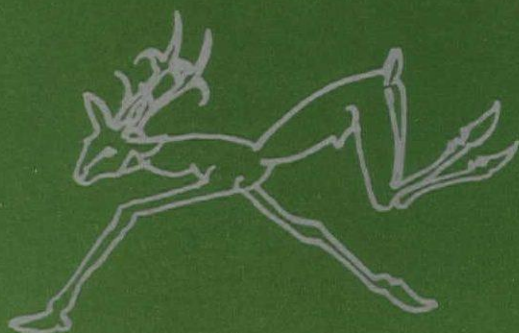




PENCIL POINTS

DECEMBER

1936



Thinking Through TO SOUND CONSTRUCTION



When thinking through to sound construction...turn to Truscon's 80-page catalog in "Sweet's". Here you will find practical data on the widest scope of steel products for sound construction available from any single manufacturer. • Definite advantages accrue from utilizing the Truscon line to the fullest extent. Greater concentration of responsibility in a single source of supply is one advantage. Simplification of contacts with sales representatives is another. • Still another advantage are the immediate services of Truscon Sales Engineers through 57 sales-engineering offices located throughout the country. Regardless of your location, there is a Truscon Sales Engineer near you. • Note the scope of Truscon Steel Products in the list at the right. Every one of these products contributes to sound construction.

ELEMENTS OF SOUND CONSTRUCTION

are at your fingertips... in Truscon's 80-page Catalog in "Sweet's" explains the following Truscon products:

STEEL WINDOWS

Residential and Architectural Steel Casements
Double-Hung and Donovan Awnings
Steel Windows
Architectural, Monumental and Commercial
Projected Windows
Horizontally Pivoted Windows
Basement Windows
Coal Chutes

STEEL DOORS

Industrial Steel Doors
Accordion Doors
Vertical Lift Doors
Vertical Lift-Swing and Turnover Doors
Overdoors and Bifold Doors
Industrial Canopy Doors
Airplane Hangar Doors

METAL LATHS

Original Herringbone Double
Insulmesh Plaster Base
Diamond Laths
"A" Metal Laths
Hy-Rib and Diamond Rib Laths
Trussit and Self-Sentering
Corner Beads and Accessories

OTHER BUILDING PRODUCTS

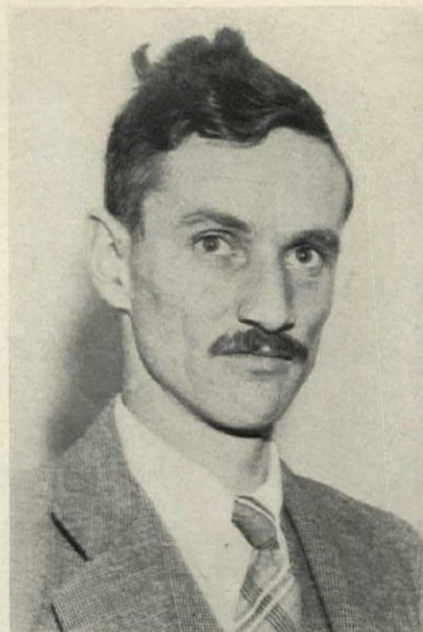
Open Truss Steel Joists
Open Truss Nailer Joists
Clerspan Steel Joists
Reinforcing Products
Floresyle Construction
Steeldeck Roofs
Pressed Steel Inserts
Duplex Bridging

TRUSCON STEEL COMPANY

Y O U N G S T O W N , O H I O



GEORGE LYMAN PAINE, JR., WHOSE DESIGN FOR AN EXHIBITION BUILDING, SUBMITTED IN THE COMPETITION HELD BY THE NEW YORK WORLD'S FAIR, WAS ADJUDGED THE MOST MERITORIOUS. MR. PAINE IS 35 YEARS OLD AND A DESCENDANT OF ROBERT TREAT PAINE, SIGNER OF THE DECLARATION OF INDEPENDENCE. HE WAS GRADUATED FROM HARVARD IN 1922

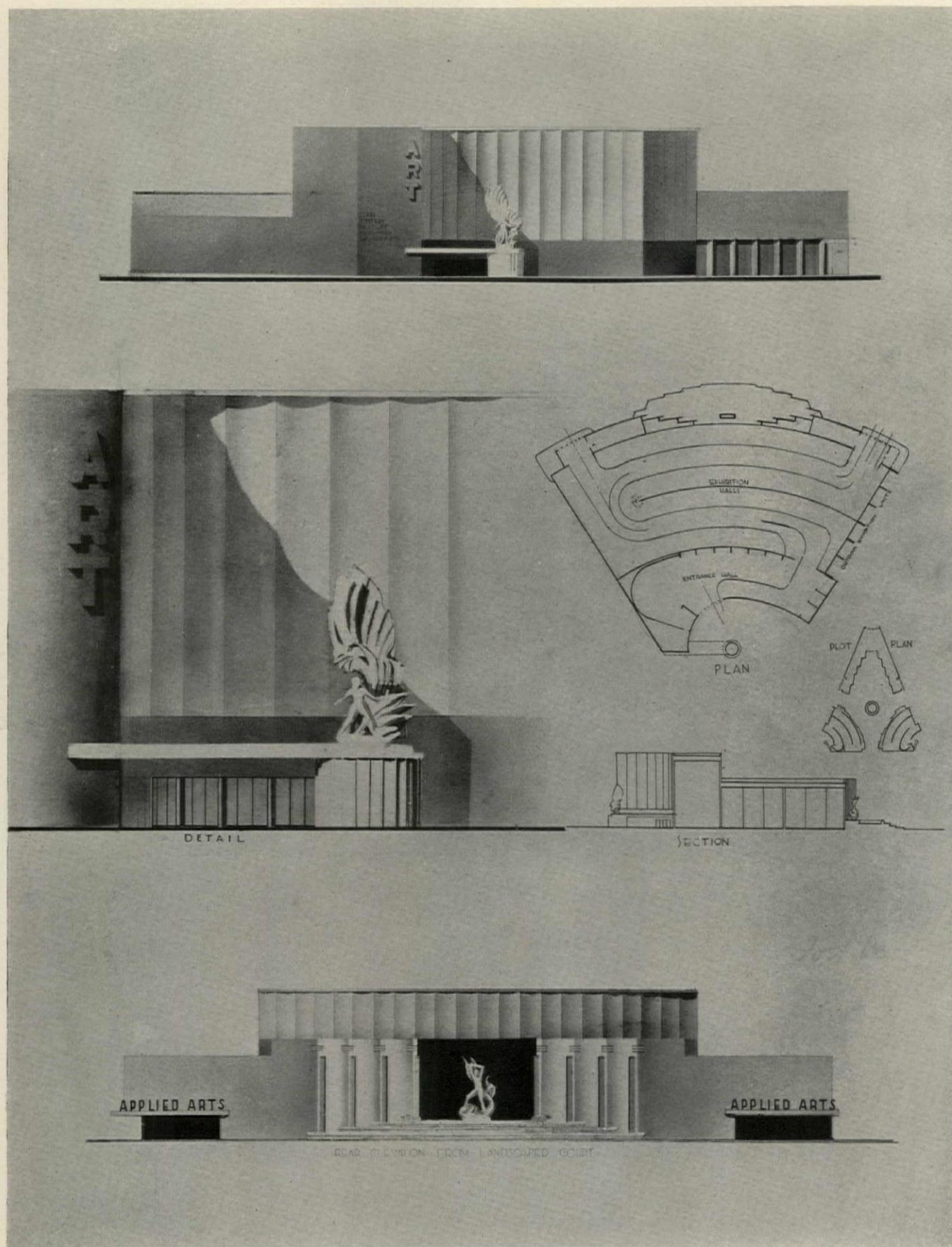


PETER COPELAND, WHO WAS AWARDED THE SECOND PRIZE OF \$750 IN THE COMPETITION FOR THE DESIGN OF AN EXHIBIT BUILDING FOR THE NEW YORK WORLD'S FAIR. HE IS A PRODUCT OF COLUMBIA AND NEW YORK UNIVERSITY AND HAS WON MANY PRIZES IN COMPETITIONS. AT 32 HE IS THE HEAD OF A FIRM SPECIALIZING IN THE DESIGN OF INDUSTRIAL DISPLAYS



PERRY COKE SMITH, WHO WON THE THIRD PRIZE OF \$500 IN THE NEW YORK WORLD'S FAIR COMPETITION, GRADUATED FROM COLUMBIA IN 1923 AND WON THE McKIM FELLOWSHIP IN ARCHITECTURE. HE IS 37, MARRIED, AND HAS TWO DAUGHTERS. HE PRACTICES IN NEW YORK BUT LIVES IN NORWALK, CONNECTICUT





GEORGE LYMAN PAINE, JR., WAS NOT GIVEN FIRST PRIZE FOR THIS DESIGN BUT THE JURY CONSIDERED IT MOST MERITORIOUS. WHERE THE MAIN PLAN OF THE FAIR SAYS THE VISITOR IS NOT INTERESTED IN THE EXHIBITS, THIS PLAN SAYS HE MUST SEE THE EXHIBITS EVEN THOUGH HE DIE DOING IT. THE ELEVATION IS CLEVER AND TRICKY BUT MIGHT PROVE DISAPPOINTING AS A FINISHED BUILDING TO JUDGE BY THE PARIS 1925 EXPOSITION. PLOT PLAN IS BANAL AND SKETCHY

WORLD'S FAIR COMPETITION

BY KENNETH REID

ON THE facing and succeeding pages, the editors have reproduced the prize and mention designs selected by the Jury of Award in the competition held by the New York World's Fair 1939 Incorporated and judged late in October and early in November. In presenting them we have taken the liberty, for which we hope to be forgiven if any be offended, of printing with each a caption expressing an honest and helpfully intended criticism pointing out its merits or defects as seen by unbiased eyes. In the absence of any official Jury Report we felt that something should be provided beyond merely stating the names of the designers in each case in order that all and sundry might learn something from the competition. We wish to emphasize that the statements printed are opinions only and that the reader is free to disagree with them if he chooses. The important thing, as we see it, is that the designs should be carefully studied—perhaps the remarks may be an incentive.

In studying them, the essentials of the program should be known. It called for the design of "a typical building" for the Fair, intended to house public exhibits in the field of applied arts. It was to occupy one corner of a triangular plot, a diagram of which was given. Other buildings similar in purpose were to occupy the other two corners. Maximum heights were given for the entrance hall (80 feet) and for the exhibit halls (35 feet), both of which were to be of one story only with floor at about the ground level. Widths of exhibit halls were to be 60 feet or 120 feet with 20' x 20' exhibit spaces on either side of 20-foot aisles. The major dimension of the building was limited to 350 feet. Construction was specified as steel frame sheathed with any fire-resisting sheet material. 60-foot spans were indicated as probable.

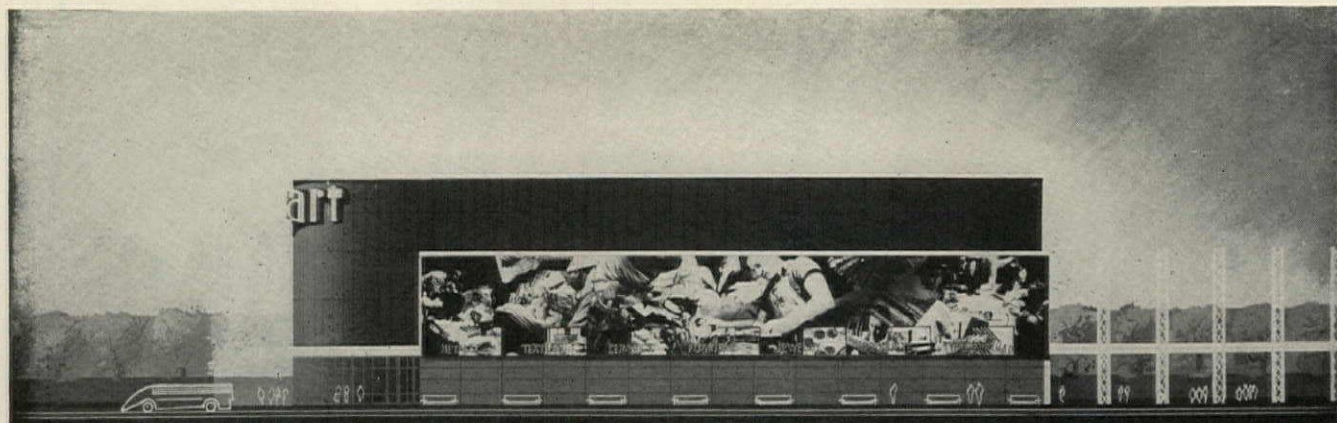
No windows or skylights were permissible in exhibit halls, though they might be used in other parts of the building. Within the limits given, the shape of the building was left to the competitor as was also the shape, treatment, and size of the landscaped court and park

area. Exhibits were defined as "small articles in ordinary use, such as pottery, furnishings, and like articles." Outdoor exhibits were ruled permissible in the court area.

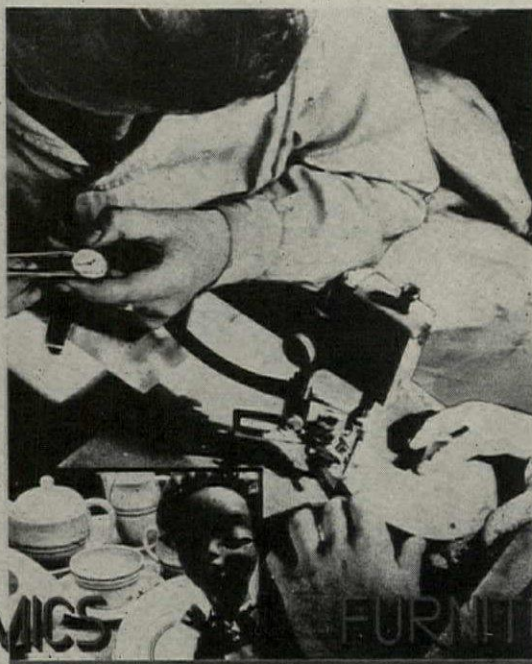
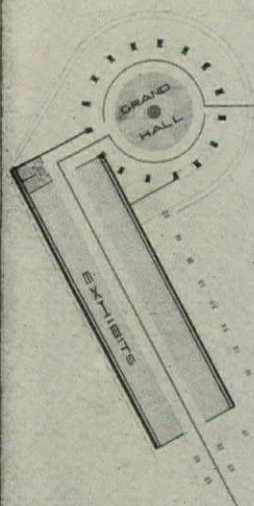
The competition was open to all architects registered in New York and living or having an office in the New York metropolitan area. Nothing was said in the program which could possibly be interpreted to exclude men working for the Fair corporation or the Board of Design and the Board ruled, early in the competition, upon being questioned, to the effect that there was nothing whatsoever improper in such participation by employees since there was no information or assistance available to them that was not equally available to all other competitors. After the Jury had selected Mr. Paine's design for first prize, however, it was discovered that his collaborator was an employee of the Fair. The Board of Directors of the Fair thereupon ruled that, owing to the possibility of misunderstanding of the situation by the general public, Mr. Paine should not receive first prize as such but that he should be given "an appropriate reward and credit for his design, which was recognized by the Fair Corporation as an admirable piece of work."

The object of holding the competition was not to get a design for a specific building but rather to unearth some new talent and some new ideas. All of those placed among the prizes and mentions have qualified for positions on the preferred list of architects eligible for appointment to do particular buildings, groups, facades, or approaches.

356 Designs were submitted in the competition which closed on October 9. They were judged in several sittings by a jury composed of Stephen F. Voorhees, Gilmore D. Clarke, William A. Delano, Jay Downer, Richmond H. Shreve, Walter Dorwin Teague, Charles Butler, William F. Lamb, Paul P. Cret, and Louis Skidmore. Robert D. Kohn was *Professional Adviser*. The jury investigated the status of all who received prizes and mentions and found them all duly registered.

