

DESIGN
HOUBIGANT SHOWROOM
BY VAHAN HAGOPIAN

NOVEMBER

PENCIL
POINTS

1938

The New CRANE CORONOVA *has these Features*

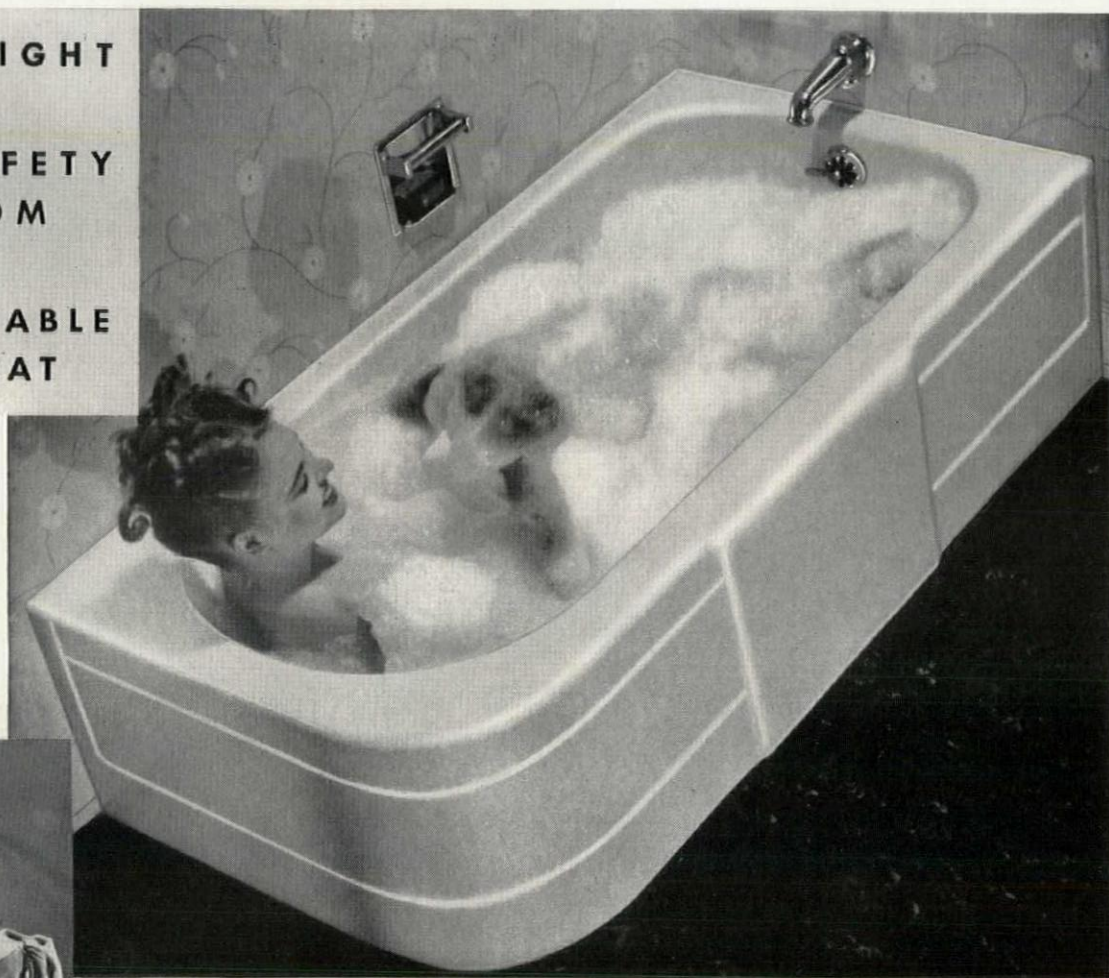
LOW HEIGHT

•
FLAT SAFETY
BOTTOM

•
COMFORTABLE
RIM SEAT



Low height, only sixteen inches, means greater ease in stepping in and out.



FOR the bathroom in the modern home, the Crane *Coronova* offers architects a bathtub, new in design—streamlined in appearance—comfortable, safe—ideal for either a tub bath or shower.

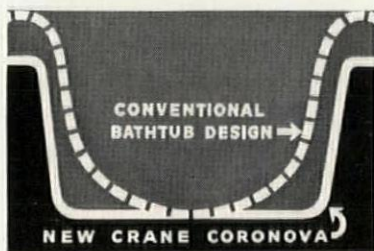
Its low height, only sixteen inches from floor to rim, makes it easy to step in and out, and the wide, flat bottom lessens the danger of slipping—adds to the pleasure of a shower. This new tub

has an interesting panel design that adds to its distinctive appearance and serves a functional use as well, for it forms a flat, comfortable seat at the rim of the tub which is so convenient for foot bathing or when dressing.

The Crane *Coronova* is made of the finest Crane Porcelain on cast iron and may be had in both recessed or corner styles in any of the Crane standard colors. The *Coronova* is available through any Plumbing Contractor and on display at all Crane Branches.



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Flat bottom is a safety feature giving greater security to bather. Raised tiling edge prevents water leaking behind tub.

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D E S I G N

VOLUME XIX NUMBER 11

ARTICLES

- 673 World's Fairs—1939 Model *Talbot F. Hamlin*
 695 Plants Dictate Garden Forms *James C. Rose*
 701 Religion of Art Revived *Robert L. Anderson*

PLATES

- 687 A WHOLESALE SHOWROOM *Vaban Hagopian*
 698 F.D.R.'s HOUSE *Franklin D. Roosevelt*
 703 PACIFIC COAST HOUSE *George W. Stoddard*
 704 NASSAU BEACH HOUSE *George S. Steele*
 705 COUNTRY HOUSE *George S. Steele*
 706 A SMALL HOUSE *Scholfield & Deimel*
 714 PEN DRAWINGS *Frederick H. Kock*

THE THRESHING FLOOR

- 711 Letters of professional interest by James Ross, Electus D. Litchfield, Frederick Wallick, Charles E. Hodges, Ben Wiseman, L. J. Call, John J. Klaber, Howell Taylor, Harold Draper Vernam, Antonio Di Lorenzo, and K. M. Nishimoto

THE MONOGRAPH SERIES

Volume XXIV, Number 5

- 719 Danvers (Old Salem Village), Massachusetts
By Frank Chouteau Brown, with Research and Measured Drawings furnished by the author

DATA SHEETS—Prepared by Don Graf

- 707 Planning of Living Rooms, Planning of Kitchens,
 Planning of Bedrooms, Planning of Closets

HERE, THERE, THIS AND THAT

- 12 Letters from Readers, News from the Field, etc.

PENCIL POINTS

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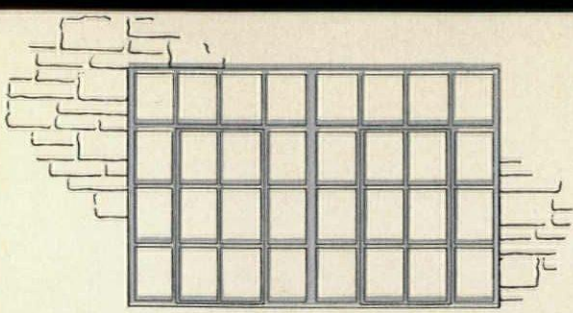
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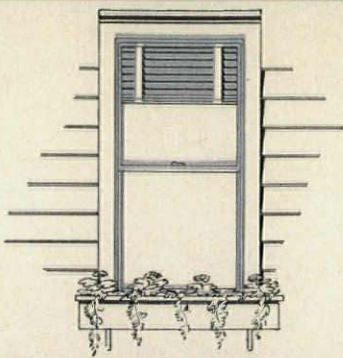
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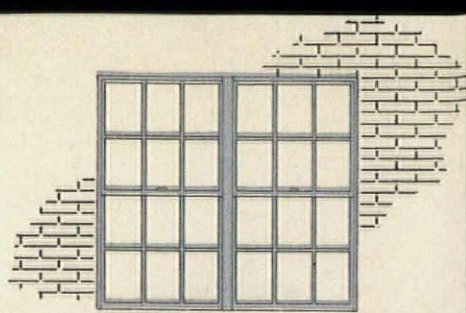
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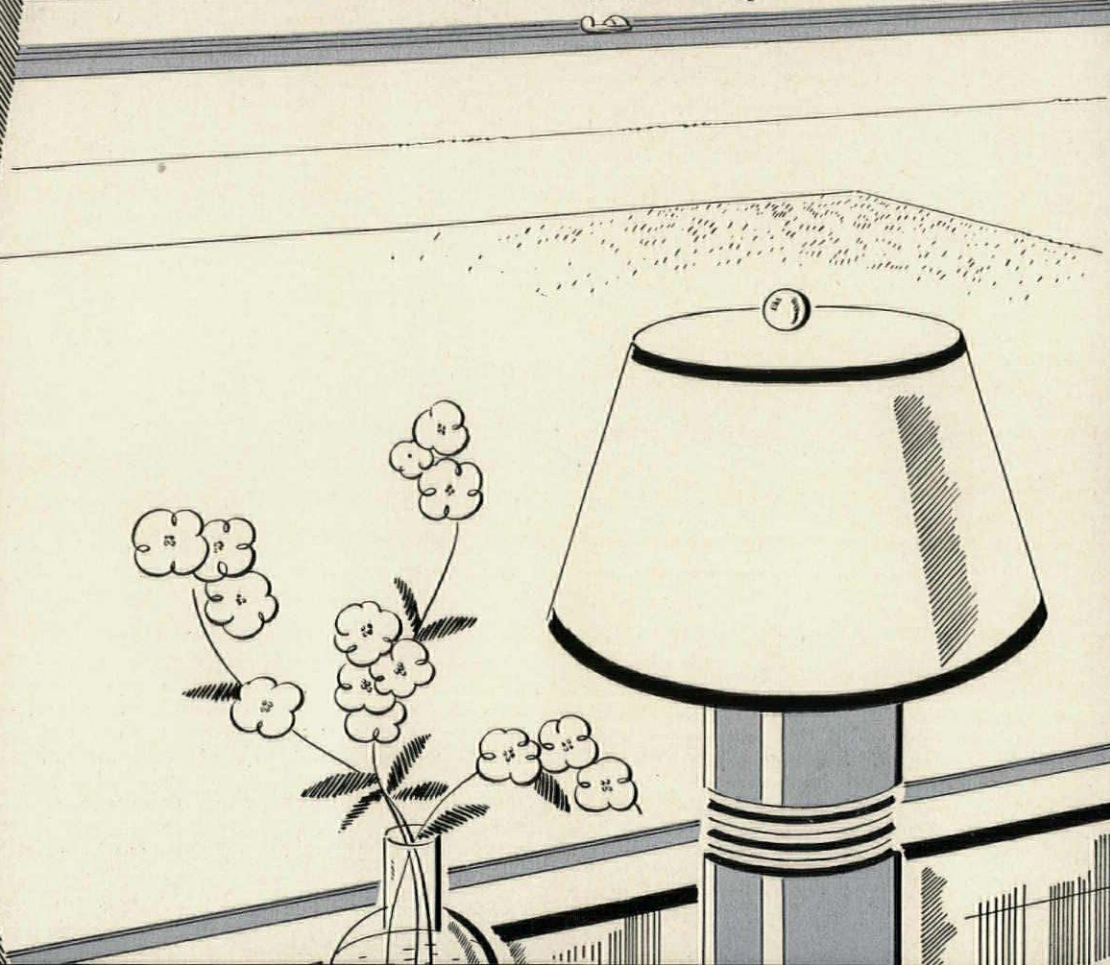
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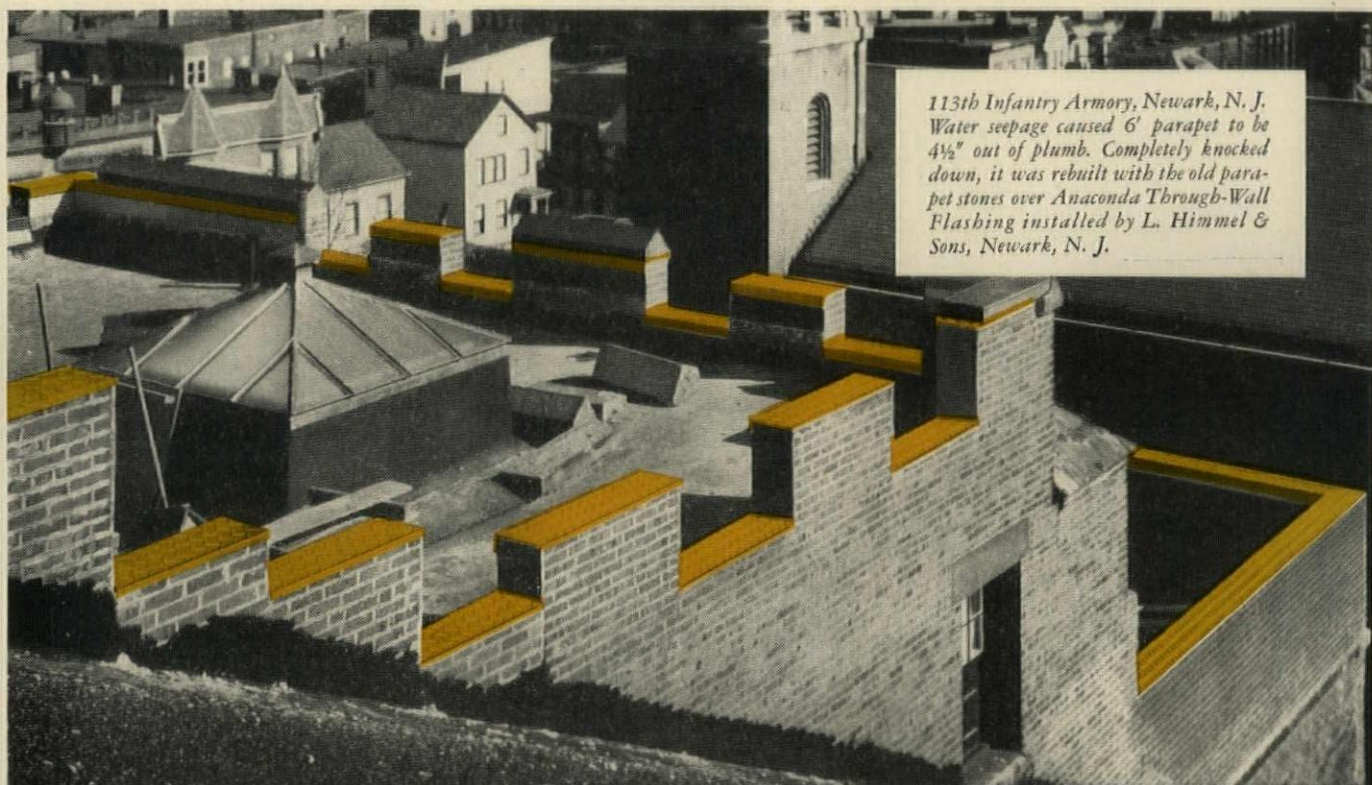
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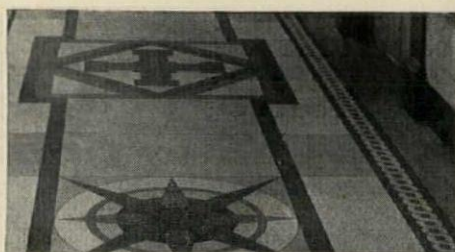
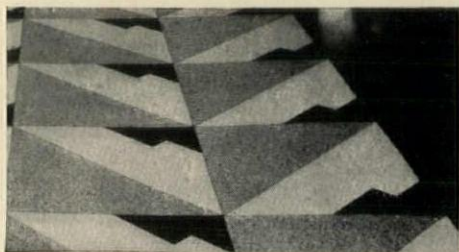


Public Service Co. of N. J., Auto Maintenance Shop, Newark, N. J. Water had been seeping through the fire separation wall. Anaconda Through-Wall Flashing and Anaconda 16 oz. crimped copper counter flashing were installed by L. Himmel & Sons, Newark, N. J., to make the wall leak-proof.



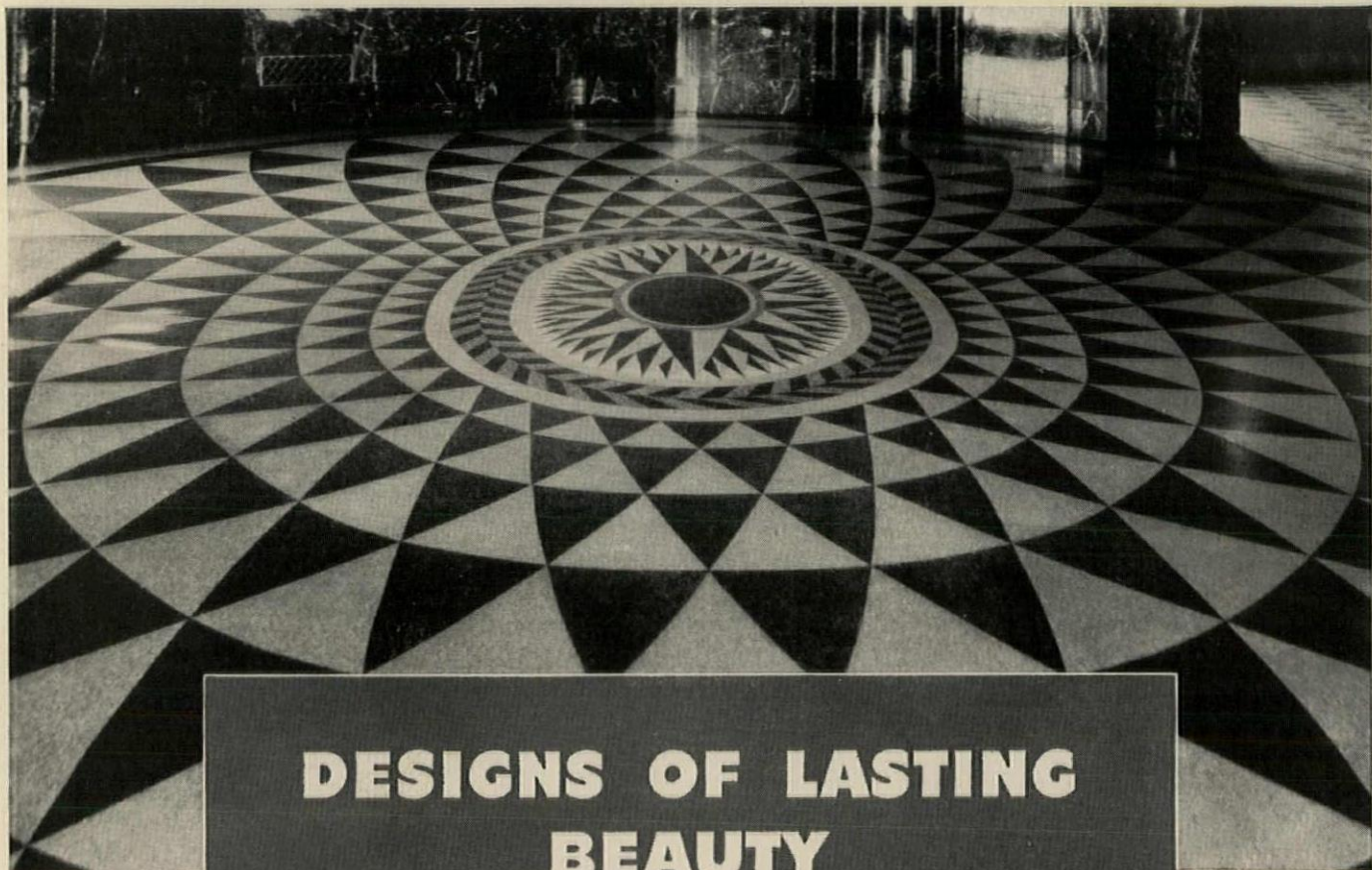
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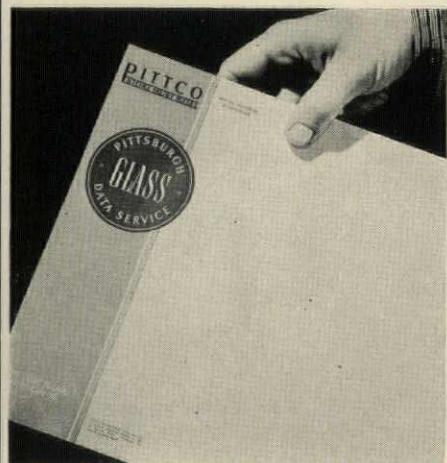
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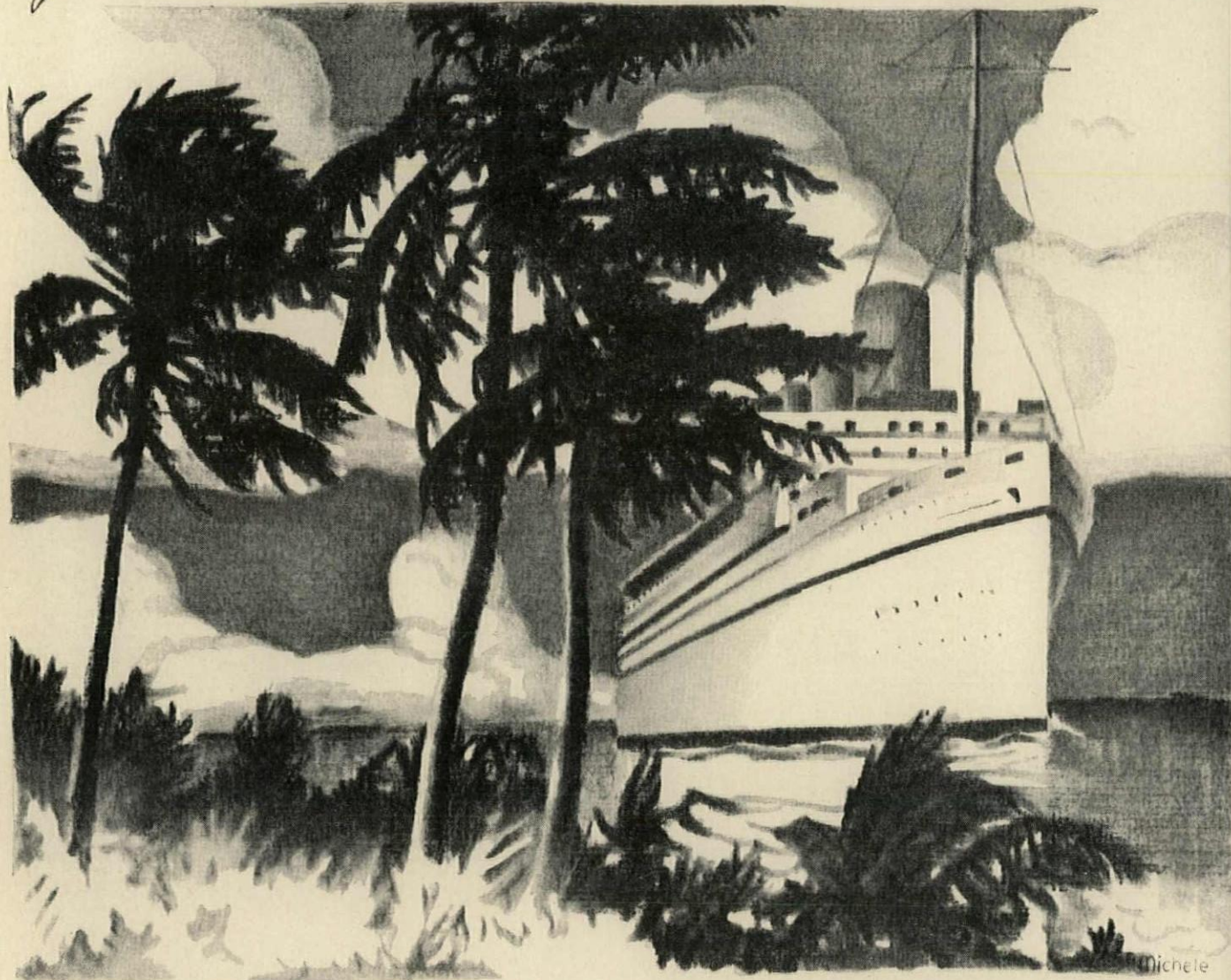
mailed in the usual way to all recipients of the Pittsburgh Glass Data Service. If you receive this service, make sure that your set of these details has arrived and been filed for ready reference. And if you are not on the list of the Pittsburgh Glass Data Service, and would like a set of these Pittco Metal drawings, we invite you to fill in and mail the coupon below. You will receive your set of drawings promptly.



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From the KOH-I-NOOR Sketch Book



"Some Fine Day . . ."

Maybe you've promised yourself "some fine day" to travel, or build a home in the country, or study Einstein's theory. Most workaday people, short of money or time, must necessarily be rather vague about the when and how of such projects. But sketching doesn't belong in that group; you can begin to enjoy its many pleasures right now, and can continue to do so for years and years to come. It is an old idea, but like most things that have lasted, it seems made to order for each succeeding generation. For us today it provides, at negligible expense of time or money, a means of self-expression highly effective in relieving the "rubber-stamp blues."

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The drawing above was made with Koh-I-Noor compressed charcoal on charcoal paper. It may be considered a finished work in itself or merely a tonal study for a poster in color. Very little modelling was used, the stomp being applied carefully to give even tones or silhouettes. After the stomp had gathered sufficient charcoal dust, it was applied sparingly on the clouds and the steamer.

Julian Michele

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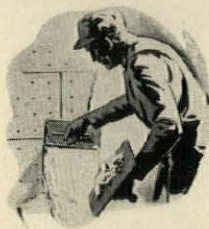
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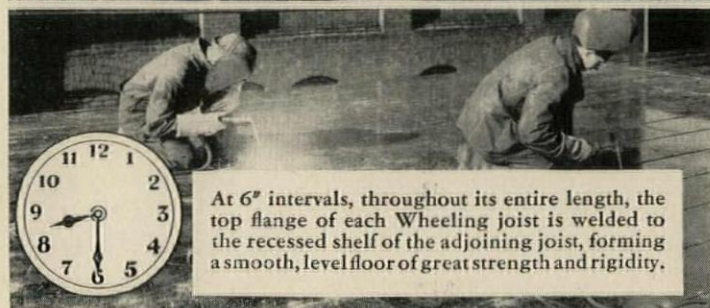
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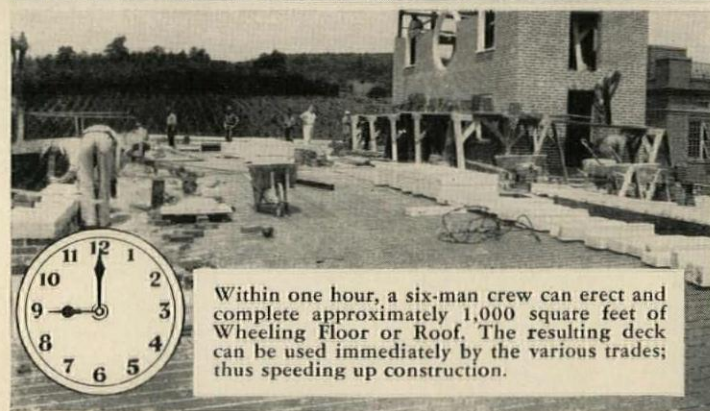
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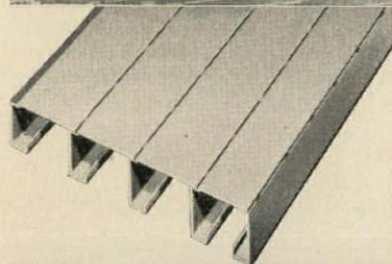
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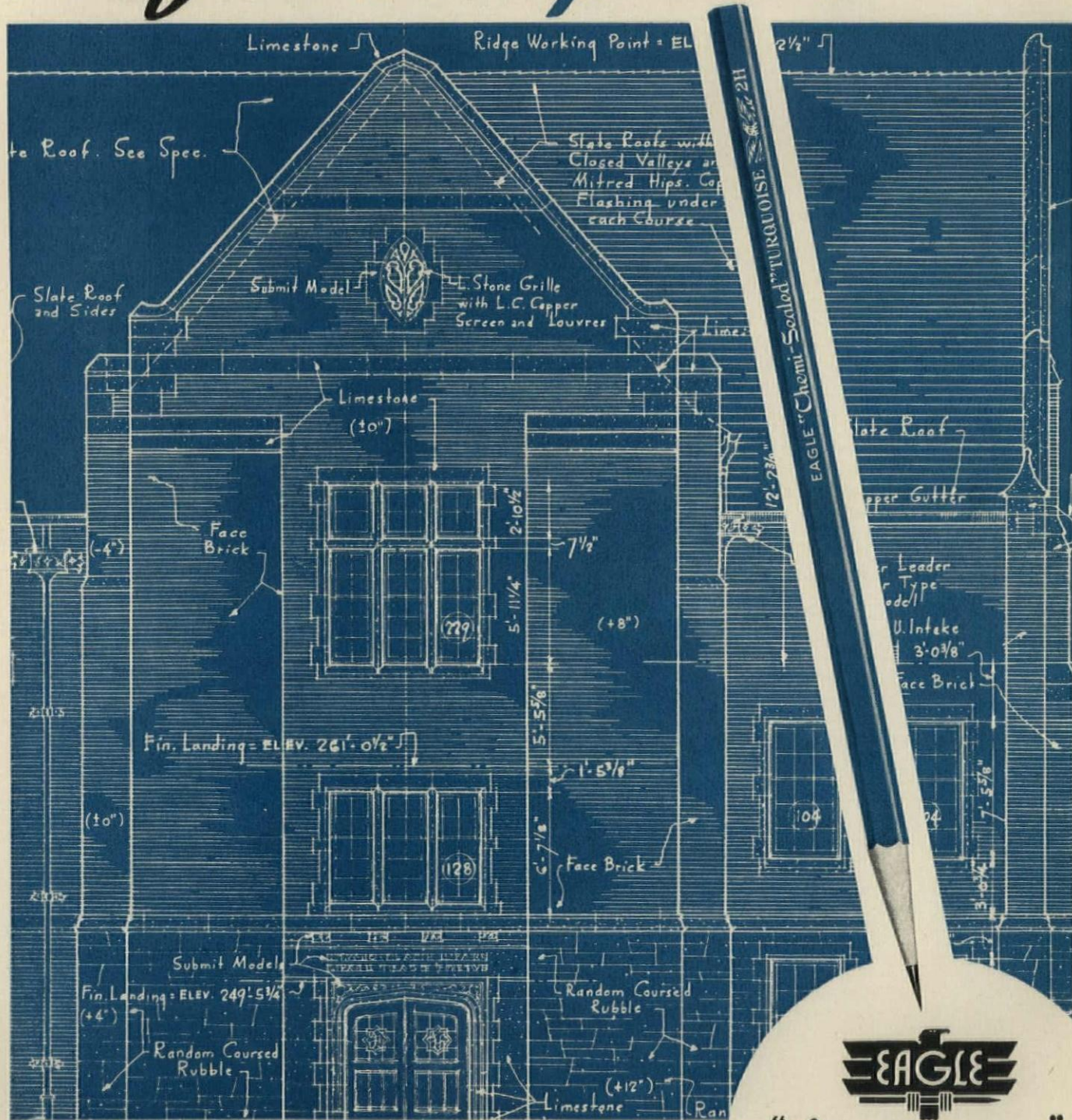
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HERE, THERE, THIS & THAT

New York Architects Receive Goucher Award

The selection of John C. B. Moore and Robert S. Hutchins, of New York, as winners of the Goucher College Architectural Competition for the choice of an architect to prepare a general development plan and design a principal building for a new campus, has been announced following judgment of designs submitted on invitation by 35 well-known architects and firms.

The winners, who have been partners in the practise of architecture for a year, won a prize of \$2,500 and are to complete their design for development of a new Goucher College campus, for a fee not to exceed \$4,000, also furnishing architectural services needed to design and supervise the construction of one principal building for a fee of approximately six per cent, when the College desires to proceed with its program. The results of the competition were announced at alumnae exercises last month commemorating the fiftieth anniversary of the College, when a Council was created to sponsor removal of the institution from Baltimore to a new location at Towson, Maryland.

Other awards and the prizes accompanying them were as follows: second, Eliel and Eero Saarinen, Bloomfield Hills, Mich., \$2,000; third, Frederick G. Frost, New York, \$1,500; fourth, John A. Thompson and Gerald A. Holmes, of Thompson, Holmes & Converse, Inc., New York, \$1,000. The competition was directed by Richmond H. Shreve, James R. Edmunds, Jr., and Edward L. Palmer, Jr., as an Advisory Board.

The Jury of Awards was composed of Dean Everett V. Meeks, School of Fine Arts, Yale University; Gilmore D. Clarke, Landscape Architect, New York; John A. Holabird, Architect, Chicago; David A. Robertson, President of Goucher College; and Professor Clinton I. Winslow, chairman of the Planning Committee of the Goucher Faculty.

In their report, the Jurors stated that the prize-winning designs were selected, after a Jury visit to the site and several examinations of all drawings submitted, on the basis of use of

the site and development and interrelation of the various campus features; and consideration of the use and architectural character of the Library, as called for in the program.

Both the winners of first prize were formerly connected with the office of Delano & Aldrich, of New York. Moore graduated from Harvard in 1918; from L'Ecole des Beaux Arts, Paris, in 1927. He practises with Hutchins and is a part-time critic in advanced design at the Columbia University School of Architecture. Hutchins graduated from the University of California in 1928 and from the University of Pennsylvania in 1929, where he also received a Master's Degree in Architecture in 1930. He served as a design critic at Cooper Union from 1931 to 1937.

The prize-winning drawings will be presented and discussed in an early issue of PENCIL POINTS.

Work of T. De Postels On Display at League

Interest in the Retrospective Exhibition of Architectural Rendering, Perspective, and Design by T. De Postels, announced for November 7-12 in the Grill Room of the Architectural League of New York, was expected to cover a wide variety of subjects illustrating problems of delineation and

handling in brush, pastel, and crayon.

Architects and sculptors were expected to find unusually interesting a perspective demonstrating a practical and speedy method of constructing three-dimensional forms, and developing plan and elevations in accordance with pleasing masses and outlines. An attempt also was made by the exhibitor to depict two Russian Orthodox cathedrals, national monuments destroyed after the World War.

Exhibition Reflects Educational Program

An exhibition reflecting the three major divisions of the educational program at Cooper Union, New York, opened this month to continue until January 7, 1939. It is described as "Baked Clay in the Service of Man" and depicts the art—sculptural, architectural, and domestic—of baked clay; the science of the material; and the social philosophy of its development since the Neolithic era.

At exercises opening the eightieth year of the institution, founded through the benefaction of Peter Cooper, New York mechanic and philanthropist, the former Dean of Humanities at M.I.T., Dr. Edwin S. Burdell, was to be inaugurated as Director of Cooper Union, the administrative and educational head.



This dramatic model by Isamu Noguchi, shown with his work, won the \$1,000 top prize in the recent Rockefeller Center competition for design of a bronze overdoor panel for the new Associated Press Building there. This young American sculptor of Japanese parentage already has works in major museums and collections. If commissioned to do the 18' x 23' panel depicting AP activities he will be paid \$6,500 more. There were 188 competitors from 26 states

G-E FLUORESCENT MAZDA LAMPS PROVIDE NEW INDOOR DAYLIGHT



The new G-E Fluorescent MAZDA lamps offer architects almost unlimited possibilities for obtaining daylight effects or colored light sources in planning commercial and industrial lighting. They give several times more light for the

current consumed than filament lamps of the same wattage and color. For the same amount of light, they are 50% cooler.

The daylight Fluorescent lamp offers the closest approach to real daylight ever produced at high efficiency. It will be particularly useful wherever color discrimination is important.

These new lamps (also available in red, gold, pink, blue green, and white) require special sockets and control equipment which is now available.

Look for this tag when you buy fluorescent lighting equipment →



The new G-E Fluorescent MAZDA lamps come in 18, 24, and 36-inch lengths and in 15, 20, and 30-watt sizes. Prices run from \$1.50 to \$2.10.

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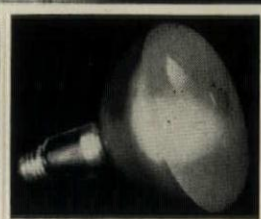


Here is another new type of lamp with a multitude of uses. The G-E MAZDA Projector lamp combines a mirror reflector, a light-directing lens, and a 150-watt lamp filament in one hermetically sealed-in unit, protected from dust, moisture, and

deterioration. Available in two types—*Spotlight* type which has a concentrating lens and produces a narrow light beam of high intensity, and the *Floodlight* type with a lens that spreads the beam to illuminate a larger area. Both types list at \$1.70.

General Electric also presents the 150-watt MAZDA Reflector lamp (see inset photo at lower right). With the same type of mirrored surface used on the Projector lamps, the Reflector lamp is made of ordinary glass, and will be of value wherever a smaller, light-weight lamp with a beam of less intensity is needed. Its use is also recommended where lower first cost is important. Price \$1.10.

The new G-E MAZDA
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B) G-E MAZDA Projector and Reflector lamps. ☐

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Company

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Two landmarks of Concord, Massachusetts, which have been photographed together before (notably in *The Monograph Series*, Volume XVIII, Number 2) are shown here in a new relation following the recent "augmented southeast wind" in New England. The "largest elm in New England" came to rest on the Hildreth House, home of Andrew H. Hepburn, prominent Boston architect

Audacious Wind Hits Even Boston

Late in the afternoon of September 21 an augmented southeast wind taught us a number of things within a few minutes of its forthright arrival; for there was an almost total cessation of public transportation, telephonic communication, and electric power. One had perforce to walk or ride a donkey, or release pigeons, or burn candles. Order was in process of restoration for upwards of a week.

Yes, sir, it was a sight to see the A & P giving away an all-electric house with every pound of tea, unless the customer fancied a more practical can-opener in excess of the dwelling. Oil lamps appeared on the market, as if by magic, costing as much as 450 modest candles and seeming like an anachronistic luxury for the nonce. Women suffered agonies in the color selection of their paraffin lighting equipment. Icemen came back again as a living threat to family happiness, because of the demand for their primitive refrigeration. Oil heaters were nothing but ornaments in the whoopee-room. Old-fashioned flat-irons and spring-powered clocks became priceless, and radios stood blessedly silent.

Those of us who did not happen to be too busy looking around the neighborhood for pieces of our real estate, fell to reflecting on the old saw, "it's an ill wind that blows no good," or what have you? About all we could isolate was a lesson on the comparative virtues of centralization versus the independent unit, in relation to the encroaching barbarism. To be sure it takes an act of God to huff down a forest of trees or chimneys, but that is only small potatoes compared to the

general paralysis occasioned by the crippling of central power stations. We left it that housing should take cognizance of this weakness by the planning of self-sufficient groups of not over twenty-five units, with or without a stockade and moat.

Many architects suffered property losses, but one had the satisfaction of seeing a neighbor's new roofing blow away, the ignorant fellow having disregarded architectural advice in the choice of material.

Andrew H. Hepburn's old house at Concord took the brunt of it when the largest elm in New England toppled. This was the Hildreth House dating from the Seventeen-Nineties, at which time the tree was already a century old. Our preceding hurricane (1815) whistled through its branches without causing damage, but this wind was an indefatigable uprooter, and Mr. Hepburn's residence had the jolt of its long life. One dormer went, along with rafters and a length of cornice; the brick wall bulged in an inch, but saved the house. Within, the frame was sprung so that doors refused to budge and second floor plaster lost its ancient key. Two months' work will put the historic monument in shape for another century.

The Boston Society of Architects, with President John T. Whitmore presiding, held a first dinner of the season on October 4. Charles D. Maginnis spoke informally.

The open season on ducks, upland birds and education is at hand. October 5 brought the Boston Architectural Club's annual "Get-together Dinner." President Loring and Archangelo Cascieri talked to the seventy-five lads at table, a good proportion of whom were first-year students. The Club offers Boston's only course in architec-

tural design for boys whose fathers have not yet hit the jack-pot. In recent years Harvard and M.I.T. have been made increasingly exclusive, the one because of a great name's drawing power, the other by reason of its astronomic tuition. Regarding the latter, a quick calculation will show that a lifetime's effort in the profession is not quite enough to bring you back to economic zero before your arches have let go and your second grandchild has come to scorn his sugar-tit for a more substantial Educator cracker.

Chairman Isidor Richmond announces that the B.A.C.'s annual Summer Sketch Exhibition, open to all architectural gentry, proprietors and slaves alike, runs from October 24 to November 5, with October 22 as deadline on delivery of material.

The Architectural League of Boston has no closed season, so the meeting of September 29 was not exactly an opening gun. Norman McCutcheon discoursed on general contracting from the ethical viewpoint, and made us long for a little more private work before we die. To round out the picture the League ought to get some of our public works contractors to turn State's evidence and tell how they were originally robbed of their virtue and who stole it.

F.A.E.C.T. Plans Fourth Convention

The Federation of Architects, Engineers, Chemists and Technicians, C.I.O., will hold its fourth annual convention, in Washington, D. C., December 9-11. The Federation's call to convention emphasizes that "industrial conditions and changing trends make it urgent for all technical employees to make new appraisals of their professional standards, their social relationships, and economic problems."

