Car Nails  
Sizes 4d to 60d


 Barbed Box Nails  
Sizes 2d to 40d

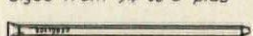
 Smooth Box Nails  
Sizes 2d to 40d

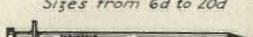
 Common Brads  
Sizes from 2d to 60d

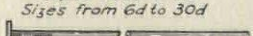
 Flooring Brads  
Sizes from 6d to 20d

 Clinch Nails  
Sizes from 2d to 20d

 Smooth Foundry Nails  
Sizes from 3/4" to 3" plus

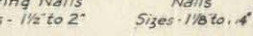
 Flooring Nails  
Sizes from 6d to 20d

 Duplex Head Nails  
Sizes from 6d to 30d

 Sheet Roofing Fasteners  
Sizes from 6" to 15 1/2"

 Wood Shingle Nails  
Size - 1 3/4"

 Dowel Pin  
Sizes - 5/8" to 2"

 Leak-Proof Roofing Nails  
Sizes - 1 1/2" to 2"

 Parquet Floor Nails  
Sizes - 1 1/8" to 1 1/4"

# PENCIL POINTS DATA SHEETS

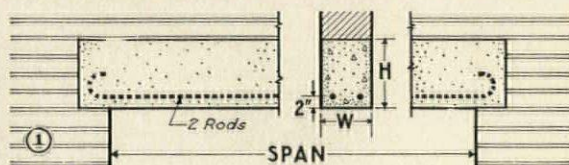
## CONCRETE LINTELS

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

Sheet No.

B4g

Sept., 1936



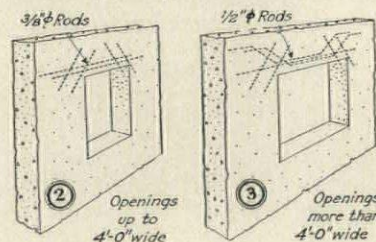
### SUPPORTING 8-INCH MASONRY WALLS

W x H	2'-4"	3'-0"	3'-10"	4'-6"	5'-2"	6'-0"
8" x 8"	3/8"	1/2"	3/4"	...	...	...
8" x 10"	3/8"	3/8"	1/2"	5/8"	...	...
8" x 12"	...	3/8"	1/2"	5/8"	5/8"	7/8"
8" x 14"	...	...	3/8"	5/8"	5/8"	5/8"

### SUPPORTING 12-INCH MASONRY WALLS

W x H	2'-4"	3'-0"	3'-10"	4'-6"	5'-2"	6'-0"
8" x 8"	1/2"	3/4"	3/4"	...	...	...
8" x 10"	3/8"	1/2"	3/4"	...	...	...
8" x 12"	...	1/2"	3/4"	3/8"	...	...
8" x 14"	...	3/8"	1/2"	3/8"	3/4"	1"

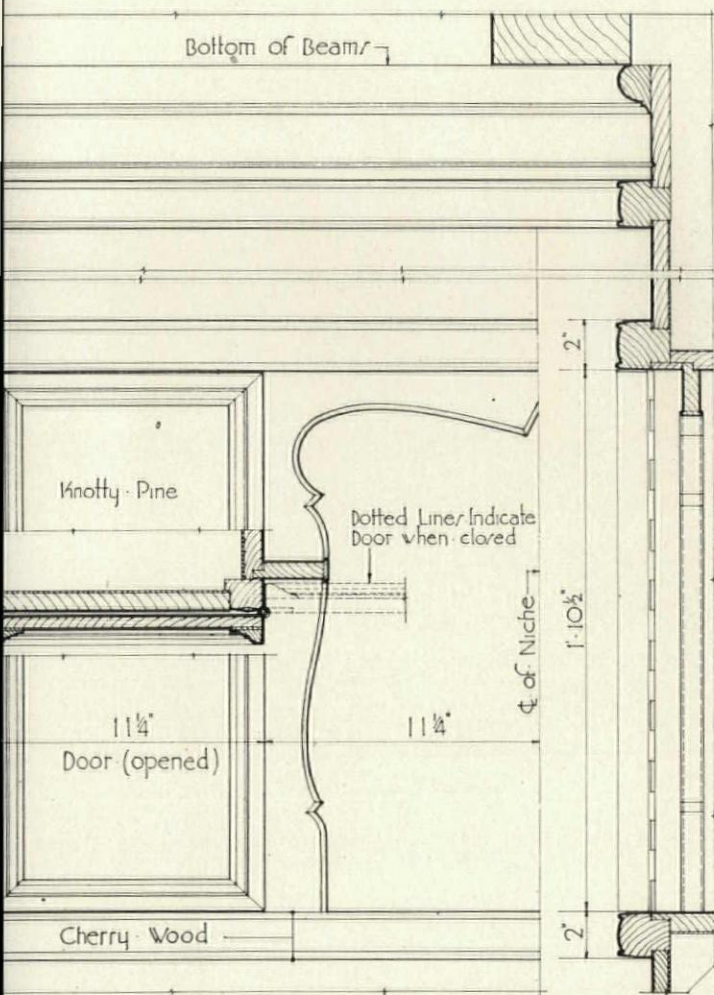
All bars specified are round bars, to be hooked at the ends, as shown. When the opening is between sizes shown in the tables, use the figures given for the next largest opening. Conservative assumptions have been used in preparing the tables which should be adequate for any average condition without concentrated load. (Courtesy Universal Atlas Cement Company)



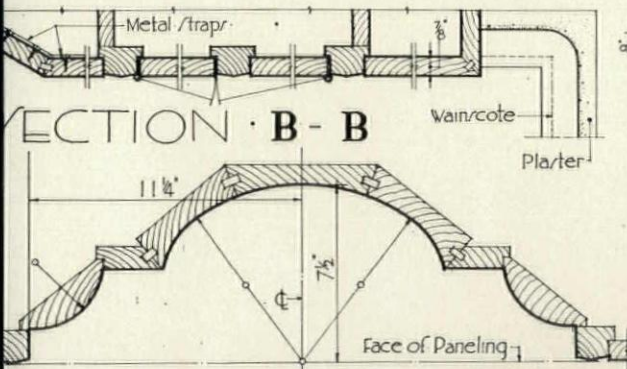
It will be found generally satisfactory, where no heavy or concentrated load occurs over an opening and the span is not more than 4', to place 2 rods 3/8" in diameter in the bottom of the lintel, so that there will be 1" of concrete below them. Two diagonal rods should be placed at each top corner of a window or door, as shown in Fig. 2. When the opening is between 4' and 8', the rods should be bent up as shown in Fig. 3 and when between 8' and 12', three 1/2" rods should be used, 2 of them being bent. (From Farmers' Bulletin 1279)



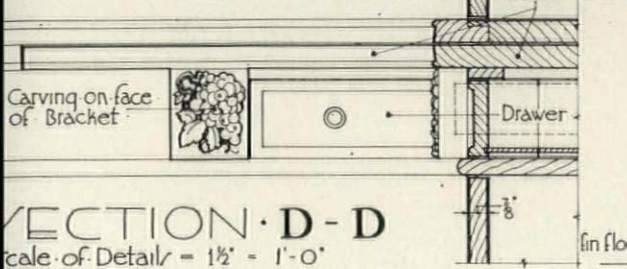
# OVERMANTEL TREATMENTS



SECTION · A - A

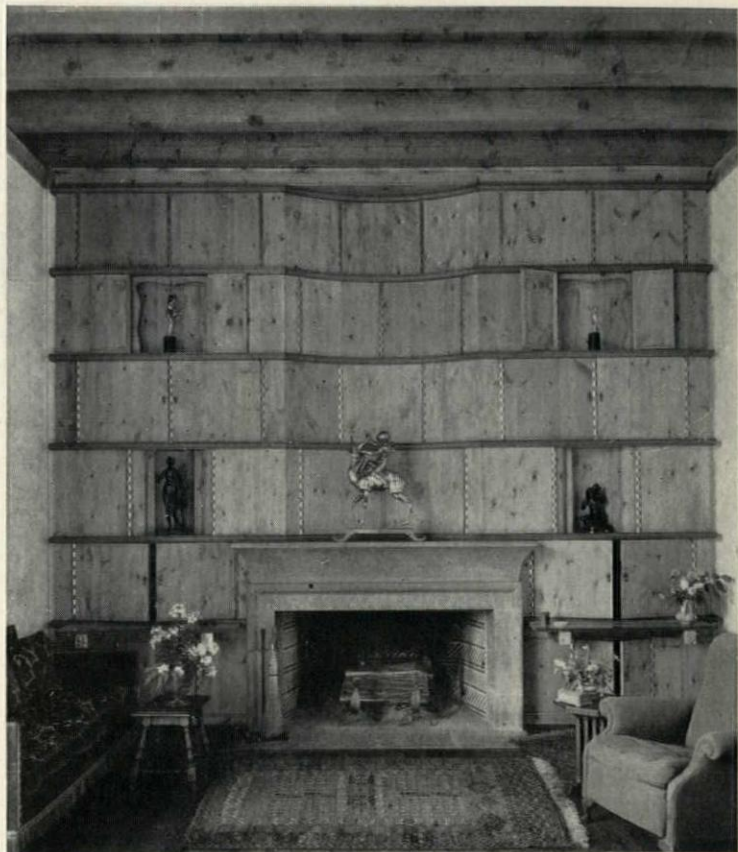


SECTION · C - C

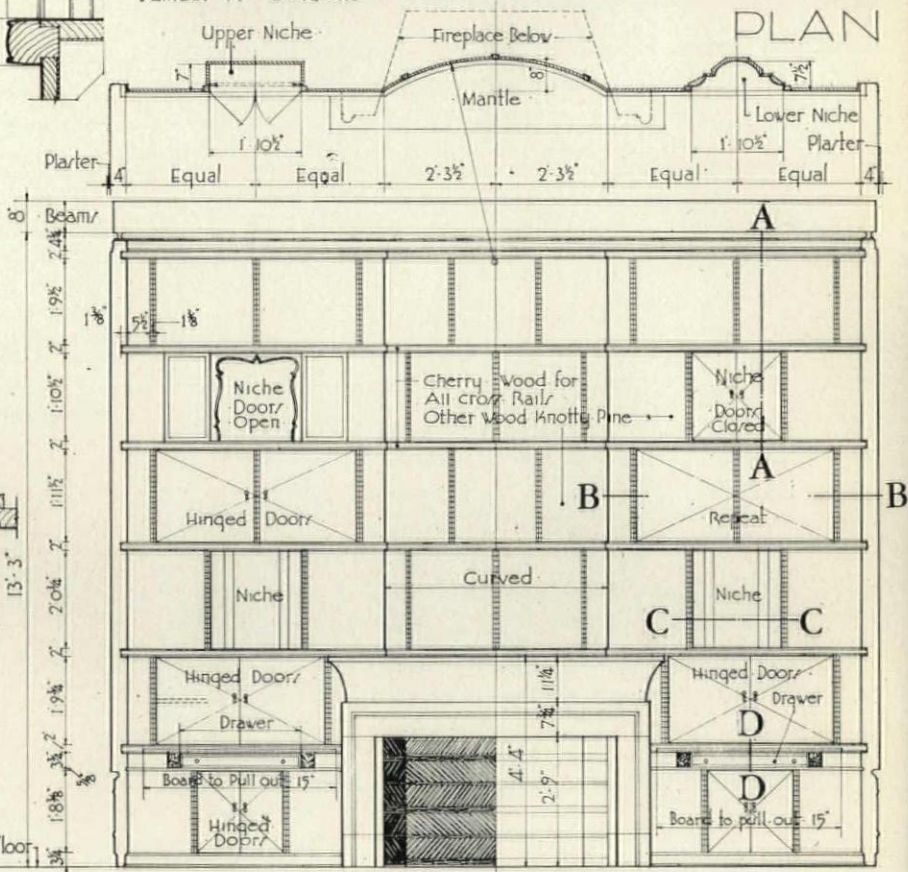


WILLIAM · GEHRON · ARCHITECT ·

ELEVATION ·  
Scale: 1/4" = 1' - 0"



Samuel · H · Gottcho

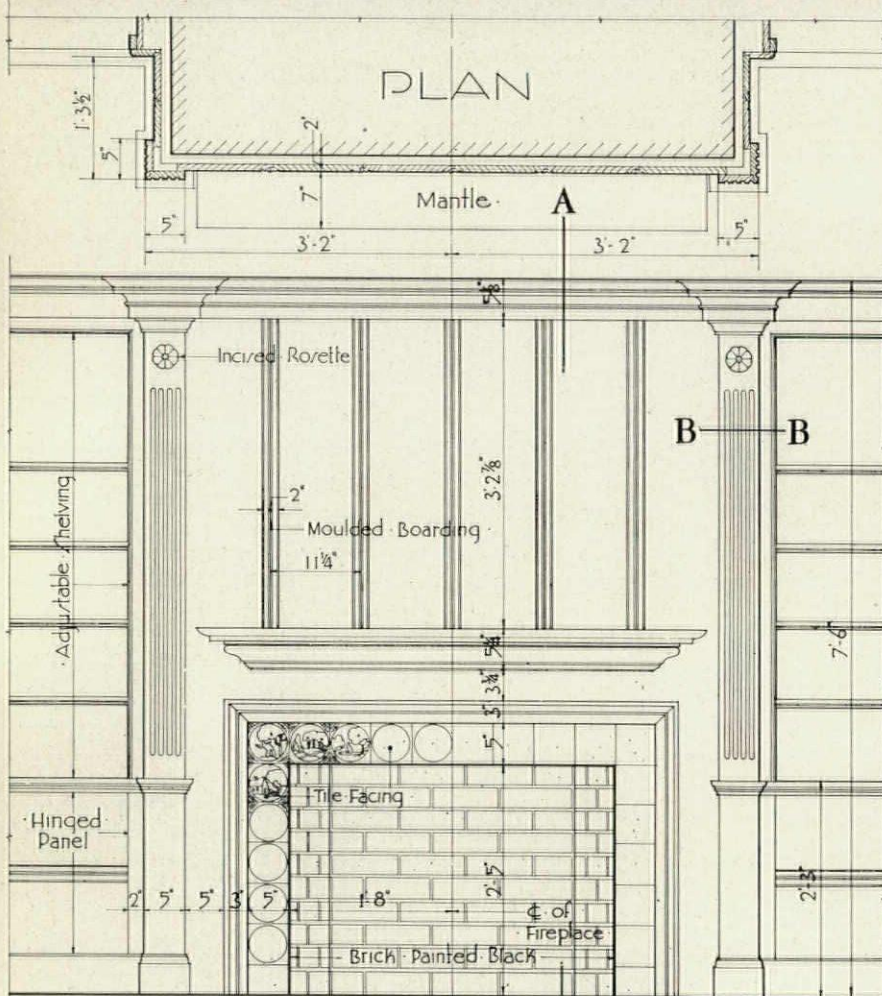
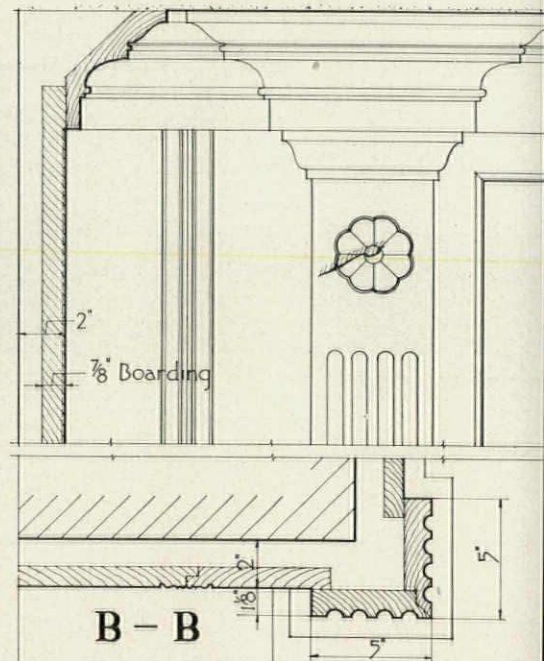