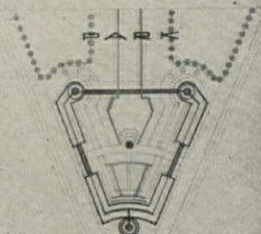


NEW YORK WORLDS FAIR 1939

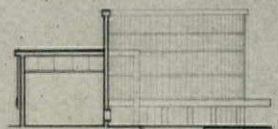


CERAMICS

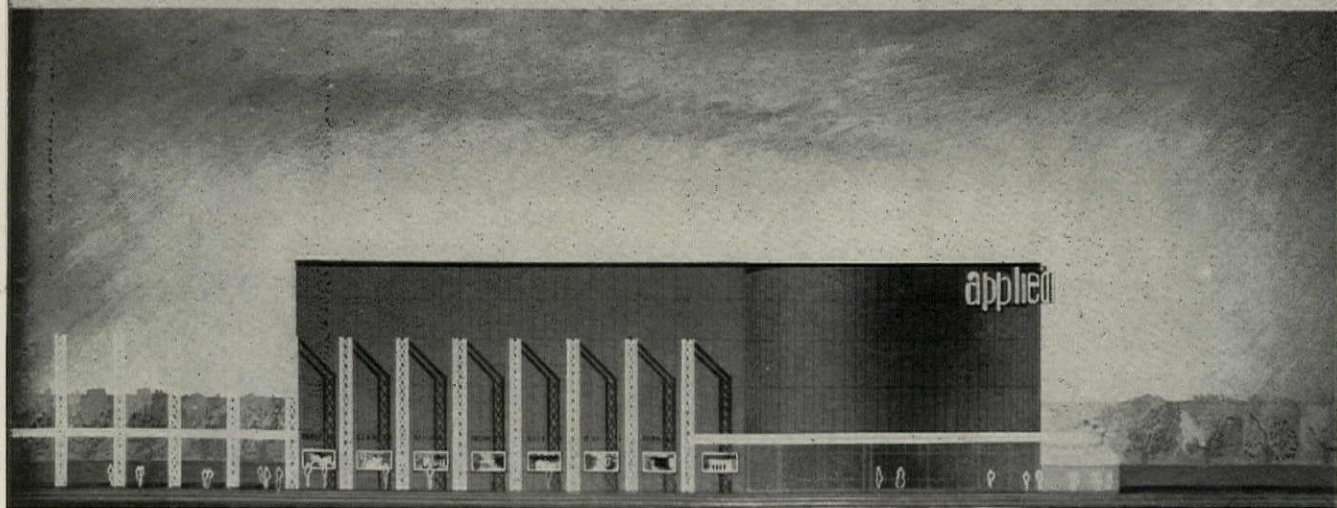
FURNITURE



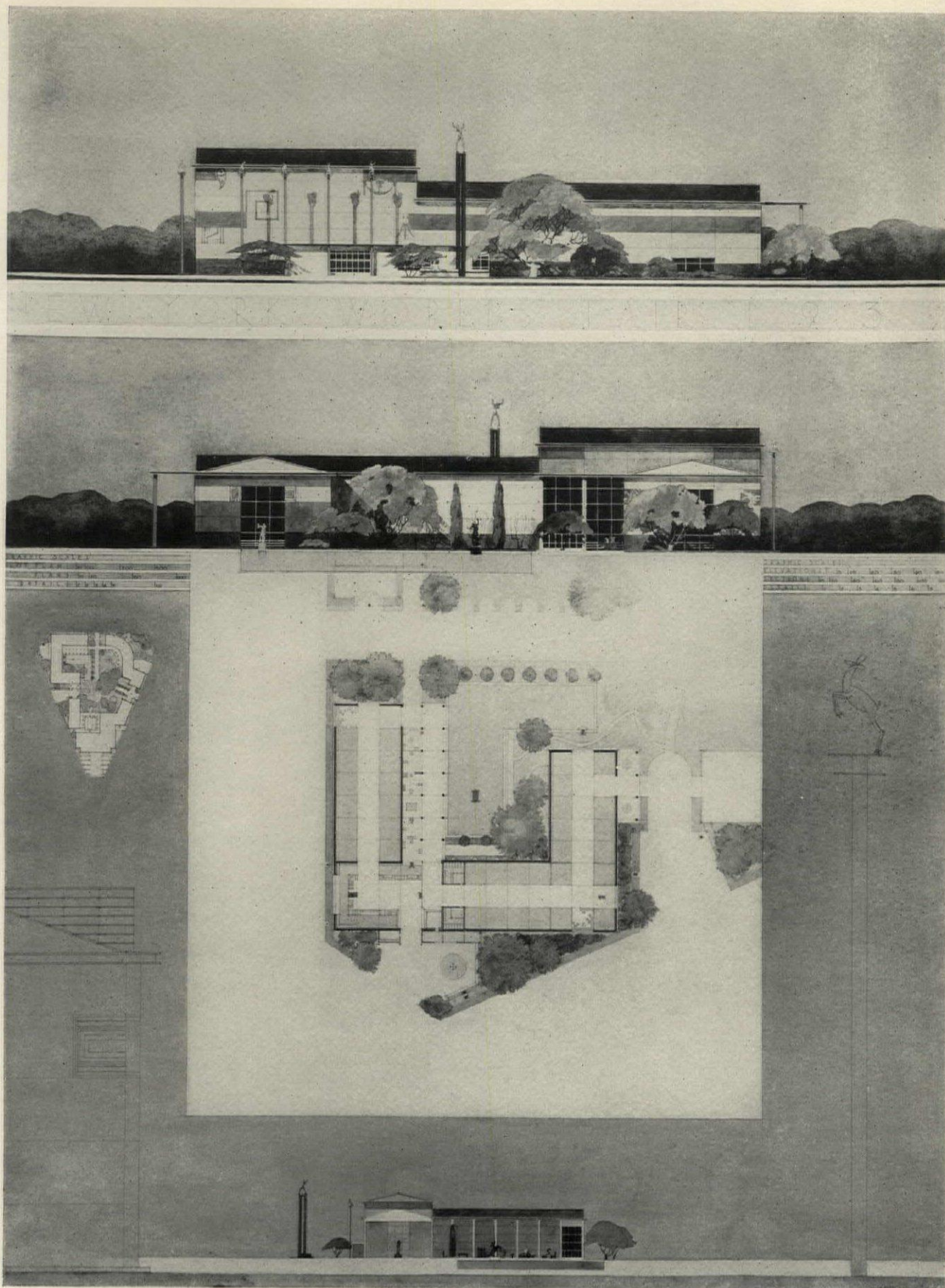
PLOT PLAN



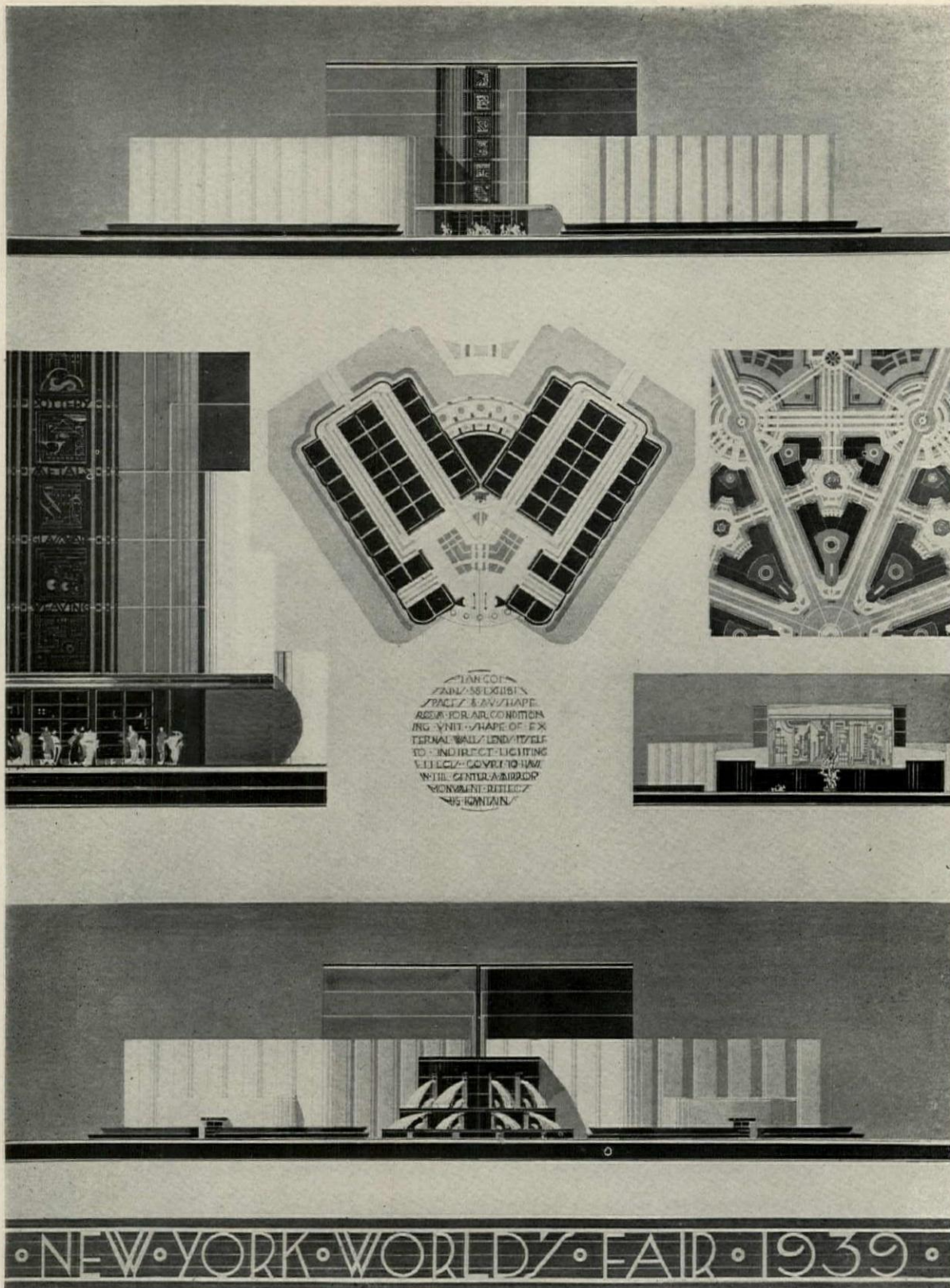
SECTION



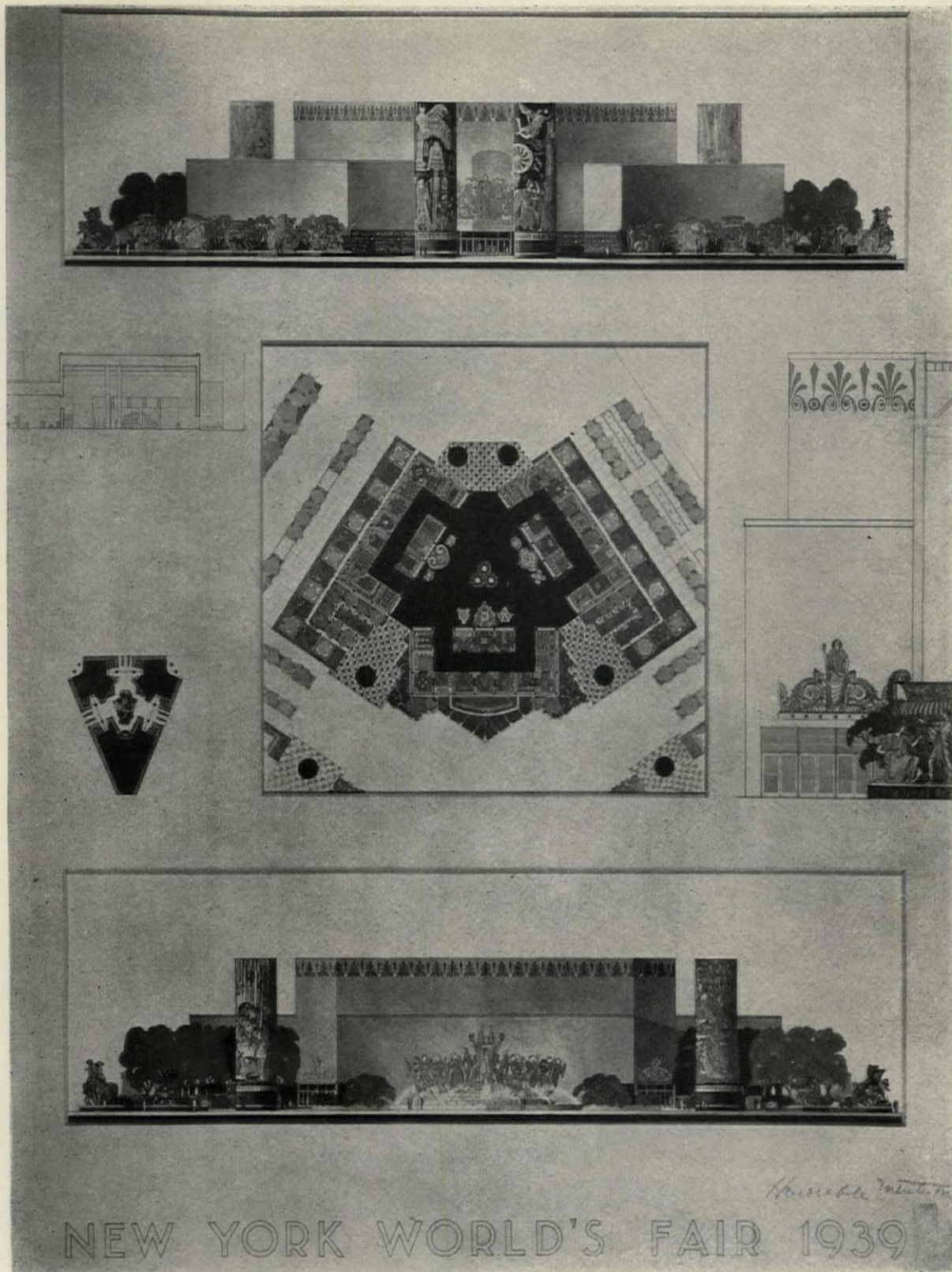
PETER COPELAND, AWARDED SECOND PRIZE, SHOWS A CLEVER USE OF PHOTOGRAPHY BUT HIS PLAN SUGGESTS THAT THE VISITOR PASSES BY THE EXHIBITS WITHOUT INTEREST. THE PLOT PLAN PROVIDES A LONG WALK WITHOUT SEEING MUCH. IN OTHER WORDS, THERE SEEMS MUCH MORE INTEREST IN THE OUTSIDE BILLBOARD THAN WITHIN THE WALLS



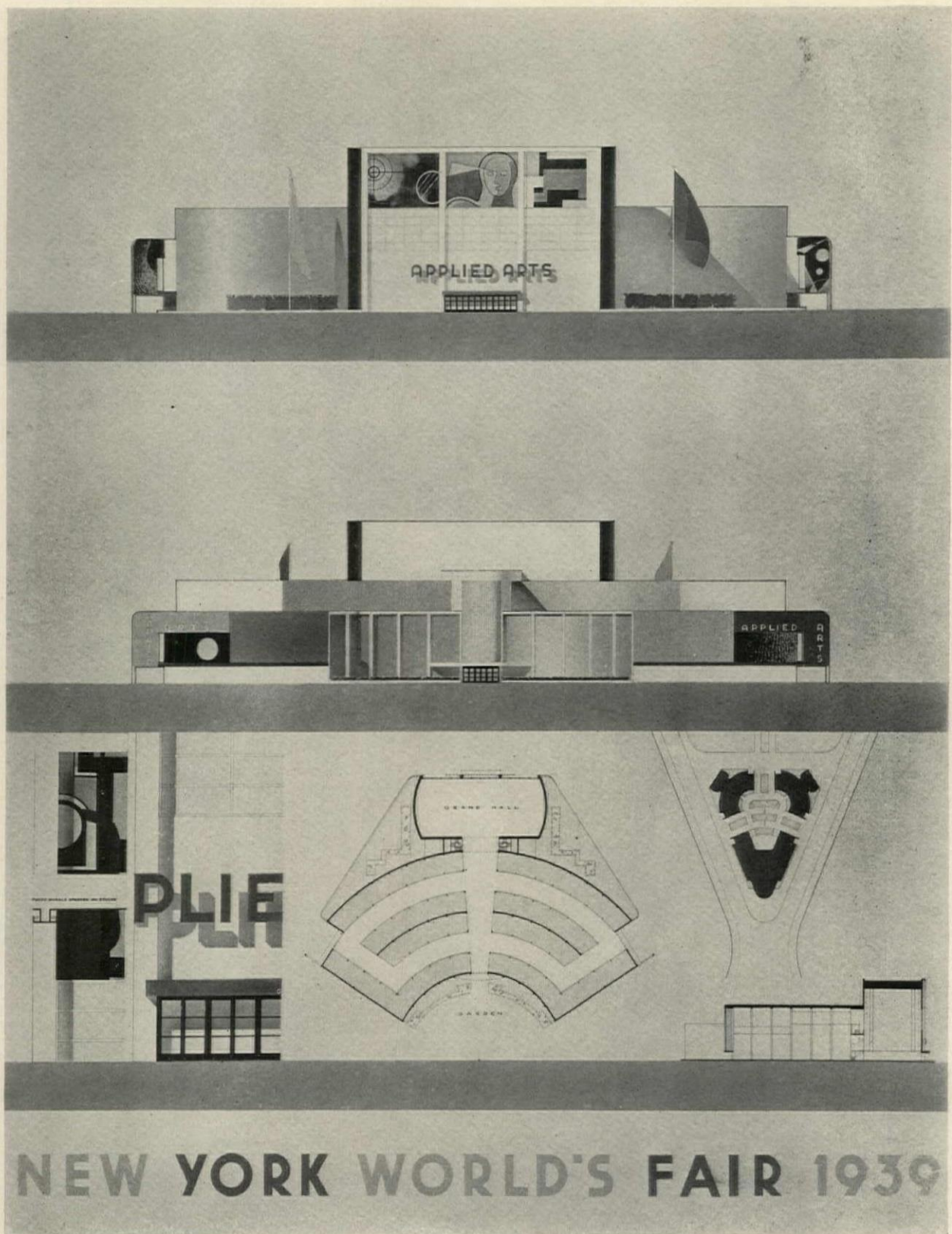
THE THIRD PRIZE DESIGN BY PERRY COKE SMITH COMBINES AN EXCEPTIONALLY GOOD PLAN, A FUNDAMENTALLY SOUND BUT UNNECESSARILY CONFUSED ELEVATION (WHICH IS, HOWEVER, PERFECT IN SCALE), AND A PLOT PLAN THAT IS PERHAPS THE ONLY ONE IN THE COMPETITION SHOWING ANY IMAGINATION. IT WOULD BUILD WELL



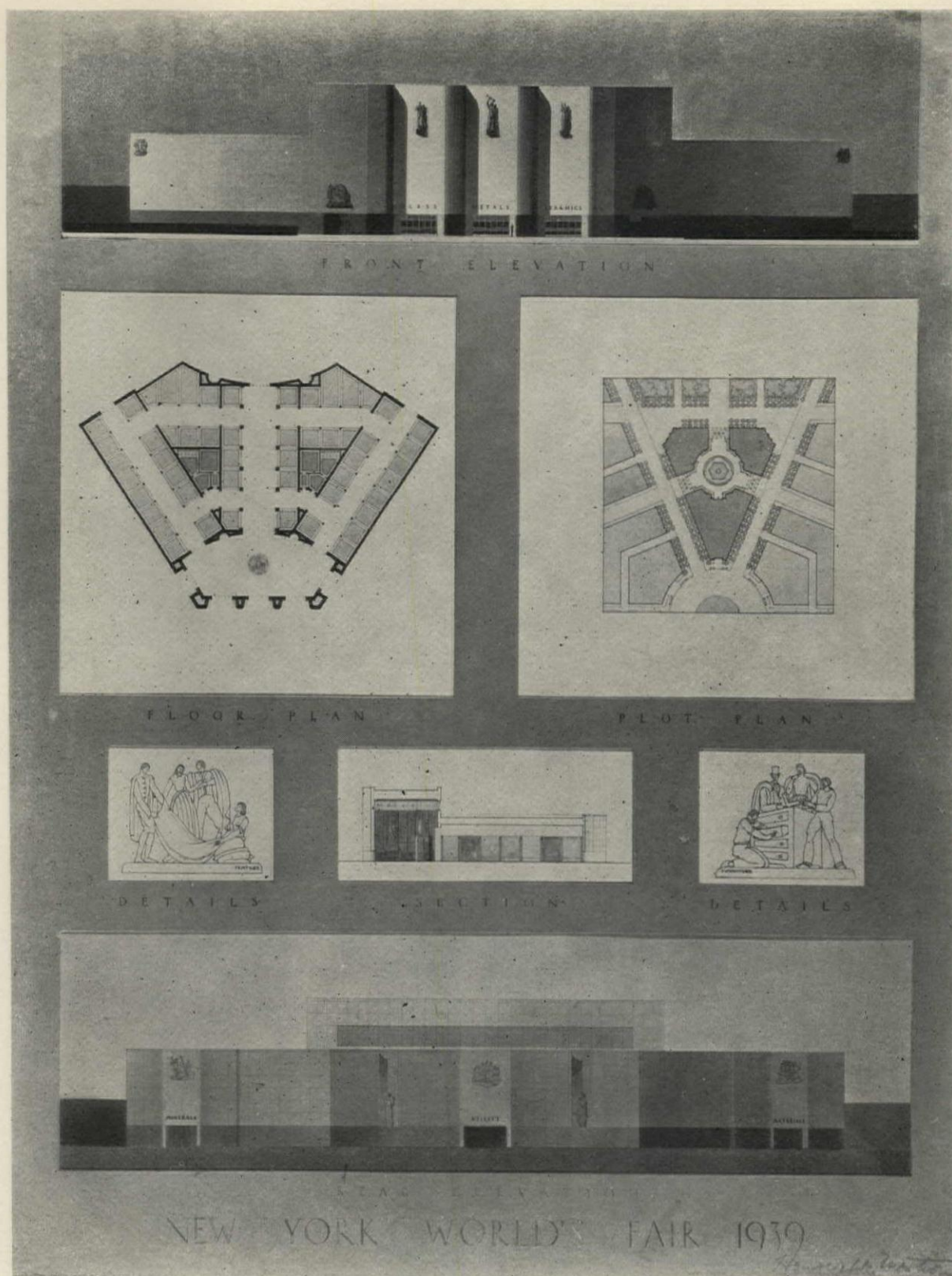
JOSHUA D. LOWENFISH RECEIVED A MENTION FOR THIS DESIGN WHICH, THOUGH CLEVERLY PRESENTED, HAS A BAD PLAN WHICH PRACTICALLY FORCES VISITORS BACK TO MAIN ENTRANCE FOR EXIT. THE PLOT PLAN IS A BAD EXAMPLE OF THE BEAUX ARTS INFLUENCE. DESIGN AS A WHOLE IS CLEAN CUT BUT IMPERSONAL AND UNEXPRESSIVE



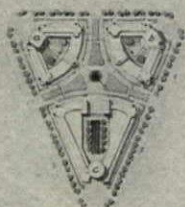
CARL LANDEFELD AND DON HATCH, WITH RENE CHAMBELLAN AS COLLABORATOR, PRODUCED IN THIS MENTION DESIGN A PIECE OF PURE DECORATION TOO BEAUTIFUL FOR WORDS. NO ATTEMPT HAS BEEN MADE TO CONTROL CIRCULATION AND VISITOR IS FREE TO STAY AND ENJOY OR LEAVE WITHOUT HINDRANCE. GOOD EXPOSITION



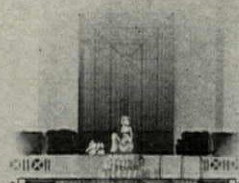
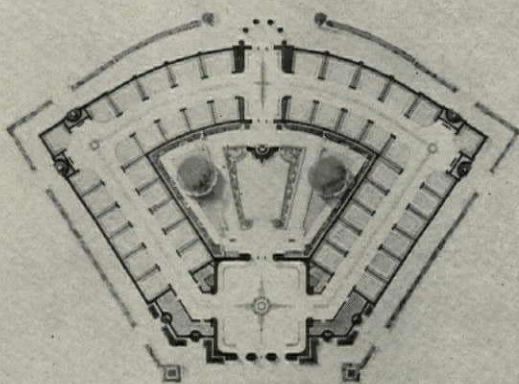
WILLIAM MUSCHENHEIM AND MORRISON BROWN WON A MENTION WITH ONE OF THE BEST OF THE OBVIOUS SOLUTIONS WHICH HAS, HOWEVER, FUNDAMENTAL FAULTS. WITHIN THE LIMITS OF THE PROBLEM THE PLAN IS WELL REASONED BUT THE PLOT PLAN SHOWS NO IMAGINATION. EXTERIOR IS HONEST AND FRANK AND GOOD EXPOSITION



FRANCIS KEALLY'S MENTION DESIGN OFFERS MONUMENTAL AND WELL COMPOSED ELEVATIONS WITH A PLAN THAT PROVIDES THE VISITOR WITH PERHAPS TOO MANY CHOICES THAT MIGHT BE CONFUSING. THE PLOT PLAN IS UNIMAGINATIVE AND THE ENTIRE GROUP WOULD TIRE BY ITS BIGNESS. TYPE UNSUITABLE FOR REPETITION



Plot Plan

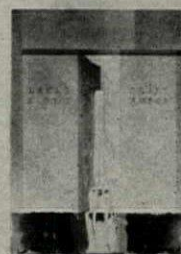


Court Fountain

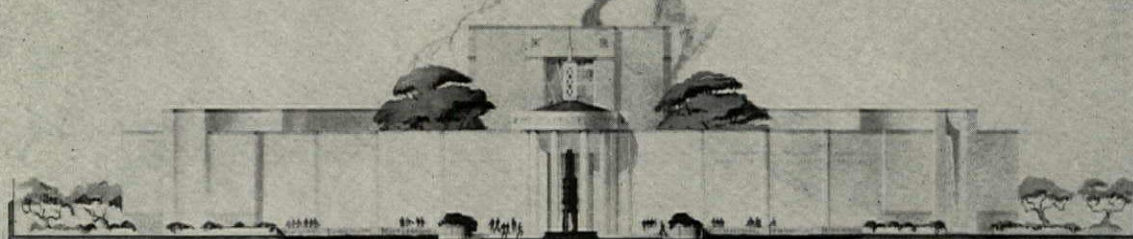


Longitudinal Section

*Design of fayer incorporates
Textile Draped-Colored Sculptured
Glass and Terra Cotta Bas Relief*

