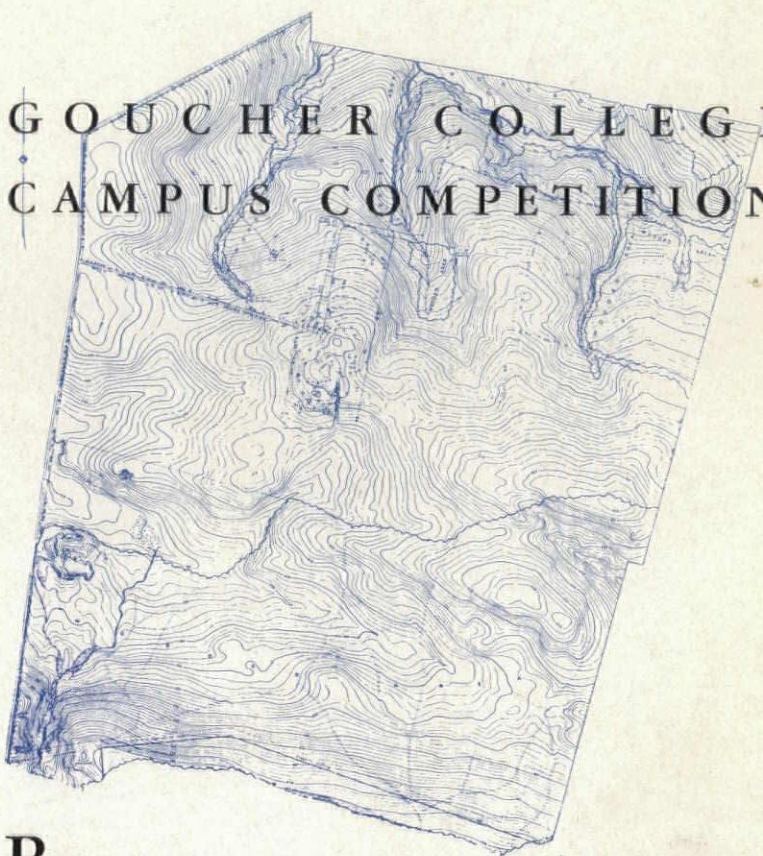


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VOLUME XIX NUMBER 12

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PENCIL POINTS, Volume XIX, 1938

# PENCIL POINTS

KENNETH REID  
EDITOR

CHARLES MAGRUDER  
ASSOCIATE EDITOR

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TECHNICAL EDITOR

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RUSSELL F. WHITEHEAD  
EDITOR

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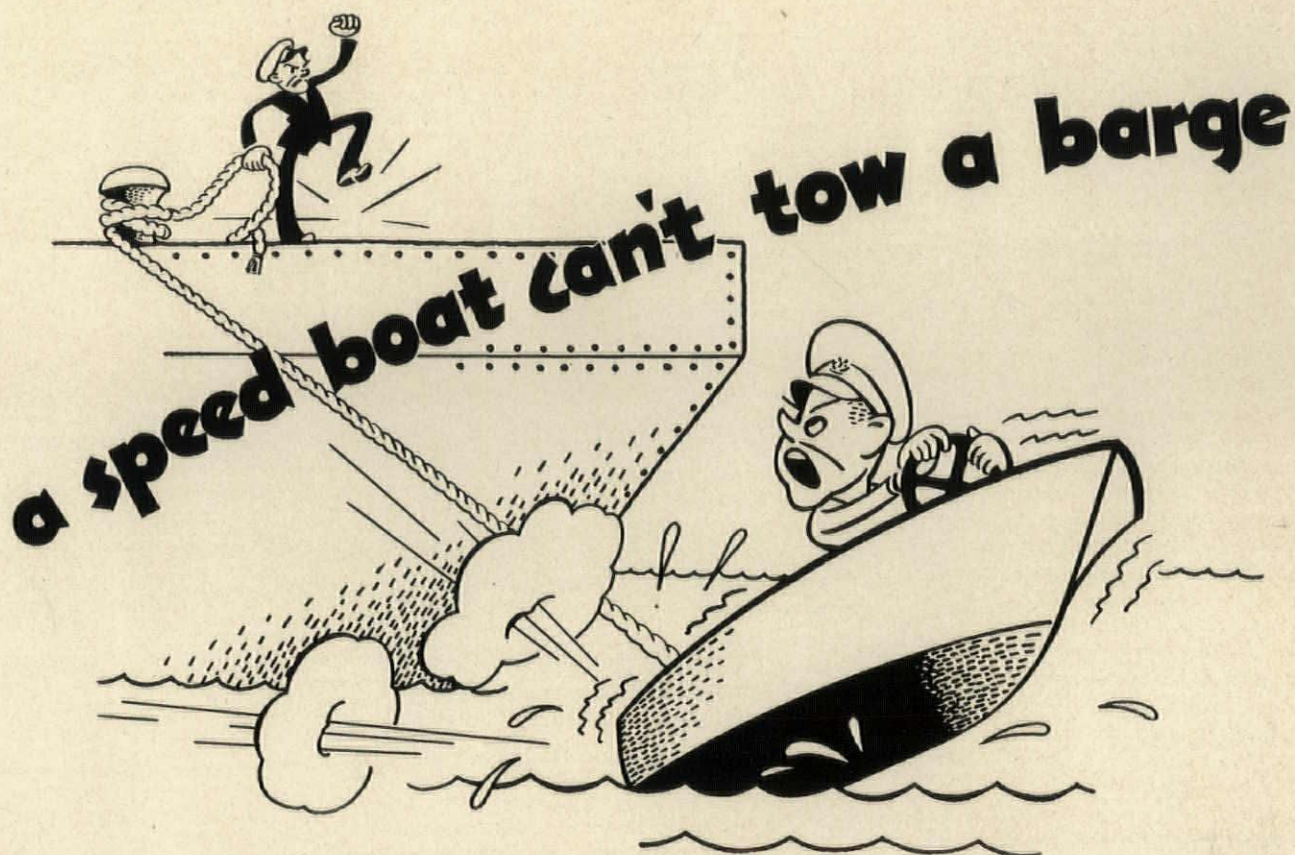
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# HERE, THERE, THIS & THAT

*PERSONAL GREETINGS to each of the twenty thousand or so readers of PENCIL POINTS being out of the question, the Editors are annually forced to fall back upon the printed word as a means of conveying their good wishes for the holiday season. We wish it were possible to have each of you summoned to the telephone on Christmas morning to listen to a rendition by the Postal Telegraph baritone or the Western Union quartette of some specially-composed canzonetta—a lyric salute from us to you. On second thought, that might not be so good—some of you might want to sleep late and some of you might not care for vocal music anyhow. Also, we question whether any mercenary minstrel, no matter how earnest, would be able to charge his voice with the proper degree of sincerity. Perhaps cold type, after all, is the better medium for Editors. All we have to do is to choose our words carefully and we can transmit to you the warm and friendly feeling we cherish toward all our fellow workers in the field of Architecture and its allied arts. But there we are stumped. The harder we seek for some new way of saying what we mean, the more stilted and artificial become our sentences. It finally dawns upon us that in sentiment, as in architecture, simplest expressions are best, even though they be not unfamiliar. So, here goes. We wish you all—honestly and unreservedly—a Merry Christmas and a Happy New Year.*

THE EDITORS

## Los Angeles Letter

Architects, pronounced individualists that they are, have made great progress in cooperative working since the early days of the profession in Los Angeles, when, as John Parkinson used to remark, an architect would rather cross the street than speak to a competitor. With the founding of a Chapter of the Institute and the establishment of other groups, and in the late Twenties the mass effort of putting up an Architects' Building, the architects have generally become more amenable to association. Another forward step has recently been taken by several architects in arranging to practice in combined offices, a system long employed most successfully in the professions of medicine and law.

Ralph Flewelling, who sought to

bring culture into the Institute meetings during his presidency, and A. C. Zimmerman, a present director of the Chapter, have taken a suite in the Architects' Building. Each man has a private office for himself, with one reception room, library, and drafting room serving for both. The arrangement permits the use of more space than either had before, improves the status of the secretary, gives steadier work to the drafting room, and allows a more diversified force. Flewelling has achieved a practical and very smart-looking desk by surmounting a pair of filing cases with a table top of hardwood edge and field of green linoleum, just matching the metal cases in color. He finds the large filing case drawers much more sensible for the needs of an architect than the small drawers characteristic of the usual executive's desk.

Similarly, Sumner Spaulding and Palmer Sabin are sharing offices in the Post Building—with the sumptuous Italian Renaissance façade on Wilshire that recalls the period when Raymond Kennedy was designing for Meyer and Holler. Wilshire Boulevard, now offering one of our smartest addresses, sparkles with some 20 architectural offices dotting either side of the thoroughfare from Vermont to Beverly Hills. The most interesting and startling feature of the Spaulding-Sabin office is the entrance vestibule. The side opposite the door is of clear glass from floor to ceiling with a small round hole in the center at speaking height. Through this hole the secretary receives each visitor's credentials and, when accepted, he is then admitted to the office proper. With the aid of an efficient and alert secretary, this device ought to stop forever the wearisome interviews that plague the rest of us.

John Rex, an associate of Spaulding's, is the newest member of the Southern California Chapter. As his certificate was presented, it was vouchsafed that in addition to his professional responsibility he had also just taken on a personal one—as a matter of fact the certificate and the marriage license both bore the same date.

The California Society of Architectural Draftsmen, formed last fall under the auspices of the State Association of California Architects, has had a most successful year. The officers of the Southern Section, with headquarters in Los Angeles, are Aubrey Horn, president; Robert Field, vice president; Olive Shattuck, secretary; Henry Eggers, treasurer; and Glenn Balch and James Rogers, directors. Meetings have been held monthly, varying from dinners at Columbia Square and Gladding McBean's to evening trips through manufacturing plants, with

an average attendance of about forty. And under the direction of Harry Hall the bowling league has been meeting every Wednesday evening.

The employment service, which was early regarded by everyone as the least promising of the Society's activities, has proved to be the principal reason for the increase in membership from thirty-five to seventy-five. Each applicant for employment furnishes the service with the usual information regarding experience and salary and pays a registration fee of one dollar. When the applicant is placed and works for longer than a week, the dollar goes into the general fund, and the applicant must pay another fee when he again re-registers. Anyone finding work for himself, however, notifies the service and his name is withdrawn from the active list; the registration fee is then kept in reserve for his future use. Should an applicant find work for himself but not notify the service at once, the fee goes into the general fund, and at re-registration he must pay another dollar.

PAUL HUNTER

## President's Titles

Apparently some members of the profession have been disturbed by the designation of Franklin D. Roosevelt as the architect of his own small house, recently built on his Hyde Park estate, although none supposes that he thereby hung out his shingle to practice.

Carefully avoiding the politico-emotional view of this illegal use of the Architect's title and looking at the practical side of the question, it seems clear that (1) the President has no intention of practising architecture in competition with existing talent and (2) invoking the law against him would make the profession appear ridiculous.

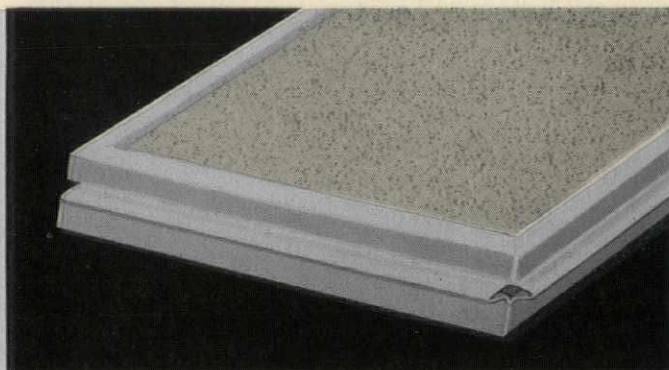
## Van der Rohe Exhibit

An exhibition of the work of L. Mies van der Rohe, recently welcomed in Chicago as the new director of the School of Architecture of Armour Institute of Technology, will be held from December 15 through January 15, at the Chicago Art Institute galleries, it has been announced. A model and photographs of his famous Tugendhat House, in Bruno, and other examples of his architecture will be displayed.

The new director of the school was honored at a reception in October, when a number of prominent members of the architectural profession were guests. H. T. Heald, president of Armour Institute, at that time announced a gift of \$50,000 from Mrs. Ogden Armour to carry on the work of the architectural department.

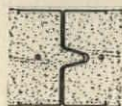


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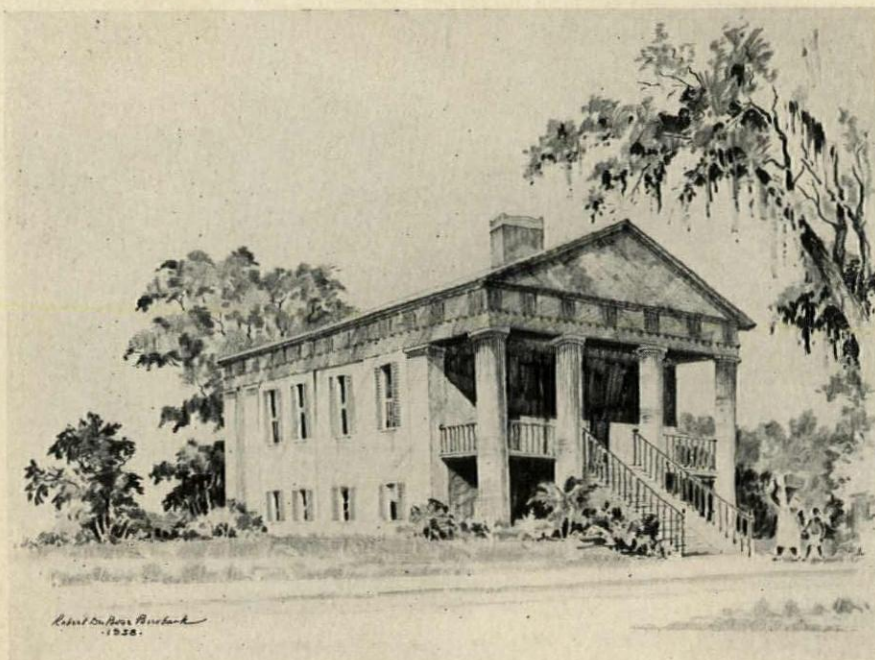
**36 Rockefeller Plaza, New York, N. Y.**



Photos by George H. Van Anda

# GYPSTEEL PLANK





*This pencil study of an architectural landmark of Camden, South Carolina, is by Robert DuBose Burbank, New York, designer and draftsman who studied at the Yale School of Fine Arts and is a pupil of Julius Delbos. The stately structure, now the headquarters of the Camden D.A.R. Chapter, was designed and built in 1820 by Robert Mills, Architect, who won the original competition for the Washington Monument, sixteen years later*

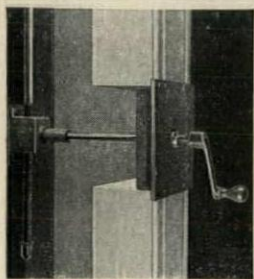
### *His Name Appeared*

Cure for the "inadvertence" of certain newspaper editors who neglect to use the architect's name when reproducing renderings or photographs of their buildings is seen in the experience of a New Yorker. Taking the precaution to send photos of his drawings

to Washington for copyright, he then supplied them to a newspaper and was rewarded by seeing the entire drawing, including his name, appear. Examination of the drawings later revealed that the editor had struck out the architect's name, but evidently reconsidered when he noted the copyright warning on the photograph.

### *F.A.E.C.T. Speakers*

Secretary of Interior Harold L. Ickes and John L. Lewis, C.I.O. leader, were the principal speakers announced for the Fourth National Convention of the International Federation of Architects, Engineers, Chemists, and Technicians, C.I.O., scheduled December 9-11 in Washington, D. C.



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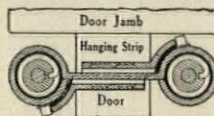
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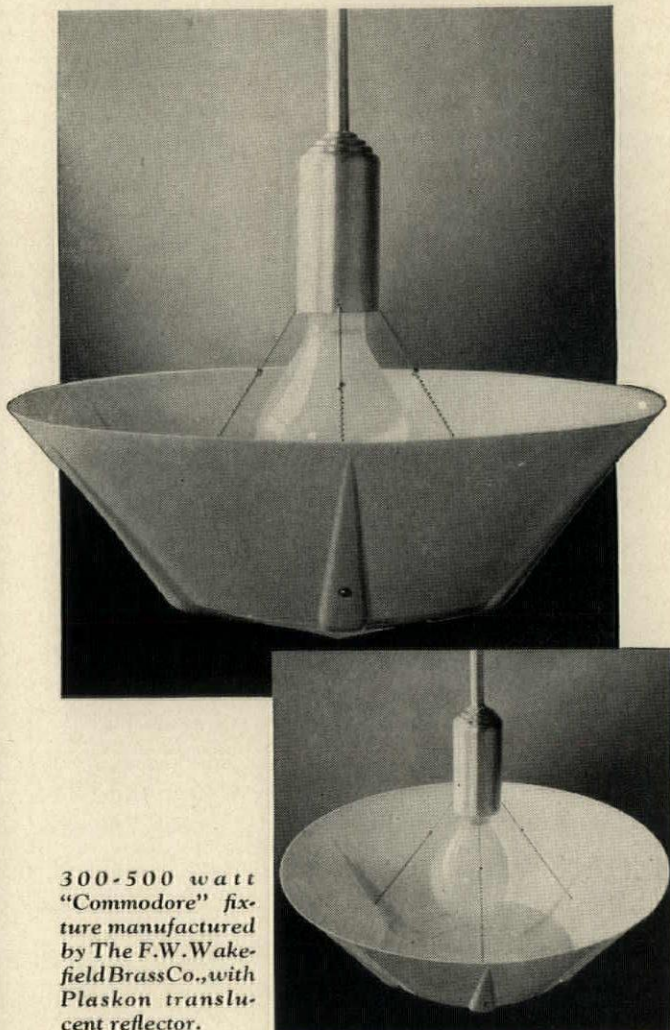
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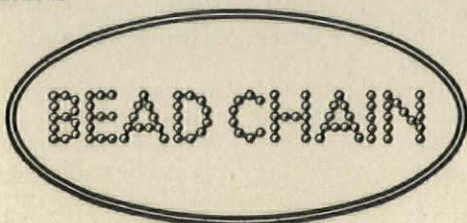


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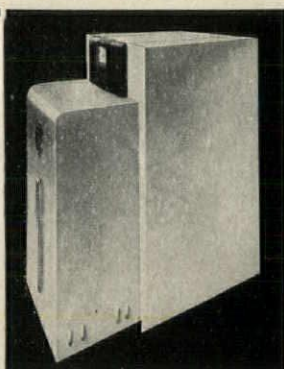
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## Of Time and the Driven

Boston's four government housing projects are poised on the brink. At this writing the firms who are about to undertake their development are sleeping o' nights without the assistance of luminol; see later report.

There is a strong rumor pervading this town, and it has to do with "architectural" time clocks. One says the first clock has been ordered, which is all to the good. Who will deny that every employed man should keep exact hours and work hard; that he ought not to be docked for delinquencies? Some architect is dropping the "one happy family" hokus for a straight business atmosphere. What could be more in line with the times?

The catch may be that the time clock merely sets the stage for a complete overhauling of the business side of architecture. You cannot establish penalties, in a free country, without tossing in a few bonuses.

A profession is a gainful occupation not primarily concerned with profit-making, as has been said. Nevertheless, honest professionalism, capably administered, should fetch the architect a true profit of from twenty to thirty per cent of his commission. That it does not, as a generality, is indicative

of unbusinesslike management or kicking-in. In these days of much government building, with politicians in the background, the kicker-in has become the profession's worst ex-crescence, sometimes even exuding a slightly malodorous stench of piety through a well-nurtured A.I.A. membership. The by-product of this "ethical" dishonesty is an inability to pay fair wages. With no corrective action expected from on high, it is patent that the only cure will be a code of minimum wages enforced through the pressure of employee unionization.

Architectural employees are a quiescent lot, seeming to lack the gregariousness of most workers, and to be proud of it. They have been wont to accept the truism that "an architect is a draftsman with a job," and picture themselves as next in line; they still enjoy the thought of future proprietorship. But hard years have imbued more and more of them (naturally conservative lads, not chronic belly-achers) with a realistic conviction that by and large they never will be proprietors; that they can ill afford to enjoy a genteel pre-proprietary snobbery, at low wages, hoping to make a fortune later on.

Latterly 155 members of the profession foregathered in the Architec-

tural Club's Great Hall, with President Whitmore of the B.S.A. presiding. Students, under guaranteed immunity, told teachers what was what; deans gave practicing architects the benefit of their thoughts; and the last named rebutted.

Joseph Richardson, for Harvard's architectural students, praised the "progressive training" and analysis of building materials, as opposed to traditional methods.

Eugene Crawford, of Technology, also enamored of modernity, saw its novelty-selling value as a practical point. He reflected the new student consciousness toward building materials, and favored seminars t'wixt undergraduate and practitioner.

Allen Evans, of the University of New Hampshire, would eliminate specialization as an ingredient of curricula, and Horace Bradt, of the B.A.C., thought much good would come from student contacts with older men who possessed ideas and practical experience. In this last matter President Loring of the Boston Architectural Club concurred, regarding such unselfish interest as a professional obligation.

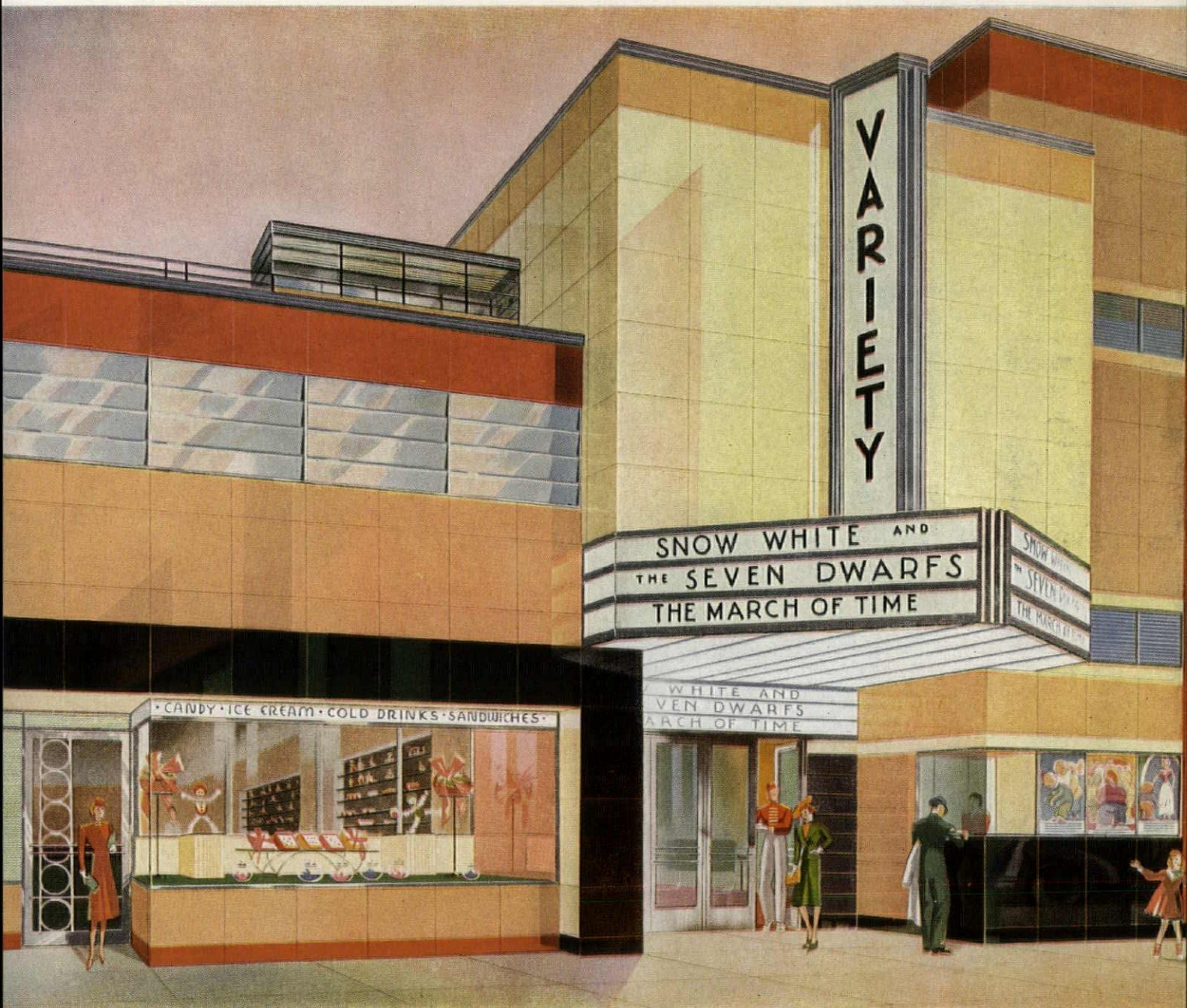
Professor Huddleston, of the University of New Hampshire, emphasized the impossibility of constructing

(Continued on page 12)





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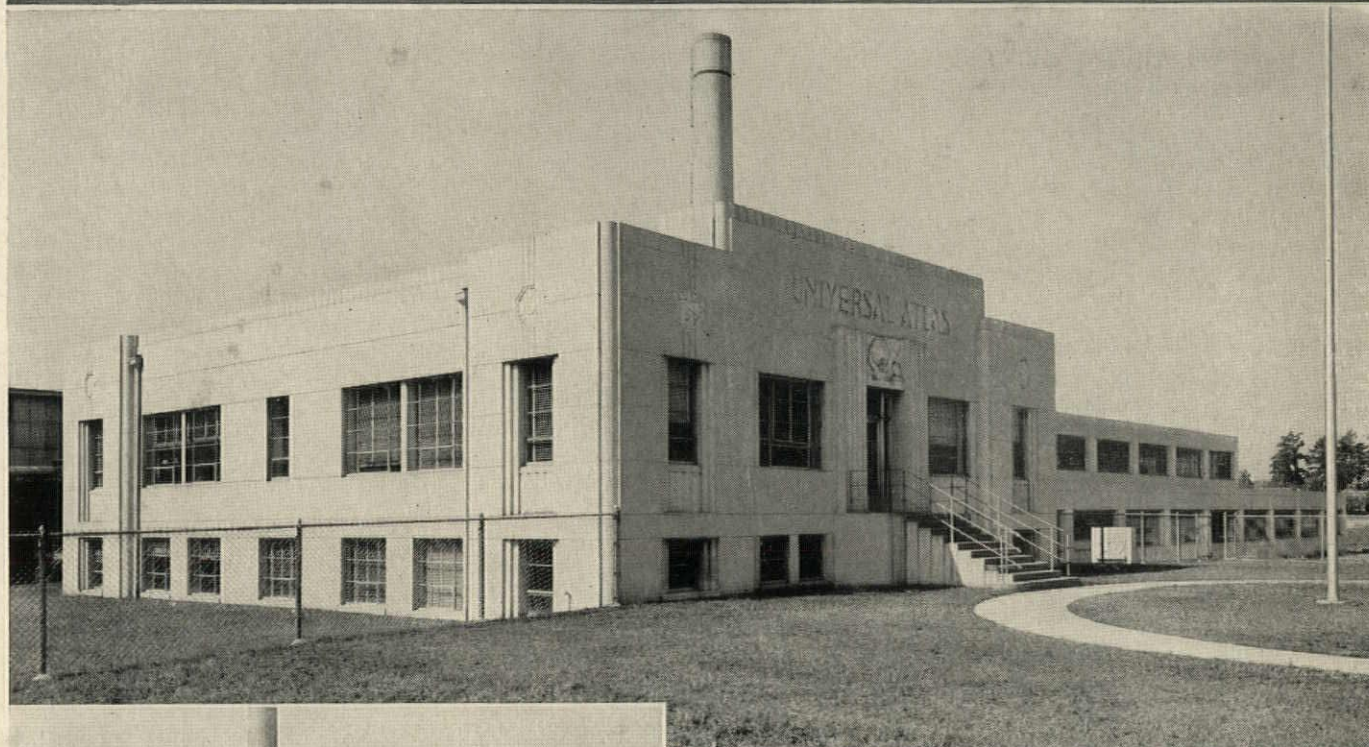
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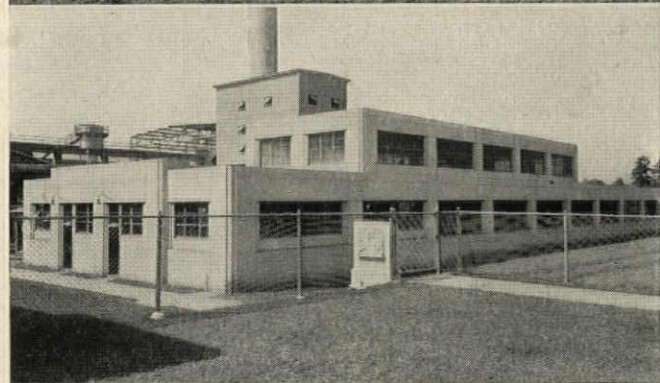
CORK TILE • LINOWALL • ACOUSTICAL CEILINGS



# *In which we* Practice *what we* Preach



*Architectural concrete office building of the Leeds, Alabama, plant of the Universal Atlas Cement Co. Exterior surface was given a rubbed finish after the plywood forms were removed.*



*Machine shop and change house. A year's perfect safety record won us the P.C.A. Safety Trophy shown in the foreground.*

These views are of two of our new buildings at the Leeds, Alabama, plant of Universal Atlas. We think you'll agree that they are good examples of how architectural concrete may be used in constructing industrial buildings.