ELEVATION ·  
Scale: 1/4" = 1' - 0"

# C O M P A R A T I V E . D E T A I L S



Samuel · H · Gottscho

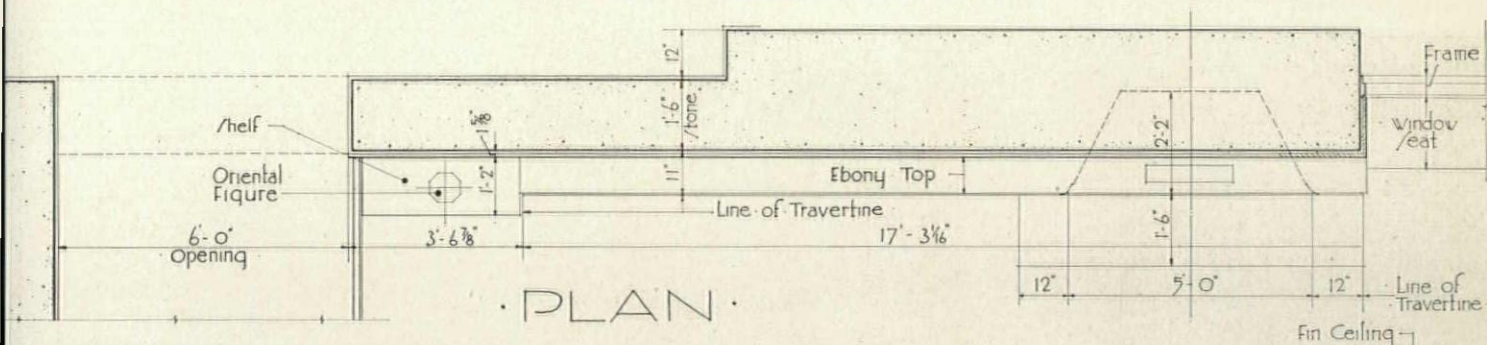


ELEVATION ·  
/cale: 1/2" = 1' — 0"

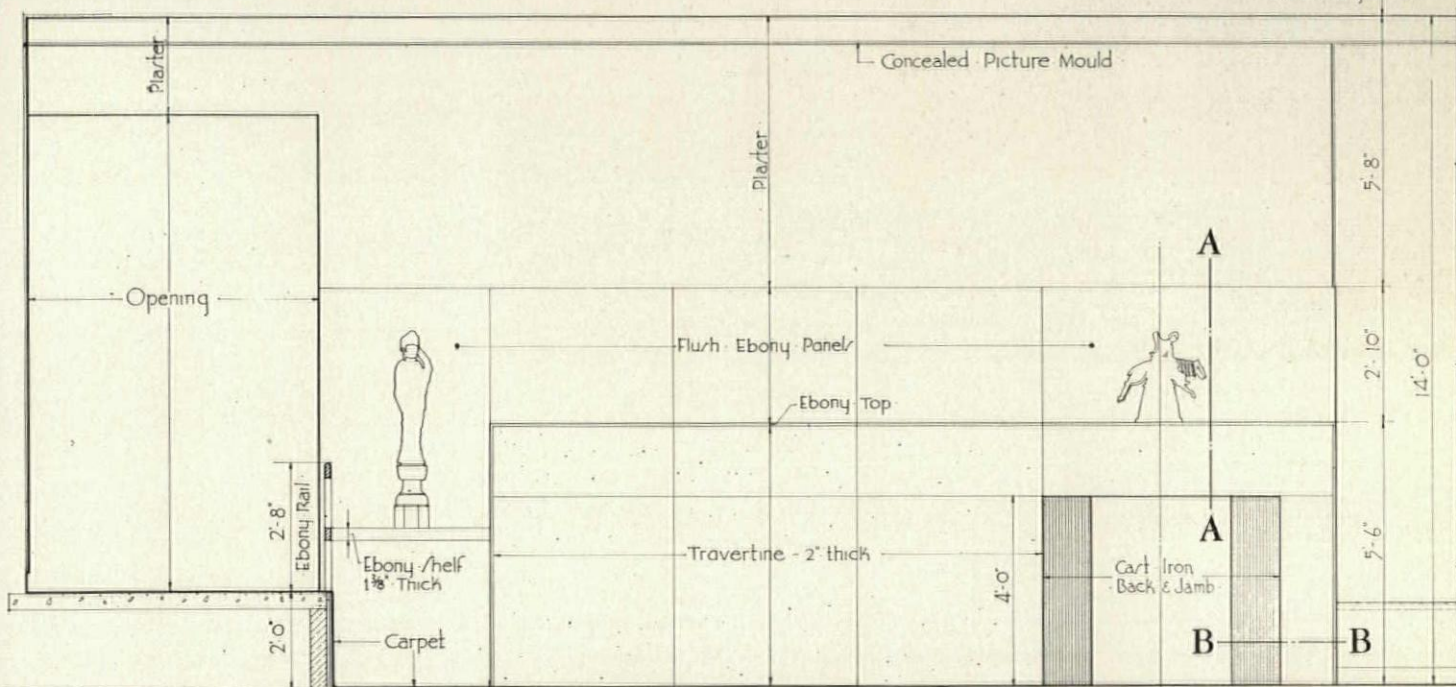
SECTION · A-A  
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· WALKER & GILLETTE · ARCHITECTS ·

# OVERMANTEL TREATMENTS

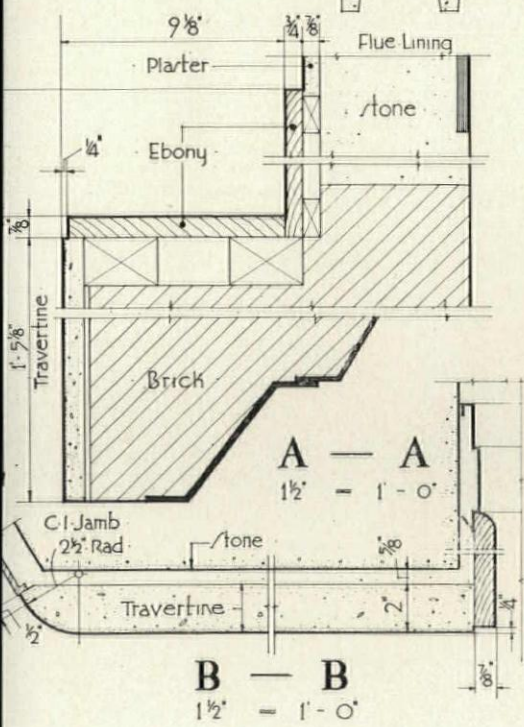


PLAN



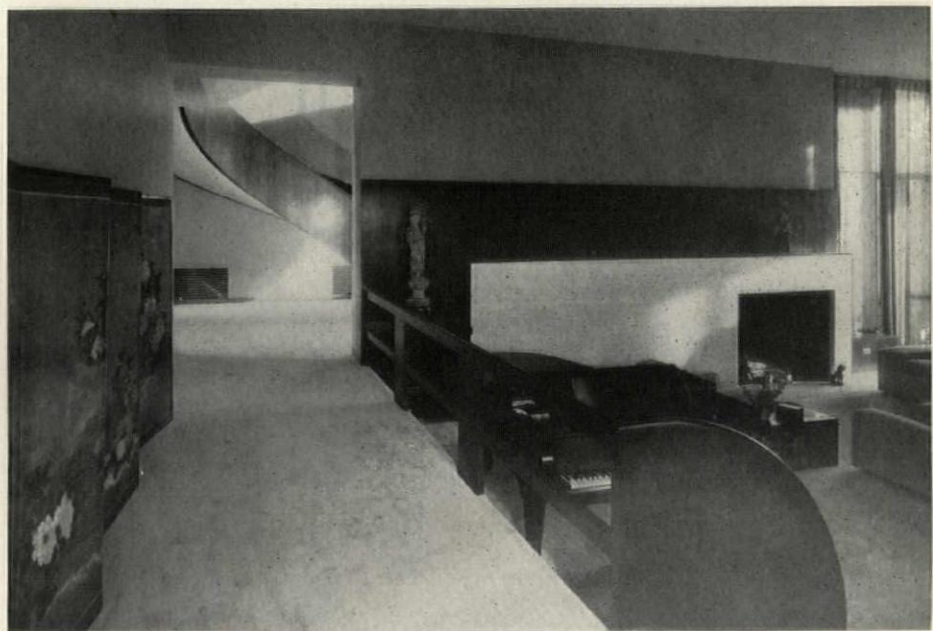
ELEVATION

Scale: 1/4" = 1'-0"



A - A  
1 1/2' - 1'-0"

B - B  
1 1/2' - 1'-0"