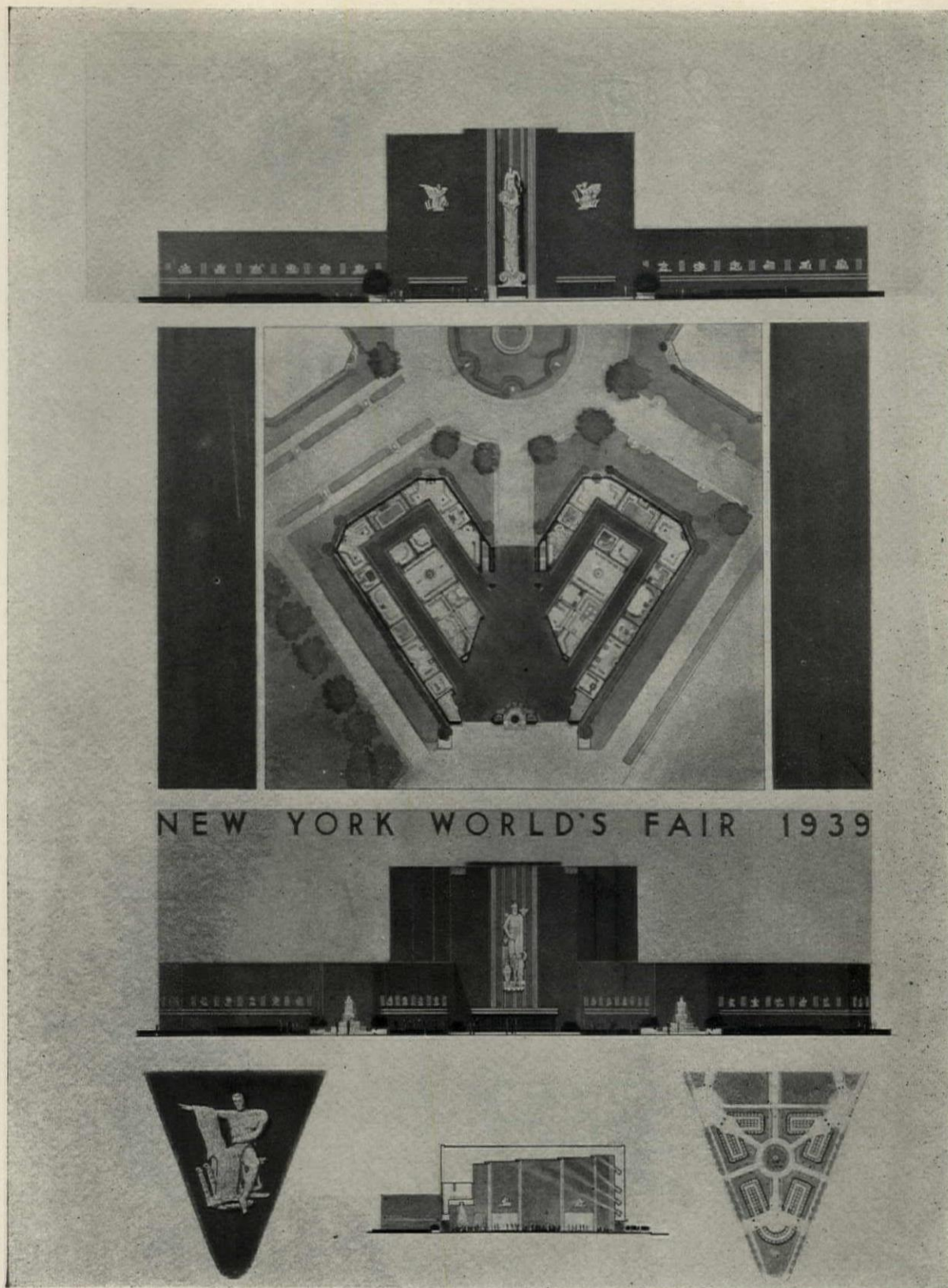


Wall Niche

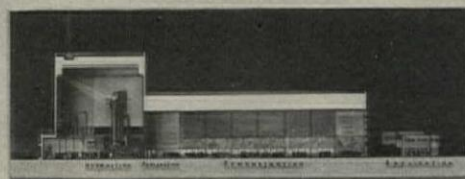
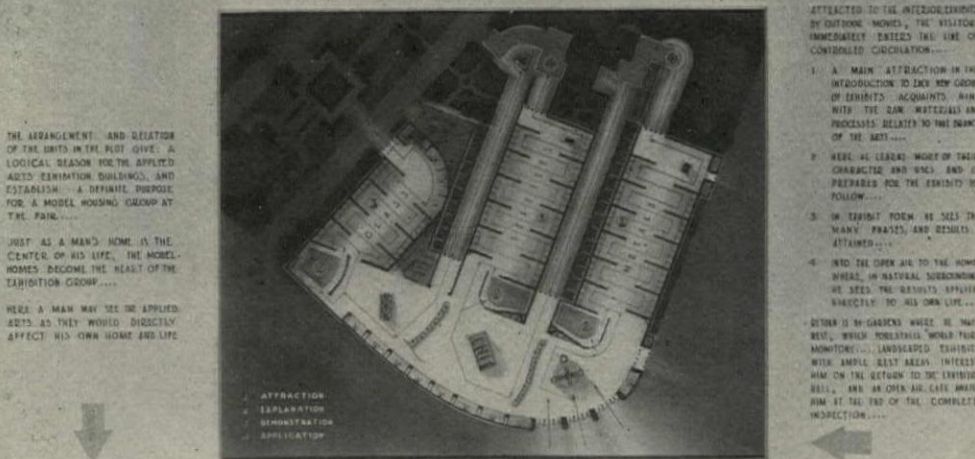
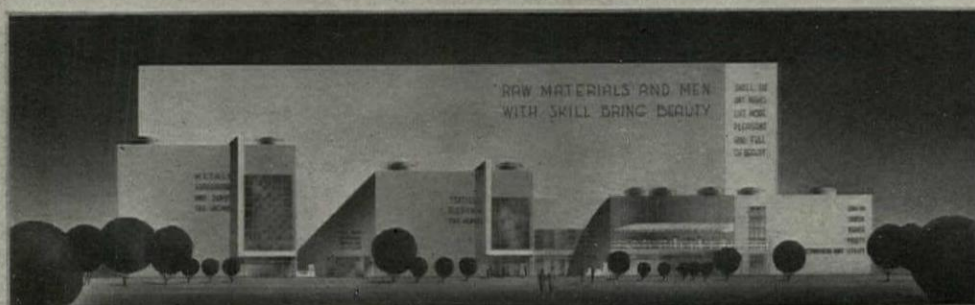
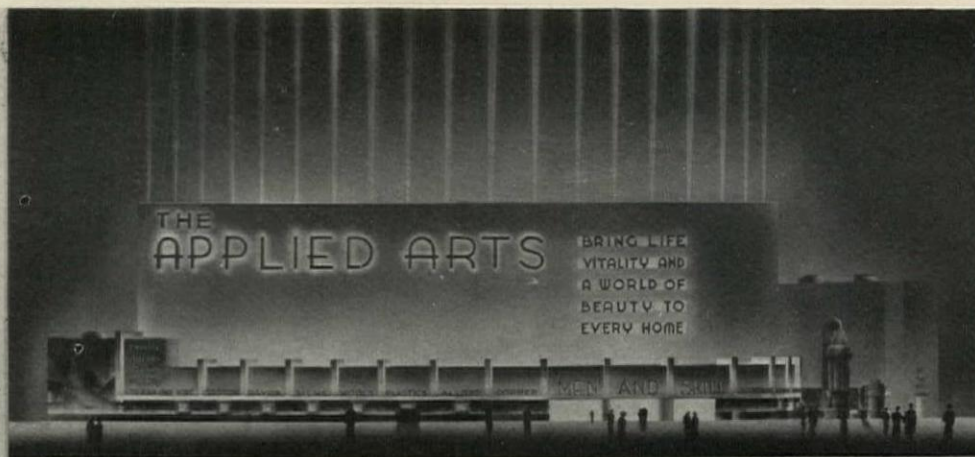


COMPETITION FOR THE NEW YORK WORLD'S FAIR 1939

DWIGHT JAMES BAUM GETS A MENTION WITH A PLAN WHICH IS AN OBVIOUS SOLUTION OF THE PROGRAM BUT WHICH RETURNS UPON ITSELF AND GIVES NO OPPORTUNITY FOR EXHIBIT EXCEPT AS A STALL IN AN UNINTERESTING CORRIDOR. SCALE OF EXTERIORS IS RATHER FORBIDDING AND NOTHING SAYS TO THE VISITOR, "COME IN"

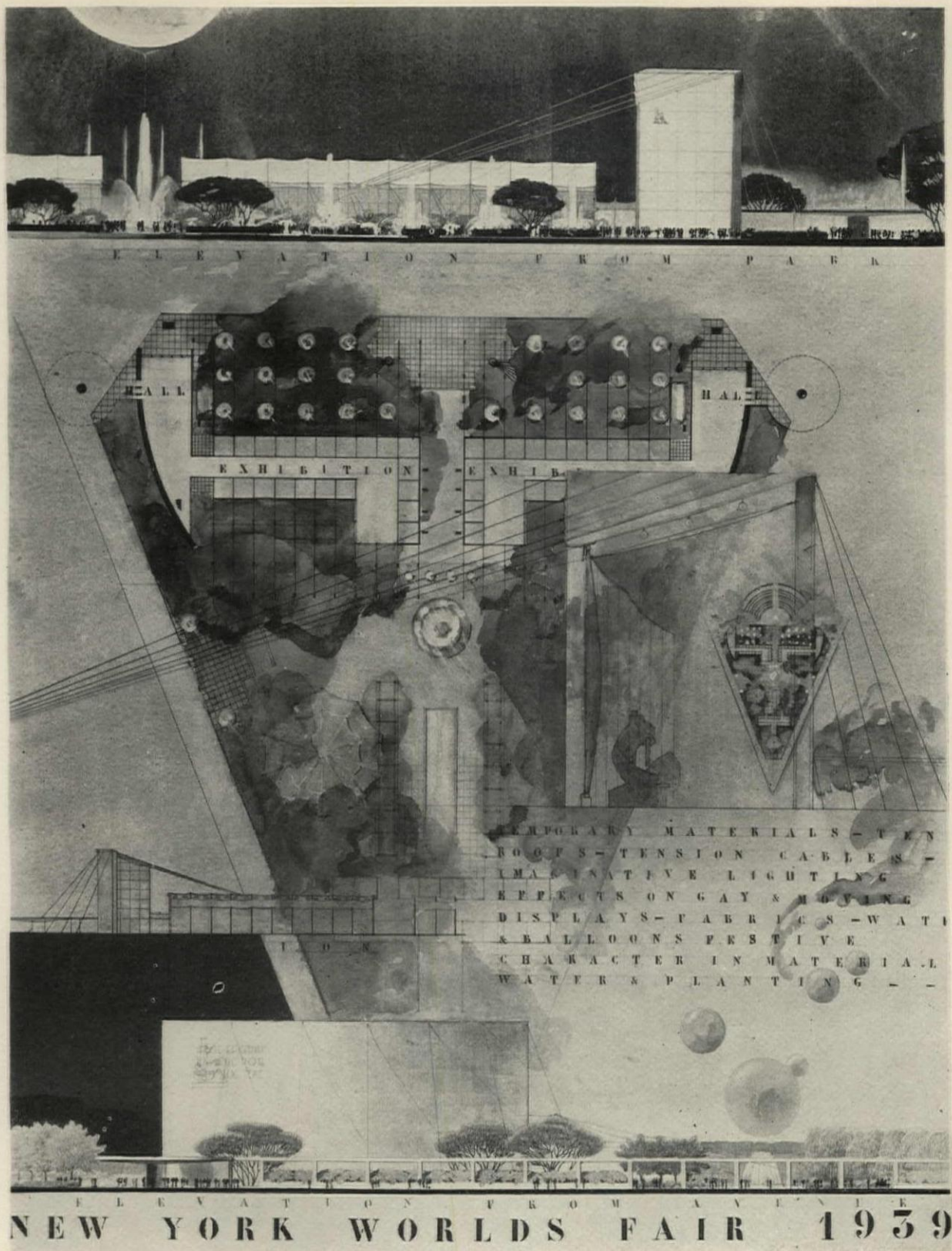


ASPINWALL AND SIMPSON PROVIDE, IN THEIR MENTION DESIGN, ELEVATIONS OF
 CLEVER SIMPLICITY WITH ENTRANCES THAT ARE MUCH MORE INTERESTING THAN THE
 EXHIBITS COULD BE. PLOT PLAN SHOWS STRESS UPON CIRCULATION STRAIGHT
 THROUGH THE BUILDINGS RATHER THAN WITHIN. SPLIT CIRCULATION IS A FAULT

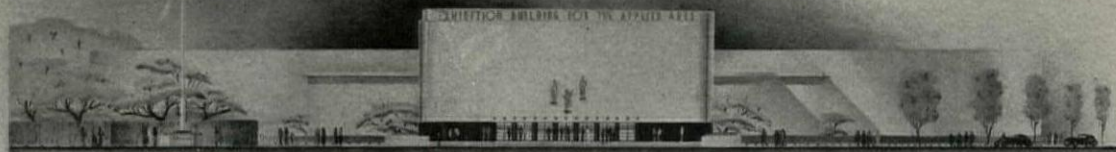


NEW YORK WORLD'S FAIR 1939

J. GORDON CARR RECEIVED ONLY A MENTION FOR A DESIGN THAT MERITS A PRIZE. HIS THOUGHTFUL, CAREFUL PLAN SHOWS A FINE UNDERSTANDING OF THE NATURE OF EXHIBITION SPACE. THE ELEVATIONS ARE NEEDLESSLY BARREN AND IF MULTIPLIED THROUGHOUT AN EXPOSITION WOULD PRODUCE UNPLEASANT BILLBOARDY EFFECT



HARRISON AND FOUILHOX WON THEIR MENTION BY A VERY UNUSUAL SOLUTION, FRANKLY TEMPORARY IN CHARACTER. THE PLAN IS EXCELLENT—SIMPLE AND DIRECT—WITH PLENTY OF OUTDOOR SPACE ON PLOT PLAN FOR FESTIVE ATMOSPHERE. THIS TYPE OF BUILDING IS MOST APPROPRIATE FOR AN EXPOSITION AND SHOULD BE BUILT



• MAIN ELEVATION



• COURT ELEVATION



• FLOOR PLAN



• PLOT PLAN



• TRANSVERSE SECTION



• SECTION THRU EXTERIOR EXHIBITION WALL

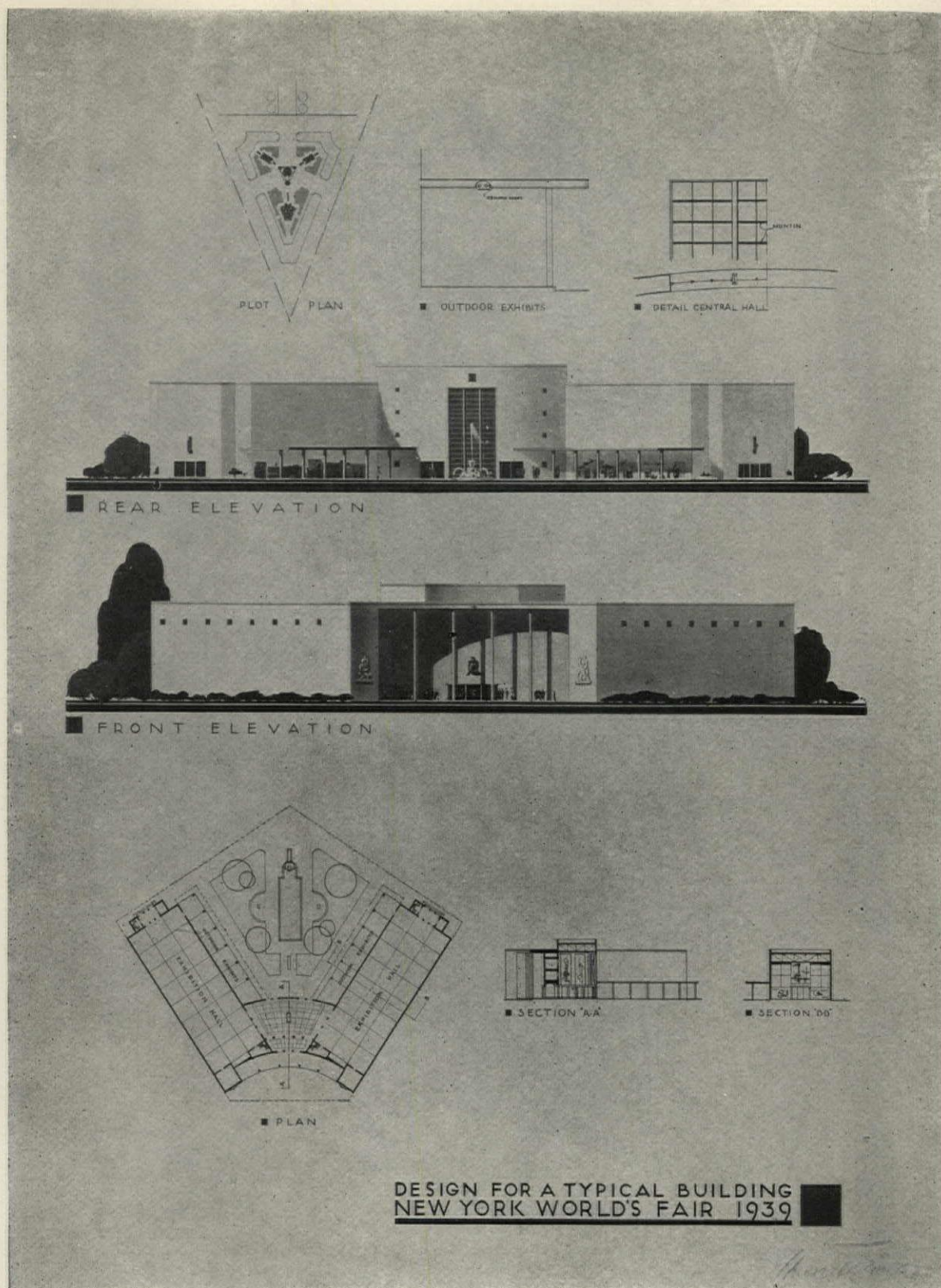


• MAIN ENTRANCE DETAIL

• COURT ENTRANCE DETAIL

NEW YORK WORLD'S FAIR 1939

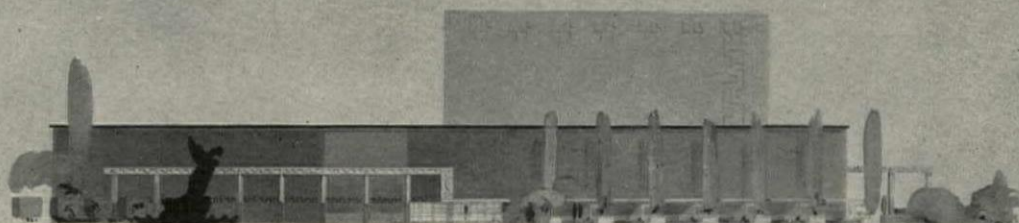
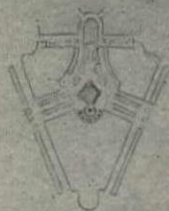
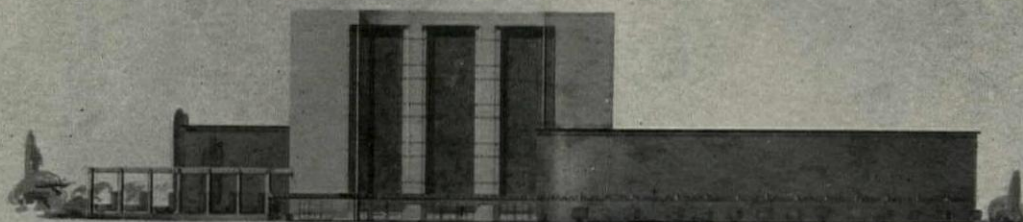
LOUIS ALLEN ABRAMSON WAS GIVEN A MENTION BUT HIS PLAN HAS THE OBVIOUS FAULT OF FORCING VISITOR TO RETRACE STEPS AGAINST TRAFFIC TO SEE ENTIRE SHOW OR ELSE GO THROUGH WHOLE GROUP AND RETURN—A FOOT-WEARY SCHEME. ELEVATIONS ARE SIMPLE BUT APPARENTLY RESULTED FROM DESIRE TO BE MODERN



LEONARD DEAN, IN HIS MENTION DESIGN, ALSO DETERMINES TO BE MODERN AND DOES IT BETTER. HIS PLAN OFFERS OPPORTUNITY FOR RETURN THROUGH AN OUTSIDE EXHIBIT TO THE STARTING POINT— A SCHEME THAT WOULD CAUSE A CONFUSED MILLING AROUND OF PEOPLE INSIDE ENTRANCE. EXTERIORS ARE GOOD EXPOSITION

FACE OF FAÇADE TO BE HUNG. YELLOW COLUMN WHICH CONTAINS A DIRECT LENDING EQUIPMENT. FAÇADE ALSO SIGNED FOR AND SECTION COLUMN WHICH IS THE ENTIRE LIGHT. PHOTOGRAPH