Architectural concrete opens new avenues of architectural beauty to industrial construction (as well as to public, residential and commercial construction), and usually at a saving in cost. For with architectural con-

crete, structural parts and ornamentalations are cast as a unit. Result: distinctive buildings of moderate cost that are unsurpassed in strength, permanence, fire safety—and that require little or no upkeep.

**MAIL COUPON TODAY** for interesting facts on this important new development, and further examples of how architectural concrete is being used. Universal Atlas Cement Co. (United States Steel Corporation Subsidiary), 135 East 42nd Street, New York City.

**UNIVERSAL ATLAS Cement Co.**  
135 East 42nd Street, New York City

AC-6

Please send me further information  
on Architectural Concrete.

Name

Address

City  State

# Universal Atlas

## CEMENTS



(Continued from page 8)

an architect in four or five short years of schooling, beyond laying a foundation for practical experience.

Dean Hudnut, of Harvard, stated that his lads are being correlated with the trends of this scientific world, along theories of education which are basically alike, the country wide. The critics of progressive education, he said, would do well to eschew hear-say for facts.

Dean Emerson, of Technology, expressed the common enthusiasm stirred by this meeting of architects, teachers and students, viewing it as a challenge to youthful curiosity. He said that opportunity can only be offered the young man, who must have the initiative to grasp it, expressing himself and his time by understanding the fundamentals of human relationship and science.

Daland Chandler said that the architects expect cooperation, vision and initiative from the young graduate, rather than a full technical knowledge; that the Society is encouraging men to establish themselves in their own communities, for their freer self expression and towards more widespread architectural betterment.

The Architectural Club's annual Wednesday lectures led off with a talk on "Design in Industry," by Walter

D. Teague; November 9. Succeeding evenings are scheduled as follows:—

November 30, "Eighteenth Century Drawings," by Paul Sachs.

December 14, "Little Known Places in Italy and Sicily," with autochrome plates, by Fletcher Steele.

January 11, to be announced.

January 25, "Modern Art," by A. Everett Austin, Jr.

The proceeds of these lectures are to help maintain classes, and there is no worthier or more honestly-administered architectural cause in our provinces.

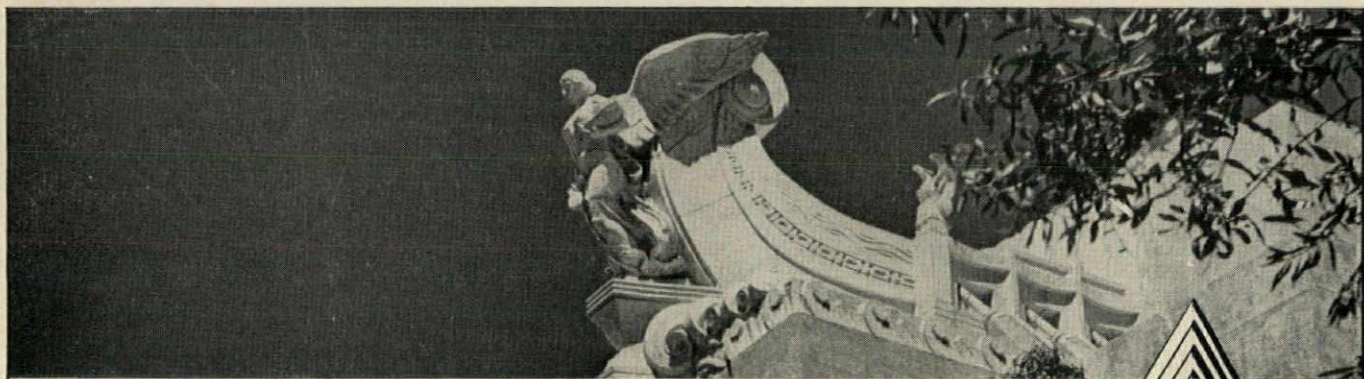
The Club's Employment Bureau, at no charge, has proclaimed the continuance of its long activity, in a notice issued by Secretary Russell Brown. If you want an office boy or a head draftsman call Executive Secretary Bert Buffey at Lafayette 8765.

On November 12 occurred the Club's first Beer Night of the season, captained by Bernard A. Boisclair, with President Loring as Chief Tapper, and Robert Bellows heading a general discussion which followed a motion picture on termites. Raymond H. Bigelow of the Terminix Company of Massachusetts, amplified the ocular showing with a talk which was even better and more convincing. What an object lesson, we thought, for our chosen profession. Here were blind in-

sects, who could not even stand a June breeze without stiffening up in the joints, but who had come down unchanged through the Ice Ages, on a cellulose diet, as was proven by termites found embalmed in amber. What was the answer? Organization, a little Hitlerish to be sure, but a tribute to unrelenting and disciplined perseverance, without benefit of fine talk or waste motion. They don't even see their duty but they do it, and the Queen Termite, on a (circa) six-year reign, pops fifty thousand papooses a day to offset the casualties and spread the gospel. Have you noticed a gnawing sound in your wooden leg?

We unearthed a new triple threat, back a piece. Starting as an efficient office worker, one of the profession's many hearts of oak, George Lloyd, first came into local prominence when he transformed a hotel's revolving door into a whirligig, the night of the Harvard-Dartmouth set-to. Voicing a reedy but vigorous baritone, he sang "The Merry-go-round Broke Down," from somewhere within the blurred cylinder. Parched throats in attendance, awaiting the happy achievement of a clear road to the bar, topped the alimentary canals of Messrs. Kluwer, Waldron, Ingraham, and MacIntosh, none of whom will admit, or can re-

(Continued on page 14)

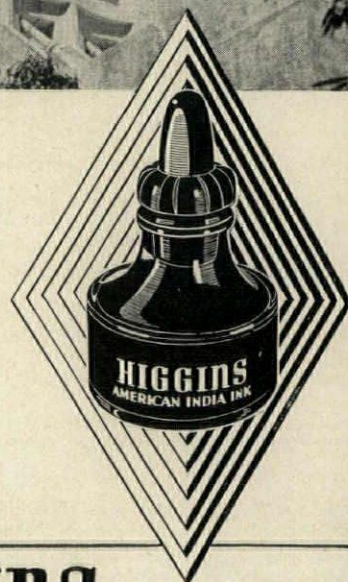


A DETAIL OF THE COURT OF THE SEVEN SEAS, IN THE "WORLD'S FAIR OF THE WEST" TO BE HELD IN SAN FRANCISCO IN 1939.

### HIGGINS — AMERICAN DRAWING INKS OF WORLD RENOWN.

America will hold two World Fairs next year—in New York and in San Francisco. At the Golden Gate, the art of the East and West meet in harmony; at New York, modernism prevails. At both, architects have enjoyed a "field day" in the realm of design, creating out of skill and imagination buildings of beauty for millions to admire. And always in this expression of their genius, ink has played a premier role.

And ink, to most architects, artists, designers, engineers—all who draw—is Higgins. For the high quality, even flow and true color of Higgins American Drawing Inks, make them the preferred inks the world around. Higgins comes in waterproof and soluble blacks and in 17 brilliant waterproof colors, including white and neutral tint. Specify Higgins on your next order—and ask your dealer for one of the new Higgins Color Wheels showing Higgins Inks actually applied on drawing paper. Send to us, today, for your free copy of the new and interesting edition of Higgins Techniques.



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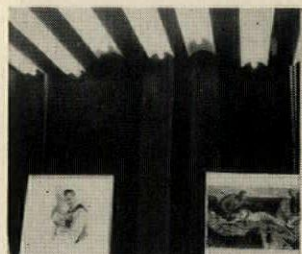
WITH NEW G-E FLUORESCENT MAZDA LAMPS



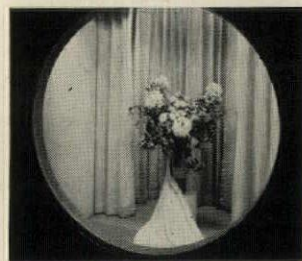
This striking modern fixture uses four exposed 20-watt Daylight Fluorescent MAZDA lamps.



Both pink and daylight Fluorescent MAZDA lamps light "Fan and Bill's" at Glens Falls, N. Y.



Crowell Publishing Co., Springfield, O. uses 46 Daylight Fluorescent lamps in color matching.



Because these lamps are 50% cooler they lend themselves to installations where heat must be avoided.

**F**LUORESCENT lighting with the new General Electric MAZDA lamps offers architects an exciting new instrument for designing commercial, industrial, and display lighting. Here's why:

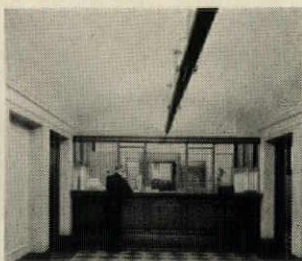
**MORE LIGHT... COOLER**—The new G-E Fluorescent MAZDA lamps give from 3 to 200 times more light than incandescent lamps of the same wattage and color. For the same amount of light, they are 50% cooler, and so put less burden on air cooling systems.

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**GENERAL  ELECTRIC**



(Continued from page 12)

member anything. However, Mr. Lloyd's versatility reached its most recent peak when his action drawing, of the September hurricane doing a violence to works of man and nature, came within an ace of winning this year's B.A.C. Summer Sketch Prize.

That Architect Kenney Billings won the prize, sounds incidental by now, but it was through popular vote on the four best sketches culled by Hoyland Bettinger. The Second Prize went to E. Donald Robb.

One of our trade's many disastrous peculiarities is the tendency of its workers to flock together in play, rather than to forage afield for new business. Take the case of James Holden, Gordon Kunz, Douglas Gass, and T. Cranston Albro III, who make as ardent a golfing team as ever manipulated a furtive hand-mashie or used red balls on a snowy course.

Forced by a rush of football passengers to take the bridal suite on the New York boat, Ed Clancy was just peeping through the porthole to get a breath of Spectacle Island, when a cabin boy entered and left a florist's box. Our hero thought the steamship company was admitting their substantial take on bridal suites by rushing in a floral offering, but he opened it to

behold a bunch of celery. Although Ed is a finicky eater, the apiaceous stalks tasted good to him, and he was really grateful to the fresh landlubber who had tried to be smart.

It is interesting to note that Howard Johnson's entire architectural department, from Head-man Morgan to office boy, is B.A.C. trained.

I am now investigating inaccuracies in the story about Mr. Hepburn's house, last month. The building is said to have been dated too late, and someone has laid claim to having owned a bigger and better elm tree, which also blew over. (EDITOR'S NOTE: See letter below.)

A serious-minded young graduate is reported to have asked one of our rough-and-tumble practitioners for a job, in cultured tones. Said the latter, "Swallow that hot potato Son, I can't understand you." And the lad, with ready though hurt comprehension replied, "But sir, that's my accent."

LEON KEACH

### *Date of House Not 1790—but 1763*

Following publication of our picture of his hurricane-struck home and ancient elm in Concord, in the last issue of PENCIL POINTS, Andrew H. Hep-

burn, Architect, of Boston, kindly sent us these interesting details about those two New England landmarks:

"I was interested in reading the paragraph in PENCIL POINTS regarding my unfortunate experience in the hurricane. The article states that my house is dated 1790. As a matter of fact, the date 1763 is carved in the granite base of the house, and the wood finish in six of the eight rooms suggests this early period. I am not now referring to the wing which is considerably older. I have been unable to find out where this date came from or who carved it. I have always believed the house pre-Revolutionary.

"When we moved the tree we had a chance to count the rings which numbered 178. In other words, if the date on the house is correct, the house would be 175 years old and the tree 178 years old. We have always believed that two trees were planted, one on each side of the entrance, when the house was built and the one recently destroyed, survived.

"I have just talked with Mr. Harry Little hoping that I might get some information from him regarding the date of the house, but he has no further information except that the man from whom I bought it stated definitely that investigations showed that the house had been built in 1763."



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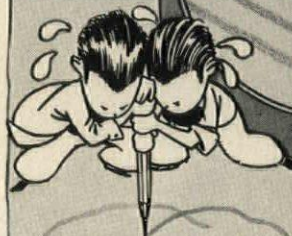
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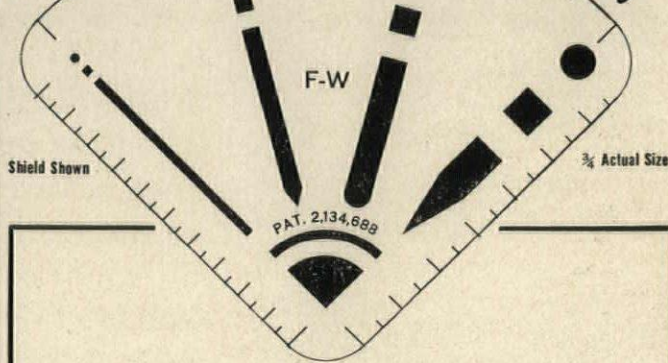
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214" Brick Courses  
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Layout Out Pattern Brickwork  
Brick, Horizontal Dimensions  
Loads on Limestone Lintels  
Uncoarsed Stonework  
Coarsed Stonework  
Flashing of Stone Joints  
Partitions  
Side Construction Tile  
End Construction Tile  
Characteristics of Glass  
Softwood Lumber Standards  
Hardwood Veneer Plywoods  
Nomenclature for Lumber  
Standard Wood Mouldings  
Woods for Framing  
Woods for Trims  
Woods for Framing, Boarding  
Joints in Terra Cotta Washes  
Iron and Steel Sheet Gages  
Marble Stair over Steel  
Marble Stair over Concrete  
Location of Hardware  
Types of Nails

### STRUCTURAL

Weights of Materials  
Dead Loads of Materials  
Live Loads  
How to Figure Reactions  
Vertical Shear  
Bending Moments  
Concentrated to Uniform Loads  
Usual Loading Conditions  
No. 1 Dimensions and Timbers  
Instant Joint Chart  
Wood in Horizontal Shear  
Wood in Bending  
Wood in Deflection  
How to Design Wood Rafters  
Eastern Fir Joists  
White Fir and Hemlock Joists  
Eastern and Sitka Spruce Joists  
Norway Pine Joists  
Angle Lintels in Brickwork  
Solid R. C. Slab Table  
Areas of Reinforcing Rods  
Concrete Construction  
Loads for Concrete Columns  
Gravity Type Retaining Wall  
Concrete Lintels  
Concrete Mixes  
Symbols for Concrete Design  
Beam and Slab Formulas  
T-Beam Formulas

### MATHEMATICS

Solution of Right Triangles  
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Tangents, Cotangents  
Secants, Cosecants  
Decimals of a Foot  
Capacity of Tanks  
Arcs, Chords, and Segments  
The Circle and the Square  
Areas of Plane Figures  
Conversion Factors  
Inch and Foot Equivalents  
Multiplication and Division

### PLANNING

Double Bed Hotel Room  
Typical Hotel Guest Room  
Twin Bed Hotel Rooms  
Hotel Dining Rooms  
Tennis Courts  
Horseshoe Courts  
Billiard Rooms  
Squash Courts  
Baseball Diamond  
Croquet Courts  
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Swimming Pool Dimensions  
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For Hockey Rinks  
Table Tennis  
Kitchen Planning  
Kitchen Routing  
List of Culinary Equipment  
Kitchen Cabinet Requirements  
Sizes of Kitchens  
Sizes of Liquor Bottles  
Sizes of Liquor Glasses, Etc.  
Sizes of Kitchenware  
1936 Automobile Dimensions  
1937 Automobile Dimensions  
1938 Automobile Dimensions  
Orientation Chart  
Aspect of Rooms  
Angles of Sunlight  
Metal Toilet Partitions  
Space-Saving Lavatories  
Bathroom Planning  
Freight Train Clearance  
Area per Seat for Theaters  
Movie Projection Room Areas  
Projection Room Plan  
Projection Room Elevation  
Projection Room Section  
First Row Seat Location  
Main Floor Slope  
Conventional vs. Ideal Slope  
Side Seat Limits  
Theater Chairs for Main Floor  
Determining the Balcony Slope  
Theater Chairs for Balcony  
Screen-to-Seating Proportions  
Stage Height and Grid Location  
Lunch Counters  
Café Floors, Walls, Etc.  
Café Lavatories, Toilets  
Café Doors, Windows, Etc.  
Café Equipment, Etc.  
Barber Shop Plan  
Average Show Window Depths  
Average Show Window Floor Heights  
Store Front Lighting  
Show Window Lighting  
Lighted Store Window Attraction  
Typical Office Building Unit  
Bookshelves  
Library Stacks  
School Seating Schemes  
Elementary School Classroom  
Elevations of Classroom  
Junior or Senior Classroom  
Planning Classrooms  
School Building Corridors  
School Building Libraries  
Basic Ward Layouts

### Average Room Sizes

Cedar Closets  
Closet Lining  
House Cleaning Equipment  
Multiple Housing Living Room  
Requirements for Closets  
Kitchens in Multiple Housing  
Bedrooms in Multiple Housing

### MECHANICAL

Septic Tank Sewage Disposal  
Standard Plumbing Symbols  
Cast Iron Soil Pipe  
Hot Water Storage Tanks  
To Determine Fixtures  
Clay Flue Linings  
Fireplace Construction  
Size of Fireplace Flues  
Heat Loss by BTU Method  
Heat Loss by R Method  
Outside Temperatures  
Heat Loss thru Glass  
Heat Loss thru Walls  
Heat Loss by Infiltration  
Heat Loss Masonry Walls  
Heat Loss Interior Partitions  
Metal Grilles for Heating  
Electric Bulbs  
Wattage of Electric Outlets  
Lighting Protection  
Electric Wiring Symbols  
Telephone Booth No. 7  
Telephone Booths 3 and 6  
List of Electric Equipment  
Air Conditioning Essentials

### CONSTRUCTION

Parquet Patterns  
Oak Flooring Standards  
Softwood Flooring  
Standard Finish Flooring  
Tile Floors  
Terrazzo Floors  
Maple, Birch, and Beech Flooring  
Limestone Standards  
Determination of Roof Leaders  
Standard Slate Sizes  
Graduated Slate Roofs  
Wood Shingles  
Rolled Windows Symbols  
Casement in Stucco Frame Wall  
Casement in Brick Veneer  
Casement in Log Cabin  
Weight of Wood Sash  
Sizes of Sash Weights  
Sides of 45° Angle Bays  
Life of Insect-Screens  
Hinge and Bevel of Doors  
Stuck Wood Door Patterns  
Dormers in Wood Framing  
Balloon Framing  
Braced Frame  
Platform Framing  
Sills in Frame Construction  
Rat Proofing Frame Buildings  
How Many Risers?  
Risers and Treads  
Passageway Headroom  
Stairway Headroom  
Stairladders Headroom  
Echo and Sound Foci  
Sound Foci  
Insufficient Loudness  
Reverberation  
Sound Frequencies  
Coefficients of Materials  
Acoustical Coefficients  
Facts on Termite Damage  
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Termite Control Methods  
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Column Lettering  
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Correct Stucco Construction  
Log Cabin Walls  
Pole and Siding Log Cabins  
Log Cabin Intertrimming  
Horizontal Sundial  
South Vertical Sundial  
North Vertical Sundial  
West Vertical Sundial  
East Vertical Sundial  
Steps and Walks of Brick  
Brick Patterns for walks  
House-to-Sidewalk Grades  
Concrete Sidewalks  
Concrete Steps  
Outdoor Grill  
Slab-Type Concrete Drives  
Surface Type Mail Chute  
Recessed and Twin Chutes  
Mail Chute Receiving Box  
Planning Mail Chutes  
Sidewalk Area Gratings

### DRAFTSMANSHIP

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Lettering for Drawings  
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How to Draw an Ellipse  
Estasis of Columns  
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Drawing Materials  
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Four-Centered Arch  
Dividing a Circumference  
Perspective Layout Made Easy  
Color Lettering  
A Modern Alphabet  
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Architectural Periods  
Owner-Architect Agreements  
Cubic Cost Calculator  
Four-Centered Arch  
Concrete Formwork Estimating  
Costs of Large Apartment Building  
Chart for Finding Cubage

### FURNISHINGS

Sizes of Pianos  
Sizes of Rugs and Carpets  
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Upholstery  
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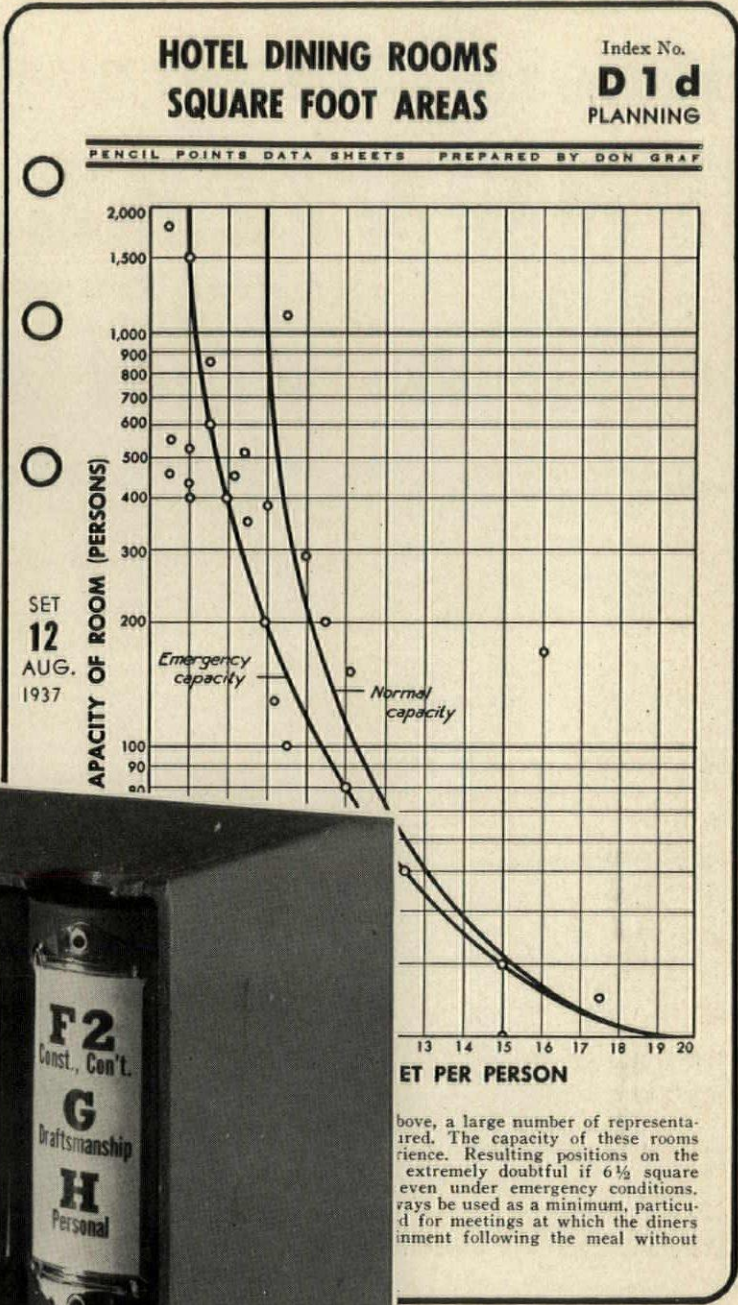
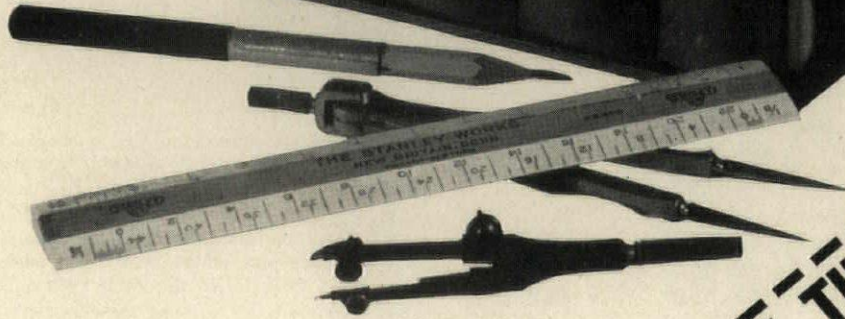
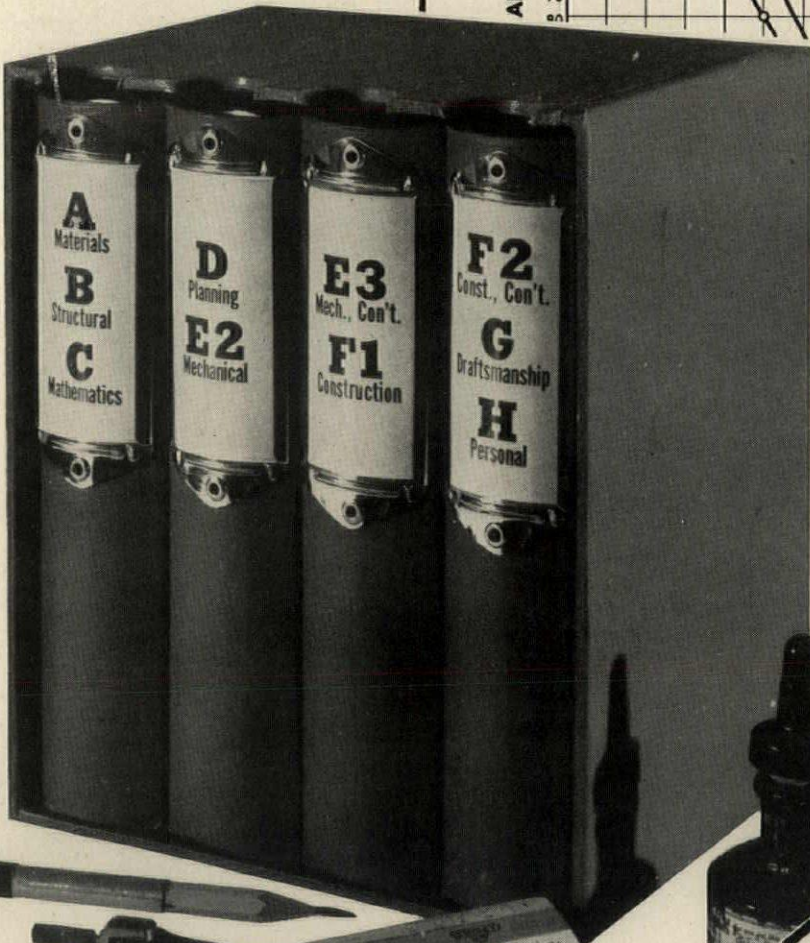
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# WINDOWS

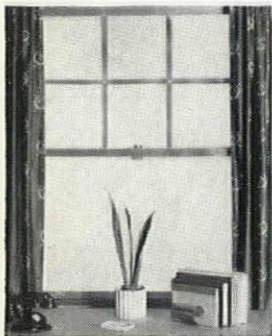
*in* **BRONZE OR  
ALUMINUM**



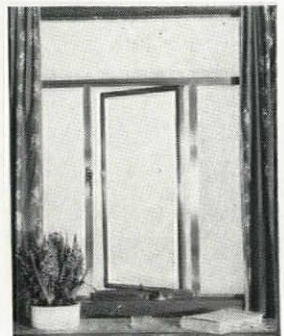
Appellate Division, Supreme Court, Brooklyn, N.Y.  
*SEE AND BRYSON, Architects*