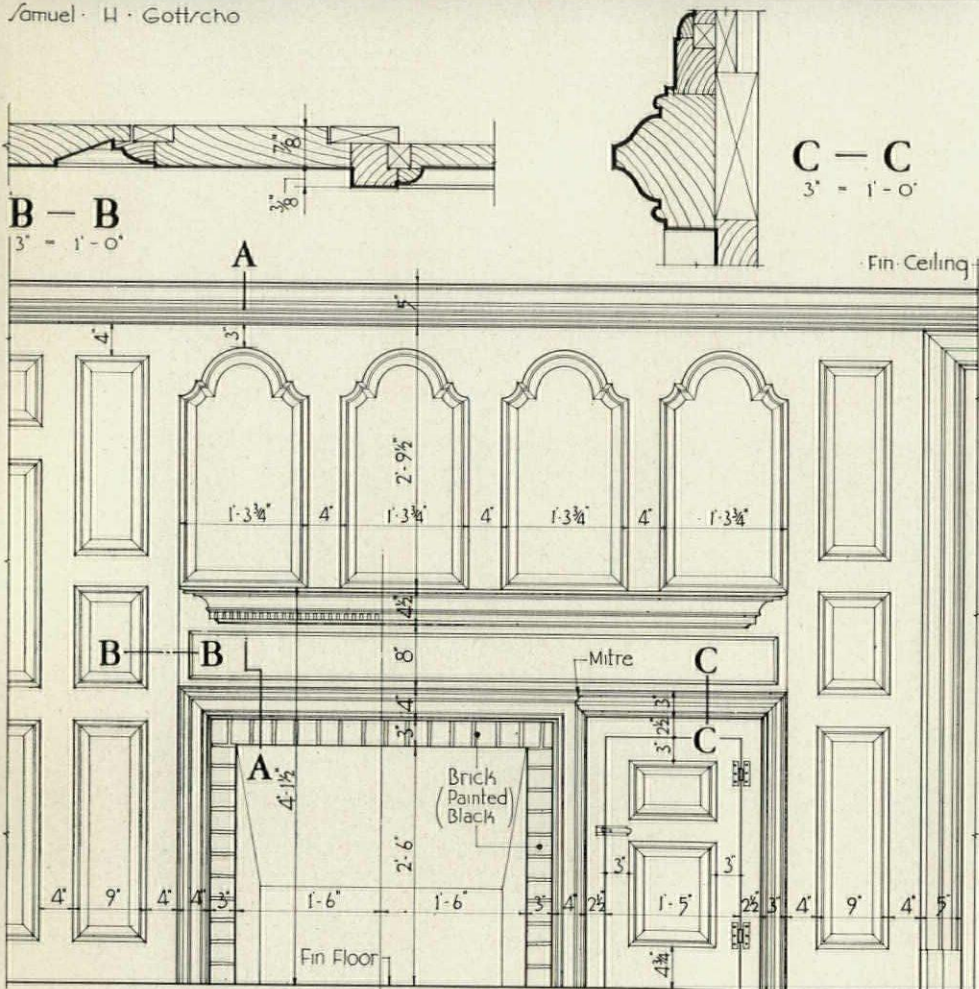
Richard J. Dooner

HOWE & LESCAZE ARCHITECTS

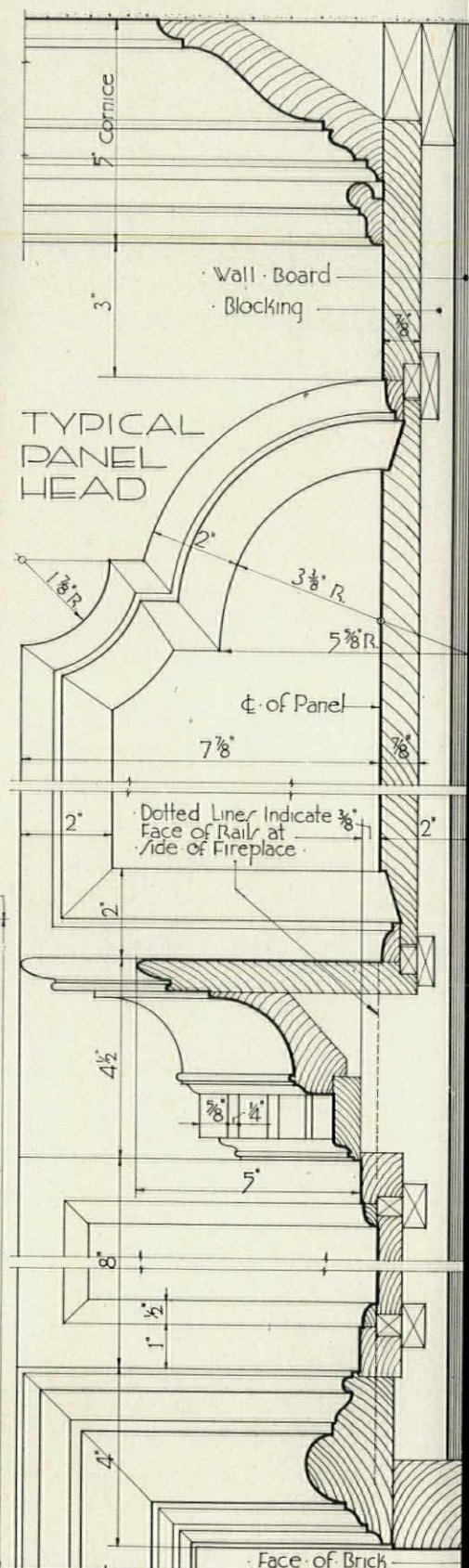
C O M P A R A T I V E . D E T A I L S



Samuel · H · Gottscho



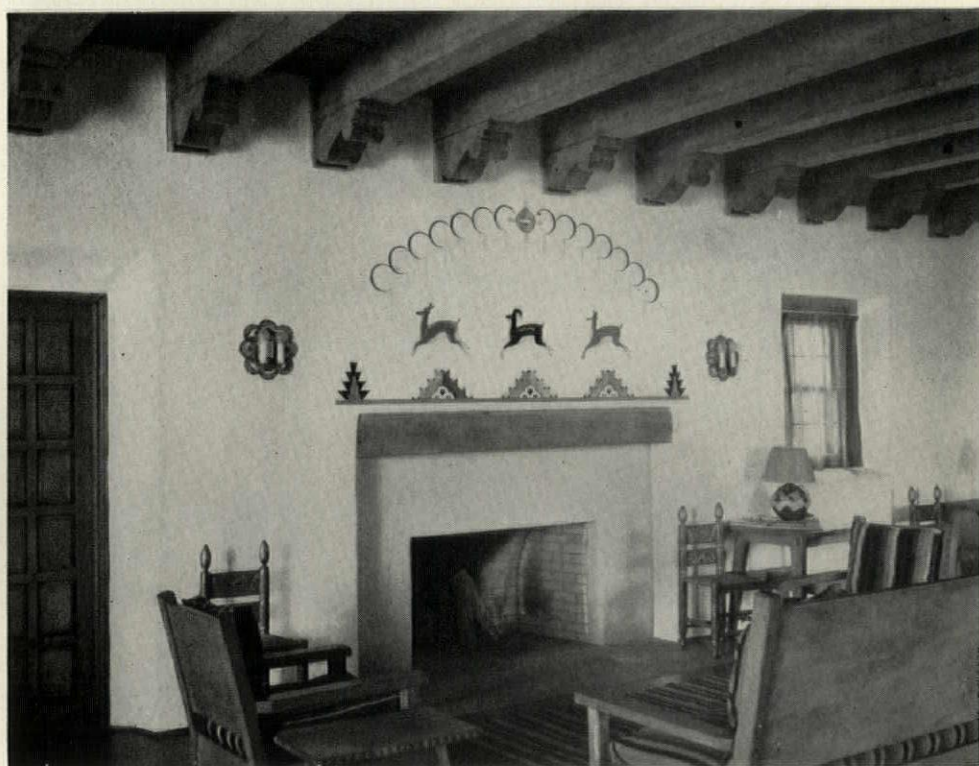
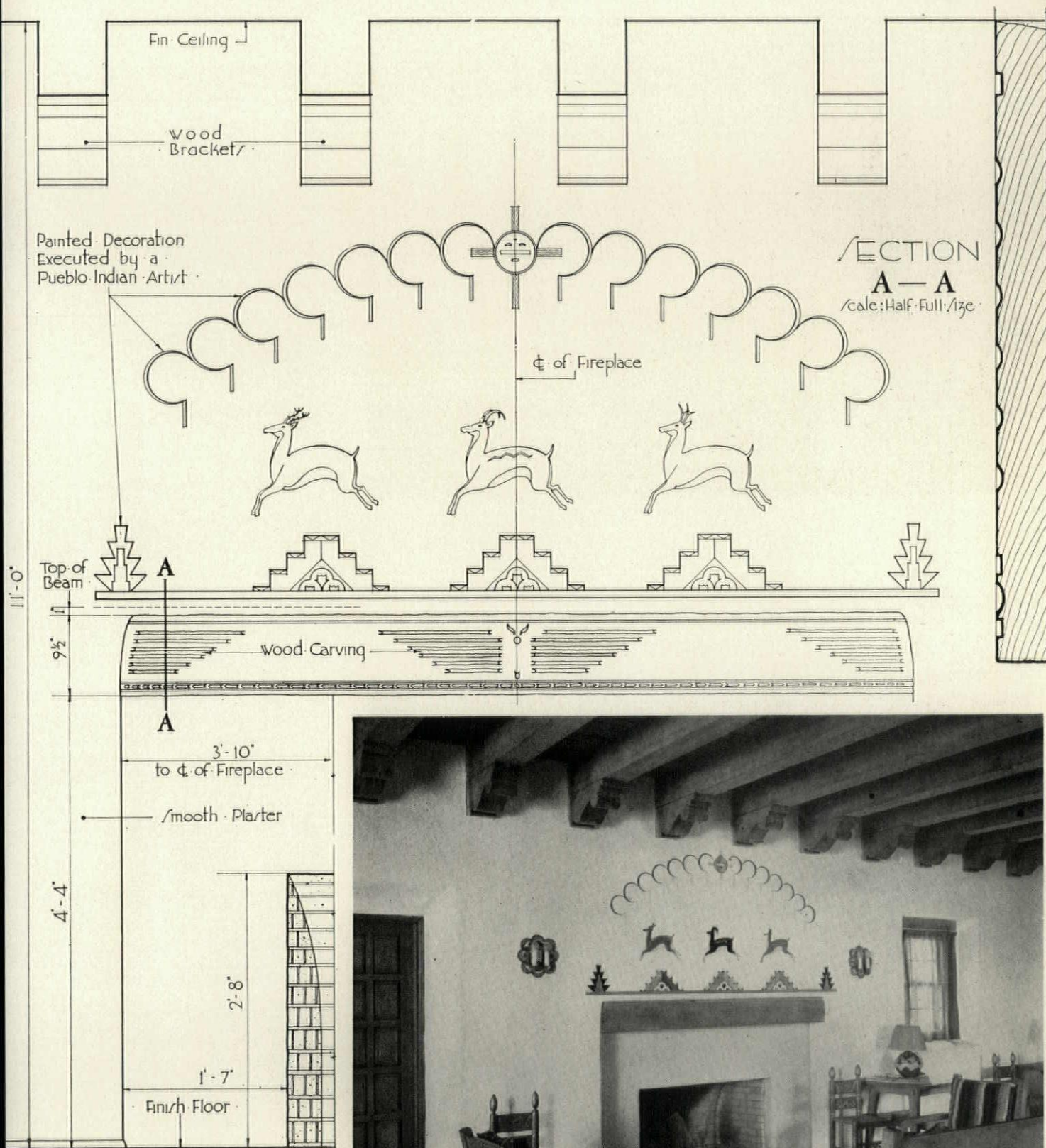
ELEVATION.

/cale:  $\frac{1}{2}'' = 1' = 0''$ .

· DETAIL · ON · LINE · A - A

/cale:  $3' = 1' - 0'$

LEROY · P · WARD · ARCHITECT ·



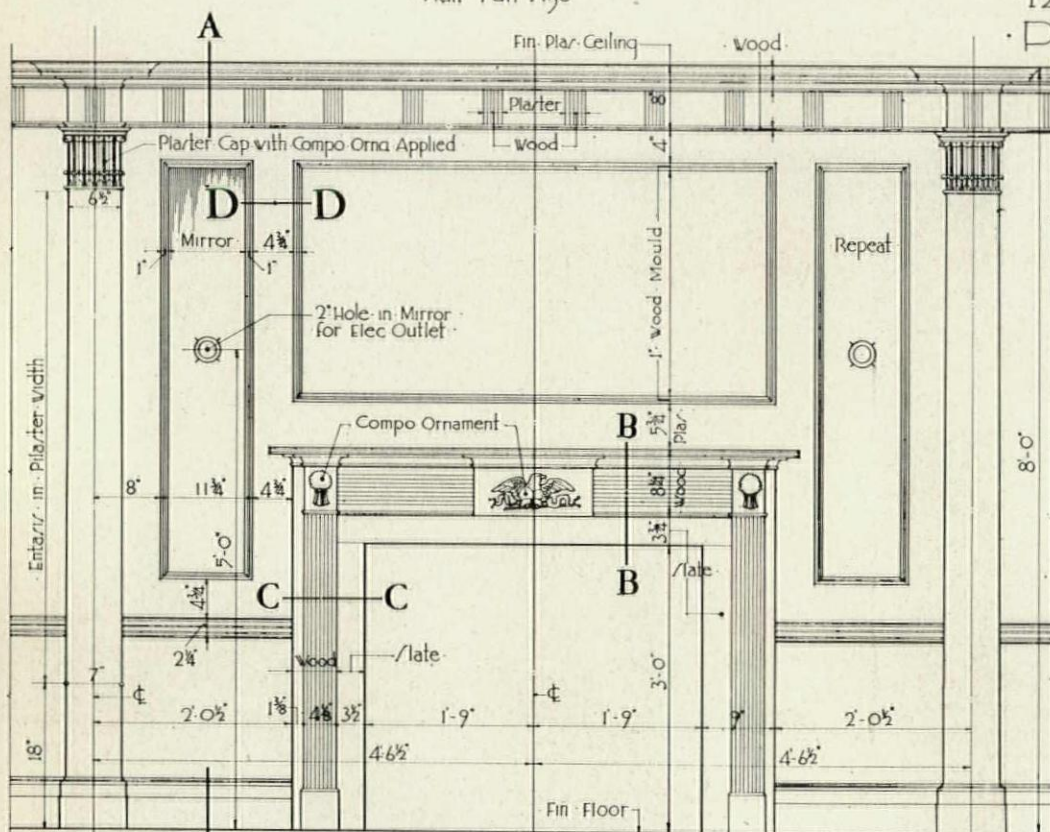
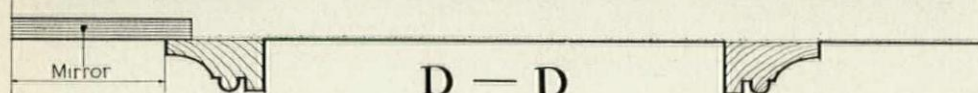
Roy C. Hykell

JOHN · GAW · MEEM · ARCHITECT ·

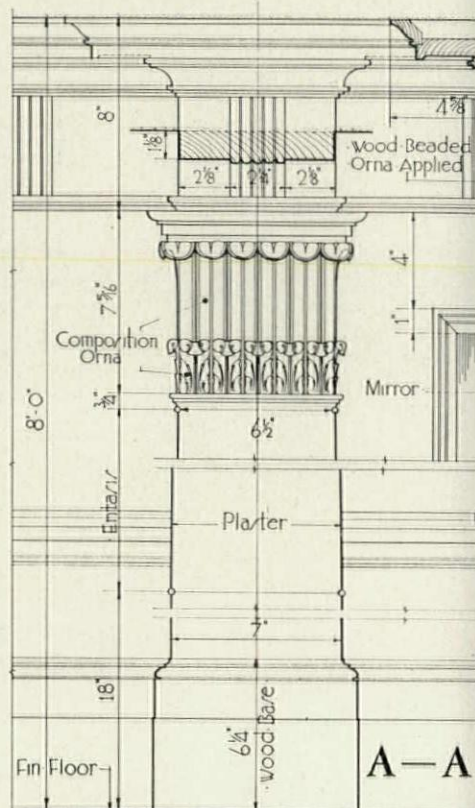
# COMPARATIVE · DETAIL



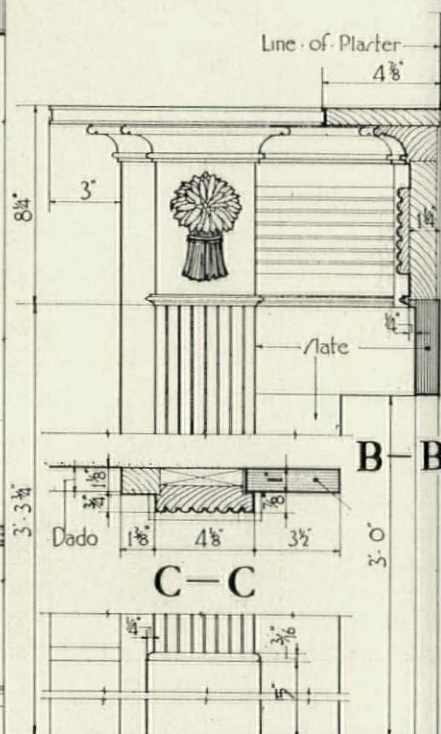
Harold · Holiday · Cortain



ELEVATION ·  
/scale: 1/2" = 1' - 0"



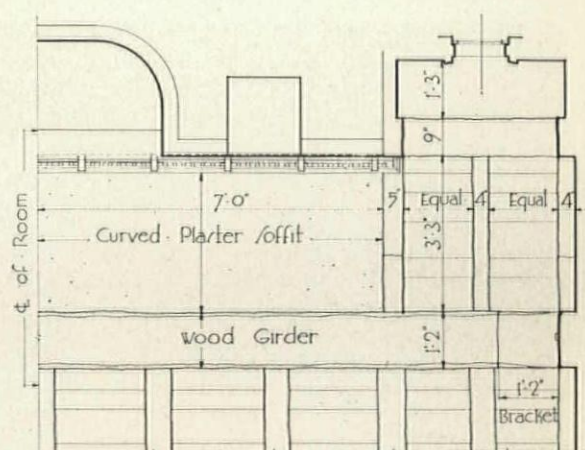
1 1/2" /scale: DETAIL · OF ·  
· PILASTER · & · CORNICE



· DETAIL · OF · MANTLE  
· /scale: 1 1/2" = 1' - 0"