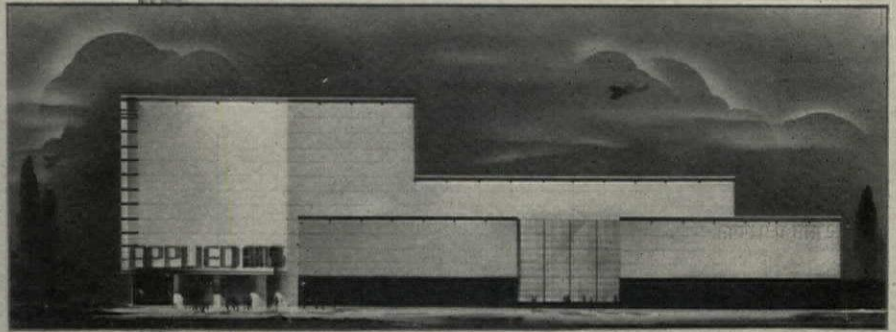
New York World's Fair 1939



ROBERT W. CUTLER PROVIDES FOR HIS MENTION A GOOD EXPOSITION PLAN AND GOOD EXPOSITION ARCHITECTURE. THE WESTERN FALSE FRONT WOULD MAKE AN UNPLEASANT INTERIOR HALL. IT IS OBVIOUS, HOWEVER, THAT A GOOD PLAN GIVES A BASIS FOR A GOOD ELEVATION. MONOTONY HAS BEEN CLEVERLY AVOIDED IN THIS DIRECT PLAN



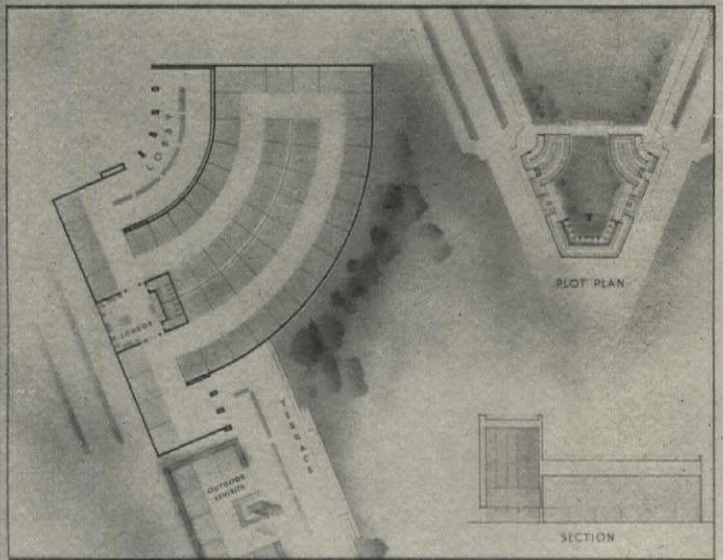
● ELEVATION
FROM PARK



● ELEVATION
FROM AVENUE



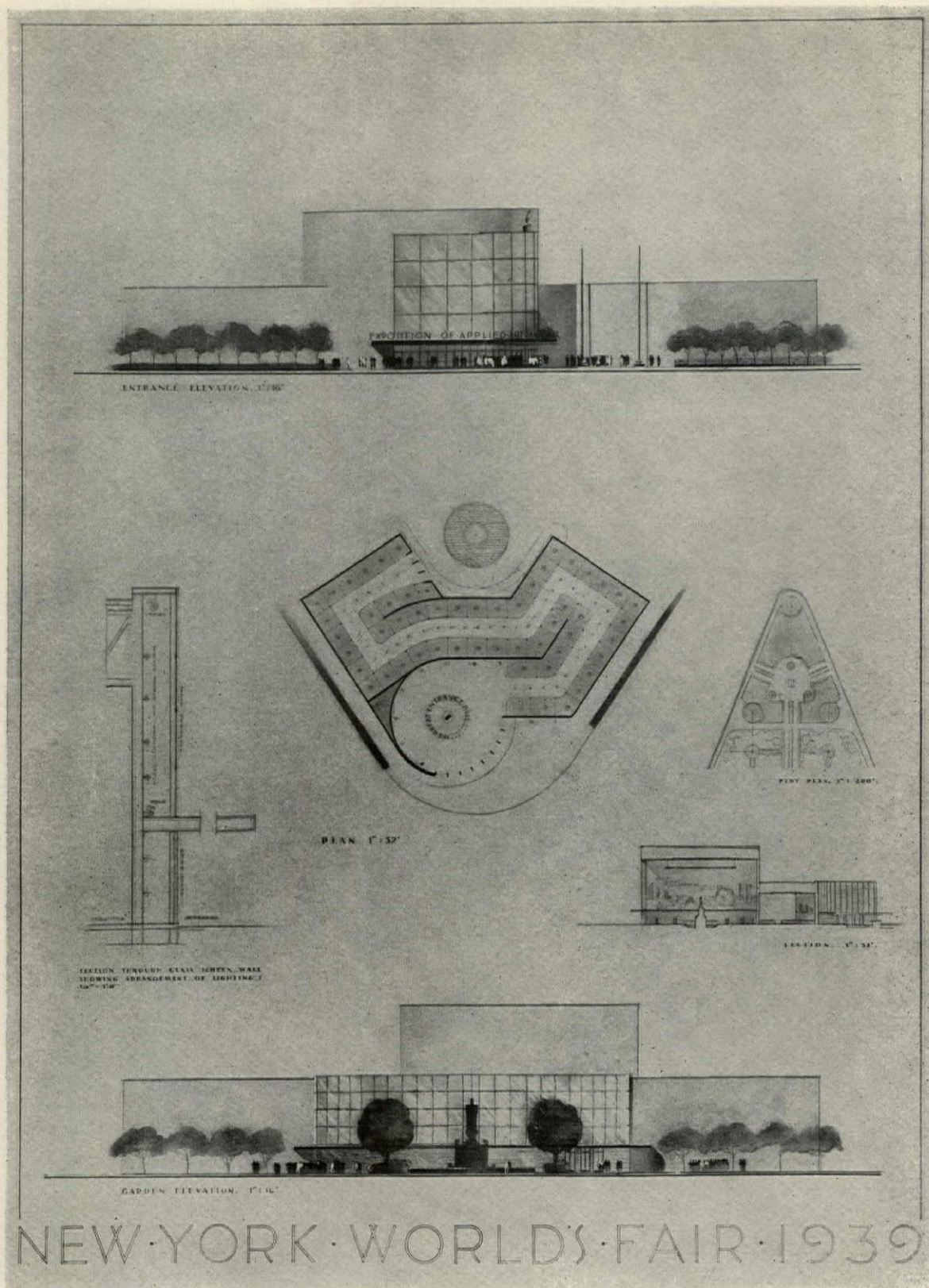
● DETAIL



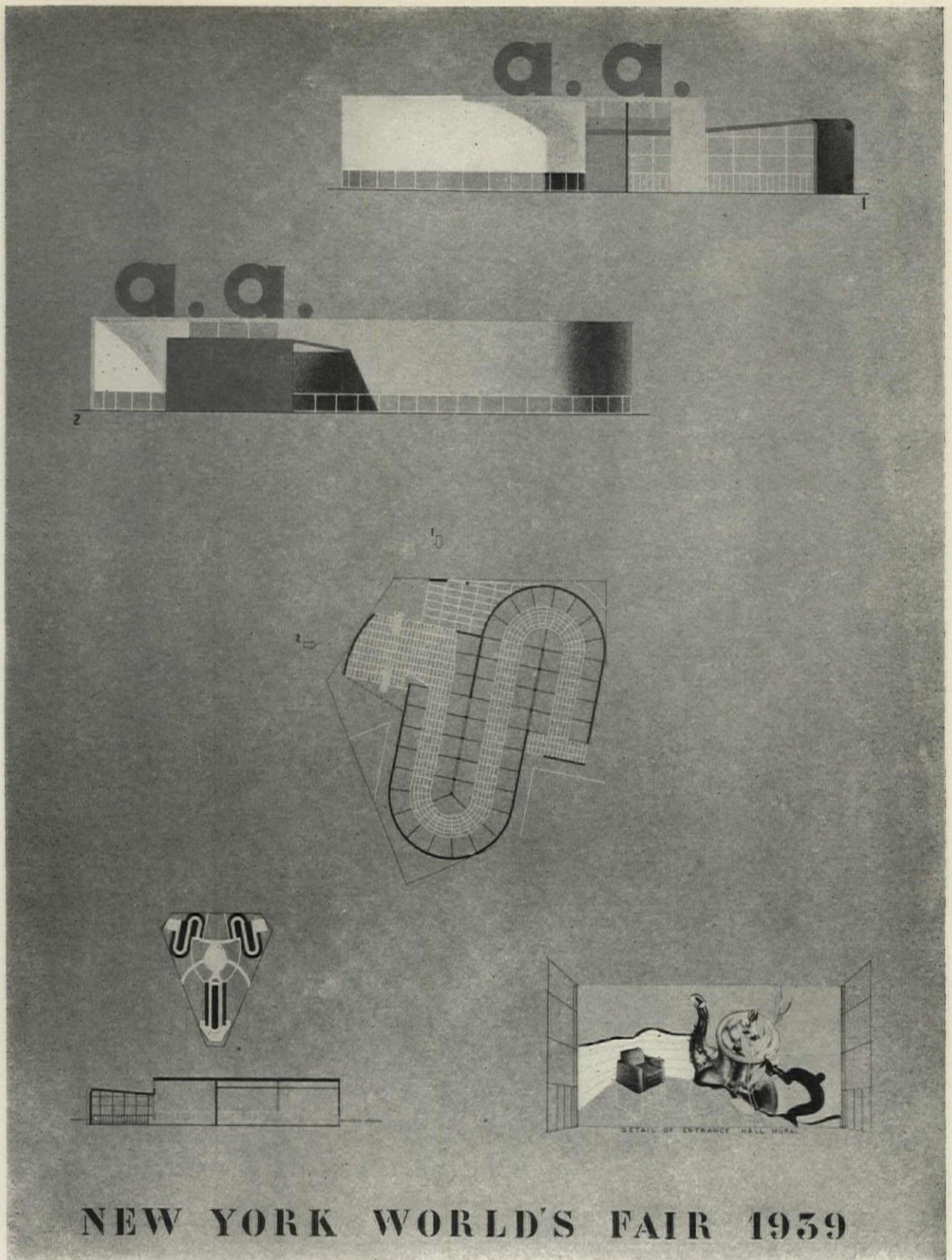
● PLAN

NEW YORK WORLD'S FAIR 1939

RALPH E. LEFF AND MAX FELDMAN SHOW BY THEIR MENTION DESIGN THAT A GOOD PRINCIPLE CAN BE CARRIED TOO FAR. WHILE IT IS DESIRABLE TO OBTAIN A FLOW CIRCULATION, IT IS ALSO DESIRABLE TO OFFER VARIETY OF INTEREST AND OPPORTUNITY FOR ESCAPE. ELEVATIONS TOO SEVERE FOR A FAIR WHICH IS AN AMUSEMENT PLACE

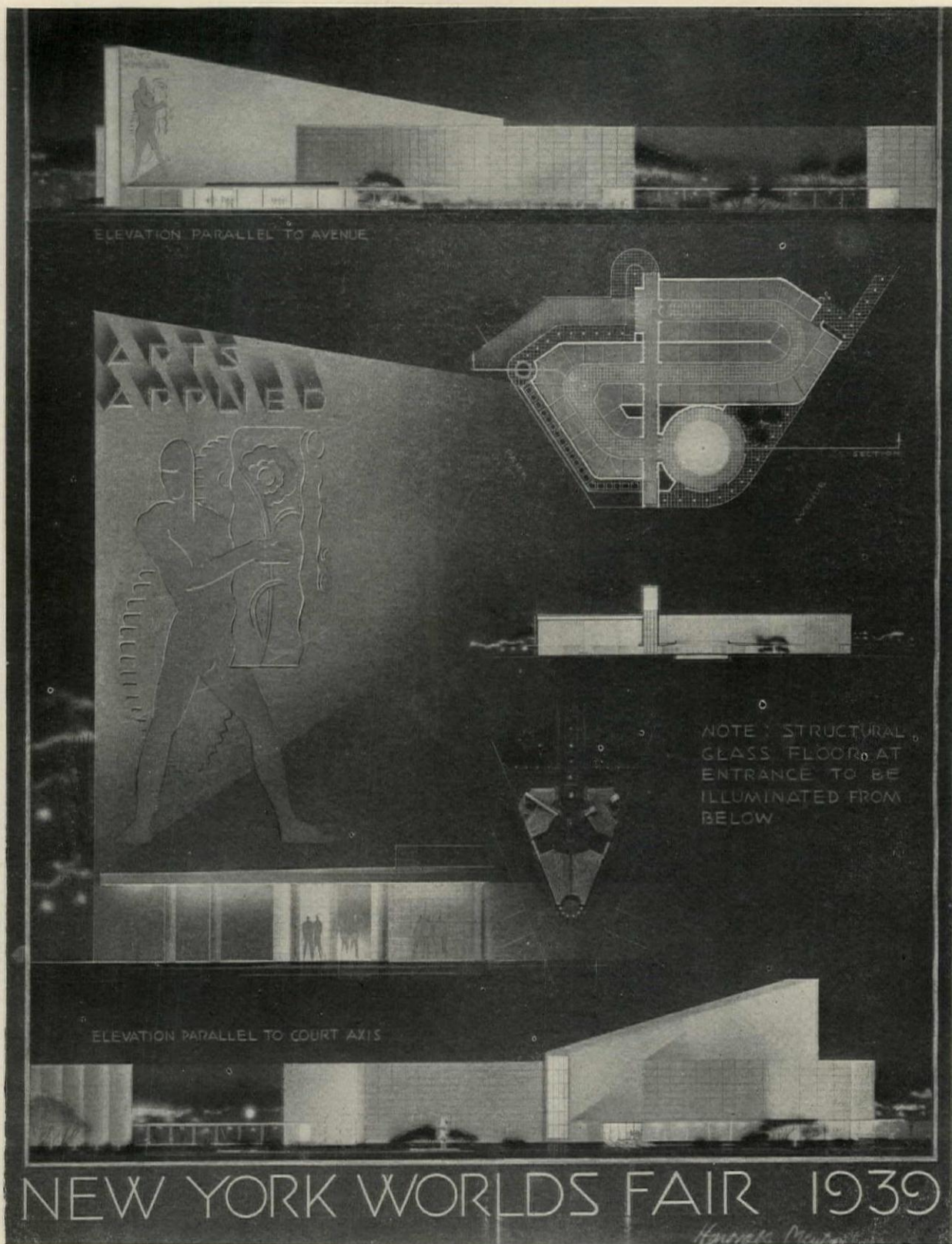


MORRIS KETCHUM, JR., AND RICHARD BORING SNOW GOT A MENTION FOR A GOOD PLAN WHICH, HOWEVER, MERITS THE SAME CRITICISM AS FOR THE PRECEDING DESIGN. THE CONSTANTLY CHANGING VISTA IS GOOD. THE ELEVATIONS AGAIN SHOW LACK OF UNDERSTANDING THAT THE AVERAGE MAN COMES TO THE FAIR FOR ENTERTAINMENT



NEW YORK WORLD'S FAIR 1959

ROBERT W. McLAUGHLIN AND STAMO PAPADAKI DESERVE THEIR MENTION BY REASON OF A PLAN THAT HAS POINTS OF EXCELLENCE. THEIR PLOT PLAN, HOWEVER, SEEMS HIGHLY UNIMAGINATIVE AND GIVES NOTHING TO INVITE THE VISITOR TO PROCEED FROM ONE BUILDING TO ANOTHER. REPEATING THIS PLAN REVERSED IS ILLOGICAL

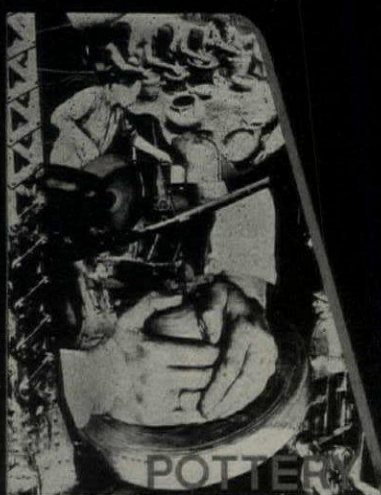


FREDERICK G. FROST, JR., MENTION WINNER, GIVES US A MOST EXCELLENT PLAN WHICH OFFERS THE VISITOR SOME CHOICE AND YET PROVIDES THE FLOW TYPE OF CIRCULATION. HIS WHOLE SOLUTION IS CREDITABLY IMAGINATIVE, EMPLOYING COMBINATIONS OF FORMS WHICH LEND THEMSELVES WELL TO FESTIVE ARRANGEMENTS

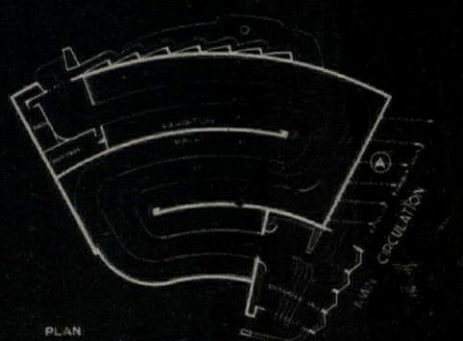
NEW YORK WORLDS FAIR 1939



A BUILDING FOR APPLIED ARTS



EXTERIOR EXHIBIT UNIT
DETAIL AT A



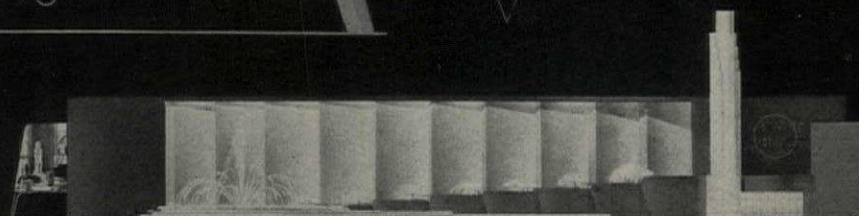
PLAN



PLOT PLAN



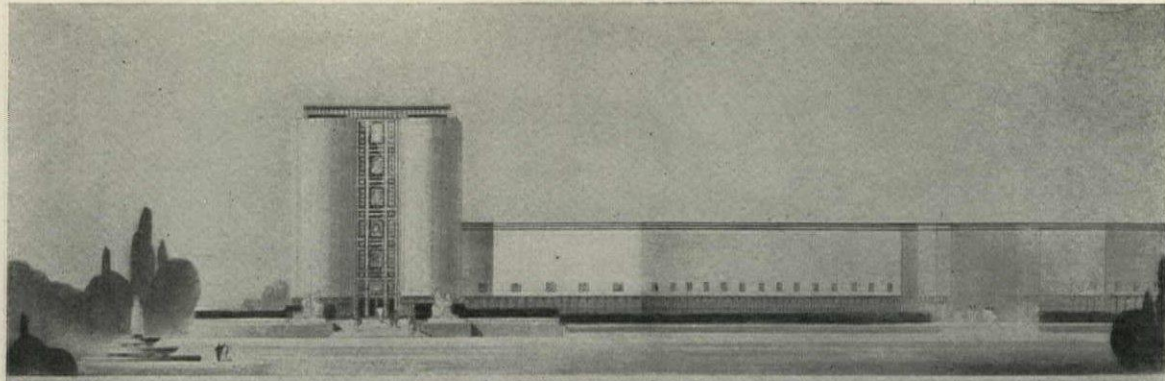
SECTION



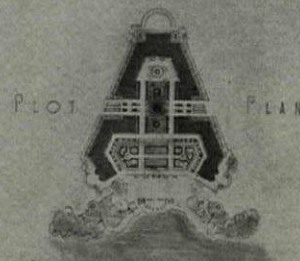
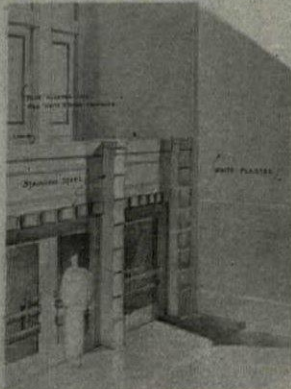
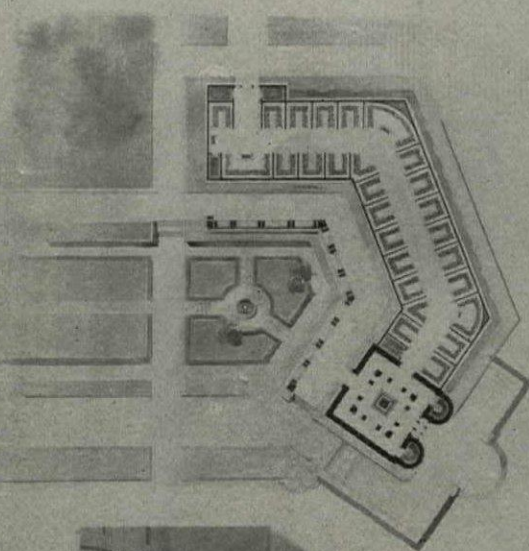
ELEVATION FROM LANDSCAPED COURT