Residence, Scarsdale, N.Y. . . . JULIUS GREGORY, *Architect*

Horace H. Rackham School, Ann Arbor, Michigan  
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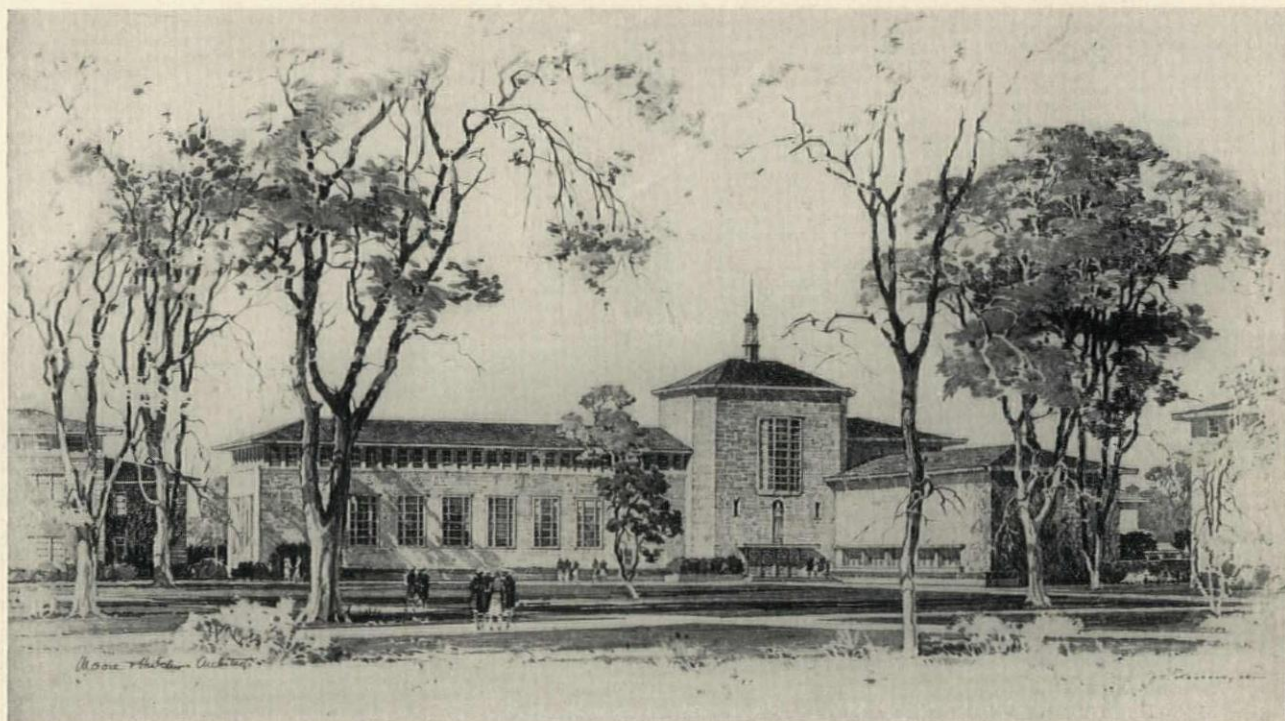
## GENERAL BRONZE CORPORATION

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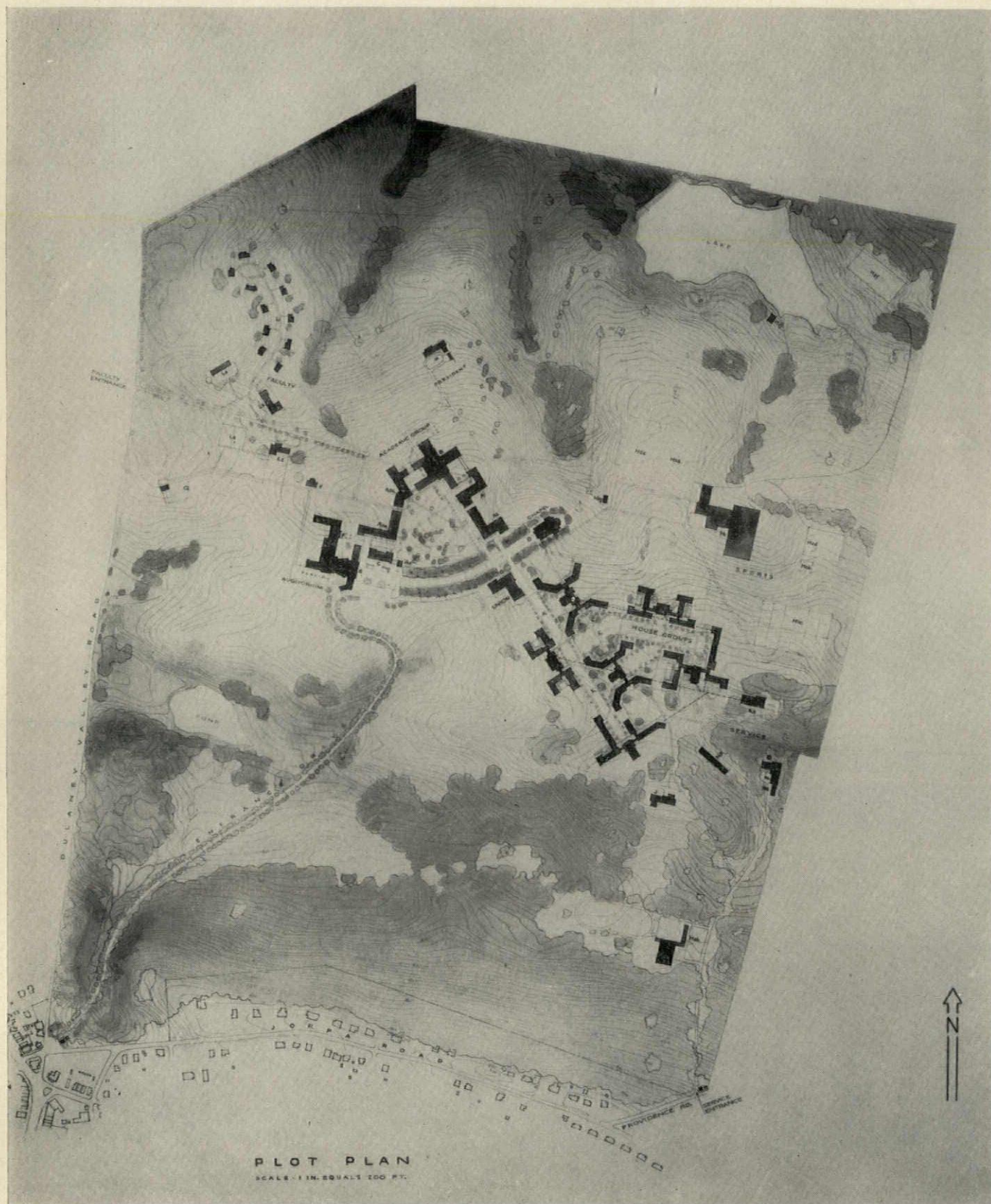
*Architectural Metal Work • Windows • Revolving Doors • Tablets*





*This dignified college library was designed by the firm of Moore and Hutchins, Architects, of New York, winners of the recent Goucher College Competition for selection of an architect to prepare a General Development Plan and to design One Principal Building for a new campus outside Baltimore. The library, focal point of study and instruction at the institution, was designated for detailed solution and is the dominant building of the academic group on the new campus, as proposed by the winners. This rendering by Theodore Kautzky supplemented their drawings*





*The General Development Plan submitted by Moore and Hutchins and commended by the Jurors as best-fulfilling the requirements is described by the architects as expressing the conformation of the land; enhancing best points*

A schedule of the campus buildings follows: A, academic group; A1, Humanities; A2, Social Studies; A3a, Physical Sciences; A3b, Biological Sciences; A4, tower; B, library; C, administration building; D, chapel; E, auditorium; F, music;

G, student union; H1, gymnasium; H2a, hockey field; H2b, volley ball courts; H2c, tennis courts; H2d, archery range; H2e, soccer field; H2f, rifle range; H2g, golf course; H2h, riding stables; H2j, boat house; I, infirmary; K, student residences;

K3, central kitchen; L1, faculty residences; L2, faculty club; L3, faculty apartments; L4, garages; L5, faculty tennis courts; M, president's house; N1, power house; N2, garage and shop; N3, maintenance staff; O, outdoor theater; Q, botanical gardens



# GOUCHER COLLEGE CAMPUS COMPETITION

## PRELIMINARY STUDIES GIVE KEY TO WINNING DESIGN

RESULTS of a major architectural competition—always of more than passing interest to the profession—are of special significance in the case of the recent Goucher College Competition for the selection of an architect to prepare a General Development Plan and to design One Principal Building for the institution's new campus at Towson, Maryland, outside Baltimore. From thirty-five solutions for the exacting program, submitted at the invitation of the College by prominent architects and firms in various parts of the country, the four prize designs were chosen primarily for skillful and practicable handling of the general plan.

Praised by the Jury of Award as best fulfilling all the considerations reviewed during the judgment, the designs of John C. B. Moore and Robert S. Hutchins, Architects, of New York City, won first place, a prize of \$2,500, and a contract providing additional compensation as architects for further study of the development of the college. Other solutions given final ranking were by Eliel and Eero Saarinen, Bloomfield Hills, Michigan, *second*; Frederick G. Frost, Sr., and Frederick G. Frost, Jr., New York City, *third*; and John A. Thompson and Gerald A. Holmes, of Thompson, Holmes & Converse, Inc., New York City, *fourth*. All received cash awards.

In announcing the Competition, the College revealed that it had been decided to "make a specific study of the use of its land (421 acres) for academic and residence purposes and to determine in a general way, the size, form, and arrangement of the buildings and other improvements which will be required," with a construction program in view. The purpose of the Competition, then, was to select an architect who would complete his General Development Plan "to the end that it will properly and adequately reflect the requirements of the College and its program of education," and also "furnish the architectural services necessary to design and supervise the construction of one principal building to be designated at such time as the College may decide to proceed with its construction pro-

gram." The College provided a prize fund of \$7,000 for the four best designs.

It was stated in the Competition Program, after a detailed discussion of the aims and activities of Goucher College, that "emphasis should be upon the informal rather than the institutional or monumental." An expression was sought in architectural terms for "the informal atmosphere which typifies the College, while achieving beauty in the structure and arrangement and preserving the natural loveliness of the landscape."

In this connection, it is pertinent to note that the winners of the competition, in their written analysis accompanying the drawings, stated that "utilization of the advantages of the college property and preservation of its natural beauties" were controlling factors of their design. They emphasized its "flexibility, convenience, and efficiency." They stated:

"No group of buildings as large as the one proposed by the present program is likely to be built all at one time. The plan submitted herewith is flexible enough to permit the construction of one building after another through a period of years, without injury to the effectiveness of the group during this natural process of growth. Furthermore, changing conditions and changing theories of education may require corresponding changes in the physical equipment of any College, no matter how carefully established its program. This plan can be easily adjusted to meet such needs as they arise."

The College specified its Building Requirements in the Competition Program along the following lines:

AN ACADEMIC GROUP—including provision for Humanities and Social Studies in two buildings, possibly combined in one; similarly one or two buildings for Physical and Biological Sciences; a library, for which a separate section of the Program gave detailed requirements; an administration building; a chapel; a large auditorium with a theater stage; and a music school.

A STUDENT RESIDENCE GROUP—including five or six units to accommodate a resident



student body of 700 to 800, with unit dining halls served from a central kitchen.

### A GYMNASIUM AND VARIOUS SPORTS AREAS.

OTHER CAMPUS BUILDINGS — including a president's house, faculty residences and a faculty club, a student union, an infirmary, and service buildings.

In their written analysis of the problem, Moore and Hutchins suggested local rubble stone for the exterior walls of the campus buildings, with cornices and simple trim of wood, or occasionally cut stone, as on the library tower. Walls could be painted with white water color paint and the roofs would be of slate. If utmost economy were dictated, brick might be substituted for the local stone without materially altering the design, in the opinion of the authors. They were careful to avoid extravagant materials, excessive heights

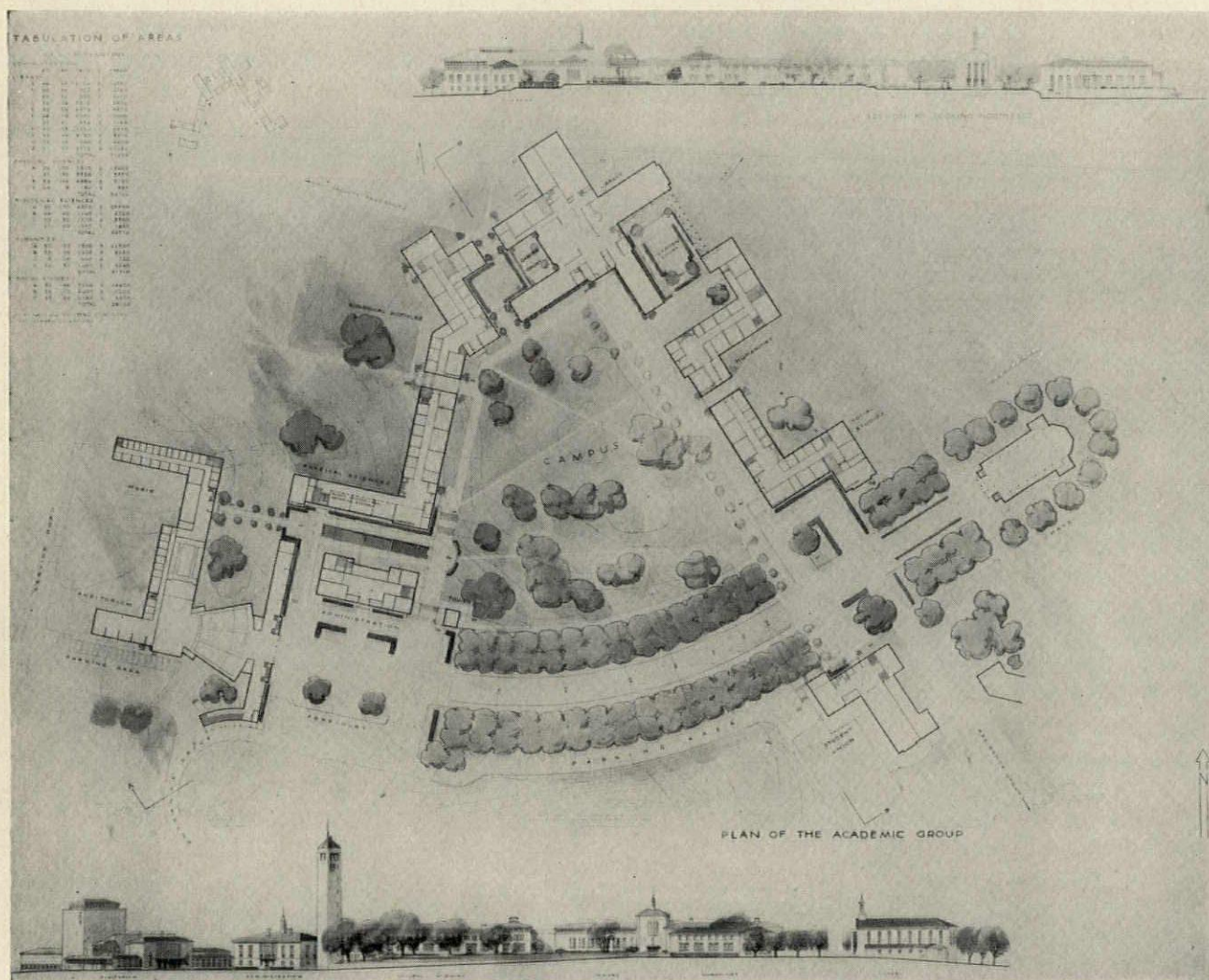
*The design for the academic group, heart of the college and focal point of the General Plan, has as its central feature a magnificent grove of trees, and grades were unchanged there. Each building was completely designed at small scale; and studied in relation to the whole*

or spans, or more than minimum grading, since the buildings were designed to fit the contours. The buildings, they pointed out, "make their decorative effect through composition of volumes rather than through the use of applied decorative elements."

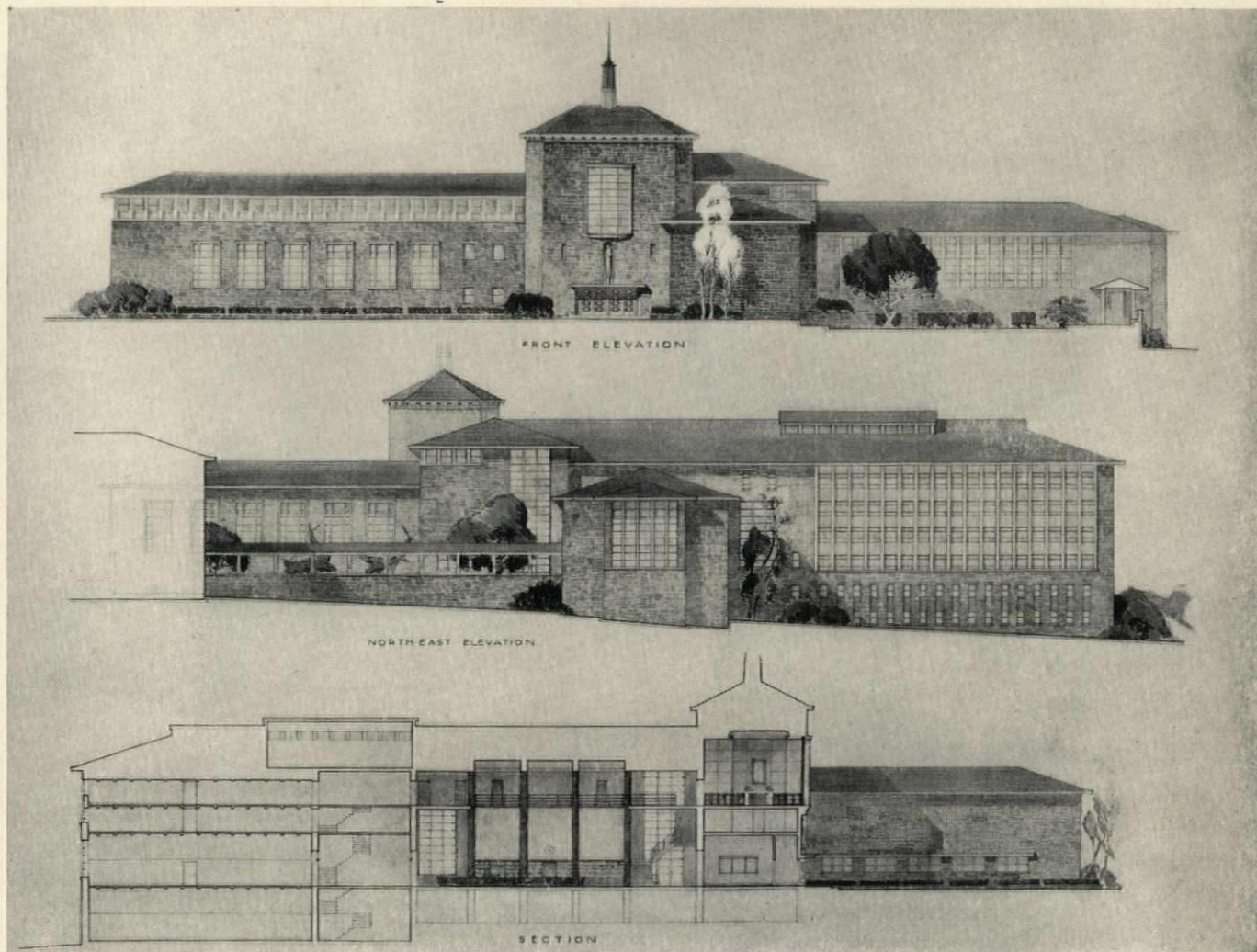
Of the library they designed, shown in the Competition presentation on the opposite page, Moore and Hutchins stated in part:

"The library is located at the apex of the academic group, between the Humanities and Science buildings. It is intimately related to both. As in the case of the General Plan, the library has grown out of an analysis of its required functions.

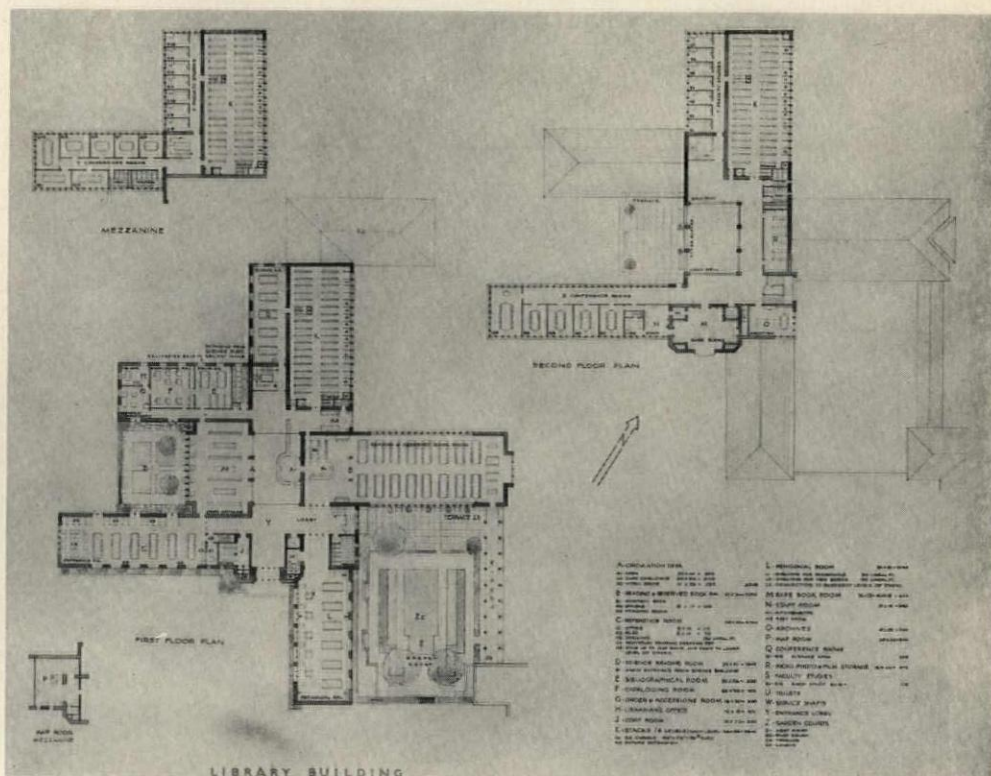
"The building is arranged about the central control desks in such a manner that one person placed in charge can oversee all principal rooms and circulations, including second floor corridors, access to the stacks, and access to the garden courts. The principal rooms radiate in several directions from the center. Each room has its appropriate shape, independent of the shapes of other rooms. There are no waste spaces or superfluous volumes in the building. Any room may be enlarged or reduced."



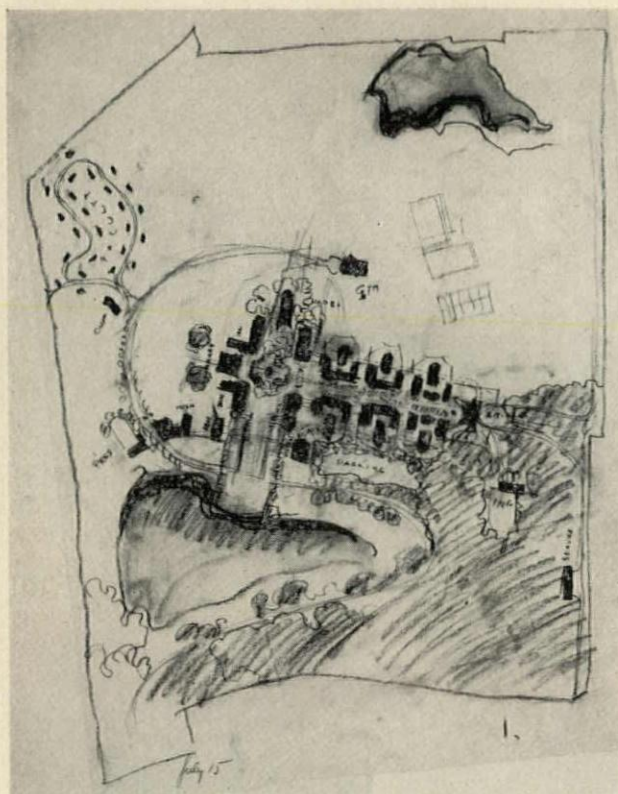




*Flexibility is a dominant characteristic of this library plan by Moore and Hutchins, as in the case of their General Development Plan for the future growth of the college*

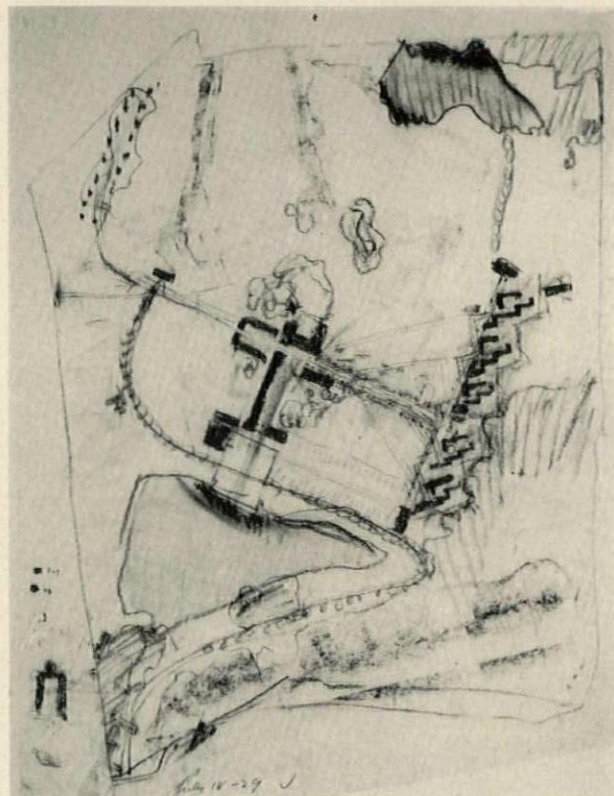
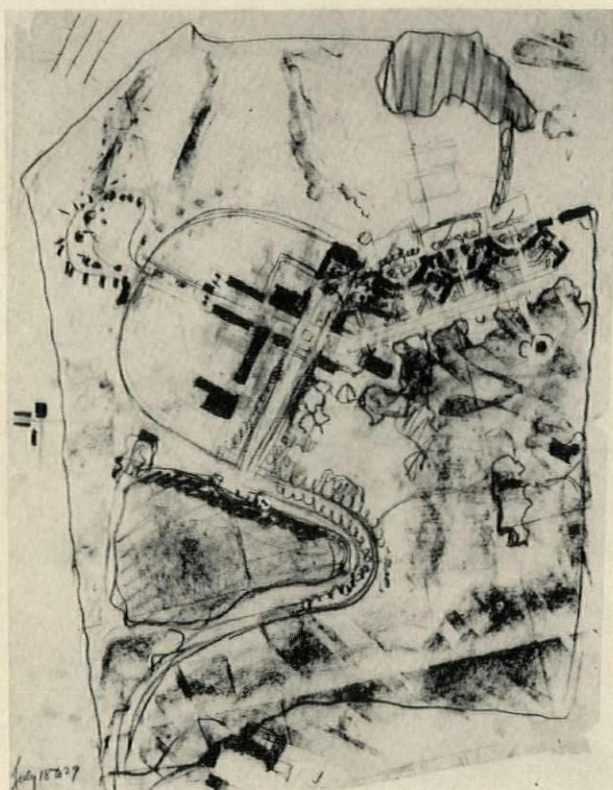






Going "behind the scenes" in the drafting-room of Moore and Hutchins, we find the series of sketches and scale studies and drawings through which their General Plan was developed. Reading these from upper left to lower right, we see that the architects, when the first study was made, had already deter-

mined the definite areas of the college property to be used for the principal requirements of the Program. Thus, in the first charcoal sketches reproduced here we see the scheme for entrance to the campus and the relative location of the academic, student residence, faculty residence, and athletic areas unchanged







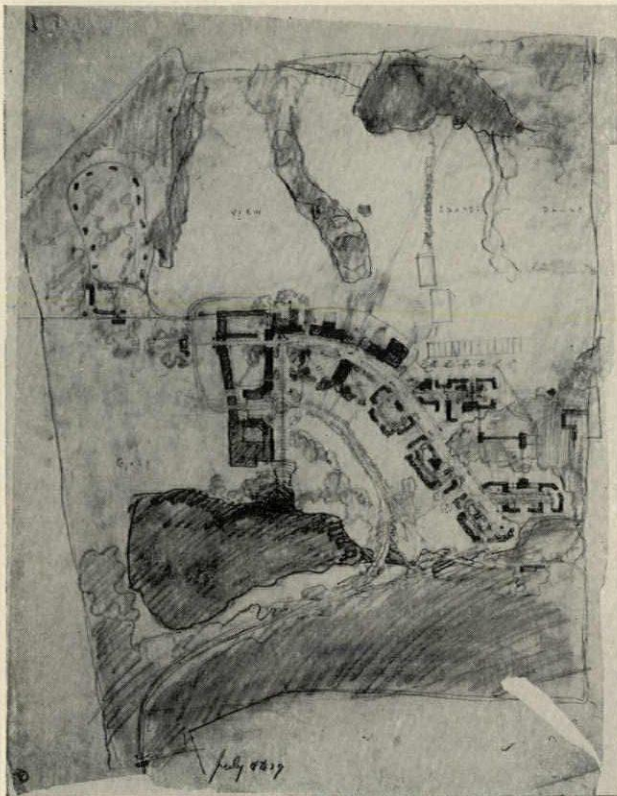
from the original sketch to the final drawing reproduced on page 736. Buildings were shifted freely in studying the organization.