In New York, to assist various organizations and individuals interested in advancing the growing housing movement, the F.A.E.C.T., with the Citywide Tenants' Council, has instituted a series of lectures and discussions, "Organizing for Better Housing." The course consists of a series of eight Thursday evening sessions, October 2 to December 15, at the Federation Technical School, 116 East 16 St., New York.

Heading the list of speakers and lecturers are Langdon Post, former N. Y. Tenement House Commissioner; Catherine K. Bauer, Director, Research and Information, U. S. Housing Authority; and Harry M. Prince, Deputy Commissioner of the New York Department of Housing and Buildings.

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The unseasonal bursting of a few cherry blossoms brings to mind that the Jefferson Memorial will soon be "on the way up." Apparently opposition has been dissipated, but not before a new plan was presented and approved. A slight change in site increased the memorial's effectiveness and, for diplomatic reasons, fewer Japanese cherry trees will be affected. The Tidal Basin will suffer only to the extent of having a chunk sliced off at one side and laid in a huge semicircle around the monument, so that reflections on the water can come nearer to the renderings which sold the project in the first place. The control of vehicular traffic around the memorial appears to have been carefully studied, with forethought for rubber-neck wagons and Sunday drivers.

Thoughtless of your correspondent not to let you know before now that sometime ago the Washington Chapter of the A.I.A. held its annual "play political," resulting in Louis Justement's reelection to the presidency; Phillip E. Schreier's elevation from secretary to the vice president; Alfred Kastner's entrance into the political ring and exit with the heavy-duty portfolio of the secretary; and last but not least, the reelection of the guardian of the money-bags, Julius Wenig.

Represented by Schreier and Kastner, the "Young Turks," as the younger, more progressive, and radical (?) element are wont to be called, have gained a stronger foothold in the local chapter—long in the doldrums of conservatism. Action was wanted, so action was gotten. For at the last meeting of the Chapter, October 6, significant doings stamped the session.

In the first place, a cordial reception and an attentive ear was given to representatives of the F.A.E.C.T. who left the august assembly a message of unionism it is not apt to forget soon. Secondly—and in the presence of four of the five members of the Board of Examiners of Architects—courageous critics flung outspoken words about the exams into the red but receptive ears of that esteemed body. The defense on the part of Board Members L. M. Leisenring and Frank V. Murphy proved as strong as the attack and the battle would have been declared a draw had not Secretary Kastner carried a humorous point home in his rebuttal, calling attention to his opinion that one who flunks the design examination six times is certain to run out of "styles" thereby disqualifying for registration.

As for the presence of F.A.E.C.T. representatives at this meeting, the course taken by Milton Fischer and

smiling Jules Korchien in placing the problem of the draftsmen before the practitioners met with approval on the part of most of the local architects.

Irving Cahn pulled up stakes from Procurement last month and returned to Albany, New York, to give that section the benefit of his drafting ability, and your correspondent another bit of patter. To wit: former Procurementers now at Albany are Harry Fleishman, Beverly Robinson, Henry Weiher, Arthur Friedheim (you too?), Irving Leibowitch, Mac Basen (look, ladies, look), Fred D. Wright, Charles Minch (no place to go), Emil Stiefel, and Herman Landy.

Procurement's Annual Golf Tournament and Field Day went off in the usual manner. The winners of the golf trophies were the usual poor judges of good alcohol and the 19th hole was scattered all over the locker room of the Beaver Dam Country Club. Along towards evening, the choral societies began to practice on some old favorites but nobody there cared much. The closest farmhouse was but four and two-tenths miles away and the old mule must have heard the braying—or was it an echo. The dinner was most noisy and the speakers were considered to be excellent pantomimists.

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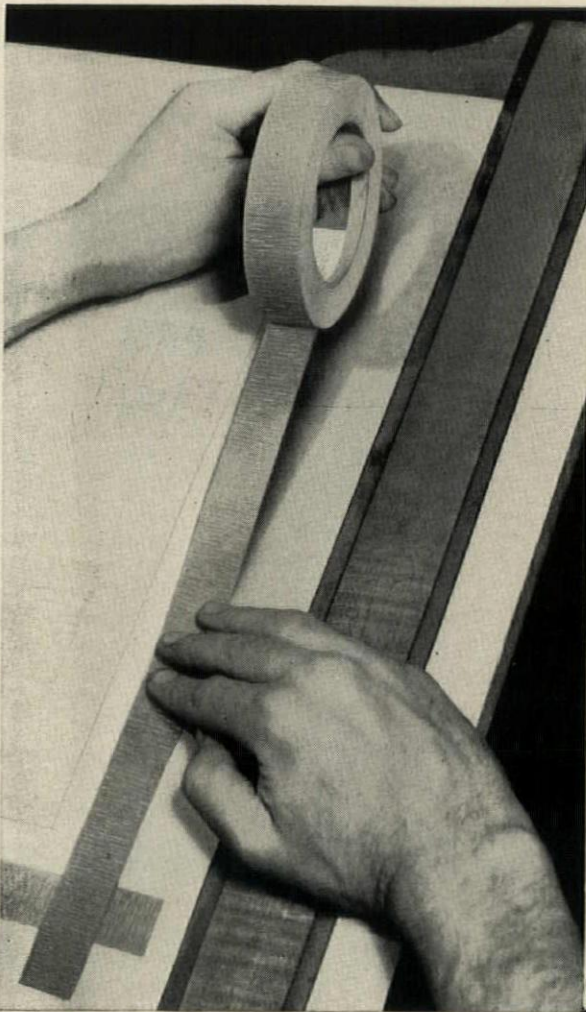


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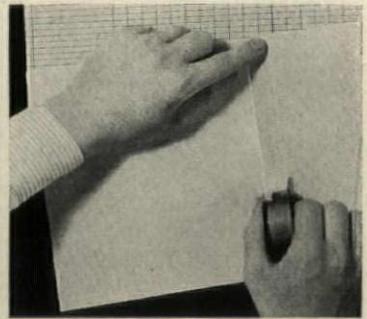
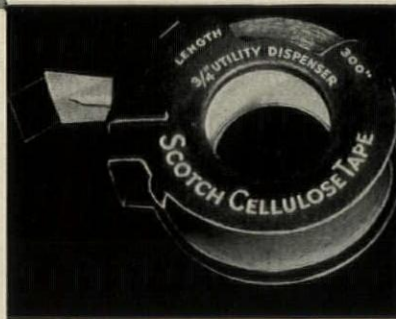
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C. GRANT LAFARGE

The following appreciation of the late Christopher Grant LaFarge, F.A.I.A., who died at 76 years at his home in Saunderstown, R. I., October 11, was written by Charles Butler, F.A.I.A., of New York, a friend of the deceased.

"For those of us who knew him well, Grant LaFarge's death comes as a great shock, and leaves a void which will not be filled. His abounding vitality, the breadth of his culture and his sense of humor made a combination productive of sheer joy in his society.

"His earlier years were marked by his great success in winning in a competition in association with Heins, the Cathedral of St. John the Divine. Then came many years of work almost entirely on that one project. LaFarge told me that most of their clients assumed that they were too busy with that great commission to care to do other things. His replacement as architect of the Cathedral, after the death of his partner, was the great tragedy of his professional life.

"This and many other blows fell on Grant LaFarge, but nothing could overcome him and his unbounded courage. Although the writer had 'niggered' in the office of Heins and LaFarge, he had his first really inti-

mate contact with him through his election to the humble office of Recorder, when LaFarge was Chapter President. At first he was rather overawed by him, but this feeling promptly changed to one of real affection, a feeling which has remained constant for over twenty-five years.

"Most of his friends are ignorant of the great service to the profession rendered by Grant LaFarge in his later years. At the request of the Committee on Education of the Institute he undertook to visit the various schools of architecture throughout the country and lecture on the cultural aspects of the profession. These trips, extending from coast to coast, took him wherever there was a school, and the contacts he established, the information he secured and, above all, the inspiration he brought to teachers and scholars were invaluable. To this work he gave of himself in the fullest.

"Let me quote from a letter received today from the head of one of the schools he visited on his travels:

"While his going leaves us with a sense of loss, we also feel a substantial sense of good for his having lived and worked in this world. We are grateful that even for one short instance his path could have crossed ours."

ROBERT H. BRYSON

A member of the architectural firm of Slee & Bryson, Brooklyn, N. Y., for 33 years, Robert H. Bryson, A.I.A., died at his home in that city, September 10. He was a native of Newark, New Jersey, but had spent most of his life in Brooklyn.

The firm's practice is being continued by Mr. Bryson's partner, John B. Slee, at the same address.

Forecasts Changes

Important changes in architectural education which would take into consideration the artistic, technical, economic, and social requirements that architects must encounter in the future are forecast by Dr. Karl T. Compton, President of the Massachusetts Institute of Technology, in his annual report completed last month.

"The central theme of all good architecture," he said, "is design, which provides for the efficient functioning of the building in a manner which is artistically pleasing and technically appropriate. Modern development of new building materials and methods, combined with social and economic pressures, is creating new demands upon the architect and presenting new opportunities for him."

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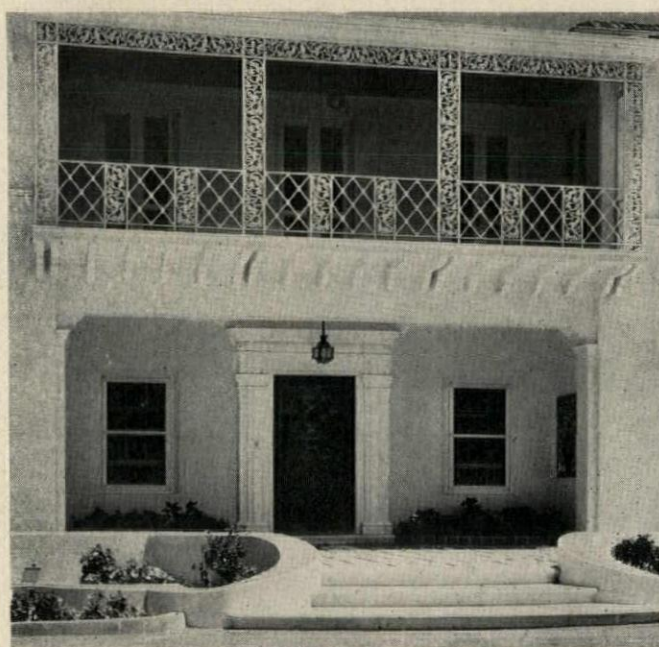
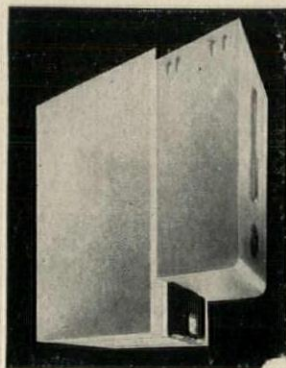
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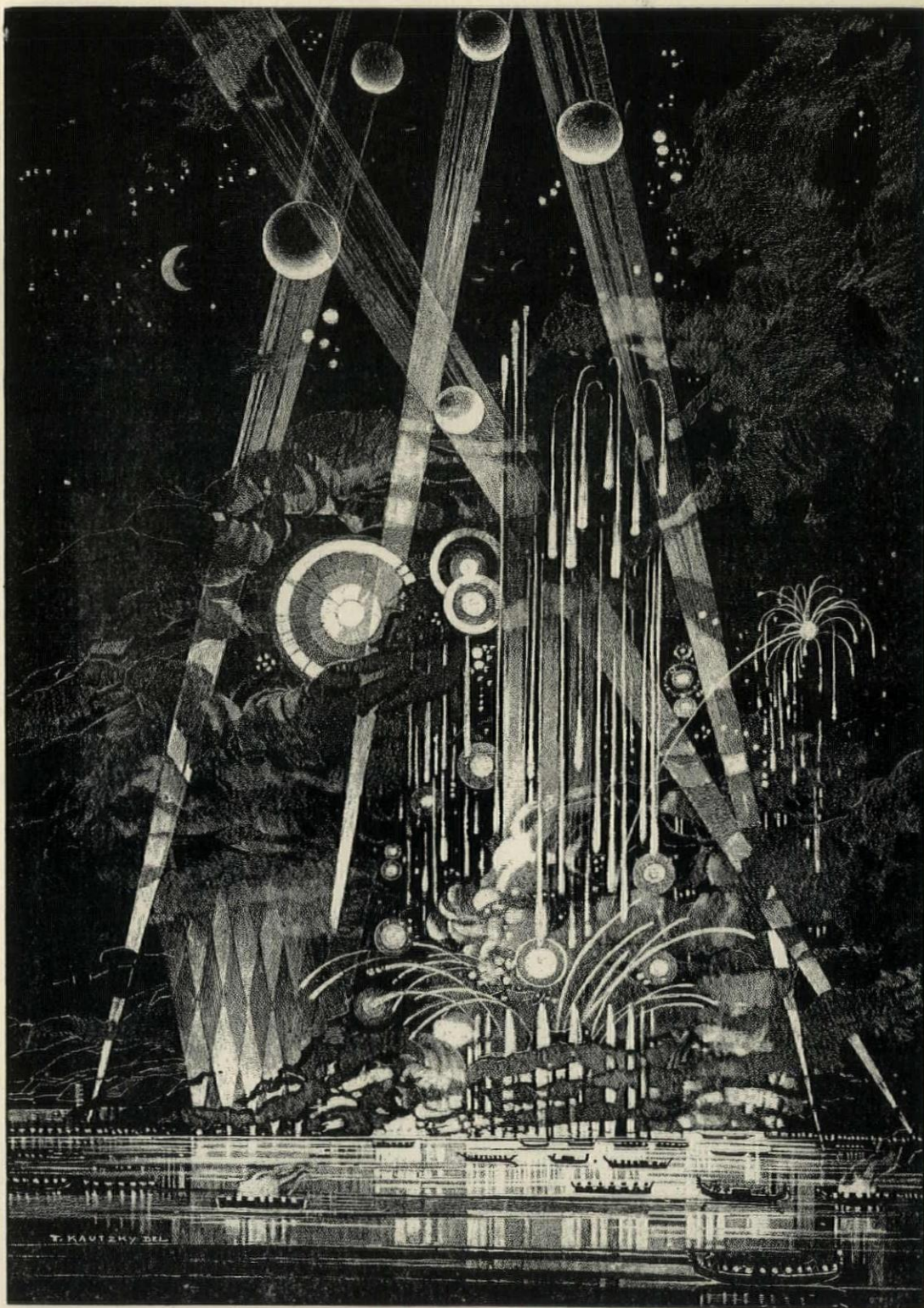
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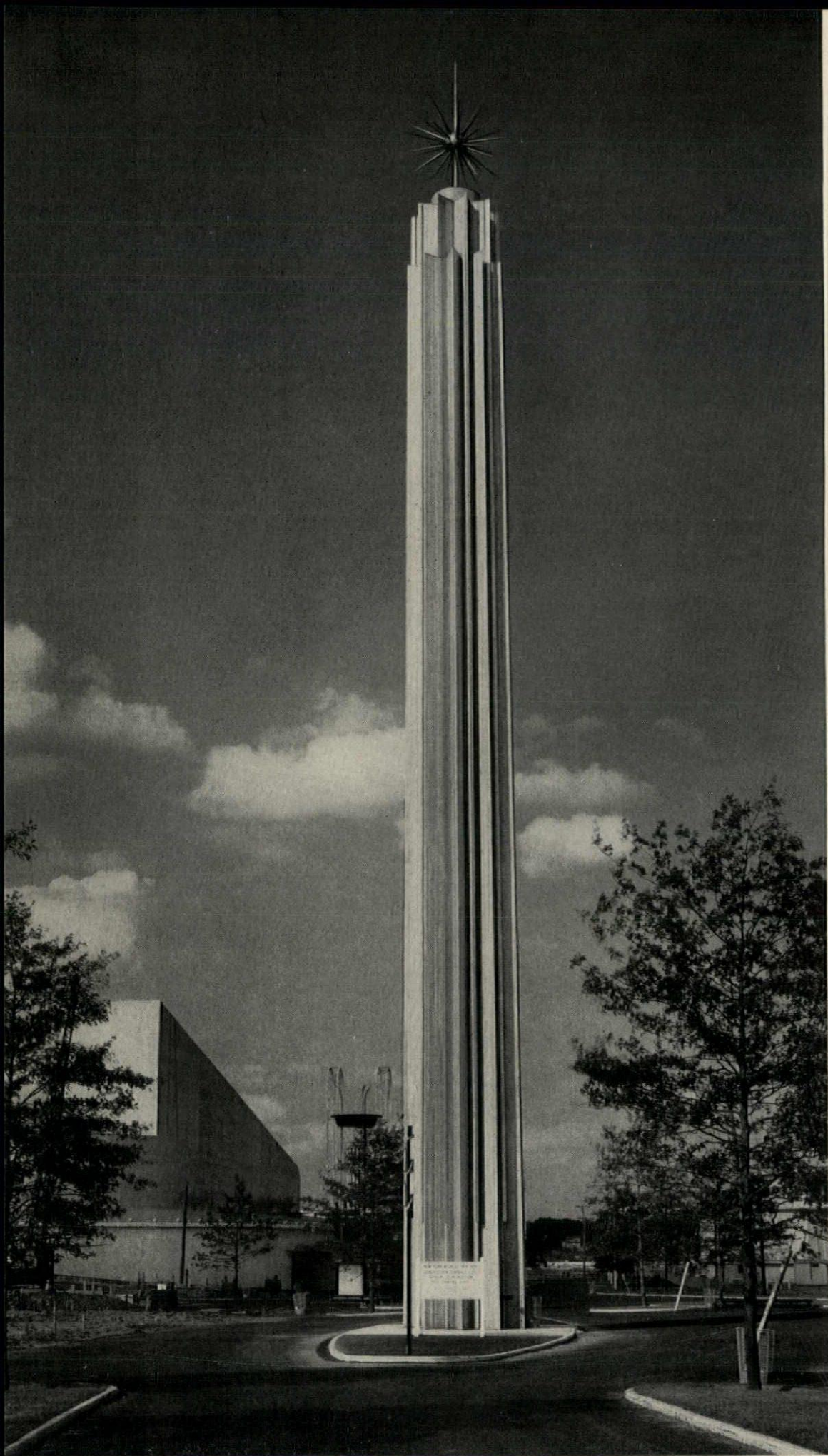
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AT THE NEW YORK WORLD'S FAIR 1939

THEODORE KAUTZKY has here depicted, not an invasion from Mars, but a future fireworks display to take place at the New York World's Fair in 1939. The drawing, a delightful bit of fantasy, was made for the Fair corporation to illustrate the lavishness of the pyrotechnics projected for the exposition. It was drawn on scratchboard with a pebbled surface which permitted the development of interesting textures. Incidentally, Kautzky's recent water colors will be on display at the Argent Galleries, 42 West 57th Street, in New York from Nov. 28 to Dec. 10



‘‘THE STAR PYLON’’ AT NEW YORK WORLD’S FAIR, 1939
FRANCIS KEALLY AND LEONARD DEAN, ARCHITECTS. PHOTO BY RICHARD WURTS

WORLD'S FAIRS

1939 MODEL

BY TALBOT F. HAMLIN

WORK on both the American World's Fairs of 1939, at New York and San Francisco, is now far enough along to allow the general shape to be seen, to make it possible to recognize their general lineaments, and to compare their extremely different conceptions. It is, of course, still too early to judge in detail, or to evaluate individual buildings; yet the general character of both is now clear.

The first and most impressive fact of the New York World's Fair is the miracle of the redemption of the Flushing swamps and the extraordinary evidence which this bears to man's conquest of brute material. To one who knew that noisome and smelly waste before, the new land, the ordered lakes and canals which are gradually taking shape, and even the trees which are already growing and many of which will form a part of the permanent park which is to come as well as of next year's Fair, must all seem a near miracle. Moreover, as the smoking rubbish dumps of Riker's Island are little by little torn apart and transferred to fill the great new airport at North Beach, as the new sewage disposal plants at College Point and Ward's Island come more and more into action, one can see even the possibility of the redemption of the foul shores of Flushing Bay itself. These things alone would almost make the effort put into the World's Fair worth while, and one may be glad that its by-products are to continue as blessings for the citizens of New York for decades to come.

The general plan of the New York Fair is too well known to warrant extended description, but with the completion of many of the buildings and much of the preliminary planting its meaning and general effect are becoming clear enough to justify a more careful examination. One of the aims of the plan adopted was the rapid distribution of people coming by various means—automobiles, two subway stations, the Long Island Railroad, and the Bay. The plan adopted gives a system of

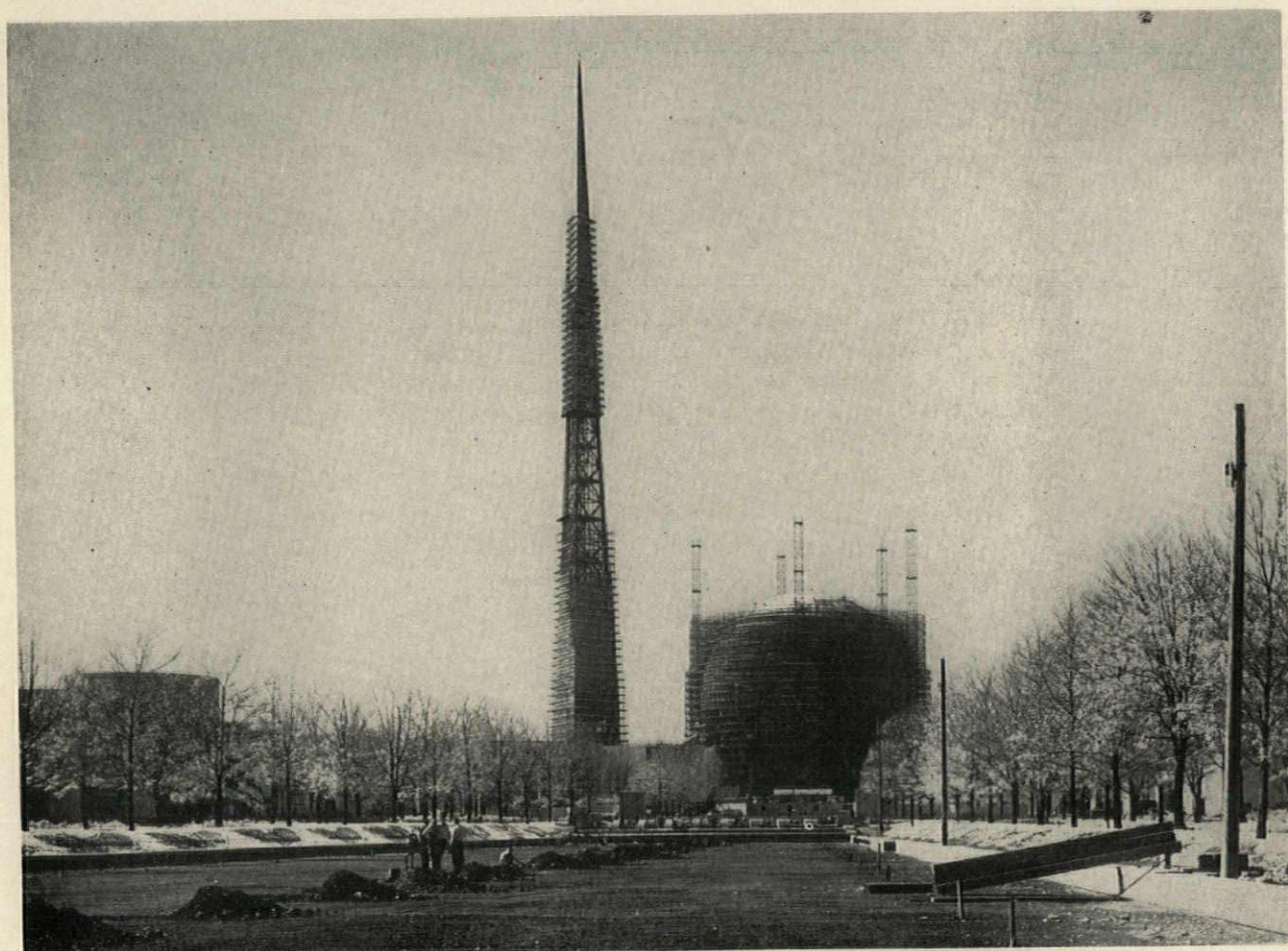
broad circulations from each center to be fed by one of these means. In this very openness of circulation lies one of the difficulties of the plan. People will manifestly be distributed rapidly, but distributed where? On each road or path which they take they will meet and cross other crowds of people being distributed from other centers, and it would seem that the problem of really seeing the Fair, of taking in its varied exhibitions in an orderly manner, may be rendered almost insoluble by the resultant confusion.

Another question of circulation which seems but partly solved is the approach from Flushing Bay itself. With the probable crowding of other means of transit, it is, I believe, inevitable that there will be a great development of water-borne traffic direct from Manhattan Island to the Fair; in the summer months such a method of approach would certainly be the most pleasant. The Fair is furnishing a large boat harbor and landing space, but the connection of these elements with the Fair seems at the present confused and over-long. It is a matter of regret that the subway and the Long Island Railroad prevented a closer tie between the Fair proper and its waterfront; with Flushing Bay redeemed, and with the views across it so picturesque and varied, one can but wish that somehow the Fair itself could have been led, over or under the subway and railroad tracks, straight to the water. In Chicago, in 1893, the joining of the lake and the lagoon, the feeling of the lake water carrying through the entire design, was one of the qualities which gave that Fair its extraordinary success as a general plan. In Chicago, in 1932, the lake front was largely forgotten and became merely a back door to building after building. The New York Fair has avoided the error made six years ago in Chicago, but it has not succeeded in gaining the brilliant openness and unity which close connection to the waterfront gave the Columbian Exposition.

It is likely that the largest crowds will come



Looming up at either end of the main axis of the Fair are the Federal Building by Howard L. Cheney, Architect, and the now familiar Perisphere and Trylon Theme Center by Harrison and Fouillboux. These views were taken from about midway between the two where Rainbow Avenue intersects with Constitution Mall



from the Long Island Railroad and the new Fair Station of the Flushing subway. It also seems likely that the greater number of these people will start at once for the Perisphere and the Trylon, the great forms of which dominate the lower buildings around. This center is obviously the crux of the whole plan, and just how the crowds pouring into this circle from so many directions are to know which way to turn and *how* to get *where* is still an interesting question. Besides, the actual architectural composition of the buildings bordering on the radiating streets which lead up to the central circle is in every case confused, so that the first impression of the Fair upon the new arrival may well be one of puzzlement rather than of satisfaction. The old well-known city planning difficulties of the *rond-point* system and the awkwardness of the wedge-shaped building sites it is likely to give are nowhere better seen.

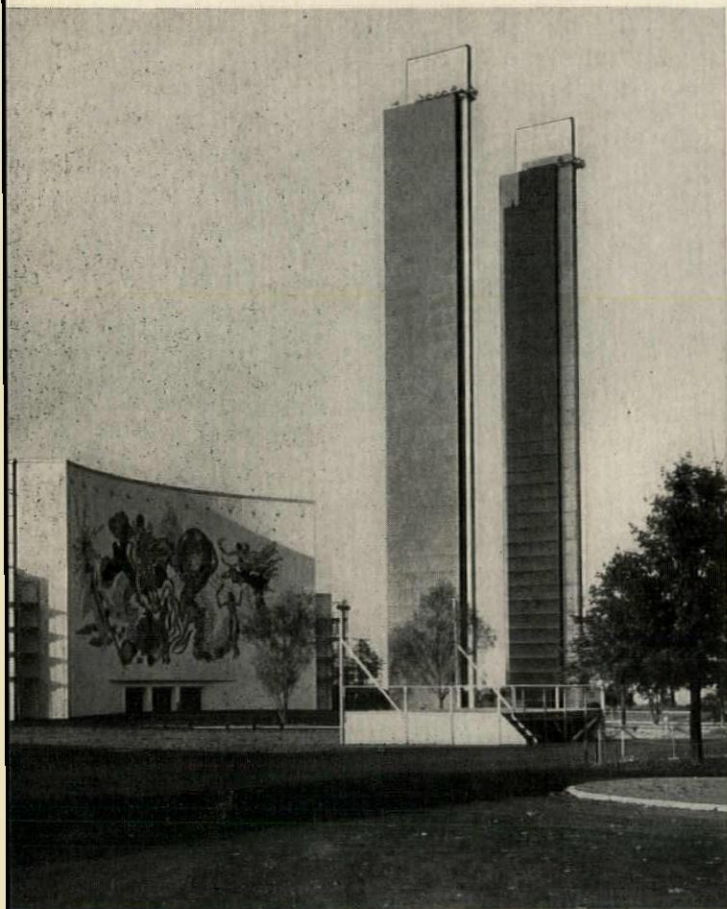
Once the *rond-point* is reached, however, the magnificent scale of the central axis from Perisphere to Government Building must be obvious to anyone. Here the plan of the Fair is at its best, and the views from either end or from any point along the sides, up and down the axis, are compelling and fine. At one end the great sphere rises, remarkably effective today surrounded as it is with a lacy scaffold through which its impressive size and its beautiful curving surfaces are visible. With these scaffolds it has superb scale; it is a fitting termination to the half-mile vista. One wonders if without them it will seem to have the same commanding size, and whether there will be in close relationship to it enough details of human scale to make its grandeur of dimension intelligible.

In the other direction the large forms of the United States Government Building are taking shape, and I know of no example which shows so well as this the importance of an understanding of the site and the site problems in building design and building criticism. Taken by itself, the Government Building, with its blocky end towers and its great central colonnade, is obvious, almost banal. At the end of the great axis, however, its monumental, symmetrical composition is magnificent and its very geometric simplicity has a power sufficient to give the climax that its position demands. Thus at the ends of this great axis rise geometrical forms basically simple, yet so different from each other—one all curves, the other all rectangles—that their very difference adds to the power of each. Between will be chiefly water and trees, and even today in the preliminary state it is the trees

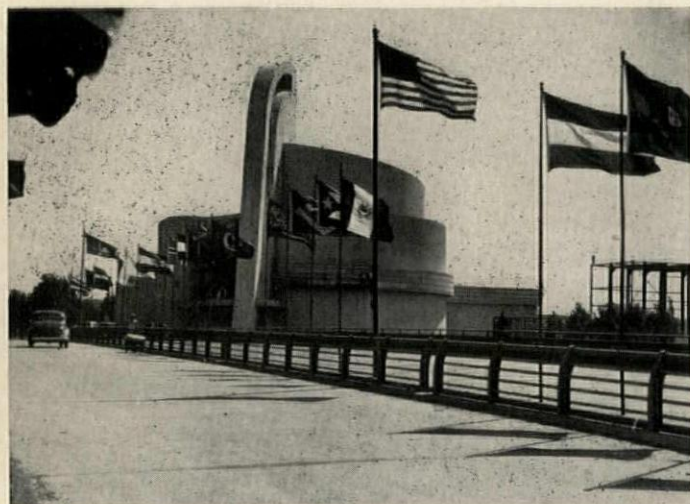
which line and delimit the view. Behind them the buildings on each side of the axis are, in some cases fortunately enough, almost entirely concealed. My only fear is that the carnival of colossal sculpture which is to decorate this vista will merely fog its clarity, diminish its scale, and reduce it to a series of little parts.

The buildings at the Fair seem to divide themselves naturally into three entirely different groups—the Fair-built structures, the foreign buildings, and the exhibitors' buildings. These are scattered about without any clearly recognized demarcation, and the result is at times confusing. The Fair-built structures are largely of the simple, "packing box" type, with unbroken walls, frequent colonnades of square piers, and little or no attempt to differentiate them according to the type of exhibit they are to contain. There is an almost complete dependence on artificial light, which from the exhibit point of view may be wise but from the standpoint of exterior design leads to sterility and lack of interest. They are frankly enclosures for rentable space; whatever æsthetic effect they have must come largely from color treatment and applied mural painting and sculpture. Considered from this point of view, the simplest of them, like the Mines and Metallurgy Building and the Chemical Building, seem the most satisfactory; yet with what relief one comes upon the curved glass bay which projects into the court on the easterly side of the main axis, or the passage through the Electrical Communications Building with its outside stair and open loggia above! Another of the Fair-built structures which has unusual interest is that for Building Materials, where there is a really knowing and simple use of curves in the plan and a nice variety in the contrast of wall and loggia. The character of the circular entrance porch with its slim supports which slant out delicately is also excellent, with just the right touch of gaiety without loss of dignity. The Aviation Building, too, with its vast open shell and its interesting conical forms, is alive, imaginative, and expressive of its content and its purpose.

In the effort to lend interest to the "packing box" buildings, some have been given domes or rotundas, breaks, extensive colonnades, cupolas, and what not. In almost every case these additions have been disastrous, having neither monumentality nor gaiety, taking away from the simplicity, and producing confusion instead of interest. Particularly unfortunate in this respect are two of the buildings near the foot of the main axis (the Food and



Directly above is seen the principal end of the Communications Building, designed by Francis Keally and Leonard Dean, with its mural by Eugene Savage and its twin pylons. Below appears the Electric Products Building, for which Walker & Gillette were the Architects, as viewed across the so-called Bridge of Flags. Above, at the right, is Dwight James Baum's Shelter Building



McGraw Hill Photo



Fisheries Buildings) and the Shelter Building with its colonnade and little cupola and its Paris 1925 engaged "columns."

If the Fair-built structures are inclined to be stodgy, the exhibitors' buildings frequently suffer from the reverse quality. Again and again in these the designers seem to have suffered from attacks of acute circularitis or spiralitis. Here, in very truth, we have displayed a strange new rococo plan sense, as though the one unforgivable crime were a straight wall or a right angle. Curves in plan of all sorts run into each other; walls twist like snakes; and in one amazing example even the lines of the elevation are handled in the same way, so that the whole resembles nothing so much as a rather elaborate roller coaster and needs only the addition of plaster icicles and stucco rocks to take its place perfectly in some rather superior Coney Island. Curves in plan are of course an entirely legitimate element. They can be made generators of exquisite interior space and exteriors rich with changing light and shade; yet curves in plan without meaning, without reason, without straight lines to balance them, to tie them down and give them contrast and distinction, become merely confusing and characterless. It is the old error of the *art nouveau* transferred from details of doors and windows to the basic problems of plan.

These curves, which wiggle over so large an area of the plan, are all the more confusing laid out on the comparatively formal straight lines of the basic general plan; and, so far as I could see, there is but one place where the curves of buildings seem to work together to produce grace and harmony—that is in the little open space between the back of the Consolidated Edison Company, the Glass Building, and the end of the Mines and Metallurgy Building. In general, it is as though there had been on the part of the designers such a fear

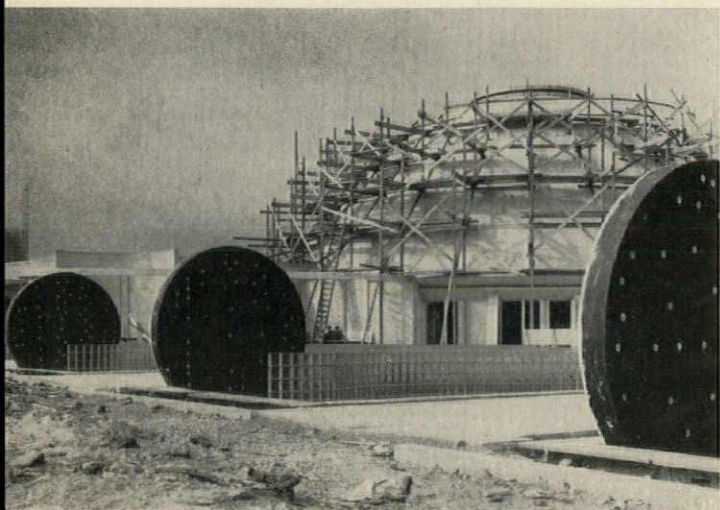


The Automotive Transportation Building, designed by the office of James Gamble Rogers, lent itself well to this dramatic photograph by Richard Wurts. It forms the southwestern termination of the Fair's principal axis

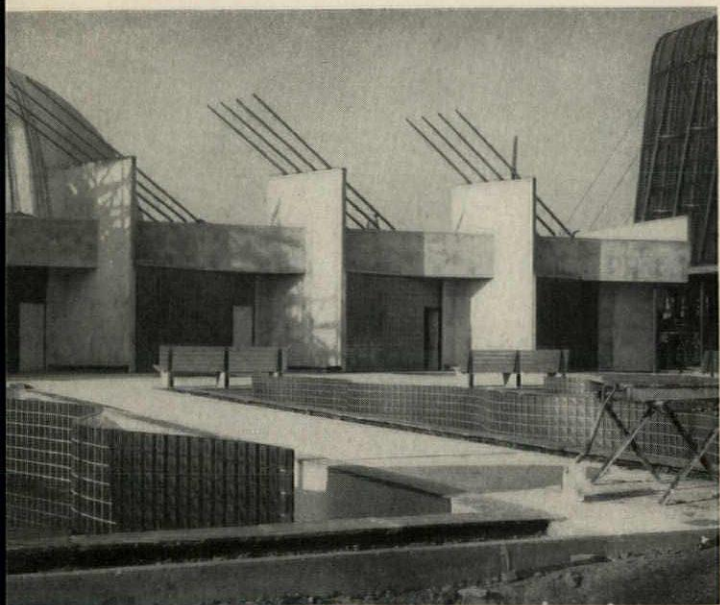
of repetition that rhythm is lost, and the eye longs in vain for quiet lines and simple surfaces.

Yet many of the individual exhibitors' buildings are in themselves interesting and beautiful, and seem to have that combined quality of gaiety and open invitation which somehow means Fair. Thus the Glass Building (despite the fact that more glass in its design would have given it a greater and more expressive delicacy), the Borden's Milk Building, the Gas Building, all in their various ways,

show remarkable qualities of imagination. The simplicity of the Consolidated Edison Building is pleasant, and the sharp angles, curved walls, and projecting tank-like shapes of the Petroleum Building are unusual and satisfactory. The Distilled Spirits Institute Building, with its low dome, its daring metal "banner," and its attractive garden with pools, fountains, and glazed entrances, has rare imaginative charm. The Steel Building is sharp and metallic; yet one would welcome a more imaginative study of the steel forms themselves, of the almost limitless grace and delicacy which the strength of steel permits. It is still too early to speak definitely of the great buildings for General Motors and for Ford. The former, particularly, gives promise of interest in mass and detail; yet it, like so many others, may



The Distilled Spirits Institute Building, designed by Morris Sanders, Architect, with Ross-Frankel, Inc., associated, gives promise of being exceptionally interesting



have too many curves, too many little details, and fall into confusion.

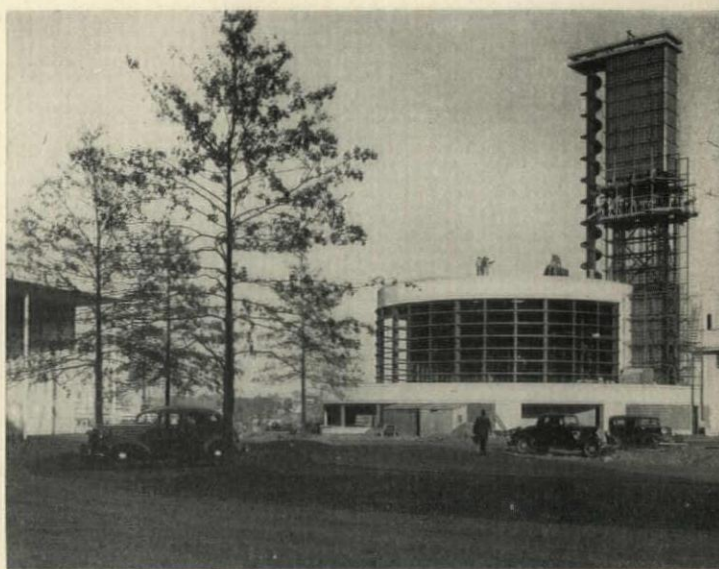
The foreign buildings are still only a maze of steel and foundations, but it is obvious that taken together they will form a group of great interest, quite different in character from the American buildings. Notably, they will make a much greater use of glass. They will be more like the buildings at Paris in 1937 or at Glasgow this past summer than like most of their American neighbors at the New York Fair. The contrast between the effect which they make and that made by the other buildings will be one of the most interesting things to study when the Fair is opened.

One of the most difficult problems in designing a Fair of such tremendous size is the problem of scale. In the larger elements, the Government Building and the Perisphere and Trylon, and the water that connects them, the scale seems, thus far, perfect; but more and more, as one wanders over the grounds, the scale both of general form and detail seems unduly large, inhuman. Particularly dangerous to human scale, it seems to me, are the enormous pylons which the designers seem so anxious to scatter broadcast around the Fair, without much rhyme or reason. These great forms, which flank so many of the doors and rise to break the skyline, are all too often heavy-handed, coarse, gargantuan. Again and again their effect is that of forms designed for buildings a quarter the size, as though the designer, thinking he was drawing to an eighth or a quarter-inch scale, was really working on a sixteenth or a thirty-second inch scale. What should be delicate is heavy, what should be refined is coarse; and, instead of focusing interest on the entrance, these forms merely diffuse interest and confuse the pattern. The details of the fountain work on the central axis seem to suffer from the same disease. Basically conventional in shape, these vases, parapets, and fountain borders have neither the impressiveness of the really colossal nor the delicacy of good garden work; but yet, of these, too, it is impossible to speak definitely until the water is running and the basins are full.