NEW YORK WORLDS FAIR 1939

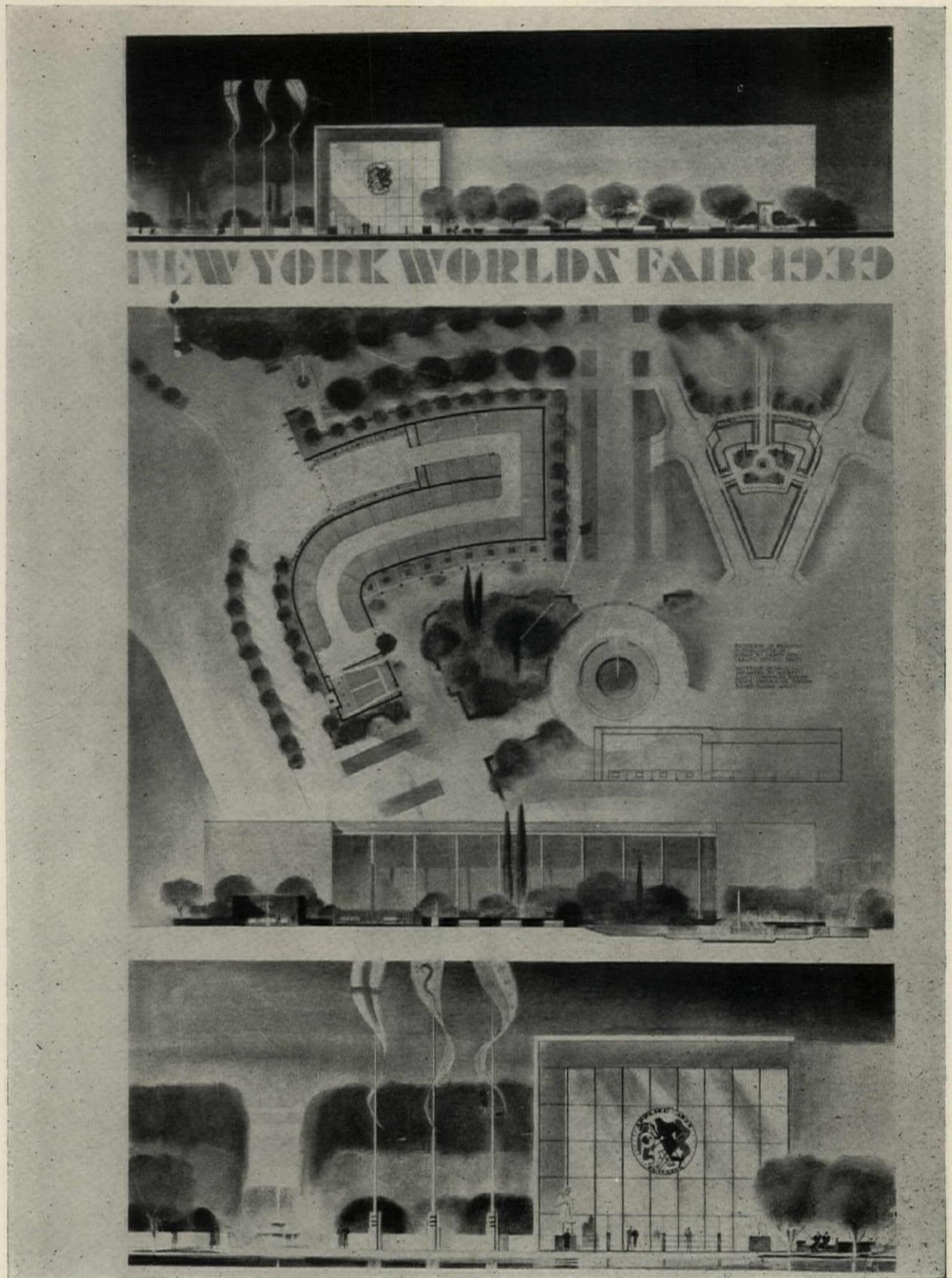
I. WOODNER-SILVERMAN PLACED AMONG THE MENTIONS WITH A PLAN THAT GIVES THE VISITOR NO CHANCE TO ESCAPE. AN ENTIRE EXPOSITION DONE ON THIS PRINCIPLE WOULD BE EXHAUSTING NO END. THE EXTERIORS ARE SOMEWHAT TRICKY, WITH GOOD USE OF PHOTO MURALS AND A GENERAL FEELING APPROPRIATE TO EXPOSITIONS



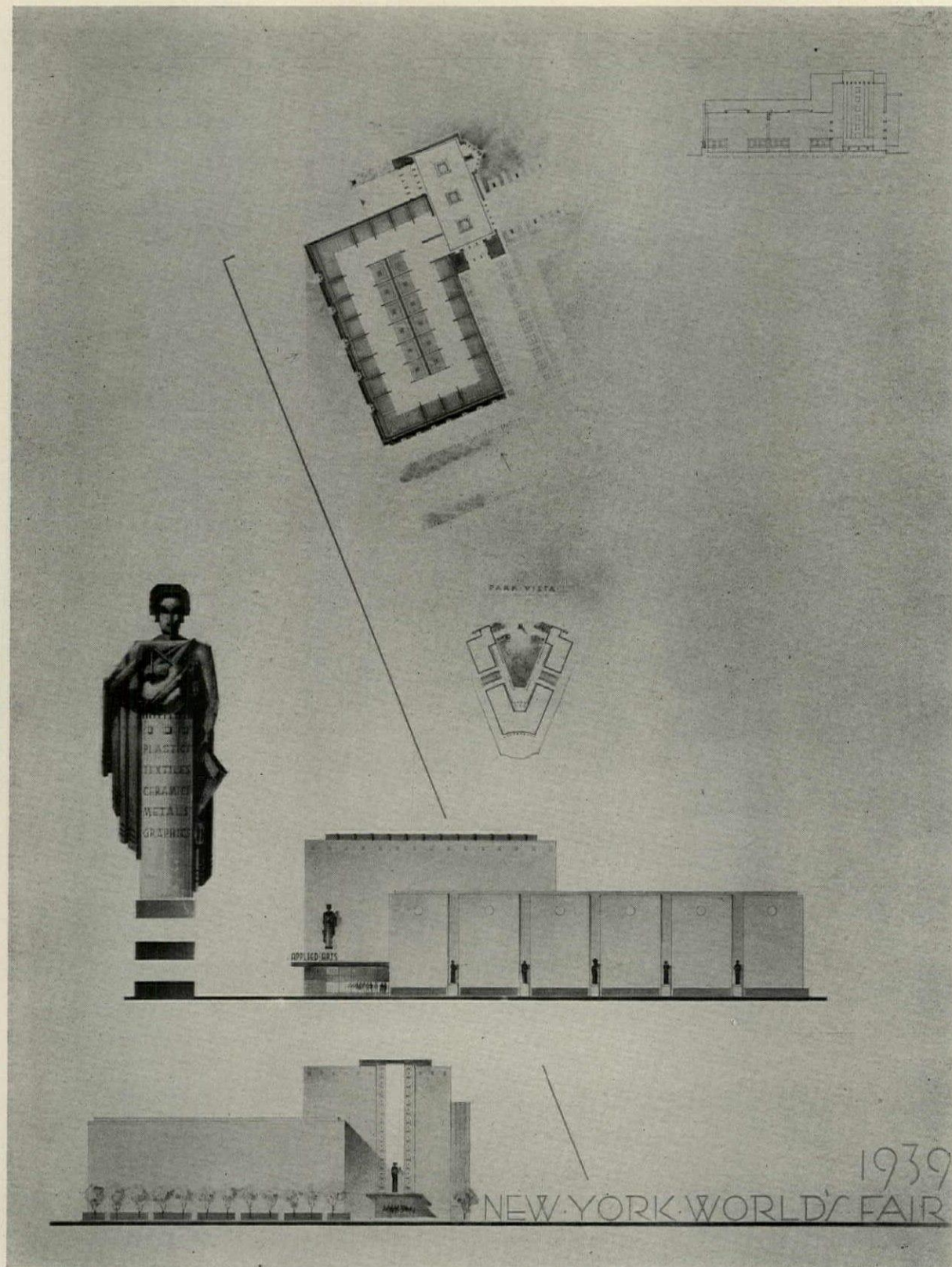
NEW YORK WORLD'S FAIR 1939



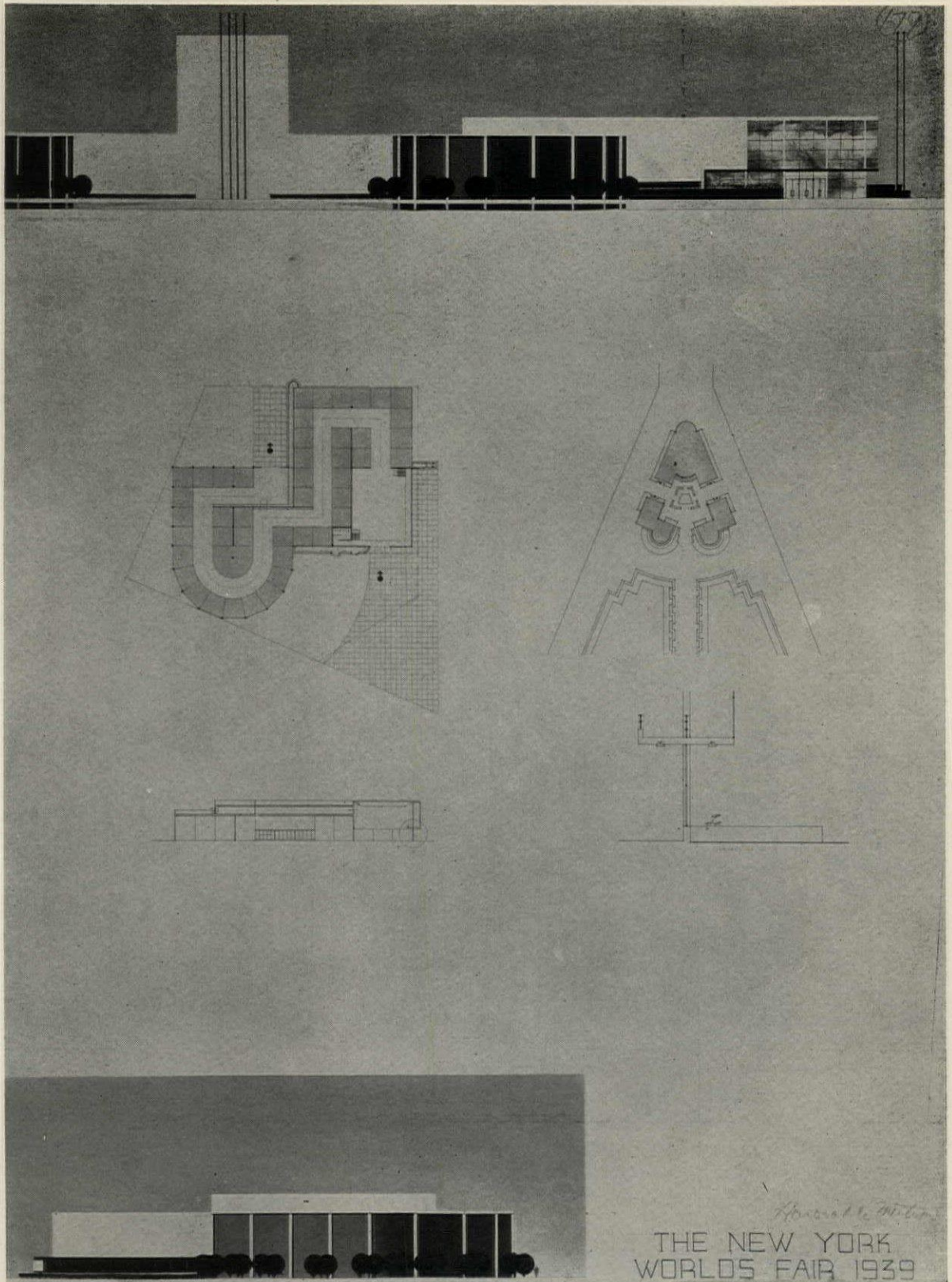
FRANK E. JOHNSON AND CHARLES F. SCHILLINGER GOT A MENTION FOR A DESIGN WITH QUITE INTERESTING CIRCULATION, ESPECIALLY AS IT WORKS ON THE PLOT PLAN. THE GREAT COURT COULD BE A VERY GOOD FEATURE IF HANDLED WITH SKILL. THE ELEVATIONS FOR THIS DESIGN ARE NOT PARTICULARLY INSPIRED, ARE THEY?



MAXMILIAN B. BOHN AND CHARLES BEESTON HAVE ARRANGED, IN THEIR MENTION DESIGN, FOR UNINTERRUPTED FLOW CIRCULATION UP TO THE POINT WHERE THE VISITOR IS READY TO GO TO THE NEXT BUILDING, WHEN THEY STOP HIM. HAS SAME FAULT AS SYMMETRICAL SCHEMES. ELEVATIONS ARE QUIET BUT NOT DISTINGUISHED



JOHNSON AND BIRNBAUM'S MENTION DESIGN HAS A PLAN THAT IS DIFFERENT FROM ANY OF THE OTHERS SHOWN. IT HAS THE FAULT, NOTED IN SOME OF THE OTHERS, OF MAKING THE VISITOR RETURN TO HIS STARTING POINT TO GET OUT, WITH NO ESCAPE IN BETWEEN. THE SIMPLE FORM OF THE PLAN LEADS TO CLEAN, SIMPLE MASSES



JOHN HIRONIMUS, IN HIS MENTION PLAN, SHOWS THE FAULT OF CONTINUOUS IN-
 ESCAPABLE FLOW BUT BREAKS IT UP INTERESTINGLY BY FREQUENT CHANGES OF DI-
 RECTION. HIS ELEVATIONS ARE SIMPLE AND DIRECT AND SHOW A NICE SENSE OF THE
 EFFECT OF WELL DISPOSED MASSES WHOSE ASPECTS CHANGE AS YOU MOVE AROUND

CHRISTMAS AND THE PROFESSION



1 9 3 6

FOR lo! these many years—it sometimes seems like a lifetime—Christmas has not been a season for great rejoicing on the part of that very considerable and splendid group of men making up the architectural profession. No group of professional men in the history of America has ever been so hard hit as the architectural profession has been since 1930. The courage and resourcefulness of the architects and architectural draftsmen as displayed during the depression is one of the most splendid performances I have ever seen. Situated as we are, in one of the nerve centers of the profession, we have witnessed at close range both the tragic effects of the depression and the heroic manner in which individuals and groups have fought to prevent complete disaster. It doesn't take half as much courage to go over the top with a gun in your hand, knowing that the chances are you will never come back, as it does to meet, year after year, that lack of employment in one's chosen field which brings in its train a series of personal problems difficult or almost impossible of solution. My hat is off, and always will be, to the architects and draftsmen who have made such a magnificent showing!

And now the skies are clearing. We are by no means on easy street but the situation generally is so much better than it was in 1933 that we should all be filled with a spirit of thankfulness that the worst is over and that we are headed in the right direction. We will not at once see the volume of work that prevailed in the years immediately preceding the depression. So far the main recovery is in residential construction. But signs are not lacking to indicate that well before the end of 1937 there will be a healthy resumption of activity in many other types of buildings. Already projects that were put "on ice" in 1930 and 1931 are being dragged out and reconsidered. There will be more of this and the changes that have taken place in our economic and social structure, of which many of us are but slightly aware, will call for new construction of various types in many parts of the country. Designers will be faced with new problems. Proper community growth, rather than individual building operations undertaken without regard to the future of the section in which such projects are being considered, will more and more have to be taken into account. Haphazard real estate development and the ill-considered expenditure of money for unneeded buildings will have to cease. There is a new challenge to the profession of architecture today and I have every confidence that the profession, which has come through so much during the past six years, will give a splendid account of itself in the future.

I want to take this opportunity to thank all members of the PENCIL POINTS Family for the loyal support which they have given to the publication at a time when dollars were scarce and the future seemed anything but clear and bright. That support alone gave us courage to keep on trying to serve you during the lean years when it would have been so easy to say "What's the use?" We are grateful to you all. We, and that means everyone in the shop, extend to you and yours the warmest of Christmas Greetings and wishes for your success and happiness in 1937.

RALPH W. REINHOLD

TWO GLASS BUILDINGS

WASHINGTON AND COLUMBUS AGAIN MAKE HISTORY

BY RICHARD KENT

Two large buildings, nearing completion in Washington, D. C., and Columbus, Ohio, are going to attract much attention in their respective communities because of their extensive use of glass brick for exterior walls. These buildings are the new Warehouse for The Hecht Company, designed by Abbott, Merkt & Company of New York, and a factory building for the Capitol Square Corporation, designed by Richards, McCarty & Bulford of Columbus, Ohio. The accompanying illustrations show how both are expected to look. A few typical construction details for the Washington building are given. Wall sections for the Columbus example are essentially similar.

The Hecht Warehouse, located at the junction of New York Avenue, Fenwick Street and Okie Street in the northeast section of the city, is 246 feet by 344 feet for the ground floor with upper floors about 225 feet square.

It includes a basement and six stories of reinforced concrete, flat slab construction, designed for warehouse loads.

On the ground floor there is a railroad siding coming into the building for the receipt of merchandise, and the balance of this floor is given over to the delivery of furniture and packages and to motor car repairs. The upper floors will be devoted to the storage of goods and work rooms in connection therewith. The building will be equipped with all the latest and most improved devices for convenience and economy in operation.

The exterior design of the building is striking. It is modern in type, similar to what has been done recently in the Scandinavian coun-

RENDERING BY J. FLOYD YEWELL OF DESIGN BY ABBOTT, MERKT & CO. FOR THE NEW WAREHOUSE FOR THE HECHT COMPANY IN WASHINGTON, D. C.



tries, and consists of horizontal bands of alternating masonry and glass. The exterior material will be terra cotta and enamel brick of buff color with black trim. The horizontal bands of glass, running continuously around the entire four sides of the building, will be principally of glass block with one steel glazed sash in each panel.

Three corners of the building are slightly rounded, and the fourth principal corner has a very decided quarter-circle effect, and this rounded effect on the principal corner is carried up to the roof by a cylindrical tower of glass blocks.

It is anticipated that the color scheme of buff, black, and green glass will be very pleasing by daylight and that illumination of the walls and tower at night will be effective.

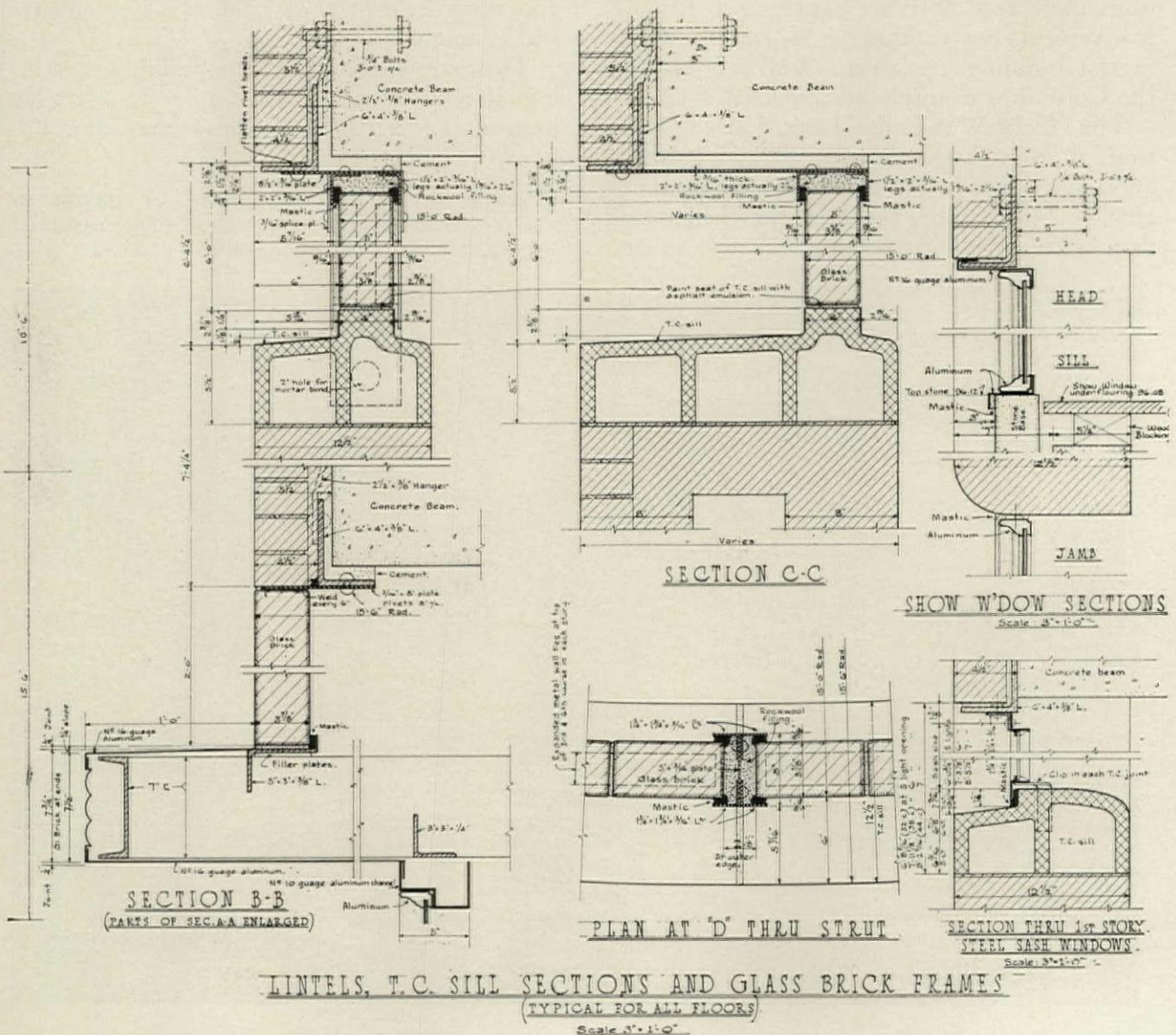
It is expected that this building will be completed and ready for occupancy shortly after the first of the year.

The Columbus building is smaller; three stories in height and approximately 148 feet by 188 feet in ground dimensions. It is de-

signed for future extension to 188 feet square with one additional story. The initial structure has been leased to a printing and publishing house.