· VERN · COOK · SALOMON · SKY · ARCHITECT

P E N C I L · P O I N T



· HALF · REFLECTED · PLAN ·  
· scale :  $\frac{1}{4}" = 1' - 0"$  ·

Scale:  $\frac{1}{4}" = 1' - 0"$ 

## A A

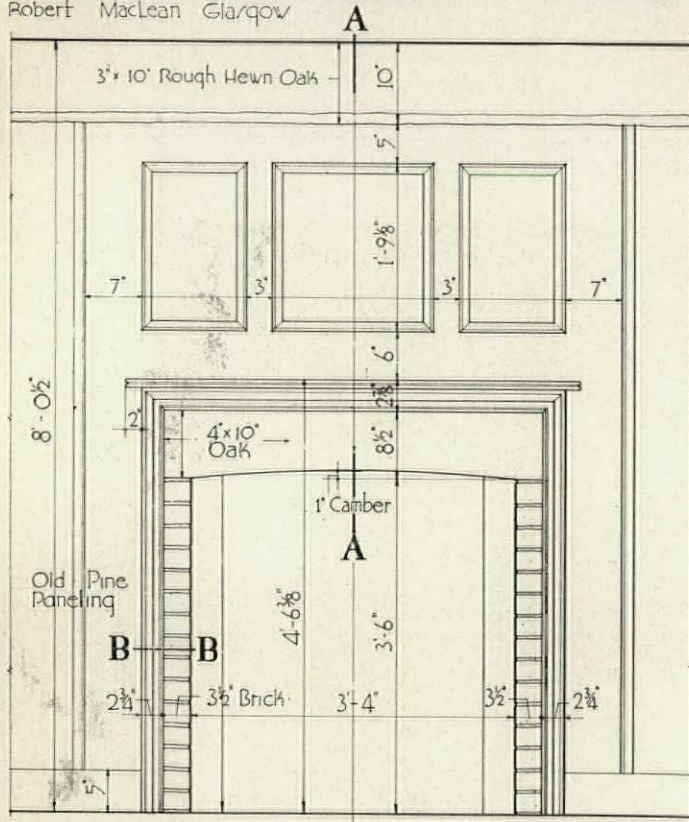
Scale :  $\frac{3}{4}" = 1' - 0"$ 

Richard · Averill · Smith ·

BERNHARDT · E · MÜLLER · ARCHITECT ·



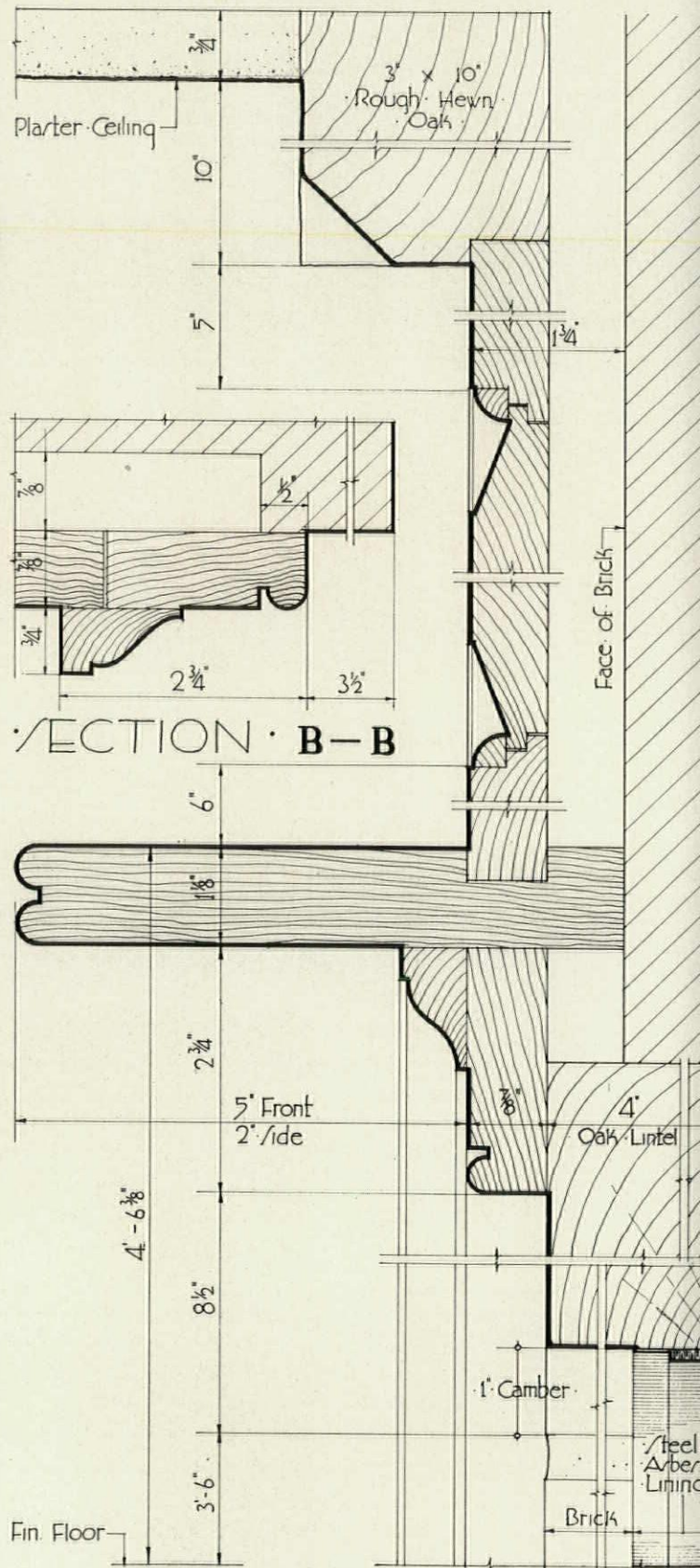
Robert MacLean Glasgow



## ELEVATION ·

Scale:  $\frac{1}{2}$ " = 1' - 0"

FRANK · J · FORSTER · ARCHITECT ·



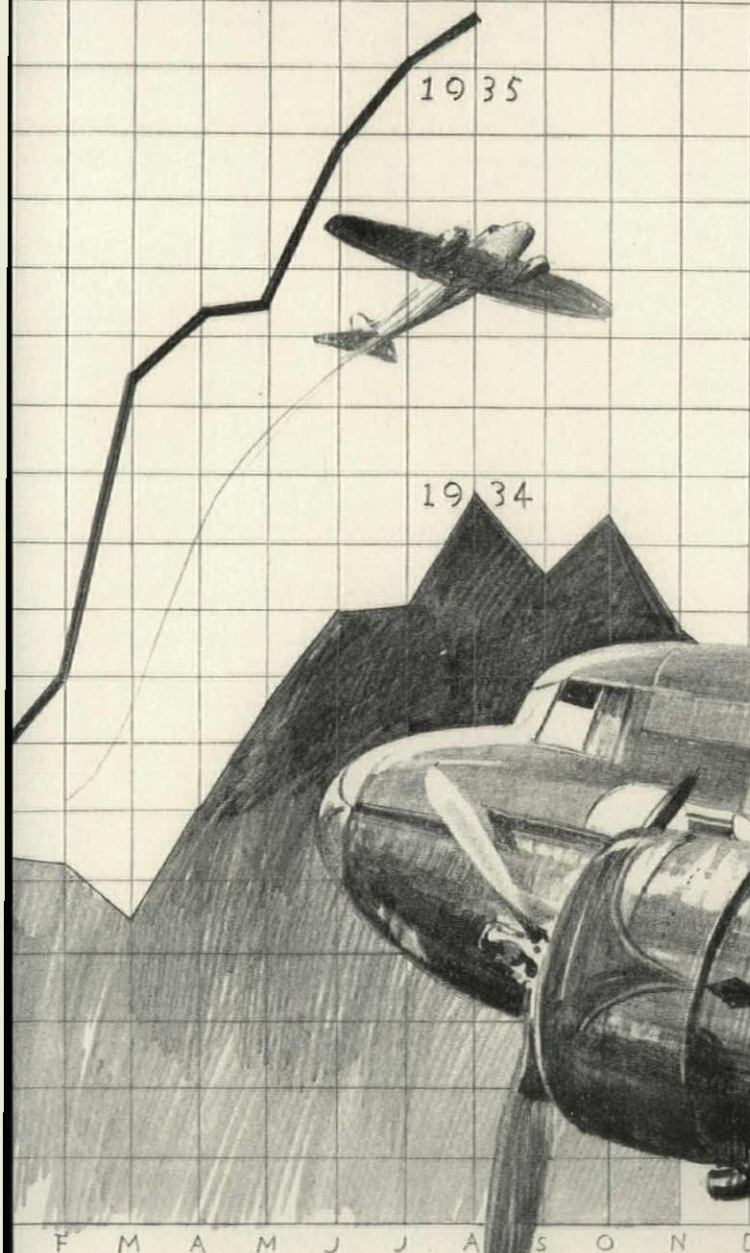
## SECTION · B-B

## SECTION · A-A

Scale: Half · Full · 1/12

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In making this interesting study of this Douglas Transport Plane, Ernest Watson used Eldorado 4B for the darkest tones and Intermediate Grades for the grays. For the chart he used Eldorado H. Pencil Sales Dept. 67-J9, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.



# SERVICE DEPARTMENTS

**THE MART.** In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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

**FREE EMPLOYMENT SERVICE.** In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions.

**SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES:** Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

*Notices submitted for publication in these Service Departments must reach us before the fifth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York, N. Y.*

## THE MART

**JAMES WARTHEN**, Highland Park Road, Aiken, S. C., would like to obtain a late edition of Walker's "Estimator's Handbook," in good condition.

**WANTED:** 15-minute U. S. Geological Survey map of the Lake Hopatcong, N. J., quadrangle, and/or Raritan, N. J., quadrangle. Communicate with Service Department, PENCIL POINTS.

**WANTED:** the following copies of *American Architect*: January, March, October, November, and December, 1934; all of 1935. Must be uncut, good condition. State price. Communicate with Service Department, PENCIL POINTS.

**H. S. CONROW**, 107 West 2nd Street, Wichita, Kansas, has the following magazines for sale: *American Architect*—June, 1931, through June, 1933; all except February, April, June, and August, 1934; 1935, complete. PENCIL POINTS—all except October and November, 1929; 1930 and 1931, complete; January through July, 1932; all except January and February, 1934; 1935, complete. *Architectural Record*—1934 and 1935, complete. *Architecture*—odd numbers of 1932, 1933, and 1934; 1935, complete. *Construction Methods*—all except January, 1930; 1931, complete; January, February, and March, 1932. *Tuilleries Brochures*—1930, 1931, 1932, complete. *White Pine Series*—Vol. 4, Nos. 3, 4, 5, 6; Vol. 5, Nos. 2, 4; Vol. 6, 7, 8, and 10, complete; some duplicate copies of Vol. 8; Vol. 11, No. 1. *House Beautiful*—15 issues of 1929 and 1930. *Bungalow Magazine*—9 issues of 1913.

**E. L. POLLARD**, 623 Bankers' Mortgage Building, Houston, Texas, has for sale the following: One \$10 Keuffel & Esser slide rule in leather case for \$7.50 postpaid; also "Applied Mechanics," by Alfred Poorman; "The Seven Lamps of Architecture," by John Ruskin, edition of 1880; three issues of *The Monograph Series*, and 19 issues of *The Tuilleries Brochures*.

## PERSONALS

**C. HARDY OLIVER**, *Architect*, has opened an office at 1225 Washington Street, Columbia, S. C.

**CHARLES O. MATCHAM**, *Architect*, has opened new offices at 417 South Hill Street, Los Angeles, Calif., and in the Ray Wilson Building, Palm Springs, California.

**VAN F. PRUITT**, *Architect*, announces the removal of his office to 60 East 42nd Street, New York, N. Y.

## MANUFACTURERS' DATA WANTED

**CHARLES O. MATCHAM**, *Architect*, 417 South Hill Street, Los Angeles, and the Ray Wilson Building, Palm Springs, California.

**PAUL ATCHISON**, *Architect*, 1254 Monaco Parkway, Denver, Colorado.

**ROBERT F. DUKE**, *Architect*, 1125—12th Street, E., Saskatoon, Sask., Canada.

**C. HARDY OLIVER**, *Architect*, 1225 Washington Street, Columbia, S. C.

**ROBERT J. BEASLEY, JR.**, *Architect*, Beeville, Texas. (Data on small church construction and equipment.)

**JOHN W. ZORELLA**, *General Contractor*, Manville, N. J.

**JOHN F. CUSICK**, *Draftsman*, 748 College Avenue, S., Grand Rapids, Michigan. (Data on materials and equipment for small houses, small commercial and industrial buildings and theatres.)

**WILLIAM J. SCHLESINGER**, *Architectural Designer*, 6340 Southwood Avenue, Clayton, Missouri. (Data for A.I.A. file.)

## FREE EMPLOYMENT SERVICE

**POSITION WANTED:** Young man, 20, High School graduate, seeks position with architect or builder. Have thorough training in building construction, design. Knowledge of plan reading and estimating. Three years' training as draftsman. Milton Albertson, 791 Jackson Avenue, New York, N. Y.

**POSITION WANTED:** Young man, 22 years of age, Christian, Technical High School graduate, also Mechanics Institute student, with some drafting experience, seeks employment in drafting office. Ambitious and conscientious, and willing to do anything to obtain employment. Henry Regina, 853 East 227th Street, Bronx, New York.

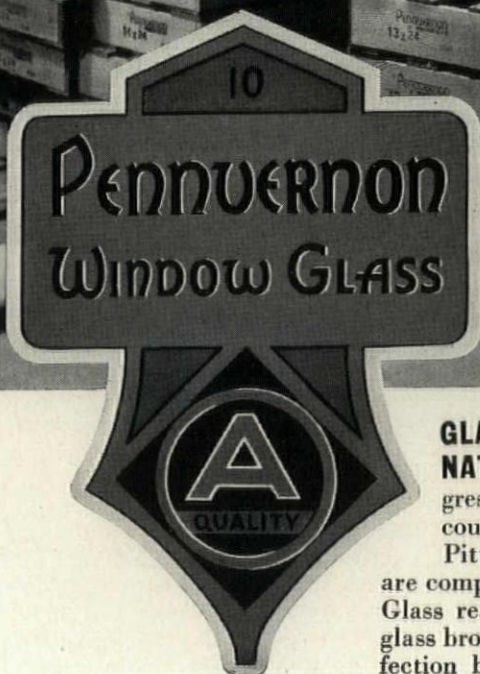
**POSITION WANTED:** Young man, married, willing to travel, seeks position as architectural draftsman. Experienced, ambitious and competent. Graduate School of Architecture of Cooper Union. David C. Cohen, 966 Hoe Avenue, Bronx, New York.