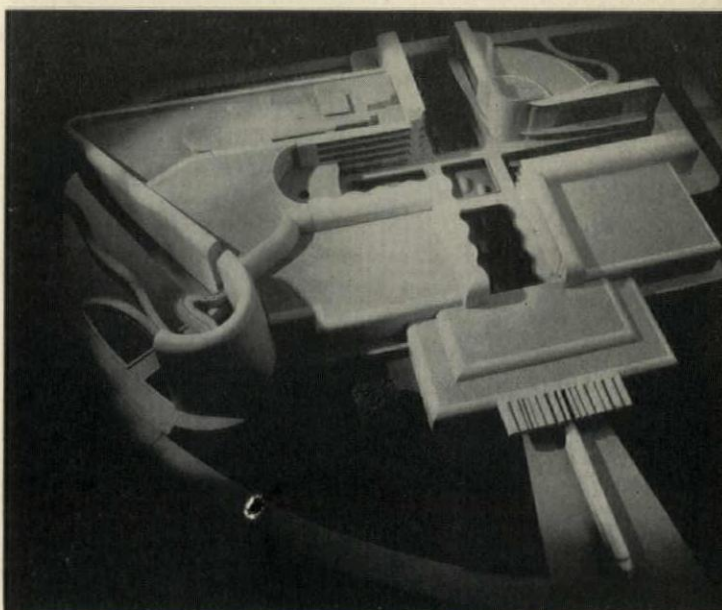
The same scale difficulty runs through much of the mural painting and sculpture which is already in place. It is as though the artist, used to painting easel pictures or overmantel decorations, were completely lost when confronted with a wall a hundred feet long and thirty feet high. Great figures, over-scaled, bear down upon the poor humans who scurry by beneath. The paintings fall generally into two types—the conventional classi-

cized allegorical figures one associates with the mural decoration of public buildings of the past; and vast and rather incoherent groups of strained and often contorted figures in agitation, with every muscle emphasized and outlined. The sculpture so far in place frequently takes the form of figures in full relief bracketed out from the flat walls of the buildings, with little architectural meaning. This fragility of connection between building and decoration should indicate, one would think, sculpture of lightness and delicacy, if not of frivolity; instead, one finds in practically all cases heavy, archaized classic solidity. There are pleasant exceptions in both painting and sculpture; particularly I remember a long relief in many kinds of shining metal, and two charming, simple painted figures, on the Communications Building. In many cases, however, instead of humanizing the buildings, the decoration often seems to achieve the reverse. Yet of course no fair criticism of the painting and sculpture as a whole is possible until much more of it is in place and the entire color scheme of the Fair complete. So far, there seems to be little to cause one to throw his hat into the air and cheer.

Of the minor work, which will do so much to set the character of the Fair as a whole—information booths, and so on,—one interesting example is completed, an information booth in shiny corrugated metal. This is one of the most successful things yet to be seen at the Fair. Light and gay, it is nevertheless simple and efficient, and if all of the similar elements can be as lovely and attractive as this the effect of the whole Fair will be enormously enlivened and beautified. Much of the planting that has been done in various portions of the grounds is exquisite, and when the bare spaces are filled with such fascinating combinations of foliage, of fanciful little fountain elements, the whole is bound to be alive and attractive. Some of the bridges which the Fair has built have a similar quality of light, gay elegance. One other building, as yet uncompleted, deserves notice for its simple, direct beauty—the new Long Island Railroad Station. With its sweeping, lovely curves, its ample glass areas, it forms an admirable approach; and the way its open mouth debouches on a wide ramp, the curves of which harmonize so well with the shape of the station, is not only a perfect expression of function but also in itself a lovely thing to look upon. This whole entrance way to the Fair is remarkably impressive, and the final touch of distinction is given to it by the slim wooden tower, bearing a metal star, which stands at the bottom



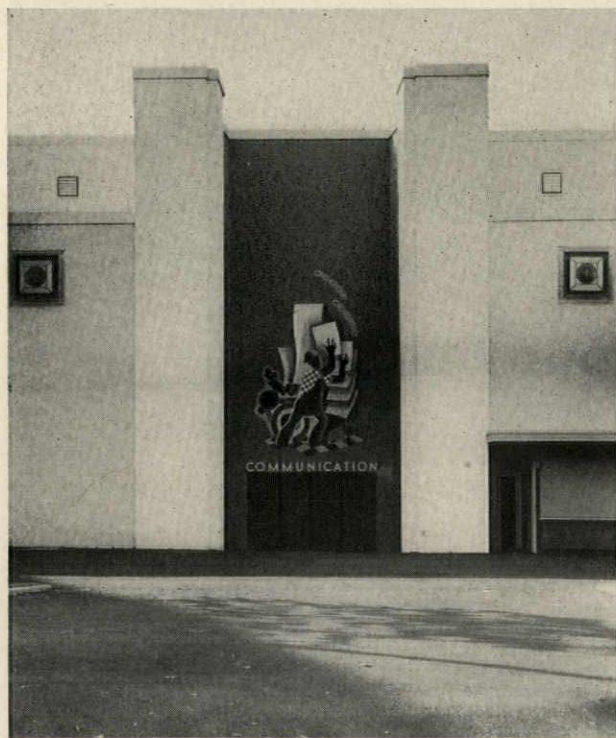
*Glass, Inc., Building, by Shreve, Lamb and Harmon;
General Motors by Norman Bel Geddes & Co., Inc.;
L. I. R. R. Station by Messrs. Radoslovich and Barzaghi*





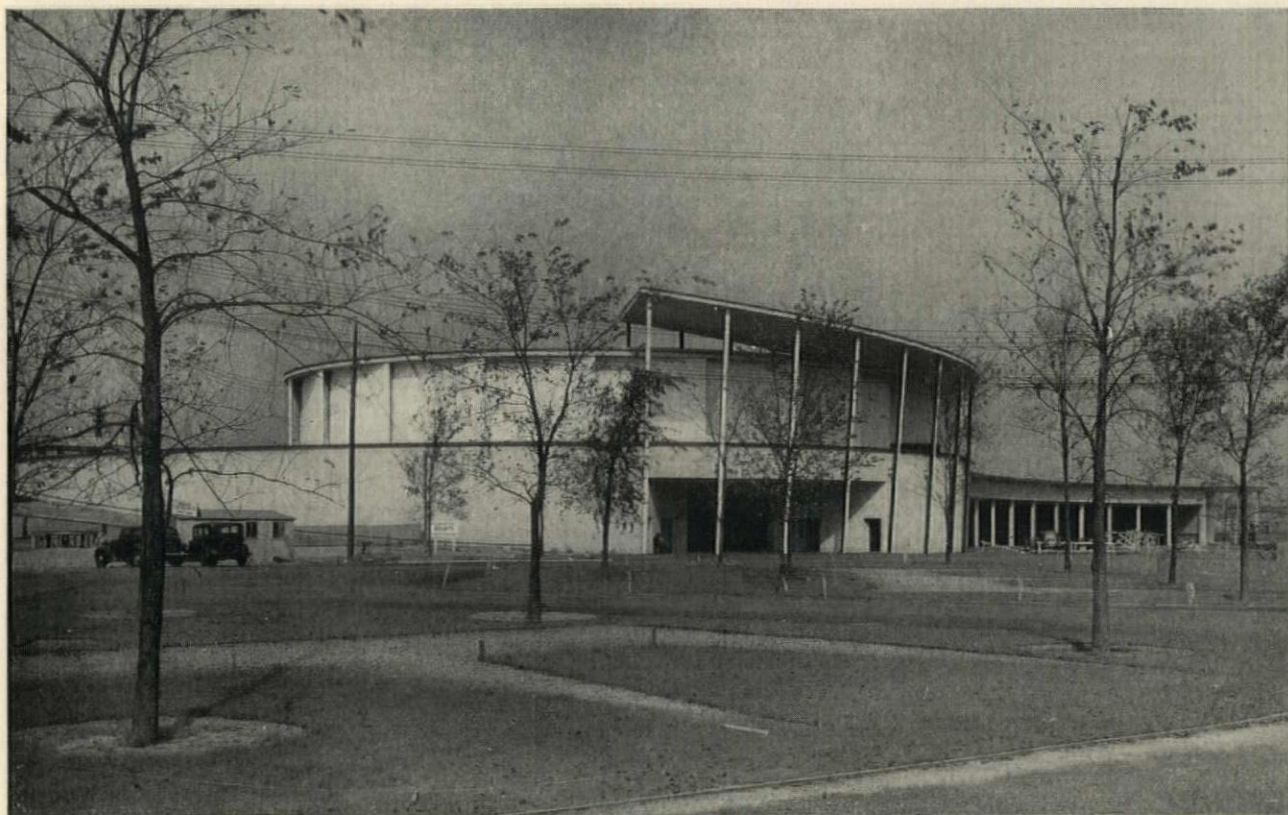
Richard Wurts

A row of fountains known as "Aqualons" were designed by the Board of Design to ornament and enliven some of the planted areas. Below is a bit of mural decoration by James Owen Maboney on the Communications Building

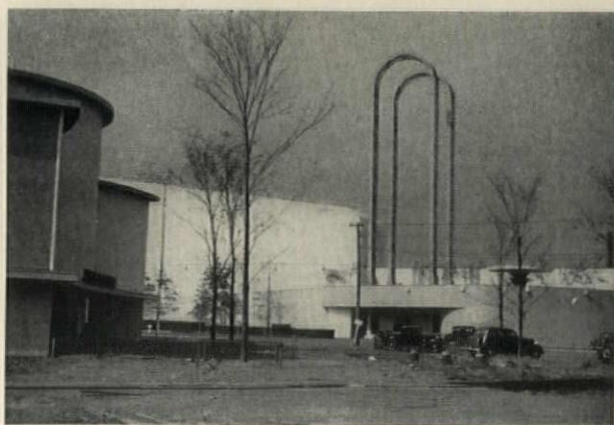
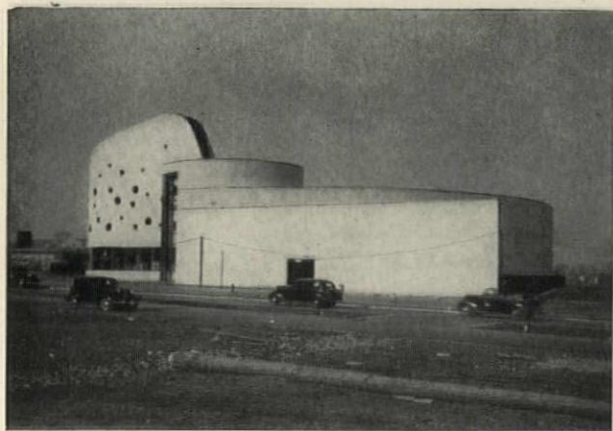
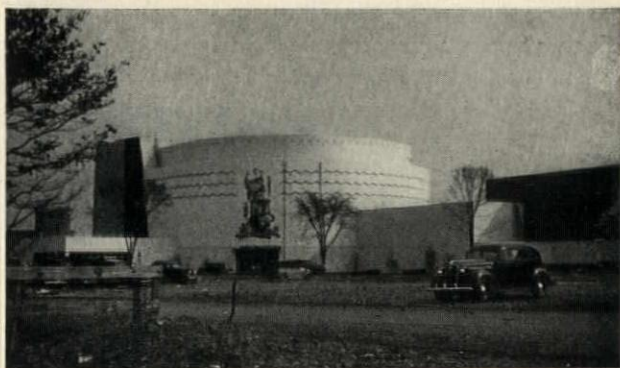


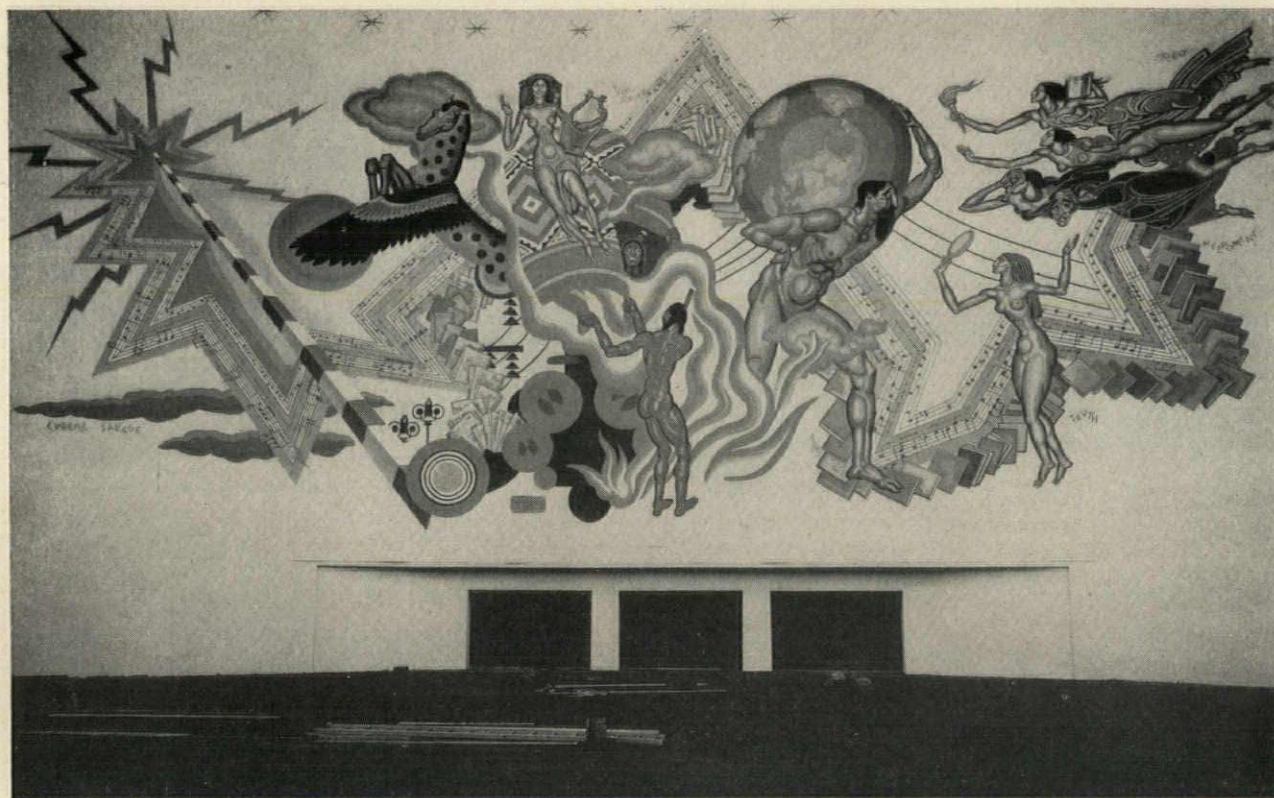
of the ramp, on its axis. This tower is one of the few elements which successfully combine Fair gaiety with dignity, and great size with humanity of details and true delicacy.

In a recent, widespread piece of publicity, the Fair announced that its fireworks exhibition would be the nearest approach to chaos which mankind had ever produced. Let us hope that this spirit is not the controlling spirit in the completion of the Fair, nor in the design of even its evanescent activities. The glory of the fountains and the color and the fireworks of the Paris Fair lay precisely in the fact that all were so definitely formed, so exquisitely patterned, so thoroughly made—each one—a work of creative art. The New York Fair has also stated that in all of these elements its own achievements will far surpass those of Paris. It will never do so by producing chaos, either in buildings or in fireworks; it will only succeed if, in all the remaining work of building, of decoration, of design of sound, color, and light, it is patterned and beautiful form, and not chaos, which is the end in view.

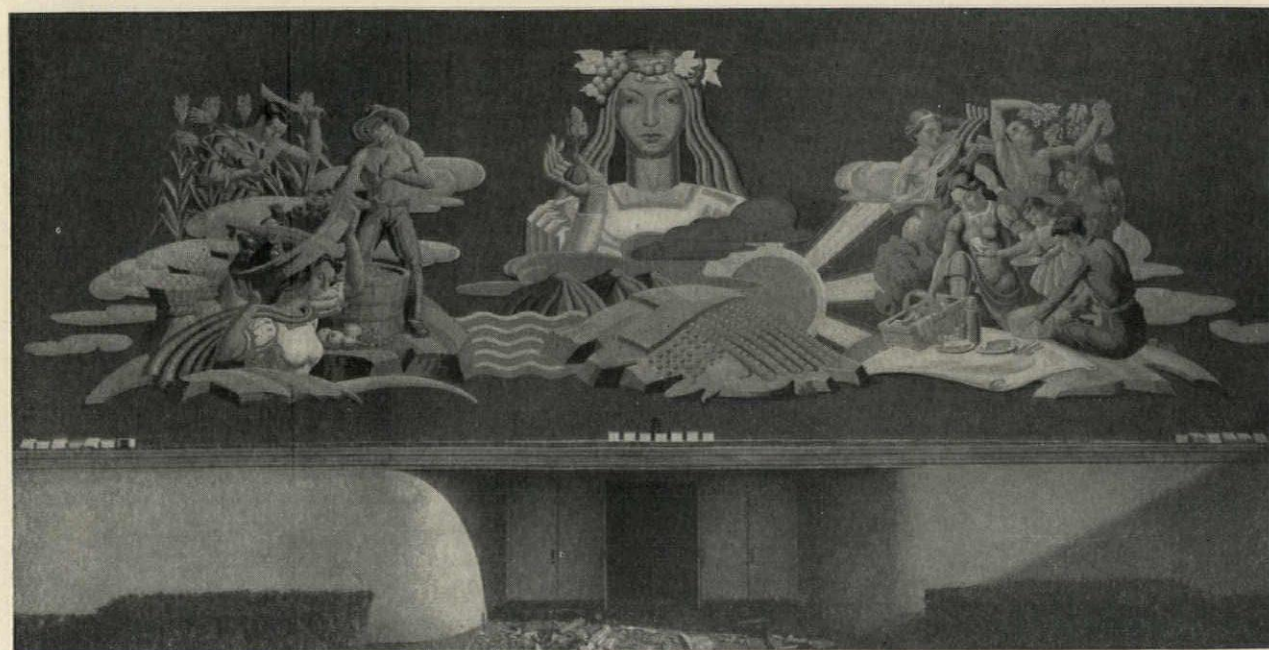


The Building Materials Building (above) had five architects associated on its design:—Robert W. McLaughlin, Arthur C. Holden, Stamo Papadaki, John C. B. Moore, and Jean Labatut. The Food Building (right) was done by M. W. Del Gaudio with Aspinwall & Simpson associated. The Continental Baking Company turned to Skidmore & Owings as its architects for the design below. The Textile Building (lower right) was done by two Frederick G. Frosts, Sr. and Jr., and Ward Fenner





Eugene Savage's mural on the Communications Building (above) and Carlo Ciampaglia's decoration on the rear of the Food Building exemplify the two general types of exterior paintings noted in the text, pages 678 and 679





The "Court of Reflections" was designed by Lewis P. Hobart for the San Francisco Golden Gate Exposition

THE San Francisco Fair, on Treasure Island in the Bay, is known to me only by pictures and the descriptions of some who visited it during the past summer. As a Fair it has one enormous advantage over New York—its much smaller and more human dimensions. This has of course simplified the scale problem in design greatly, and it has forced a much more systematic and concentrated type of plan, so that it will be possible to visit its exhibits easily and directly, without the necessity of crossing wide spaces between building and building. In this respect there is a certain resemblance to the San Francisco Fair of 1915, which was in a sense almost a return to the old one-building Fair conception of sixty years earlier; for in essence the San Francisco Fair of 1915 was but a single enormous shed, with a continuous rectangular exterior wall pierced by several great through avenues, and containing three colossal courts for rest and variety. In the new San Francisco Fair the plan is rather that of a long range of buildings around a great T-shaped court, with the arms of the T unequal. Thus the open spaces as well as the buildings are concentrated and definite. Behind this larger element, the smaller buildings of separate exhibitors, of the

Pacific countries, and of the amusement concessions spread over the rest of the island. Yet even in their arrangement an attempt is made to carry through something of the feeling of controlled formality of plan which dominates the main group.

Once this plan *parti* was adopted, it followed that the basic architectural forms must be as continuous and simple as the plan itself; but in detail every imaginative license was permitted, every fantastic vagary sought. One feels that these architects took neither themselves nor their problems with undue seriousness; that they perhaps met together, dined gaily, and, filled with the pleasant warmth of a good dinner and good wine, let themselves go. Gaiety, phantasy, unreality were the watchwords. It is all strange and rather oriental, frankly basing itself at times on East Indian precedent; yet it uses this precedent in no archaeological way, but merely as a kind of springboard for the imagination.

In front of buildings of this kind, the ordinary canons of architectural criticism seem almost powerless. It is as though the architects could say to any serious observer, "Come, come, we were building a Fair, not architecture; we were building the West's dream,



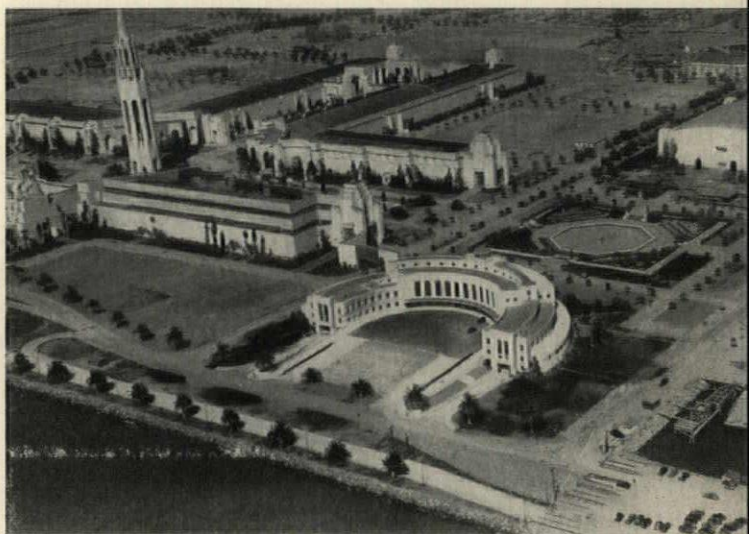
684 STAIRS TO EAST TOWER. W. G. MERCHANT, ARCHITECT; JACQUES SCHNIER, SCULPTOR

PENCIL POINTS
NOVEMBER, 1938

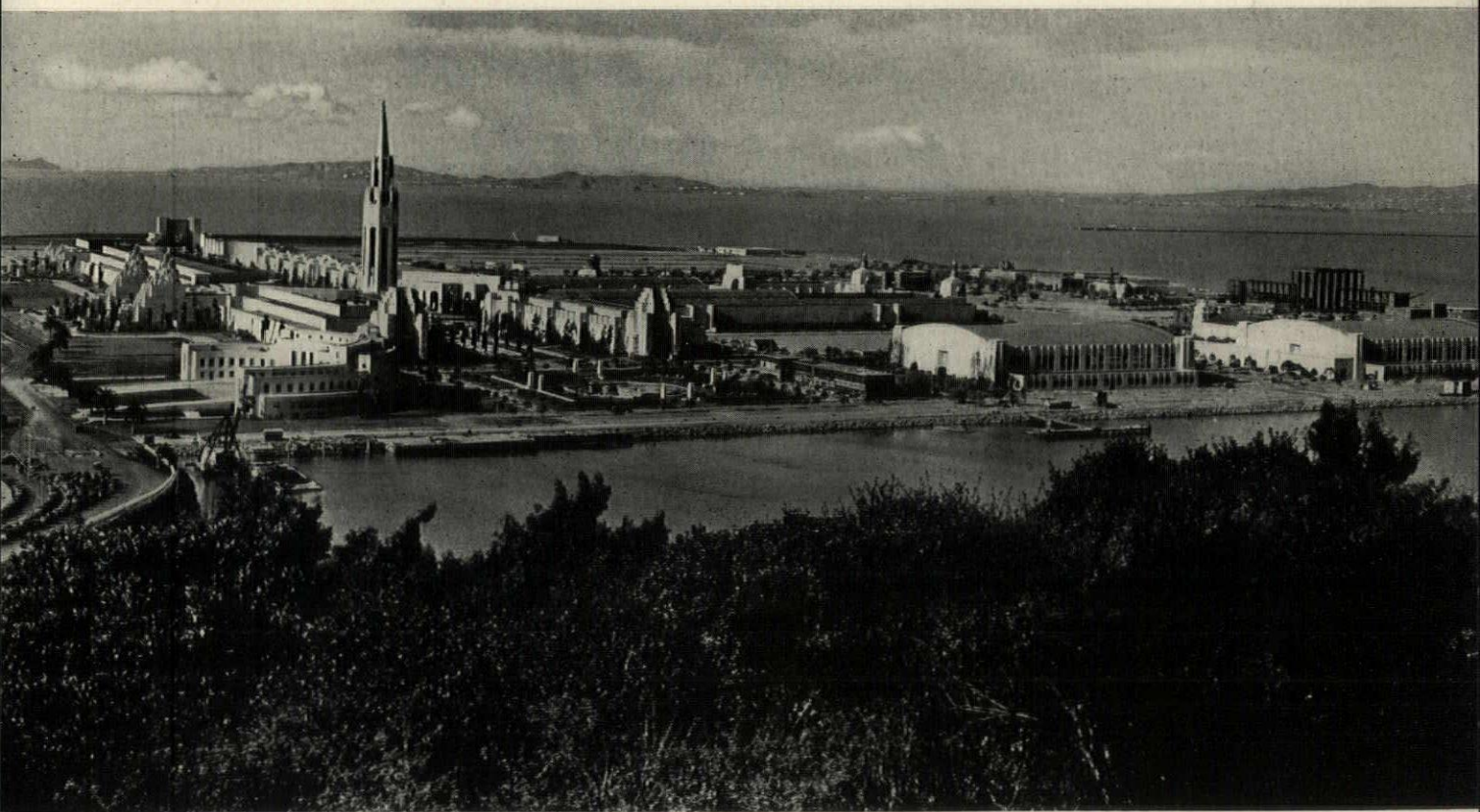
something that the farmer or the cowboy or the citizen could see for two or three glorious days and nights, and carry home to be the memory of a fairy tale."

Now this is all very frivolous, of course, and far from the serious idealisms of a great world exposition. Yet it is a consistent and an understandable attitude, and before it such spectacled and bearded critics as myself, with their talk of functionalism, of expression of new materials, of a new architecture for a new world, must stand silent and rather abashed, for what we are criticizing is nothing but pure play. One might as well attempt the serious analysis of a child's head-long rush through a daisy field.

Thus, in the long walls and the pinnacles crusted with sculpture, in the pylons and the torches and the broken skyline, one has, as it were, an anatomy of play, and as such the whole must be judged. The plan forms compose well. The basic relationships between vertical and horizontal elements seem effective, and the climax of the great tower rich and adequate. San Francisco seems to be suffering from some of the difficulties in painted and sculptural decoration which are plaguing us here at the New York Fair; yet somehow in San Francisco it makes less difference. Here in New York we are trying to be real, and a thing which is real must have a definite validity of its own—its very reality establishes a



Two views of Treasure Island in San Francisco Bay, showing the present state of progress in building the 1939 Golden Gate International Exposition which is to open next February. Comparison with the views of the preliminary studies and models shown in June, 1937, Pencil Points, shows how near the project is to completion and how faithfully the model visualized the result



standard. In San Francisco, on the other hand, the entire attempt seems to be to build the reverse of reality; and, if the effect is stunning, strange, imaginative, heartwarming, gay, what matter tawdry details? San Francisco, then, is producing almost the ideal architecture of escape, and behind the difference between the aims of San Francisco and the aims of the New York Fair lies a deeper problem, which is the reason for the Fair itself—that is, the real, social, popular reason, and not the mere matter of making money. People flock to Fairs, good or bad; experience tells us that. I have a sneaking feeling that there are as many of them searching for an escape from the humdrum routine of their ordinary days as there are those who in the Fair seek to learn the truths about the world. I have a sneaking feeling, too, that perhaps the one attitude is as healthy as the other, or may be, and that a Fair may as legitimately be merely a grand frolic, a sort of folk vacation, as it may be a serious international enterprise. Once granted the aim which the San Francisco Fair has apparently chosen for itself, one must grant it a large measure of success. Its visitors, in general, will be amazed, delighted; they will be able to see its contents simply, without danger of getting lost; and then, like children, they will be enabled to enjoy its wealth of imaginative and fairy-tale phantasy. When they return they will carry a single consistent picture as a pleasant memory of cheer. What the visitor to the New York Fair will carry away will of course depend upon him; its very vastness, its great variety, renders any single consistent impression almost impossible. To some it may be the great axis from Perisphere to Government Building; to others it may be the whirling and fascinating gadgets of many of the exhibits themselves; to others still, it may be a real education in the qualities of a future world which science makes possible—but, whatever the impression, it will not have the single, consistent, laughing note of San Francisco.

* * * *

THE WHEATON COLLEGE COMPETITION

In the September article on Competitions, an analysis of the fourth prize design of Alexander Dukelski was, through an oversight, omitted. It is a pleasure to be able to give it here.

THE fourth prize design of Alexander Dukelski for the Wheaton College competition shows a scheme quite different from those of the other prize winners. In its use of the site it is one of the best, concentrating the build-

ing close to the road on the higher portion of the site, and leaving the largest possible areas around the lake shores. The site chosen necessitates a number of changes of level, which are ingeniously provided for in the stair planning. There are two chief entrances—one from across the bridge, leading directly into the music school wing; the other from a path around the lake, leading to the entrance which the public from the road will share. The corridor from which the music school opens connects the two, and forms, with the mass of the main theatre, a pleasant interior court. Road and path are thereby reduced to a minimum, and at the same time there is ample allowance for parking. The public entrance to the theatre, as in some of the other designs, is from an upper floor, with a monumental stair leading up from the ground floor; it is possible that greater study might have simplified the arrangement of these stairs and the space under the auditorium. As it is, there is here a little confusion in the plan. The library is well lighted and situated most conveniently to the studios and the school wing which it serves; but its northern exposure, although efficient, is not the most cheerful library orientation, and the view from its windows across the enclosed court and through the loggia under the art gallery, out to the parking space and the road, seems somewhat constricted and uninteresting. The small theatre is placed at right angles to the main auditorium, and uses the same stage house in such a way that, as in many of the other designs, the simultaneous use of scenery for the two theatres is almost impossible. The relationship of the drama school to the library and the music and art departments is much closer than in many of the designs; in fact, the whole treatment of this part of the plan, with its simple circulation pattern, is exceptionally well studied. The masses of the exterior are generally well arranged, although the relation of the proposed new buildings to the existing group is looser and less unified than in some of the other designs. One wishes, too, that the window treatment had been simplified and clarified. The relations of solid and void are at times a little incoherent, as in the end of the school wing. Had there been in these little details the same clarity and simplicity that controls the relations of the plan, the design would undoubtedly have stood even higher than it does; for, from the point of view of practical relationship of parts, clear simple connections, and basic economy resulting from careful study, this is one of the most successful of all of the designs.



A WHOLESALE SHOWROOM

DESIGNED FOR HOUBIGANT, INC., BY VAHAN HAGOPIAN

ON the second floor of the Houbigant building in West 45th Street, New York, there existed a number of well-designed and elaborately decorated rooms suitable for executive offices. The company desired a wholesale showroom, however, which would be separate from these offices yet near enough to the sales department for convenience. This showroom, as the place where visiting buyers were to be received by the sales manager, had to be expressive of the character of the company's products and appropriate as a setting for their advantageous display. Since most of the buyers are men, it was felt proper to require a masculine feeling

in the design, though with a refinement that would appeal to numerous women buyers as well. A contemporary spirit was also desired.

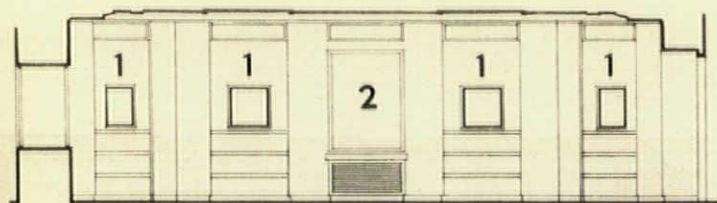
How well architect Vahan Hagopian solved the problem is indicated by the accompanying plates. (Photographs by F. S. Lincoln). The woods used on the walls are a rich brown elm burl, walnut of a lighter shade, and a natural finish English sycamore. The rug is warm in tone to harmonize with the walls. The plaster ceiling is painted several shades lighter than the sycamore. The painted panels contain bright spots of color and appear almost translucent under the Klieg lights. Panels over showcases are Lumar.



A closer view of the end of the Houbigant wholesale show-room shows clearly the illuminated show cases and suggests their effectiveness for dignified display. The circular table is designed to hold temporary displays upon which attention can be focussed by a spotlight located in the ceiling above it



The sales manager's desk, where he receives wholesale buyers, has within easy reach a series of control buttons whereby he can modify the illumination of the room and change the intensity of light at any point as the conversation may warrant



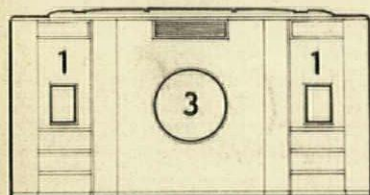
Elevation A



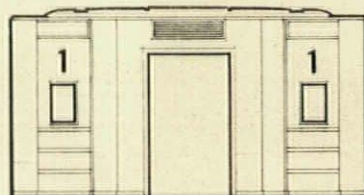
Elevation B

*Elevations of
Reception Room*

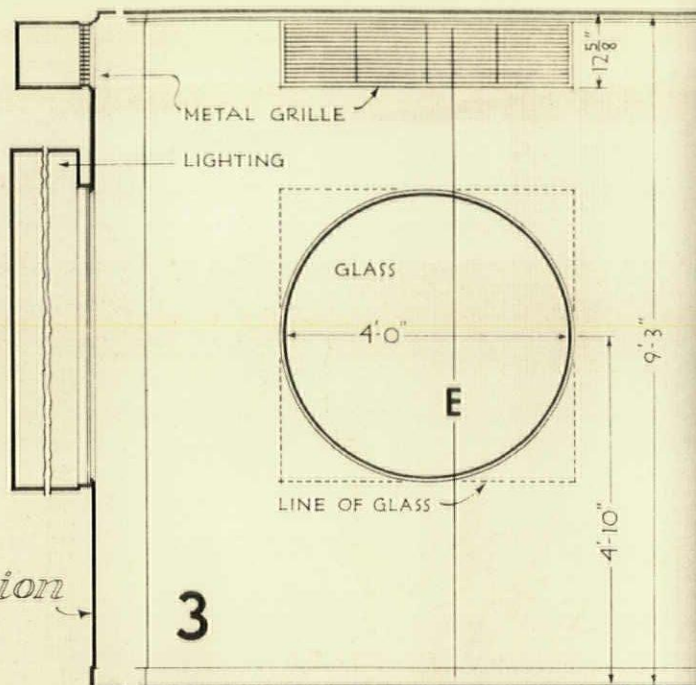
NO SCALE



Elevation C



Elevation D



Elevation SCALE $\frac{3}{8}'' = 1'-0''$

LOW POINT OF
PLASTER CEILING

2'-0"

ASBESTOS

METAL
DUCT &
GRILLE

1'-0"

ACCESS
DOOR

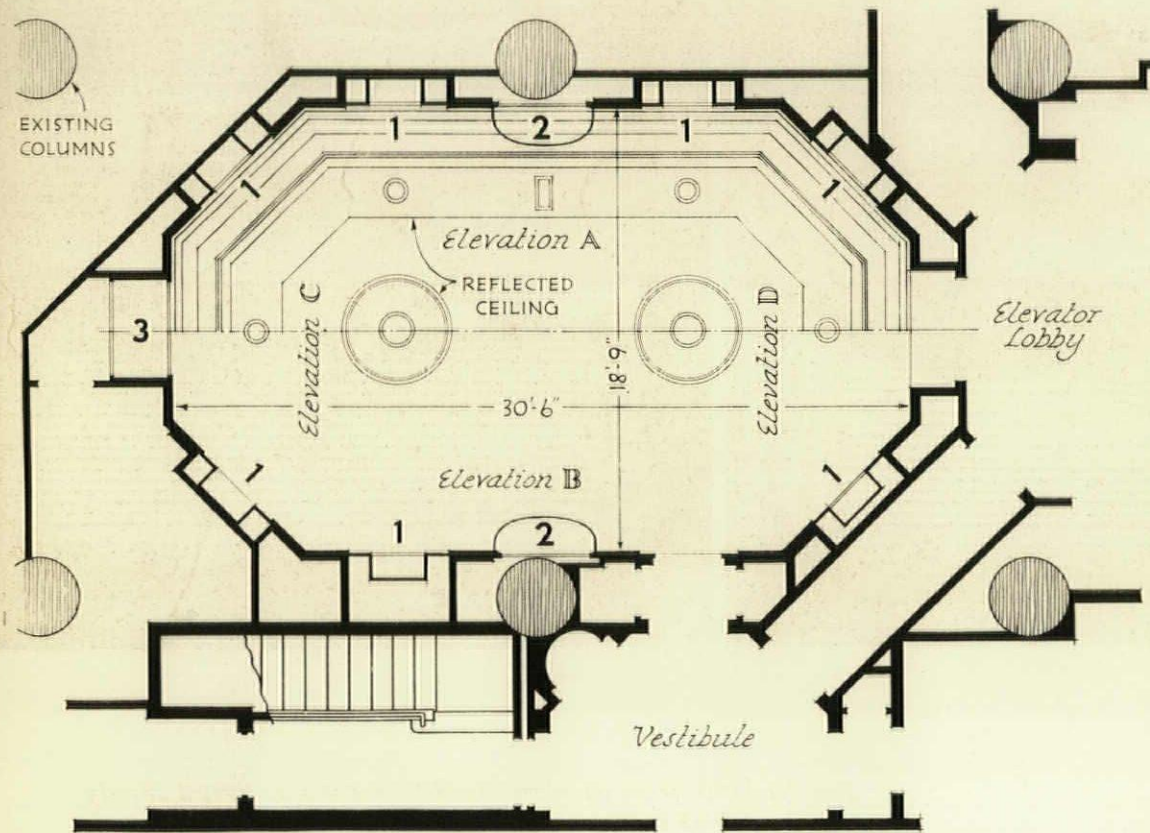
FIXED GLASS

METAL ANGLE

GYPSUM BLOC

*Section
E*

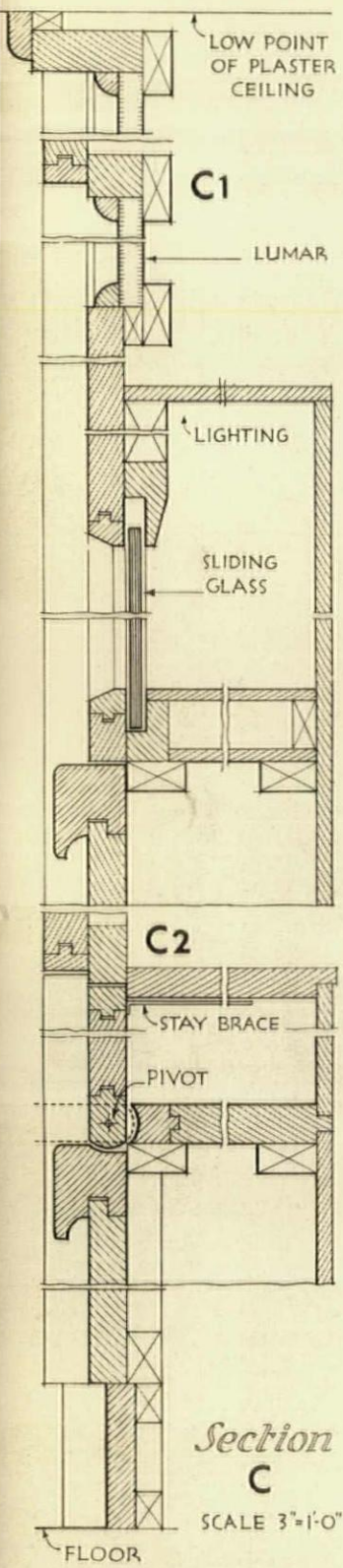
SCALE $\frac{3}{8}'' = 1'-0''$



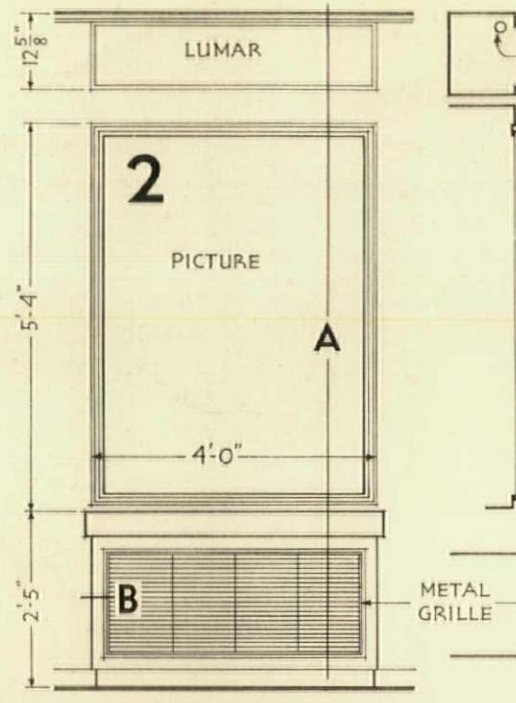
General Plan SCALE $\frac{1}{8}'' = 1'-0''$