The object of the designers was to produce a building simple and utilitarian in character but pleasing in appearance, comfortable and attractive to its occupants, and requiring minimum expense for upkeep and operation. The structural frame is reinforced concrete with outside curtain walls of glass brick having spandrels at the floors of Bedford limestone and Kittanning brick. To obtain uninterrupted glass walls, the exterior columns are set back from the face of the exterior wall which is carried on a cantilevered section of the floor slab. Glass brick was chosen for the window area because of its apparent superior appearance, light diffusing quality, insulating value, and economy of maintenance. Economy of

ON THIS AND THE FACING PAGE ARE SHOWN WALL AND WINDOW SECTIONS OF THE HECHT COMPANY BUILDING AS DESIGNED BY ABBOTT, MERKT & CO.



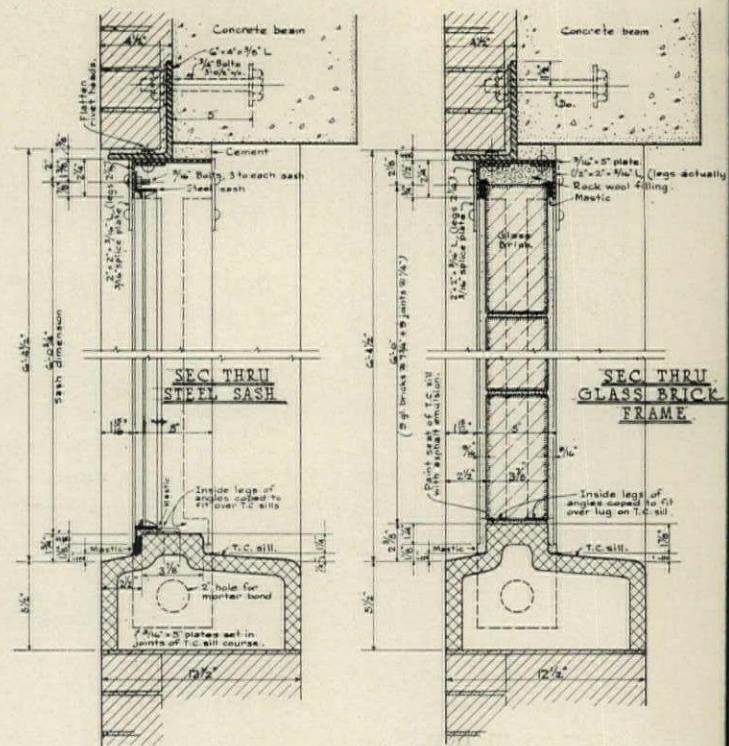
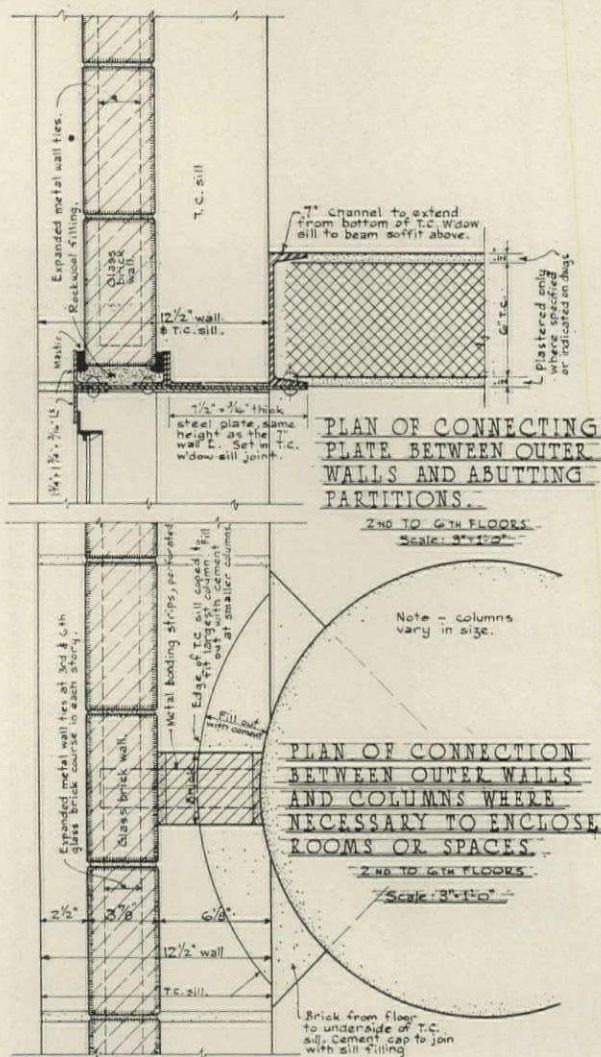
maintenance also determined the use of stone and brick for the spandrels.

Except in the private offices on the third floor, the structural concrete frame is exposed on the interior and will be finished in enamel paint. Interior masonry walls are brick, faced with salt glazed or enamel brick in manufacturing spaces and common brick in storage spaces. Enameled brick is also used for toilet room walls and for the inside face of the spandrel walls.

The entire third floor will be used for private offices and clerical departments, and is covered with saw-tooth skylights to provide adequate natural light. Glass brick will be used for the interior partitions of the permanent offices for much the same reason that it is being used on the exterior; that is, architectural effect, light diffusion, and ease of maintenance. It is also being used for the glazed area of the skylights. Other interior office partitions will be movable metal partitions.

Floors throughout are of concrete, covered with mastic tile in the office area and wood block in part of the manufacturing space.

Low pressure vacuum vapor heating is used,



all large floor areas being heated by unit heaters suspended from the ceilings. Concealed direct radiation is used in the permanent private offices, and exposed direct radiation in others.

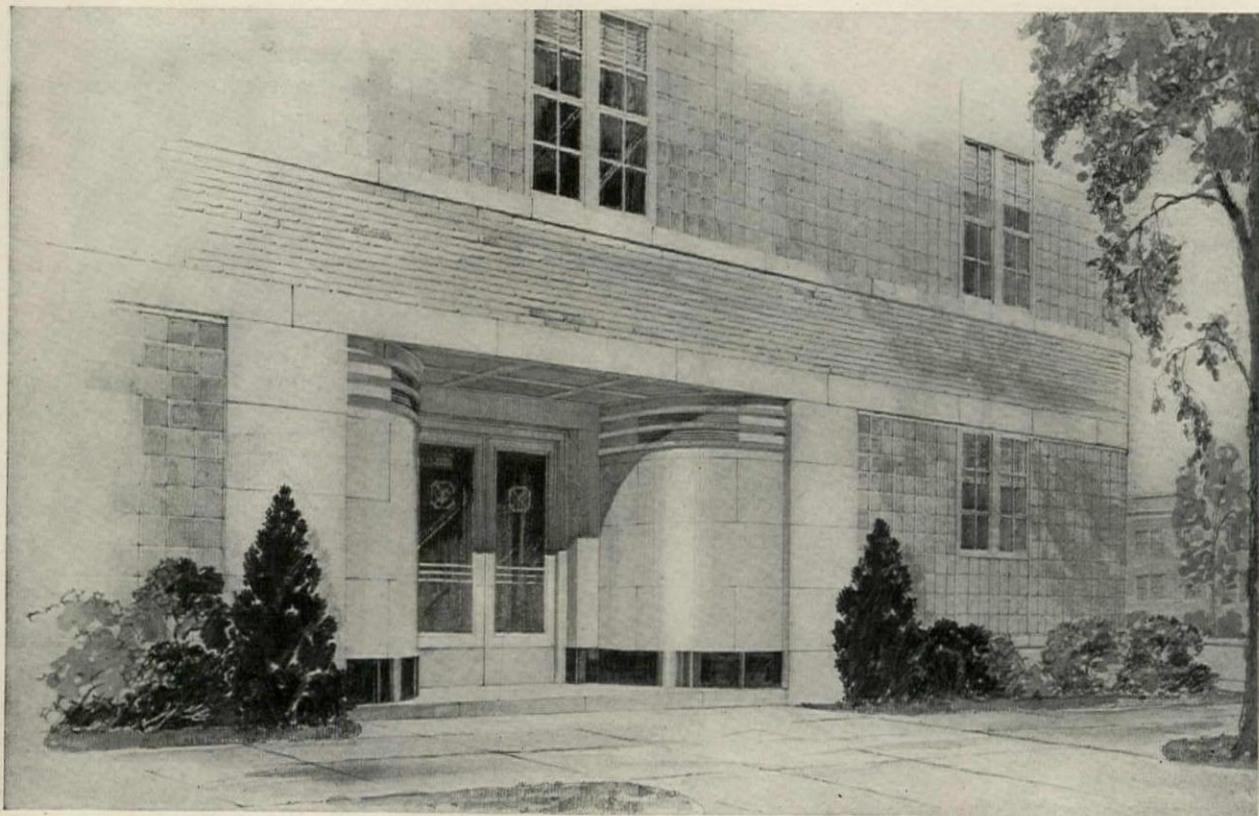
The expense of complete air conditioning and mechanical ventilation of the building being considered prohibitive, steel casement windows have been provided in the glass walls. The psychological effect upon the occupants of being able to see out-of-doors is also considered important. These windows are 100% ventilated and give about as much ventilated area per square foot of glass wall as would be given by the ventilators in standard sidewall sash. The skylights of the third story are ventilated by means of exhaust fans set in the ends of the skylights. Provision has been made to permit the installation of air conditioning apparatus for the third story if it seems desirable at some future time.

The roof construction is of reinforced concrete in the exterior bay around the entire building. Inside of this area where the skylights occur, the roof is a poured gypsum slab supported by steel framing. This construction was adopted to permit removing this framing and moving it up one story in the future. The entire roof area is insulated with one inch of celotex and covered with a standard 20-year tar and gravel roof.

The building is provided with an automatic push button passenger elevator adjacent to the main entrance and a heavy duty elevator near the shipping platform at the other end.



RENDERINGS FROM THE OFFICE OF RICHARDS, McCARTY & BULFORD, ARCHITECTS, SHOWING THE NEW FACTORY BUILDING BUILT WITH GLASS BRICK FOR THE CAPITOL SQUARE CORPORATION IN COLUMBUS, OHIO. BELOW IS A DETAIL OF THE MAIN ENTRANCE. CONSTRUCTION IS QUITE SIMILAR TO THAT OF THE HECHT COMPANY'S NEW WAREHOUSE FOR WHICH DETAILS ARE PRINTED ON THE TWO PRECEDING PAGES



ARCHITECTURE IN EVERY SENSE

BY EUGENE RASKIN

ONCE again I found myself looking across a vast expanse of desk into the steely grey eyes of the Great Architect, and discovering anew their strangely mesmeric quality. And once again I raised to my lips a glass of that unidentifiable red beverage which had affected me so curiously on my last visit. It did not seem quite so bitter this time, but its glow was just as warm through my veins.

"Yes," continued the Great Architect, settling back in his chair, "we are merely beginning. Architecture is still in its infancy. Pay no attention to all these short-sighted, dyspeptic pessimists who tell you that the field of architecture is becoming more and more limited. They yelp about the architect being only a cog in the machine of Big Business Building . . . they whisper ominously about mass housing, prefabrication . . . Pah! I say that architects haven't even begun to learn the full scope of their profession. Why," he emphasized his words with the tip of a forceful forefinger on the desk-top, "they haven't so much as learned the few fundamental elements of their art!"

The Great Architect paused to lift his glass, and with a questioning eyebrow waited for me to follow his example. I did so. Somehow, the feeling descended on me that I was about to hear and learn things of vital importance—that this evening would be one of overwhelming significance.

"Let us see," he went on, "what these fundamental elements are. Architecture is a science insofar as it solves problems relating to function, construction, and comfort. It is an art insofar as it affects us through our senses. Through our senses, I say, because only thus are we equipped to become aware of it.

"This may sound childishly simple to you—but is it? In all the generations of architects that have preceded us, no one—and there were some fairly talented ones—seems to have fully grasped this last point, or realized all of its potentialities. Nor does our own generation understand it properly.

"Stating the matter in its barest terms, it

becomes quite clear. There is, first, the sense of sight. We design for this sense by means of form and line, color, light and shadow. Very good. Next, there is the tactile sense—touch. We design for this by means of texture. Polished surfaces, rough ones, hammered ones, fabrics—an endless variety. Some appeal directly to the touch, and some indirectly by way of the eye and association of sensory experiences. Excellent. Third, the auditory sense—the sense of hearing. It took us some centuries to get around to it, but we are at last designing acoustically. The fourth sense, taste, belongs properly to another aesthetic field—the culinary art.

"But how about the fifth sense? Why have we architects not designed especially for it? I mean the olfactory sense—smell."

"Smell?" I giggled weakly.

"Yes, smell." The Great Architect frowned at my disrespectful mirth. Reaching hastily for my glass, I endeavored to cover my embarrassment by draining it at one gulp. After that, the suggestion did not seem quite so ridiculous. Smell? Why not?

A moment's deliberate pause, and the Great Architect continued.

"To make my point clear, I need merely to remind you how important the faint, characteristic odors of certain buildings are, in creating the special, particular moods which we feel upon entering them. For example, the smell of chill masonry mingled with that of extinguished tapers and old woodwork undeniably helps a cathedral to impress on the visitor that sense of awe and mysticism. Undoubtedly, you would not feel that little lift in your spirits when you come into a theatre, if the aroma of rugs, tapestries, programs, and ladies' perfumes were absent. But forgive me for speaking in such an elementary manner. What I mean to bring out is that we, as architects, should deliberately place, control, and arrange these smells in our buildings, so that we may be in fuller command of our art. One of the fundamental elements of architecture has till now operated through chance—but

has, none the less, operated; for it is inescapable. Is it not then the plainest of common sense to study it, learn to manage it—to use it as a tool, rather than just let it happen?”

With an effort, I tried to regain my critical faculties.

“But is it practical?” I queried. “How can one control smells—insert certain odors . . . eliminate others?”

“That is no problem at all.” The Great Architect waved a graceful hand. “Already most of our air-conditioned theatres use small vials of perfume which work on the principle of the atomizer. These are placed in the supply ducts, and have proved very satisfactory. In air-conditioned homes and other buildings, the same method can be applied; in fact, individual rooms may be individually odorized to conform with the effect desired. Where there is no air-conditioning, evaporation flasks (similar to certain humidifiers now on the market) may be employed.

“But enough of this theorizing!” He rose and motioned me to follow. “Let me show you my laboratory.”

He led me through a door and down a parabolic flight of stairs. (The house was his own design.) Finally we entered what was beyond question the most impressive laboratory I had ever seen. I shall not attempt to describe it, except to say that it might have been dreamt by a Hollywood scenic designer under the influence of a pipeful or two of opium. Following closely at the Great Architect’s heels, we passed mysterious arrays of retorts, tubes, dynamos—to come to a halt at last before a rack containing hundreds of vari-shaped bottles, each bearing a label. “Dress Shop,” read one. “Art Gallery,” said another. “Music Room,” a third.

The Great Architect interrupted my ex-

amination. “Here you see the results of the first constructive steps that have been taken in realizing the new, broader concept of architecture. These bottles contain the essences which give the characteristic odors of various kinds of rooms or establishments. Those who will follow me,” he struck a dramatic pose, “will have the privilege of making further advances. They will go into each type and subdivide it; so that, for example, we may have the correct essence for an Art Gallery of academicians, and for an Art Gallery for moderns. Why don’t you sniff one or two?”

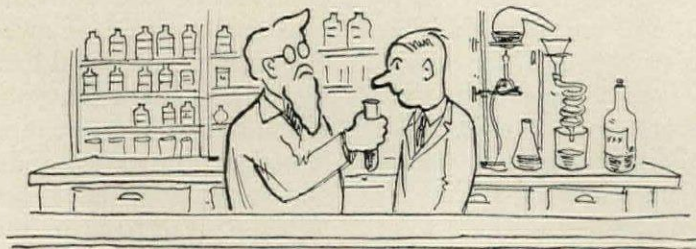
Gingerly I lifted from its berth a bottle labelled “Gentleman’s Study.” Unscrewing the cap, I raised the bottle to my nostrils. Strangely enough, I could detect no distinguishable aroma; but closing my eyes, I could have sworn that I was surrounded by book-lined walls, leather chairs, an open fireplace, and humidors of good tobacco.

“Master . . .” I stammered, “this is revolutionary! But how did you ever accomplish it? I wasn’t aware that you are a brilliant chemist as well as . . .”

“I came to chemistry by a logical process. If you are familiar with my career, as of course you are, you remember that some years ago I was rather active in housing circles, but that I soon dropped out. That was because I was convinced that no progress could be made until a workable unit was found. That task I set myself.

“I experimented first with blocks of houses, then single ones. Next I tried room groupings, but presently broke them down into use-areas. My invention of the Elbow Room Module (3.9 feet) you know.” The Great Architect drew himself up with dignity.

“I am now,” he continued, “pursuing the atom into the Fourth Dimension.”



GALLERY OF MATERIALS

PROCUREMENT DIVISION SETS UP SAMPLE ROOM FOR GOVERNMENT ARCHITECTS

LOCATED on the fifth floor of the Procurement Building, Seventh and D Streets, S. W., Washington, D. C., there is a Building Materials Gallery of a new type.

Here there are assembled, under conditions comparable to those encountered in the construction of Government buildings, representative samples of a variety of constituent materials in their finished forms in such fashion as to afford architects and others charged with the design, decoration, and construction of Government buildings an opportunity to study and determine with facility upon color schemes, types of finishes, combinations of materials, characteristics of competitive materials, and numerous other pertinent questions which arise and require decisions in connection with problems encountered daily in the planning of such buildings.

The gallery constitutes, in reality, a reference library of many building materials available in the United States comparable in purpose to the library usually assembled by architects for study and reference—except that herein are displayed on floors, walls, and ceilings of various rooms, for ready observation, large samples (in many combinations) of the actual living materials that supplement the descriptive matter of books and pictures. It is contemplated that architects and draftsmen of the Procurement Division and of other departmental agencies will resort to this gallery for information which they may require with a view of improving the appearance and architectural interest of Government buildings. Architects in general practice and the general public may visit it during regular office hours.

The gallery was sponsored by the Procurement Division in the interest of better and more appropriate Government buildings. Participation of the Procurement Division, however, was limited to the allocation of approximately four thousand square feet of floor space to be utilized by participating industries under specific conditions and regulations.

In the allocation of space among material industries, the Procurement Division stipulated that there be no reference made to any manufacturer; that the materials must be completely representative of the entire industry and the cost thereof to be borne by such industry; that each material or combination of materials must be treated in an architectural manner; and that only products valuable in architectural selection be shown.

On account of the limited available area, the allocation of space was necessarily restricted to those industries furnishing products considered to offer most needed information of the character required by the Procurement Division. The number of participating industries is twenty-one.

The available area was divided into eleven rooms, three of which have outside exposure. These rooms were allocated among the participating industries either singly or in groups, depending upon the characteristics of the industries and their abilities to produce architecturally satisfactory rooms independently or better in conjunction with other industries. Generally speaking, even where a room was allocated to a single industry, that industry has procured the cooperation of one or more others.

Designations of the rooms and general classification by industries embrace:—

- a. Clay products industries, 4 rooms; the terra-cotta, the tile, the face brick, and the glazed brick rooms.
- b. Stone industries, 2 rooms; the exterior stone and interior marble rooms.
- c. Metal industries, 3 rooms; the metal window, the stainless steel, and the aluminum rooms.
- d. Structural glass industry, 1 room; the structural glass room.
- e. Wood industries, 1 room; the wood room.

All rooms are shown hereafter except the metal window and structural glass rooms.

ROOMS IN DETAIL

THE ALUMINUM ROOM is the work of the aluminum industry with the marble and plastic industries cooperating. *Floor*, gray marble with black marble border and central panel into which are set aluminum dividing strips. *Wall base*, black marble. *Walls*, brown marble except one corner in white marble. Into the walls are set numerous items of aluminum embracing a double-hung window frame with sash equipped with aluminum Venetian blinds, a casement window, a heavy outside entrance door with accessories, radiator grille and ventilating grilles, fluted pilasters, a decorative panel in relief. Upon the wall are hung six plaques of the same subject, but finished in six different ways, illustrative of the range of treatment available for a single subject. Other items illustrative of the uses of aluminum are gutters and downspouts, a mail chute, an office building letter box and wall type lighting fixtures. Recessed into the walls are set two rich red display cabinets suitable for book cases or other shelving needs of plastic composition material. *Ceiling* is of plastic composition material done in two colors laid to an octagonal pattern and set off by aluminum dividing strips and cornice. *Lighting*, direct from flush type aluminum ceiling fixture, direct from concealed continuous fixtures through light panel of ceiling finish and direct from closely set wall type fixtures. A large table with black plastic composition top, trimmed with aluminum and setting on a dark marble base features the center of the room. Aluminum mesh curtains embellish the principal window opening.