The first and second partis, rejected because of "forced formality," were useful in studying orientation and scale, and they led to the third study which was noticeably freer and closer

to the land conformation. The fourth study was an attempt to give all the student residence units identical exposure and to place them at the same distance from the academic group, but the distance was seen to be too great. In the fifth study, another effort was made to fit the residence units to the site con-







tours, this time with southern exposure. In the next sketch, formality disappeared. In the seventh study, contours were synthesized to straight lines and distances were reduced. In the eighth study, formal axes were abandoned for groups conforming to the contours.

The continuous contours along the south shoulder of the hill previously chosen as the site of the student residence units were utilized in the ninth study as the location of a walk to articulate the plan. This permitted the first definitive sketch of the entire plot, shown here as the tenth study although actually many others were made in solving the problem.

Now the buildings and major elements of the plan appear much as they do in the final drawing, with exception of the chapel and student union, for the location of which the further studies shown on the opposite page were made. At this point, competitors were notified that there was not sufficient water on the site to fill a lake to the south of the college buildings, and this feature was no longer included by Moore and Hutchins.

The careful consideration given the various factors above-mentioned is reflected by the report of the Jury of Award, which was composed of Dean Everett V. Meeks, of the School of Fine Arts, Yale University, Chairman; John A. Holabird, Architect, Chicago; Gilmore D. Clark, Landscape Architect, New York; David A. Robertson, President of Goucher College; and Professor Clinton I. Winslow,

Chairman of the Faculty Planning Committee. To an Advisory Board composed of Richmond H. Shreve, Architect, New York City, and James R. Edmunds, Jr., Architect, and Edward L. Palmer, Jr., Architect, both of Baltimore, the jurors reported:

"The Jury met at 9:30 A.M., Tuesday, October 11, 1938, all members being present. They received the report to the Jury of the Architectural Adviser with regard to the mandatory requirements of the Program. The Architectural Adviser reported that all thirty-five sets of drawings complied with the mandatory requirements and the Jury satisfied itself of the accuracy of this report. All thirty-five sets of drawings were, therefore, considered in the judgment. The Jury had studied and was familiar, in detail, with the Program and subsequent modifications which had been made through communications between the competitors and the Architectural Adviser.

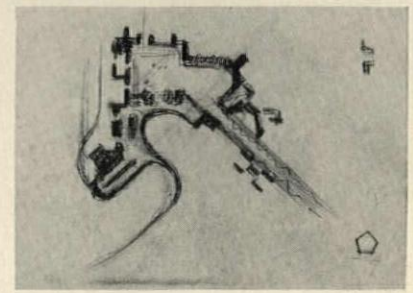
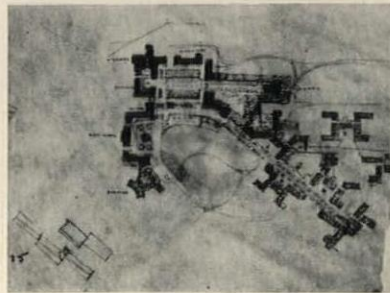
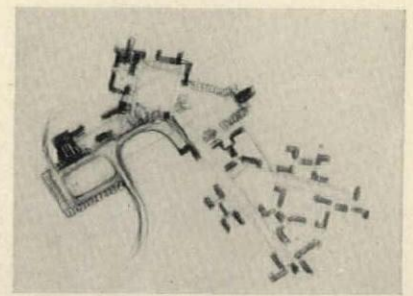
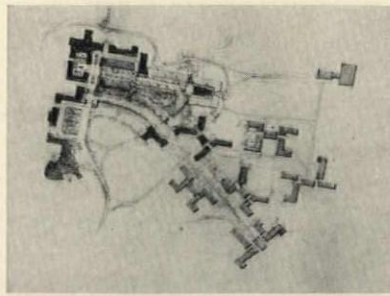
"The Jury, together with the Architectural Adviser, then visited the site, going over the property carefully and in detail. They then returned for the first examination of the drawings and went over all the submissions carefully, one by one.

"The Jury met again in the afternoon of Tuesday, October 11, and spent the entire afternoon in a detailed examination of the various submissions. Certain eliminations were made and a tentative classification was arrived at for the remaining sets of drawings. The Jury then adjourned to reconvene the following day in accordance with the requirement of the Program.

"The Jury reconvened at 9:00 A.M., Wednesday, October 12, 1938, at which time they re-examined each of the thirty-five sets of drawings submitted and arrived at a classification of the four sets of drawings which they considered outstanding. These were again re-examined, in detail, and as a result of secret ballots, submission Number 15 was placed first, and was declared the winner of the Competition. Submission Number 17 was placed second; Number 25 was placed third; and Number 28 was placed fourth.

"In making the award, great stress was laid upon the general plan which was considered in each case, in detail, from the point of view of the use of the site and the development and interrelation of the various features, notably the academic group, the dormitory group, the recreation group, and the faculty group. Proper stress was given to the development, in detail, of the Library, as called for in the Program, and careful consideration was given to the element of architectural character, in accordance with the educational program of the College, as outlined in the Architectural Program. It was felt that submission Number 15 best fulfilled all these considerations and the classification of the other submissions was made in accordance with these same considerations."

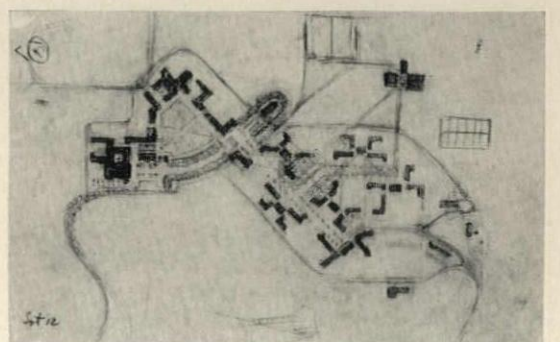
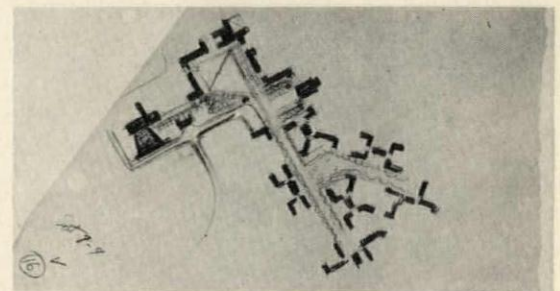




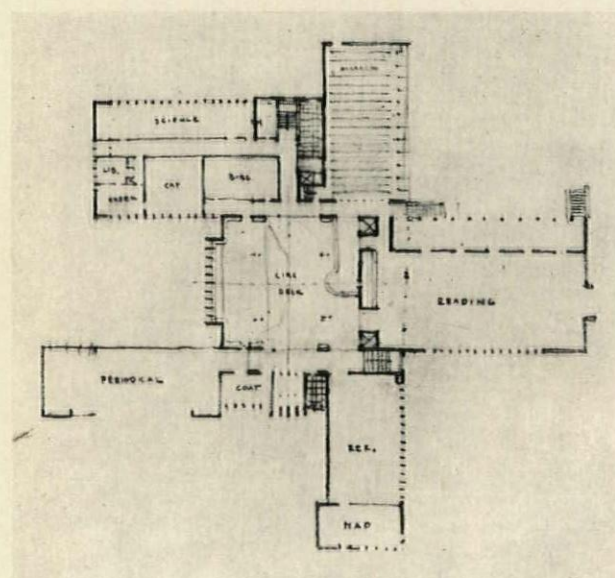
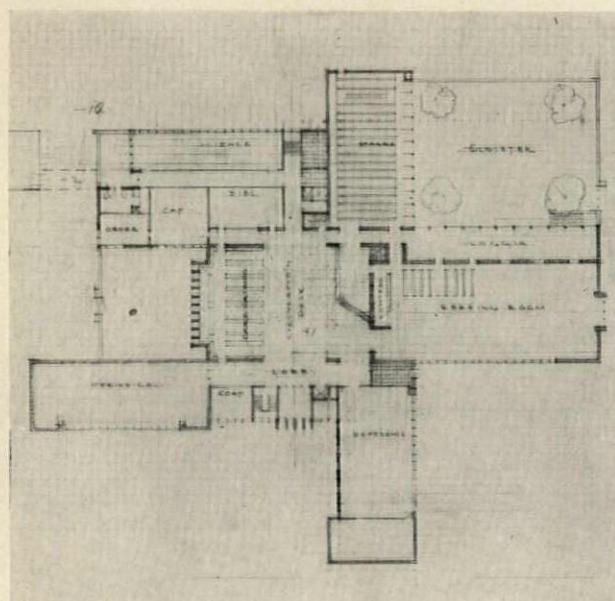
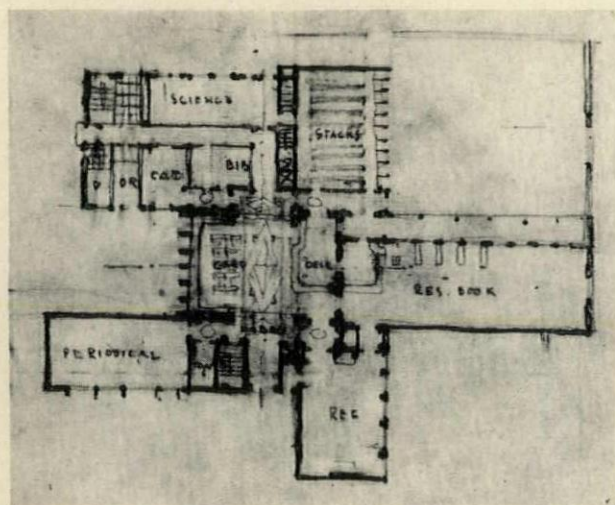
*The articulation of the various units of the campus plan was determined by this series of further studies of the buildings of the academic group*

In a further series of studies of the organization of various buildings of the academic group and of the relation of that group to other parts of the campus, the authors of the first prize solution sought to develop an entrance which would lead directly to the buildings most frequented by the public; namely, the auditorium and administration building. An effort also was made to determine the proper location for the chapel and the student union; to improve the residence quadrangles; and to arrive at a better organization of the various building groups, with definition of the relative sizes and true dimensions. The library was already taking shape, in anticipation of its further detailed development. Sketches at the top of the page show unsuccessful attempts to knit together the academic and residence groups into one composition.

With the sixteenth sketch shown, Moore and Hutchins devised a triangular form for the academic group, with an intersecting arc at the front consisting of a curved esplanade connecting the auditorium and the chapel. These forms are distinctive of the final solution. In proceeding to the definite location of the various principal buildings, including the chapel and the student union, a number of refinements were introduced. One of the most effective of these is the off-set in the long axis from the library, breaking the vista to the residence group which might have seemed tedious and excessive. The carefully-studied sketch at the bottom of the page was the basis of the final competition drawings of the plan.

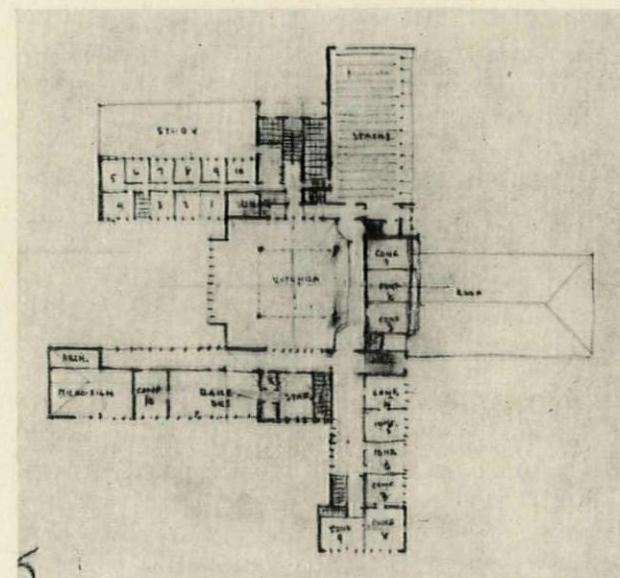
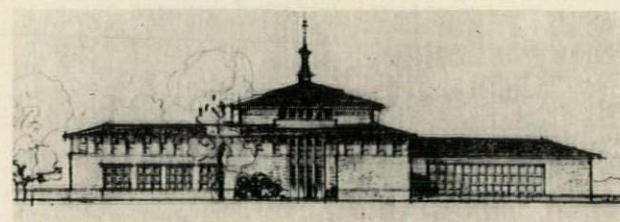




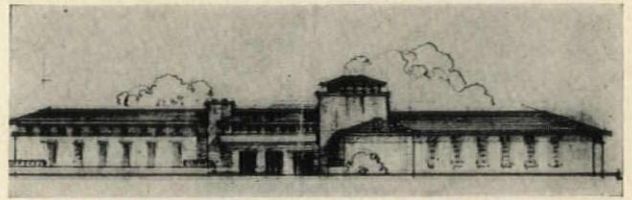
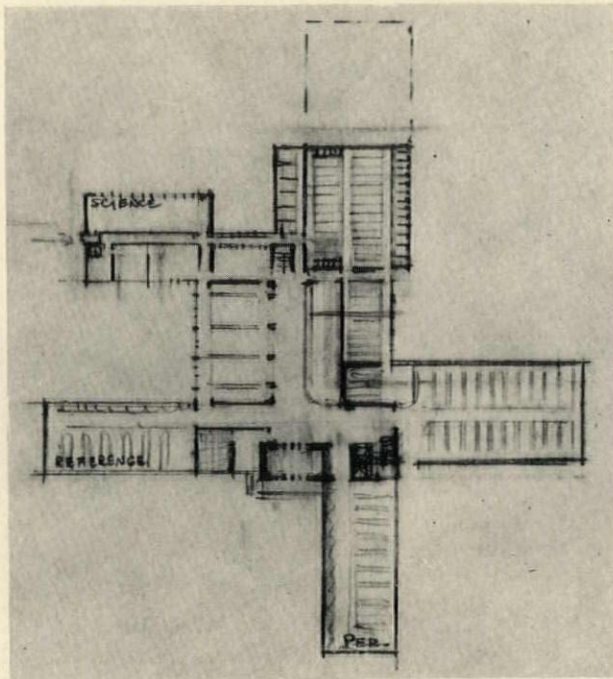


With the scheme for the library already substantially established by its relation to adjacent buildings in the general plan, and by the library requirements specified in detail by the Competition Program, Moore and Hutchins formulated their first library sketch, at left, and located the principal rooms as shown. The stacks, from the very first, were placed on the outside and at the rear to permit subsequent expansion without harmful alterations to the design. This plan then was redrawn, using a module of four-foot units to determine approximate dimensions, and an elevation was made, from which it was apparent that the central mass was too large to roof satisfactorily and too low to be visible. With these difficulties in mind, the study was continued in sketches reproduced on the opposite page, developing a better position for the reference room, and clerestory lighting for the circulation desk. The different locations of the science room indicate the care given these sketches. The room sizes were progressively altered in order to fulfill requirements of the Program.

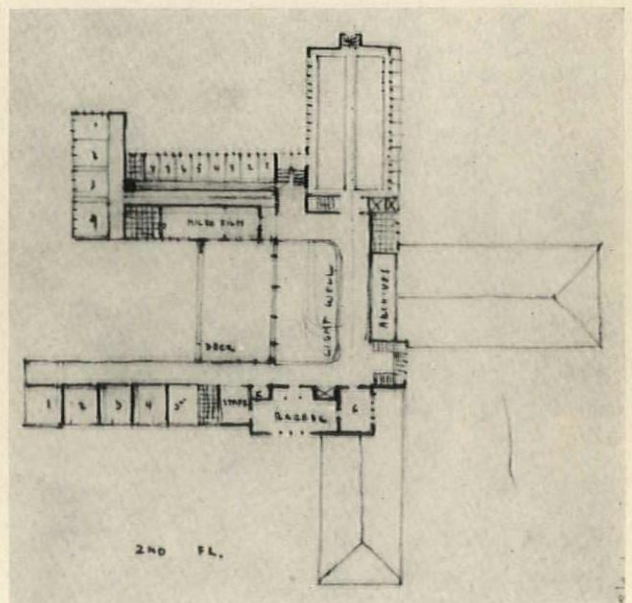
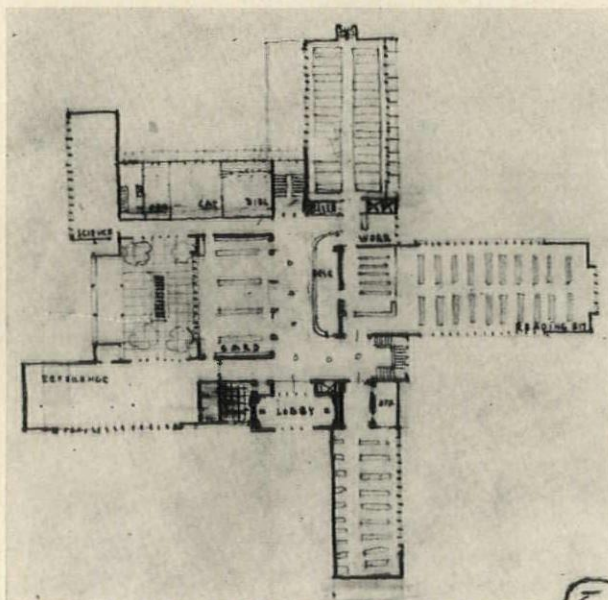
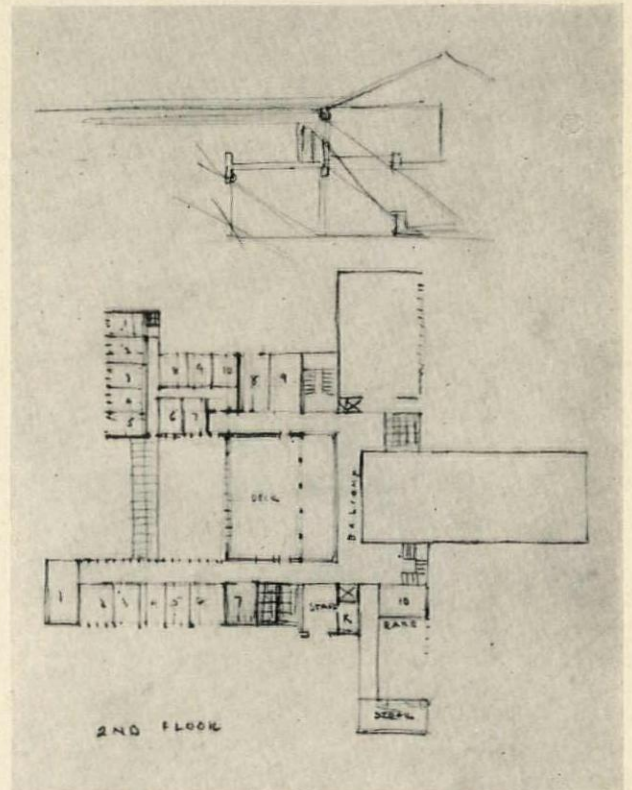
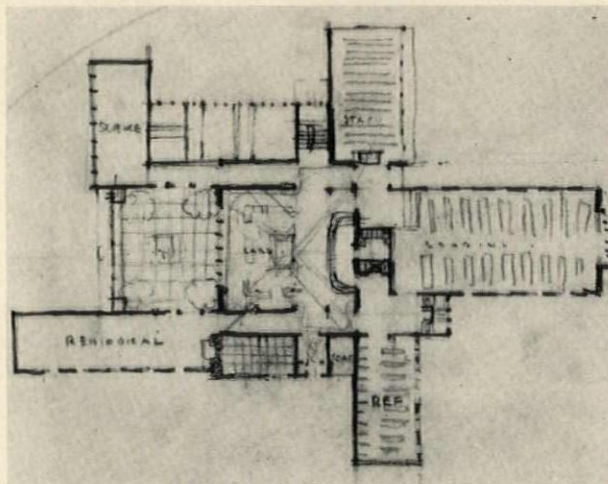
In the final sketches on page 746, made at intermediate scale, we find roofs definitively organized without flat areas, excepting the usable terrace over the card catalog room, overlooking the restful southwest garden court.



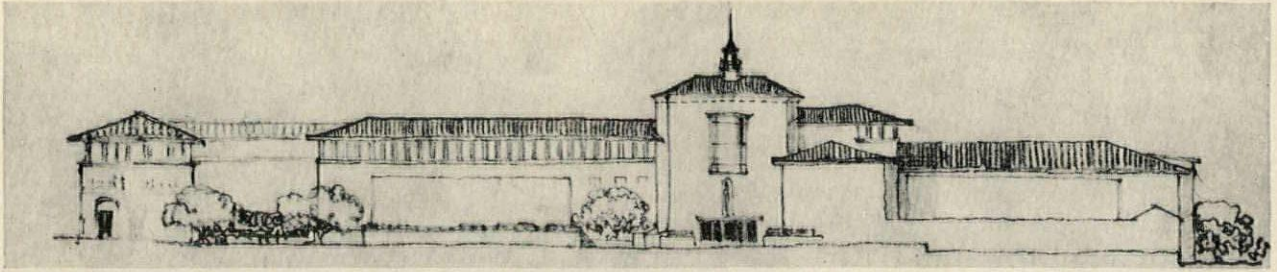




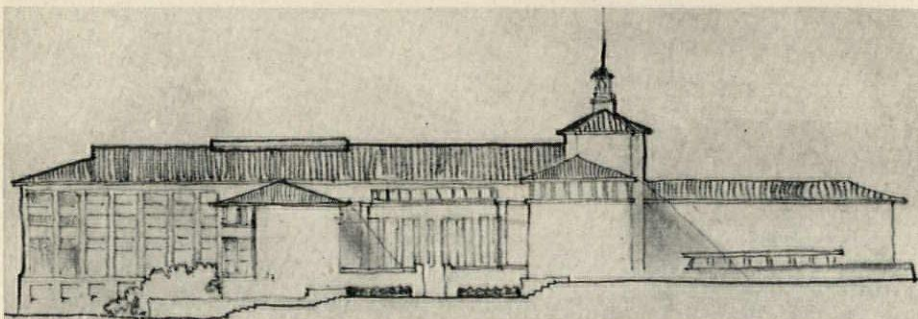
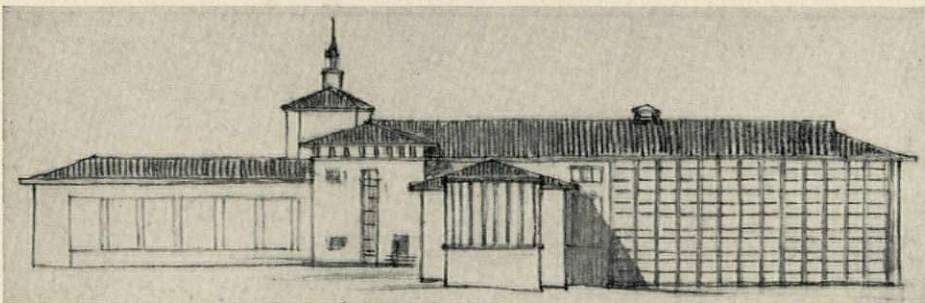
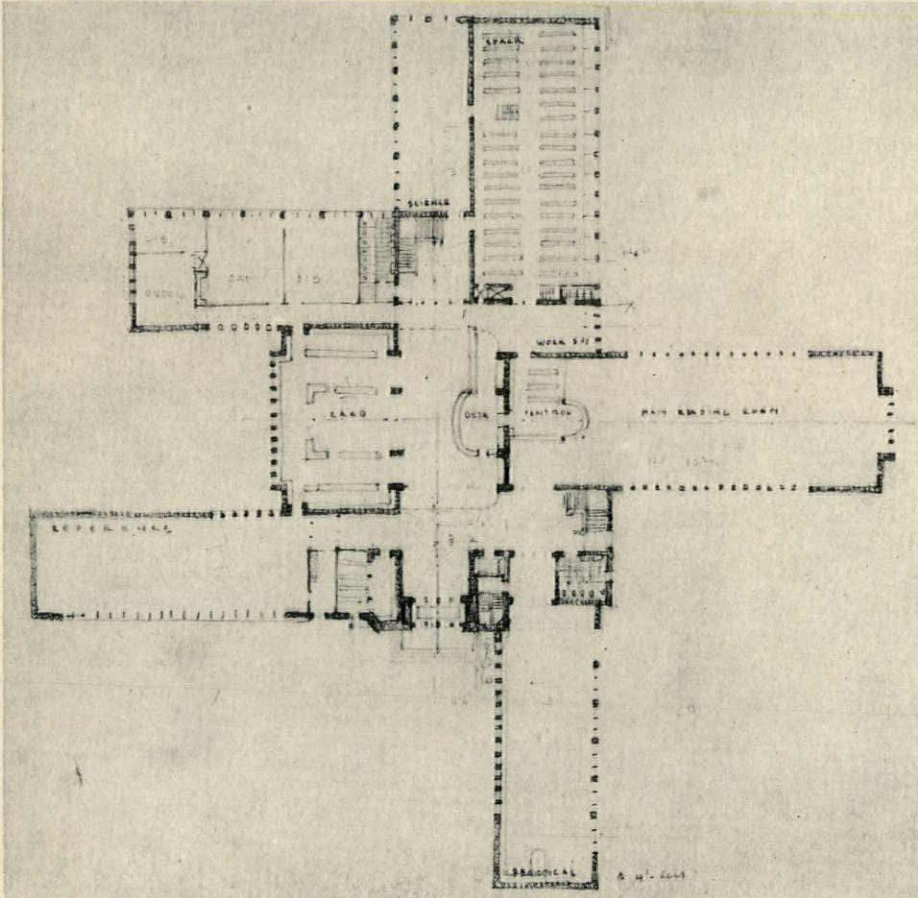
*Revision of the library plan to re-shape the central mass, at first too bulky; front tower too insignificant; principal rooms placed in various positions during study*







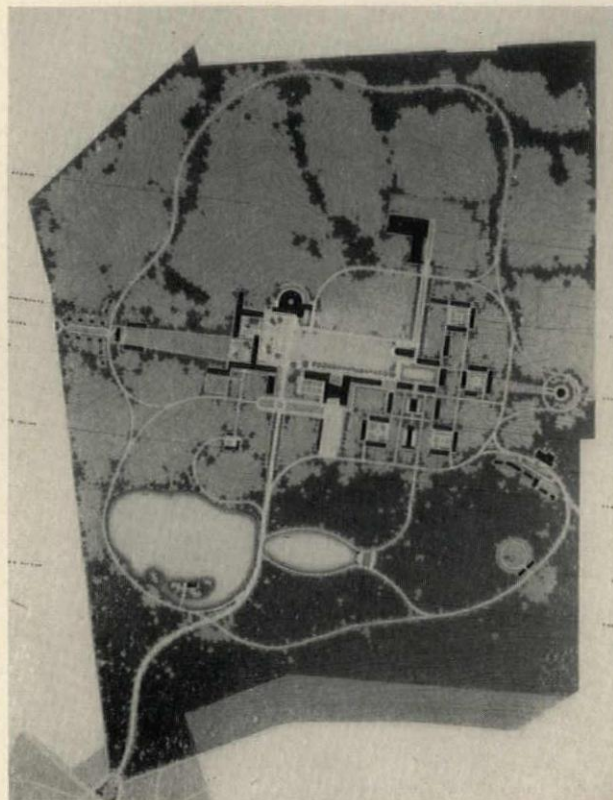
*The design developed from the preliminary studies was here drawn at  $\frac{1}{8}$ -inch scale, and studied in detail preparatory to increase to final scale and transfer to final competition drawings*



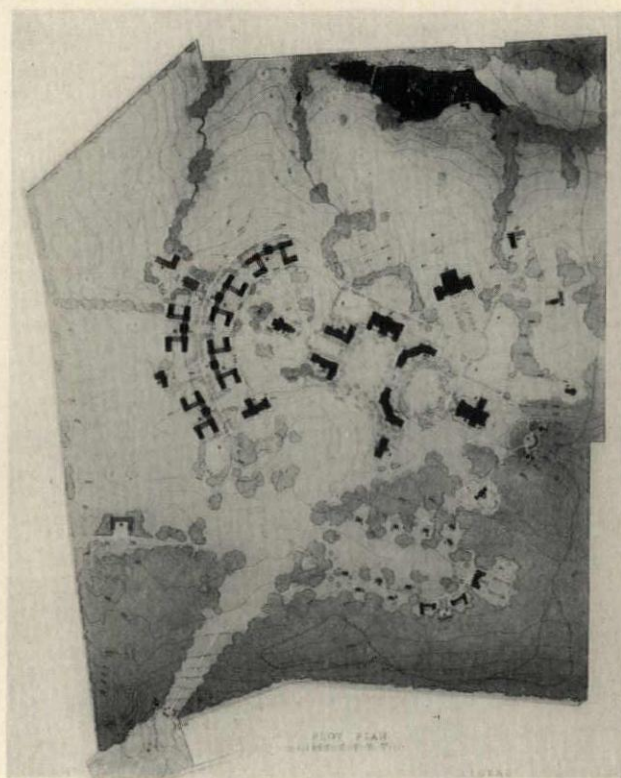
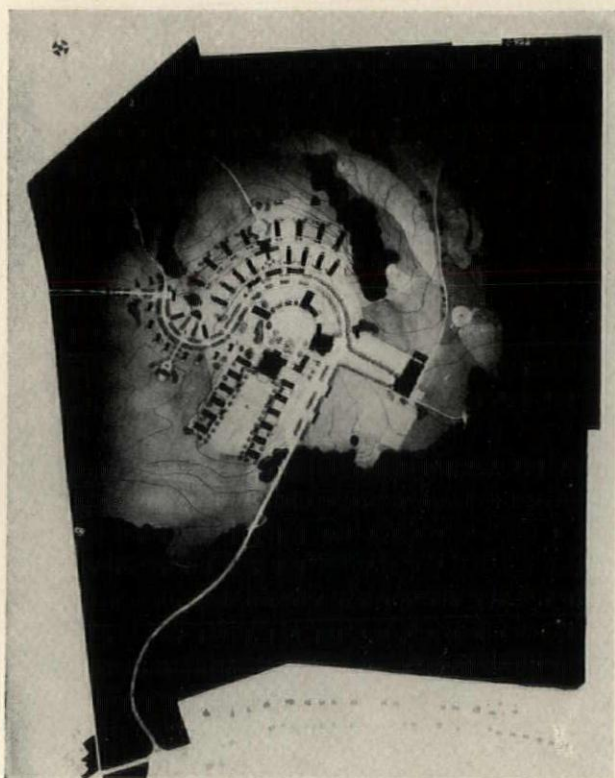


The General Plans of the other solutions given final ranking in the Competition are shown together here, for comparison of the various arrangements of the component campus groups required by the Program. In the second prize design by Eliel and Eero Saarinen, at the right, the academic, student residence, faculty residence, athletic areas, and service buildings occupy relative locations similar to the general lay-out of the Moore and Hutchins design. The plan is much more rectilinear in treatment, however, and the designers retained the lake near the entrance, foreseeing that water pumped over the knoll occupied by the academic group for the reflecting pool before the library, could then be emptied into the lake. Other Saarinen drawings are shown over-page.