**FREE LANCE:** Architects desiring the services of a free-lance delineator for buildings, residences and interiors in perspective and color get in touch with Bernard E. Rowan, 601 Negley Building, 6200 Penn Avenue, E. E. Pittsburgh, Pa.

**MANUFACTURERS' AGENTS:** Two young men desire to secure additional building specialty lines in Ohio, Kentucky and Indiana. Box No. 910.

(Service Departments continued on page 34, Ad Section)

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# 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.*

**CUTTING COSTS IN CONCRETE-FRAME CONSTRUCTION.**—Contained in this new publication is a technical discussion of concrete frame erection. Conclusions drawn from an analysis of a wide range of concrete-frame erection schedules are also presented together with concreting suggestions. 12 pp. 8½ x 11. International Cement Corp., 342 Madison Avenue, New York, N. Y.

**KEWANEE STEEL BOILERS.**—A.I.A. File No. 30-c. General catalog No. 80, 1936 edition, just issued, presents for the first time simplified practice ratings for the complete line of Kewanee firebox boilers. All of the illustrations have been remade to conform with the simplified practice. Included is data on firebox riveted boilers in the up-draft and smokeless type and type C welded boilers for hand-fired coal and for oil, gas or stoker firing also on residence boilers and water heaters, water heating garbage burners and tanks. 20 pp. 8½ x 11. Kewanee Boiler Corp., Kewanee, Ill.

**NAILCRETE—THE ORIGINAL NAILING CONCRETE.**—Folder describing the characteristics and uses of Nailcrete. Included are specifications, detail drawings and several mixture formulas for plastically applied material. 4 pp. 8½ x 11. The Nailcrete Corp., 105 W. 40th Street, New York, N. Y.

**MODERN BUILDING CONSTRUCTION WITH ING-RICH PORCELAIN ENAMEL.**—Looseleaf catalog, dealing with the subject of Ing-Rich porcelain enamel, presents description and engineering data, specifications and set of construction details. Included is information on a new line of pressed steel Porcelletter signs. 14 pp. 8½ x 11. Ingram-Richardson Mfg. Co., Beaver Falls, Pa.

**PERMO DRYPOINT ETCHING KIT.**—Booklet giving complete instructions for using the Permo drypoint etching kit. 16 pp. Permo Products Corp., 4311 Ravenswood Avenue, Chicago, Ill.

**GENASCO SHINGLES, SIDINGS AND ROOFINGS.**—New catalog describing and illustrating in full colors the Genasco line of shingles, sidings and roofings. 30 pp. The Barber Asphalt Co., 1600 Arch St., Philadelphia, Pa.

**REESE METAL WEATHERSTRIPS.**—A.I.A. File No. 35-p-6. Catalog No. 536. Valuable new reference manual for architects and draftsmen contains many pages of weatherstrip details together with specification data. 20 pp. 8½ x 11. Reese Metal Weatherstrip Co., 113 South Tenth St., Minneapolis, Minn.

**HIGH STANDARD SPECIFICATIONS FOR PAINTING AND VARNISHING.**—A.I.A. File No. 25-c. Useful document for architects and specification writers giving clear and definite specifications covering painting, varnishing, enameling and staining, for both new and old, exterior and interior work. 32 pp. 8½ x 11. The Lowe Brothers Co., Dayton, Ohio.

**VAN KANNEL REVOLVING DOORS.**—New brochure describing and illustrating the general construction and operation of a line of revolving doors equipped with automatic collapsible panic-proof mechanism and traffic adapter. Specifications, construction details, suggested applications, etc. Van Kannel Revolving Door Co., 101 Park Ave., New York, N. Y.

**MAJESTIC PRODUCTS FOR THE MODERN HOME.**—Catalog No. 29 describes and illustrates the Majestic line of underground and built-in garbage receivers, incinerators, milk and package receivers, coal chutes, fireplace dampers, foundation grates, mail boxes, garage doors and hardware, radiator cabinets, down-draft furnaces, etc. Specifications, dimensions, etc. 24 pp. 8½ x 11. The Majestic Co., Huntington, Mass.

**SPEAKMAN SHOWERS AND FIXTURES.**—Catalog K-1 covers a line of showers, bath, lavatory and sink fixtures, flush valves, etc., which are particularly adapted to the requirements of schools, institutions, colleges and industrial plants. Included is data covering piping, pressures, laying out of showers and other fixtures. Specifications, blue print drawings, tabular matter, etc. 42 pp. 8½ x 11. Speakman Co., Wilmington, Del.

**WHAT ARCHITECTS ARE DOING WITH PORCELAIN ENAMEL.**—Architectural bulletin No. 13. Attractive and useful brochure describing the use of porcelain enameled sheets for both exterior and interior finish. Included are numerous photographs showing actual installations accompanied by architects' drawings. 40 pp. 8½ x 11. The American Rolling Mill Co., Middletown, Ohio.

**PAINTING COMMON BRICK MASONRY.**—A.I.A. File No. 25-c-22. Technical bulletin No. 4 presents useful suggestions on the subject of painting common brick masonry. 4 pp. 8½ x 11. Brick Manufacturers Assn., 1716 Grand Central Terminal, New York, N. Y.

**DRAFTO PORTABLE DRAWING MACHINES.**—Folder setting forth the advantages of a type of portable drawing machine. Included are specifications and price list. 4 pp. 8½ x 11. The Drafto Co., Cochran, Pa.

*Issued by the same firm, "Drafto Drawing Table." Bulletin describing and illustrating a line of modern drawing tables. 8½ x 11.*

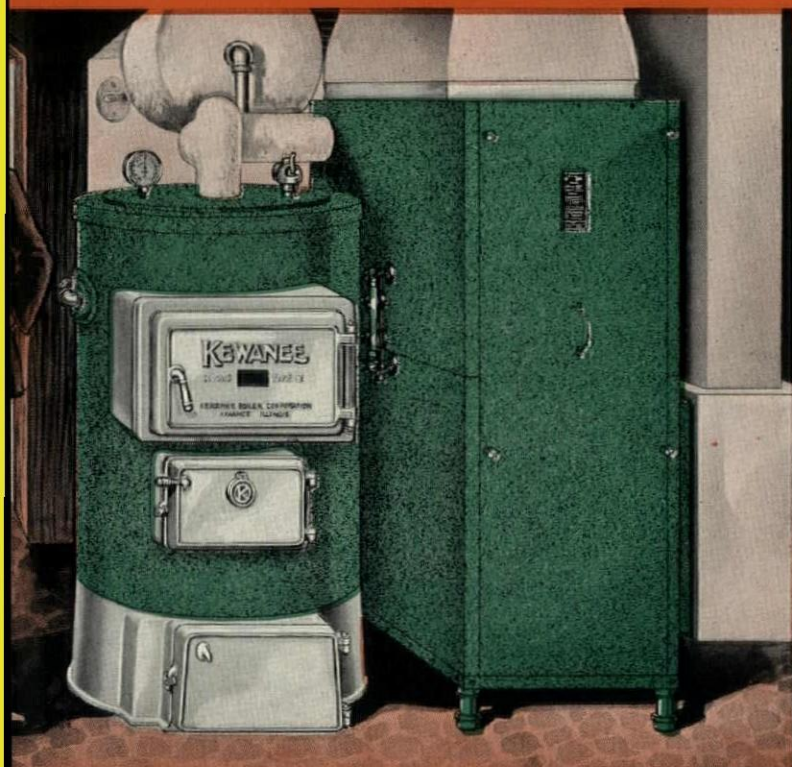
**DOYLE MEMORIAL TABLETS.**—Brochure illustrating numerous memorial tablets that represent acceptable and appropriate styles suitable for churches, hospitals, colleges and public buildings. 80 pp. John M. Doyle, 14 South Third St., Philadelphia, Pa.

**A NEW RANGE BOILER AND TANK.**—A.I.A. File No. 29-d-2. Descriptive folder covering the new Acoloy range boiler and tank for domestic hot water supply. Capacities and roughing-in dimensions. 4 pp. 8½ x 11. American Radiator Co., 40 West 40th St., New York, N. Y.

*Published by the same firm, "The Arco Floor and Ceiling Plate." Bulletin describing a type of floor and ceiling plate made especially for copper pipe sizes for plumbing, heating, air conditioning, refrigeration piping, etc. 8½ x 11.*

**GARRISON—THE MODERN DRY METHOD OF FIRE EXTINGUISHMENT.**—An interesting treatise on the subject of fire—what it is—how it starts and how complete protection is afforded by Garrison fire control products. Included are descriptions of Garrison fire detecting and alarm systems for residences, industrial and public buildings. 36 pp. 8½ x 11. Garrison Engineering Corp., Great Barrington, Mass.

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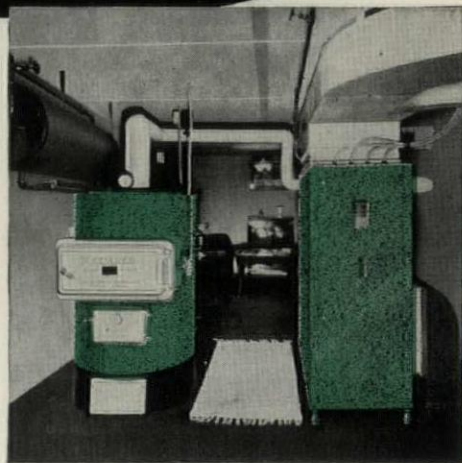
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**POSITION WANTED:** Draftsman, age 23, Christian, college graduate Manhattan College, desires any beginner's position with architect, builder or contractor in office. Neat and accurate draftsman and artistic renderer in pencil, pen and wash. Salary at employer's discretion. William J. Smith, 15 Auburn Avenue, Bayshore, L. I.

**WANTED:** Specification writer, one with good practical experience and general architectural practice; must have specification experience. One who is a good draftsman and capable of superintending, so as to fill in between jobs, preferred. Particularly one who can follow work from sketches to completion including the awarding of contracts. Steady position assured to capable man. Work may involve traveling, man under 38 preferred. No personal interviews until after written application submitted. Forms may be obtained at the office. Position will be immediately filled. Must meet bonding company's investigation. Box No. 900.

**POSITION WANTED:** Freelancing: thoroughly experienced draftsman and designer desires architectural work on a freelance basis. Broad experience on residential, commercial, and industrial buildings. Neat renderings done in either pencil or in pen and ink. Give full details. R. Hess, 4509 Dover Street, Chicago, Illinois.

**POSITION WANTED:** Young lady, 27, single, desires position with an architect in Chicago or Western suburbs. Former night school student, Armour Institute, Class B and A Beaux Arts Rendering and Design Classes. High School graduate. Six and a half years general office and drafting experience. Capable of doing stenographic work also. Would expect a reasonable salary. Box No. 901 or Euclid 2612 (Oak Park, Illinois).

**POSITION WANTED:** Man 37 with college architectural training desires work in an architect's or builder's office. Afternoon or evenings. Has good job but loves architectural work and has worked for contractor for two years, eight years ago. Must be in or near Philadelphia. Box No. 902.

**POSITION WANTED:** Architectural draftsman, 35, would like to make a connection with an architect in or around New York City. Have been in architecture 16 years, having worked for some of the leading architects in the country. Neat, accurate and practical draftsman. Familiar with many different types of buildings. Will accept a reasonably moderate salary. Box No. 903.

**ASSOCIATE:** Twenty-five years' experience architecture, mostly with Egerton Swartwout. Consult clients or committees, drafting, specifications, supervision, practical business management. American, married. E. A. B., 2900 Bailey Avenue, Bronx, N. Y.

**POSITION WANTED:** As specification writer or architect's inspector of construction. Have had unusual and extensive experience in the writing of specifications and as superintendent of construction for builders' organizations. College training with degree in architecture, engineering, etc. Desire large organization with position of responsibility. Box No. 905.

**POSITION WANTED:** Registered architect and civil engineer wishes to form connection with reputable architectural firm as solicitor of new business. Am an American by birth, 40 years of age, and have a very successful past record in this work. Box No. 904.

**POSITION WANTED:** Ambitious young Pratt graduate desires position doing drafting or any other kind of work pertaining to architecture. Box No. 906.

**WANTED:** Construction superintendents wanted; must have had experience in architects' and builders' offices; capable of drawing plans, writing specifications, and supervising commercial building construction; men about 30 to 38 years of age preferred; only man who has clean record of comprehensive past connections need apply; must meet bonding company's investigation. All applications should state whether married or single; age; nationality; scholastic training; former employers; lengths of service; positions and salary; as well as minimum salary desired. A steady position assured to capable man. Box No. 907.

**POSITION WANTED:** Architectural draftsman, college graduate, two and a half years Georgia Tech in architecture, practical house construction on job. Make working drawings from sketches. J. R. Johnston, Jr., 185 Roswell Road, Atlanta, Ga.

**FREE-LANCE MODEL BUILDER:** All types of architectural models built to scale at very reasonable prices. May consider position with an established firm. Vincent Eletto, 228 Sedgwick Avenue, Yonkers, N. Y.

**POSITION WANTED:** Architect, age 34, college graduate, 15 years' experience, registered two states, wants position as sales and technical representative for building product in the southeast. Experienced in contact work for large manufacturer. Small salary, car allowance and commission. References. Box No. 908.

**POSITION WANTED:** Architectural student seeks position as junior draftsman or aide in an architectural firm. Experienced in iron and steel estimating and office work. H. Wechter, 2064 Daly Avenue, Bronx, New York.

**POSITION WANTED:** Experienced designer and all-around man. Best references. Box No. 909.

**WANTED:** Nationally known manufacturer of building and paint specialties, sold direct and through wholesale distributors, expanding sales organization; can place young men with some experience in local territories throughout country; must operate car; excellent opportunity for men seeking permanent positions with good future on liberal plan of compensation including drawing account and bonus; applications must give full particulars. Box No. 912.

**WANTED:** Architectural draftsman; one with good practical experience in general architectural practice; must be neat and accurate with at least five years' experience with store, loft, office building, and alteration work, supervising or builder's office experience desired; man about thirty to thirty-eight years of age preferred. Must meet bonding company's investigation. Full information desired in first letter. Box No. 911.

**POSITION WANTED:** Draftsman and renderer, age 23, neat and ambitious, seeks position with architect or architectural firm. Graduate of I. C. S. Inexperienced but eager to work. Paul T. Paulik, 476 Park Avenue, Fairview, N. J.