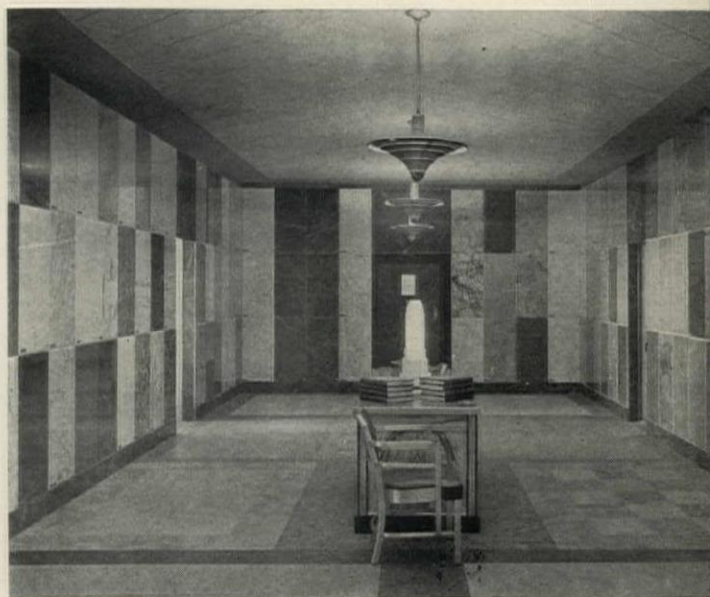
THE EXTERIOR STONE ROOM is the work of the granite, marble, limestone, sandstone, slate, soapstone, greenstone and cast stone industries. *Floor* in two portions—one, seven panels of different colors of cast stone separated by black stripes of the same material; the other, two panels of slate in different finishes and in variegated colors—all surrounded by a slate border. *Wall base*, green-black marble. *Walls*—panels, generally 18" x 36", cut from commercially producible stones suitable for exteriors of buildings held in place by narrow aluminum separating strips. The panels present all colors in which the materials are obtainable from white through the full range of colors to black and illustrate the various finishes applicable to these stone for exterior uses. Many of the panels are given two or more types of finish and reveal the extent to which different color effects are procured through selection of surface finish. The center of the room is occupied by a low partition wall upon which are mounted in upright position panels of other stone for which wall space was not available. The total number of pieces shown is one hundred ninety-two. *Ceiling* of this room is acoustical tile. *Lighting fixtures*, indirect aluminum.

THE WOOD ROOM is the work of the lumber industries. *Floor*, fourteen panels of different kinds of woods laid in various patterns all surrounded by a border of light colored wood. *Walls*, thirty-two panels of various rectangular sizes and of different kinds of wood all presented so as to bring out the natural grains and colors of the woods in plain, carved and decorated finishes. These wall panels are removable and interchange may be made with other panels for which wall space was not available and which are kept in an adjacent storage room ready to be placed in the walls as occasion demands. *Ceiling*, six panels of different woods in natural finishes. *Lighting*, concealed direct. Two corners of the room are developed to demonstrate double-hung and casement windows, respectively.

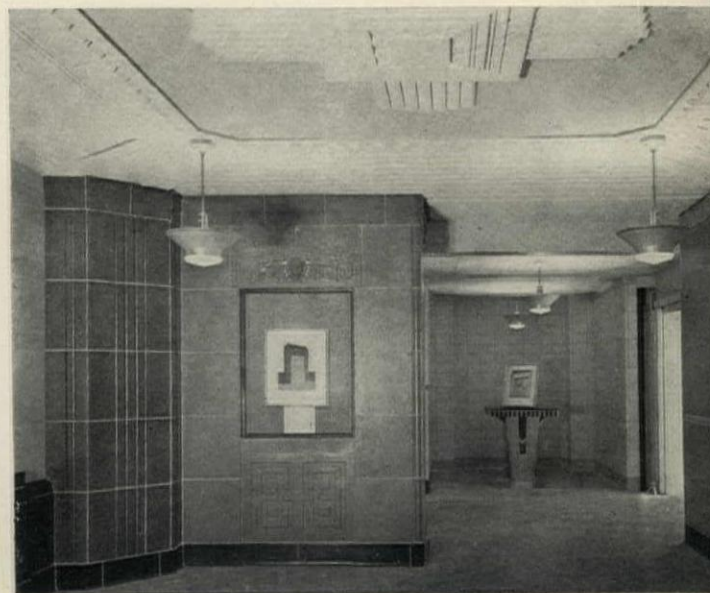
THE TILE ROOM is the work of the tile manufacturing, acoustical tile and nickel alloy industries. *Floor*, nineteen separate blocks of floor tile in various colors and patterns. *Wall base*, fourteen colors of glazed wall tile harmonizing with fourteen colors and patterns of tile wainscot with appropriate top moulds. Five windows along a false interior wall are treated upon one face with three different tile trims and upon the opposite face with two different combinations of wood and tile trims. *Ceiling*, acoustical tile. In the center of the room, a tile fountain done in vari-colored green tile around an idyllic central figure of a child. A mosaic, done in small tile, adorns one wall into which is incorporated an iron watchman's station box with such skill that the utilitarian feature is so masked as to appear to be almost a part of the motif. In another wall are featured three panels of tile wall finish in distinctly different colors. Upon the walls hang decorative plaques—one being a reproduction of the exterior faience of the American embassy in Tokyo, and three others presenting likenesses of George Washington, Abraham Lincoln, and Franklin Delano Roosevelt. *Lighting fixtures*, deep bowl, semi-indirect type of nickel alloy. Within the room are filing cases in which are placed, and available for examination, samples of tile in all available combinations of color and pattern.

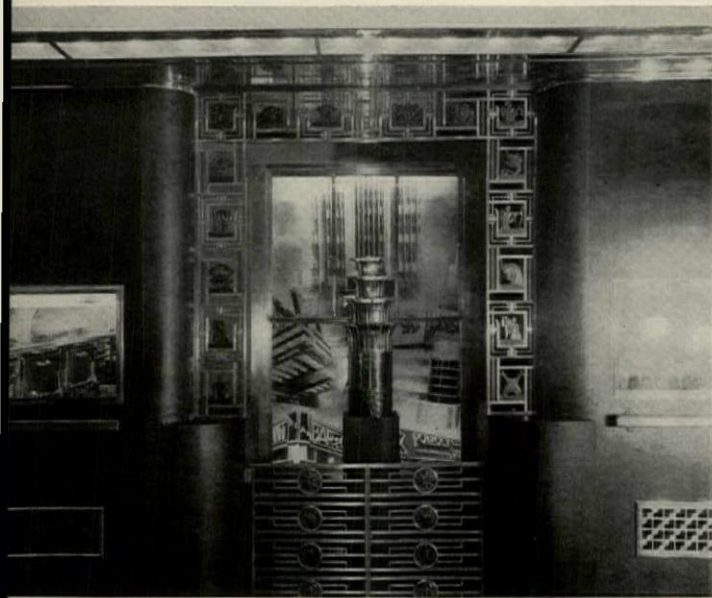


THE INTERIOR MARBLE ROOM is the work of the marble industry. *Floor*, ten panels of marble in various colors and combinations and each panel with an appropriate marble border. *Wall base*, green-black marble. *Walls*, one hundred ninety-two panels of commercially obtainable marble suitable for interior usage; generally 18" by 36" in size, and held in place by narrow aluminum dividing strips. *Ceiling*, acoustical tile. *Lighting fixtures*, indirect aluminum. In the middle of the room, a cabinet in which are small-sized samples, convenient for handling, of all specimens mounted upon the walls and in addition similar samples of all other rarer marbles obtained within the territorial limits of the United States and its possessions but in quantities too limited to permit their utilization in general building operations. Upon this cabinet is featured a lamp done in white marble and fashioned as a miniature model of a widely known tower building.

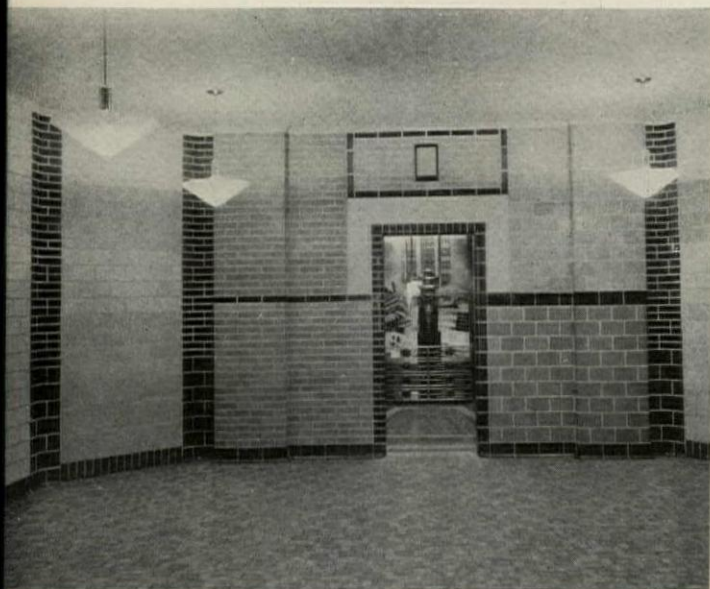


THE TERRA-COTTA ROOM, including also the entrance vestibule, is the work of the terra-cotta, acoustical tile and plaster, acoustical stone, and the nickel alloys industries. *Floor*, random range red quarry tile. *Wall base*, generally black tile with some orange. *Walls*, hand made and machine made terra-cotta in eleven colors ranging from cream to dark blue, relieved in parts by black polychrome chair rails, set in various patterns and embracing a typical section of a swimming pool design. *Ceiling moulds* of various contours and colors ranging from an unmoulded corner through tan mottled simple mould to a deep polychrome frieze. *Ceiling*, in the main room is acoustical stone in a modernistic design and in the vestibule is plain acoustical tile. Blue-black-green pilasters feature two corners of the room. A massive entrance doorway in black flanged by black wainscot features one wall. Nickel silver features embrace an intricate grille in the passage arch between the vestibule and the room, an interesting information desk in the center of the room and a door set in a simple tile trimmed opening. In the vestibule, a monel metal lobby desk with black structural glass top. *Lighting fixtures*, semi-indirect units of aluminum.

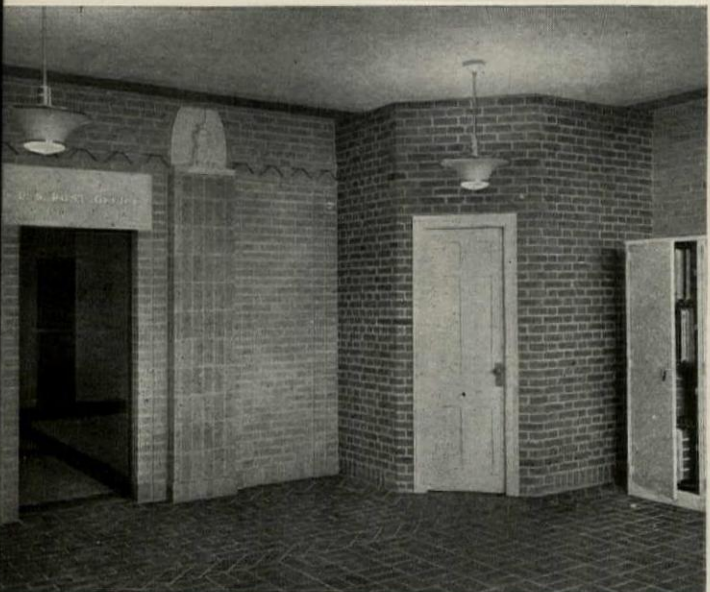




THE STAINLESS STEEL ROOM is the work of the stainless steel industry with which the cork, terrazzo and structural glass industries cooperated. *Floor*, terrazzo in modernistic design featuring reds, browns, and greens with stainless steel dividing strips and tan cork border. A large eagle, of conventional design executed in the metal, features one floor panel. *Walls* from floor to ceiling, and the ceiling, are black and arched stainless steel, respectively, except cork walls in a decorative niche. *Wall trim*, grilles set in the walls, and trim for glass covered openings to show cases for specimen products are of the same material with polished finish. At one end of the room a section of wall is done with black wainscot and door trim set off by a brilliant red structural glass sidewall all built around a cast stainless steel elevator door depicting six groups of conventionalized human figures symbolical of industrial operations. Another section of wall features an interior building partition laid up of glass wall units each approximating a brick in size, through which light may pass but through which the vision cannot penetrate. *Lighting*, fully concealed direct from ceiling with indirect from stainless steel continuous suspended fixture.



THE GLAZED BRICK ROOM is the work of the glazed brick and tile industries. *Floor*, random range fire flashed tan and brown tile laid in an overall pattern. *Wall base*, seven colors of glazed brick and tile and in various forms of contour. *Walls* are panels and units of glazed brick and tile in nearly seventy colors, combinations and designs. *Doors*, trim in five different designs and combinations. *Ceiling*, perforated acoustical tile. *Lighting fixtures*, semi-indirect glass.



THE FACE BRICK ROOM is the work of the face brick manufacturing industry. *Floor*, red pressed brick laid in two patterns with a border of the same material laid in an appropriate design. Four *walls* laid up with bricks of different types and texture, all predominantly buff, one wall simulating an entrance to a post office with fluted brick pilasters surmounted by conventional eagles done in white marble. In two corners of the room, projections into the room illustrative of exterior corners of buildings are built of different colors of red brick, laid up in different types of bond. *Ceiling*, perforated acoustical tile. *Lighting fixtures*, semi-indirect aluminum. Within the room, steel cabinets contain specimens of bricks of all available types and colors laid up in sample forms to illustrate the full ranges of color and design in which face brick may be obtained and utilized.

The group of eleven rooms is not considered to be a complete exposition of materials available to the building industry. They reveal, however, the possibilities for service to the building industry that such a development can render. Space limitations and the experimental nature of the present venture restricted its scope. Should the value of the display gallery manifest itself to a sufficient degree, a comprehensive extension may be added.

The producers' associations representing the industries which are participating in this reference library are: Acoustical Industry, Aluminum Industries, Cast Stone Industry, Cork Industry, Glazed Brick and Tile Institute, Granite Industry, Limestone Industry, Metal Window Institute, National Association of Marble Producers, National Lumber Manufacturers' Association, National Terrazzo and Mosaic Association, Nickel Industries, Plastic Industries, Slate Industry, Soap Stone Industry, Stainless Steel Industries, Structural Clay Products Industry, Structural Glass Industry, Terra Cotta Industry, Tile Industry, Window Glass Institute.

AN ANALYSIS OF ORDER

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

ORDER has an æsthetic quality.

The architect makes a few regulating lines on paper, perhaps an axis and a cross axis, and then explains that thereby he achieves order; or by the limiting use of plane geometrical formulæ or of two dimensional moduli he restricts the free use of form and again explains that these are a guarantee against wilfulness.

Order must have some laws.

But it would seem that architecture is fundamentally no different from other human endeavors. If it obeys laws they are probably of the same quality as those governing music, painting, or sculpture. Surely the laws of most importance in each case, and the most difficult to define and limit, are those of sensation.

Perhaps the only important knowledge, other than that of skill, for the artist to attain is to understand thoroughly the psychology of appreciation.

Order may mean one thing to the pioneer and another to the sophisticate, nor should one or the other be sneered at. There was throughout the latter part of the Victorian period a tendency to confuse order with morals. Thus the early Renaissance was pure while the Baroque was decadent. We are inclined to weigh the values of our modern attempts in much the same manner and the word "clean" connected with architecture has developed a meaning more than godly.

The most harmful thing about any order is that adherence to it becomes the basis of fanaticism. No architect can ever achieve order unless he realizes that actual order requires a cultural appreciation, a knowledge of people and an understanding of human needs and desires.

It is not enough to say with LeCorbusier that regulating lines are—

- 1—"An inevitable element of architecture."
- 2—"The necessity for order, the regulating line is a guarantee against wilfulness. It brings satisfaction to the understanding."
- 3—"The regulating line is a means to an end."

Its choice and modalities of expression given to it are an integral part of architectural creation."

Architectural creation achieves order only through the ability to intellectualize the sensations of the tenant, in that it is different from building order which needs to meet physical requirements only.

Balance in architecture must not be quantitative in extent nor of mathematical regularity. In most cases the more mathematical the solution the more lifeless the sensation. The mere fact that mechanical things are made to work does not prove their forms to be worthy of emulation. The most efficient aeroplane has still much to learn from the natural abilities of birds. Who, having seen a great owl rise off the ground silently, vertically, and rapidly, can fail, with all due admiration for man's accomplishments, to contrast it with the clumsy efforts of the very best pilot in the most up-to-date plane.

It is obvious that the truly efficient bird acknowledges one order in its flight qualities and another in its protective coloration, and still another in its need for family unity and recognition.

No statement of order can ever be fully complete.

The ancient Greeks, toward whom all look when regulating lines are mentioned, had the supreme sophisticated sense of using their limited knowledge of mathematics when desirable and again disregarding it when it got in the path of sensation. It might be said that their refinements are not great solutions as far as mathematics is concerned, but they are truly magnificent attainments in the comprehension of human sensibilities.

The Greeks never made the mistake the so-called logical French have so long continued as a basis of architectural philosophy—that plan order can only be arrived at by symmetry. In fact they knew well the limitations of symmetry, as did the Romans, and that while they both appreciated the beauties of

symmetry they realized that these beauties could not be extended indefinitely.

Plan order may be apparent in the L'Enfant plan of Washington or in the Burnham plan for Chicago, but only so long as they are maps held under the immediate focus of two eyes.

Order which is thus apparent on a piece of paper may be chaotic in so far as living is concerned. A close study of the plan of Chicago, for example, reveals a great symmetrical pattern of highways and parks superimposed upon badly planned communities. A great picture of order takes the place of actual order.

The great difficulty with all such conceptions of order is that externals control life.

The magnificent thing about the plan of Chicago is not the great pictures with their underlying bad planning and thinking, but the recovery of the waterfront—in America almost always a blighted and ugly area—which here is changing into a result of great civic beauty. It is generally treated with understanding of local conditions and scale except in front of the main axis of the great picture at Grant Park where a gargantuan egotism of scale draws humanity and defeats itself.

Another and different type of the misunderstanding of order is seen in the city plans of LeCorbusier. These plans are always conceived as the *great city* and they remake the sprawled out confusion of age-old growth with the attendant lack of control and achieve regulation, the controlled disciplinary order of social dictation.

It is not that they become better physical places to live in—that can be granted—but they are even more rigid in the way they condition life than is the chaos they are intended to supersede. They are in line with the mass thinking which is part of our post-war heritage; that thinking which presupposes a daily life supplied and controlled by others.

They are based on the assumption that the machine means congestion, which is an entire negation of the possibilities of order in an era of speed. Every indication of the future, under the machine, is toward dispersion.

Who has understanding of tomorrow's order? LeCorbusier, who would house the world in barrack cells isolated and conditioned

against nature, or Henry Ford, who is saying that cheap transportation, easy communication, accessible power mean a closer and more friendly relation between country and city? And Sir Raymond Unwin, who thinks of man not as a warehouse problem but as someone best housed in a single family dwelling related to a usable plot of land.

It can be immediately appreciated that here are two different ideas of order and under them two different kinds of people will grow up.

It is not the regulating line which is a guarantee against wilfulness, but it is a nationally self-imposed discipline which can be the only guarantee against wilfulness. In other words, the national will-to-do curbed by a mutual responsibility. When that is obtained there grows naturally an orderly society and then an orderly architecture.

It is only from such a basic feeling and desire for order that creation can exist and continue.

Without fear of being considered old-fashioned, I can state that the excellence of the communities and architecture of the eighteenth century in New England came not from a superior knowledge of architecture, but through the strong character and logical sense of order which persisted for so many years through that century.

* * * * *

It would seem obvious that order in architecture derives from the plan, but it does not seem so obvious to most architects that this plan is not something composed on paper. It is a generator of architecture only in so far as it realizes the life lived within. A group of the designs in the New York Fair Competition, illustrated in this issue, are worthy of study—careful study—not because you might have a Fair building to design but because it is evident that thinking about and knowing something of the nature of a problem is very necessary to do a living job. The prizes are as open to criticism as were the two hundred or more designs that gave no evidence of any thinking whatever. Design order is not some magical hocus-pocus but needs brains to make, first, a clear statement of the problem, so that form may naturally develop.

GUPTILL'S CORNER



Big NEWS! Without any previous announcement, we're off on a brand new GUPTILL'S CORNER COMPETITION! Read the program below! Grab your materials! Start today! And don't overlook the delivery date, January 15th, 1937.

Here's the why and how. I was thinking about my own tree sketches of the last few months. What to do next? Run more of them or turn to something else? Swap to other media? Or what? Or what? Or what?

Then came the idea. 'Bout time for another competition: why not one on sketching trees? Some of you had asked for it so why not give it and see what you could do?

So here you are, folks. Walk right up. Try your luck and skill! Win one of the usual mammoth (?) prizes or coveted mentions!



PROGRAM Your problem is to make an effective tree sketch, the subject to be of your own choosing. Preferably it should be from nature, though work from photograph is acceptable: it should not appear too photographic. It can depict any season. Sketches copied from other drawings or based on them to the point where they seem to imitate them are not eligible. Tree renderings of the type common to architectural presentation are not wanted.

Any medium, such as pencil, charcoal, crayon, pen and ink, brush and ink, dry brush, wash, etc. (or any combination of these), may be used, though color in any form is prohibited.

Paper may be rough or smooth; white, gray or black. It must measure exactly 11" x 14". Thin paper should

be mounted. Unmounted tracing paper is prohibited. Paper may be placed either vertically or horizontally. The drawing may fill the entire sheet or not. Margin lines are optional as are effects which are vignetted (allowed to fade at the edges). If some particular species of tree dominates the sketch, its name should be given, either lettered on the sketch (as a title) or on the margin: further lettering is optional. Drawings with a tendency to smooch must be sprayed with fixatif.

A contestant may submit one or more sketches but no contestant is eligible for more than one prize.

Each drawing shall be unsigned, and shall exhibit no identifying marks other than a *nom de plume* or device, done at small scale on the front. Accompanying each drawing there must be a plain, opaque sealed envelope, containing the true name and complete address of the contestant. The *nom de plume* of the contestant shall appear on the outside of this envelope. The envelopes will be opened only after the awards have been made.