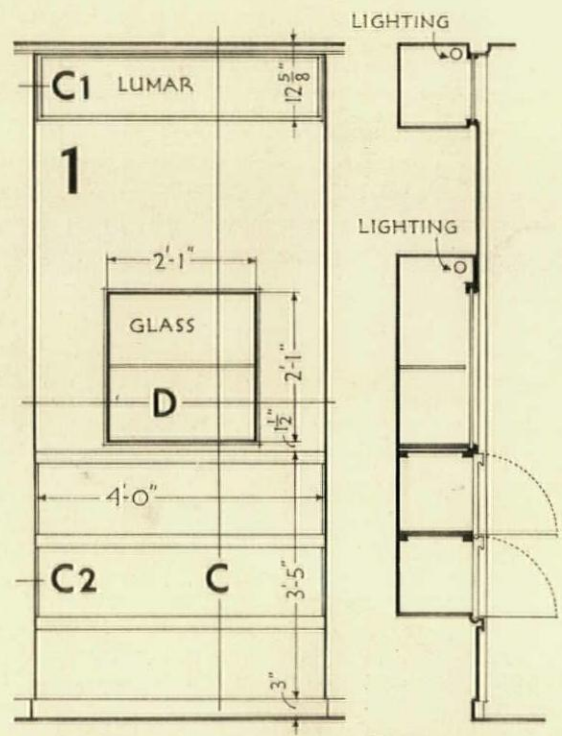
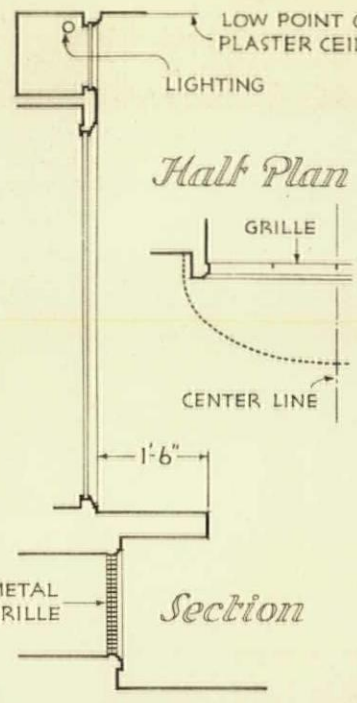
Two decorative panels on either side of the room were painted directly on natural finish English sycamore by Bernard Lamotte. They are illuminated by Klieg lights located in the ceiling which accounts for the apparent difference in color between them and the other sycamore panels



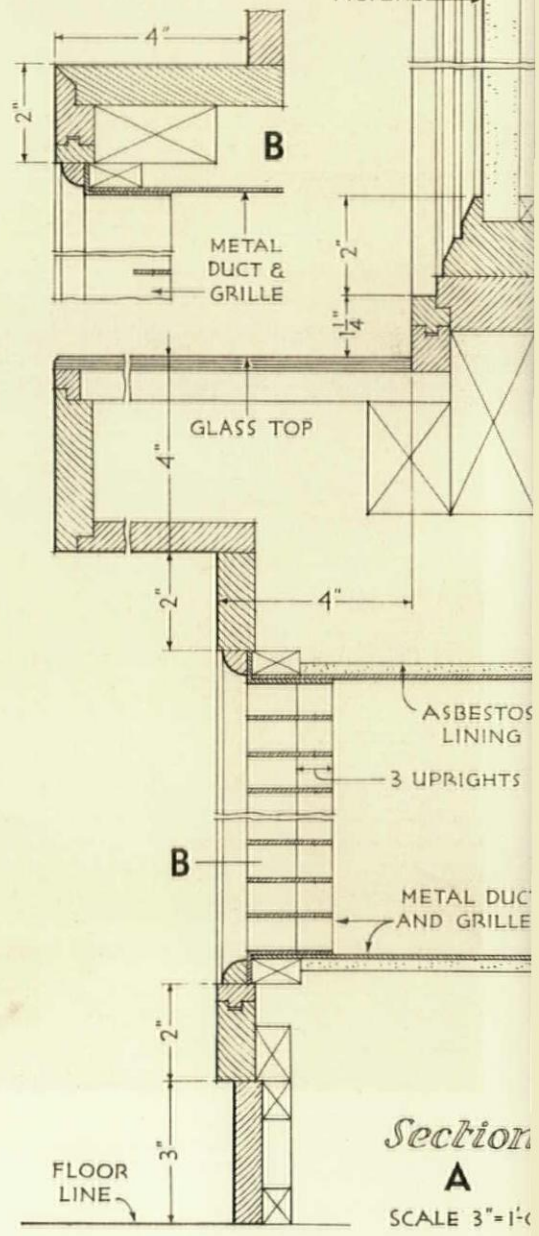
Section C
SCALE 3"=1'-0"



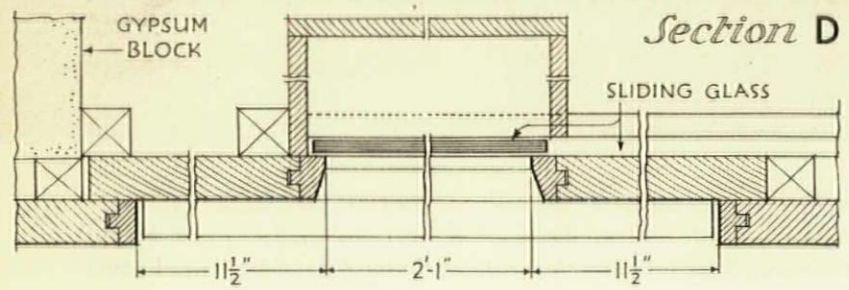
Elevation SCALE 3/8"=1'-0"



Elevation 3/8"=1'-0" *Section*



Section A
SCALE 3"=1'-0"



Section D



Much of the merchandise is normally bidden from view in compartments equipped with drop-front doors which may be readily opened by the sales manager as he leads the customer around to show special items



The stairs connecting the showroom with the third floor, where the general offices are located, are extremely simple and for that reason effective. The rail is built of terra cotta block, finished with plaster, and painted robin's egg blue. The metal handrail is nickel silver. Asphalt tile treads and risers on the stairs have white metal nosings. The walls are pale ivory

PLANTS DICTATE GARDEN FORMS

EACH HAS PLACE AS MATERIAL IN LANDSCAPE DESIGN

BY JAMES C. ROSE

IT is quite common and almost a boast among some Landscape Architects that they have "never planted a seed" or "don't know one plant from another"—an "art for art's sake" attitude which puts landscape design farther and farther from contemporary life and is therefore the worst possible salesmanship. Can you fancy an architect selling a client on the basis that he knew and cared nothing about brick, wood, and concrete? Or that he was too concerned with beauty to bother about them?

Considered as materials, all plants have definite potentialities and each plant has an inherent quality which will inevitably express itself. An intelligent landscape design can evolve only from a profound knowledge of, and sensitivity to, materials. When we force materials in architecture or sculpture we are sure of at least one thing: that the form, however offensive, will be relatively constant. But with plants the struggle is endless and results in victory neither for the plant nor the man who clipped it. If the plant should win the design would be lost; and if the man should win he would succeed only in preserving something false from the beginning.

The twentieth century landscape, although hardly touched, even in theory, would of necessity result in the honest use of materials as in the best modern architecture and sculpture. Plants are not applied to a preconceived ground pattern. They dictate form as surely as do use and circulation.

II

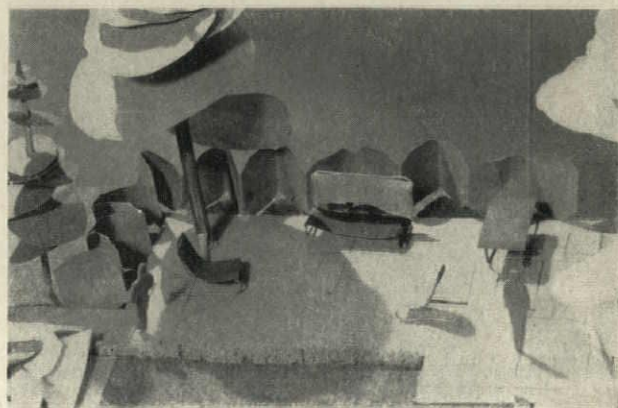
It is only fair to mention that some Beaux Arts landscape designers have used plants for their inherent quality, but under this system they could never be more than decorative elements made to conform to an eclectic, ornamental, imposed, geometric pattern with an eye to pictorial composition alone. No striving for the picturesque has resulted in more than a superficial camouflage or façade

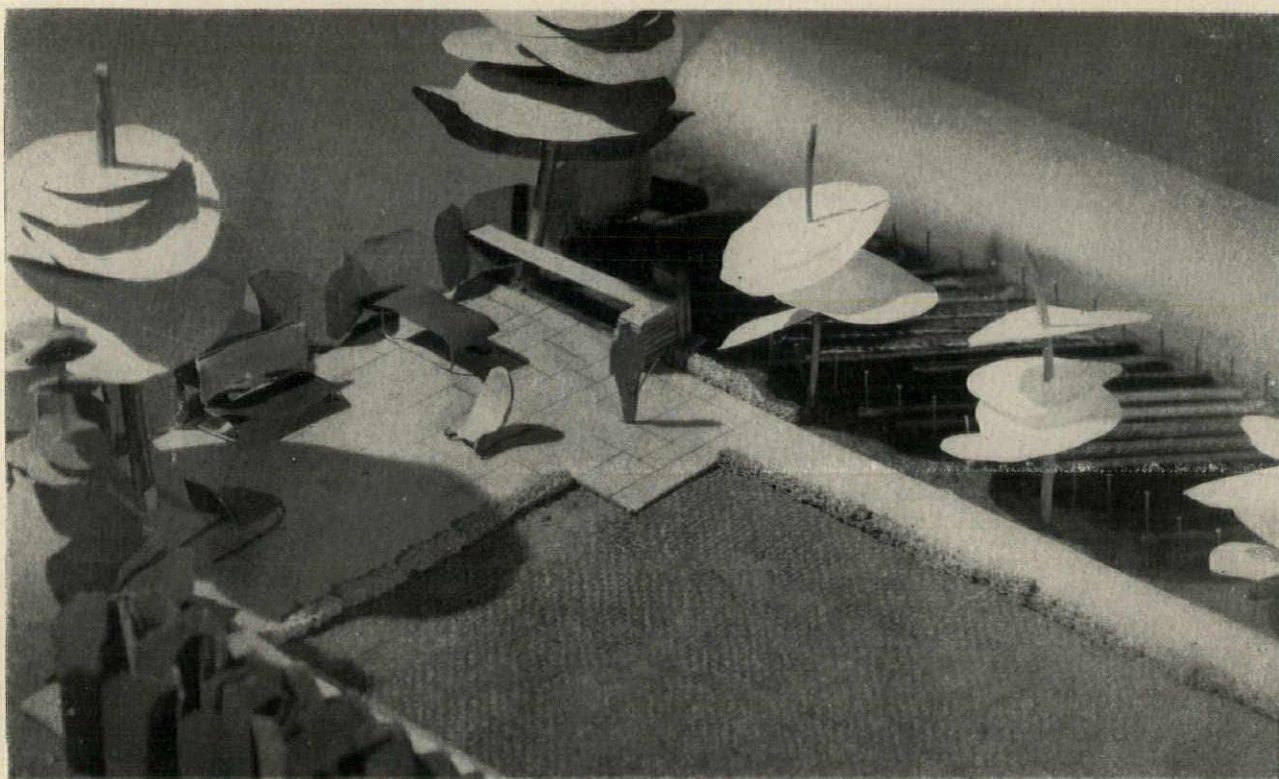
which obscures rather than expresses the real meaning. Character develops from the actualities which have been solved rather than obscured. Otherwise, we have only the personality of a "great individual" who softens everything with a disguise of ornament to protect hothouse souls from contact with reality.

It is a vain person who believes that he is free of his own times and can create a detached "thing of beauty." The personal equation exists only as a minor part of the social equation; as society becomes inter-dependent its expression is social and the "great individual" passes from the scene. It is then that the elements of our own environment become integrated and virtuosity loses meaning. It is then that an expressive style evolves and design ceases to be an eclectic adaptation of ornament to provide a picturesque setting for idle people.

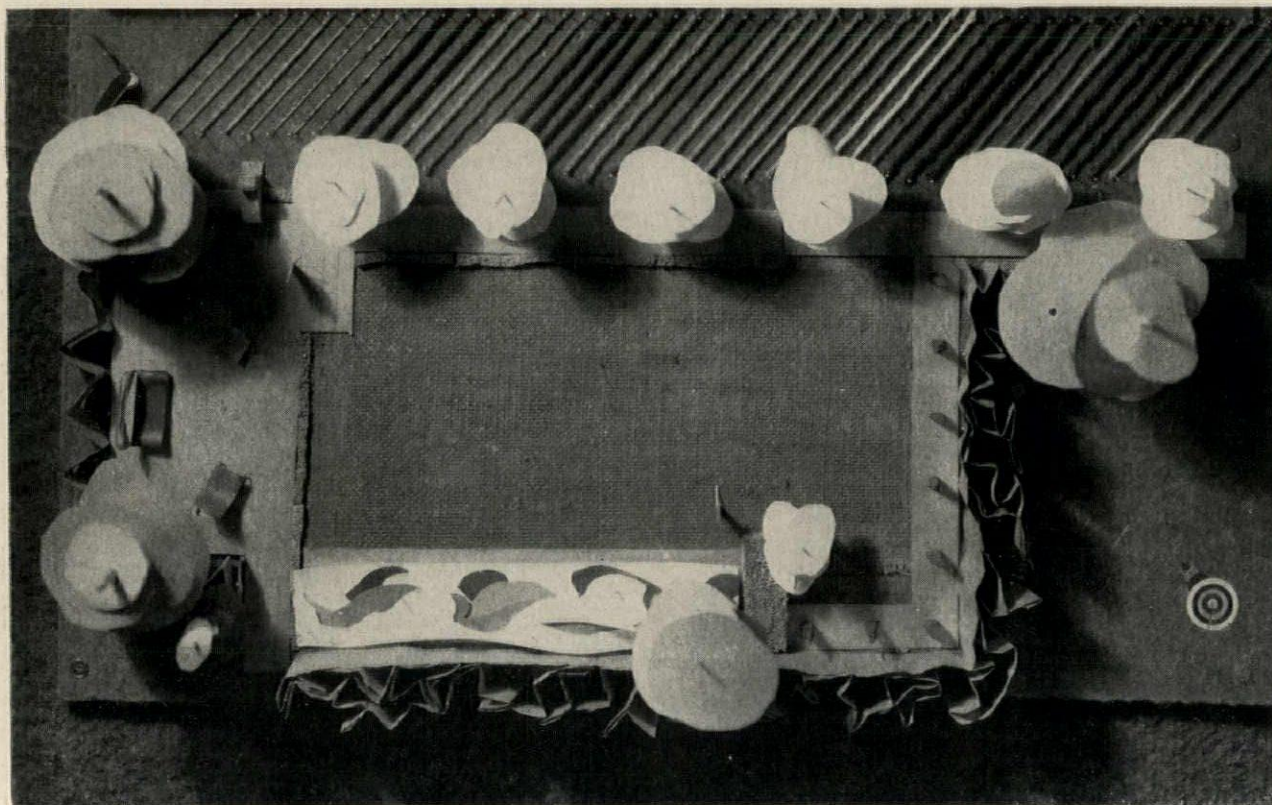
We cannot live in pictures, and therefore a landscape designed as a series of pictures robs us of an opportunity to use that area for animated living. The war cry is often heard

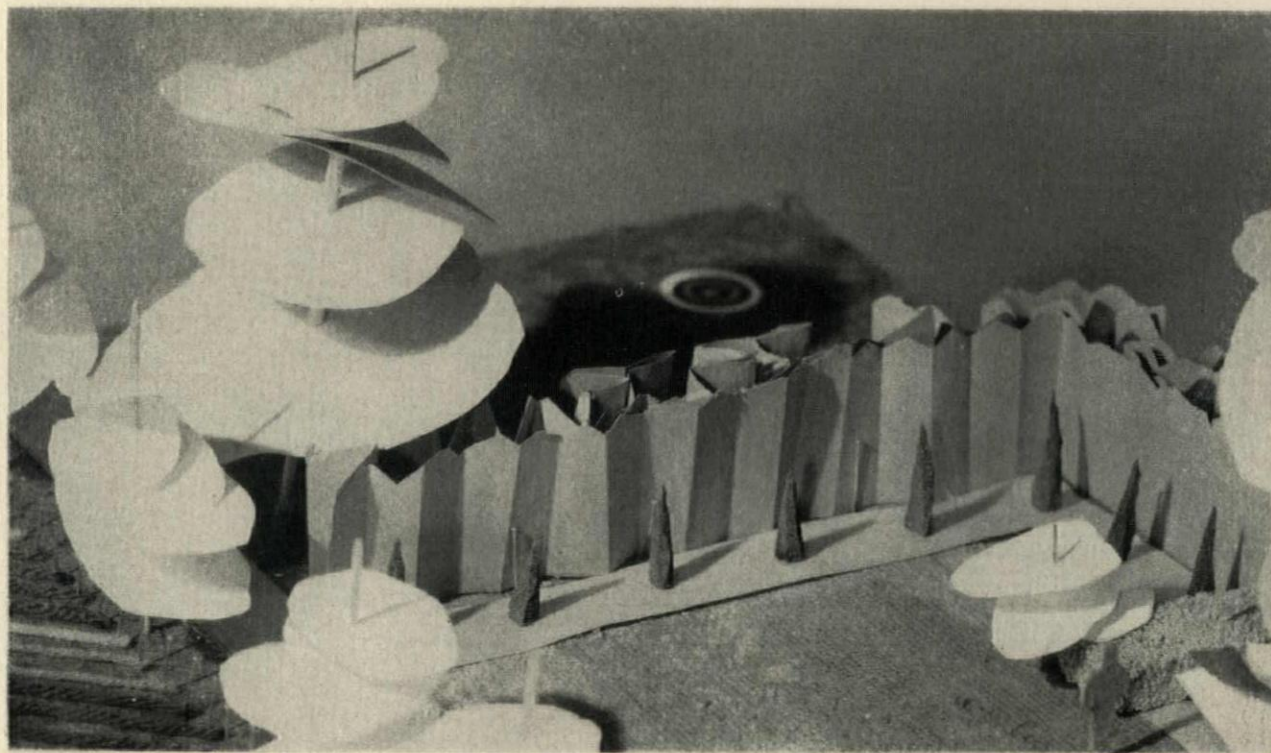
In architectural composition with plant materials, Rose uses a low hedge to enclose without obstructing the view and selects plants which will remain the desired height and width without clipping, to insure minimum maintenance. Each plant plays its part in the scheme





Distinctive of the author's garden design, shown here in a working model, is the simple division without sacrifice of visibility, the disposition of space for use, and interest gained from planes and line directions in opposition. If executed with indigenous materials, Rose estimates this type of garden would not cost more than 15 per cent of the cost of a house in the \$3,000 to \$5,000 class. He has considered the organic relation of plants to design





Notable in this garden model is the exchange of an axis for movement and direction, as discussed in the accompanying article. Plant materials are composed in volume

that we must combine use and beauty; but by this is meant that we should develop a ground pattern of segregated, geometric areas strung along an axis in Beaux Arts relationship and separated by "embellishments" which compose a picture for the "terminal point" of each area. Something to look at!

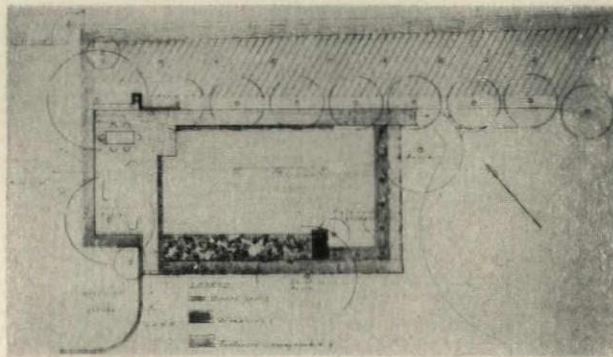
This may be called exterior decoration, but from the standpoint of twentieth century design, it has no justification. The intrinsic beauty and meaning of a landscape design come from the organic relationship between materials and the division of space in volume to express and satisfy the use for which it is intended. From this viewpoint, the landscape "picture" fades with the "façade" and clears the deck for animated design. Now we can throw away the rubber stamp of Beaux Arts tradition and, although a continuity of style will rightly develop, the solution of each problem will acquire individuality and distinction because it is based on the organic integration of almost inexhaustible material, existing conditions, and the factors of use which could

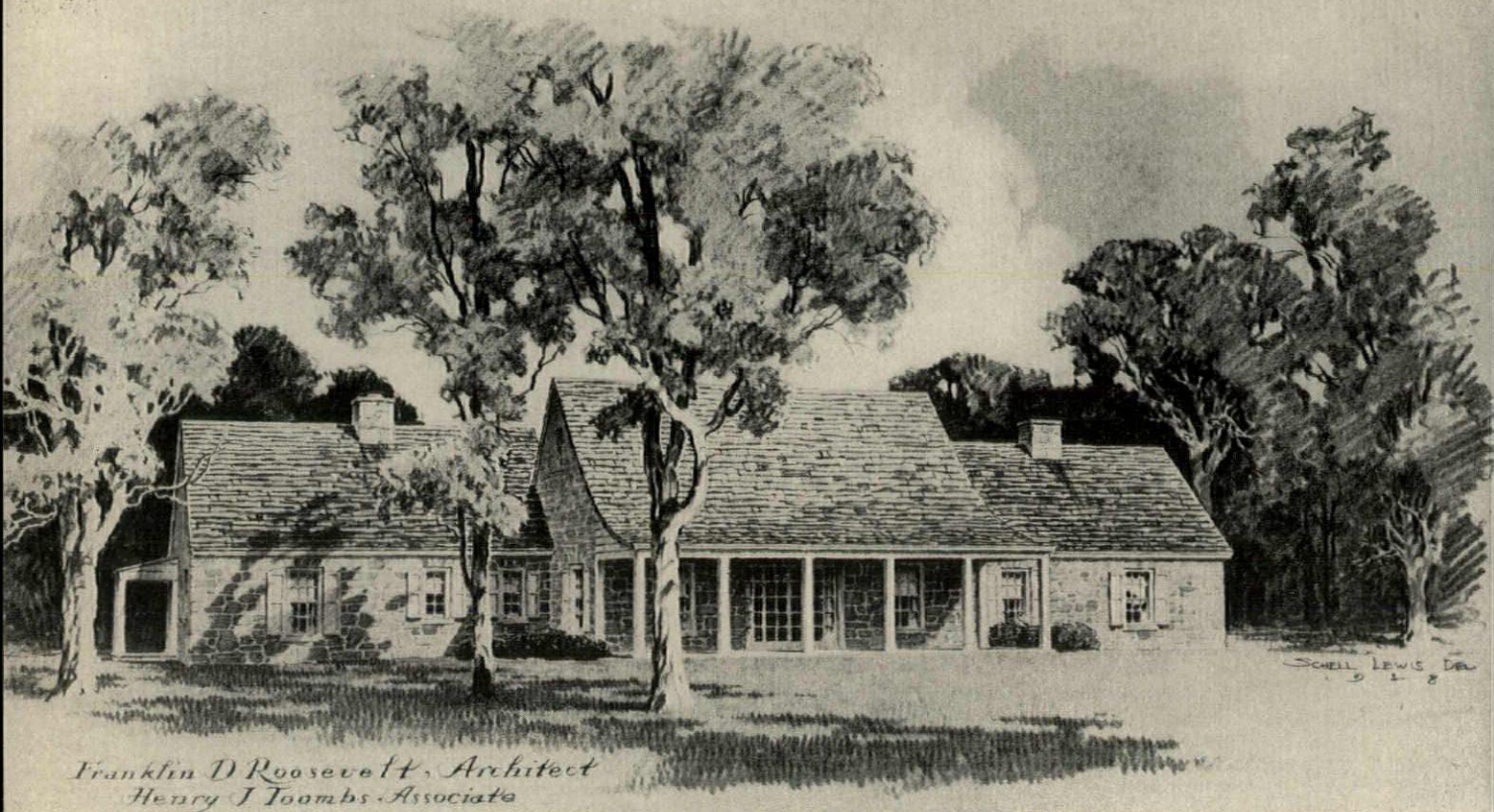
This plan of the garden was drawn for record only after decisions had been made on the site and the model constructed from the pattern evolved from use relations

never repeat themselves exactly in all cases.

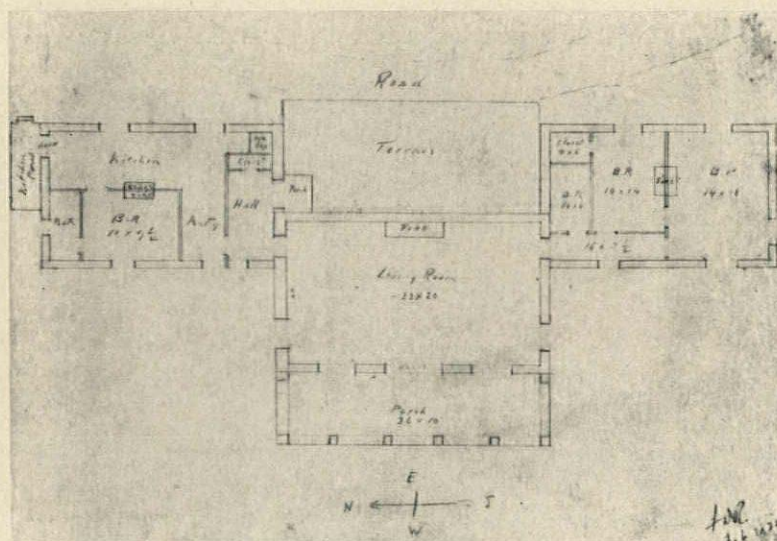
Ornamentation with plants in landscape design to create "pictures" or picturesque effect means what ornamentation has always meant: the fate call of an outworn system of aesthetics. It has always been the closing chapter of art which had nothing more to say. In one last hasty attempt to propagate, it sings the same old song with a more rasping voice and sordid emphasis. What a pity so few Landscape Architects realize the opportunity they are overlooking in not examining the possibilities of the contemporary approach. It might justify a profession which has, until now, rightly been tagged a useless luxury for the idle and not-too-intelligent rich.

EDITOR'S NOTE: In the December issue of PENCIL POINTS, Rose will continue his discussions with: "The Dwelling: Integration of House and Landscape."

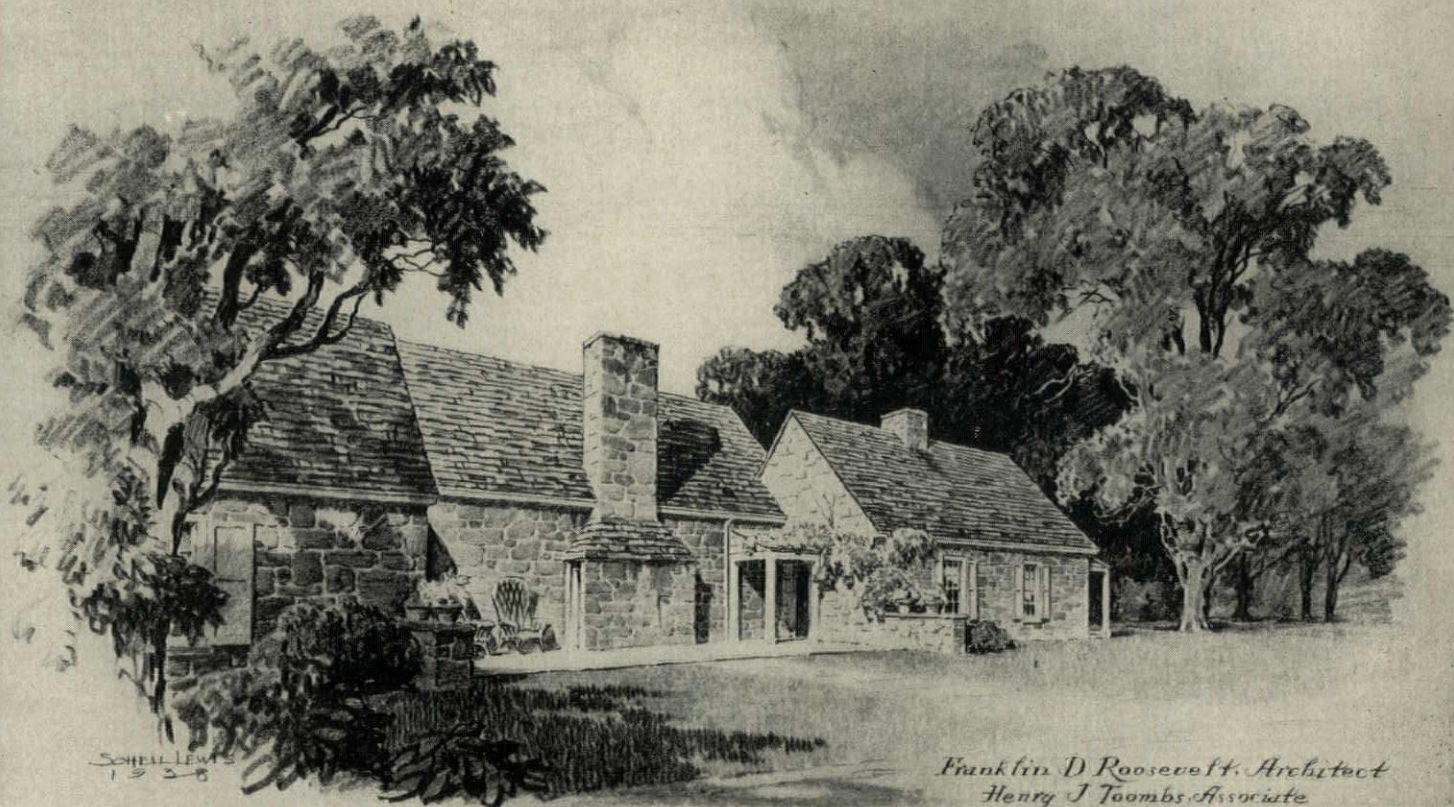




This small house designed by Franklin D. Roosevelt for his own summer hide-away on his Hyde Park estate, pictured above and on the opposite page in renderings by Schell Lewis, Delineator, is nearing completion on a wooded knoll overlooking the Hudson River Valley. Henry J. Toombs, of Warm Springs, Ga., is Associate Architect

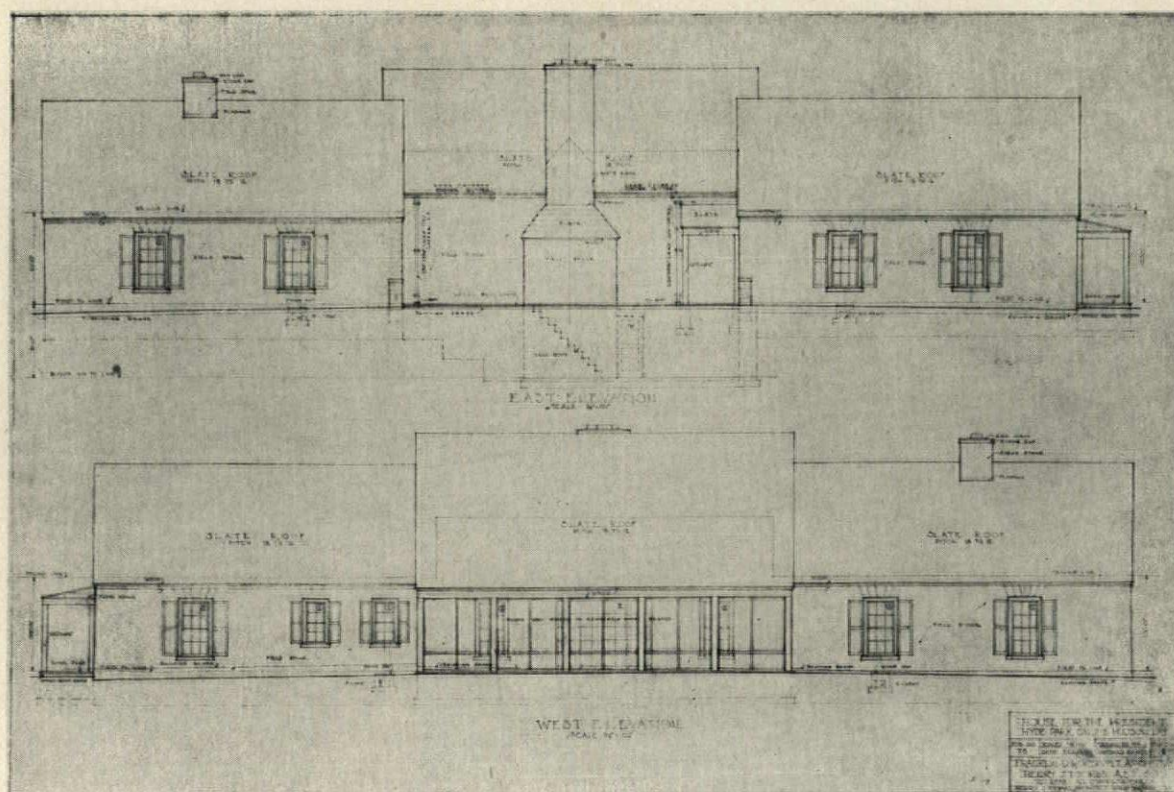


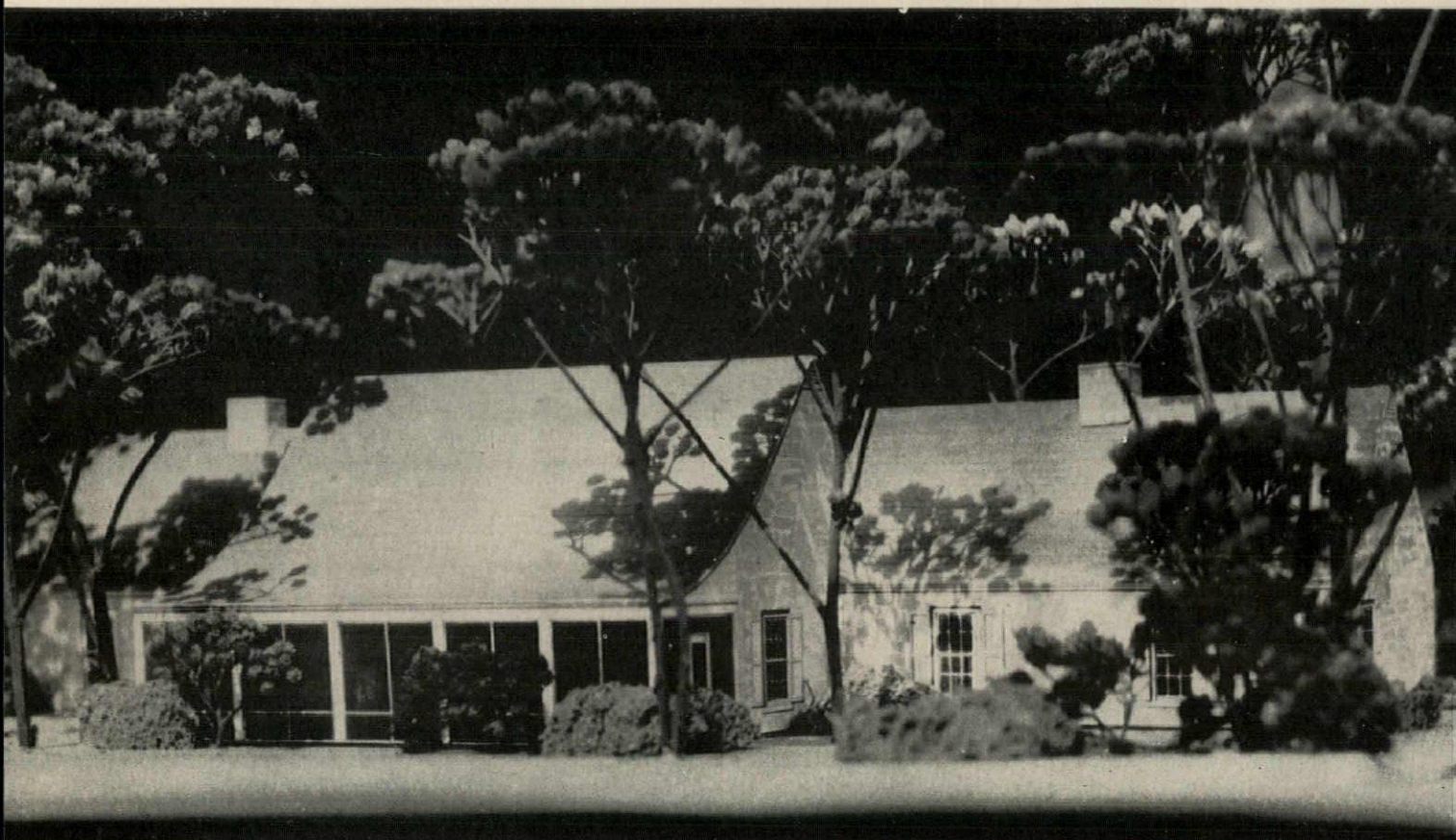
The plans of the house were drafted by Roosevelt, as the signature on this drawing shows, with accompanying sections and sketches. From these, Toombs prepared the elevation on the opposite page and the other working drawings and details that were required. In designing his own home, President Roosevelt follows a tradition established by Washington and Jefferson



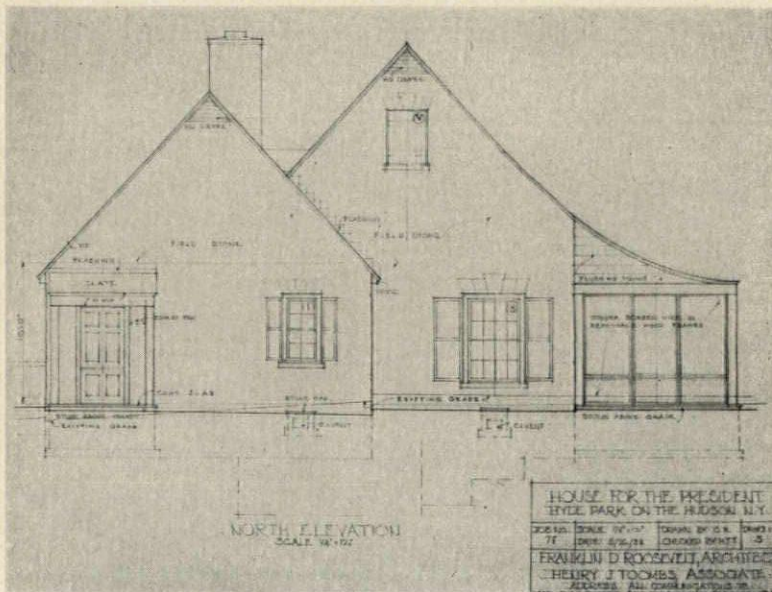
*Franklin D. Roosevelt, Architect
Henry J. Toombs, Associate*

Entrance to the President's private cottage will be from this side, where a driveway will border the broad, flagged terrace. The center section of the house is a living room, 20' x 35', with sliding doors opening on a screened porch commanding a fine distant view. A kitchen and servant's quarters are in one wing, two bedrooms and a bath in the other





Reeves Studios, Inc.



The model above shows the charm of the one-story stone cottage built as a summer hide-away for the President, conforming in design to the local Dutch tradition. The sheltered porch and the large living room behind it are placed to command the view of the Hudson River Valley from Dutchess Hill, a part of the Roosevelt family estate. The President has watched the construction closely

RELIGION OF ART ENJOYS A REVIVAL

BY ROBERT L. ANDERSON

IT HAS been indicated that the 19th century Religion of Art was succeeded by the 20th century Religion of the Social Ideal. Likewise, it has been indicated how, during the Pre-War Period, men were engaged in the process of transferring allegiance from æsthetic to social concepts. Consequently (since this series is designed to trace the transition between the two conflicting points of view) it might be presumed that this essay in the history of ideas could be concluded.

Yet, as Harold Laski pointed out in the opening pages of *The Rise of Liberalism*, "the pedigree of ideas is never straightforward." So in this matter of the conflict between æsthetic and social ideals. If the Pre-War period is marked by a shift in allegiance on the part of artists from æsthetics to political economy, the Post-War period was marked by a tremendous revival of the Religion of Art.