**FREE LANCE:** Water color delineation rendition in aquarelle, gouache and color pencils with moisture. Color adept. Charges low. Send data and layout. Box No. 913.

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LAKE LOUISE THE LOVELY... in top-of-the-world Canadian Rocky resort-land.

"AND IT'S JUST AS *Cool* AT THE STEVENS" says Manager Otto K. Eitel's announcement of further air conditioned comfort in the largest hotel in the world. In addition to the lobby, main dining rooms and coffee shop, the Grand Ballroom which seats three thousand persons, the South Ballroom, the West Ballroom and the six spacious private dining rooms are now also cooled with fresh, dry and draftless air by means of the very latest equipment for efficient air conditioning. For this additional project COP-R-LOY Galvanized Sheets and COP-R-LOY Pipe were selected. COP-R-LOY assures a much welcomed economy. At moderate cost it provides major service. It answers industry's fabricating needs; it answers *your* needs for sheet metal work, for plumbing and heating lines and air conditioning. It is a time tested copper alloyed steel sold by leading distributors of sheet metal and tubular products. *It's Wheeling Steel.* Wheeling Steel Corporation, Wheeling, West Va.

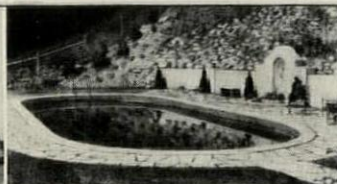
© 1936, Wheeling Steel Corporation

**COP-R-LOY**

Reg. U. S. Pat. Off.



COP-R-LOY Sheets were used throughout for the ventilating system in this fraternal club building. *It's Wheeling Steel.*



COP-R-LOY was used for both pipe and electrical conduit in this modern illuminated swimming pool. *It's Wheeling Steel.*



This metropolitan hospital is equipped with plumbing, gas and air lines of COP-R-LOY Pipe. *It's Wheeling Steel.*

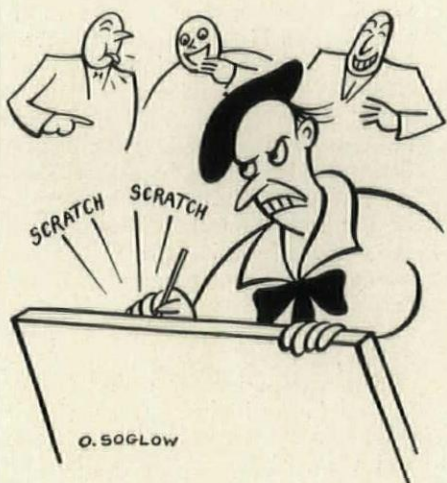


COP-R-LOY Sheets were used exclusively for the ventilating system of this large hotel in Havana. *It's Wheeling Steel.*

**IT'S WHEELING STEEL**

*This advertisement appeared in The Saturday Evening Post and Collier's during August.*

"They laughed  
when I sat down  
to draw..."



says L. da Vinci Jones,  
"but I got rid of Scratchitus."\*

"I'D been studying for years, but something held me back, not mere dumbness, as the Old Man claimed. Something was screwy with my technique, even my best friends told me.

"My drawings wouldn't sell. I suffered terribly from Scratchitus, and being so temperamental, gritty pencils upset me. So for days at a time I couldn't bear putting pencils to paper—one scratch got me in a tizzy.

"It was my lucky day when I read an advertisement about Venus Pencils—it sounded too good to be true. But I decided to free myself from Scratchitus by adopting Venus Pencils.

"Well, the laugh was on the class and the instructors. Venus Pencils made me what I am now — after graduation I got into the comics, and my strips appear in 632 newspapers and I got married.

"I certainly owe everything to Venus Pencils. I think we'll call our twins, if any, Venus and Adonis."

\*Everybody, not artists alone, who uses pencils is a victim of Scratchitus, unless they use smooth writing, grit-free Venus Pencils, in 17 degrees of softness and hardness.

for the best in  
colored pencils  
ask for VENUS  
COLORING—  
thin, strong, smooth.

**VENUS**  
PENCILS 10¢  
17 SHADES OF BLACK

• This advertisement appears  
in Collier's and Time.

The column advertisement on the left,  
written to the general public, empha-  
sizes one important quality in pencils—  
smoothness.

Professional men, like yourself, will find  
another quality even more important—  
uniform grading.

Absolute precision in grading the Venus  
17 shades of black is insured by costly  
testing and elaborate supervision. Every  
pencil in each of these shades is al-  
ways identical.

This precision grading is one of the  
qualities which have made Venus the  
fastest selling quality pencil in the world.

Venus Pencils are also made in Toronto, Canada,  
by the Venus Pencil Company, Ltd., and in London,  
England, by the Venus Pencil Company, Limited.

AMERICAN PENCIL CO. HOBOKEN, N. J.

P E N C I L  
P O I N T S

## Louis Skidmore Succeeds Earl H. Reed at Armour Institute of Technology, Chicago

Beginning this month, Mr. Louis Skidmore, architect, will undertake his new responsibilities as Director of the Department of Architecture and Professor in charge of senior design for the coming school year. Mr. Skidmore, a graduate of Massachusetts Institute of Technology—classmate of Kenneth Reid, Managing Editor of PENCIL POINTS—won the Rotch Traveling Fellowship, spent three years traveling in Europe and studying at the Ecole des Beaux Arts and at the American Academy in Rome. While abroad he collaborated with Samuel Chamberlain, whose work is so ardently admired by readers of PENCIL POINTS and whose most recent drypoints are reproduced on pages 495 to 502 of this issue, in the preparation of material for a book which was published under the title, "Tudor Architecture in England."

In 1929, Mr. Skidmore, after preparing the presentation drawings for the late Raymond Hood for his solution for "A Century of Progress" general plan, joined the staff of the Chicago Exposition and organized the

architectural department. As Chief of Design, he was responsible for the coordination of designs prepared by the architectural commission; for the preparation of working drawings of all buildings, and for the development and approval of all sculpture, interior design and color. He was finally appointed Assistant Director of the Exhibits Department, and organized a division for supervising the design and installation of exhibits. In the history of Expositions, this was the first time that we know about that the design and installation of all exhibits were coordinated under one head. He has recently been appointed a member of the Advisory Commission for the 1939 New York World's Fair. Mr. Skidmore is a practicing architect in Chicago, in partnership with Mr. Nathaniel A. Owings.

Mr. Skidmore will be assisted in administering the Department of Architecture at the Armour Institute by Mr. Jerrold Loeb, of Loeb & Schlossman, Architects, who will serve as Assistant Director. Mr. Loeb graduated from Armour in 1921, has served during the past year on the Advisory Committee of Architects, and has been in close contact with the work of the Department. The Committee of Architects, which has proven especially valuable in the past, will con-

tinue to coordinate the work of the Department with the architectural profession. The personnel of the Advisory Committee consists of Mr. John A. Holabird, Chairman, with Messrs. Alfred S. Alschuler, C. Herrick Hammond, and Alfred P. Shaw.

Mr. Earl H. Reed, A.I.A., resigned his duties as Director in order to give full time to his architectural practice. He retires with the sincere appreciation of the President, Willard E. Hotchkiss, and the Board of Trustees of Armour Institute, for the untiring patience with which he has carried on the responsibilities for the Department during an extremely difficult period. He takes with him the sincere good wishes of the authorities of the Institute and of his many friends in the faculty and in the architectural profession.

Plans are under way for developing an increasingly close contact between the Department of Architecture and the architectural profession, and for a continually growing participation of members of the profession in the work of the School.

## Steel Industry Bestows Honors for Design

The American Institute of Steel Construction has placed a stainless steel

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Scottish Rite Cathedral, St. Louis, Mo.

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Architect: Wm. B. Ittner, St.  
Louis.  
Roofing Contractors: Insulating  
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Reg. U. S. Pat. Off.

STANDARD TRINIDAD  
**Built-up Roofing**



Roof security is felt with Trinidad

plaque upon the Lorain Road Bridge, near Cleveland, Ohio, in recognition of the award made by a nationally known jury, designating this bridge to be the most beautiful steel bridge of medium size built in the United States during the past year.

The Jury consisted of Robert D. Kohn and Arthur Loomis Harmon, Architects of New York; Professor William J. Krefeld of the College of Engineering, Columbia University; Howard C. Baird, Consulting Engineer of New York, and Kenneth Hayes Miller of New York, Artist.

In making the presentation, Mr. C. G. Conley, President of the Institute, said, among other remarks, "We honor a group of men who have more than executed their work well. They have achieved a thing of beauty and set a mark for those who come after them.

"We have made this award annually, but today the distinction is bestowed with special recognition of the boldness of the designers, their courage and their understanding of the possibilities of structural steel.

"In honoring this bridge we are honoring also the men who designed it: Mr. John Jastor, Jr., Director of the Ohio Department of Highways, and his capable staff; Mr. J. R. Burkey, Chief Engineer; Mr. W. H. Rabe, Chief Designing Engineer, and Mr. D. H. Overman, Principal Designing Engineer.

"The fabricators, The Fort Pitt Bridge Works, are but one of those in my industry who are pleased to sponsor this award. To me it is peculiarly inspiring to have part in any man made structure that so successfully cooperates with nature. Nothing we can build may match the majestic beauty that has been bestowed by nature upon this valley. We are happy that nothing has been built here that would conflict with that beauty."

### "Planning Neighborhoods for Small Houses"

Technical Bulletin No. 5 with the above title has just been published by the Federal Housing Administration. Miles L. Colean, Architect, Technical Director, FHA, tells us that it was recognized when Technical Bulletin No. 4—"Principles of Planning Small Houses"—was prepared by the Administration that the location of low priced homes offered one of the greatest problems in their production. Bulletin No. 5 is therefore planned to supplement Bulletin No. 4 and bring attention to the need for the development of well planned neighborhoods. At the same time, it was intended to offer suggestions concerning the manner in which neighborhoods may be created and protected to preserve the value of residential properties.

### Book Review

STONE SETTING. 226 pp., illustrated. United States Department of the Interior, Office of Education, Washington, D. C., revised 1935. For sale by the Superintendent of Documents, Washington, D. C., 20c.

Although this book is intended as a textbook for apprentices and journeymen in setting stone trim, it contains a great deal of material which is valuable to the practicing architect.

The experience and wide knowledge of the contributors to this book guarantee that it is practical and authoritative. H. S. Brightly of the Building Stone Association of Indiana assisted in the preparation of the bulletin. Help was also received from various

trade associations, producers of cut stone, national employers' organizations, general contractors, stone contractors, and members of the Bricklayers, Masons, and Plasterers International Union. This booklet offers the architectural man a remarkable opportunity of learning actual job mechanics in stone setting without the necessity of going on the job to see it done—and without the danger of seeing it done incorrectly. An abundance of well-made drawings illustrate the text.

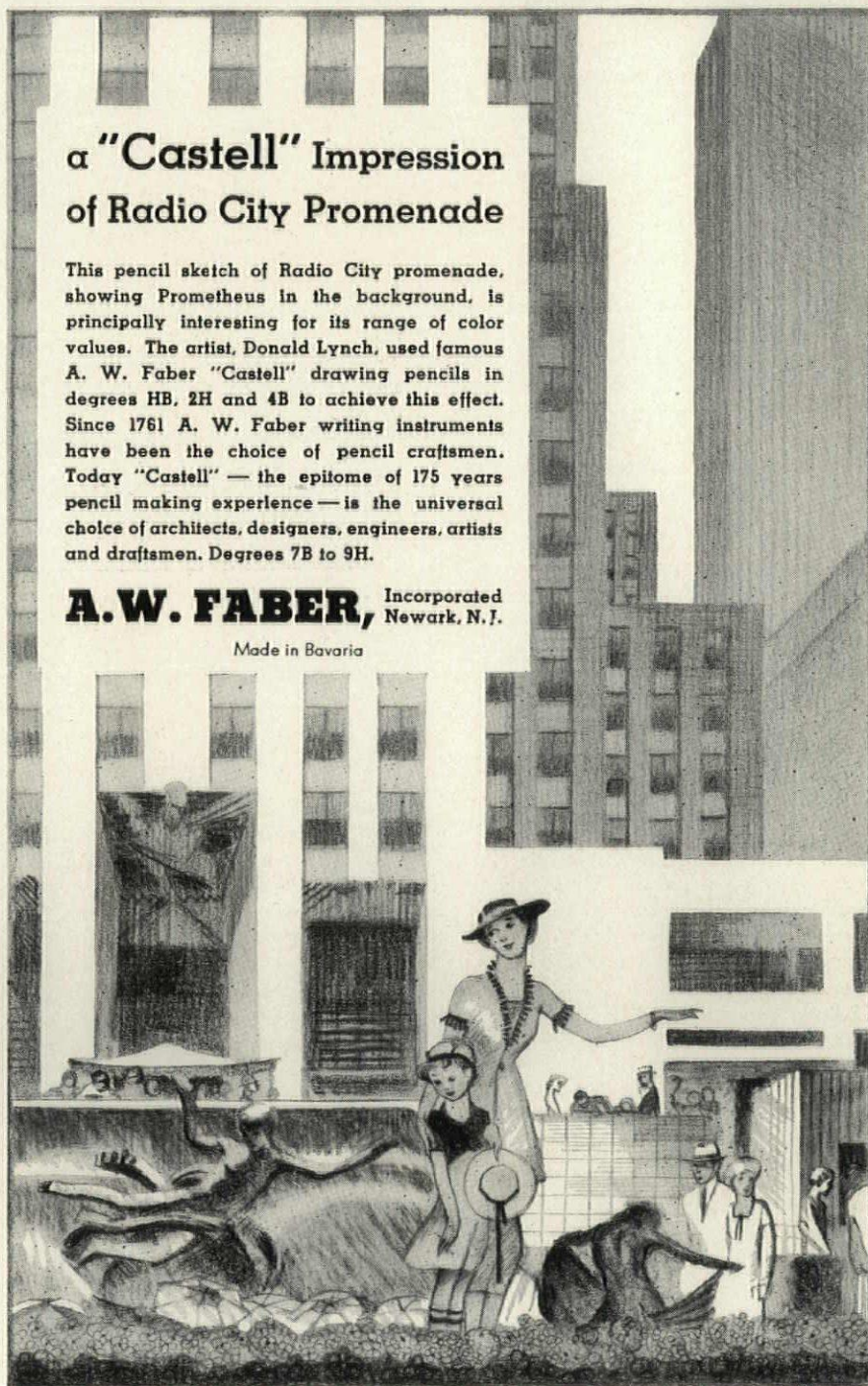
It is to be hoped that the Office of Education will undertake additional books of this type on other of the building trades. They have already prepared and published a series for the Civilian Conservation Corps, on Concrete Construction. D. G.