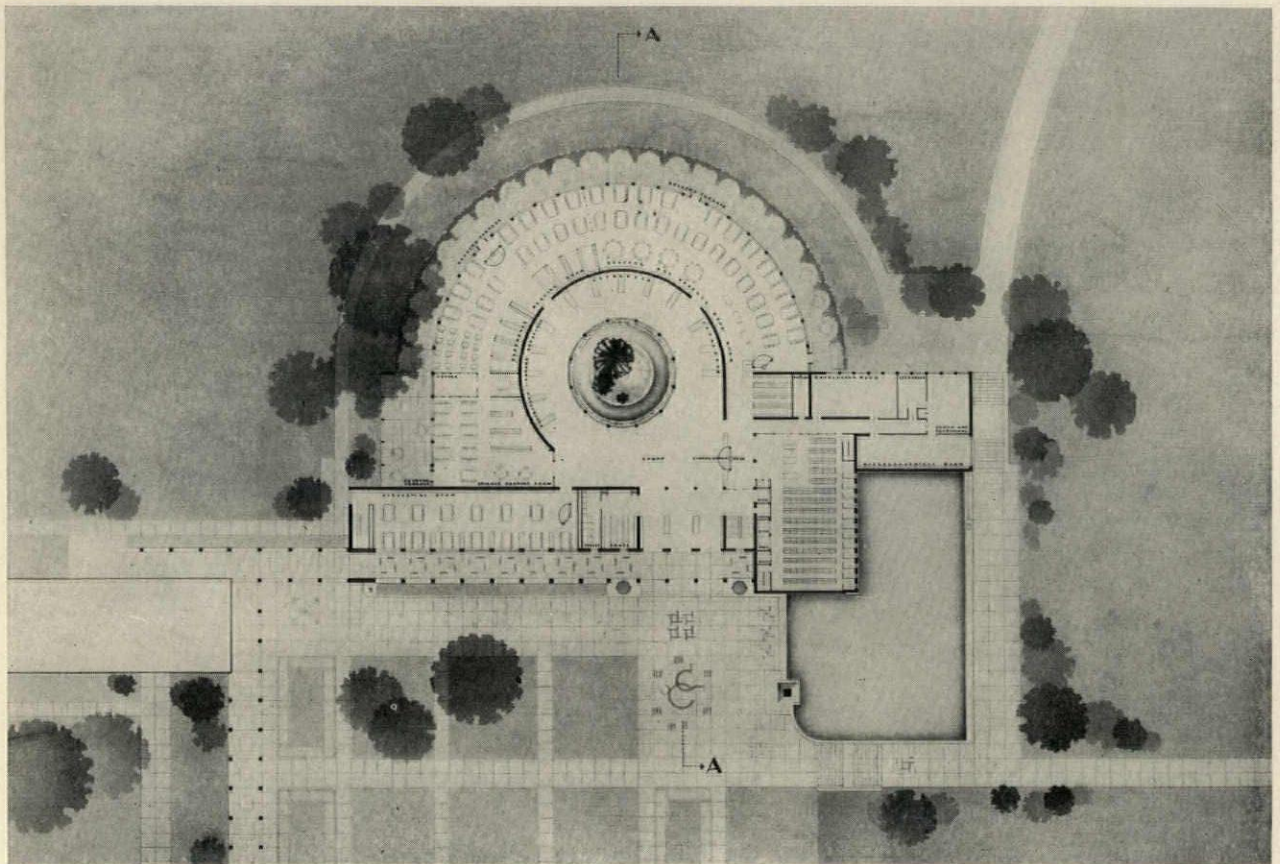
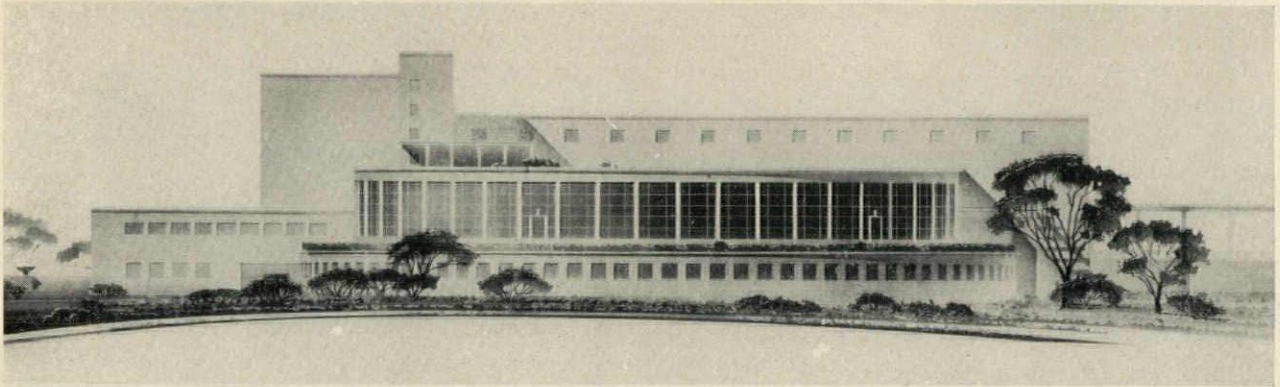
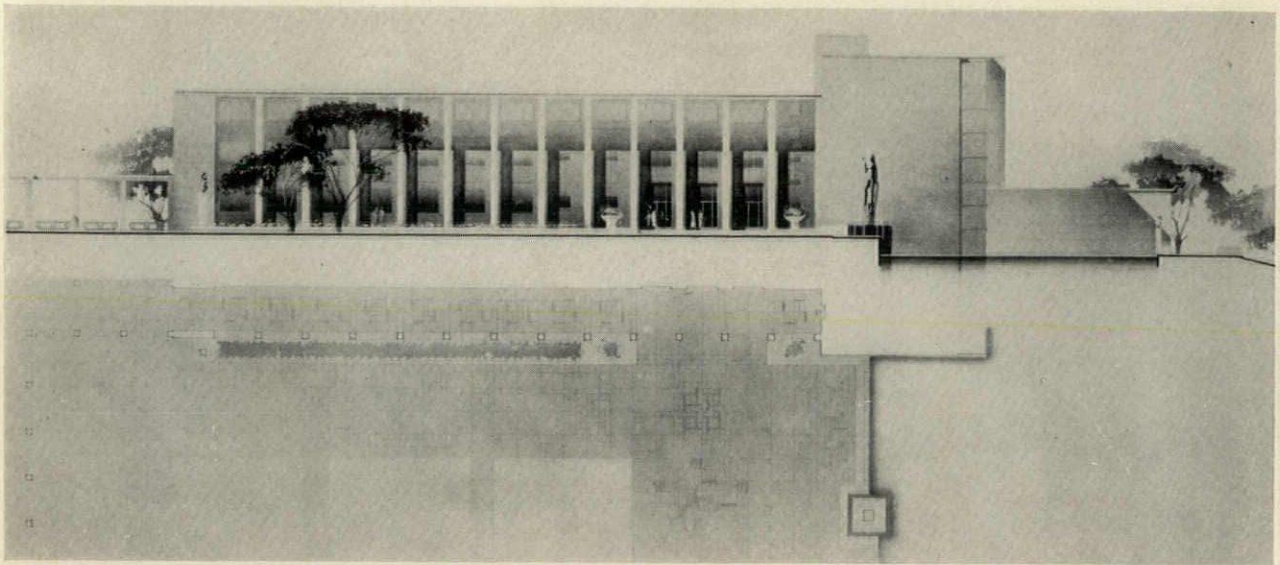
Departing from the Program's suggestions of "informal character and atmosphere" the third prize design, lower left, by Frederick G. Frost, Sr., and Frederick G. Frost, Jr., and the fourth prize design, lower right, by John A. Thompson and Gerald A. Holmes, both featured formal axes at right angles through the same portions of the site where the other plans were disposed to conform to the contours. Faculty and student residences are grouped almost together, to the left and above the academic group in the third prize design, with the athletic area to the right. In the fourth prize design, only student residences are to the



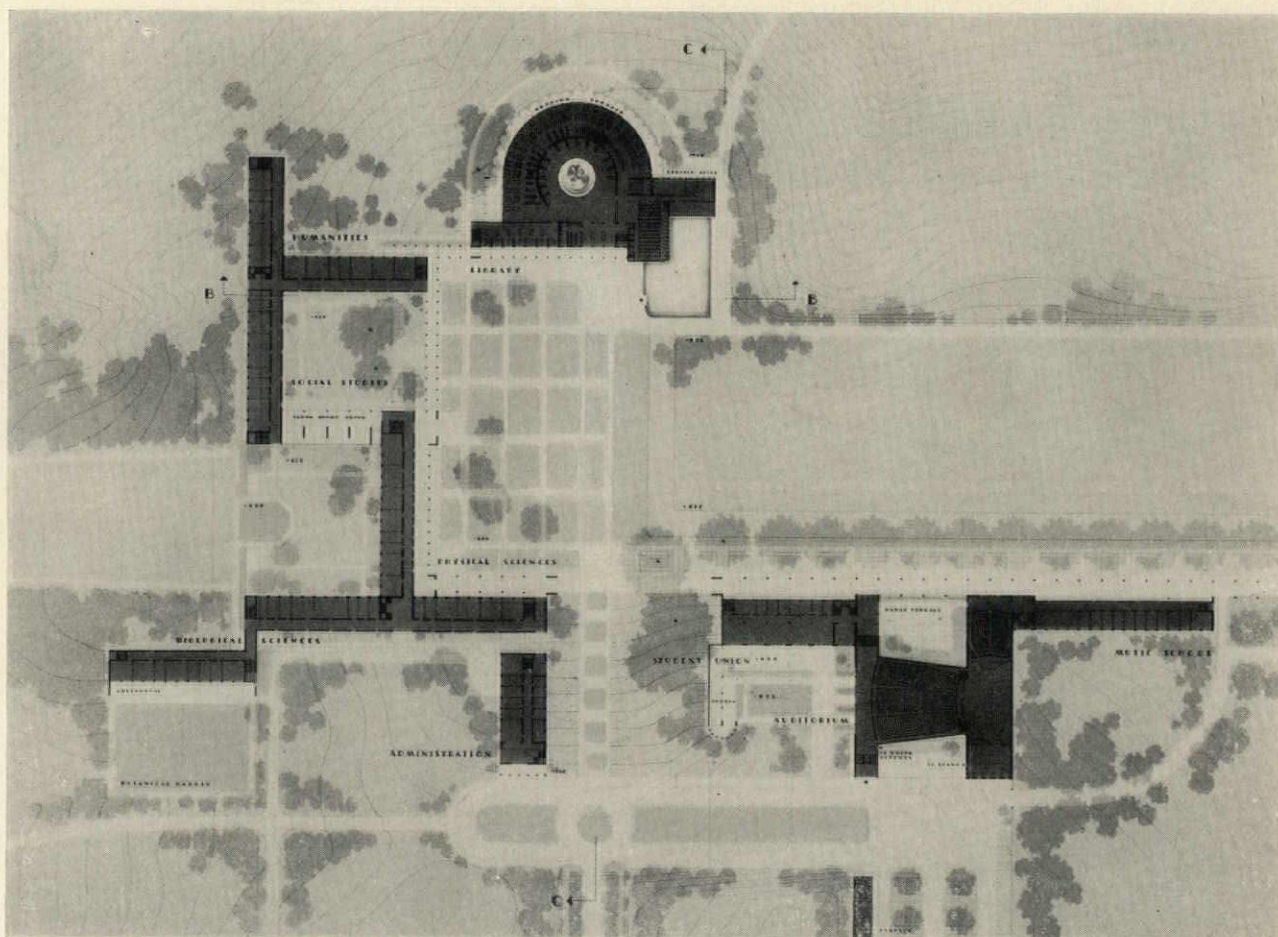
left and above the central academic group, with faculty residences at lower right and the athletic areas at upper right. Other drawings of the third and fourth prize winners are reproduced, for comparison, on page 750.



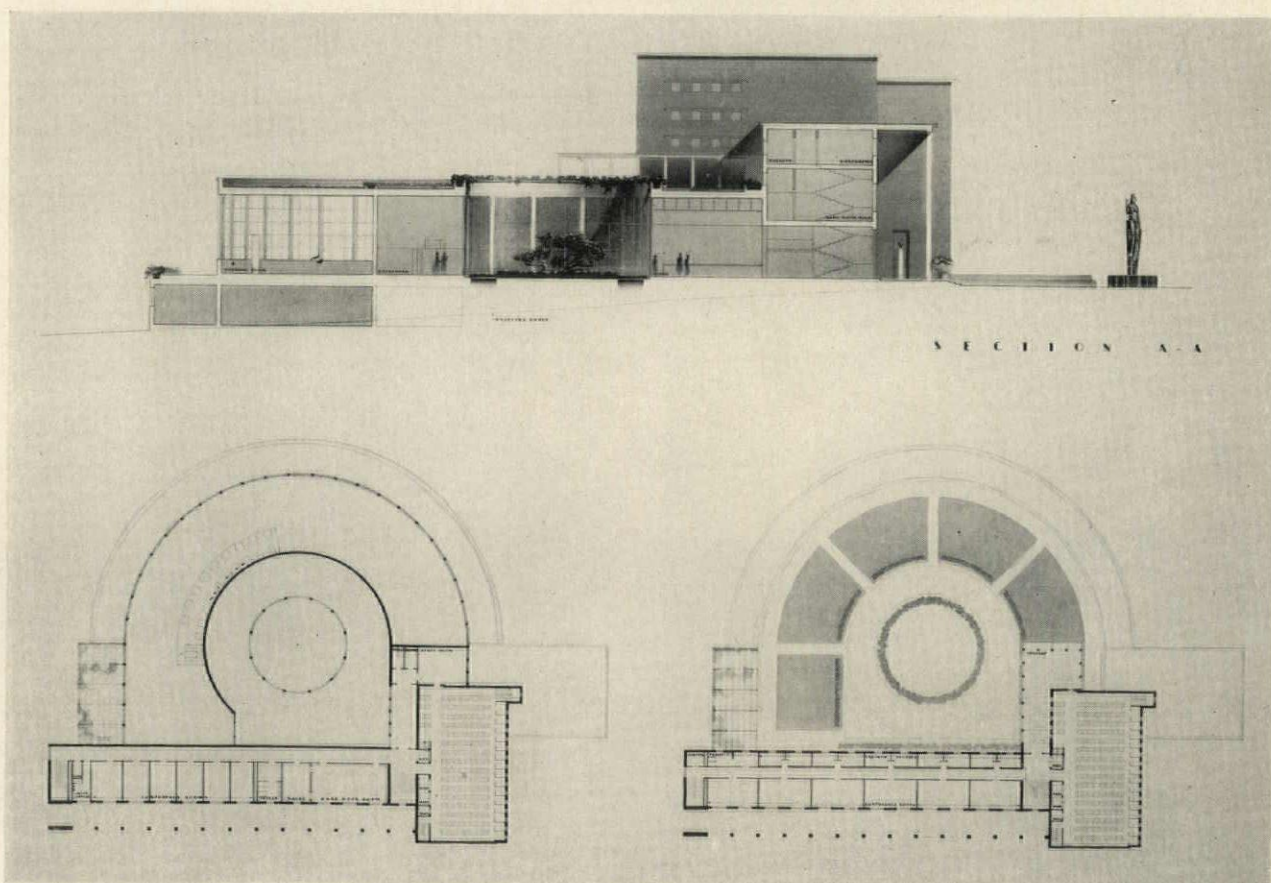




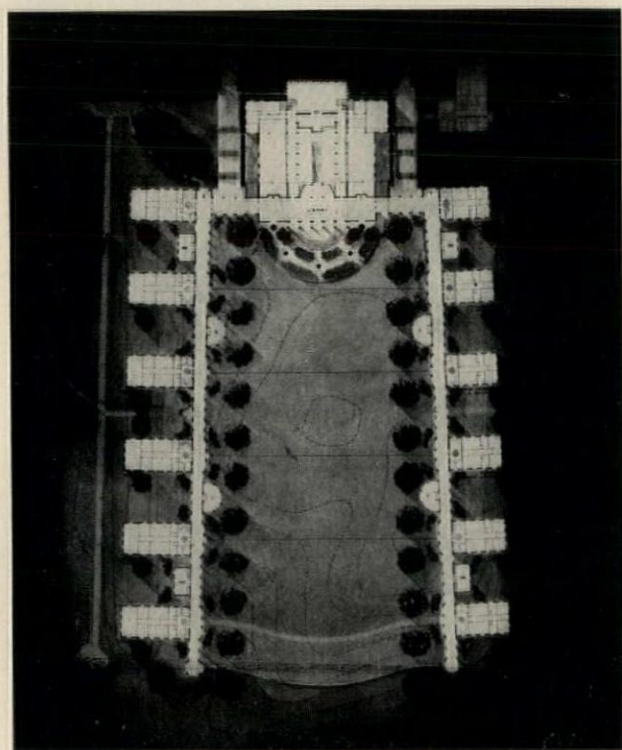
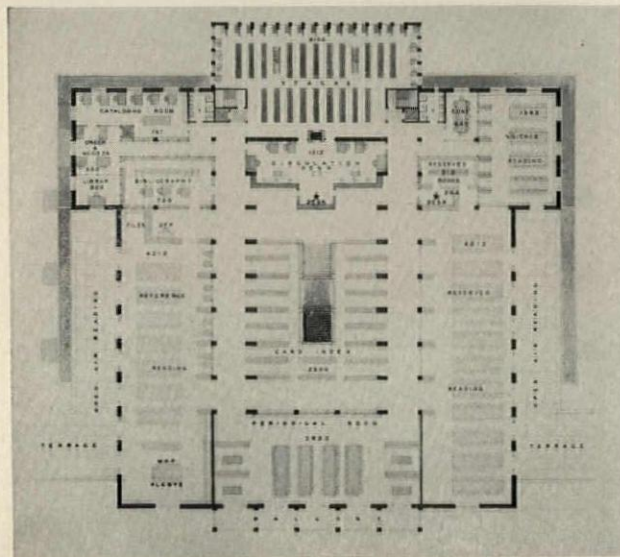
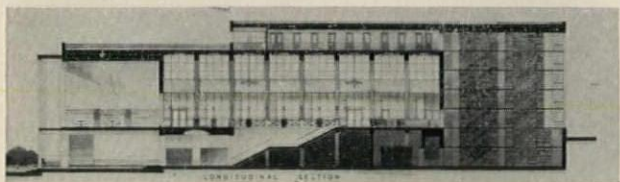
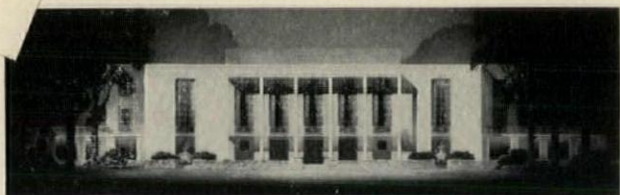




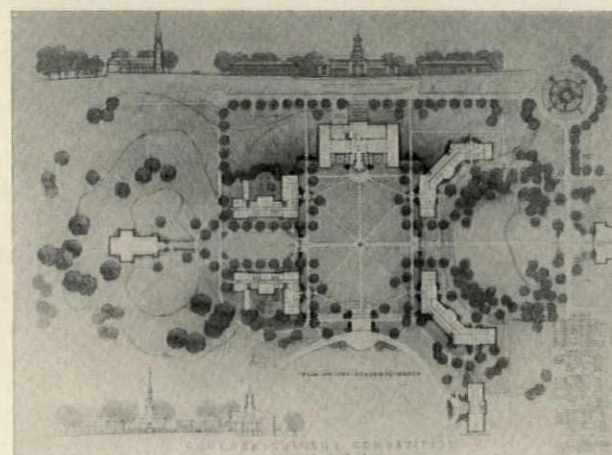
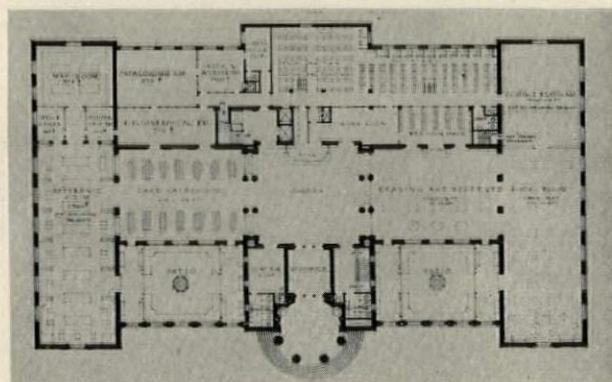
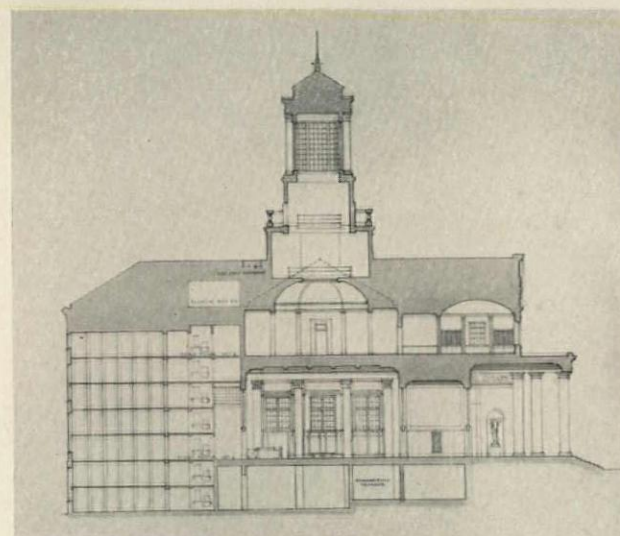
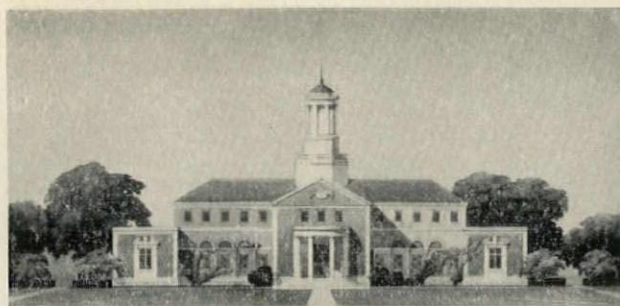
*Five Drawings of the Second Prize Design by Eliel and Eero Saarinen, here and on opposite page*







These drawings by Frederick G. Frost, Sr., and Frederick G. Frost, Jr., present the library elevation, plan and section, and a study of the academic center of their third prize solution.



The library elevation, section and plan, and the campus academic center shown here are from the fourth prize design, submitted by John A. Thompson and Gerald A. Holmes.



# CHRONICLES OF A EUPEPTIC—V

BY HUBERT RIPLEY

EDITOR'S NOTE:—*Reminiscences and rare anecdotes of a by-gone era in American architectural practice are continued by Hubert Ripley, veteran Boston architect, in this fifth chapter of his Chronicles. Previous installments have appeared in the October and December, 1937, issues and in the March and August issues, this year.*

SHORTLY after the New Year, 1892, I left St. Louis and returned to Boston, fortunately finding a job with Chapman and Frazer at \$25.00 a week. It was one of the smaller offices, located in the upper stories of the Fiske Building in State Street. Mr. Chapman was a genial, scholarly gentleman of cultural tastes and prepossessing personality. He lunched at the Tiffin Club across the street, 'most every day and used to entertain clients there on occasion. The meals must have been exceptional, for one morning about lunch time, a director of the New Bedford Savings Bank called to look over the drawings of their new building and seemed disappointed at not finding Mr. Chapman in. "I'm sorry to miss him," said the director, "I'd hoped he might take me for lunch at the Tiffany Club."

There was a small but choice library in the office, beautifully bound volumes containing many copper plate engravings, lithographs and aquatints. I remember particularly poring over a magnificent folio of Charles Garnier's monograph on the Paris Opera House with hundreds of illustrations, many of them printed in full color and gold leaf. Chapman had studied abroad and brought back most of his books from Paris and London. He was an oldish man, twice my age or more, while Frazer was a mere child of 30 or so. Chapman's health wasn't any too good—he died a few years later—but he never mentioned his ailments to anyone, and remained smiling and cheerful as long as I knew him.

Horace Frazer was an extremely clever architect whose forte was house design. During a long and honorable career, he designed literally hundreds of houses. They were good houses too, well-planned, well-built, distinctive, ranging in cost from three or four thousand dollars up to (in later years) the hundred

thousands. From Maine to Florida you'll find them, for his works were "copied right and left by men of great sophistry." I always thought it a fine thing that the original firm name, Chapman and Frazer, was retained, a tribute to the sterling character of both men. In fact, although Frazer died in 1931, George (Uncle George) Bosworth, Frazer's right-hand man for nearly 40 years and a partner for 25, still carries on under the old name.

When I joined the office, their biggest job was a bank and office building in New Bedford. It was a pleasant-mannered brick building of four or five stories, the street façade embellished with a row of Doric imposts carrying arches in the top story, as was then the vogue. I made a number of scale details and most of the full sizes, consulting "Kinross" liberally. Among the fellers in the office were Will Dudley, afterwards lieutenant-colonel of the Newton Constabulary during the World War; Jimmy Cavanaugh, fat and jolly; Harry Russell, a fine musician who could play "Beethoven's Moonlight Sonata" without notes; Julian Buckley, whose photographs lent distinction to the "White Pine Monographs"; and one or two others, temporary men to help out when we had a spell of tracing. Working drawings were made on heavy white paper and traced in ink on cloth by "tracers" who were paid about 30 cents an hour. These men went from office to office as their services were needed, and were really quite skillful. They averaged \$12 or \$15 a week and led a carefree if somewhat precarious existence. We used to call them, jocularly, "Peruvian Inkers," which was considered a rare *bon mot*.