Frederick Lewis Allen noted the shift from the social ideal, when he wrote in *Only Yesterday*, "the bright young college graduate who in 1915 would have risked disinheritance to march in a Socialist parade yawned at Socialism in 1925 . . ." Lewis Mumford likewise noted the shift, when in *Footnote to a Decade* he wrote of, "that sudden deflation of social hopes which came . . . in the closing months of 1919. How quickly the stenographers and secretaries forgot the rigorous beauties of the Revolution, and devoted themselves to Pure Aesthetics . . . Reconstruction did a perfect fadeout." The revival of the Religion of Art was at hand.

* * *

For such sudden *volte face* toward æsthetics there were two major compulsions. In the first place, that particular type of reconstruction (Socialism and Communism) toward which the artists had been gravitating suddenly became too dangerous, at least for citizens of the United States. We came out of the War with a full-fledged labor problem on our hands. In addition, we had acquired fear and hatred of the Russian Revolution, of Communism, and of Socialism. The combination

of hundreds of strikes, plus a series of bomb explosions, threw the country in a panic. For a year or more thereafter, as Mr. Allen has pointed out, we had our "ears cocked for the detonations of bombs and the tramp of Bolshevik armies." The big Red Scare of 1919-1920 was on. Mr. Mumford can afford to be satirical concerning the ease with which "stenographers and secretaries forgot" the Revolution for Pure Aesthetics. His comments date from 1931. In 1920, talk of the Revolution meant a free, one-way trip to Russia via the S.S. *Buford*.

Even without the tremendous reaction against labor activity and political radicalism which occurred immediately after the War, it was more or less inevitable that the Twenties should see a revival of interest in æsthetics.

During the first three hundred years, the history of this country had been largely the history of the conquest of a continental wilderness. The three hundred years were strenuous; as any years devoted to conquest of a wilderness must be strenuous. They left small leisure for the cultivation of art and literature. Neither the times nor the environment were propitious for the creation of great art. The few great artists this country produced either expatriated themselves or worked in isolation, ignored by their fellow-men.

With the closing years of the 19th century, however, the conquest of the continent had been completed; the frontier closed. With the Spanish-American War, the country embarked on a half-hearted imperial conquest, to be sure, but the great days of conquest were over. With the closing of the frontier, the country turned back upon itself. No longer were we the gangling adolescent, growing prodigiously in physical stature from day to day. On the contrary, we had emerged from our adolescence: books appeared which heralded the fact that *America Comes of Age*.

Like the young man who, having ceased to grow outrageously, begins to wonder what he is to accomplish with all that growth, so the country began to seek to estimate its stature.

Half a century before, Horace Greeley had advised: "Go West, young man, and grow up with the country." But the frontier was now closed; physically the country had grown up; Greeley's advice no longer was applicable. It became imperative that the young men follow the ancient injunction, "*Know thyself.*" So we began to paw over our past.

One of the first things to be discovered was the rather obvious fact that the American tradition in art and literature was thin and anæmic; that its anæmia was further vitiated by servile imitation of European traditions; that, in general, American culture had congealed into a narrow, mercenary mould formulated by the Puritans, the land-speculators, the politicians, the predatory rich, the Anthony Comstocks, and the stupid conventions of the American middle class.

It was inevitable that some such thesis should result. In the first place, it was very largely true. In the second place, adolescent intellectuals could hardly be expected to grope their way toward maturity without first cutting loose from parental tutelage. One does not burst conventions without first finding those conventions poor, meagre, and totally inadequate.

The ferment had been at work from the beginning of the century. With the pre-war years it began to break out in the work of novelists and poets. The *Imagists* came to town, shepherded by Miss Amy Lowell; the *Free Verse Revolt* began. The intellectual leadership, if I am not mistaken, was provided by Van Wyck Brooks with his book, *America's Coming of Age* (1915). The call for a critical re-estimation of our past came in a *Dial* article (1918), *On Creating a Usable Past*. The artist and the American environment were to be critically restudied. Mr. Brooks led off in 1919 with *The Ordeal of Mark Twain*, following it in 1925 with *The Pilgrimage of Henry James*. It unleashed a flood of books concerning the artist and the American environment in which the artist was praised and the American environment panned. It also was to produce, at a later date, violent reaction on the part of men like Bernard De Voto and Max Eastman, who charged that Mr. Brooks knew but little concerning the actual American environment.

These are matters which one cannot hope to settle within the limits of this discussion. It must suffice merely to note that by 1922, when a group of thirty intellectuals brought out *Civilization in the United States*, they

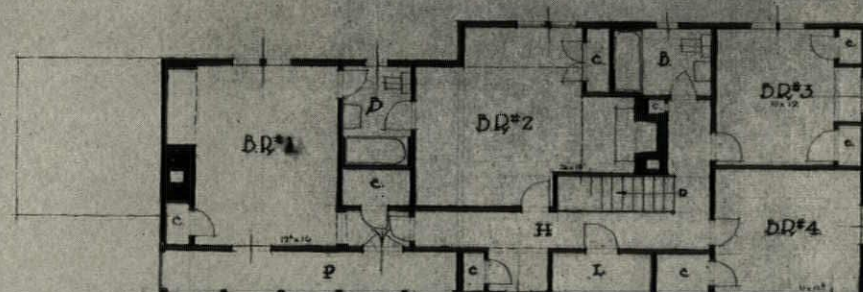
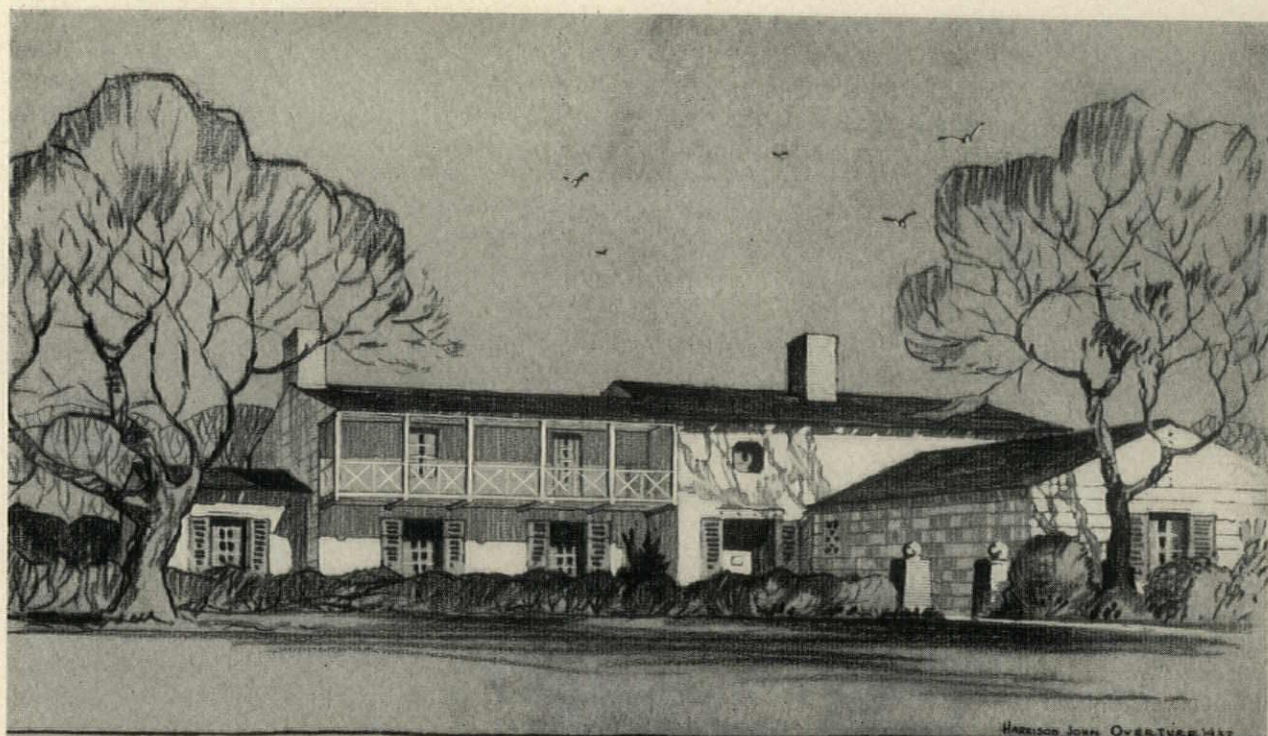
agreed that "the most amusing and pathetic fact of the social life of America today is its emotional and æsthetic starvation."

It is doubtful, however, whether this somewhat precious indictment of American civilization would have had much effect had it not been invigorated by more virile criticism. The Lewis Mumfords and the Harold Stearnses might sit around in "hospitable" basements dreaming of *salons* in the European tradition, or of polemic encyclopedias "in the fashion of Diderot." They might wistfully ponder "whether sensitive and cultivated minds (could) survive outside the university . . . Here we were!" But without some more virile force behind them it is perhaps questionable whether the country would have realized that there were such sensitive and cultivated minds debating their chances for survival, or that their survival was important.

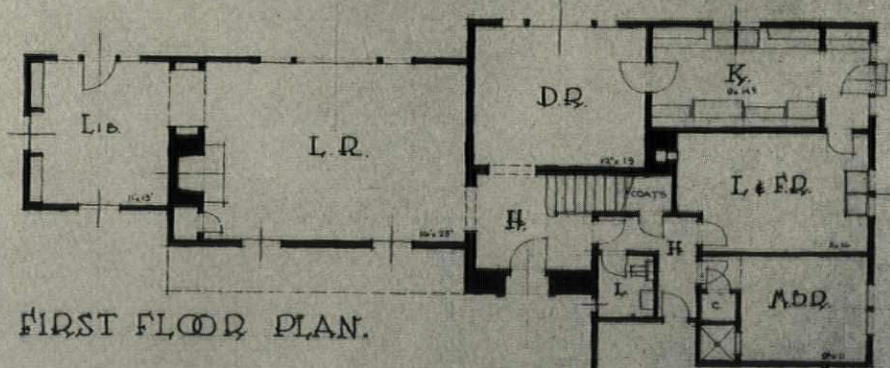
In October 1920, however, Sinclair Lewis had brought out *Main Street*, followed, some two years later, by *Babbitt*. As Mr. Allen has pointed out, "the effect of these two books was overwhelming." The time began that period in which America was unmercifully castigated for its cultural poverty, for its "Babbittry." Mr. Henry Mencken shortly afterward discovered the "booboisie," and the erstwhile politically-minded young men and women took up Proust, Joyce, Gertrude Stein, Dadaism, and all the esoteric and exotic forms of art. The more sensitive fled to Paris. The stay-at-homes proceeded gleefully with their thesis that America was phenomenally cruel to artists. Had not Mable Dodge, returning to America a decade earlier, sobbed to her son: "America is ugly, ugly, ugly"?

Even the Babbitts became convinced of their Babbittry. Sinclair Lewis might express doubts in *Main Street* as to the value of "reading Pater when Dad cleared fields." But the country bought up *Main Street* and had no doubts. If they did not go back to reading Pater, it was because they had no need to do so. The country realized how important it was to "burn with a pure, gem-like flame" for art.

In the colleges and universities departments of art were being created. By the middle of the decade there was such a dearth of adequately trained teachers that the Carnegie Corporation subsidized the training of young men and women to fill the vacancy. (I was one of them.) R. L. Duffus wrote a book: *The American Renaissance*. The revival of the Religion of Art was in full chorus.

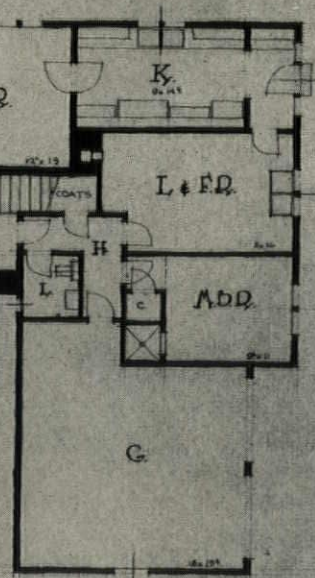


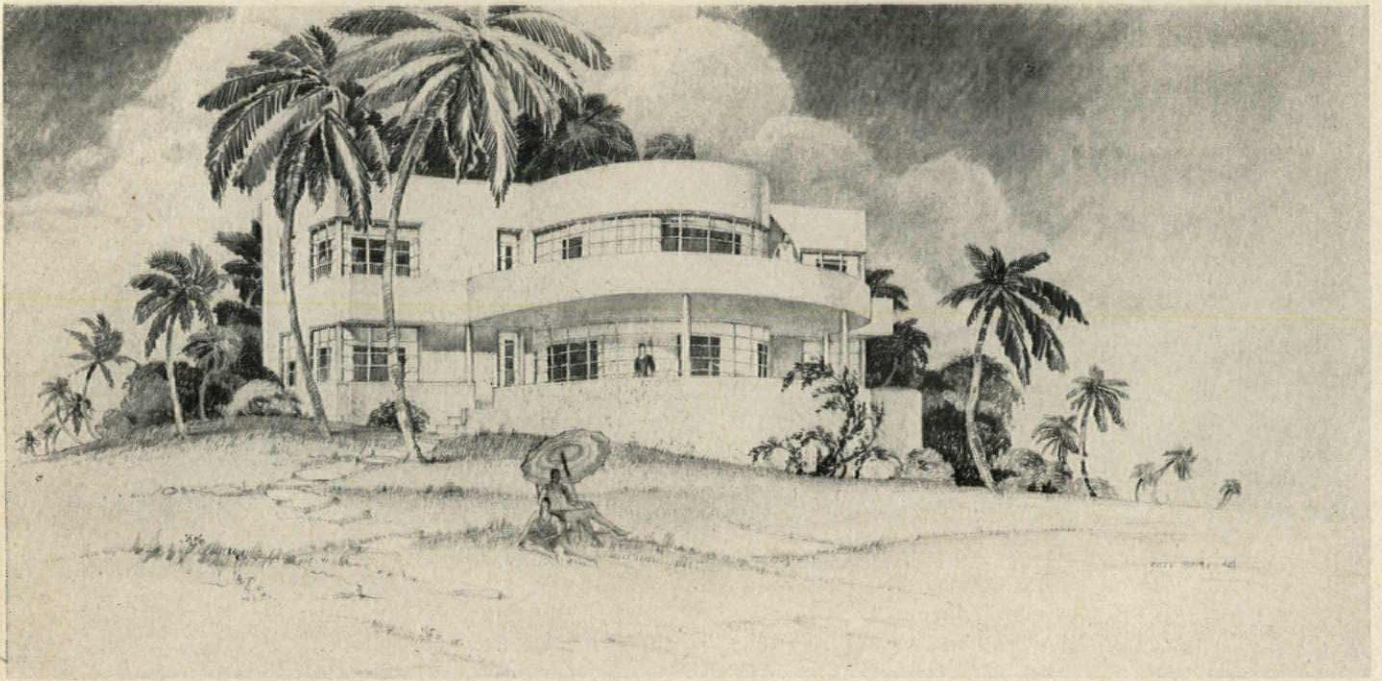
SECOND FLOOR PLAN.



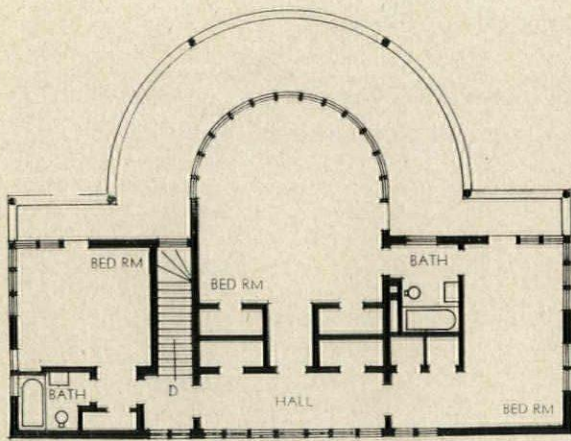
FIRST FLOOR PLAN.

RESIDENCE FOR MRS G.W. GWIN.
 ENDICLYNE.
 GEORGE WELLINGTON STODDARD
 ARCHITECT
 HARRISON JOHN OVERTURE
 DEWITT C. GRIFFIN
 ASSOCIATES.

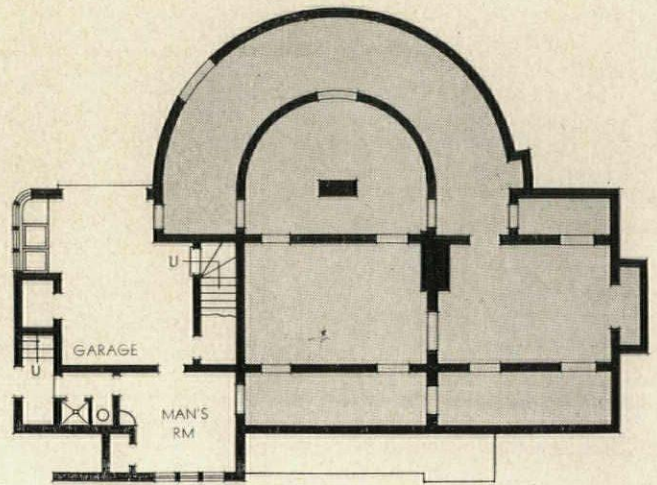
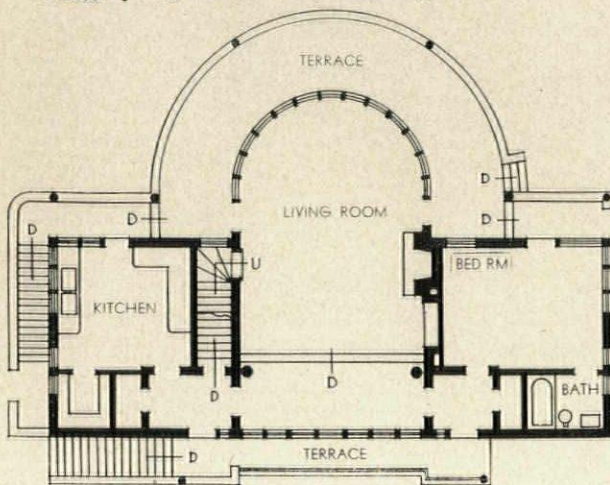


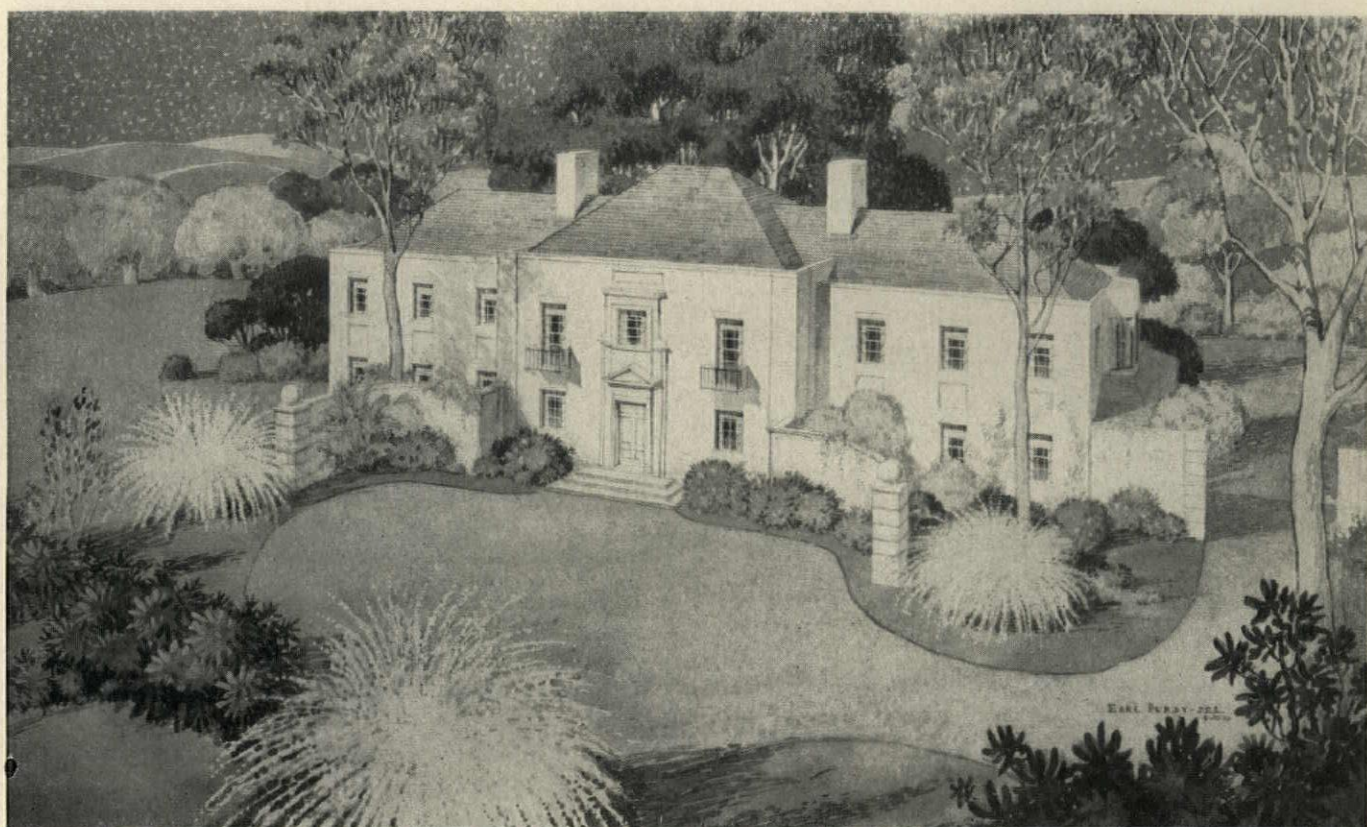


This modern beach house, designed by George S. Steele, Architect, of New York, for a tropical setting at Nassau, Bahama Islands, is of poured concrete with no wood used in the structure. The rendering is by Earl Purdy

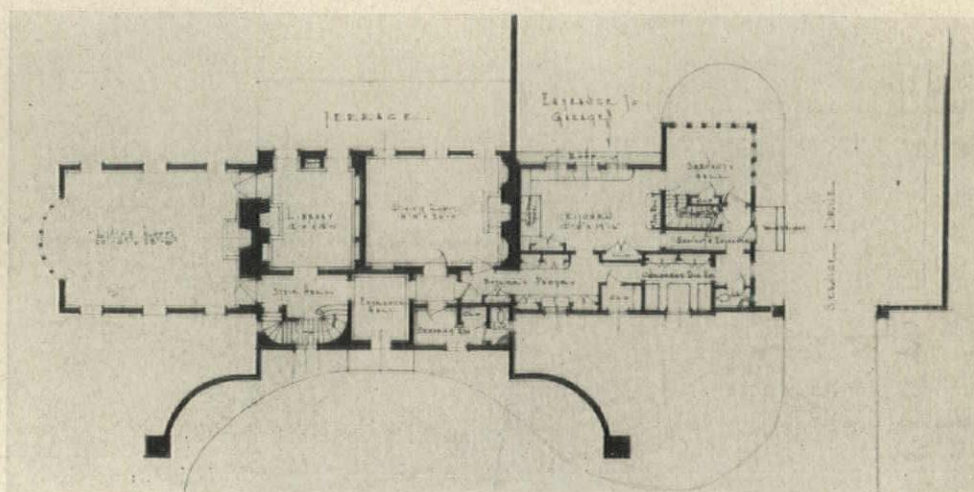
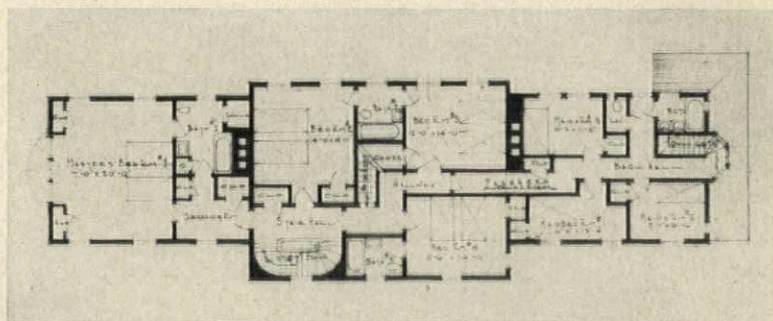


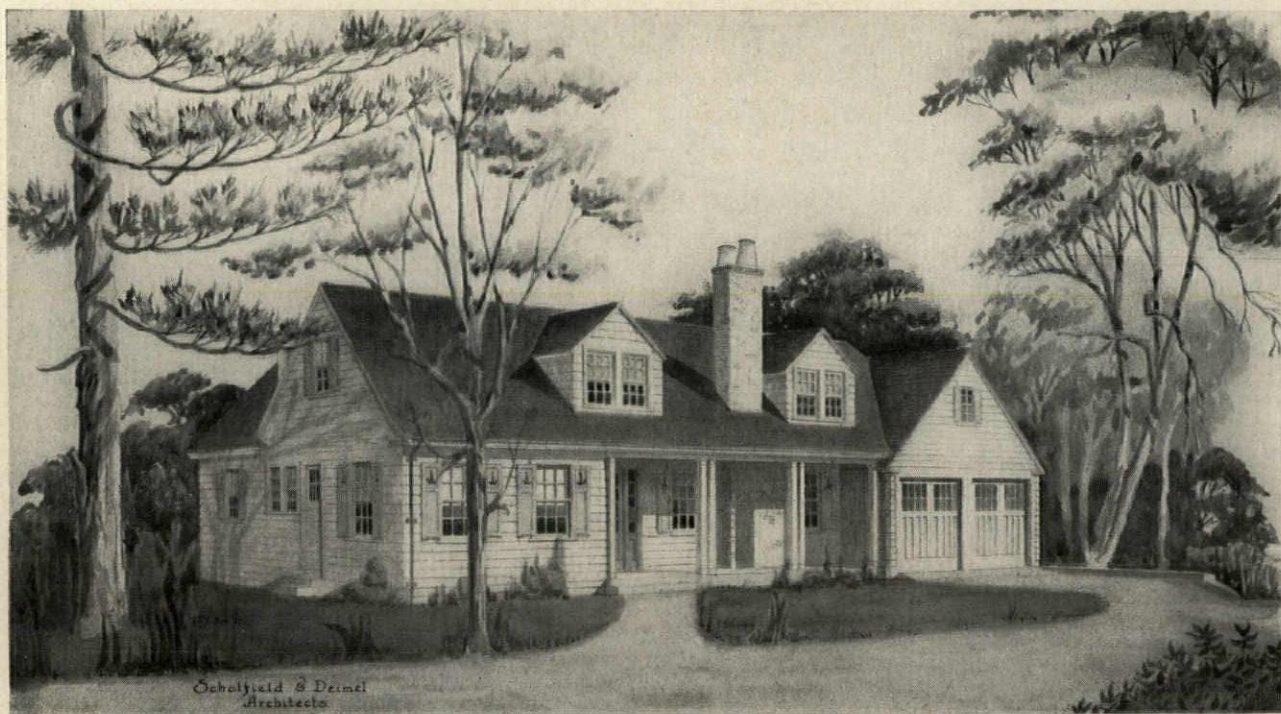
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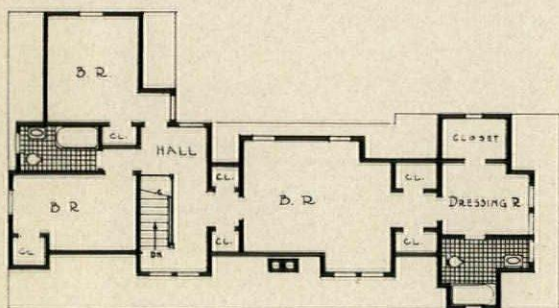


George S. Steele, Architect, designed this country house for a New Jersey setting, effectively suggested in the rendering by Earl Purdy. A large game room under the living room, a two-car garage, and service rooms are features of the basement

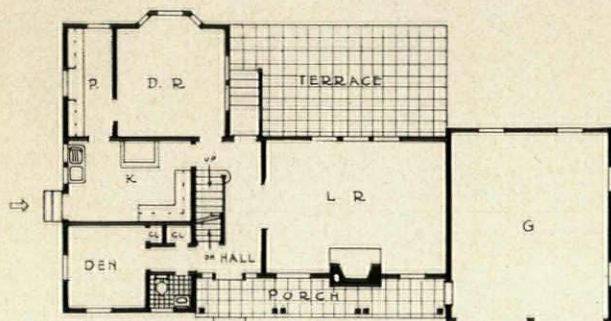




The house designed by Scholfield & Deimel, Architects, of New London, Conn., for Dr. and Mrs. Richard M. Starr, Best View, Waterford, Conn., is shown above as rendered and below as photographed on completion



SECOND FLOOR



FIRST FLOOR



PENCIL POINTS DATA SHEETS

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

However, the fact that if you got Numbers 1 to 29, you paid what you drew, and numbers over 29 paid only 29c got the best of our curiosity so we turned the card over and exposed the numbers. Could it have been an accident that only Jean (1c) and Mimi (27c), out of all the girls, were priced at less than the maximum? We'd almost been fooled twice—once by the Packard business and once by the 1 to 29 business. We were so annoyed we weren't sure whether the 3-letter word indicating the winner was a dare or a girl's name.

WRITE YOUR NAME OPPOSITE NAME YOU SELECT

| | |
|-------|------|
| JOAN | MONA |
| JOE | MUST |
| JANE | NAN |
| JIMMY | JOE |
| JUDY | JOE |
| JULE | JOE |
| JUNE | JOE |
| KATE | JOE |
| LIL | JOE |
| LOIS | JOE |
| LUCY | JOE |
| MARY | JOE |
| MIMI | JOE |

Total \$4.95

Every Woman Wants An Electric Dry Shaver

This SUE in twenty-five names, and the number the swift indicates the amount to be paid. However, our numbers over 25 pay only 25c.

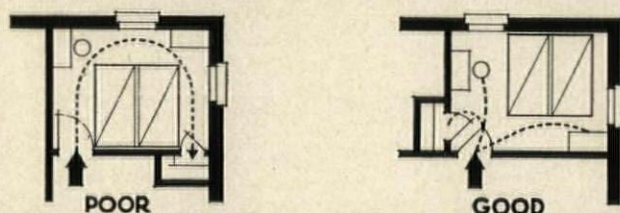
Upon receipt of your order we immediately ship you the articles indicated on order blank.

1. I am 30, gives to you absolutely 3.22. If you wish, you can use this as a check.

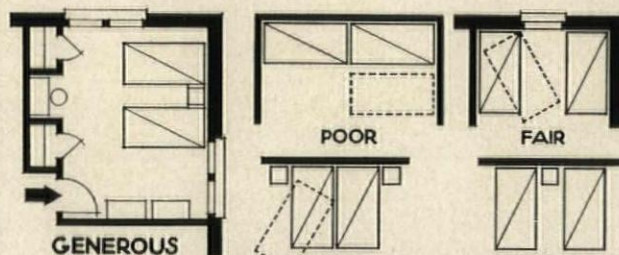
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Index No.
D20h
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAE



TWO SMALL BEDROOMS (13'-0" x 10'-0") - illustrating the need of careful study of wall spaces.



A LARGE BEDROOM (16'-0" x 12'-0")-affording space for study, sewing, or play.

| | FAIR | GOOD |
|---|------|------|
| Arrangements of TWIN BEDS rated for facility of housekeeping. | | |

USE OF DATA. The comments on this *Data Sheet* apply specifically to multi-family housing. Nevertheless, many of the suggestions are equally applicable to detached dwellings. The material has been taken in part from the FHA booklet entitled "Architectural Presentation and Desirable Physical Characteristics of Projects Submitted to the Rental Housing Division under Sections 207 and 210 of the National Housing Act."

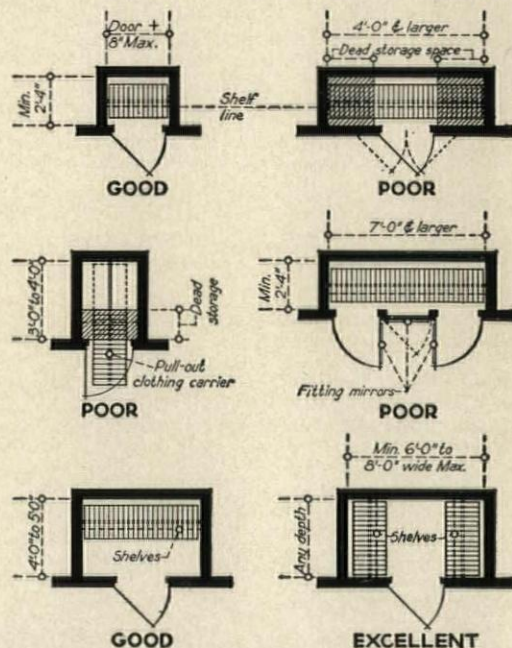
BEDROOMS IN LOW-INCOME HOUSING. It is desirable to have at least 1 bedroom that will accommodate twin beds. Where space-saving is essential to very low rentals, observance of this recommendation may not be imperative. Persons who must economize in the rent they pay, have the parallel problem of reduced household expense. A double bed costs less than a pair of twin beds and the recurrent cost of laundry is less.

SIZE AND SHAPE OF ROOM. Careful study of wall spaces for required furniture will largely determine the room size. It has been found that detached bungalows have an average bedroom size of 10'-5" to 10'-8" wide by 11'-8" to 12'-7" long.

PLANNING REQUIREMENTS. Privacy, ventilation, adequate storage space, quiet, and some sunlight during each day are desirable. Bedrooms must frequently serve as places for study, sewing or play, especially in small dwelling units, hence there should be adequate space for these activities. Facility of cleaning and bed-making is of special importance. Added time and labor are required to move beds or to make them up from 1 side only.

Index No.
D20f
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAY



FUNCTION OF CLOSET. Bedroom closets should be classed as "live storage." More erroneous and misleading information has been printed on closets than on any other space in the house. The following requirements are basic in the arrangement of desirable closet space:

1. Hanging space that does not permit the easy removal and examination of garments is useless.
2. Excess wall space devoted to doors, so that garments are visible and accessible, is undesirable.
3. Mothproof bags for the protection of infrequently used garments are 2'-1½" wide, making the usual closet recommendation of 22" entirely inadequate. No closet should be less than 2'-4" in the clear, if garments are not to rub and brush against the closet walls. A man's overcoat will measure 24" as a minimum in width.
4. 1½" gas pipe is infinitely preferable to wooden poles, for easy manipulation of the hangers.
5. 5 linear feet of hanging space is a minimum for each person. Systems based on floor area or cubage for closets are not true indexes of the available hanging space and should not be employed in determining closet sizes.
6. The hanging pole for adults' use should be 5'-8" above the floor to accommodate long coats and long evening dresses—hanging poles are invariably located too low.

THE THRESHING FLOOR

A SECTION DEVOTED TO BRUTAL FRANKNESS

The requirements of the New York City Housing Authority, to be met in development of group residence projects, are questioned by JAMES ROSS, Architect, of 274 Madison Avenue, New York, in two letters answering Talbot F. Hamlin's recent article on this current topic. The subjects discussed—size of the rooms and the percentage of land occupancy—seemed to merit the separate treatment which was accorded them in Ross' letters.

FURTHER consideration should be given to the problem of low cost housing in New York City than that contained in the interesting article, by Mr. Hamlin, on the Harlem and Williamsburg developments, in PENCIL POINTS for May.

These developments might be said to be a magnificent experiment, and most people would agree with Mr. Hamlin that they provide excellent living accommodations. They might be called a beautiful solution of the problem of slum clearance, but they are a solution of a problem entirely erroneous in conception. Slum clearance can never be carried out on such scale in New York City, and the attempt should not be made to continue it, except on modified lines. Only by this can a sufficiently large number of families be benefited by improved living conditions.

A pamphlet issued by the New York City Housing Authority states that the Williamsburg housing provides 5,688 rooms, on a land coverage of about 30 percent, and at a cost of \$13,500,000. This amounts to nearly \$2,400.00 per room.

This excessive cost is partly due to the limited area of the land covered by the buildings, and to the size of the rooms. There is no valid reason why rooms in subsidized housing should be as large as provided in these buildings: the Harlem plan having some bedrooms of 121, 131, 144 and 148 square feet, while bedrooms in old law tenements are 70 square feet, many of them 60 square feet or less.

The only reasonable solution for

slum clearance in New York City would be to follow the Multiple Dwelling Law, which provides for a living room in each apartment of 132 square feet; the other rooms to be at least 80 square feet. Even to follow regulations of the Federal Housing Authority, as to the size of bedrooms, would mean a very great reduction in cost. These provide for one bedroom in each apartment of 100 or 110 square feet; a secondary bedroom being allowed at 70 square feet.

Compare these sizes with those required by the United States Housing Authority, for subsidized housing, where one bedroom in each apartment must be 120 square feet; the others at least 80 square feet. It seems absurd that subsidized housing should provide larger rooms than those allowed by the Federal Housing Authority, in plans for guaranteed loans.

Small rooms are not the cause of the degradation of the slums, as is quite evident by the thousands of families who occupy some of the old law tenements, and who are able to lead normal decent lives, irrespective of the limited conditions.

The Multiple Dwelling Law was intended to guard against these conditions in new buildings. To follow its minimum requirements would immeasurably improve living conditions and that is all that should be attempted for subsidized housing, to provide for the extensive slum clearance that is necessary in New York City, or that can have any appreciable effect on the existing conditions.

This is not an argument for small rooms. It is a plea for the possible 15 or 20 percent additional occupants, who *because of these restrictions* are compelled to continue existence in their present objectionable surroundings. It should be remembered that old law tenements are usually built on a 25-foot lot; four or five stories high; with four apartments on each floor consisting of three rooms each; with living room lighted from the street or the yard, the kitchen lighted from the living room, and an inside bedroom lighted from the kitchen.

Eliminate the slums; get rid of dark rooms and inadequate toilet facilities; provide adequate light and air by large courts; and provide play space for the children. But do it in such a way as to give decent living accommodations to the *greatest number of families possible* with the amount of money available.

The Housing Authority should not allow the pride of accomplishment, in these completed buildings, to dull the faculties to such an extent that it becomes impossible to realize that only through more moderate plans can the greater good be attained.

* * *

MR. HAMLIN also states: "In every really important matter of land usage—in air, in light, in the sense of green and growing things as a concomitant of living . . . in every single one of these matters, they are better than the most expensive apartments of Park Avenue."

Mr. Hamlin seems not to sense the absurdity of providing such a condition of luxury, for subsidized housing, when the object should be to provide light and air for as many as possible of the millions of occupants of old law tenements.

In the pamphlet, "History of Williamsburg Houses" it is stated on the selection of architects for the buildings, "The test required that the architects begin with . . . factors such as rent, building and land costs, and proceed from there to realize the project which would function successfully within these limitations." It might be asked, of what value is such knowledge, when the U. S. H. A. limits the occupancy of the land to 30 percent of its area?

To pursue such a policy of wastefulness, where the greatest economy should prevail, will ultimately react to the entire destruction of the most important work being done by the Government, which is to improve living conditions of the under-privileged.

An enlightening comparison on this subject of land occupancy can be made between the Dunbar Houses and

Harlem River Houses, in the pamphlet "Harlem River Houses." (The land value of both being about the same.)

The Dunbar Houses are on Seventh Avenue, one block south of the Harlem River Houses, the rental being from \$9 to \$14 a room, a month. These buildings occupy about 50 per cent of the land and are of ordinary construction, six stories high and walk-up. The management, by the way, takes the greatest pride in the garden courts, justly claiming they are as fine as any on Park Avenue.

The article referred to, about the Dunbar Houses, is as follows: "With excellent ventilation because they are only two rooms deep, the buildings are grouped about garden courts which occupy one-half the block area." A privately-sponsored development, it is so far ahead of new law tenements as to be in a different class. Unfortunately the costs are too great for average low-income families.

Reference is also made to new law tenements on an adjacent block and they are compared to old law tenements to this effect: "Every room has a window and every apartment running water and a toilet . . . But they are generally too expensive for low-income families."

These buildings are five stories high, of ordinary construction and occupy, probably, 70 per cent of the lot area.

Now, to provide living accommodations for low income families, four adjacent blocks are taken, having an area of seven acres. Streets are closed, giving a total area of nine acres, and the article states that 25 per cent of the land is occupied by the buildings.

To provide for low income families the buildings are made four stories in height, they are made fire-proof, rooms are made larger than in new law tenements, and they are provided with complete bathrooms, instead of toilets, as in the new law tenements.

This Harlem property is assessed at \$4,250,000, the land included, which is given as \$1,650,000. This figures out to be \$2,884 per apartment, or \$850 per room for cost of land alone.

If the property should be occupied to the same extent as the excellent Dunbar apartments, the land cost would be reduced to one-half, or \$425 a room, for a four-story building, and proportionately less for a higher building, or double the number of rooms could be placed on the land with a four-story building.