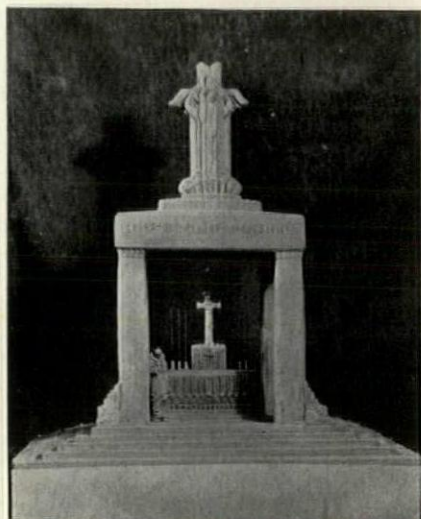
### α "Castell" Impression of Radio City Promenade

This pencil sketch of Radio City promenade, showing Prometheus in the background, is principally interesting for its range of color values. The artist, Donald Lynch, used famous A. W. Faber "Castell" drawing pencils in degrees HB, 2H and 4B to achieve this effect. Since 1761 A. W. Faber writing instruments have been the choice of pencil craftsmen. Today "Castell"—the epitome of 175 years pencil making experience—is the universal choice of architects, designers, engineers, artists and draftsmen. Degrees 7B to 9H.

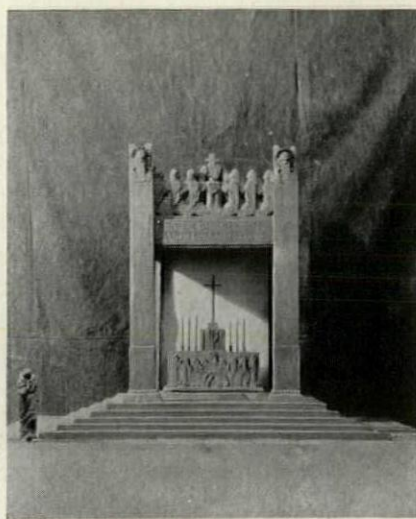
**A.W. FABER,** Incorporated  
Newark, N. J.

Made in Bavaria





THEODORE RANDALL—FIRST MENTION PLACED



GEORGE KRATINA—FIRST MENTION PLACED—SPECIAL COMMENDATION



MALCON ANDERSON—FIRST MENTION

(Continued from page 22)

want a \$7,500 house and equipment for \$5,000; but when they expect a \$10,000 or \$12,000 house and equipment for \$4,000, certainly they have been misled.

A very intelligent couple just left my desk. They had tentative plans and specifications for a house of 26,000 cubic feet. The heating and air circulating plant was estimated at \$2,500; the plumbing equipment at \$1,800; electrical equipment at \$1,000. The house was to be completely insulated, walls and roof. It was to be of fire-proof construction throughout with strictly modern stainless steel kitchen equipment. It had a 20 x 40 foot wading pool in the yard and a complete recreation room in the basement. It had been built up from plans and articles published in current periodicals. The house could not possibly be built for less than \$12,000 exclusive of the lot, which would doubtless bring it to \$13,500 or more.

These were intelligent people who had been studying current information about house construction and equipment for several years and they were fully convinced that all of these things were possible because of "great improvements" that had been made in reducing the cost of house building. The figure that they had in mind was \$7,000, complete. I was a "highway man" of the first order when I estimated the job at \$13,500 and tried to show them how it couldn't be done for less.

If the majority of prospective home buyers were rich people who could afford to build another house in the event their present one did not prove satisfactory, it would not be a very serious matter. However, for a large majority of folks the buying of a home is their largest single investment in a lifetime. When they get homes



EVERETT DUPEN—FIRST MENTION PLACED—SPECIAL COMMENDATION

where the foundations crack and settle, the floors warp, the doors jam, the windows won't open, the roof leaks, their maintenance expense is so high that it can't be covered in the family budget. The home is lost—the equity wiped out by depreciation.

It would be a fine thing if leading magazines would make a study of this problem and prepare a series of articles to try to teach prospective home buyers a few of the fundamentals of good home construction and the folly of cheating on the foundations, walls, floors and roof in order to get some additional equipment which cannot make a satisfactory home if the building itself is of poor construction.

If home building is to live up to its potential market, builders and buyers must be made to understand that honest construction is essential; that the walls, floors and roof are only a third of the total cost of a home; that skimping here can save but little, but can cause untold grief.

New styles of furnishings and

equipment are appearing on the market continually. These can be added from time to time if the house itself is well built and low in upkeep cost. What is saved in maintenance will buy much of this desired equipment. But if the house is poorly built, what has been gained by putting a large part of the building budget into furnishings and equipment?

### *Sculpture Department, Yale School of Fine Arts, Solves the Problem of "A Ciborium"*

The answers to the Program written by Mr. A. F. Euston are illustrated by the accompanying reproductions of the sketch models.

The Problem was stated as follows: "An Architect has designed a concrete church and desires to carry out the interior in the same material.

"Over the main altar he has designed a concrete ciborium, i.e.—a free standing canopy with four corner supports, the roof to consist of a concrete slab 12 inches thick (minimum). The sculptor is to treat this rough form with carved or cast ornament and to design a crowning composition. The sculptor is at liberty to indulge his fancy, keeping in mind that the altar shall not be hidden from the congregation."

The problem was selected because it is an important item of church furniture that seems to have weathered the vagaries of time and fashion with but little mutation.

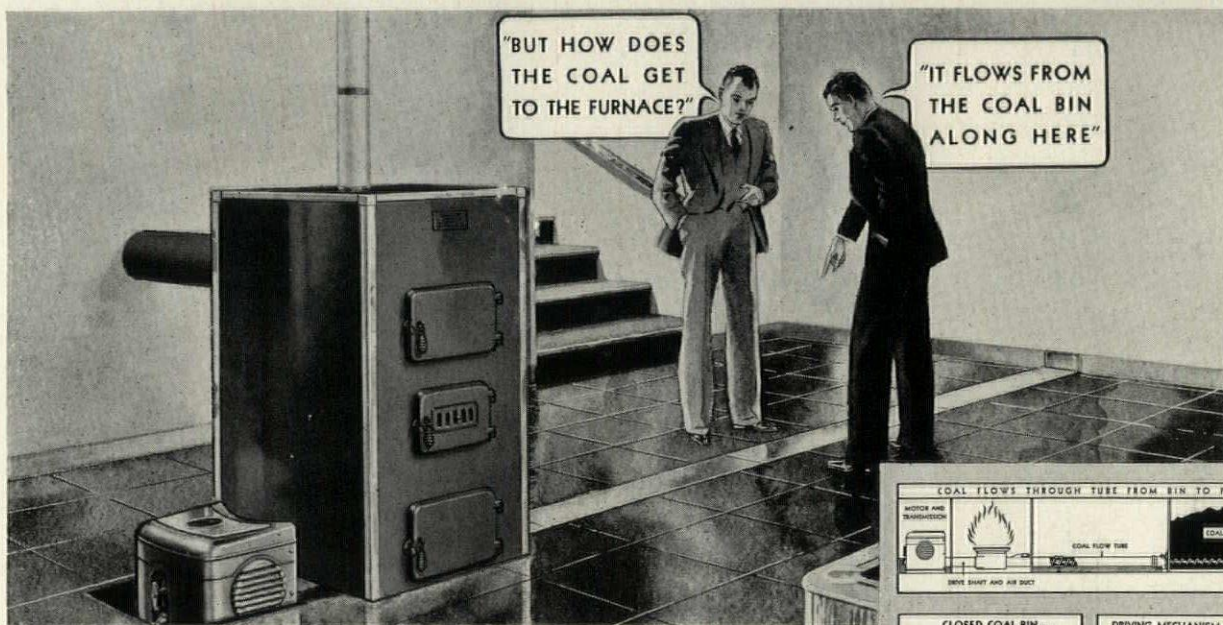
Although Mr. Euston wrote the program, he did not criticize the work while in progress. The interpretations are, therefore, by students in sculpture and as such are quite mature.

The Jury was composed of Professors Eberhard, Euston and Snowden.

# Specify The IRON FIREMAN

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Like all Iron Fireman burners, the *Coal Flow* uses inexpensive sizes of coal. The burner achieves combustion efficiencies fully as high as liquid or vapor fuels. This high heating efficiency combined with low fuel cost enables an Iron Fireman burner to cut fuel bills from 15% to 50% over hand-firing, and from 25% to 75%

over other types of automatic heating.

*Coal Flow* models are available to fit practically every type of heating plant and basement arrangement. The distance the coal is conveyed and the location and size of the bin can be varied greatly. This wide flexibility makes possible installations that are specially designed to fit the most diverse individual requirements.

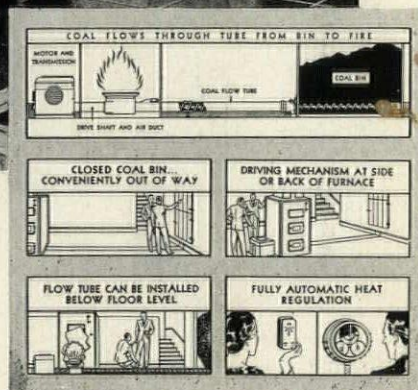
Iron Fireman prices are the lowest in history. A *Coal Flow* model may be purchased for as little as \$10.72 a month, with a small down payment; standard hopper models for as little as \$8.97 a month.

We suggest that you write for complete descriptive information, or get in touch with your local Iron Fireman dealer. Iron Fireman Manufacturing Company, Portland, Oregon; Cleveland, Ohio; Toronto, Canada. Dealers everywhere.



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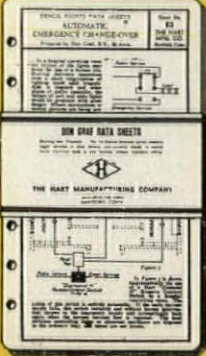

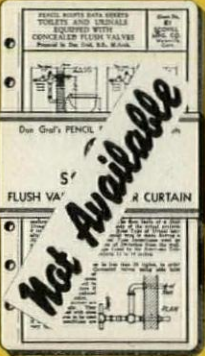





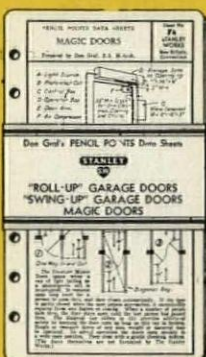
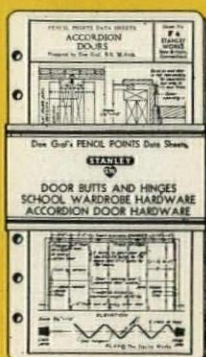

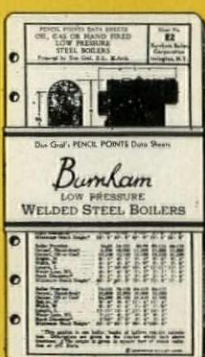
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<p><b>JONES &amp; LAUGHLIN STEEL CORPORATION</b> Pittsburgh, Pa.</p>  <p>6 Data Sheets on light weight steel floor framing. A slide rule included in this set to make calculations simple.</p>	<p><b>BUFFALO FORGE COMPANY</b> Buffalo, New York</p>  <p>4 Data Sheets on small exhaust fans adaptable to kitchens, bathrooms, laundries and recreation rooms.</p>	<p><b>SETH THOMAS CLOCK COMPANY</b> New York City</p>  <p>4 Data Sheets which tell you how big to make clock dials on buildings, how to locate the movement and chimes.</p>	<p><b>INLAND STEEL COMPANY</b> Chicago, Illinois</p>  <p>4 Data Sheets giving construction drawings of sidewalk doors, pipe trenches, pit covers, steel stairways.</p>
<p><b>STANLEY WORKS</b> New Britain Connecticut</p>  <p>4 Data Sheets on the construction of garage doors and doors operated by photo-electric cells.</p>	<p><b>STANLEY WORKS</b> New Britain Connecticut</p>  <p>4 Data Sheets on school wardrobes, accordion doors and the location of butts for ordinary doors.</p>	<p><b>BURNHAM BOILER CORPORATION</b> Irrington, New York</p>  <p>8 Data Sheets on hot water tanks, coal, gas and oil burners, air and vacuum valves, and Burnham radiators.</p>	<p><b>BURNHAM BOILER CORPORATION</b> Irrington, New York</p>  <p>4 Data Sheets describing the use of low pressure welded steel boilers, and how to select the boiler.</p>

The 24 sets of Data Sheets which have been printed to date are described briefly and illustrated above. Do not write to manufacturers whose sets have been marked "not available." Sets that are not marked will be furnished by the manufac-

turers upon request as long as their supply lasts. Simply write on your letterhead, "Please send me your Don Graf's Pencil Points Data Sheets." Do not write to Pencil Points for manufacturers' Data Sheets — they are available only from

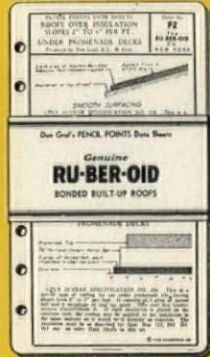
# Data Sheets

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2 Data Sheets on the Burnham Unit Air-Conditioner which filters, circulates, heats and humidifies the air

## THE RUBEROID COMPANY New York City



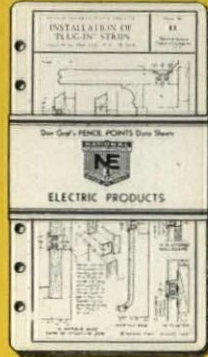
6 Data Sheets giving a complete outline of both pitch and asphalt roofings for all types of roofing decks

## INDEPENDENT PROTECTION COMPANY, INC Goshen, Indiana



4 Data Sheets describing the protection of buildings against lightning with construction drawings.

## NATIONAL ELECTRIC PRODUCTS CORPORATION Pittsburgh, Pa.



6 Data Sheets describing the use of portable electric devices in a room, without long extension wires.

## AMERICAN LAUNDRY MACHINE COMPANY Cincinnati, Ohio



6 Data Sheets showing actual plans of laundry layouts for hospitals, hotels, clubs, schools and residences

## HOFFMAN SPECIALTY CO., INC 500 Fifth Avenue New York City



8 Data Sheets outlining the advantages and shortcomings of various types of steam heating systems.

## THE STANDARD LIME & STONE COMPANY Baltimore, Maryland



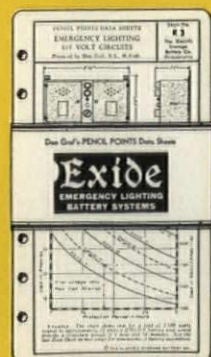
6 Data Sheets of unusual interest describing the cost and selection of heating insulation