The typical Chapman and Frazer house of those days was covered with stained shingles, and always had a gambrel roof and one or more "wings," usually at an angle of 30 degrees. The shingles were just ordinary red cedar with modest butts, dipped in Cabot's or Dexter Brothers' (or equal) English Shingle stain. Most architects used shingles in the '90's



but nobody thought of painting them white until years later. A sizable house for a well-to-do family always had a large Living Room with ingle nook, finished in oak, stained, filled, shellacked and rubbed down in wax; the Dining Room in California redwood; and the Billiard Room (15 x 20 minimum, better, 17 x 25 so as to allow plenty of elbow room) in poplar, stained dark green. In addition there was a Reception Room painted cream white, ten coats, each rubbed down smoothly, the last two coats in egg-shell gloss. Nobody ever used this room, so its rose curtains and blue damask upholstery and enamel paint were always immaculate. The Hall was either mahogany or English oak and had an unused fireplace with polished brass andirons topped by eight-inch balls. On the second floor, five or six largish Bedrooms and sometimes as many as two Master's Bathrooms. Deep porches shut out most of the sun from the ground floor, except in the Kitchen, which was then the pleasantest room in the house. If the client would stand for it, we'd give him a Library, which was somewhat of a problem, because as every room had to be finished in a different wood, most of the varieties had been used up and only bird's-eye maple and white mahogany were left.

I worked on a number of such houses until, as the months passed, business began to slow down, and Frazer to wonder where the next job was coming from. So did I. However, we made sketches for a number of different types of houses with no definite idea where they

might be built or who would want them. One of these was a large Jacobean house in brick and limestone, inspired from long poring over "Nash's Mansions." A year or two later I learned that Frazer showed the sketch to a man who actually liked it enough to build it.

It seemed grand to be back in Boston after nearly two years' absence and see the old crowd and a number of new faces as well. The Architectural Club had recently moved to Tremont Place and was seething with activity. It held a big exhibition every winter, besides minor exhibitions once a month or so. The classes in design, water color, modelling, and lectures and causeries with noted artists, and pipe and beer nights were all well-attended. We worked hard and played hard. It was great fun all the time, for a considerable number of the older men joined in our play and work. The Entertainment Committee, recognizing the importance of its function, provided plenty of amusement at a minimum expense. We always had a half-barrel of beer and became expert in the driving of spigots. Usually there was Welsh Rabbit and sometimes clam chowder, which Eddie Hoyt cooked in a big iron kettle hung from a crane in the open fireplace. Charlie Patch played the piano like a virtuoso and Sanford Phipps sang "In Old Madrid" and "Mighty Lak a Rose." Late in the evening, after the crowd thinned out, Jordy Wull danced his Highland fling while Sody played "The Campbells Are Coming."

The Club occupied the upper part of an old brick house, and very comfortable quarters they were for ten years or so. The top floor was low-studded and a small group of club members hired it for a paltry sum, subletting one tiny room to a photographer. This photographer's name was Eric Ellis Soder-

*The "festive board" was of no little importance to the members of Boston's "Poor Draftsman's Saturday Night Club" in the Early Nineties, as this authentic "before lunch" picture from the author's mysterious files shows*







boltz. He also was an architectural draftsman, an electrician, a chemist, a metal worker, and (later) a designer and manufacturer of concrete garden pottery and accessories, a student of Early Americana, and a musician of parts. Only recently during a visit to Boston from his home in West Gouldsboro, Maine, he seemed well and sprightly, a little older looking perhaps, but still the same Sody, one of the most delightfully amusing chaps I've ever known, his wealth of anecdote and Viking spirit still unquenchable.

Draftsmen out of a job made the Architectural Club their headquarters. There they browsed amongst the magazines, wrote letters, and studied for the classes. I don't know with whom the idea originated: Isaac Watts (1674-1748) says, "For Satan finds some mischief still for idle hands to do," and surely the tutor of Stoke-Newington should know. Anyhow, a few of the unemployed founded "The Poor Draftsman's Saturday Night Club" on Christmas Eve, 1893. This was the first night club I ever attended. Its membership was always kept at thirteen, and its quarters were in the upper story under the leads. Bob Andrews called it "a wheel within a wheel," which summed up the matter admirably. Harold Magonigle alludes to the P.D.'s (abbreviation of "Poor Draftsman") in his "Fifty Years" and says we were as merry a rollicking band of graceless scape-goats as he'd ever met. We

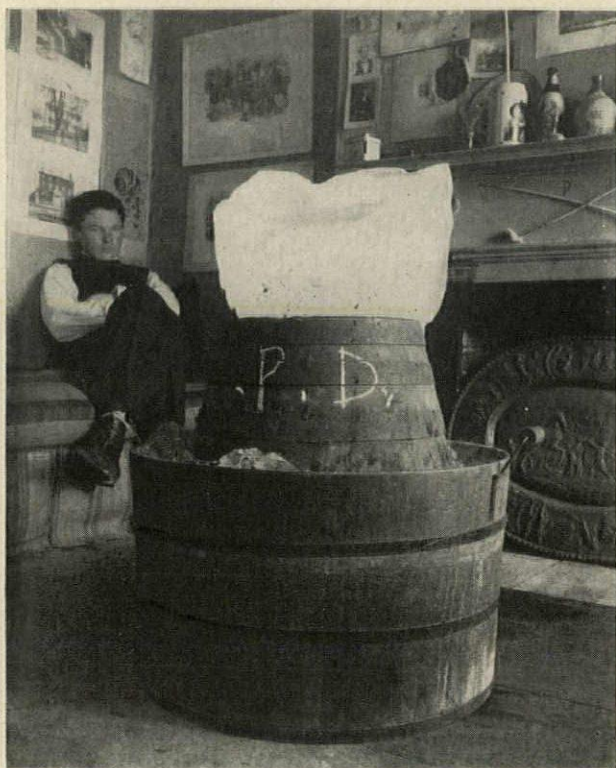
*Prized emblems and sketches by the talent of the P.D. Club adorned the clubroom in 1894. The members shown above were known, within the precinct of this distinctive institution, as "Sir Christopher Wren" and "Viollet le Duc," doubtless for significant reasons*

liked Harold too, and the only reason he was not made a member was that at the time he was working night and day for the Rotch Scholarship, which he shortly won, and Boston saw him no more.

The original thirteen members and the names they were christened at their installation were: Soderboltz, "Garnier Frères"; George Will, "Andrea Sangallo"; Tim Walsh, "Bramante"; Dan Kearns, "Viollet le Duc"; Charlie Dana, "Sir Christopher Wren"; Henry Pennell, "Piranesi"; Eddie Hoyt, "Vitruvius"; Harry Pratt, "Inigo Jones"; Eddie Crane, "Vignola"; Harry Hayward, "Mike Angelo"; Matthew Sullivan, "Ch. Bulfinch"; Eddie Maher, "Brian Boru" (because his whiskers were red and his eyes were so blue); and I was christened "Ictinus."

Each member had a theme song, specially written, composed, and dedicated to him, and there was an immense amount of singing and beer-drinking during the symposia. Our best song, the joint effort of Viollet le Duc, Garnier Frères, and Inigo Jones, as I recall, was the P.D. hymn (the chorus of which was sung to the tune of "Ilean Allana") entitled





"The Bock Beer of Springtime." It began with a recitative:

*"In the Spring a richer color  
Comes upon the festive brew,  
In the Spring the wanton draftsman  
Casts about for something new,  
In the Spring his purse is fuller  
For his overcoat's in bock,  
In the Spring the young man's fancy  
Lightly turns to thoughts of Bock!"*

It's wonderful how much fun you can have for very little money when you're young. We bought our beer by the keg, a ten-gallon keg cost \$2.00 and that figured about 1¼ cents a glass. We brought our food from the market and cooked it in the fireplace—steaks, chops, stews, chowders, shell-fish. We lived well. Sometimes when it got too late to go home, we'd sleep downstairs on the long cushioned seats, rolled up in the chenille portieres.

Once a month, each member in rotation serving as president laid out the programme for his term of office. We could hardly wait for our first annual dinner so held it in *Principio*, shortly after organizing. We selected "Mieusset's" where they served an excellent table d'hôte, vin compris, for 75 cents. That was what we had, but at each plate stood a beautifully printed menu, comprising the choicest, most exotic dishes and rare wines, an Epicure's dream. Even old Papa Mieusset was amazed. Six months later when the second annual dinner was planned—time means noth-



Loyal "Guardian of the Beer Keg" of the P.D. Club was Joe Hamilton, left, here quite as contented as the two P.D.'s above, photographed "after lunch." Beer was bought by the keg for the convivial P.D.'s and they brought their food and cooked in the fireplace

ing to youth—and we approached Mieusset for a reservation, there was a steely gleam in the old man's eye, his voice trembled a little and lacked its usual hearty ring as he said, "Ah-ah! O! la-la! The P.D.'s! Yes, I remember! I give you boys a room down in the basement this time!"

The recollection of that dinner is still vivid. There were two invited guests, whose names are now practically household words among gatherings of the dilettanti. One guest hailed from Cincinatti—though his home has been in Boston for the last 40 years—the other from Saint Louis. At the time they were both gentle springalds, serving their novitiate in the Hub. They had never attended a P.D. function before and were a little over-enthusiastic in the preliminary stages.

The Missourian, who sat next to me, opened the conversation by saying, "If you feel I'm talking too much, just give me a nudge and I'll quiet right down." The meal had barely started when the first nudge came. Pretty soon he was standing erect, wine glass on high, exhorting the company to "come on!" We didn't quite get his drift and tried to soothe him with soft words. No avail. In a minute he was standing precariously on top of the table, which was not sufficiently sturdy and gave way. We picked him up and put him together again, but it was no use, so finally we had to hang him out the window and sit on him to keep him quiet. Shortly he faded out of the scene and the remainder of the dinner pro-



ceeded orderly enough, speaking by and large.

While the debris was being removed, four of us, one at each corner, picked him up and bore him on our shoulders upstairs, singing "*Dans le Prison de Nantes, la haut! la haut!*" looking for a place to park him. Mistaking the waiter's directions, we entered a private dining room where a *partie carrée* was in progress. Two young couples were greatly surprised and a bit upset when four pallbearers singing a dirge, suddenly thrust an unconscious form, feet foremost into the midst of their sole Colbert. The ladies uttered well-modulated cries of alarm. We backed out, politely apologizing for the intrusion, eventually depositing our unconscious burden in the right room. When the party was over, the Ohioan went up to see how his friend was getting on. He found him sitting on the edge of a bed, evidently aroused by the opening of the door. He looked up brightly and said, "Hullo! Pritch, where's all the boys?"

While the P.D.'s organized principally for relaxation, they did a little work now and then; one or two Beaux-Arts competitions and a little research in Early Americana. Nevertheless, their amiable failings were short-

lived. For a while the "Club" continued to function but after a few happy years it began gently to disintegrate. Sody made a long visit to Charleston and Savannah in search of material for another monograph; Pratt and Sullivan joined Charley Maginnis in a European tour; Crane emigrated to Washington; Harry Hayward became an insurance magnate; and Henry Pennell won the Rotch Travelling Scholarship.

The P.D.'s always considered themselves loyal members of the Architectural Club, their principal object—the stimulation of amusement in the parent organization. As such it served the useful purpose of a balance wheel, and was so recognized by the more serious-minded. As the P.D. poet expresses it, their rooms were a place where—

*"Freed from the fret of Routine's slavish  
toil,*

*They meet once more in Freedom's  
jollity.*

*No thought of care comes now to spoil*

*The merry jest, the gay frivolity."*\*

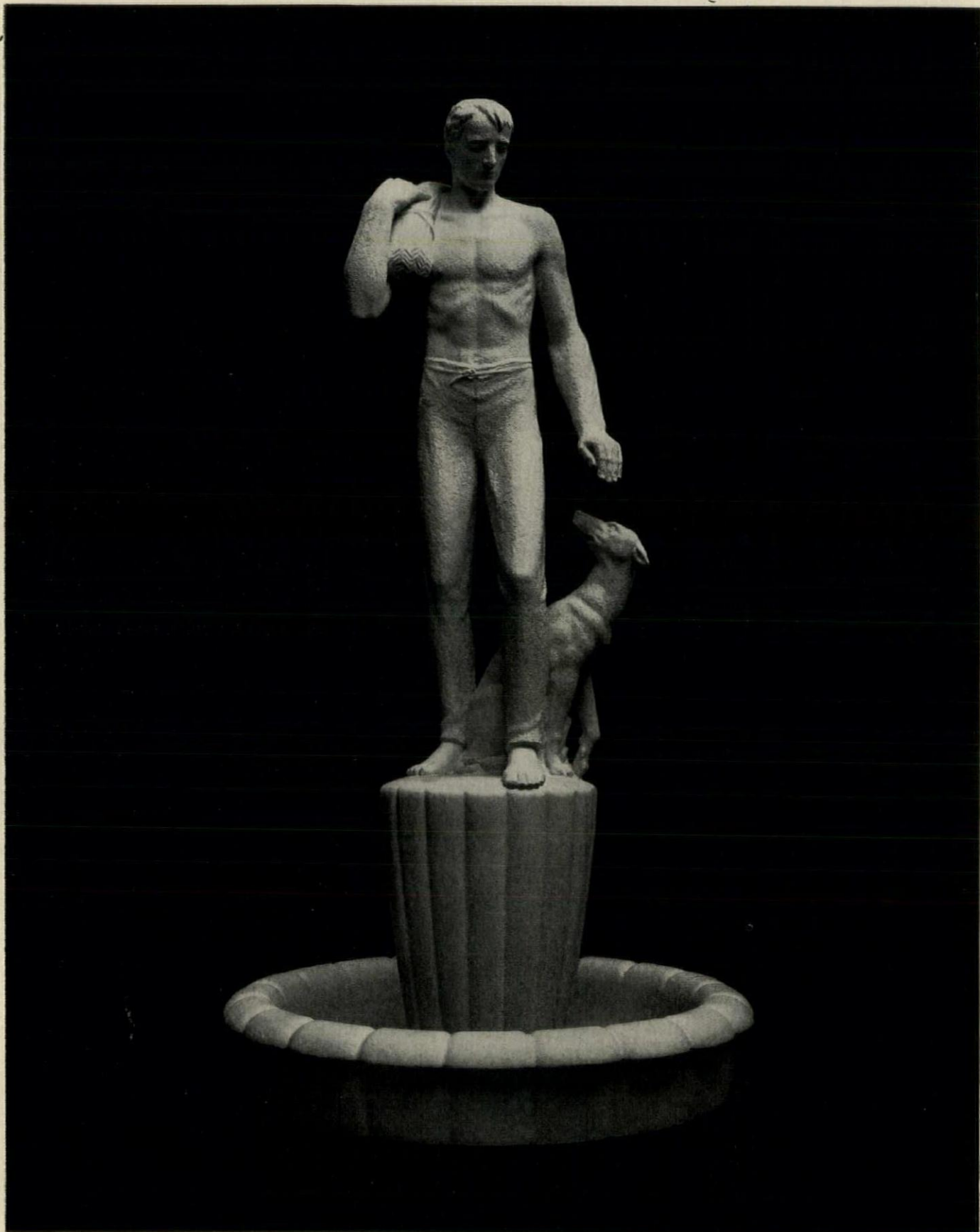
\*"Brochure Series," August, 1895. Vol. I, No. 8. Bates and Guild



VETERAN BOSTON ARCHITECT, author of *Boston Dry Points*, *Olympic Dust*, *Men of Danube* (*qui profundum Danubium bibent*), *The Golden Cockerel*, and other tales, from a tintype taken in 1843 when a student of the Rhodes Travelling Scholarship. In collaboration with Dr. Fellows he is at present engaged in writing a short history of the Society for the Prevention of New England Iniquities. This will be their magnum opus. "*Si queris monumentum, circumspice!*" observes the Doctor in his quaint patois. His verse includes; *Ballade of Astarte's Tarts*, in collaboration with Jack (Mixed Grill) Forknall\*, *Euphrosyne's Knee* and Other Lyrics, etc. etc. etc.

\* A fragment, translated from the Cuneiform.





Bogart Studio

*In front of Dwight James Baum's Shelter Building at the New York World's Fair 1939 are these two sculptural groups by Gaetano Cecere, the one representing "American Manhood" and the other "American Womanhood"*

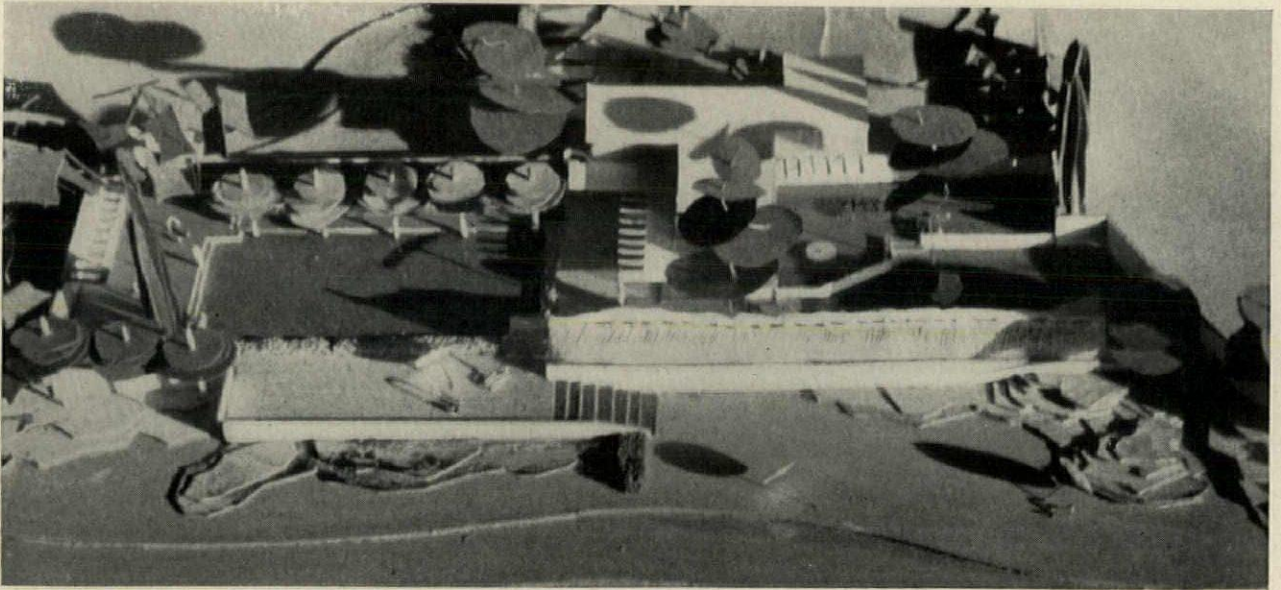




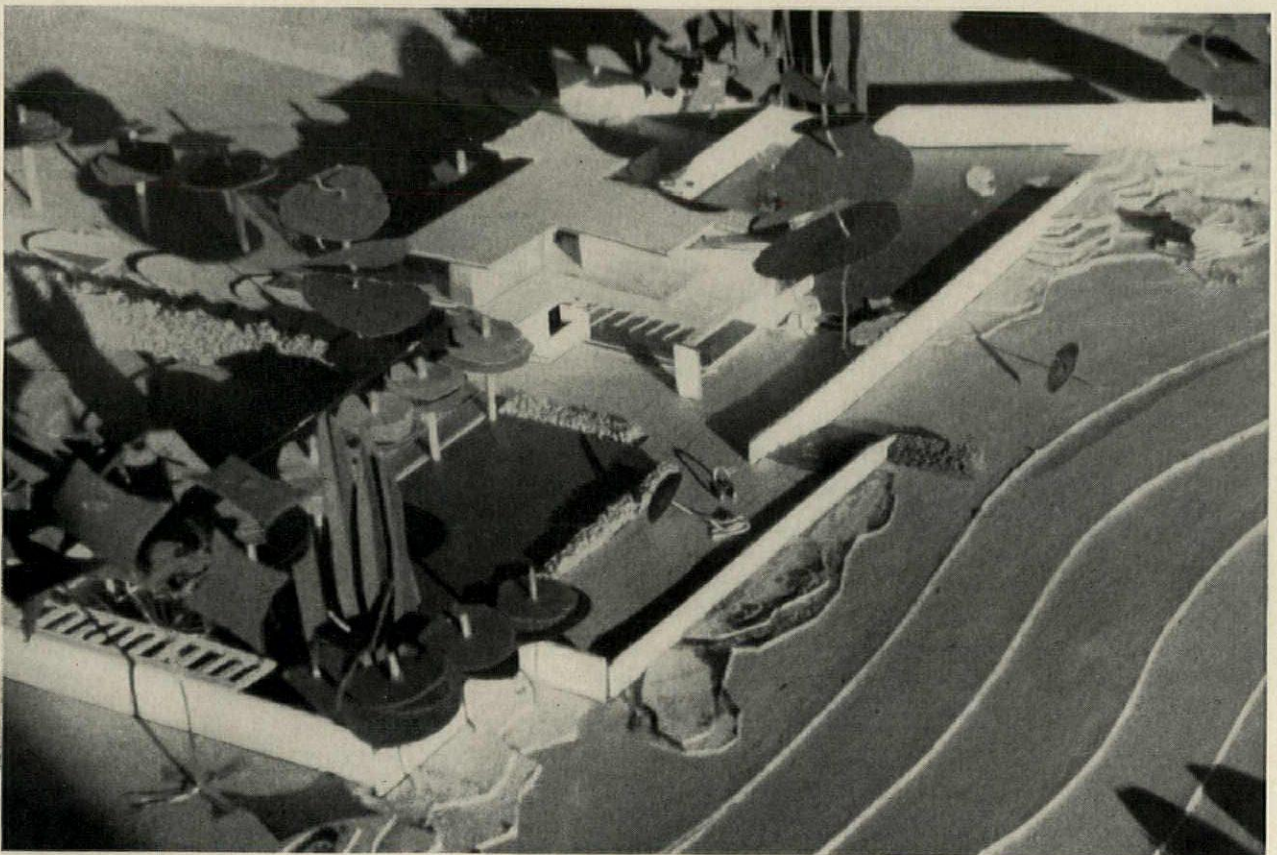
*Bogart Studio*

*The figures, as executed in plaster and stationed in front of the Shelter Building, are approximately twice life size. Cecere is an alumnus of The American Academy in Rome and carries on the classic tradition*





*In developing a waterfront plot of less than one acre for intensive use eight months of the year, the problem was to provide liberal space for all suggested activities, with integration of elements assured through proper orientation of the various rooms with relation to the outdoor planning. Plant and architectural forms were treated organically, giving the design direction and movement and also expressing the affinity with the outside world. Interesting are the cantilevered arbor, visible below, and the glass fabric curtains indicated in the working model, above, to provide temporary privacy when desired along the beach margin*





# INTEGRATION

## DESIGN EXPRESSES THE CONTINUITY OF LIVING

BY JAMES C. ROSE

ALL the sins in design have not been committed by Landscape Architects. They really haven't done much harm, except in schools, since the average business man has stopped paying for the prestige of an Italian garden. Let us show compassion.

Landscape design exists in an isolated world of never-changing æstheticism. It is built on the nobility of classicism, where present-day work sits like a Byzantine capital decorating the top of a Doric column. Here, undisturbed by the hurly burly of life, the landscaper rehashes ancient "things of beauty" which he imagines will, with minor adjustments, remain a "joy forever." Let us not disturb him. He is building. Soon he will find himself projected on his Doric column to the exact position in space where even gravity will not claim him.

Architects have sinned more progressively. They have built a kind of scenic railway in design where anyone may get a thrill who takes the ride, but after a few nostalgic moments, the passenger is delivered to precisely the point where he got on, and whence he continues the haphazardry of his existence. With a few notable exceptions, architects have made no attempt to express any human experience outside the walls of a building. Houses are now, more than ever, designed as a special entity, wrapped in a package, and delivered to the public. No matter how closely they may resemble a "machine for living," they are still an *objet d'art*, and as such, may provide a momentary thrill and eventually become interesting to collectors, but at present, they have little relation to the rest of the world in which living also occurs.

Isn't it a little inconsistent, and perhaps unfair, to expect a Twentieth Century individual to step out of a stream-lined automobile, and then flounder through a Rousseauian wilderness until he reaches a "machine for living"? We cannot confine living, which is a process, to little segregated compartments that end at the edge of the nearest terrace

where we are again asked to adjust ourselves to what, in its highest form, becomes an Eighteenth Century landscape painting.

### II

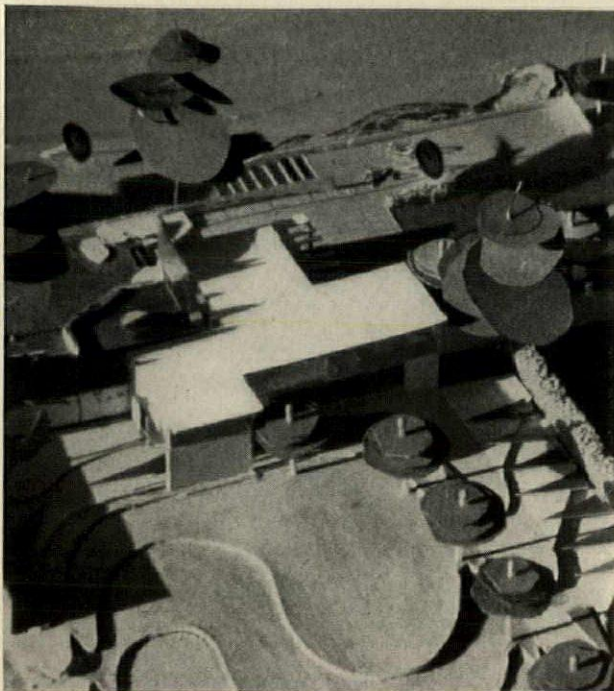
The most justified criticism of any pioneer attempt or existing condition is its remoteness from the human equation. Certainly best and strongest of all human urges is the desire, however frustrated it may show itself at times, of individuals to link themselves with a larger social and universal consciousness. Any attempt to pigeon-hole activity in little entities of design is doomed to failure because it does not fulfil this human equation.

The economic and industrial value of standardization in building is valid, but the infinity of uses and variety of local conditions make the complete factory house impracticable. The standardization of individual units, however, reduces cost through mass production and contributes to freedom in design arrangement so that a building can be adapted to its specific uses and local conditions without depriving individuals of physical contact with the outside world. As buildings become part of the communal actualities of our lives, they gain in social significance and meaning, and we, as builders, have made design an expression of contemporary life.

### III

A small mind requires separate entities, because they are easily understood; but an entity, however brilliant, has no fate but oblivion. Being complete in itself, it forms no integral part of our evolution. The so-called "practical" mind can be convinced only by figures on a stock exchange report. It sees only in terms of the sales value of a new model, and, like Mrs. Warren, will do anything for temporary profit regardless of the social deterioration or private repugnance involved. Under the guise of a false and ephemeral practicality, which is not always as inescapable as we imagine, this mentality repeats its forlorn performance in the self-appointed role as vic-





*In the approach to this attractive house, Rose has sought an integration of the driveway, parking area, garage, and service area in less space than that required by the usual forecourt of traditional designs. Even in the working model, the movement and direction resultant from his characteristic use of materials are apparent. The house is an integral part of the entire scheme; not separated from the "outside" but an area intimately unified*

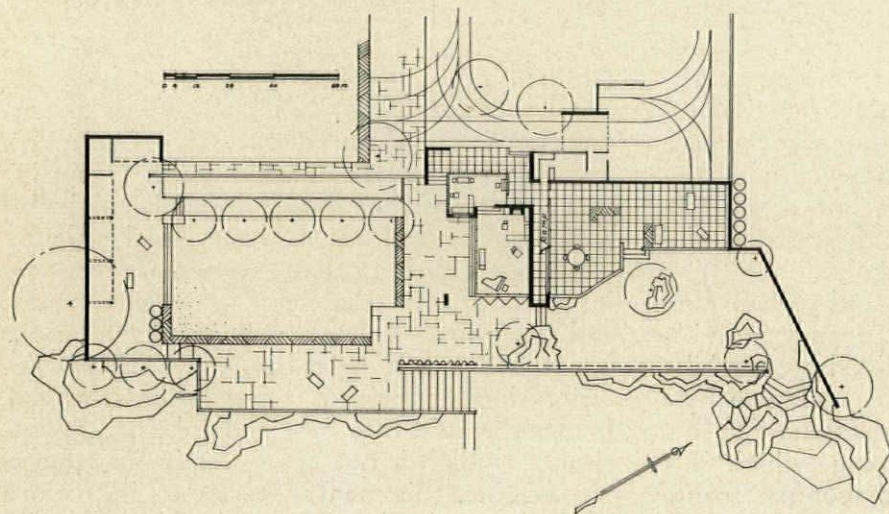
tim rather than master of evolution.