Further comment is unnecessary, except to call attention to the published statement that the Red Hook development is to be six stories, fire-proof, with elevator service, and to occupy 23 per cent of the land area.

Critical comments, frequent among the architects after even "run of the mill" competitions, seem to multiply when Federal awards are announced, as in the September issue of PENCIL POINTS presenting ranking designs for the Covington, Kentucky, Court House and Post Office Competition, won by Thomas Harlan Ellett, Architect, of New York. This letter is from ELECTUS D. LITCHFIELD, Architect, of 32 E. 57th Street, New York.

THE winning design in the recent competition for the Covington Post Office has the virtues of simplicity and impressive scale. If the great glazed openings between the three-story piers are handled with great care, a pleasing and monumental building should result.

To obtain the simplicity and scale of the drawing, however, it will be necessary to have the openings count as continuous from the ground story to the roof. Certainly from the standpoint of functional design, this is not desirable. Everybody knows that two additional floors cross the openings. Whether it will be possible to disguise that fact remains to be seen.

Is it quite fair in a competition such as this to ignore the existence of a second or third story, as has been done in Mr. Ellett's winning design, or of even but one of these two stories as in Holabird and Root's honorable mention?

Certainly Mr. Snyder's elevation would have been more impressive if he had been less honest and ignored the spandrels.

To do so would not have helped Messrs. Bogner & Stubbins; and one is tempted to ask the judges in what way a great overhanging portico, even when supported by the slenderest of rectangular posts, is any more practical than the now-tabooed Classical colonnade.

Architects "are" building on separate contracts, reports FREDERICK WAL-LICK, Architect, of 308 Hume-Mansur Bldg., Indianapolis, in answer to H. V. Walsb's article on the method and low-cost houses, in our June issue.

TO AN architect who for twenty years has followed the separate contract method, Mr. Walsh's treatise on low cost homes built without a general contractor comes as a surprise. The procedure was inaugurated by several New York architects in the "gay twenties" and has since been adopted in many offices where residential work predominates. The practice developed in those lush days not as a factor of self-preservation or as a source of income that would pay

rent and grocery bills but as a common sense procedure. "Domestic" architects learned that house planning was so complicated and so compelling in personal attention to every detail of design and construction they had to demand extra compensation.

Possibly this compensation is unnecessarily high if fixed at 15 per cent as Mr. Walsh proposes. One must remember that the average fee to an architect is 5 per cent and to a contractor 10 per cent—a total, above net construction cost of the same 15 per cent that Mr. Walsh upholds as commensurate for the services of one and not two parties. It is questionable whether your hard-headed business man will see the logic in that approach. Nor is it admissible that even in the \$5,000.00-\$7,500.00 bracket, a 12 per cent fee is inadequate. House planning, to be profitable, must, to be sure, include a higher commission but even more imperatively it must entail less cost in developing plans. My own office is trained to complete a set of working drawings for houses in this price range in two days. During two additional days we call in some seven or eight contractors and material men and on the fifth day, we have a bonafide bid guaranteed to be within 5 per cent of final cost. We don't render window panes or brick courses. Duplicate openings are merely numbered. We avoid all dimensions. But our two-day plans and half-day specifications give the contractors all the information they require.

In presenting a sales talk to a prospect, I explain that this 12 per cent fee compares favorably with the 15 per cent or 16 per cent or 18 per cent he would pay both contractor and architect under standard methods. I show him that a general contractor has the right to employ any sub-contractors he may choose; that once awarded a contract on a low bid, he is likely to shop around for lower "subs" who may not be up to snuff. Finally I tell him of cases in which one owner's money was used to help pay the bills on another job and that as a consequence, unless he had a bond (in my opinion a worthless document), he runs a pretty good chance of lien entanglements.

I try to explain the selective method of securing three bids in each department of the work from qualified craftsmen and then submitting those bids to him—the man who is most concerned—for careful study. I advise that under competent plans and specifications, all three bids should vary less than 5 per cent. If two are practically the same and one is unreasonably high, it means that the high man is either guessing or is perhaps out of

his class. If he is low, he may be undesirable as he has probably missed something and would try to trim his finished work to compensate his error.

On the score of custom-made working drawings and specifications versus stock plans and the slap-dash two-page summaries of the jerry-builder, I get to first base. And in the "here is a list of 21 bidders on seven contracts—you look 'em over," I often make a home run. When I explain that my enlarged fee is still much less than he would pay an architect and a contractor I discover that he is feeling for his fountain pen.

Who can question the sheer horse sense of such methods of building a home—an investment, by the way, which ranks as the largest and most important in the average man's career? Under the old method, the owner entrusts a 12 or 15-year investment to a "contractor." This contractor is very likely to have graduated from the ranks of carpenter foreman with no knowledge or training in engineering. Using a set of good, bad or indifferent plans, he contacts a group of five or six friendly sub-contractors who know they won't get the job unless they "whittle." The contractor then submits the total of friendly, whittled bids to the owner who agrees to a contract involving either the casual superintendence that a 5 per cent or 6 per cent architectural fee permits or is lulled by the contractor's persuasion that no superintendence is required. The net result of such haphazard methods is disaster—leaking basement walls, settlement, plaster cracks, trim that opens at the joint, a heating plant that misses two North rooms in cold weather, downspout drains that don't function, paint that checks on the outside and washes off on the inside every Spring cleaning.

As against this, the separate contract procedure results in a completed house *that may cost as much* since the savings in combined fees to architect and contractor can be used in the employment of better sub-contractors. It is a *certified* house that has been watched in its every step of development so that the aches and pains of the "contractor" house are eliminated.

The contractors of the United States have built 90 per cent of our homes without architectural service. Of that formidable array not 5 per cent have the slightest distinction in design. Perhaps 25 per cent are well built, the other 70 per cent are "just houses"—inarticulate, uncomfortable and a general blot on the landscape. Isn't it high time that architects stepped out and finally and permanently persuaded the public that we are worthy of our hire?

For discussion of the "merits of old and new architecture," this letter was written by CHARLES E. HODGES, formerly Resident Architect at Stanford University, California, criticising one of Talbot F. Hamlin's critical articles.

As a subscriber for many years to your valuable paper, PENCIL POINTS, and having met you when residing in N. Y. C., may I request that you publish the following criticism on the article in your June number, entitled "Reviewing Contemporary American Architecture" by Talbot F. Hamlin.

This may open up a valuable discussion of the merits of old and new architecture, and would be a good addition to your magazine.

The word "modernesque" now classified with architecture, covers a multitude of sins, and likewise a great many virtues.

Candidly, I lean towards the basis of classical architecture, as from my early training in a London architect's office, and the Imperial Institute, I learnt my proportions from the Classical Orders, that today dominates the well-established architectural profession. I see a great deal of beauty in the well-designed modernesque architecture, relegated to public buildings, etc., but cannot see the same result, where used for residential work. After these few preliminary remarks, permit me to venture on my criticism of the article in question:

The Highlander Folk School at Monteagle — The minor amount of architecture expressed in this design is hardly worthy of criticism, "enuff said."

Wm. P. Henderson's Navajo house of religion—The exterior shows very little architecture. The interior would give one the impression that he who enters here should not have any expectations of returning.

House at Madison, Wisconsin—Insignificant in design, the "coops" above the porch would be better omitted.

H. P. Clarke's residence, San Francisco—I admit, "simple sincerity."

W. W. Wurster's beach house—Certainly of wood, badly-proportioned, with no design.

House, by Victorine and Samuel Homsey—A well-designed and proportioned "modernesque" residence.

"Regency," by Hughes Keyes — Principal criticism is the roof line, presumably unbroken, of little beauty.

Residence at St. Louis, R. C. Hall, Architect—The windows appear too large for wall space, the classical revival being a question of doubt.

Cameron Clark's Fairfield town house, Connecticut—Pleasing in design and also it is well-studied.

The Bryan Memorial at Washington, Conn. — Designed by the same architect, design is good, although the high gable looks a little out of proportion.

Third Unitarian Church, by Paul Schweiker — Pleasing materials may have been used, on very little architecture.

The Lansing Terrace Housing Development, Washington — The sculpture, by D. Olney, is undoubtedly good but the remainder of the building is too much of the warehouse type, the two-story buildings resembling alms houses.

Emergency Hospital, by Holabird & Root—Strictly severe type of the modernesque.

Dr. Shanley's office, by Harris Armstrong—I trust that the doctor found plenty of light on the remaining walls of his building.

A draftsman who prefers to remain anonymous here, for "good and sufficient reasons," advises us that troubles are not ended by getting a job, in some architectural offices where he worked.

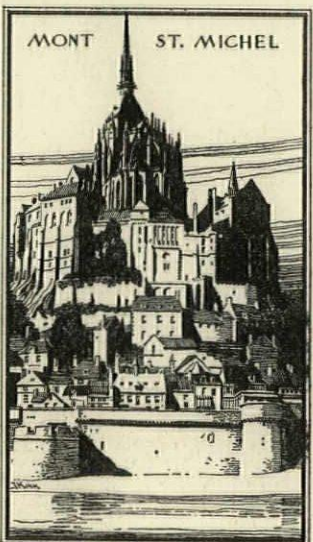
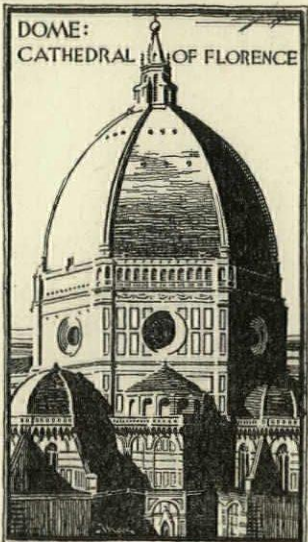
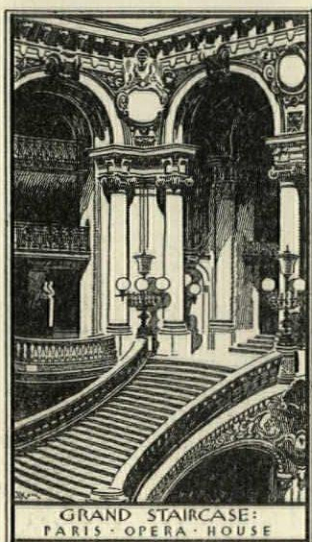
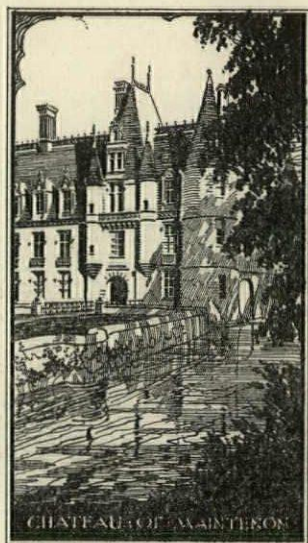
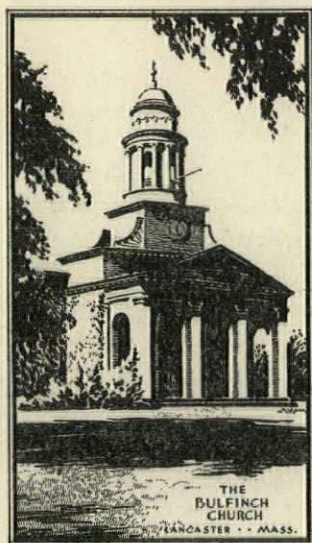
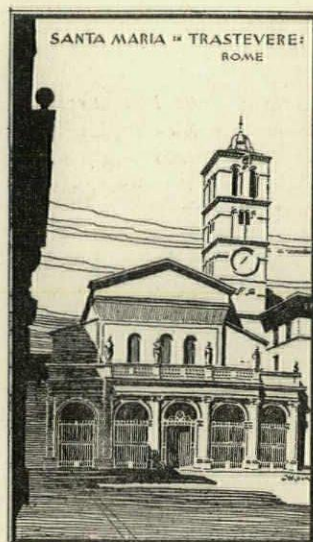
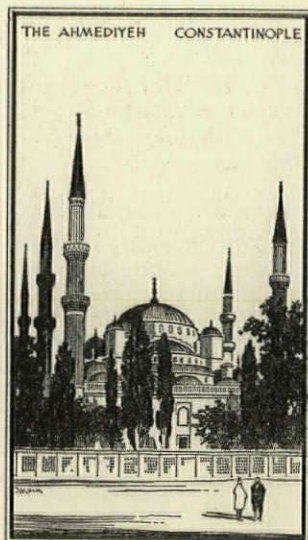
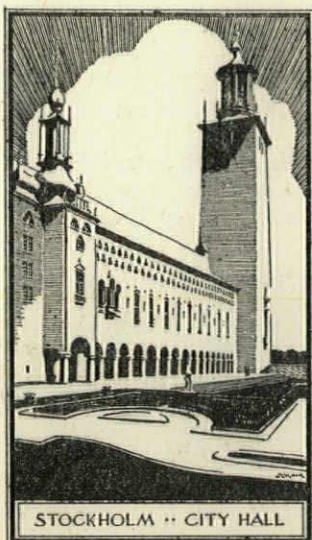
IN several offices from the Middle West to the South, I have been engaged at a stated figure per week. Now, from 25 years' experience in 28 states and the District of Columbia, it is to be assumed that a "week" means from 38 to certainly not over 44 hours: in keeping with the efforts of our Government at Washington, not over 40 hours.

Entering on duty in these offices, I found that men were being worked overtime to as high as 57 hours a week, *without any additional compensation*, resulting in the architects virtually getting two extra days' work out of each man, without paying for same.

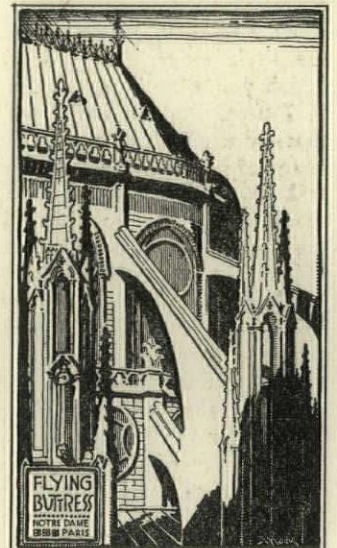
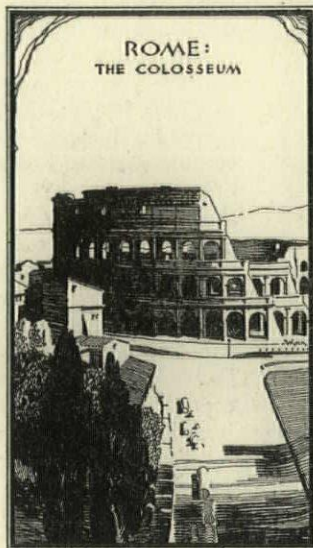
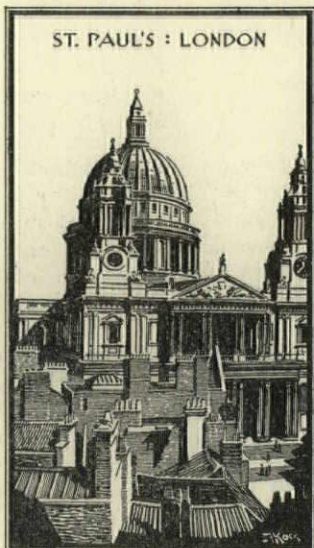
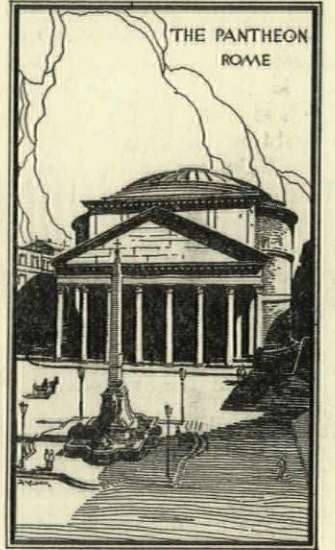
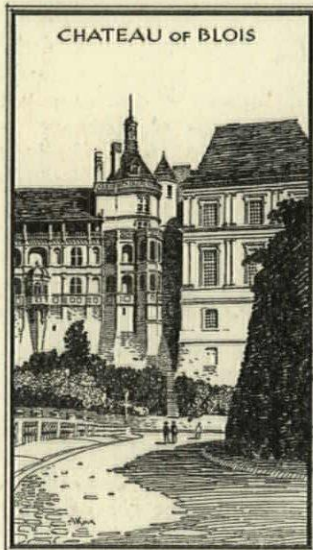
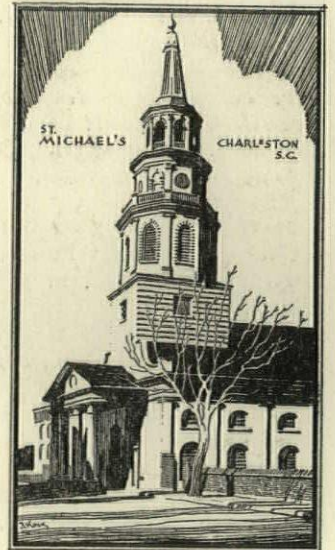
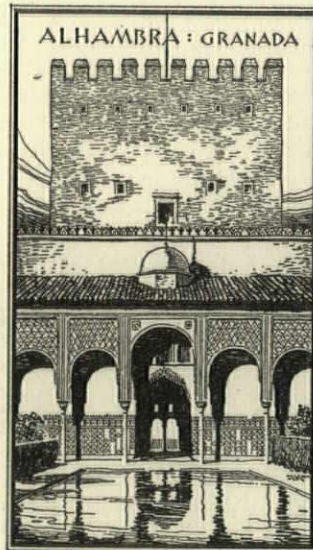
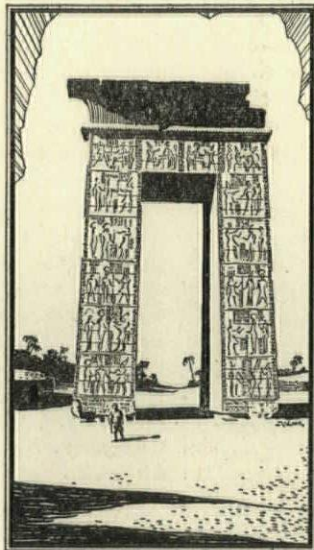
In other offices, the practice is slightly different. The men are engaged to work overtime with single pay instead of time and a half as has been the established custom for over twenty years—and thus encouraged, a new man throws in his best. But when pay day comes, the architect "very much regrets that collections, etc., have been disappointing," and the draftsman is handed, as in my case, \$20.00 instead of \$52.00, with promises of "near future" adjustment.

I have never stood for this "game," although many men are victims of it, getting steadily farther and farther behind; and very foolishly they drag along, "getting out of it what they can."

I think it would be a great service to your readers and subscribers, if this condition were boldly written up and draftsmen and designers, warned to "stand up for their rights."



These pen and ink drawings of architectural monuments of the ages were made by Frederick H. Kock, A.I.A., to accompany newspaper articles on construction problems



Intended to help educate the public, architecturally, the series from which these drawings were selected has been presented weekly in the Cincinnati "Times-Star"

Since publication of John J. Klaber's letter on housing, in our last THRESHING FLOOR, Klaber and the editors have had ample evidence of reader-interest—and dissent! BEN WISEMAN, Architect, of Los Angeles, Calif., files a protest against our hero's name.

I HAVE been reading with great interest the July issue of PENCIL POINTS, particularly the section titled "The Threshing Floor," which is indeed a worthy and desirable forum for the purpose of frank discussions of professional problems.

However, important as this may be, I am greatly irritated at the lack of decency and good manners as exemplified by the article written by Mr. John J. Klaber with reference to his characters in the piece, and I protest against his choice, because it does not sound "just as nice" as John Q. Public, or some other less conspicuous name.

If this section of PENCIL POINTS is avowedly dedicated to professional problems, it should be strictly confined thereto, and not permitted to be infused with unfavorable inferences at the expense of any personality or group.

In closing, I do not believe, that Mr. Klaber maliciously chose his characters, but I do feel that a much better choice could have been made by him, or at least revised by the editors.

To this and other letters received by KLABER, who is an Architect, of 144 W. 55th St., New York, he responds with supplemental information and ideas on the Federal housing program.

THE comments I have received on my little story about Mr. Iskowitz, which you were kind enough to print in PENCIL POINTS for July, indicate that by expressing myself in the language of parables I failed to be as clear as I should have wished. No doubt I should have foreseen this, remembering that this has been the usual fate of parables for thousands of years.

My purpose was not to express an opinion on the political issues of the day, and I regret that I should have been interpreted in this sense. While I believe that most of the measures adopted by the present administration were motivated by the necessities of the situation, and would necessarily be continued by any future administration, whatever its expressed principles might be, I do not believe that any public agency is exempt from criticism. I was trying therefore to appraise the government's experiments in the field of housing, and to look forward a little, in view of the hous-

ing situation as a whole. And I do not hold either with those who denounce every public experiment in new fields, or with those others who utter the sacred name of Housing in tones of reverential awe, accompanied by profound genuflections.

If we accept President Roosevelt's estimate that one third of the nation is in urgent need of better housing (and as a rough estimate, which is all it was intended to be, I consider it rather conservative than otherwise) we face the need of a forty billion dollar building program, to which may be added perhaps another twenty billion or so, to take care of normal growth and inevitable obsolescence, during the next decade or two. No exact figures are possible or necessary, but it is evident at a glance that the government's present program of spending, amounting in this field to a couple of hundred million dollars a year, though a considerable sum in itself, is not enough even to keep up with obsolescence, let alone the far greater task of rehousing all who now suffer from bad living conditions. Some way must therefore be found to promote a vastly greater housing program, whether by public authorities or by private initiative, or by some combination of the two.

The European countries that have accomplished the most in housing have found means to coordinate public and private building in this field. This we have not yet attempted. The amounts that any Congress is likely to vote for housing can do no more than promote experimentation and set standards for others to follow. But if these standards are set too high, as was undoubtedly the case with much of the PWA work, they tend to discourage private initiative rather than to guide it into better methods. Nor is public housing necessarily limited to pure subsidy. Europe has used many other devices, and while they may not all be fitted to our purpose, they should not all be rejected without careful study. What a really comprehensive public housing program might be I suggested in an article published in *Building and Modernization* for last December, that journal having accepted it after several others had rejected it as too visionary. Perhaps its details had little merit, but it surely was justified in the attempt to look at the housing needs of the country as a whole, in view of the size of the task and the necessity of building new houses faster than old ones become unfit for use.

Building is at present, and has been for years, one of the most depressed of all our great industries. Recovery

in this field would be of the greatest value to the entire nation, and suitable means for accomplishing such recovery must be found. My purpose in writing to you as I did was to evoke discussion of possible means by which housing improvement and recovery in the building industry might both be advanced. Perhaps you can arrange to print these supplementary remarks, stating in plain English what was possibly not altogether clear in the form in which I originally wrote it.

And L. J. CALL, of The Carborundum Company, Niagara Falls, N. Y., takes his stand with Klaber, in criticising the U. S. housing experiments.

I HAVE read with interest Mr. John J. Klaber's article in your July issue and was somewhat surprised to note that you were not quite in favor with the sentiment and ideas expressed by Mr. Klaber. I would expect anyone in business and with his feet on the ground would fully realize that the manner in which the U. S. Housing Corp. has handled the housing project is open to a great many honest criticisms and objections.

Last summer I had the privilege of seeing what the British, Norwegians and Germans had done in licking the housing problem and I must say that they did a better job than our government housing authority has done. However, I wish to thank you for being open-minded enough to publish Mr. Klaber's article.

This letter on the Sub-Contract Method, by HOWELL TAYLOR, of Beirut, Syria, was received many months before H. V. Walsb's recent article on the same subject and now is printed also for its competent presentation.

THREE limiting factors determine the cost of any building project, namely, quality of materials, quantity of construction and the client's stipulated maximum of funds available. It is evident that if two of these factors are fixed (within reasonable limits) the other must vary. Accordingly, it becomes the architect's job to balance the three to the end that a satisfactory result is obtained for the client. To the extent that a client realizes the exigencies which exist in accomplishing this result and insofar as he understands the machinery of construction practice, is this entirely possible.

The lay public knows so little about building—and yet thinks it knows so much—that it is extremely hard for a client to recognize the difference between a thoroughly sound structure

and the speculative, jerry-built type. It is easy enough to see the difference between Chevrolet and Cadillac motor cars but not so easy to see from the front of a shop window the difference between a thirty-five and a fifty dollar suit of clothes. Education and advertising have made Mr. Public know, however, that more frequently than not he gets what he pays for and if he pays \$50 for a suit of clothes instead of \$35 he is getting actually over 40% more of real value.

This state of mind must be established toward construction for there is a considerable belief that by some hocus-pocus it is possible in the construction field to buy a Cadillac house at a Chevrolet price. There has been, no doubt, some basis of fact for this state of mind, however, for many honest contractors know so little about costs that they are all too willing to reduce their estimated profits to little or nothing for the sake of getting the job, hoping to "make it up on extras," or to gain some profit through careful buying of materials after they have signed the contract. One is reminded of the familiar cartoon often seen in contractors' offices entitled "the successful contractor." Agonized with fear and dripping with perspiration, a telegram in his hand advising that he has the job, he is saying, "For God's sake, what did I leave out?" It is simply up to those of us who are committed to the building field to approach a correction of this hocus-pocus impression from both sides of the fence. Not only must the client actually be shown what he is paying for, but building costs must be more accurately determined through searching analysis.

The sub-contract method of carrying on the business details of building goes far toward correcting some of the evils with which the construction field is infested. It is more reasonable, more economical and safer than highly competitive general contracting, and when used fairly it enables the client to understand more readily the problems of architect and contractor. In smaller work particularly it has proved entirely satisfactory.

Naturally, the architect's job becomes more complex but he is paid accordingly for the work done. Most architects make a practice of separating the pipe or mechanical trades from the general contract anyway which means they are working with four contracts—general, heating, plumbing, and electric wiring, and in addition they buy separately many items of special equipment. It is only a step farther to break up the general division into a number of sub-contracts and ask all contractors for a number

of alternates and itemized figures on different equipment. If the client is kept in constant touch with the bidding he finds himself in much closer contact with the job cost—a fact which takes the mystery out of the process, thus enabling him to judge for himself whether he is getting full value or whether some contractor is charging a "long" profit.

It enables the architect more easily to keep within the client's stipulated maximum of cost, which amounts to about the same thing in the client's mind as a guarantee of cost, providing leeway is given on one or both of the other two factors involved (that is, quantity of equipment or features included, and quality of materials). Under this method the architect becomes a sort of shopper for the best bargains, and when he keeps the client closely informed of the results of the bargain hunting it is much easier for the client to decide, for instance, whether he prefers a water softener which costs \$200, or wall tile in his bathroom at about the same figure. In other words when a stipulated maximum of cost is set the whole process becomes a careful balancing of fund use against the cost of individual items by both architect and client to determine of just what the building will consist when finished. None of this implies bid-peddling, of course.

Every piece of equipment and every construction feature has its value. If these are stated in an itemized list as nearly as possible, it is a simple matter to pick out the necessary items and the ones which are more desirable to the client than others. The client sees all of the wheels working and recognizes to a greater degree the difference in values of the equipment or construction features he is buying.

In addition to all of this, there is no question but that there is considerable duplication of effort by the architect and the office of a well-organized general contractor, and it is duplication which is adding to the client's construction cost. The sub-contract method will remove the general contractor from the picture as such, but still permits him to bid on labor or separate divisions of the work and even furnish a general foreman. This does not imply that the architect should engage day labor although I know of cases where this has been done successfully. But it does mean that separate contracts are let for each division of the work and equipment.

Under this method of procedure a fixed fee for the architect is almost necessary. Take for instance a house costing \$15,000 complete, the fee should be determined at the outset as say, 15% or \$2,250, and should be

deducted from the available funds thus leaving \$12,750 with which to work, and all of which is freed from the usual carrying charges and profits of the general contractor. It surely is up to the architect to know enough about building costs to be willing to alter plans and specifications as may be necessary until he has used intelligently and to the client's liking, the \$12,750 for construction. If he shoots so wide of the mark that his first bids are more than 15% out of the way he simply doesn't know his business and he should get busy.

By no means should an architect guarantee a price for construction but it is a part of his professional duty to guard his client against expensive changing of plans in case the figures are much above the stipulated maximum. It is my custom to insert in my contract with a client a clause stating that I shall make such changes as are necessary to bring the bids within the desired amount. This gives the client a greater sense of security and inspires greater confidence in the architect and in the profession.

In addition to all of the above I can see no reason why a variant of this plan could not be developed which will include the general contractor, especially on larger work where the bulk of shop drawing preparation, accounting and cost checking becomes a real factor. If we accept the fact that every construction job must carry with it a certain amount of service charge which cannot be eliminated, and that the client, who thinks he is getting the service of designing and supervision of his job for nothing or at a great bargain, is only fooling himself, is it not possible to charge up 16% as a legitimate service charge against a job at the outset, that is 10% for the contractor and 6% for the architect, then proceed with the process outlined above? Should the ultimate job cost actually run less than anticipated the saving could be divided equally between client, contractor, and architect. In the case of unforeseen higher costs, the merits of each item should be investigated carefully by the same three in joint conference and charged against whichever one of the three proved to be the instigating cause of the higher cost. Delays from natural causes and similar items would naturally be charged against the owner.

This variant is predicated, of course, on the assumption that an honest contractor, who is responsible, will build the job. Various methods could be devised for selecting the successful contractor without eliminating all competition in bidding which might seem to be a necessary adjunct to keeping

the general contractor in the picture. Now to sum up, just what does the sub-contract method accomplish?

1. It enables the client to spend what he expected and destroys the "extra" bugaboo.
2. It removes the possibility of excessive contractors' profits and minimizes duplication of effort.
3. It adds to the architect's burden but he is paid an additional fee, and builds up greater confidence in the profession, as a necessary cog in the machinery of construction.
4. It is undoubtedly cheaper for the client, or conversely, the client can buy more building for a stipulated sum.
5. It helps to defeat the competition which real estate offices and contractors offer to architects since it enables the architect to render "a complete building service" with the advantages of professional architectural training included.

Don Graf's characteristic mockery of three-legged restaurant tables was hardly off the press in July, when a reply was received from HAROLD DRAPER VERNAM, Brooklyn equipment consultant, as follows:

IF ARCHITECTS are familiar with bottles, in an amateur way, of course, they should be doubly familiar with tables, both amateurishly and professionally. So you may hear something about pedestal tables from them, apropos The Disregard of the Obvious by Mr. Don Graf.

As an opener let me suggest:

1. The table in the picture hasn't 3 legs, as imputed, but a pedestal with a tripod base.
2. It has three points of support because a three-legged or three-footed table will fit on any floor, no matter how uneven, without wobbling. When floors can be made without bumps or depressions it will no longer be necessary to fold up a menu or a match book to wedge beneath one of the legs of a four-legged table. Sometimes a knife or fork will do; then you can ask the beautiful hostess for another.
3. The pedestal is heavy, the lower part being of cast iron, and the table will not easily upset. Besides, it is ill-mannered to lean all of your weight on your elbows; half, only, is requisite. One who does otherwise deserves a cup of coffee in the face, or elsewhere.
4. It is quite obvious that when a chair is occupied its legs are too far from the center of the table to interfere with the tripod or base. The picture itself shows that.
5. The apron strengthens the top, and makes lighter and cheaper con-

struction feasible. It may, rarely, interfere with some one's legs, but I doubt it. Or is leg-crossing essential to eating? Perhaps it is the bottle that requires crossed legs — I wouldn't know.

6. Why not design a perfect table and try to sell it to quick lunch restaurants? Something might be accomplished, who knows?

7. What is the I.Q. of a critic?

Young engineers, as well as young architects, have ideas about education for the profession, as this letter from ANTONIO DI LORENZO, of 555 10th St., West New York, N. J., shows.

I WAS very interested in Wiley Thomas's letter in the July issue of PENCIL POINTS, voicing the opinion of a young student as to what is wrong with architectural education. Apparently the architectural student of today wants clear and concise definitions; he wants to know why certain things are done. Questions of this sort take Father by surprise, and with reason. Neither Phidias nor Michelangelo could have answered similar questions in their time. It would be just as absurd for a student of electrical engineering to seek a satisfactory definition of electricity, or for a student of astronomy wishing to know why the Earth spins on its axis.

Why must young architects wish to begin applying the microscope to their art? Why must they too wish to come under the influence of technology, of rational methods, and of hard mathematical facts which have engulfed Western Civilization since the beginning of the Industrial Revolution? There should be no doubt that the microscope, when used upon art, causes self-consciousness and the loss of perspective in the mind of the artist, with the consequent degeneration of his aesthetic principles.

The sooner architects realize that they can not follow the same impersonal technique used by scientists, the better it will be for all concerned. It would be a more beautiful world if architects in general did not attempt to introduce new ideas in their work without careful thought and long practice. It is impossible for architects to keep pace with scientists because architecture is a product of man's inner self, while science is purely objective. Architecture should not be a cold conglomeration of nondescript ideas, but an art full of warm human feeling based on aesthetic intuition.

May a young engineer suggest to Father Architect, whenever he is confronted with unreasonably embarrassing questions, that he answer, "Search your Soul, my son."?

One of the most delightful letters on our desk was the prompt response of K. M. NISHIMOTO, Draftsman, of Los Angeles, Calif., to our S O S while fathoming the mystery of the Japanese letter in the July THRESHING FLOOR.

A LETTER from a Japanese subscriber in his own tongue published in the July, 1938, issue of PENCIL POINTS was a source of great amusement to me. Although I know I am not the sole Japanese reader of your honorable magazine, I hasten to relieve the editors from mental strain.

With a decided increase of the use of Japanese words in the daily American vocabulary, such as "kimono," "ohio," "sake," etc., and also with the creation of that great little indestructible character known to the moviegoers as Mr. Moto, Mr. Miyazaki, the author of this letter may have estimated that a few of these foreign language specialists may be found at random and at least one may be found perching in your office.

The letter is a reply to your inquiry as to the nature of his work. He claims that he is the head of an interior decoration and furniture concern in Tokio. In particular he contracts work of a certain motion picture studio in Japan.

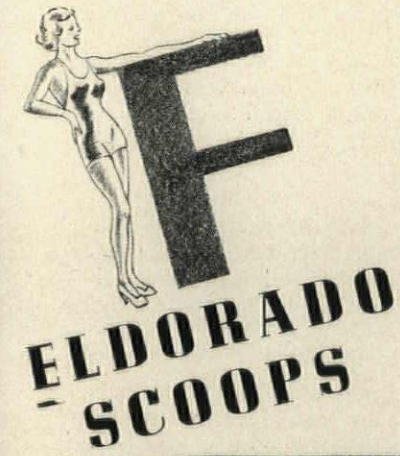
In the second paragraph he apologizes for not replying to your persistent inquiry. Further on he humbly requests you to send him literature or catalogues of a representative furniture firm, such as Marshall Field. He promises to be responsible for the postage and any other incidental expenses.

A shortest possible reply to the letter that I can suggest, which may help him to understand without an aid of a dictionary, will be: "So sorry, excuse please," a la Mr. Moto fashion, but then you may want to retain his good will and his future subscription.

P.S. In case you did not notice, this gentleman has an excellent writing.

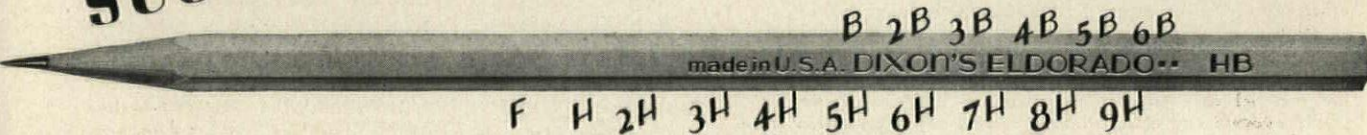
EDITOR'S NOTE: *The staccato reverberations of the later GRAF-VERNAM letters (needless to say, neither gave an inch of ground); another translation of the Japanese letter, by RICHARD YOSHIIRO MINE, Draftsman, of Flint, Mich.; and a sharp inquiry if "anyone really appreciates the Monograph Series" from CURTIS BESSINGER, Draftsman, of Kansas City, Kan., who thinks "there are more vital matters than the profile of a moulding," are but a few of many other letters which must be omitted in this limited space, welcome as they were to the editors.*

PLANS FOR A PRIVATE SWIMMING POOL WITH DRESSING ROOMS

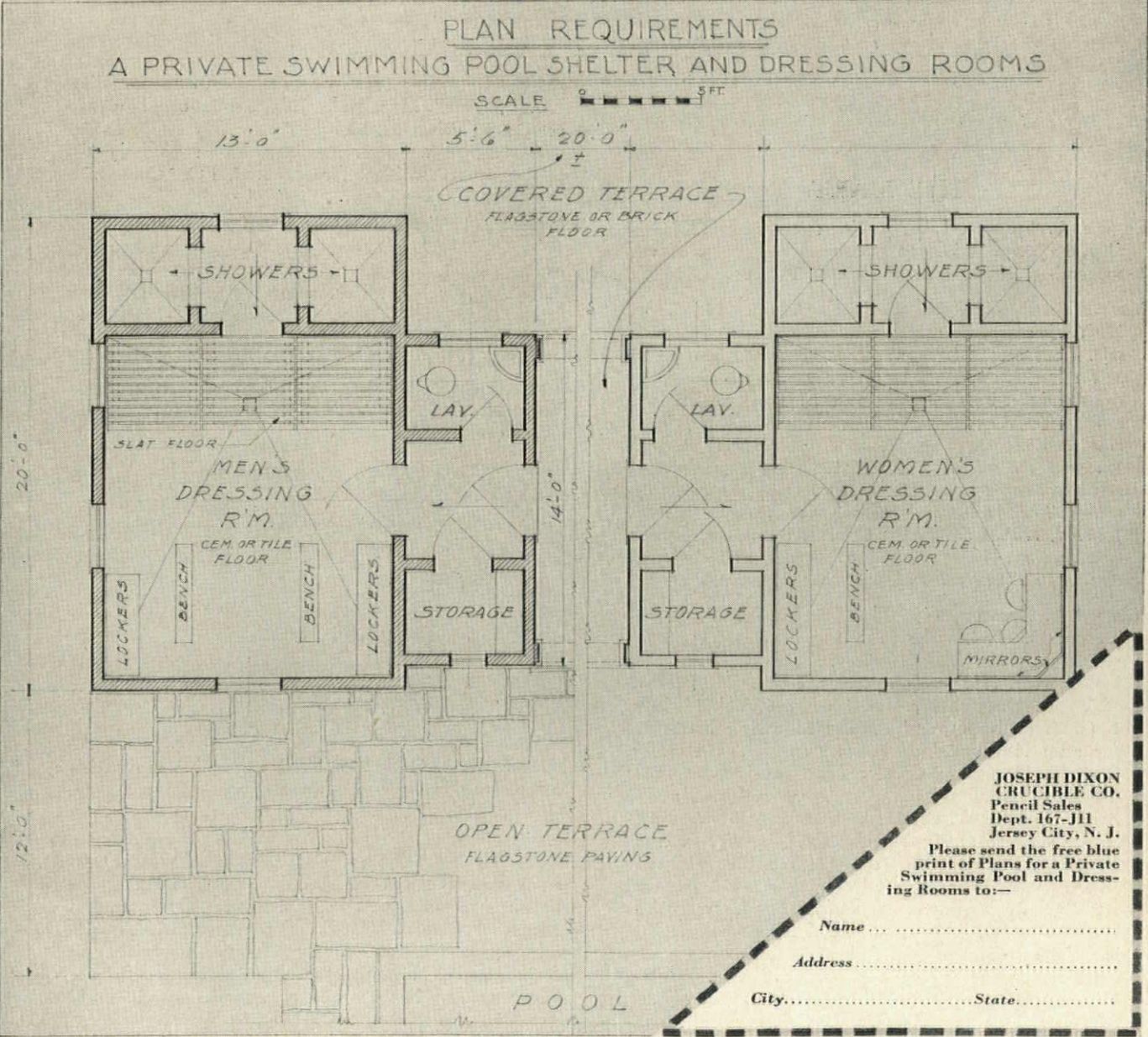


The plans for a Private Swimming Pool with Dressing Rooms will serve the architect in two ways. First, they offer an actual solution to the problem of shelter and facilities out of the thousands which might be possible. Second, they will be useful as a kind of graphic check list of the facilities which must be provided in a building of this type.

In commencing the study of this sheet, the designer used a 2B Eldorado Pencil for speed and visualization. In the final drawing presented here, Eldorado F was chosen to insure accuracy and a clean, sharp drawing which would blue print well. You can obtain a blue print for your files with our compliments by simply sending the coupon below.



Note - This drawing was made on tracing paper with ELDORADO 'F' pencil.



S E R V I C E D E P A R T M E N T S

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Only those items will be listed for sale which we can no longer supply from our own stock. 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 twelfth 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

Eugene A. Stopper, Liberty Trust Building, Philadelphia, Pa., would like to purchase two copies of the September, 1932, issue of *PENCIL POINTS*.