## REPUBLIC STEEL CORPORATION Cleveland, Ohio



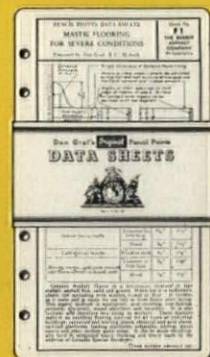
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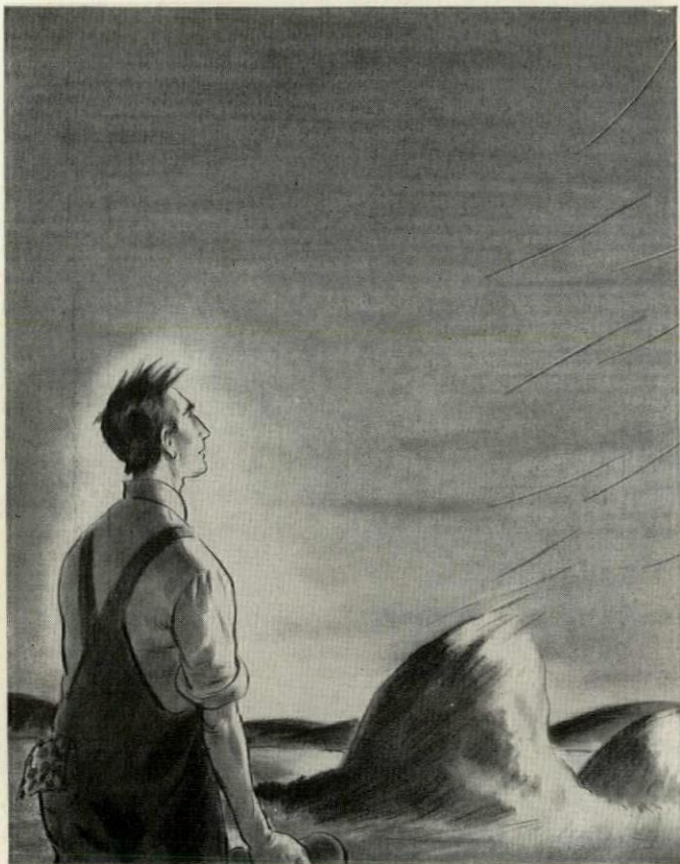
## HOLLAND FURNACE COMPANY Holland, Michigan



6 Data Sheets on the design of forced warm air heat, how much space to allow for furnace, blower and ducts.

the manufacturers who have sponsored them and whose addresses are given above the illustrations. Watch the advertising pages of Pencil Points for new sets of free Data Sheets to be offered by manufacturers in forthcoming issues.

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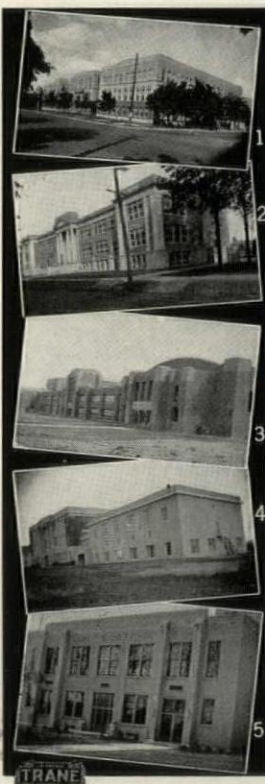
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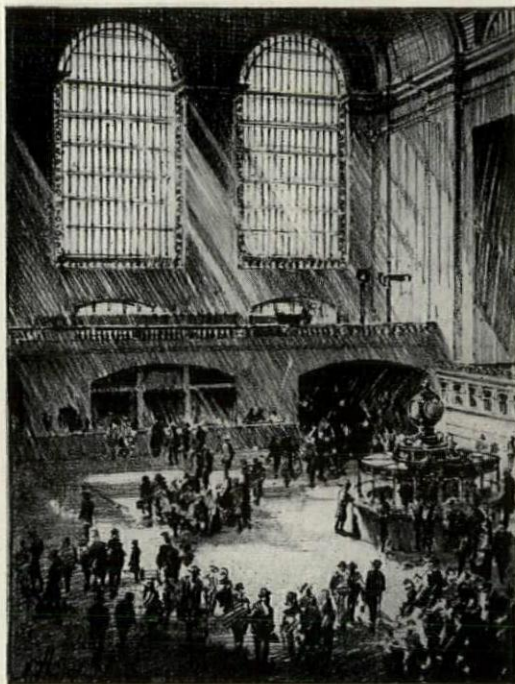
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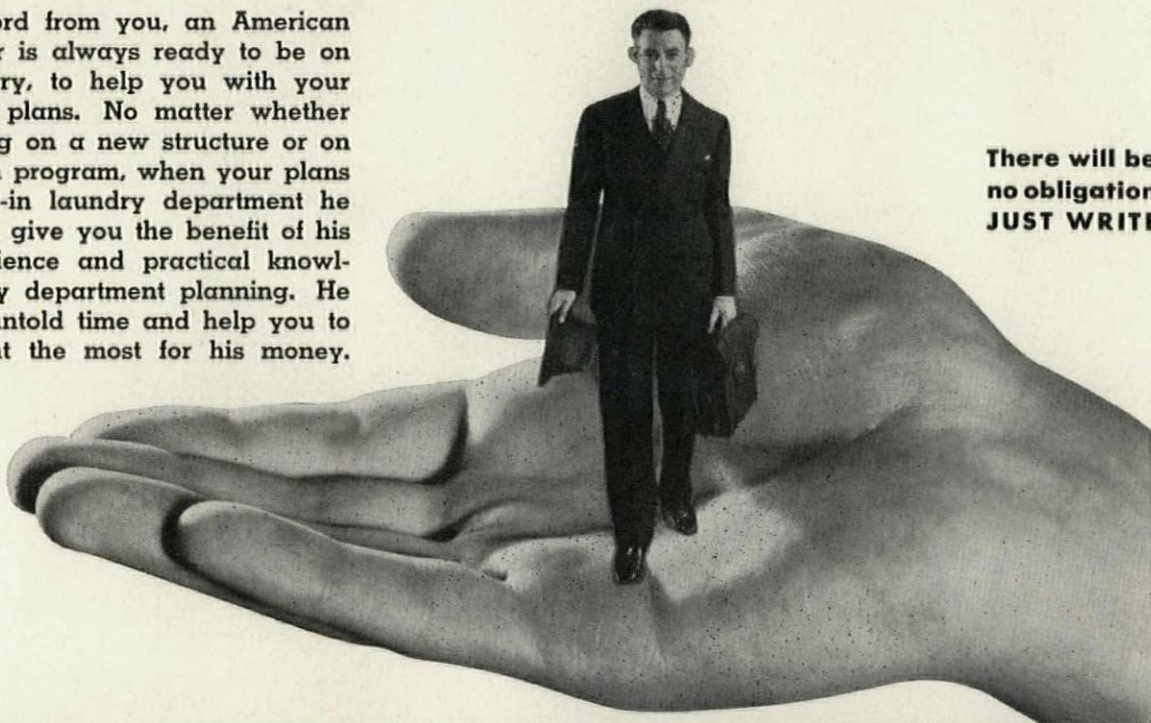
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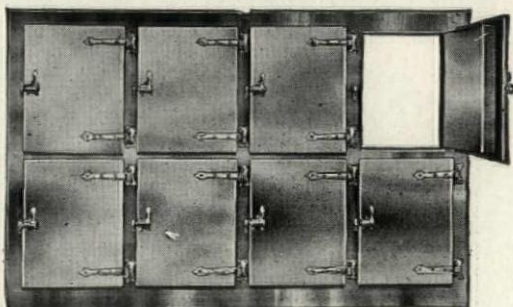
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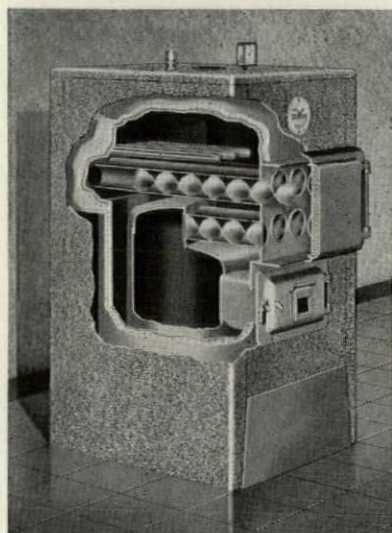
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# NEW PRODUCTS

## *Changes in Personnel, etc.*

### NEW VERTICAL STEEL OIL HEATING BOILER

A new vertical steel boiler designed for oil-firing has been announced by the National Radiator Corp., Johnstown, Penn. The boiler is made in 23" and 26" diameters with S. H. B. I. steam ratings of 540 and 680 sq. ft.



and water ratings of 860 and 1090 sq. ft. respectively. The boilers are furnished with a standard jacket or with a front extension to enclose gun type burners and other controls. Both styles of jackets are furnished in French gray baked enamel with aluminum trimmings.

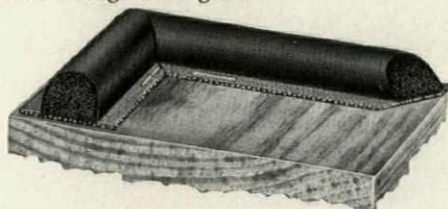
Gases from the vertical circular combustion chamber pass through a series of short tubes

to a front chamber and then through a longer series to the smokebox. Turbulators in each tube cause gases to swirl, increasing the scrubbing effect. They can be removed, thus facilitating the cleaning of soot deposits from tubes.

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### NEW COLD STORAGE DOOR GASKET

Working on the fundamental principle that confined air space in a cellular construction furnishes the best insulation, and with the knowledge that rubber is the best waterproof material known, the Jamison Cold Storage Door Co., Hagerstown, Md., has developed a new pure-rubber cold storage door gasket.



This new gasket material is said to assure perfect insulation, is more durable, and remains soft and pliable many times longer than the old gasket materials. It maintains at all times quicker and greater recovery after compression—no pinching up is required. Since it is resilient, it conforms to the door frame and makes under all conditions a perfect, air-tight seal. Its smooth, waterproof surface prevents water-logging.

The new Jamison resilient, pure-rubber gasket is being manufactured in two forms; Type CD, as illustrated, for standard infitting doors, and SF for sharp freezer

doors of the overlap type. All new Jamison-built doors have this new gasket as standard equipment, and both types are also available for replacement on doors now in service, whether these are Jamison doors or of any other make.

### NEW CORKBOARD INSULATION FOR DUCTS

A new type of corkboard insulation for ducts has been developed by the Armstrong Cork Products Co., Lancaster, Pa., to meet the requirements of small commercial air conditioning installations. The new product will be known as Armstrong's DI (Duct Insulation) corkboard.

The new DI corkboard is not affected by moisture, and a thin mastic coating on one side strengthens the material, increases its flexibility, seals it against moisture penetration, and provides a finish. It can be erected readily in waterproof cement or asphalt and, because of its light weight, reinforcement with wires or bands is not necessary in many cases. It can be made to conform readily to sharp curvatures and can be cut and fitted with a sharp knife. The thermal conductivity value of DI corkboard is said to be exceptionally high due to its special light density. It is available only in 1/2-inch thickness in 12-in. x 36-in. sheets.

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horizontal tracks. Vertical tracks are mounted on a continuous angle assembly to which an adjustable sloping metal weatherstrip is attached. This strip engages the end of the door, which is also graduated, forming a "Keystone" sealing arrangement. Hardware is of rugged design bolted and riveted to the door. Parts on the outside are cadmium plated. Locking is accomplished with a tumbler lock operating on lock-bars that engage a slot in the track angle on both sides of the door.

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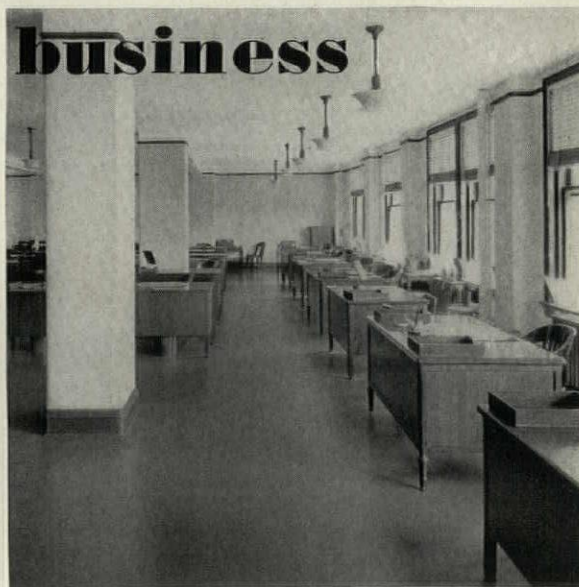
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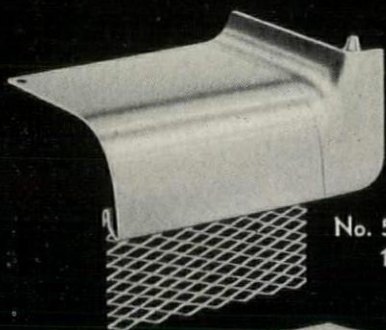
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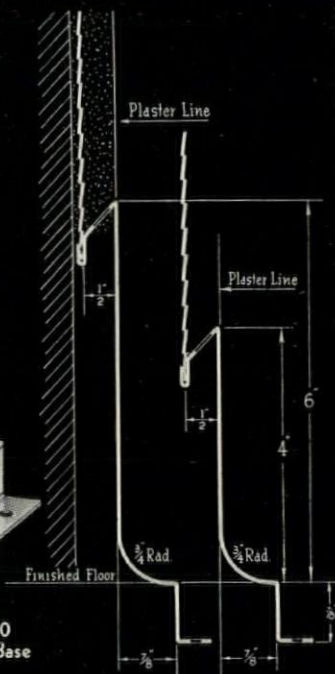
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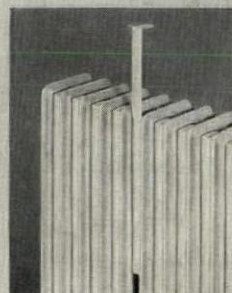
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