The truly modern mind accepts the human equation in design and the need of individual integration with a larger spatial and social conception. There is no sound economic argument against this point of view. Actually, cost is the best argument for more expansive

integration. The old-time house with a garden tacked on has passed from contemporary thought in design not only because it was cumbersome and tedious, but also because to build in segregated compartments requires more space and maintenance for the same amount of living.

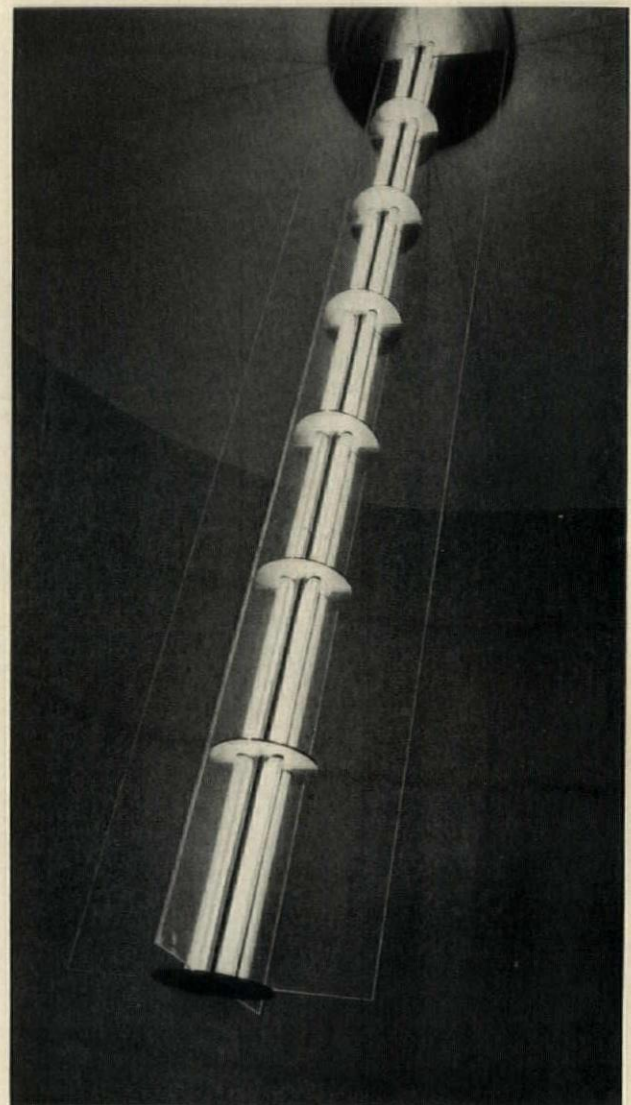
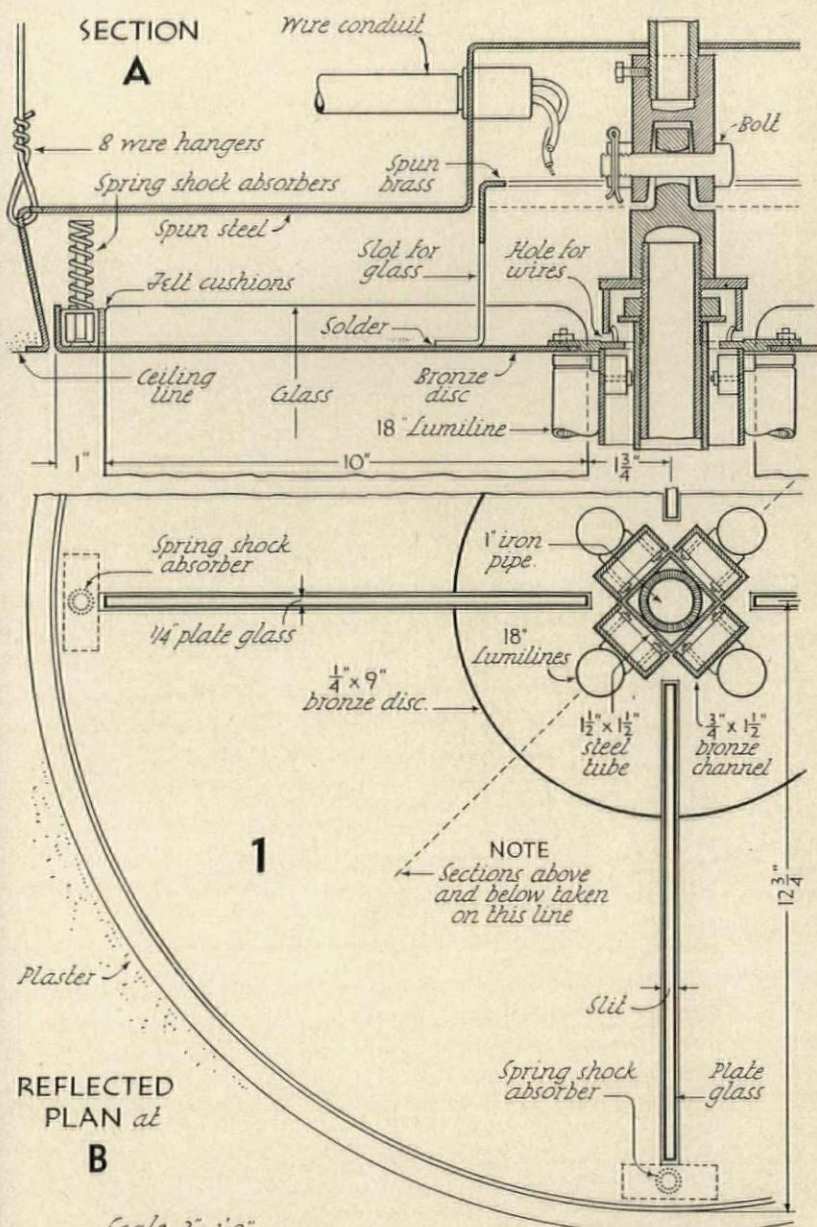
#### IV

The fragmentary rather than completeness is a larger conception in design, and finds its place better in the Twentieth Century scheme. We cannot go back to the days when the ancestral home provided a setting for generations of continuous family life. With the changed tempo of industrial and social adjustments it would be an escape, but no solution to the problem. Nor can we build for eternity or foretell the needs of future progress. There is really no beginning and no ending in the pattern of evolution. There is no definite boundary to the influence of man upon the times or times upon the man. Why should we try to preserve in design an artificiality which does not exist in our lives? The problem for us today is to bring together the dangling, unrelated elements which affect our lives. The greatest service of art lies not in producing isolated objects on the end of a Doric column or momentary thrills on a scenic railway, but in endowing the common actualities with form and arrangement to express Twentieth Century life and individual affinity to a social and universal quality. We can do this profitably by forgetting the mean, little, professional boundaries which we have inherited from the stagnant era, and developing continuity in our environment expressive of Twentieth Century communal needs.

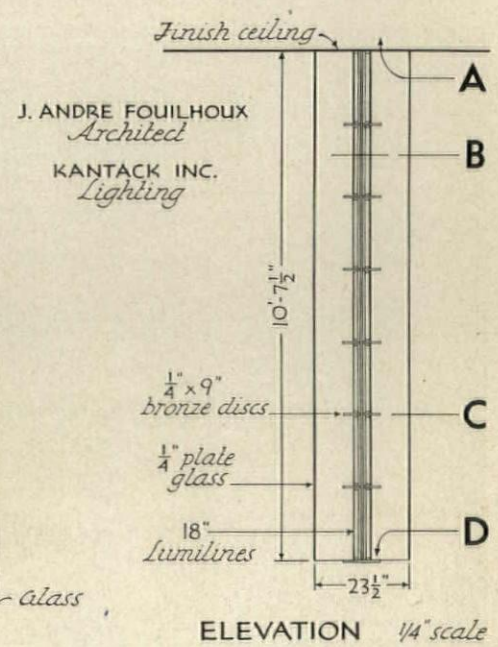


*The economy of area which distinguishes this plan by Rose is apparent when the general lay-out is studied. Segregated, the same units would require several acres*



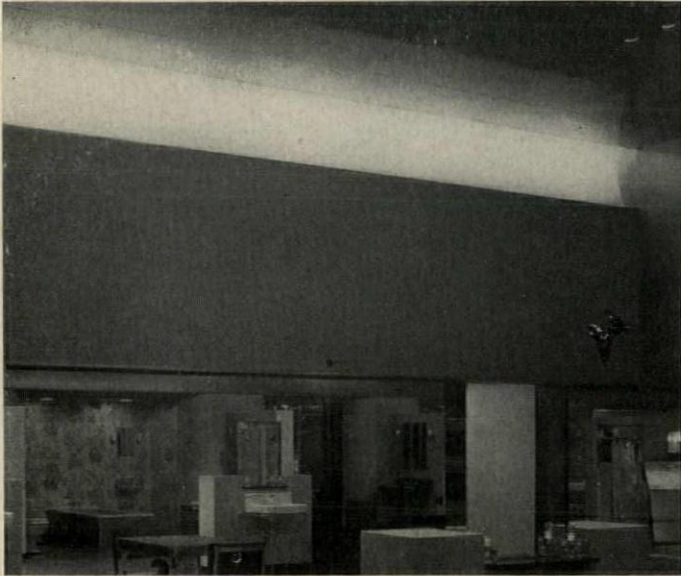


1 SAMUEL H. GOTTSCHO

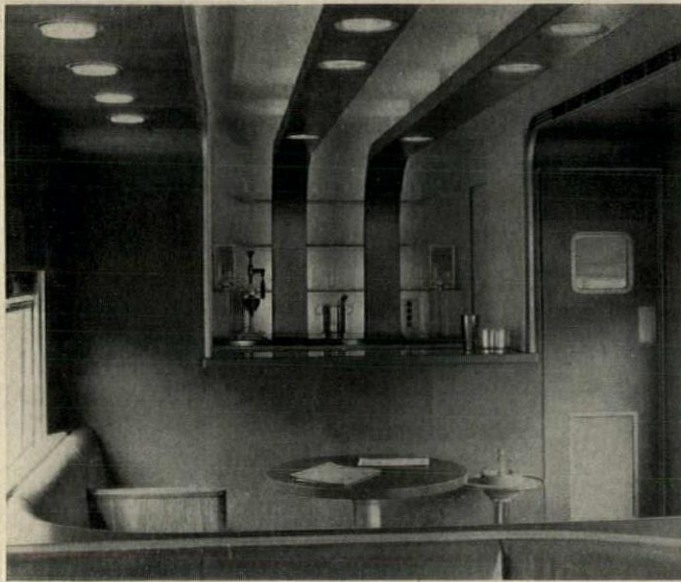




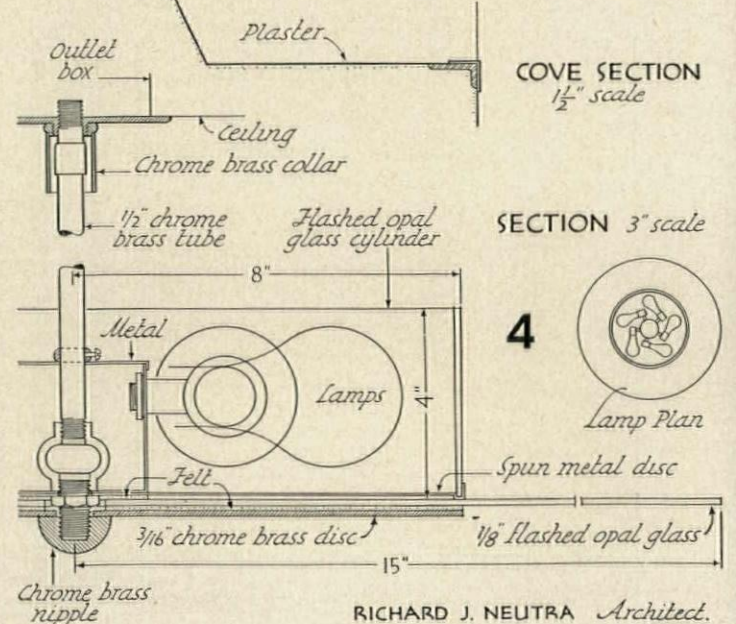
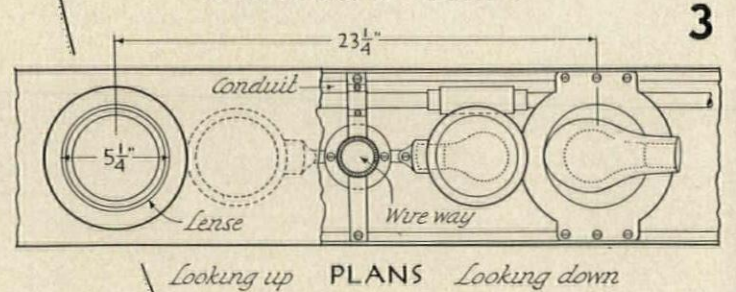
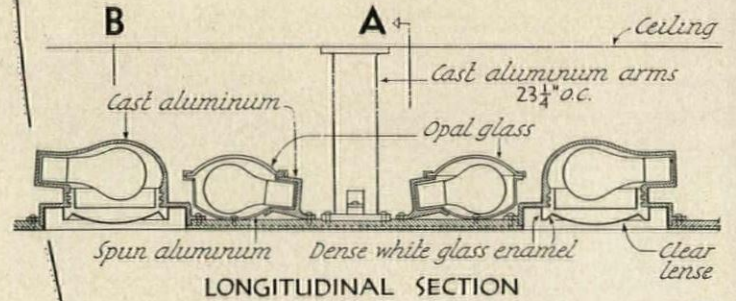
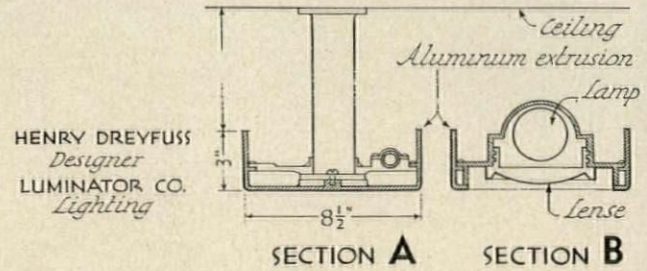
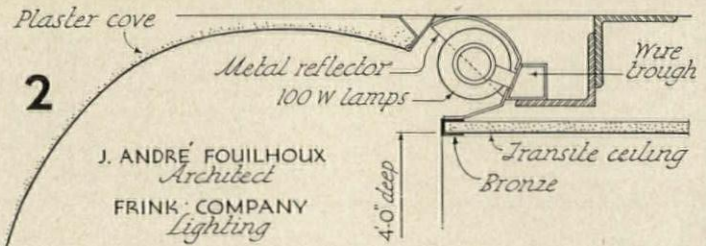
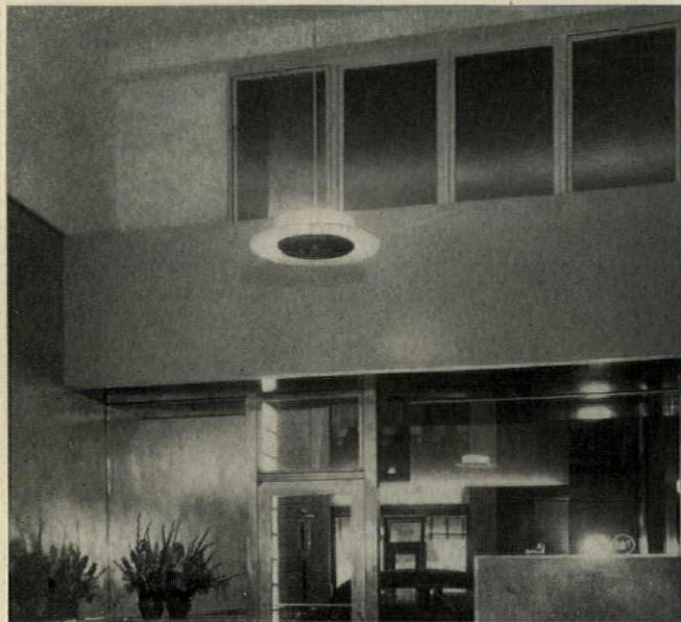
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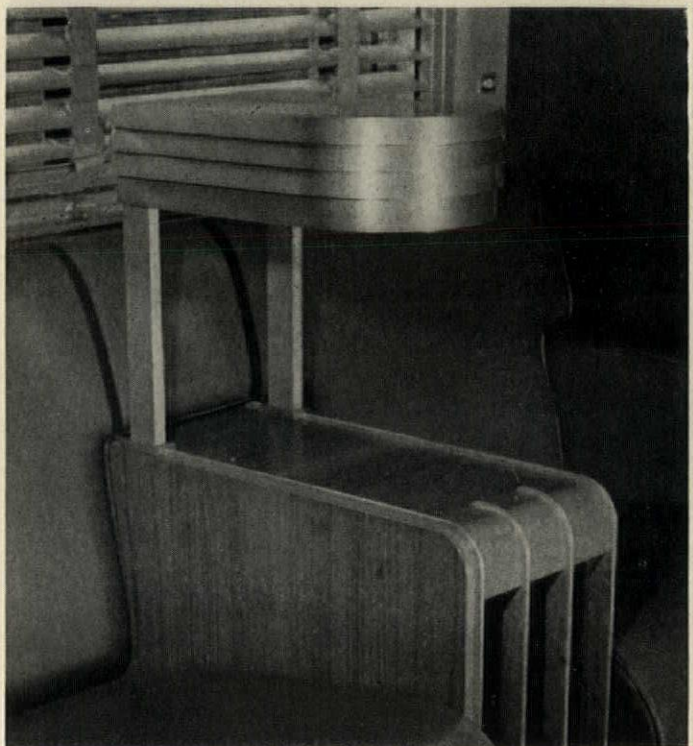
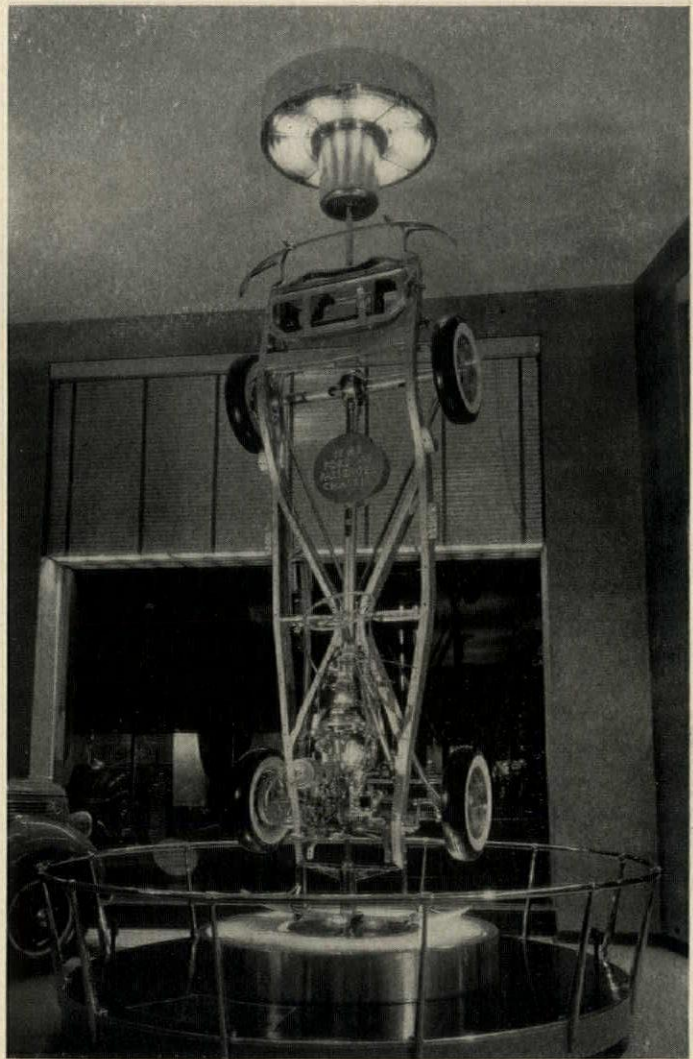
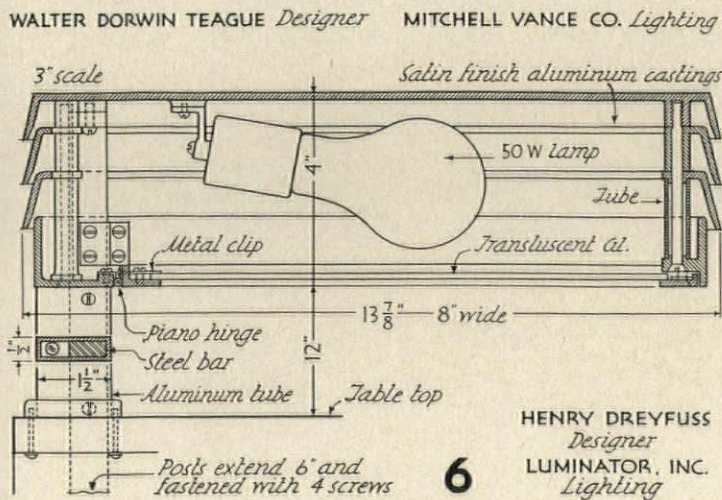
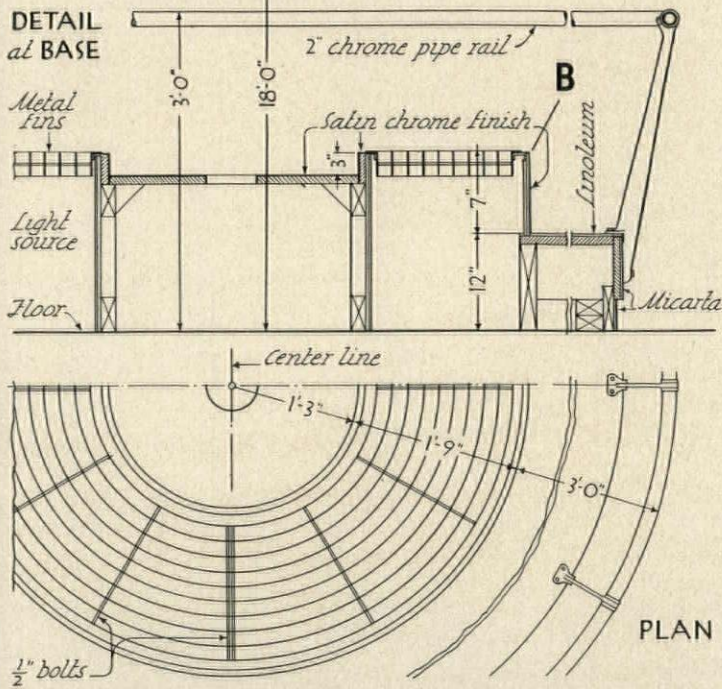
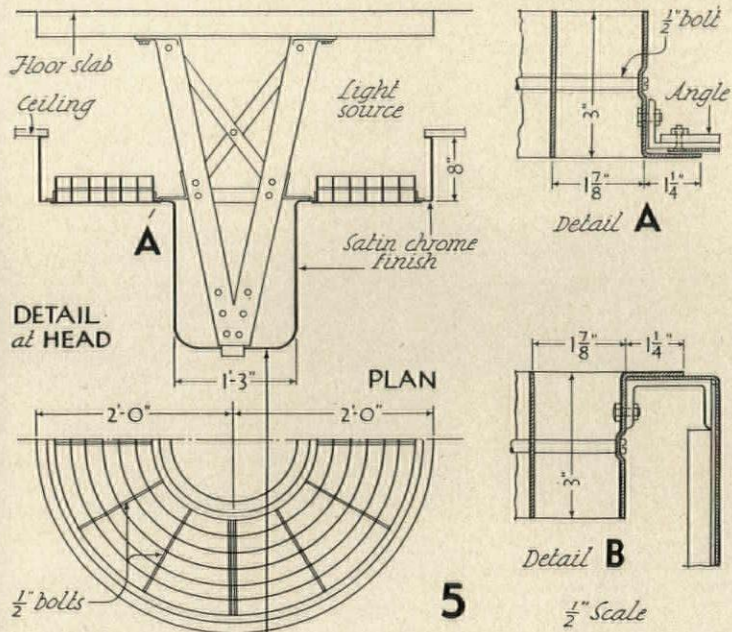
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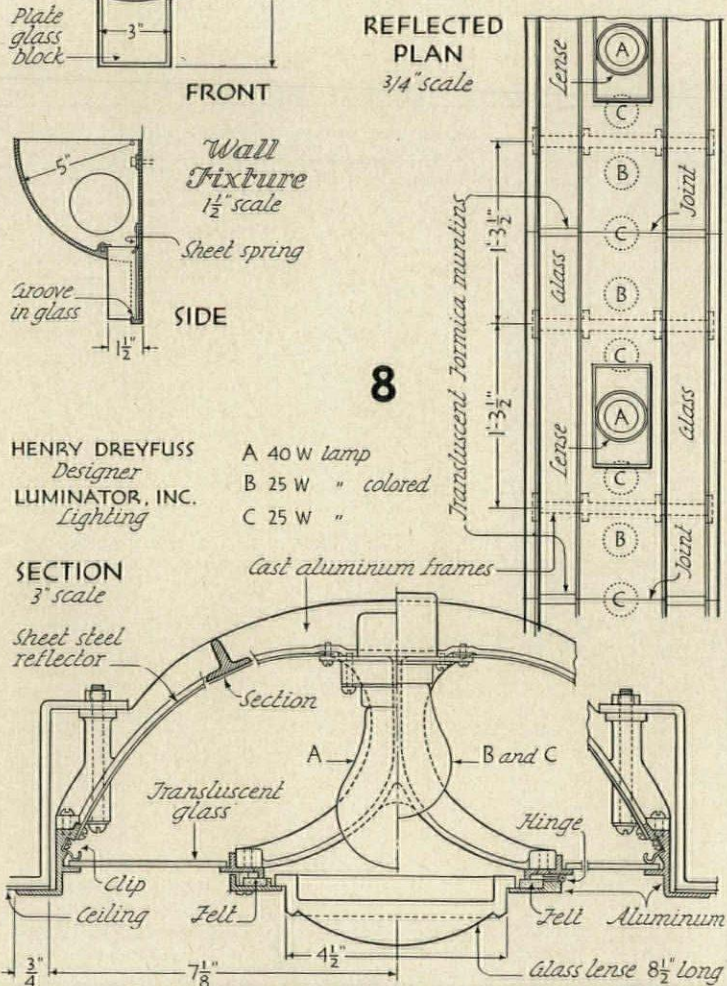
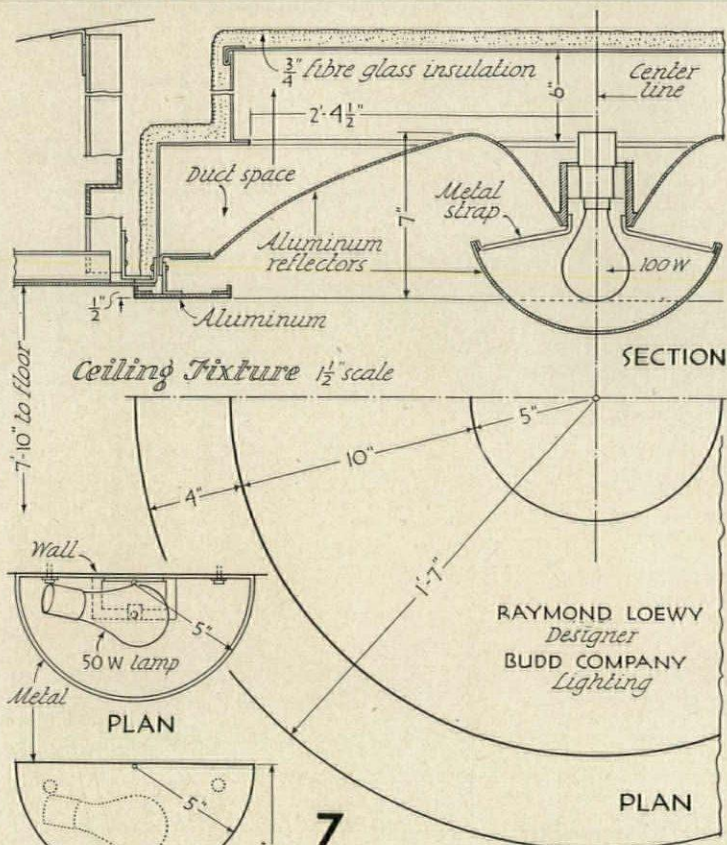
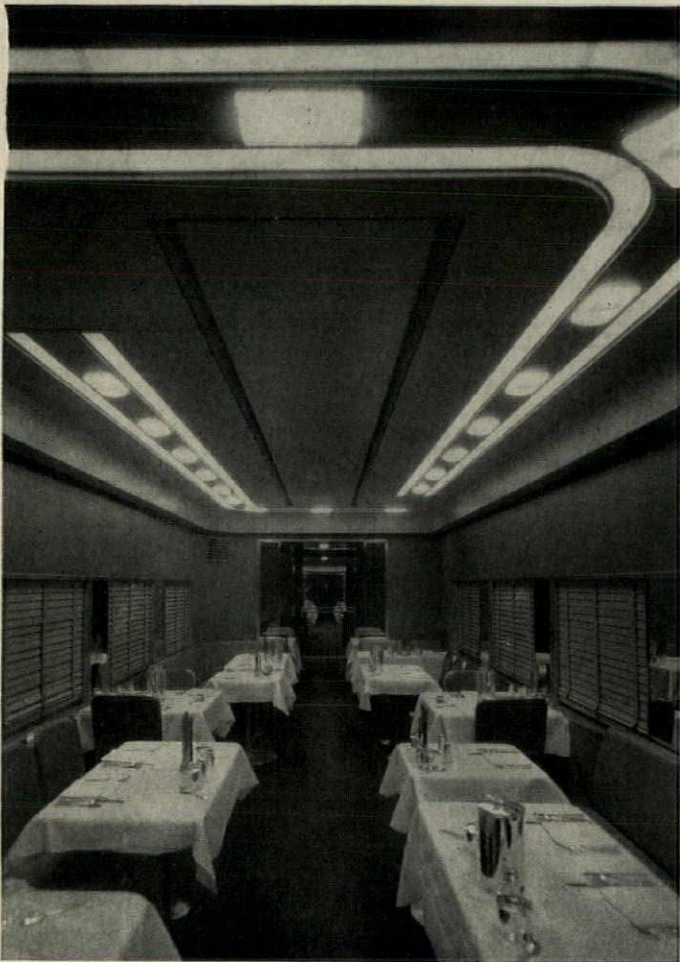