Mrs. Edward W. Loth, 221 4th Avenue N., Troy, N. Y., has a great many architectural magazines for sale. They are all back numbers, some of them going as far back as 1890. Space does not permit us to list the numbers, but the following are the names of the magazines: *American Architect*, *American Architect and Architectural Review*, *Architectural Record*, *Western Architect*, *The Brickbuilder*, *Architecture*, *Architectural Forum*, *PENCIL POINTS*, *Arts & Decoration*, *The Architect*, *Building Age and the Builders Journal*, *National Builder*, *Concrete*, *Engineering and Contracting*, *American Builder*, and bound copies of *American Architect* and *Scientific America*.

Edward A. Poynton, 1425 Floral Street, N. W., Washington, D. C., has the following *White Pine Monographs* for sale: Vol. 2, No. 5; Vol. 3, Nos. 5, 6; Vol. 4, Nos. 1 to 6; Vol. 5, Nos. 2 to 5; Nos. 1 to 6 of Vols. 6 through 13; Vol. 14, No. 6, Vol. 15, Nos. 1 (without back) and 6. The following books are for sale: *A Manual of Architectural Compositions*, John T. Haneman; *Clute's Treatment of Interiors*; *Guptill's Sketching and Rendering in Pencil*; *The American Vignole*, Parts 1 and 2; *Shop Fronts*, Frederick Chatterton; *Knobloch's Good Practice in Construction*, Parts 1 and 2, 1927; *Guptill's Drawing with Pen and Ink*; *Clute's Drafting Pen Practice and Practical Requirements of Modern Buildings*; *Blake's Architect's Law Manual*. Space does not permit listing the numbers of the following magazines which are also for sale, all back numbers: *PENCIL POINTS*, *The Architect*, *Architecture*, *American Architect*, *Southern Architect*, *Architectural Forum* and *Architectural Record*.

Mrs. Hermine Hohl, 1533 Third Street, Rensselaer, N. Y., has 5 years of *PENCIL POINTS* issues, from 1926 to 1931, for sale.

Gordon Bestic, 3143 Holmes Avenue So., Minneapolis, Minn., has for sale the following magazines: *Architectural Forum*, *Architectural Record*, *American Architect*, and *PENCIL POINTS*, all for the years 1936, 1937 and 1938.

C. S. Buchart, Yoe, Pa., has a large collection of *White Pine Series*, *Brochure Series*, *Architectural Review*, *Architectural Record*, and other publications which he would like to sell. They date between 1893 and 1929.

Alexander Henderson, 245 Lexington Avenue, Buffalo, New York, has the following magazines for sale, all in good condition: *PENCIL POINTS*—June, July, and November, 1920; 1921 complete; all except April, 1922; all except April, 1923; all except July, 1924; all except January, 1925; March, 1926. *International Studio*—1919, 1920, 1921, complete; October and December, 1923. *Architectural Review*—April, 1913, Special Hotel Number. *The Architect*—June, and October, 1924.

B. C. Holland, 2404 Clark Street, Columbia, S. C., has the following copies of *PENCIL POINTS* for sale: January, April, May, June, July, September, November, 1927; February, March, April, May, July, 1938; and a few other back numbers, all in good condition. Any reasonable offer accepted, FOB Columbia.

WILL SUB-LET: Private room, in architect's office, 10'-9" x 17'-6", including use of adjoining reception room, \$35.00. Mid-town, pent house. References required. Apply Mr. M. K. Westervelt, 10 West 33rd Street, New York. Phone, Pennsylvania 6-1918.

WILL SHARE: Architect will share with suitable party, his well equipped office in mid-town section, New York. North light, complete facilities. Phone, LACKawanna 4-3928.

PERSONALS

CLARENCE W. BRAZER, *Architect*, has moved his office from 111 East 40th Street to 415 Lexington Avenue, New York, N. Y.

GEORGE EDWARD KOSTER, INC., has moved his office from the Wise Building to 719 Echague, Quiapo, Manila, P. I.

CENTRAL STATES INDUSTRIAL ENGINEERS have opened offices in DeKalb, Illinois. Members of the firm are Henry A. Nelson, Elmer K. Hansen and Lorence F. Pries, all former employees of the American Steel and Wire Company. They will specialize in designing and building production machinery for the wire industry, but are also able to design and build patterns, tools, dies, make industrial surveys, appraisals, draw maps and make blue prints.

Steel carries the tang of the sea into Every American Hamlet

Millions of fish travel every year from sea to dining table, in cans made of Tin Plate (steel coated with tin). In fact, your entire menu depends on steel -- without it, your meals would be sadly unappetizing.

Your morning coffee is roasted in steel ovens, ground by steel knives, packed in steel cans, brewed in steel pots on steel stoves. You and your fellow Americans use billions of steel cans every year for tomatoes, corn, peas, etc., and nearly a billion cans for sea foods.

Requirements such as these consumed a large percentage of the 2,500,000 tons of Tin Plate produced in 1937.

Millions of dollars have been spent by Youngstown to be sure that the tin plate from which these cans are made is correctly suited to the use to which it is put. In fact a great laboratory and special staffs of research and field experts are constantly at work to make every product bearing the Youngstown name the finest that modern science can produce.

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"I SAY IT'S
Spinach!"



"I'm tired of drawing pencils that have more grit than a pound of spinach," moaned Head Draftsman Spelvin. "I'm not the nervous type but when a hard spot interrupts the flow of line in a drawing I want to scream. No more penny-pinching for me. It's worth the extra difference to use a real pencil—A. W. Faber's 'Castell'."

Mr. Spelvin, you've got something there! "Castell" drawing pencil is used exclusively in many foremost drafting rooms the world over. Superior presentations are essential on important projects. For a few additional pennies you can work with the world's standard of quality. No more gritty hard spots to grate on your nerves. "Castell" graphite is milled by the microlette process, purified by endless operations to give it a smoothness and intensely deep black found in no other pencil. What's more, Mr. Spelvin, "Castell" never flakes in the soft degrees, never scratches in the hard.

Remember that while any cook cleanses the grit out of spinach, A. W. Faber "Castell" alone removes all the grit from a drawing pencil. Available in 18 accurately graded degrees, 7B to 9H.

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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.

TRUSCON SERIES 138 RESIDENTIAL DOUBLE-HUNG WINDOWS.—A.I.A. File No. 16-2. New brochure giving complete information on a line of perfected double-hung steel windows for residences. Included are specifications, full size sections, types and sizes, installation details for brick veneer, frame and solid masonry construction, mullion and accessory details, screen and insulating window data. 16 pp. 8½ x 11. Truscon Steel Co., Youngstown, O.

Published by the same firm, "Clerespan Joists Made by Truscon." A.I.A. File No. 13g. Catalog No. E-130 covering a line of joists for the elimination of columns in the construction of light occupancy buildings. Load tables, specifications, accessories, etc. 12 pp. 8½ x 11.

ANEMO-TROL.—Bulletin describing the Anemo-Trol, a scientifically developed damper of the valve seat type, especially designed to easily regulate the volume of air distributed through the Anemostat high velocity air diffuser. Installation data, detail sections, dimensions, etc. 4 pp. 8½ x 11. Anemostat Corporation of America, 10 E. 39th St., New York, N. Y.

Published by the same firm, "Anemostat with Indirect Lighting." Folder describing the combination of an indirect cove lighting unit with a type C Anemostat for providing draftless air distribution and illumination in theatres, auditoriums and wherever unusual lighting effects are desired. Details, installation photographs, etc. 4 pp. 8½ x 11.

WINDOW SILLS AND COPINGS OF ALCOA ALUMINUM.—A.I.A. File No. 15-1. Attractive brochure covering a line of window sills and copings of Alcoa Aluminum. Installation data, detail drawings, installation photographs, etc. 28 pp. 8½ x 11. Aluminum Company of America, Pittsburgh, Pa.

LIGNOPHOL—THE NATURAL WOOD PRESERVATIVE.—Descriptive folder covering a type of wood preservative which penetrates and fills the wood cells with toughening resins and penetrating oils for use on floors, trim, siding, wainscot, cabinets and doors. Included are illustrations in colors of various wood panels treated with Lignophol. 4 pp. 8½ x 11. L. Sonneborn Sons, 88 Lexington Ave., New York, N. Y.

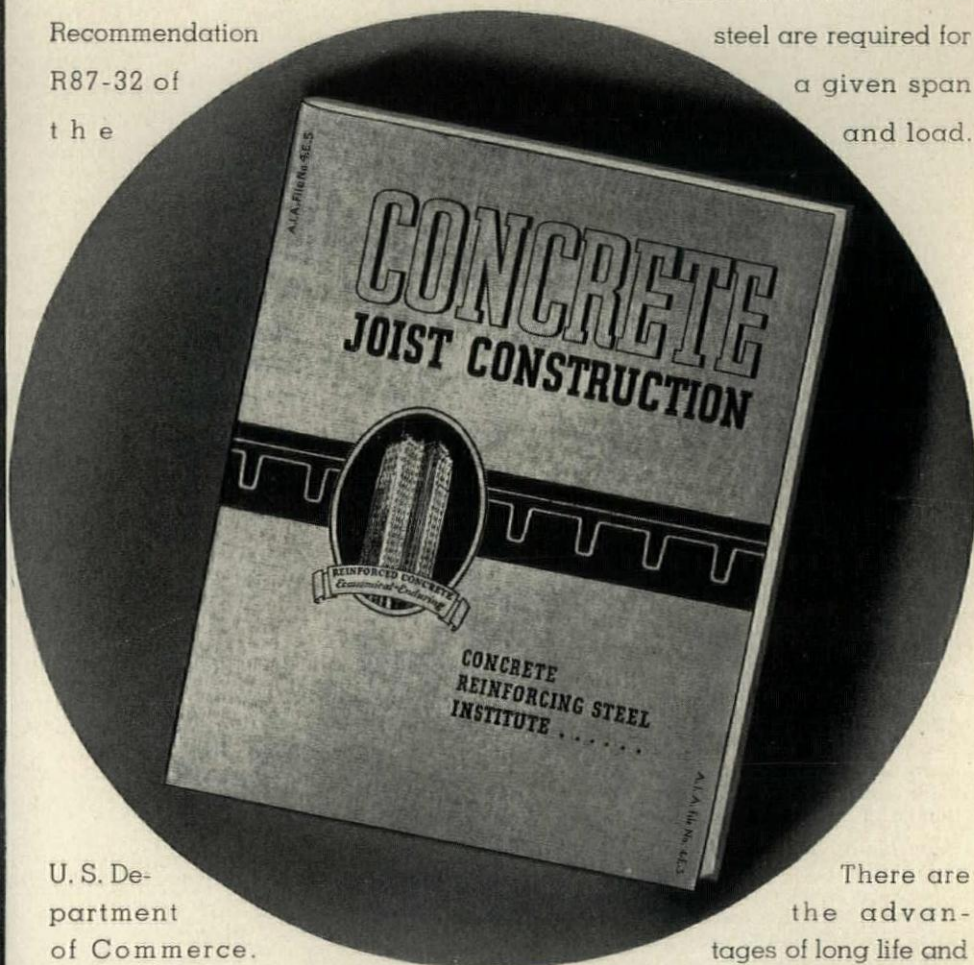
DALMO-SIMPLEX AUTOMATIC MULTIPLE-OPERATING WINDOW.—Folder describing a new type of automatic multiple-operating window for schools, hospitals and office buildings. In a unique series of illustrations, the bulletin demonstrates the automatic multiple-operating principle of this new window—its scientific draft control and indirect diffused lighting features. 4 pp. 8½ x 11. MacDonald Hardware Manufacturing Co., 963 Harrison St., San Francisco, Calif.

(Continued on page 30, Advertising Section)

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● Standardization is one important reason why so many architects today are specifying Concrete Joist Construction. Standardized forms are universally obtainable in standard widths and depths in accordance with Simplified Practice Recommendation R87-32 of the

Concrete Joist Construction has many distinct advantages, applicable to any type of structure. This modern method embodies important savings in time, labor, and material because minimum quantities of concrete and steel are required for a given span and load.



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They simplify use and bring substantial savings in time and labor. The Handbook illustrated here contains standard specifications, and design load tables. It is usable, workable data, clearly presented and easy to apply!

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In a modern residence—or a skyscraper—you will find Concrete Joist Floor Construction satisfactory from every standpoint.

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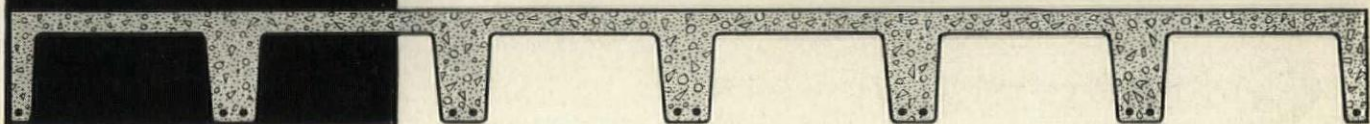
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Builders Building, (Department 411), Chicago, Illinois

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| Colorado Builders' Supply Co. Denver, Colo. | National Concrete Metal Forms Corp., Newark, N. J. |
| Concrete Steel Company New York, N. Y. | Steelform Contracting Co. San Francisco, Calif. |
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TRENTON . . . NEW JERSEY

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 28, Advertising Section)

NEW CARRIER OIL BURNER.—Folder announcing and describing the important features of a newly-developed line of oil burners. 4 pp. 8½ x 11. Carrier Corp., Syracuse, N. Y.

Published by the same firm, "Carrier Oil Burner Water Heater." Data sheet setting forth the advantages of a line of water heaters using oil for fuel. 8½ x 11.

SECURITY FOR HOME AND LOAN.—A.I.A. File No. 19-a. Booklet prepared primarily for the use of specification writers and loan officers and designed to meet the need for information about lumber specifications which will insure security for the mortgage holder and permanent satisfaction for the home owner. Included are detailed explanations of such subjects as insulation, termite prevention, decay resistance, etc., together with a specification form with instructions for its proper use. Copies may be secured by sending ten cents to Durable Woods Institute, 155 E. 44th St., New York, N. Y.

PLASTIC LIGHTING COMES OF AGE.—A symposium on plastic lighting, showing the tremendous progress made toward more efficient and scientifically correct lighting through the development of translucent molded and laminated Beetle plastic materials. In three parts, the treatise covers the trend in the increasing use of molded plastic reflectors for both residential and commercial installations; the development and use of translucent laminated Beetle in sheet form for architectural, structural and display use in trough, cove and pillar and built-in wall lighting; and part three deals with the commercial significance of plastic lighting. Replete with illustrations of typical installations in many fields, the publication brings together, for the first time, the complete story of this important development in the lighting field. The Beetle Products Division, American Cyanamid Co., 30 Rockefeller Plaza, New York, N. Y.

UNIVERSAL TYPE TROL-E-DUCT.—Catalog No. 386 describes in detail a flexible and convenient wiring method for providing movable outlets in industrial plants and commercial buildings. Profusely illustrated showing construction details and installation views. Indexed. 34 pp. 8½ x 11. Bull Dog Electric Products Co., Detroit, Mich.

SOLID PARTITION EDITION OF METAL LATH NEWS.—A.I.A. File No. 20-b-1. The July issue presents the latest technical data on the subject of housing, space saving and low cost partitions. Included are information and construction details which have been used on many of the recent Government housing projects, together with original charts and tabular matter. The problem of sound insulation has been boiled down to its essentials, accompanied by diagrams. 24 pp. 8½ x 11. Metal Lath Manufacturers' Assn., 208 South La Salle St., Chicago, Ill.

MARSH UNITROL.—Folder giving detailed description of an outside control system, automatically controlling inside temperature according to outside weather conditions, designed to serve the heat control need of intermediate size buildings. 4 pp. 8½ x 11. Marsh Titrol Co., 600 S. Michigan Ave., Chicago, Ill.

(Continued on page 32, Advertising Section)

THE THEME CENTER OF THE NEW YORK WORLD'S FAIR

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DARINGLY different — simple — beautiful, here is a symbol of the New York World's Fair . . . "The World of Tomorrow!"

By night the great Trylon will thrust itself 700 feet into the clouds; by day it will be a beacon marking the Fair's location. The Perisphere, broader than a city block, will be equal in height to an eighteen-story building. New amazing lighting effects will bathe the globe, while visitors gaze down on the colorful panorama of the Fair grounds.

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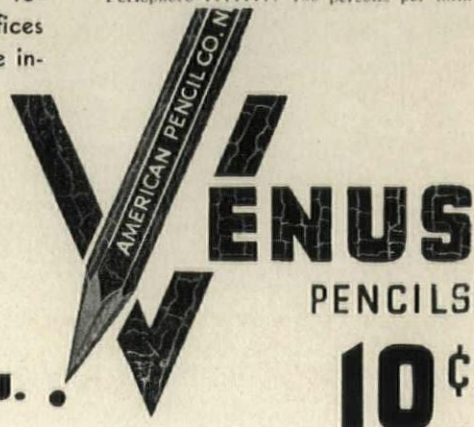
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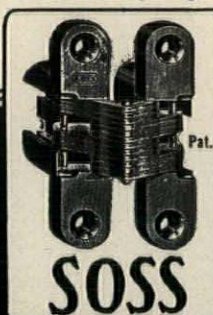


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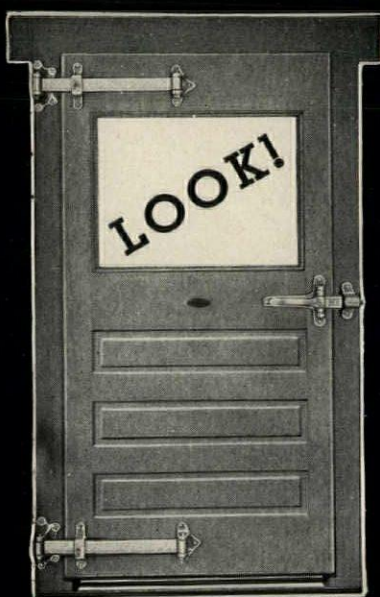
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Jamison, Stevenson, & Victor Doors
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(See our catalog in Sweet's Architectural File)

**PUBLICATIONS ON MATERIALS
AND EQUIPMENT**

(Continued from page 30, Advertising Section)

HOTEL LIGHTING.—A valuable treatise for architects by Frank B. Lee and Dean M. Warren dealing with the subject of hotel lighting. All phases of the lighting problem are discussed and ideas are offered that should be helpful to everyone interested in hotel lighting. Included are recommendations for the use of the new tubular Fluorescent Mazda lamp. 24 pp. 7 x 10. General Electric Co., Nela Park Engineering Dept., Cleveland, O.

STANDARD SPECIFICATIONS No. 10 and 11 FOR JOSAM DRAINS AND SPECIALTIES.—A.I.A. File No. 29-c. Series of thirteen standard specification brochures covering plumbing drainage systems for every type of building. No. 10 features a system for religious and funerary buildings. No. 11 covers exhibition and exposition buildings. 8 1/2 x 11. Josam Mfg. Co., Empire Bldg., Cleveland, O.

PITTSBURGH GAS UNIT HEATER.—Folder No. 552 describing a new gas-fired unit heater, operating without steam or water and completely self-contained, for heating, ventilating, cooling and drying in commercial or industrial buildings. Installation data. 4 pp. 8 1/2 x 11. Automatic Gas Steam Radiator Co., 301 Brushton Ave., Pittsburgh, Pa.

FIR-TEX INSULATION BOARD.—Attractively illustrated brochure in colors covering a type of insulation board suitable for paneled walls, sheathing, insulating lath, refrigeration and roofing. Included is data on Colorkote paneling, the latest addition to the Fir-Tex line. 28 pp. 8 1/2 x 11. Fir-Tex Insulating Board Co., Porter Bldg., Portland, Ore.

CIRCLE A WOOD PARTITIONS.—A.I.A. File No. 19-e-62. New catalog presenting complete description, installation photographs and detail drawings of several types of wood partitions for offices, factories, and commercial buildings. 12 pp. 8 1/2 x 11. New Castle Products, New Castle, Ind.

OUTSIDE LUMINALL.—A.I.A. File No. 25-b-22. Folder containing specifications for the use of Outside Luminall, a synthetic resin and casein paint for exterior masonry—concrete, brick or stucco. 4 pp. 8 1/2 x 11. National Chemical & Mfg. Co., 3617 South May St., Chicago, Ill.

NEW CRANE GAS-FIRED WARM AIR CONDITIONER.—Folder announcing and describing a new gas-fired warm air conditioner which heats, circulates, humidifies and filters under an economical system of perfected self insulation. Sizes and ratings. 4 pp. 8 1/2 x 11. Crane Co., 836 S. Michigan Ave., Chicago, Ill.

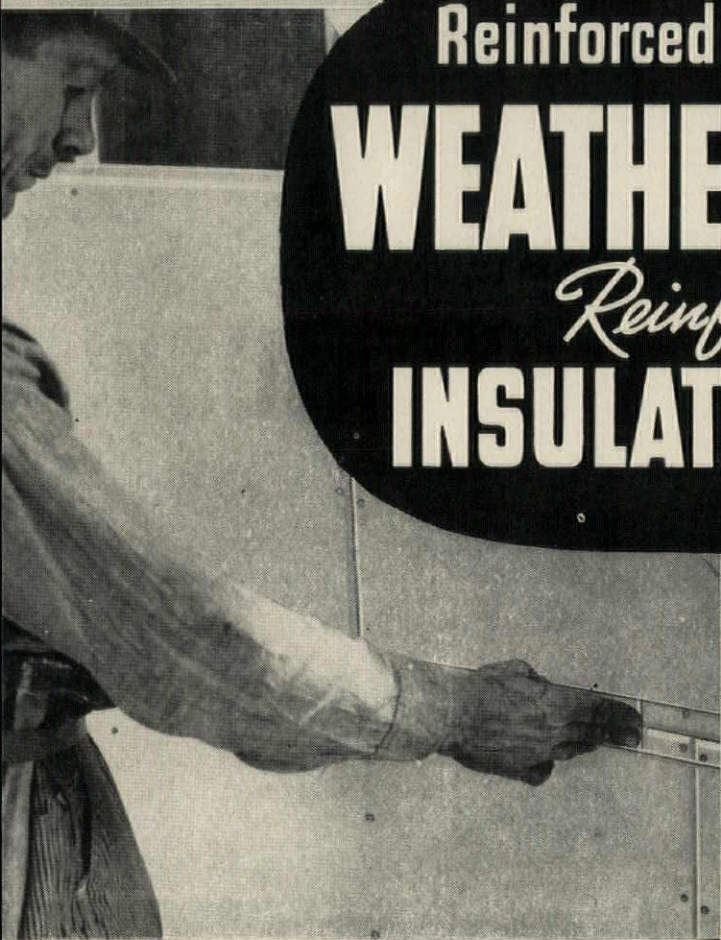
Published by the same firm, "The New Crane Coronova Bathtub." Folder describing a newly introduced line of bathtubs, the important features of which are low height, flat bottom, broad flat rims and harmonious design.

MODINE LARGE CENTRAL TYPE AIR CONDITIONERS.—A.I.A. File No. 30-f. Catalog No. 638-A discusses the advantages of steam or hot water heating and air conditioning, and fully describes the construction, performance and operation of a new large central type air conditioner for residential and commercial applications. Specifications, capacities, etc. 20 pp. 8 1/2 x 11. Modine Mfg. Co., Racine, Wis.

(Continued on page 34, Advertising Section)

Now you can get all three in a single package

PLASTER BASE • INSULATION REINFORCEMENT



Reinforced plaster with
WEATHERWOOD
Reinforced
INSULATING LATH

EXCLUSIVE USG REINFORCED JOINT strengthens all horizontal joints on Weatherwood Insulating Lath. It is simplicity itself to adjust. You simply pull it into place over the rigid tongue and groove joint, and it is ready for plastering—no nails required to hold it snug and tight!

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3 The protection of a truly scientific insulation—saving fuel in winter and

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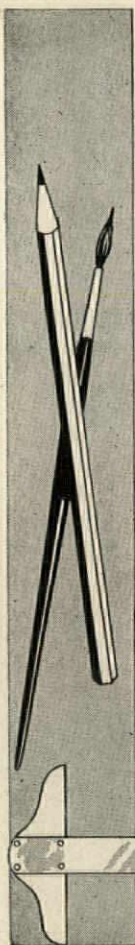
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PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 32, Advertising Section)

G E FLUORESCENT MAZDA LAMPS. — Brochure just issued, describes the operating characteristics, installation and application of a new line of daylight Fluorescent Mazda lamps for use in residences, theatres, stores, shops, hotels, etc. 16 pp. 8½ x 11. General Electric Co., Nela Park, Cleveland, O.

THE SCIENCE OF RE-HUMIDIFYING INDOOR AIR.—A.I.A. File No. 30-f-1. Booklet presenting complete and authoritative data on the fundamentals of indoor humidification in concise and readily useable form. Included is detailed description of automatic June hydro-metric humidifying systems. 16 pp. 8½ x 11. Monmouth Products Co., Cleveland, O.

STYLING YOUR HOME.—Attractive brochure dealing with the subject of California redwood, illustrates the exteriors of forty well-designed homes. Special attention has been given to three points; how to choose materials for exterior use—to see, through illustrations, how other style-conscious owners have treated the outside of their homes—and to find out how their effects have been achieved by proper choice of various redwood siding patterns. 26 pp. 8½ x 11. A charge of ten cents per copy is made for general distribution. Free to architects and builders upon application on their letterheads to California Redwood Assn., 405 Montgomery St., San Francisco, Calif.

MANUFACTURERS' DATA WANTED

JOSEPH P. MARLOW, *Architect*, 6117 McPherson, St. Louis, Mo.

MARION C. WILSON, *Architectural Designer*, 3210 N. Kenwood Avenue, Indianapolis, Ind. (Mr. Wilson wishes to compile a complete catalog file and A.I.A. data on residential and commercial construction and remodeling, and data on store front construction and remodeling.)

ARTHUR THOMAS, *Draftsman*, 351 Silver Lane, East Hartford, Conn.

ARON L. MIRSKY, *Draftsman*, 478 Edgewood Street, Hartford, Conn.

EPHRAIM F. HUBERT, *Draftsman*, 238 Thatford Avenue, Brooklyn, N. Y.

ROBERT SEGORE, *Draftsman*, 434 Jefferson Avenue, Oshkosh, Wisconsin. (Data for A.I.A. file.)

HUGH McCALL, *Architectural Drawing Instructor*, South High School, Pittsburgh, Pa.

RAY FAULKNER, *Assistant Professor of Art Education*, 209 Jones Hall, University of Minnesota, Minneapolis, Minn. (In connection with their courses in *Planning the Home*, a file is being built up of data on new building materials, in order to acquaint students with the progress in domestic architecture.)

D. E. BRAMAN, *Store Manager*, c/o Gus Blass Company, Little Rock, Ark.

JOHN A. SILANDER, *Student*, Chi Delta Theta House, Oxford, Ohio.

ROBERT BAULT, *Student*, 2300 S. Michigan Avenue, Metropole Hotel, Chicago, Ill. (Data for A.I.A. file.)

GEORGE LAING, *Student*, 575 Orchard Lane, Winnetka, Ill. (Data for A.I.A. file.)

E. I. KRAMER, *Student*, 624 Clarence Avenue, Oak Park, Ill. (Data for A.I.A. file.)

CHICAGO TECHNICAL COLLEGE, 118 East 26th Street, Chicago, Ill., Attention E. Ottoman, Secretary.

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FIFTY years of progress in housing have brought new materials, new finishes, and new structural methods. Some of these innovations enjoyed only temporary success, were soon superseded by further improvements. Others have achieved permanent popularity, because they have made definite contributions to the convenience, useful life, appearance or overall economy of the finished structure.

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Steel pipe is just as practical and just as indispensable today as it was 50 years ago. That's why it is a standard specification with architects and builders who specialize on giving the client the most for his money.

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NATIONAL Copper Steel Pipe is recommended for soil, waste, and vent lines, and other piping exposed to atmospheric conditions. The small percentage of copper added to the steel more than doubles the resistance of this pipe to alternate wetting and drying. Its extra cost is trivial when compared to the extra service it gives under these conditions.

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REGISTERED architect, familiar with all types of alterations and modernizations. Some new work. Good on architectural and structural designing. Capable of taking complete charge of an architect's business, inside and out, in one of the Boroughs of New York City. Must be in a position to invest some money to cover expenses. Division of profits. Write all about yourself, business experience, amount you can invest, etc. Box No. 1101.

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WOMAN with experience in architectural office work wants part time job (preferably 3 days a week) in architect's office in Manhattan. Stenographer and specification typist. Not speedy but exceptionally accurate. Temporary work or filling in during rush period acceptable. Box No. 1102.

YOUNG man, 18 years of age, graduate of Brooklyn Tech High School and student of Cooper Union. Has had no practical experience but is a willing worker. Wm. Fahey, 379 Sumpter St., Brooklyn, N. Y.

ARCHITECT, A.R.I.B.A.-A.R.A.I.A., desires post — any class work. Ten years' experience. Paris Exposition 1937—Glasgow Empire Exhibition. English and Australian practice. Box No. 1103.

YOUNG man, 4-year Tech high school graduate, desires tracing work or drafting of any kind with opportunity for advancement. Small salary to start. August P. Luckini, 6034 So. Keating, Chicago, Ill.

ARCHITECTURAL draftsman, five and a half years' experience, working drawings, alterations, small housing and apartment housing. Metropolitan area. Box No. 1104.

JUNIOR draftsman, 17, neat worker, anxious to make connection with architect with possibility of good future. Box No. 1105.

SECRETARY-stenographer, 23, six and a half years' architectural experience in general practice, including institutional, commercial, residential and interior work, efficient, attractive appearance. Box No. 1106.

ARCHITECTURAL drafting — specification writer — superintendence. Available for part time or job drafting, 20 years' experience, various types of private and public building construction. Follow through and capable assuming responsibility. Box No. 1107.

(Continued on page 37, Advertising Section)

FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

(Continued from page 36, Advertising Section)

REGISTERED architect, New York and Connecticut, 25 years' experience, country home specialist, seeks position with architect, building product manufacturer, estate developer, Manhattan, Westchester or southern Connecticut. Box No. 1108.

REGISTERED professional engineer with aviation experience desires work in unusual structural design for architects, especially involving welded, economical construction such as might be found in skating rinks, roof arches and portable stages. I. B. Yassin, 10 West 47th Street, New York City.

SENIOR architect available as office manager, specification writer or superintendent of construction for firm of architects, chain store or large realtors. Twenty years' experience on all types. Specialist in housing and hospitals. 42 years of age. Yearly contract \$3,000 to \$3,300 depending upon location. Box No. 1109.

ARCHITECTURAL draftsman, designer, colorist. Long interstate experience. First sketches to erection. Fixtures. Dependable, rapid. No incumbrances. Will go anywhere. Box No. 573, Sandston, Va.

ARCHITECT, Vienna graduate, more than 20 years' experience, designing and supervision of construction, builder, many years' experience in sale of building materials, will accept employment as draftsman, landscape architect, supervision of construction of city buildings, homes, residential work or in sale of lumber, steel and iron and other building materials. Box No. 1110.

ARCHITECTURAL designer, draftsman, capable of fine renderings, working drawings and knowledge of steel and concrete. Box No. 1111.

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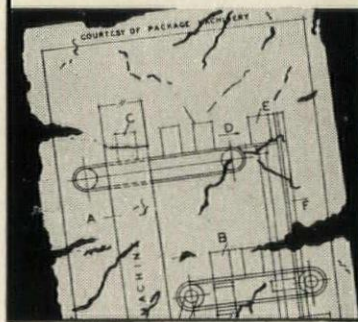
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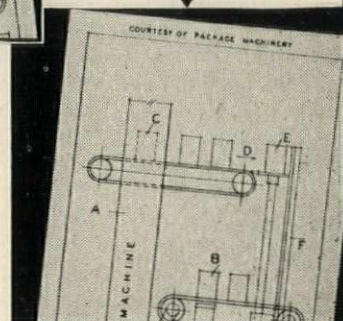
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COMPETITION ANNOUNCEMENTS AND RESULTS

The Section of Painting and Sculpture, Treasury Department Procurement Division, has announced anonymous competitions for thirteen mural and two sculpture projects. Any artist who is an American citizen and is a resident of, or attached to, the State or States to which the competition is limited, is eligible to enter one or more of the competitions.

In the case of certain competitions, in addition to selecting the winning design, a number of specific appointments will be offered to artists submitting designs of a quality warranting such appointment. A local committee for each competition will be set up and will recommend the design considered most suitable for the proposed decoration. This committee will also recommend artists to be invited by the Section of Painting and Sculpture to prepare designs for murals in the buildings listed in connection with the competitions. The prices to be paid for murals and for sculpture include the cost of material and installation expenses.

The Sculpture Competitions include:

KANSAS—*Salina Post Office*, Two Sculptures, \$7,000. American artists are eligible to enter this competition if they are resident of, or attached to, Arizona, Arkansas, Colorado, Iowa, Kansas, Louisiana, Missouri, Nebraska, New Mexico, Oklahoma, Texas, Utah, or Wyoming. For full competition data, application should be made to the Chairman of the Committee, C. A. Seward, The Wichita Lithograph Co., Wichita, Kansas. The competition closes February 15, 1939.

ILLINOIS—*Evanston Post Office*, Two Sculptures, \$8,000. American artists are eligible to enter this competition if they are resident of, or attached to, any state east of the Mississippi. This competition will be conducted from the office of the Section of Painting and Sculpture and full data may be had immediately by addressing Edward B. Rowan, Superintendent of the Section of Painting and Sculpture, Procurement Division, Washington, D. C. The competition is for two sculpture reliefs to be placed upon the outside of the building. The models submitted will also be considered for the purpose of selecting an artist to be invited to submit models for two sculptured figures to be placed within the building. The competition closes February 1, 1939.

The Mural Competitions include:

CALIFORNIA—*Burbank Post Office*, Two Murals, \$1,900. American artists are eligible to enter this competition if they are resident of, or attached to, California or Nevada. For full competition data artists must apply to the Chairman of the Committee, Everett C. Maxwell, Director, Foundation of Western Arts, Los Angeles, California. From the designs in this competition, quality warranting, a commission will become available for a mural in the Lovelock, Nevada, Agriculture and Post Office Building. The competition closes February 15, 1939.

MARYLAND—*Bethesda Post Office*, One Mural, \$1,000. American artists are eligible to enter this competition if they are resident of, or attached to, District of Columbia, Maryland, Virginia, or West Virginia. For full competition data application must be

made to Mr. Edward B. Rowan, Superintendent of the Section of Painting and Sculpture, Procurement Division, Washington, D. C. From the designs in this competition, quality warranting, a commission will become available for a mural in the Arlington, Virginia, Post Office. The competition closes November 30, 1938.

MICHIGAN—*East Detroit Post Office*—**INDIANA**—*Jasper Post Office*. Both buildings are included in a single competition but the designs should be for a particular building. One Mural in each Post Office, \$650 each. American artists are eligible to enter this competition if they are resident of, or attached to, Michigan or Indiana. For full competition data artists must apply immediately to the Chairman of the Committee, Mr. E. P. Richardson, Assistant Director of the Detroit Institute of Arts, Detroit, Michigan. From the designs in this competition, quality warranting, commissions will become available for murals in the following Post Offices: Alma, Michigan; Blissfield, Michigan; Howell, Michigan; St. Clair, Michigan; Franklin, Indiana; Pendleton, Indiana. The competition closes November 30, 1938.

MINNESOTA—*St. Paul, White Bear Lake Postal Station*—**IOWA**—*Marion Post Office*. Both buildings are included in a single competition but the designs should be for a particular building. One Mural in each Post Office, \$675 each. American artists are eligible to enter this competition if they are resident of, or attached to, Minnesota or Iowa. For full competition data artists must apply, after October 15, 1938, to the Chairman of the Committee, Mr. Leroy Turner, University of Minnesota, Minneapolis, Minnesota. From the designs in this competition, quality warranting, commissions will become available for murals in the following Post Offices: Bloomfield, Iowa; Hamburg, Iowa; Sigourney, Iowa; Ely, Minnesota; Morris, Minnesota; St. James, Minnesota; Tipton, Minnesota. The competition closes February 1, 1939.

MONTANA—*Deer Lodge Post Office*, One Mural, \$675. American artists are eligible to enter this competition if they are resident of, or attached to, Montana, North Dakota, South Dakota, or Wyoming. For full competition data artists must apply after October 15, 1938, to the Chairman of the Committee, Mr. George Yphantis, Department of Fine Arts, Montana State College, Missoula, Montana. From the designs in this competition, quality warranting, commissions will become available for murals in the following Post Offices: Langdon, North Dakota; Sturgis, South Dakota; Webster, South Dakota. The competition closes February 15, 1939.

MISSOURI—*St. Louis, Wellston Postal Station*, One Mural, \$1,220. American artists are eligible to enter this competition if they are resident of, or attached to, Arkansas, Kansas, Missouri, or Oklahoma. For full competition data application should be made, after October 15, 1938, to the Chairman of the Committee, Mr. Kenneth E. Hudson, Department of Fine Arts, Washington University, St. Louis, Missouri. From the designs in this competition, quality warranting, commissions will become available for murals in the following Post Offices: Pocahontas, Arkansas; Springdale, Arkansas; Anthony, Kansas; Fredericktown, Missouri; Mt. Vernon, Missouri; Paris, Missouri; Vandalia, Missouri; Sulphur, Oklahoma; Watonga, Oklahoma. The competition closes February 1, 1939.

NEW YORK—*New Rochelle Post Office*, Three Mural Vignettes, \$2,300. American artists are eligible to enter this competition if they are resident of, or attached to, New York. For full competition data immediate application may be made to the Chairman of the Committee, Mr. Leon A. Shafer. 62

Perth Avenue, New Rochelle, New York. The competition closes December 1, 1938.

NORTH CAROLINA—*Burlington Post Office*, Two Murals, \$1,900. American artists are eligible to enter this competition if they are resident of, or attached to, Alabama, Georgia, Mississippi, North Carolina, South Carolina, or Tennessee. For full competition data application should be made, after October 15, 1938, to the Chairman of the Committee, Mr. A. Donald McDonald, Department of Fine Arts, Duke University, Durham, North Carolina. From the designs in this competition, quality warranting, commissions will become available for murals in the following Post Offices: Forest, Mississippi; Newton, Mississippi; Clinton, Tennessee. The competition closes February 1, 1939.

OHIO—*Medina Post Office*, One Mural, \$730. American artists are eligible to enter this competition if they are resident of, or attached to, Ohio. For full competition data application should be made to the Chairman of the Committee, Mr. Norris Rahming, Professor of Painting, Kenyon College, Gambier, Ohio. The competition closes December 1, 1938.

OREGON—*Salem Post Office*, One Mural, \$2,300. American artists are eligible to enter this competition if they are resident of, or attached to, Oregon or Idaho. For full competition data application should be made, after October 1, 1938, to the Chairman of the Committee, Mr. Frederick Sweet, Director of the Portland Museum of Art, Portland, Oregon. From the designs in this competition, quality warranting, a commission will become available for a mural in the Kellogg, Idaho, Post Office. The competition closes February 15, 1939.

PUERTO RICO—*Mayaguez Post Office*, Two Murals, \$2,000. American artists are eligible to enter this competition if they are resident of, or attached to, Puerto Rico or the Virgin Islands. For full competition data application should be made, after October 1, 1938, to the Chairman of the Committee, Mrs. Henry W. Dooley, District Commissioner of Immigration and Naturalization Service, San Juan, Puerto Rico. The competition closes February 1, 1939.

WASHINGTON—*Wenatchee Post Office*, One Mural, \$2,600. American artists are eligible to enter this competition if they are resident of, or attached to, Washington. For full competition data application should be made, after October 1, 1938, to the Chairman of the Committee, Mr. Richard E. Fuller, Director, Seattle Art Museum, Seattle, Washington. The competition closes February 15, 1939.

WISCONSIN—*Wausau Post Office*, Two Murals, \$1,600. American artists are eligible to enter this competition if they are resident of, or attached to, Illinois or Wisconsin. For full competition data application should be made immediately to Miss Charlotte Russell Partridge, Director, Layton Art Gallery, Milwaukee, Wisconsin. From the designs in this competition, quality warranting, commissions will become available for murals in the following Post Offices: Herrin, Illinois; Madison, Illinois; Park Ridge, Illinois; Staunton, Illinois; Hartford, Wisconsin; Neillsville, Wisconsin; Reedsburg, Wisconsin. The competition closes November 30, 1938.

B. A. I. D. Problems

Although the Beaux-Arts Institute of Design through the participation of schools and ateliers throughout the country has been operating on a national scope for many years, it now proposes to broaden its field by appealing
(Continued on page 39)

(Continued from page 38)

through its competitions more directly to draftsmen who do not generally have the benefit of architectural school education, and to graduates of schools who fall in that critical intermediate period between graduation and practice. In this work it will endeavor to enlist all the architects of the country to lend a hand in giving counsel and criticism to men in their offices or vicinity taking these competitive problems, and it will receive the cooperation of the American Institute of Architects, whose chapter committees on education will endeavor to be of assistance in putting students who are interested in touch with architects who will help.