DELIVERY Drawings must be mailed flat, postpaid, fully protected against creasing, to Guptill's Corner, PENCIL POINTS, 330 West 42nd St., New York, N. Y., in ample time to be delivered on or before January 15th, 1937. Drawings will be given every reasonable care, but are sent at the owner's risk.

JUDGMENT The drawings will be judged during the last of January by a qualified Jury appointed by PENCIL POINTS. Judgment will be based mainly on artistic merit. Choice of Subject, Composition, and logical expression of the subject matter will have as much weight as technical excellence. Immediately the drawings are judged, the winning contestants will be notified by mail. General announcement of the results will appear in the February issue, a copy of which will be sent to every contestant.

THE PRIZE DRAWINGS The report of the Jury will also be published in the February issue, as will some of the prize drawings. The other prize and mention drawings will be reproduced in the issues immediately following. These drawings become the property of the Reinhold Publishing Corporation, publishers of PENCIL POINTS, and the right is reserved to publish or exhibit not only these prize drawings but any or all of the other drawings. In connection with the publication or exhibition of any drawing the name of the artist will, of course, be attached to it. The drawings of unsuccessful contestants will be returned, postpaid, within a reasonable time.

PRIZES There are no cash prizes. All

prizes are in the form of PENCIL POINTS Books, selected from the list printed on page 46, Advertising Section, of this issue. Books to a total list value of sixty-five dollars will be given, as follows:—First prize, \$25; Second prize, \$15; Third prize, \$10; three Fourth prizes, \$5 each. These books will be sent prepaid to the winning contestants as soon as selected by them. Mentions (honorary) may be awarded at the option of the Jury.

So that's that. Now get busy, remembering that the procrastinator seldom wins a prize.



When I popped the question about the stained woodwork in the Eagle Bridge, N. Y., railroad station I stirred up far more interest than I anticipated. Have I had letters! And from real authorities! I'm not going to try to pick the best answer, for there are too many good ones. But let me quote from a few which are especially fine.

Erwin M. Lurie, Civil Engineer, of Chicago, says, in part, "Streaks on plastered ceilings are caused by the difference in conductivity of the materials behind the plastering. Moisture in one degree or another is always present in inhabited rooms. At various times during the year, notably during the heating season, there is generally a marked difference in temperature between the inside air, especially at the ceiling line, and the outdoor temperature. This causes condensation in greater or less degree, depending upon whether the inside surface has or has not reached the dew point. It will be found that where plastering is applied on wood lath, the portion which covers the lath reaches the dew point less frequently than the portion which covers the key space—that is, the open space between the lath. This is natural inasmuch as wood is a poorer conductor of heat than plaster, whereas the plaster on the under side of the ceiling at the key spaces will be more or less the same temperature as the outside temperature or the attic temperature at those spaces and naturally a lower temperature than the room. These strips between the lath will reach the dew point many more times than the portion of the plaster under the lath itself.

"In the course of the year, therefore, it will be found that when condensation occurs, it will usually take place over the key spaces and fre-

quently not at all over the wood lath portions. This condensation takes the form of minute globules of moisture and any dust in the room will collect over those key strips. Over a period of time, the dust will collect more and more so that the space between the lath will be outlined in dark streaks while the space over the lath itself will remain comparatively clean.

"The writer demonstrated this point very clearly in an uninsulated house by evaporating a number of kettlefuls of water in the kitchen on a day when the temperature outdoors was approximately zero and the attic temperature probably not more than 15° or 20° above. The inside room temperature was possibly 75° or 80°. At the end of the experiment when two or three kettlefuls of water had been evaporated, it was found that large globules of water had collected on the ceiling at the spaces representing the keys, while the globules over the portion representing the lath were very much smaller and fewer. Photographs taken at the time clearly showed that the large globules formed continuous streaks corresponding with the dirt streaks on the ceiling.

"Subsequently, the entire space above the ceiling was insulated with an eel grass or sea grass fabric which has largely eliminated the formation of the lath streaks. This follows because the temperature in the space above the ceiling more nearly approximates the temperature on the under side of the ceiling so the dew point is not reached so frequently. In one particular room in this house, the insulation was stopped about mid-point, and the lath streaks continued to show up over a period of a year or so between times when it was redecorated, while the remaining portion of the ceiling which had been insulated still showed a comparatively clean surface.

"It must not be assumed from the preceding that merely because ceilings are not streaked, there is no condensation. Streaks do not show when the ceiling construction is of such uniform nature that condensation is uniform throughout and the discoloration is likewise uniform and, therefore, a white plastered ceiling may discolor to a gray without being noticeably dirty.

"The writer has observed the preceding streaking occur on poured concrete and tile floor systems in which the portion of the ceiling plastered on the concrete beams is much darker than the portion of it plastered on the tile fillers between. Here, again, we have the difference in conductivity between the concrete and the tile, the latter being, of course, less conductive,

especially when of the hollow type. Such streaking on tile and concrete floor systems is usually most noticeable on the top floor ceilings which are uninsulated. Here the temperature difference between the air above the ceiling slab and below is considerably greater than in the floors below the upper one, and the condensation point will be reached more frequently than in floors below. However, even in floors not at the top of the building, wherever there is cold air blowing along the floor, and hot ceilings below, this condensation and streaking will inevitably occur.

"As regards the solution, or means of eliminating the streaking, it is not sufficient to use a plaster base which is non-conducting throughout. This



follows because, wherever ceiling joists occur, there will be less conductivity than in the spaces between the joists. This is amply borne out by your own experience in the case of the railroad station where all the construction was of wood but where there was a greater concentration of wood at the trusses or braces over the windows. Wherever these framing members occur, you will have less conductivity and the ceilings will reach the dew point less frequently right at those points than in the wood ceiling between, with the result that there will be a light band marking the position of every framing member.

"To eliminate streaking where wood joists are used, it has been found that the use of metal or wood furring strips (and the former are preferred because they have a lesser cross sectional area) placed at right angles to the joist, with a metal lath ceiling nailed or wire-tied to the furring, provides an air space between the back of the plaster and the joists—this permits free circulation of air with the result that the ceiling slab, being of uniform material such as is true in the case of metal lath, provides uniform conductivity through it at all points. The net result is that the condensation, when it occurs, occurs uniformly and the discoloration is not noticeable.

"If, in connection with such furring, an insulating material is placed above the ceiling, it will be found that the ceiling stays cleaner for a much longer period and requires less redeco-

rating simply because condensation over a period of time is reduced to a minimum with the result that dust particles do not have the moisture present as a medium for adhering to the plastered surface.

"In fireproof buildings or others where it is essential to keep ceilings clean over a period of years, and especially where ceilings are embellished with murals and other decorations, it is best to use a suspended ceiling construction and, whenever possible, this ceiling space should be ventilated. In addition thereto, an insulating fibre or other membrane, if placed just above the ceiling plaster, will reduce the amount of condensation so as to reduce greatly the required cleaning or redecorating of the ceiling finish.

"In multi-storied buildings of the apartment or hotel type, where attached or furred metal lath ceilings are quite commonly used under concrete, tile, or steel joisted floor members, streaking is practically nonexistent excepting on the top floor, and here a suspended ceiling is recommended for reasons given previously. The same is true for flat slab floor system members where the ceiling is frequently plastered directly on the underside of the slab, since the concrete is then of sufficient thickness to give practically uniform conductivity throughout its exposed surface.

"Streaking occurs not only on ceilings, however, but frequently on side walls, which if not properly furred will sweat in some cases to an alarming degree. To correct such conditions, wall furring of channel iron or special inserts designed to keep the inside plastering away from the outside wall surface are recommended. Walls so constructed will stay dry and warm, providing economy not only in redecorating but also in heating, and, at the same time, such houses are much more sanitary and livable."

Thank you, Mr. Lurie. That's great. I'm certain we can all profit from your explanation and suggestions.

Robert J. Brocker, Architect and Engineer, of Irwin, Pa., contributes some other valuable thoughts. He says, in part, "The explanation for the difference in appearance of the wood ceiling from that part of the ceiling where the beams and framing members occur, is that the portion of the ceiling immediately under the framing members has a higher insulating value than the portion of the ceiling between framing members; consequently, the lower insulated parts of the ceiling would show more dirt collection than the part with a higher insulating value, due to warm air striking."
(Continued on page 32, Ad Section)

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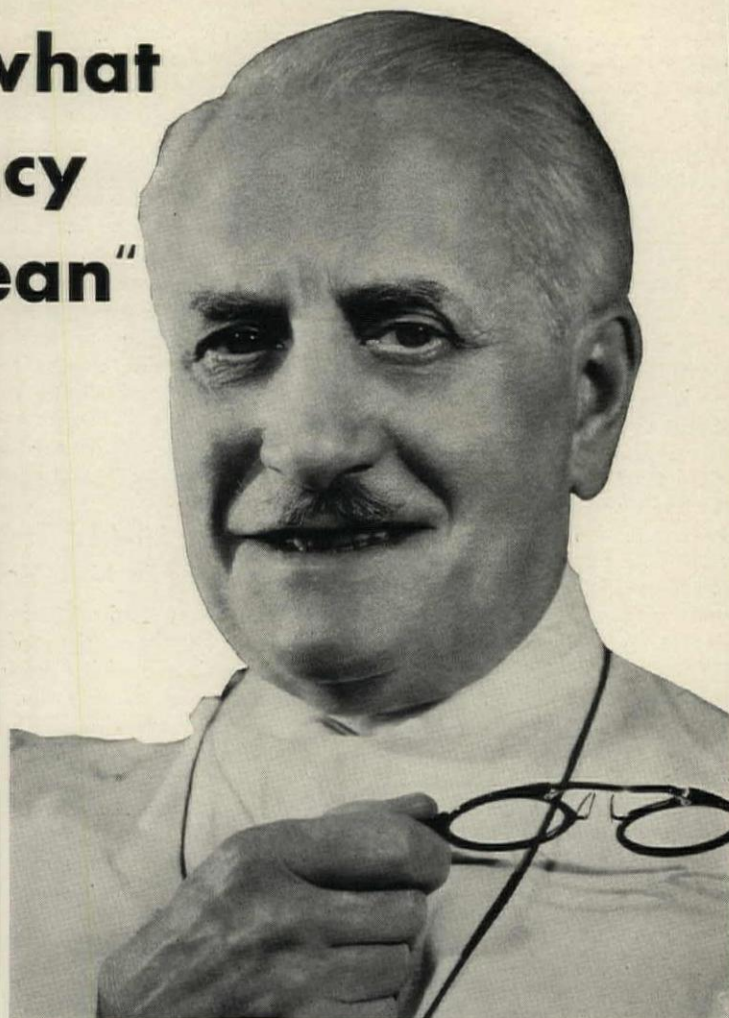
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(Continued from page 698)

ing the cooler parts and causing minute condensation and in turn offering a better chance for dust and dirt to collect on the moistened surface.

"You will have observed, no doubt, that where steel beams are used as the roof framing members in a building, that the part between the framing members is lighter than the part immediately attached to the framing. Steel offering less resistance to the conductance of cold from the exterior, the parts immediately under it are naturally colder than the part where there is an air space immediately over top, and the part under the beams becomes a darker shade due to the collection of dirt. If the beams are of wood then the heavy wood members have a higher insulating value than the air space and consequently the parts between the framing in wood construction will be darker than that immediately under the wood framing.

"You will observe the same phenomena in wood lath and plaster construction where the ceiling joists and the lath show lighter streaks on the ceiling and the plaster shows darker. I have the same phenomena indicated on the ceiling of my drafting room which is insulated with 1½" cork, nailed to wood ceiling joists and then plastered. You cannot see the lines of the wood

joists, but you can pick out on the ceiling practically every nail that was driven through the cork. The ceiling of this drafting room, being exposed to the comparatively cold attic space, is fairly well insulated by the cork, but where the nails were driven through the cork and not counter-sunk, dark spots have occurred on the finished plaster ceiling below."

Surely these all seem sound ideas, and should prove useful to us. Perhaps next month I can find room for some brief quotations of like interest. In the meanwhile, thanks to you letter writers one and all for your cooperation, and please forgive me if I don't find time to answer each of you with the personal reply you deserve.

Housing Models Exhibited in New York

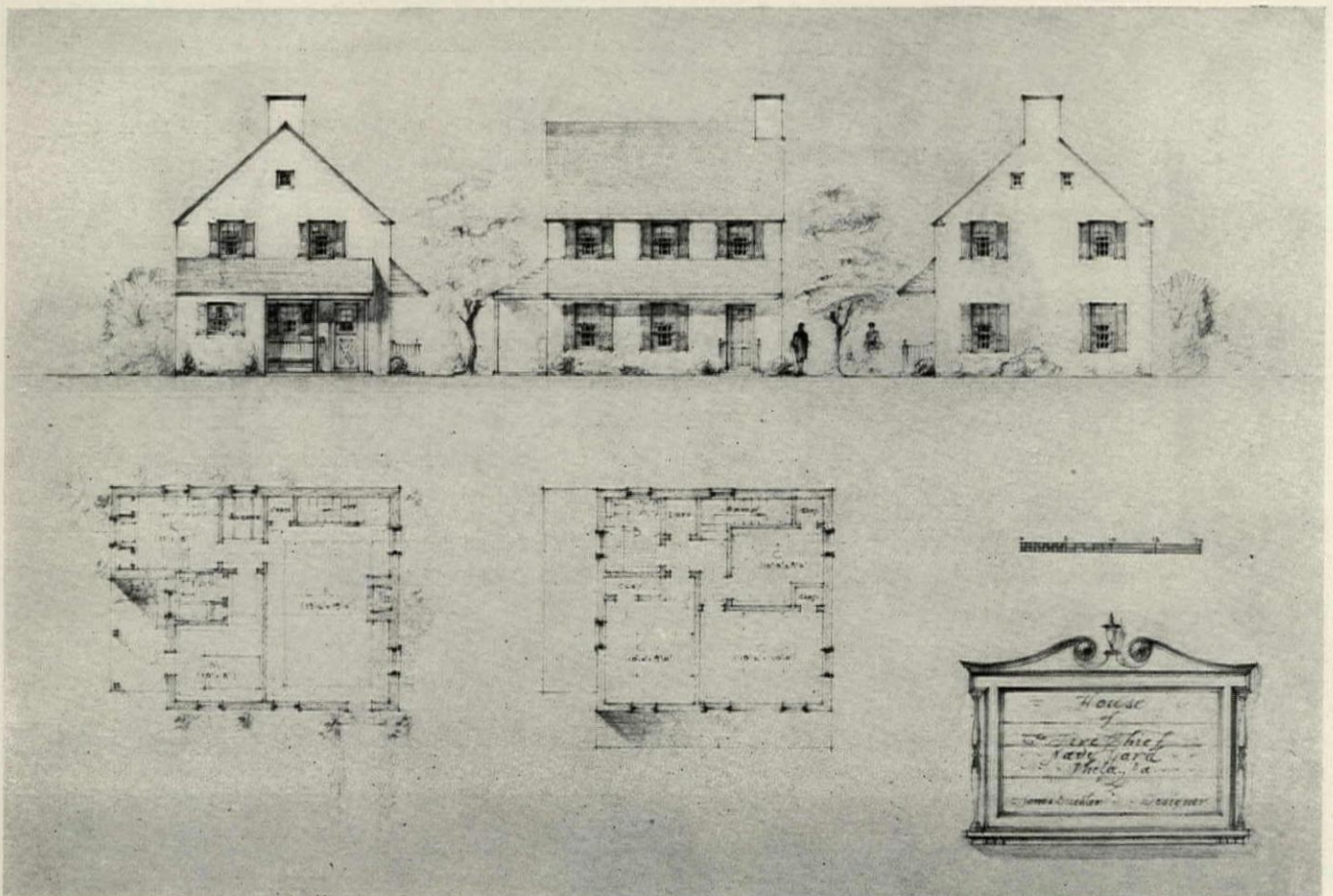
"Real Estate Follies" is the name given to one of the sections of the exhibit of housing models, prepared by the WPA under the direction of the New York City Housing Authority, which opened at the New York Museum of Science and Industry in the RCA Building, Rockefeller Center, on Wednesday, October 21. The models, on view for their first public showing, will be at the Museum through December 31.

Models in this particular group show, in exact proportion, actual city blocks of old and new law tenements, new multiple dwellings, New York's finest private dwellings, and a typical block of one and two family houses. Each one illustrates the way in which New York City's land has been covered without regard to proper light and ventilation. Besides these models of actual blocks are two additional models showing the terrific coverage both in area and type which is still permitted under our present laws.

The exhibit includes 61 models built to a uniform scale of 1 to 364, or 1/32 of an inch to one foot. There are also 17 large photographs showing past and present conditions and of housing projects now under way. Other models show all of the so-called model housing projects from the early model tenements to Hillside Homes, Boulevard Gardens and First Houses which have been built in New York City.

There are ten models of housing projects now under construction of the Federal Emergency Administration of the Public Works in other cities and a number of models of the Williamsburg and Harlem River projects now under construction in New York by the Public Works Administration

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THE HOUSE OF THE FIRE CHIEF AT THE PHILADELPHIA NAVY YARD AS DESIGNED AND DRAWN BY C. JONES BUEHLER

PENCIL POINTS

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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

Joseph Allan, Jr., 15 James Street, Newark, N. J., would like to obtain the April, June, August, October, and December, 1932, issues of *PENCIL POINTS*.

Thomas G. Reid, 307 Rutherford Street, Greenville, S. C., would like to obtain the May, 1936, issue of *American Architect*.

E. A. Maske, 40 E. Winspear Avenue, Buffalo, New York, has the following copies of *PENCIL POINTS* for sale: October, 1922; October, November, December, 1923; complete years 1924, 1925, 1926, 1927; January to December, 1928.

John Welker, 330 Delmar Avenue, St. Bernard, Ohio, would like to purchase bound volumes of the *White Pine Series*, in good condition. State price.

A. J. Pohle, 99 Genesee Street, Hornell, New York, has for sale all copies of *PENCIL POINTS* from January, 1923, to date, with the exception of June, July, November, 1923; February and September, 1925; and November, 1926. All are in excellent condition, price \$35, or he will sell all issues through 1932 for \$25.

Wanted: Etcher's Press, geared type preferred. Please give full particulars in first letter. Howard J. Lewis, 915 Harvard Boulevard, Dayton, Ohio.

W. Morley, 819 Dos Robles Place, Alhambra, Calif., has the following magazines for sale: *PENCIL POINTS*—All of 1931 except February; all of 1932, except February, April, June, and July; all of 1933; January through June, 1934. All are in good condition. *Architectural Forum*—March, June, September, December, 1925; March, September, December, 1926; March, June, December, 1927; March, June, September, December, 1928 (part one, reference numbers); January, February, March, April, 1929, in two parts. Copies through 1927 are slightly soiled, reading matter all right, the rest are in good condition. Make offer for all or part, plus postage.

Leon Camp, 731 Lincoln Road, Miami Beach, Florida, has for sale a complete file of *PENCIL POINTS* from the first issue to 1931.

Arthur H. Howland, Post Office, Rye, N. Y., would like to purchase Vol. IX, Nos. 5 and 6, of the *White Pine Series*.

PERSONALS

MAURICE ABRAMOVITZ, *Architect*, has opened an office at 35 Newbury Street, Boston, Mass.

UPMAN & ADAMS, *Architects*, have moved their offices to Room 23, 808 17th Street, N. W., Washington, D. C.

G. ADOLPH JOHNSON, *Architect*, has moved from 16 Norwich Street to 22 Elm Street, Worcester, Mass.

JULIAN ELLSWORTH GARNSEY, *Mural Painter*, has moved his studio from Los Angeles, California, to 71 West 45th Street, New York City.

HARRY RAY NAY, *Architect*, has moved his office from Parkersburg, West Virginia, to 416 Hawley Building, Wheeling, West Virginia.

MANUFACTURERS' DATA WANTED

ROSE CONNOR, *Architect*, 170 East California Street, Pasadena, Calif. (Data on materials and equipment for residential work.)

MAURICE ABRAMOVITZ, *Architect*, 35 Newbury Street, Boston, Mass.

FRANK A. SEXTON, *Architect*, P. O. Box 683, Miami, Florida. (Data for A.I.A. file, and wishes to be placed on manufacturers' mailing lists.)

JOSEPH PFENDT, *Architect*, 2258 N. Avers Avenue, Chicago, Ill.

RONALD SENSEMAN, *Architect*, 504 Flower Avenue, Takoma Park, Md.

E. H. BLUMENTHAL, *Architect*, Route 3, Box 70, Albuquerque, N. M.

WERNER GUENTHER, *Draftsman*, 1130 Carmel, Detroit, Mich. (Data for A.I.A. file.)

ROBERT E. KAYSER, *Draftsman*, 567 Dearborn Avenue, Toledo, Ohio.

LOUIS JORDAN, JR., *Draftsman*, Box 408, Omar, West Virginia. (Data for A.I.A. file.)

G. HABERMAN, *Draftsman*, 35 West 90th Street, New York, N. Y.

WILLIAM M. PRESTON, *Draftsman*, 524 East 6th Street, New York City. (Data on materials for construction, residence work and for A.I.A. file.)

ARTHUR K. STEVENS, JR., *Student*, Kappa Alpha House, University Circle, University, Va. (Data for A.I.A. file.)

SIDNEY I. GROBSTEIN, *Builder*, 504 Monmouth Avenue, Lakewood, N. J. (Complete data for new files, including prices and estimating data.)

DIVISION OF SCHOOLHOUSE PLANNING, State Department of Education, Sacramento, Calif. (Data on general building materials and equipment, especially schools.)



STATUE OF
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OF SARAGOSSA

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