The Department of Architecture of the Beaux-Arts Institute of Design will, during the school year 1938-1939 which began in September, offer seven prize problems open to all draftsmen and students in the United States who can qualify under the rules as stated in the Circular of Information of the Beaux-Arts Institute of Design. This Circular will be sent free to any who care to apply to the Beaux-Arts Institute of Design, 304 East 44 Street, New York, N. Y.

The Prizes are as follows:

Robert Perry Rodgers Prize for the best solution for the Class A Problem, "An Aviation Pantheon." This program was released on October 29th, 1938 and the final drawing will be due December 5th. The prize money is \$100.00.

The Illuminating Engineering Society Prize Competition for the best solutions to the Class A Problem, "An Electric Plant." The program will be issued March 4th, 1939 and the drawing will be due April 17th. The prize money: 1st Prize, \$300; 2nd Prize, \$200; 3rd Prize, \$100. Should the drawings merit it, there will be five additional prizes of \$50 each.

House Beautiful Prize for the best solutions to the Class A Nine-Hour Sketch, "A Week-End House." This problem will be given February 18th, 1939. Prize money: 1st Prize, \$50; 2nd Prize, \$25.

Emerson Prize for the prize solution to the subject which will not be chosen until later. The program will be issued December 10th, and will be due December 20th, 1938. Prize money, \$50.00.

Architectural Forum Prize for the best solution to the Class B Problem "A Tourist Camp." The program will be issued February 25th, 1939 and the final drawing will be due April 3rd. Prize money: 1st Prize, \$50; 2nd Prize, \$25.

Warren Prize for the best solution to a subject which will not be chosen until later. The program will be issued March 10th, 1939 and the drawings will be due March 14th. Prize money: 1st Prize, \$50; 2nd Prize, \$25.

Louis C. Spiering Prize for the best solution to the Class B Nine-Hour Sketch, "A Garden Cascade." The program will be given May 13th, 1939. The prize money, \$50.

In addition, the Society of Beaux-Arts Architects will continue to award the annual Paris Prize Scholarship of \$3,600 which entitles the winner to be received in the First Class of L'Ecole Nationale des Beaux Arts in Paris, for two and a half years.

Academy in Rome

The American Academy in Rome has announced its annual competitions for two-year fellowships in architecture, landscape architecture, painting, sculpture, musical composition, and classical studies.

In architecture, the Daniel C. Burnham fellowship is to be awarded; in sculpture, the Rinehart fellowship provided by the Peabody Institute, Baltimore, Md.; in musical composition, the Horatio Parker fellowship; and in classical studies, the Jesse Benedict Carter Memorial fellowship.

The competitions are open to unmarried men (in classical studies to men and women) not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1,250 a year with an allowance of \$300 for transportation to and from Rome and \$200 to \$300 to fellows in the fine arts for materials and incidental expenses. Residence and studio are provided without charge at the Academy, and the total estimated value of each fellowship is about \$2000 a year.

Entries for competitions will be received until February 1, 1939. Circulars of information and application blanks may be obtained by addressing Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York. When writing for these documents the applicant should specify the subject in which he desires to compete.

Association Award

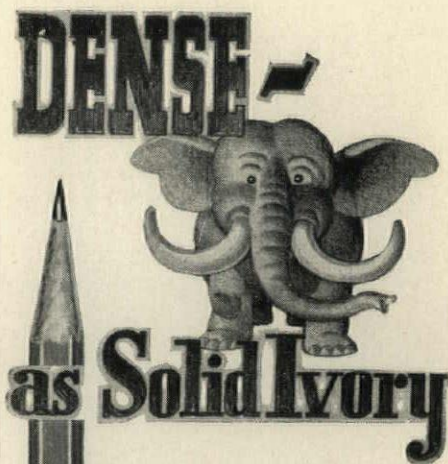
The Association of the Alumni of the American Academy in Rome will this year sponsor its thirteenth annual collaborative competition for students of architecture, painting, sculpture and landscape architecture in the colleges and art schools throughout the country. The problem is to be done in collaboration during any five-weeks period not later than February 11.

Johns-Manville Prize Awards Are Announced

The winner of the \$10,000 first prize in the Johns-Manville "Better Homes for a Better America" letter contest is Mrs. P. J. Colligan, a housewife of Moline, Ill., it has been announced.

"My Social Security number is not recorded in Washington, but I have one. It is the number over the front door of my own home," wrote Mrs. Colligan in the letter which is to be displayed in the company's building at the New York World's Fair, 1939.

Other top prizes went to Mrs. Guy Manifold, Modoc, Ind., \$2,500; and Russell Helser, Philadelphia, \$1,000.



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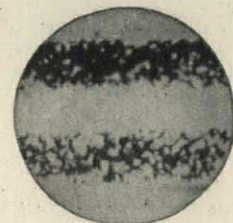
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NOVEMBER, 1938

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Editor's Note: In resuming the practice of reviewing new books of interest to the profession, the Editors consider it helpful to include as well a few notices of outstanding books released within the past year or two, but left unheralded by us, on our shelves. In the comments on the Bragdon autobiography, our reviewer concerns himself only with the architectural phase of the author's career.

MORE LIVES THAN ONE, by Claude Bragdon (\$3.75, 368 pages 6½" x 9½", 16 plates—Alfred A. Knopf, 501 Madison Avenue, New York).

On two occasions, I remember seeing Claude Bragdon "trace patterns on his carpet," as he terms it in his autobiography, "More Lives Than One." One day while I was still fresh in architectural school, I watched the successful architect, descended in direct line from the philosophy of Louis Sullivan, stalk across the quiet school library, open the catalog, and turn to his name to see what books of his were there. Although there was no audible comment of satisfaction or displeasure as he closed the catalog drawer, I knew he had found some of his books listed there, for I had recently read *Architecture and Democracy*, *Projective Ornament*, and *A Primer of Higher Space*.

He gave no indication, as he does for us now, that even then his architectural life was a closed book. As soon as he had finished exhorting all students of the Arts, through the lectures he delivered to the students of the Chicago Art Institute, to follow "the dream," and never to forget that Beauty is mystery and enchantment, he followed the Oracle into his theatrical and occult lives.

Some ten years later, our patterns intertwined again. He was pointed out to me as we went up in the same elevator in the hotel where his autobiography pictures him sitting naked in his New York cubicle, cross-legged like Buddha, meditating in the light of the rising sun.

I join with one of his Eastern friends in wondering why he wrote the story of his life, not merely the story of his architectural life. No matter how beautiful the patterns on the carpet, it is tragic to watch the idols of our youth tumble down one by one, as the disciples of that arch-prophet, Louis Sullivan, renounce what we have been taught are the true tenets of American Architecture, to plumb the paths of mysticism. Are the tenets too rigid, are its adherents too weak to follow the rack of dis-

cipline required, or is the philosophical charge they bear too meager to nourish a full and wholesome life? Bragdon's picture of Sullivan himself sitting idly on his Cliff, living on the bounty of his friends, is not reassuring. When the leaders throw up the sponge sopped with no more than a quotation of Emerson, the teachings of Architecture as a way of life begin to smell of betrayal and death.

L. R. W.

SIMPLIFIED ENGINEERING FOR ARCHITECTS AND BUILDERS, by Harry Parker (\$2.75, 214 pages 5" x 8"—John Wiley & Sons, Inc., 440 Fourth Avenue, New York).

Professor Parker has made a valiant attempt to escape the pedagogical tendencies of his kind. If all the promises set forth in the preface had been made good in the body of the text, we would really have a handbook that justified the title. The prefaces of scientific and technical books, however, are like the campaign promises of politicians—they rarely materialize. In this book, the same accent has been placed on the design of plate girders, shear in rivets, and similar problems which neither the architect nor builder should be allowed to attempt, as is given to the constantly recurring questions on wood floor joists, lintels in brick walls, which are well within the mental and economic capacity of the architectural man. As a matter of fact, the alphabetical index does not even list lintels, rafters, collar beams, brick piers and many other subjects typical of the architect's every-day drafting room needs. The concrete section is a rehash of conventional formulae without any effort to rationalize the bewildering notation in which concrete engineers find such delight. For the library of the man who already understands his mechanics, however, this book would be a valuable addition. It is well-printed and bound and is of a convenient size.

D. G.

SELECTIVE METHOD OF LETTING CONTRACTS, by F. W. Lord (28 pages 5½" x 7½"—available free on written request to F. W. Lord, 105 W. 40th St., New York).

The author of this small volume speaks with the authority of over 40 years' experience in the very active, competitive business of electrical contracting. He has arrived at the same conclusion that inevitably comes to any one connected with the letting of construction contracts — with the

(Continued on page 41)

(Continued from page 40)

notable exception of the man who pays the bills, referred to in a Standard Form as the "Owner." For a cost-plus method of letting contracts, it is very persuasive and the author has received what must be to him very heartening comments from important persons in the construction field.

It seems to this critic, however, that the logic is both specious and idealistic. Honesty has been taken as a positive rather than as a relative virtue of contracting organizations — whereas we entertain a suspicion that honesty, either personal or corporate, may be possessed in varying degrees. Only upon the premise of absolute honesty could this thought from the book be supported, "The contractor makes less on the contract where savings are effected, but the extra volume of annual business that inevitably comes to him more than offsets the loss." We think every architectural man should

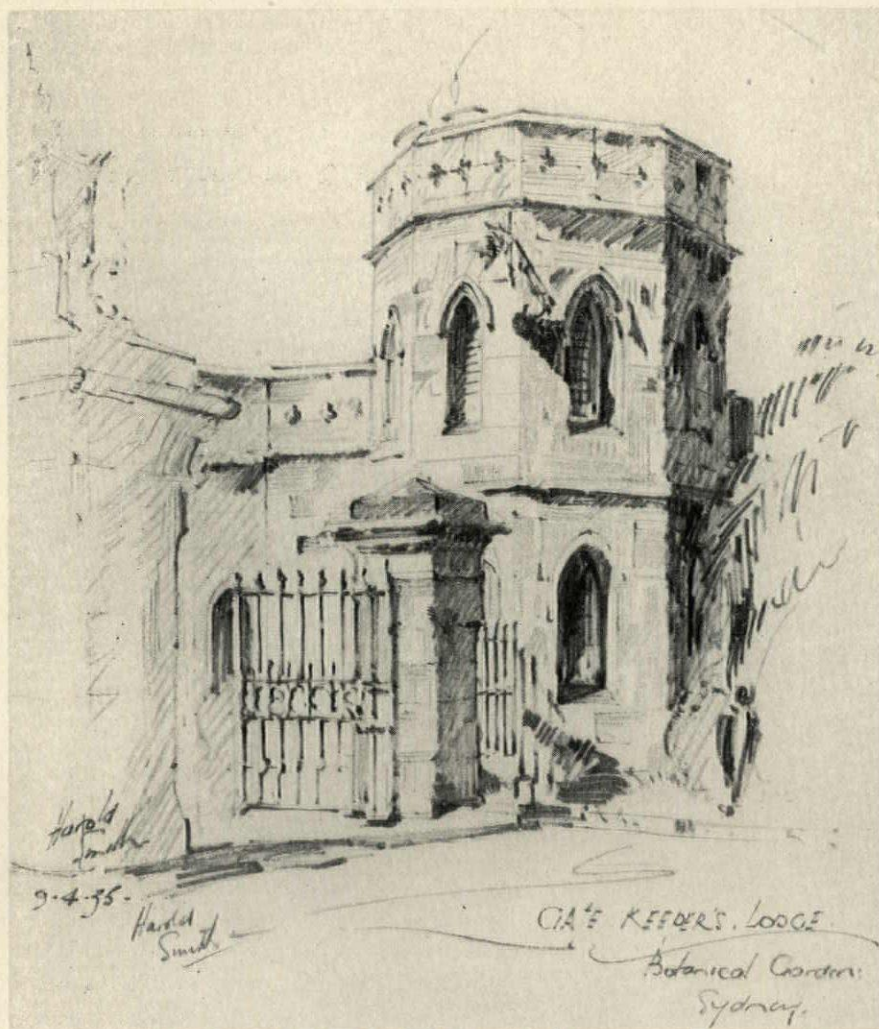
read this book (reading time 60 minutes) for a lot of thinking should be done on the subject of our common cut-throat competitive bidding methods of letting construction contracts.

D. G.

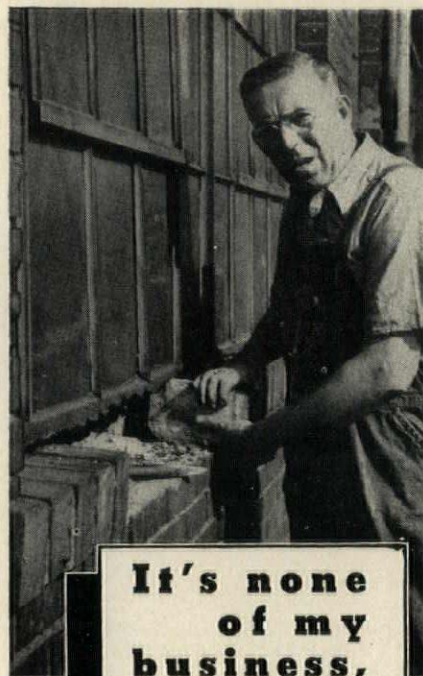
STANDARDS FOR COLLEGE BUILDINGS, by E. S. Evenden, G. D. Strayer, and N. L. Engelhardt (\$2.25, 226 pages 6" x 9"—Bureau of Publications, Teachers College, Columbia University, New York).

Concise and authoritatively presented, the numerous and complex factors to be considered in the design of college buildings and campus groups are reviewed in this book by three college standards experts. To the designer already familiar with requirements in this field, the book may serve as a valuable "check list" and to all users the complete index will be welcome.

C. M.



This sketch made in the Botanical Gardens of Sydney, Australia, and reminiscent of the architectural charm of Old England, is by Harold Smith, a native of New York who received his architectural education at the Sydney Technical College and was employed there and in England as a draftsman before coming back to his birthplace, attracted by preparations for the World's Fair, 1939. While in Europe and Britain, he visited the Paris and Glasgow Expositions

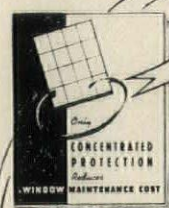


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By LOUIS J. DAY

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State of New York } ss.
County of New York }

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Philip H. Hubbard, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Corporation publishing PENCIL POINTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, associate editor, and business manager are:

Publisher, Reinhold Publishing Corporation, 330 W. 42nd St., New York City.

Editor, Kenneth Reid, 330 W. 42nd St., New York City.

Associate Editor, Charles Magruder.

Business Manager, Philip H. Hubbard, 330 W. 42nd St., New York City.

2. That the owner is: Reinhold Publishing Corporation, 330 W. 42nd St., New York City; Ralph Reinhold, 330 W. 42nd St., New York City, and L. N. Thompson, 330 W. 42nd St., New York City, stockholders.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

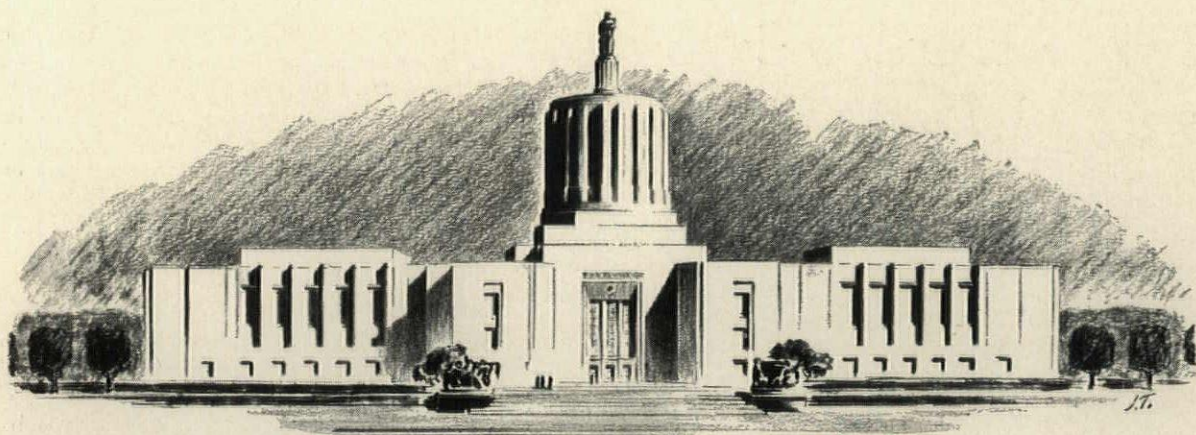
4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

PHILIP H. HUBBARD,
Business Manager

Sworn to and subscribed before me this seventh day of October, 1938.

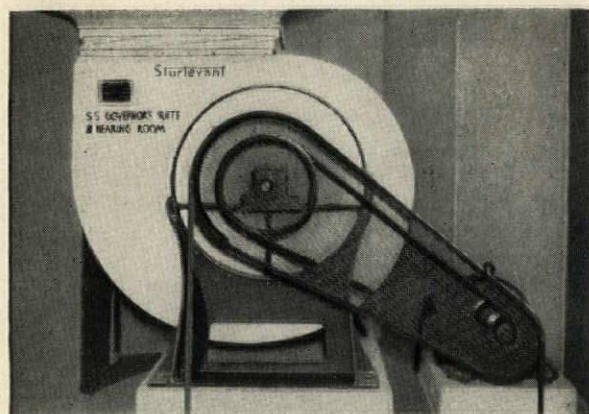
CURVILLE C. ROBINSON,
Notary Public.

(My commission expires March 30, 1940.)

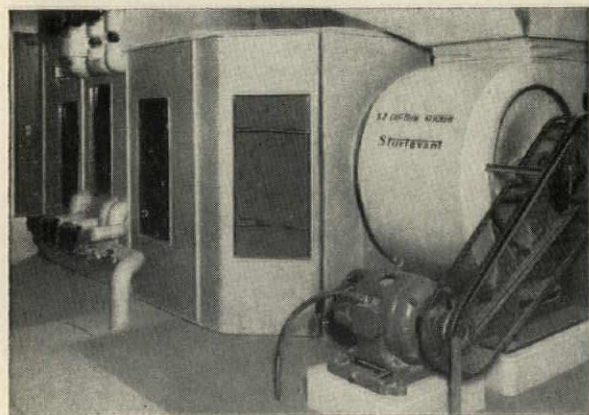


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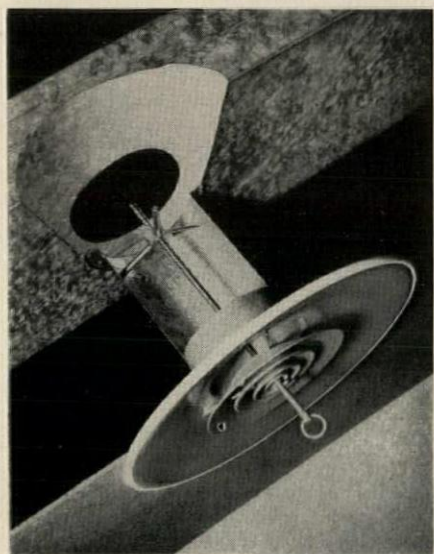
NEW PRODUCTS

Changes in Personnel, etc.

NEW DAMPER AND AIR VOLUME CONTROL FOR ANEMOSTAT

The Anemo-trol is a scientifically developed damper of the valve seat type, especially designed to easily regulate the volume of air distributed through the Anemostat High Velocity Air Diffuser, made by the Anemostat Corporation of America, 10 E. 39th St., New York.

The Anemo-trol, as illustrated, consists of a damper plate of $\frac{1}{2}$ in. thick Rubatex, reinforced with aluminum discs on top and bottom of smaller diameter than the damper plate. This damper plate is regulated by a brass



rod which extends from the damper plate to below the Anemostat. The entire device is held in position by means of three brass support rods which are fastened directly to the branch duct supplying the Anemostat or to the neck of the Anemostat itself when there is no branch. These support rods have concealed

coil springs and pins which, fitting into grooves in the control rod, permit the damper to remain in five or more positions, depending upon the size of the Anemo-trol, from completely closed to completely open. No air leakage can occur when the damper is in the closed position. A small plate closing the smallest cone of the Anemostat acts as a guide for the control rod and prevents the damper from being pushed out of position. A small ring attached to the control rod facilitates the operation of the damper.

Made entirely of non-corrosive materials and needing no lubrication, the damper requires no further attention after it is installed except regulation. The Anemo-trol is silent in operation and will not create noise in any position.

A MODERN ANTENNA FOR APARTMENT HOUSES

An answer to the problem of providing good radio reception in apartment houses and other multi-unit dwellings, and at the same time eliminating the jungles of wires which are a frequent eyesore in large cities, is offered in the form of a new all-wave multicoupler antenna system, by the General Electric Co., Construction Materials Division, Bridgeport, Conn. The new multicoupler antenna offers a solution to apartment houses, schools, hospitals, and similar structures in which a large number of radio receivers of assorted types may be operating at once. The new device would in many cases be appropriate for installation in large private residences.

The new antenna system can serve as many as 20 radios simultaneously. Its simplicity and ease of installa-

tion make it an inexpensive refinement for a multi-unit building, and it not only improves the appearance of the property but vastly improves the quality of broadcast reception. Where more than 20 radios are to be served, a multiple installation may be used. There is no interference between receivers on the same antenna or on other antennas, or between units of the multicoupler system where more than one antenna is employed.

ARMSTRONG ANNOUNCES NEW CORK AND RUBBER FLOORING MATERIAL

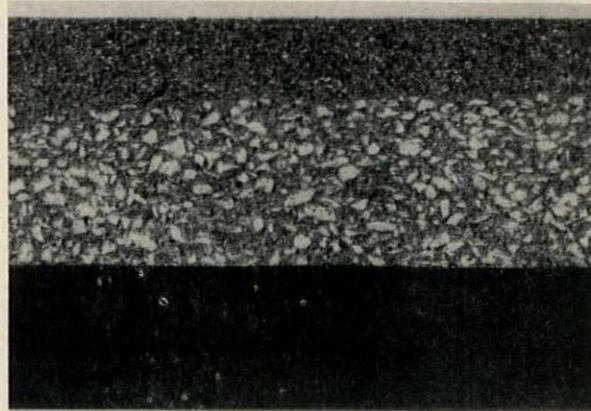
Introduction of a plastic, non-slip, water-resistant cork and rubber flooring material called Monocork, has been announced by the Armstrong Cork Co., Lancaster, Pa.

Originally developed by Armstrong's British subsidiary, the product, known in foreign countries as Aranbee, has been installed on entire deck areas of the Cunard liner "Queen Mary," and a large number of British Admiralty ships, where the material has been used both as a subfloor between the steel deck and linoleum and rubber tile floor coverings, and as a surface floor covering.

On land, Monocork is in use in England, Holland, and France in railroad stations, office buildings, zoos, roadways, and restaurants. Extensive use of the product will be made at the New York World's Fair, where it will be installed as a road paving material for the roof ride and ramp of the Ford Exhibition Building; as a pavement for the Helicline or ramp leading from the Perisphere, and as an exterior wall covering on the National Cash Register Building.

Monocork is a product which is composed of rubber latex, a dehydrating powder, granulated cork, and various types of fillers. The ingredients of Monocork are shipped to a job generally in three containers. When combined in a mechanical mixer on the job, these materials result in a plastic mixture which is troweled over the sub-base in a manner similar to the application of portland cement, plaster, etc.

According to the manufacturer, Monocork possesses many desirable characteristics as a floor surfacing mate-



rial. It is applied in plastic form which results in a monolithic surface. For special applications the percentage of cork granules is increased, making the floor light weight and relatively non-slippery either wet or dry. The rubber content of the composition is high enough to make the product flexible, so that it can withstand considerable distortion before cracking or breaking. The combination of cork and rubber results in a surface which is resilient underfoot, quiet under traffic, and resistant to wear. Monocork adheres to clean steel, concrete, masonry, composition boards, or wood surfaces. The natural color of the product is dark gray to black, and it is possible to pigment the material to obtain dark colors or one as light as battleship gray.

UNIVERSITY OF CALIFORNIA MAKES WOOD PRESERVATIVE TESTS

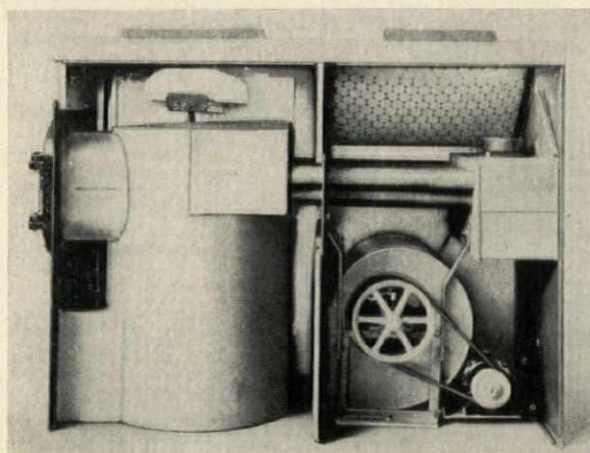
The University of California has recently published reports of tests which were conducted over a period of 54 months upon the subject of the paintability of woods treated with different preservative that are termite repellent.

The tests involved three different kinds of wood, eight different preservatives, and three different paint priming treatments. Among the observations recorded that are particularly significant is the one that the wooden panels which were found to be free from any signs of warping or cupping, after fifty-four months' exposure, had been treated with Lignophol, a wood preservative and finish manufactured by L. Sonneborn Sons, Inc., New York.

A specially pertinent point, it is stated, emerges from these unusual tests, namely: that the brushed on Lignophol is as effective as the pressure impregnation type of wood preservative whose application is beyond the facilities of the average home owner.

DIRECT-FIRED AIR CONDITIONER FOR THE SMALL HOME

The Fitzgibbons Boiler Co., Inc., 101 Park Ave., New York, announces the introduction of the Special-80 Directaire, a new direct-fired air conditioner for the small home. It is built entirely of copper-bearing boiler plate steel, electrically welded joints and seams.



Removable filters and the new Flotrol automatic June humidifier are supplied as standard equipment with the new conditioner.

It is designed for either oil, gas or automatic stokers and may be furnished with an enclosing jacket or standard jacket. The conditioner is made in two sizes, namely 80,000 and 100,000 B.t.u. at the bonnet.

WESTINGHOUSE DURAWOOD MICARTA

Durawood, an entirely new material combining Micarta and natural woods, manufactured by the Westinghouse Elec. & Mfg. Co., is tough, long-wearing and possess the durability and hardness of Micarta and the varied beauty of genuine wood.

Durawood is available in the popular wood designs—mahogany, oak, walnut and pine. It is said to have the warmth and beauty of the finest natural woods. Not an imitation, but the natural wood itself is impregnated and treated so that its glass-like surface is impervious to liquids of all kinds, yet it will not chip, break or crack.

The material is furnished in sheets 48" x 96". It can be cut with an ordinary carpenter's saw to any desired specification, or quickly drilled for attaching. It will not warp or spring when properly applied.

NEW TYPES OF FLUSH DOORS

Johns-Manville, New York, announces several additions and improvements to its line of flush doors, which now includes Wel-built doors, DeLuxe doors, Asbestos Flexboard doors and a custom made flush door which is available on special order. At the present time these products are available in the Johns-Manville building materials districts of Cincinnati, Philadelphia, New York and Boston. They will be released in other areas of the United States before the end of this year.

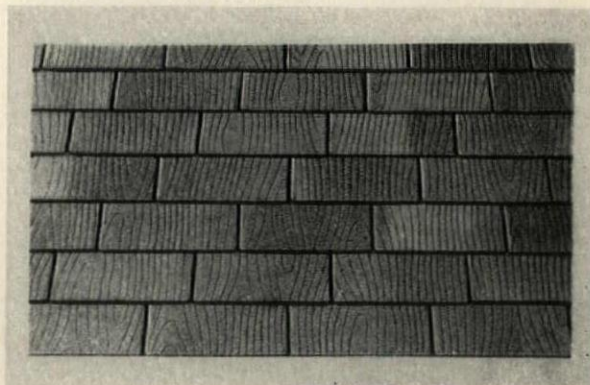


All of the doors are constructed in accordance with the Johns-Manville principle of sealed core construction, which employs a grid core of insulating board and a method of sealing the construction so as to leave no air passages. The doors have extra-wide rails to allow for trimming the top and bottom, and oversized lock blocks are centered

on stiles. Standard thicknesses are $1\frac{3}{8}$ and $1\frac{3}{4}$ in., with other sizes available on special order. The methods and materials used in the construction combine to make doors that are comparatively light in weight, yet extremely durable, and all tendency to warp, buckle or swell, it is stated, is practically eliminated.

TEXTURED ASPHALT SHINGLE

In recognition of consumer demand for wood-grain effects in asphalt as well as in asbestos cement roofing, The Ruberoid Co., New York, N. Y., is now marketing a textured asphalt shingle which is said to compare favorably in appearance with more expensive asbestos cement products.



Produced in a thick butt square-tab design, the new shingle is offered in a variety of colors and color blends and is available in 12" x 36" and 14" x 36" sizes. In addition to its attractive wood graining, strong points of the shingle include double protection at the butts and deep shadow lines.

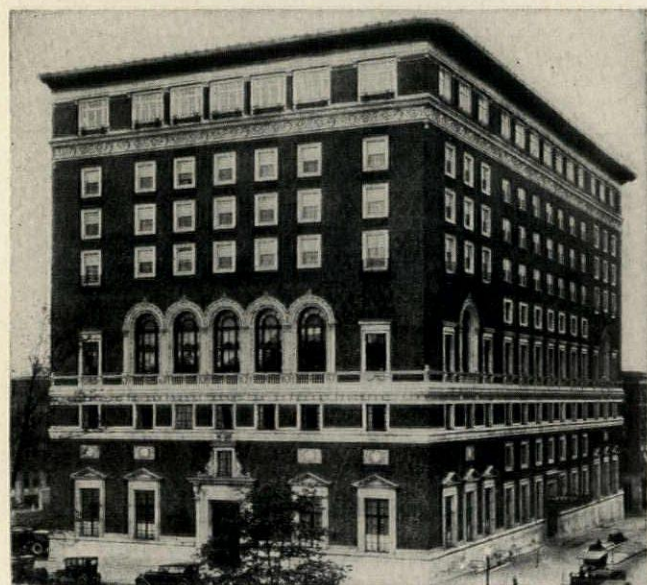
Other new and improved products now being marketed in limited areas include a thick butt, brick-style of asphalt siding, textured asphalt siding in colonial and thatch designs, and a textured asphalt shingle in a 3-tab, hexagonal design.

INDEX TO ADVERTISERS

Advertising Offices: 330 West 42nd Street, New York, N. Y. Philip H. Hubbard, Vice-President and Advertising Manager. District Offices: 1133 Leader Building, Cleveland, Roger W. Patterson; 310 South Michigan Avenue, Chicago, John G. Belcher.

| | |
|--|------------|
| Aluminum Company of America | 2, 3 |
| American Brass Company, The | 5 |
| American Institute of Architects | 42 |
| American Pencil Company | 31 |
| Angel, H. Reeve, & Company | 34 |
| Armstrong Cork Products Company | 40 |
| Burnham Boiler Corporation | 18 |
| Celotex Corporation, The | Back Cover |
| Concrete Reinforcing Steel Institute | 29 |
| Crane Company | 2nd Cover |
| Dixon, Joseph, Crucible Company | 25 |
| Eagle Pencil Company | 11 |
| Eberhard Faber Pencil Company | 36 |
| Electric Storage Battery Company | 19 |
| Faber, A. W., Incorporated | 28 |
| General Electric Company | 13 |
| Hillyard Chemical Company | 16 |
| Homasote Company | 30 |

| | |
|--|-----------|
| Jamison Cold Storage Door Company | 32 |
| Koh-I-Noor Pencil Company | 8 |
| Libbey-Owens-Ford Glass Company | 20 |
| Mesker Brothers Iron Company | 41 |
| Milcor Steel Company | 48 |
| Minnesota Mining & Manufacturing Company | 17 |
| National Terrazzo & Mosaic Association | 6 |
| National Tube Company | 35 |
| Owens-Illinois Glass Company | 47 |
| Pecora Paint Company, Incorporated | 46 |
| Pittsburgh Plate Glass Company | 7, 15 |
| Post, Frederick, Company | 37 |
| Smyser-Royer Company | 18 |
| Soss Manufacturing Company | 32 |
| Staedtler, J. S., Incorporated | 39 |
| Sturtevant, B. F., Company | 43 |
| U. S. Building and Loan League | 3rd Cover |
| U. S. Gypsum Company | 9, 33 |
| U. S. Steel Corporation Subsidiaries | 35 |
| Vonnegut Hardware Company | 4 |
| Weber, F., Company | 34 |
| Wheeling Corrugating Company | 10 |
| Wiley, John & Sons | 42 |
| Wilson Engineering Corporation | 37 |
| Youngstown Sheet & Tube Company | 27 |



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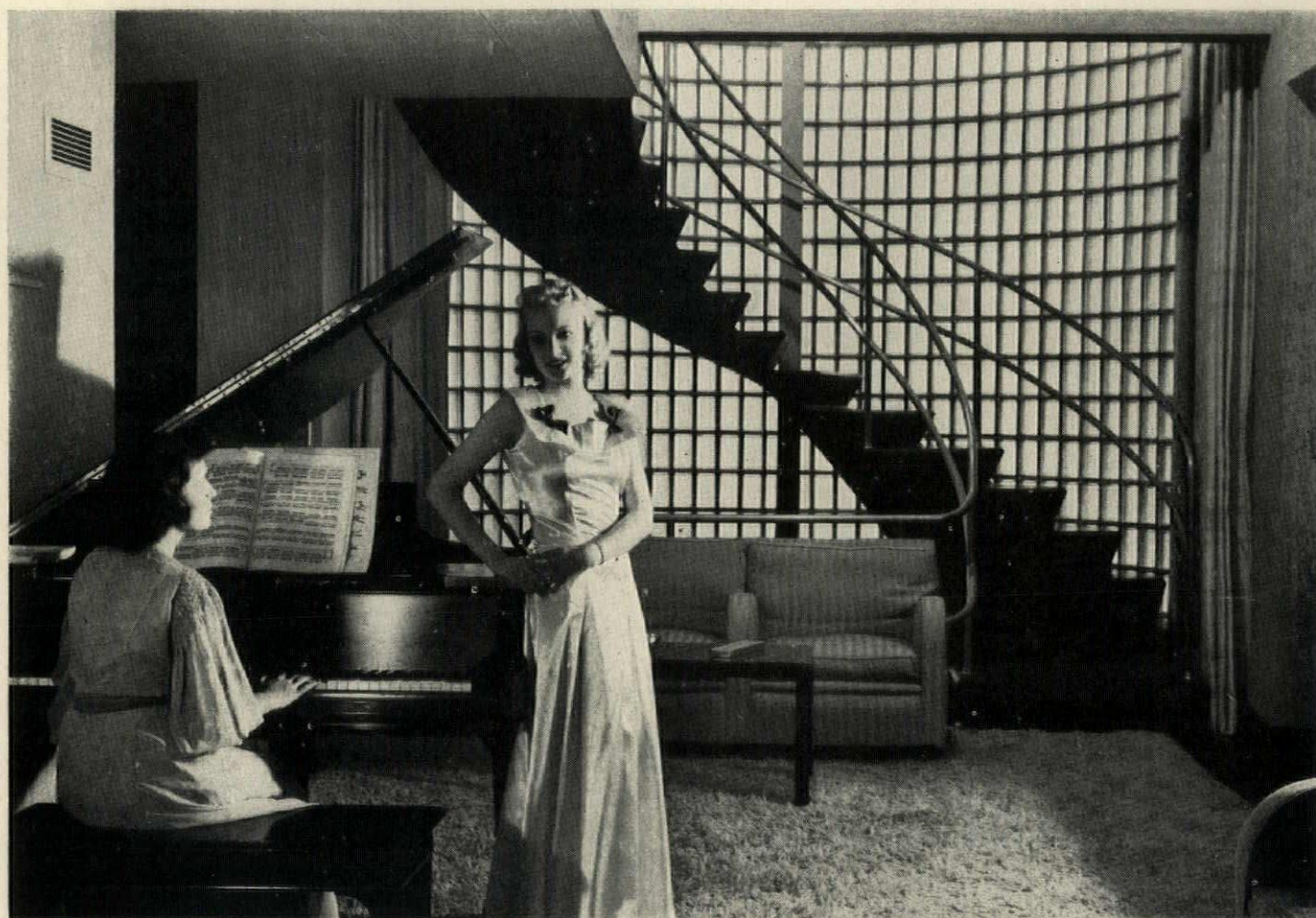
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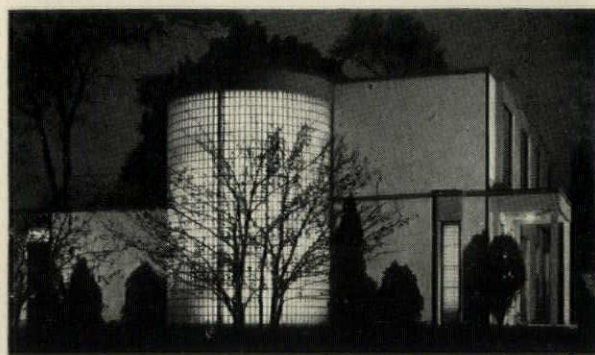


Interior, Bruning Residence, Wilmette, Ill. George F. Keck, Architect.

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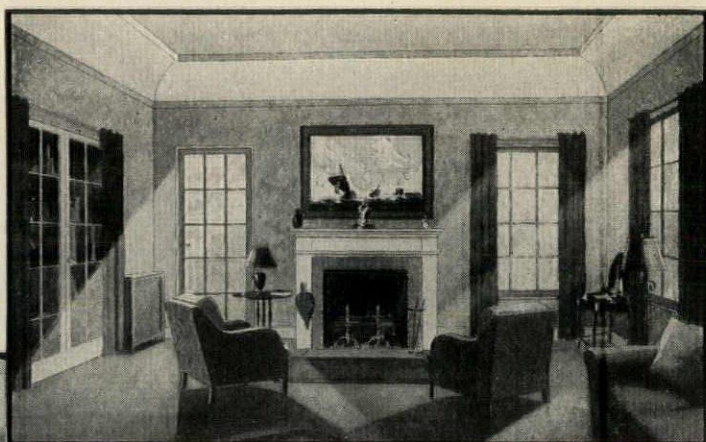
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admires and your client
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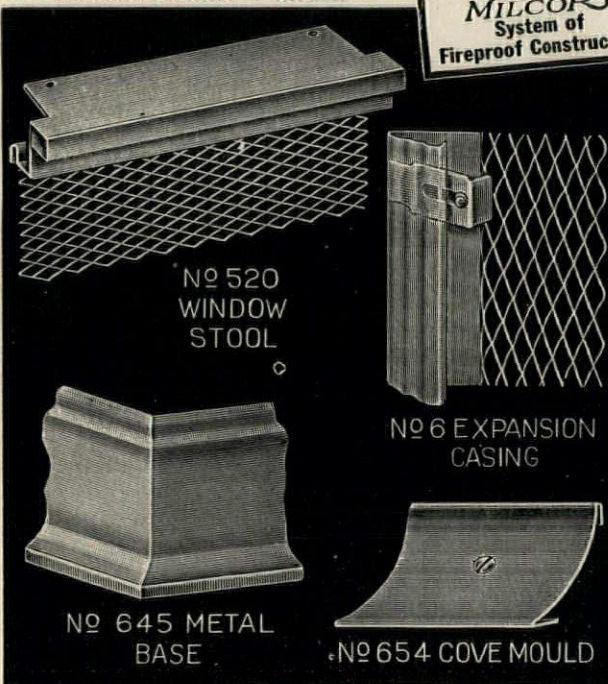


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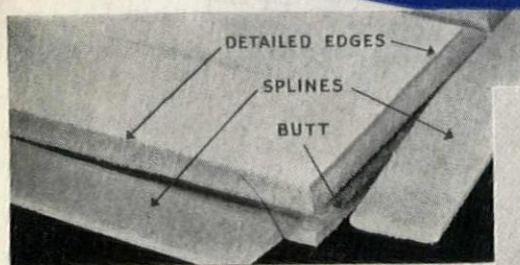
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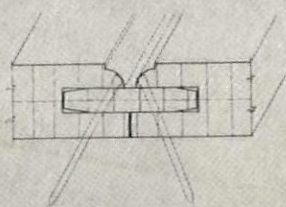
*When covered, applies only within the boundaries of Continental United States.



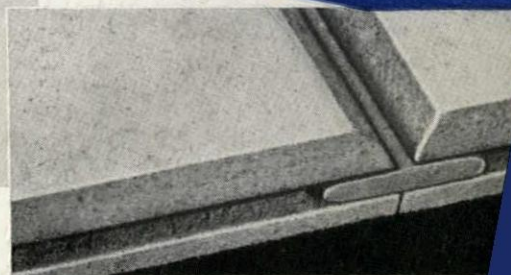
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