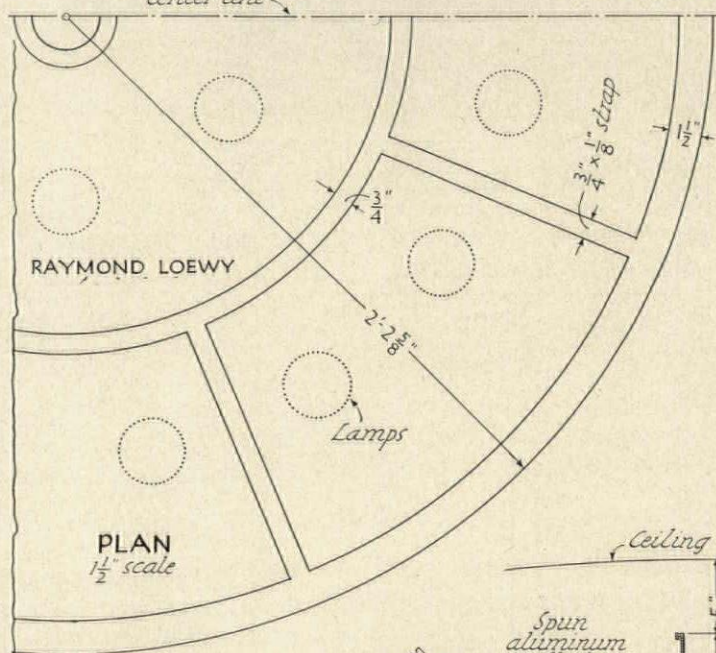
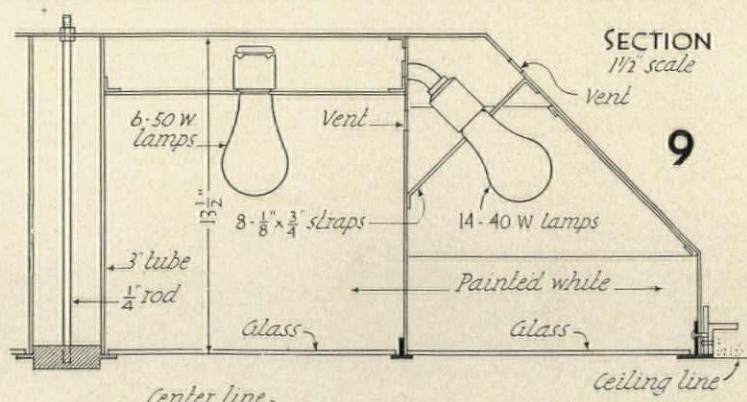
*Robert M. Damora*



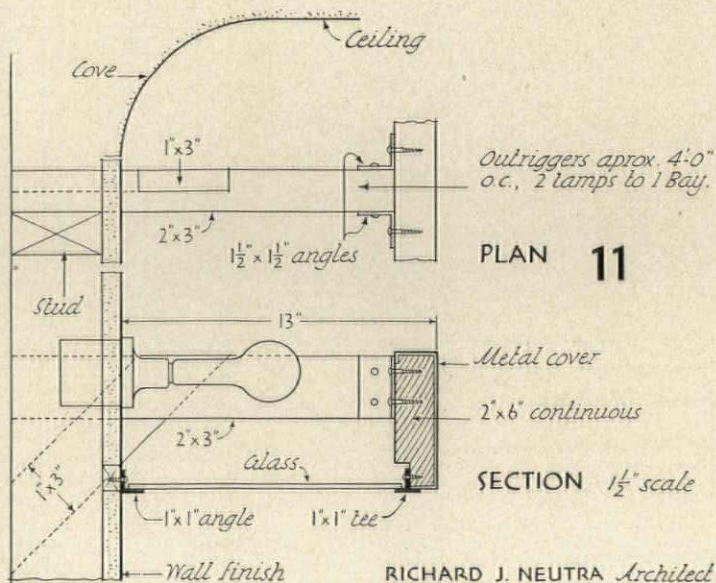
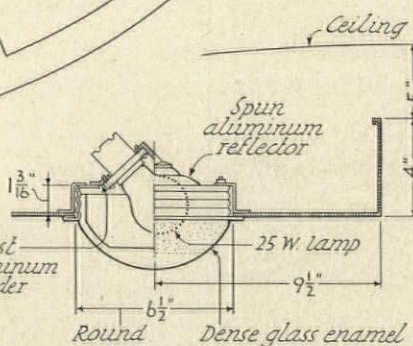
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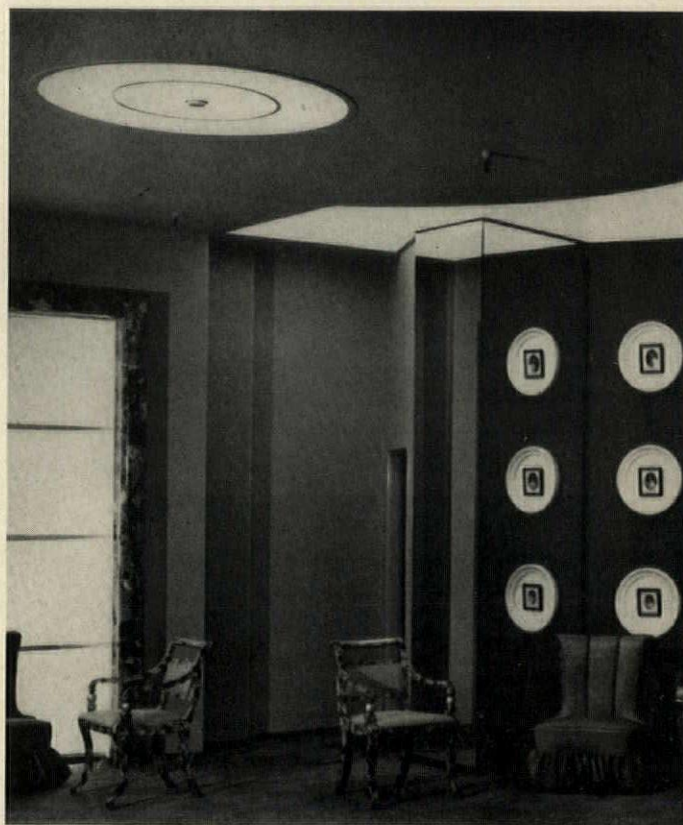




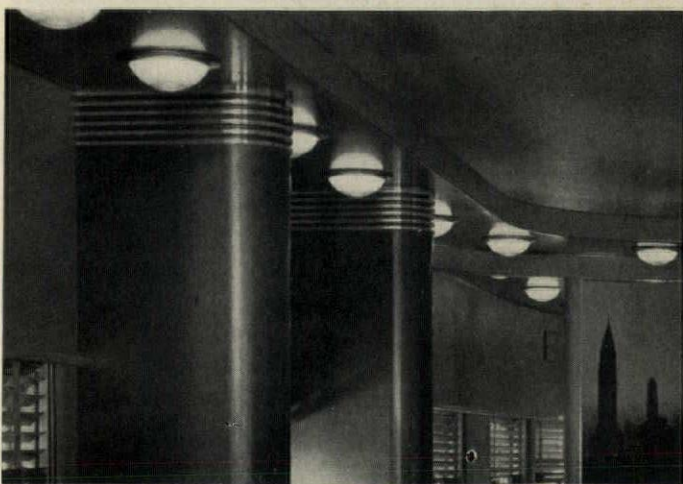
HENRY DREYFUSS  
Designer  
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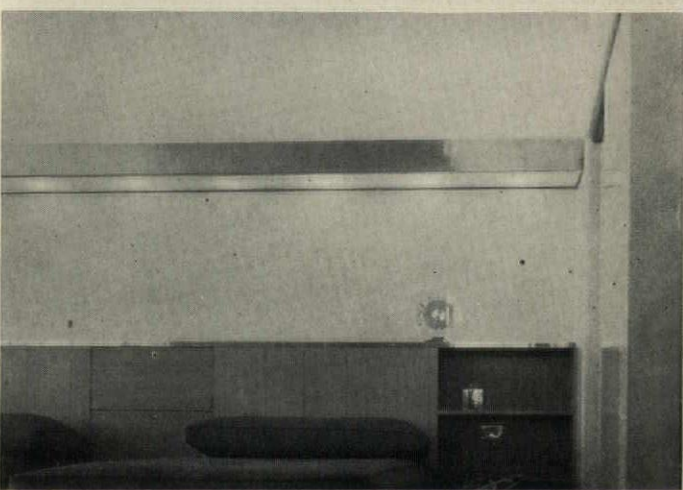
RICHARD J. NEUTRA *Archited* **11**



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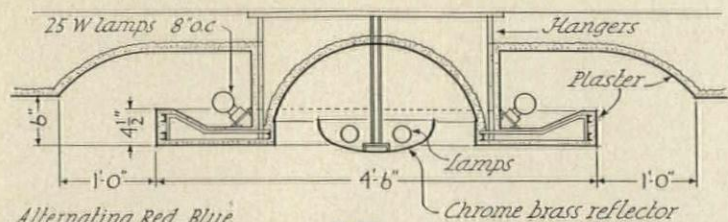
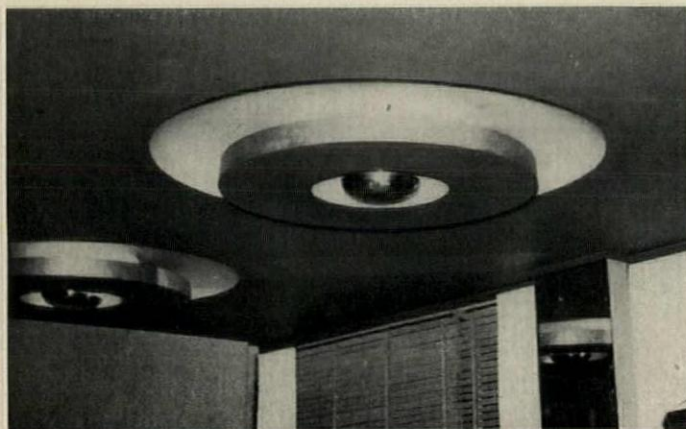


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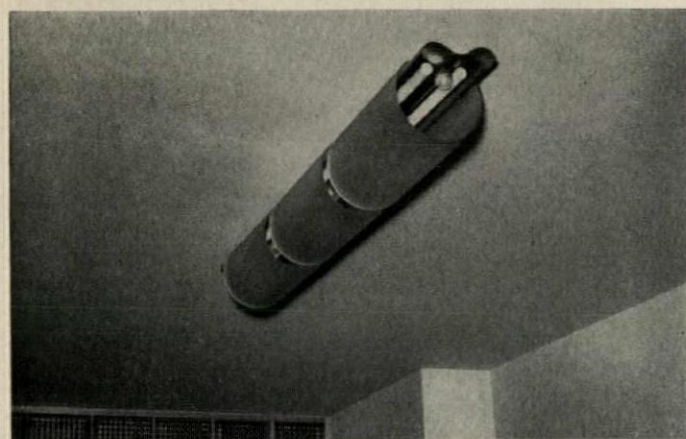


Alternating Red, Blue  
Orange and White lamps,  
Rheostat controlled

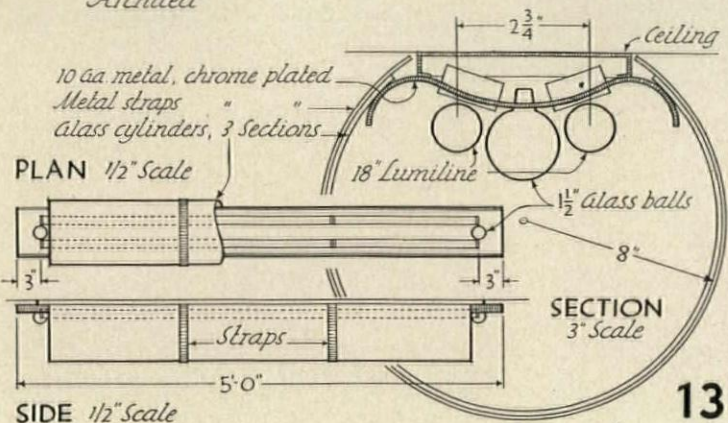
LOUIS ALLEN ABRAMSON  
Architect

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SECTION 1" Scale



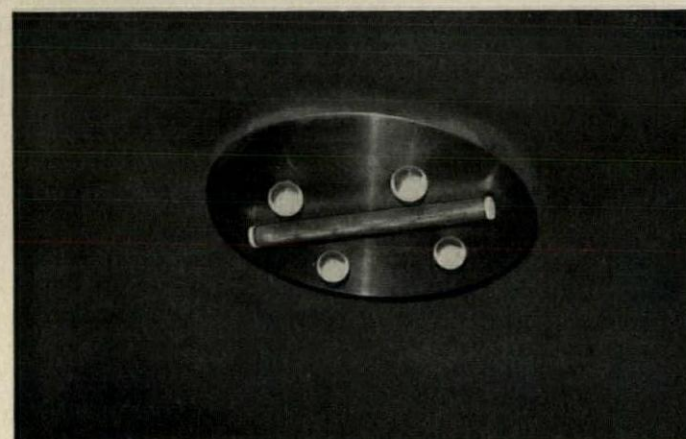
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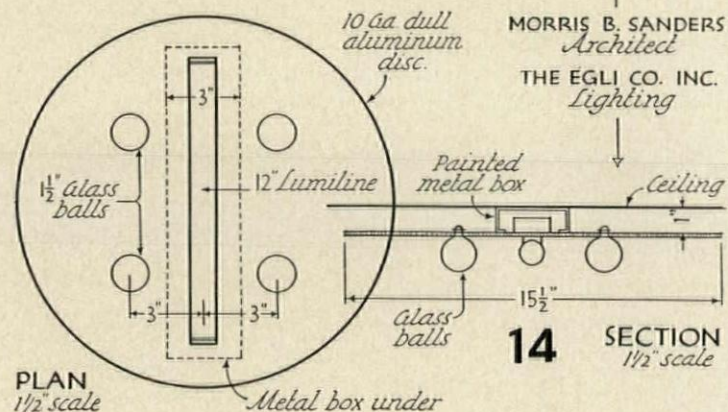
SIDE 1/2" Scale

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MORRIS B. SANDERS  
Architect  
THE EGLI CO. INC.  
Lighting



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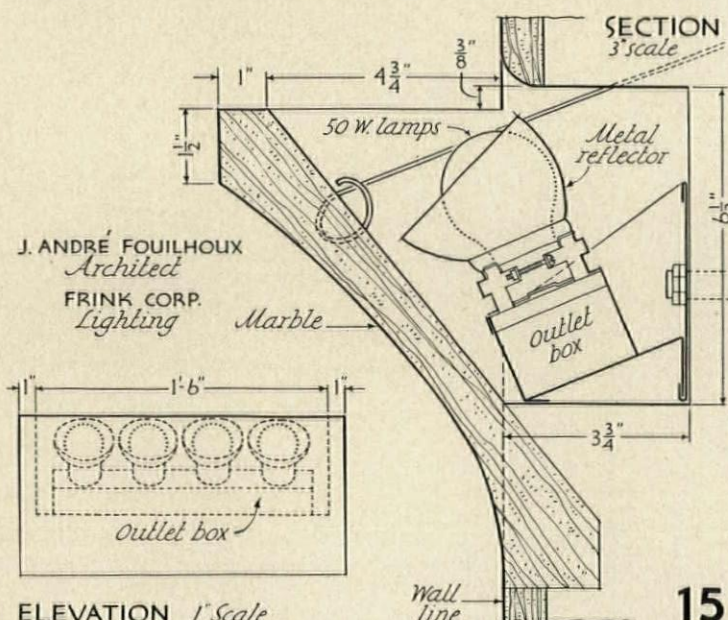


PLAN 1/2" scale

14 SECTION 1/2" scale



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15 ELEVATION 1" Scale

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# FORM AND CONTENT

## CONTEMPORARY ARCHITECTURAL SCULPTURE IN AMERICA

BY TALBOT F. HAMLIN

THE sudden revival of architectural sculpture in America during the last few years is one of the most extraordinary facts in the current architectural scene. When the necessity for adequate sculptural decoration of even our low-cost housing developments has become an accepted fact, as it has recently in this country—for example, in Harlem River Homes and the new Queensbridge and Red Hook developments in New York,—then truly we may be sure that a new era in the close relationship of the two arts has begun. The United States Government perhaps started the movement through its practice of setting aside for decorative sculpture a certain proportion of the money expended on government buildings. Then, the existence of the Federal Art Project as a relief organization made possible a wide distribution of sculpture, such as had never been the case in America before. Yet, behind these immediate causes, there is perhaps another deeper reason—a growing sense that, if art is to be truly “of, by, and for the people,” our large-scale architecture must necessarily be humanized as only sculpture can humanize it.

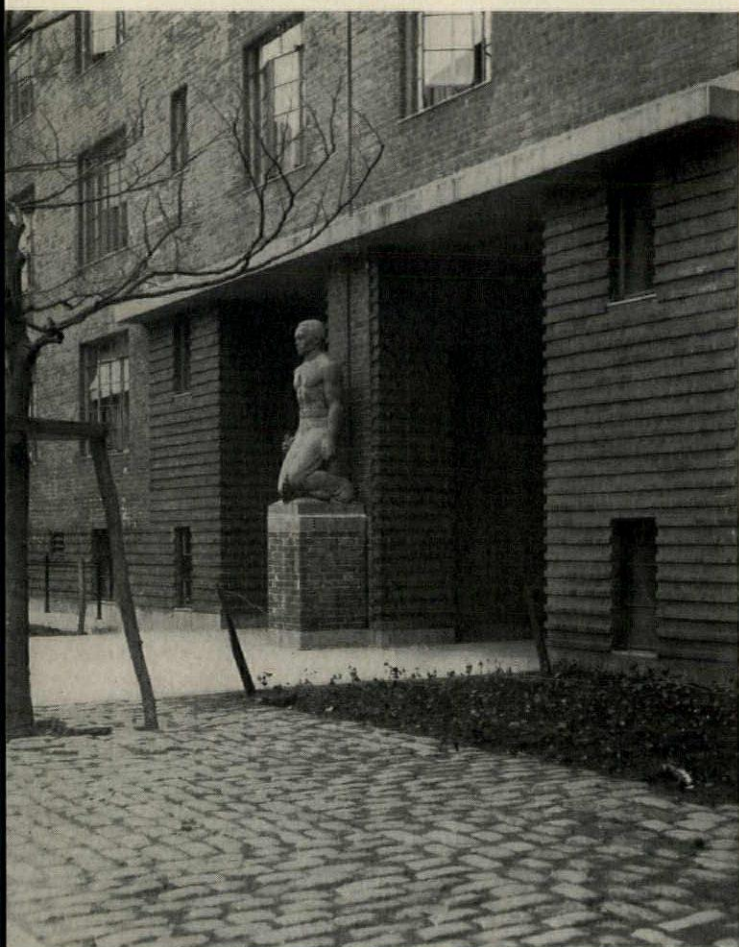
What is architectural sculpture? In a sense, all sculpture in and about buildings is architectural sculpture; yet, in another more accurate sense, we may restrict the term to that sculpture which is definitely and integrally a part of a building. In this sense, architectural sculpture has been an important factor in many of the world's richest artistic cultures, and from time to time there have been special flowerings which have shown that buildings with sculpture are somehow nobler and more lovable than buildings without, and that, on the other hand, sculpture never achieves its greatest dignity, its greatest power over the human mind and imagination, until it has become an integral part of building composition. Such a flowering occurred in Egypt, where the great masses of the temples would

seem overpowering and inhuman without their surface decoration of magnificent *bas relief*. Such a flowering occurred in Greece, where again the Doric temple composition, lovely as it was in line, remained always incomplete until its pediments were filled with their great and superhuman figures and its triglyphs carved with skilful reliefs. A third flowering was the great integration of sculpture and architecture in the best Gothic art. All three of these cultures produced much sculpture that was free-standing and movable, yet it would seem that even the excellence of these single pieces owed much to the discipline, the form sense, the solidity which came originally and essentially in each case from the close relation of the two arts. All three cultures seem to show that sculpture needs architecture, and that architecture needs sculpture.

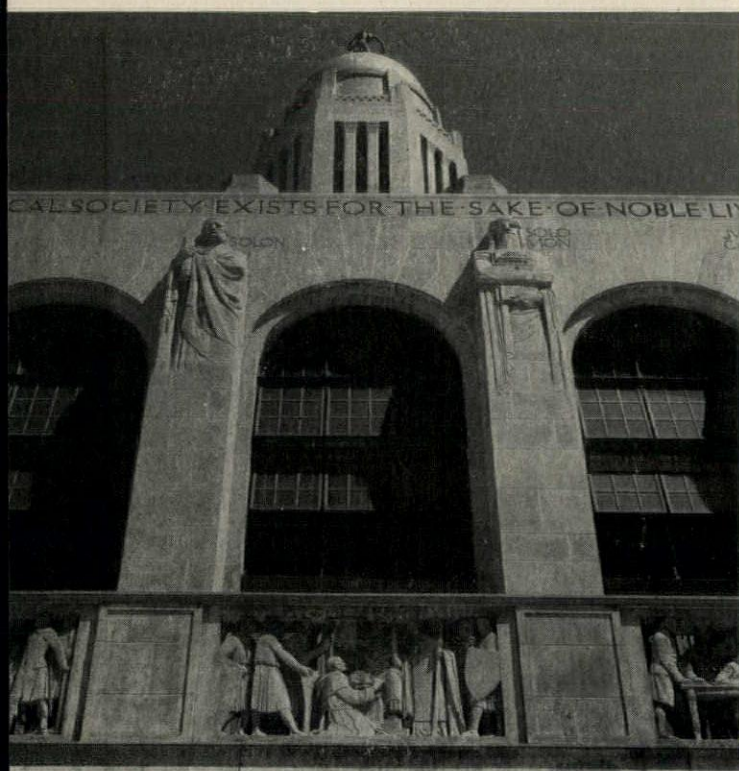
We may be seeing now the beginning of another such flowering. The great size, the mechanical regularity, the plain clear surfaces, which result from modern building needs and technics, frequently, though of course not always, tend to produce buildings that are stark and without human scale, impressive but without the warmth that somehow we seem to need. To bring such buildings into closer relation to those who see them, to make them somehow integral parts of our human environment—things that interest, excite, and delight us—nothing is more effectual than good architectural sculpture. Some of us may go even further and say that the simple directness of the best contemporary architecture is an opportunity for the sculptor that has not existed for generations, and that architectural sculpture as good as the best of these buildings would make even the greatest of them greater.

Architectural sculpture is so new with us, in this vital and integral sense, that it is not strange to find little unanimity of opinion as





*Sculpture at Harlem River Homes was by Heinz Warneke, who worked closely with the architects, Archibald M. Brown and Associates. Below, the strong, majestic figures by Lee Lawrie which adorn Bertram Goodhue's Nebraska Capitol*



to what it should be. In the recent past the sculpture which we have used on buildings has too frequently been mere architectural bric-a-brac added to something already complete, as we might put a vase on a mantelpiece. Like the vase on the mantelpiece, it may add to the humanity of the building, and the best of it undoubtedly has done something to keep alive, during barren years, at least the dream of great architectural sculpture. Yet in general, like most bric-a-brac, it has been too often a mere cluttering, from which one can learn little about either sculpture or architecture, and certainly there is in it nothing of that integration achieved in Egypt or Greece or mediæval France. The time, therefore, seems appropriate for at least a preliminary investigation, a first attempt at definition, a setting down of at least one person's belief about architectural sculpture, if only as a starting point for further examination and deeper criticism.

First of all, there seem to have been in the past two different types of architectural sculpture, represented most simply by the Greek and Gothic versions. According to the Greek version, architectural sculpture is sculpture, frequently free-standing and in the round, placed in a strong architectural framework, which requires the sculpture it enframes just as the sculpture gains its complete meaning only within that frame. In the Gothic system, the relation is an even more integrated one; in the best of it the sculpture itself seems to become an actual part of the architecture, indistinguishable from it, so that in such a creation as the west doors of Chartres or the Porte de la Vierge in Paris it is literally impossible to say, "This is architecture and that is sculpture," for each is both.

Our own building methods seem to lead us inevitably towards the first type; our whole building technique seems to necessitate the placing or the carving of sculptural features after the structure is completed. There are a few exceptional examples of the other technique, especially in the work of that extraordinary team of Bertram Goodhue and Lee Lawrie, which produced so much that seems to have been greater than the single work of either man. Thus the Nebraska State Capitol, in its famous bison entrance-stair pylons and its majestic figures of the law givers, which grow so surely and with such magnificent dignity from the stones of the courtroom façade, is as pure a reflection of the Gothic type of relation as the 20th century has produced. Similarly too, in some of the decorative work of the Goodhue church interiors,



something of the same perfect integration of sculptural form flowing from and coalescing with structural form can be found. Yet these examples are rare, and the high difficulty of achieving this sense of single oneness may be seen in the disastrous results of unskilled imitations of this apparently simple marriage of sculpture and architecture, in the inept copying of non-essentials and the frequent absurdity of the results. It takes more than figures growing out of a pylon, with their lower parts uncarved, to make architectural sculpture.

The first method, the Greek system, is difficult too—perhaps even more difficult, because so deceptively easy. Applied architectural sculpture may be great, as the Greek was, or it may be as ineffectual as a cheap chromo, even in a good frame.

For what purpose does architectural sculpture exist? If we find the right answer to this question, we may be able to help in the solution of the difficulties of the whole problem. It is easy to say, "to make architecture more beautiful"; but today ideas of beauty vary so widely that we must analyze more deeply. Sculpture must make architecture more beautiful by making it more interesting and more humane, by impressing upon it the stamp of human aspiration and human creation—in other words, by making it live, giving to it some spark of human life and feeling. The requirement is double; it entails both form and content (if we may be forgiven for speaking of them as two separate things, rather than as two aspects of the same thing). It is impossible to say which is the more important, for here again tastes differ widely—the formalists generally preferring the form aspect, to the disregard of content; the propagandists going to the other extreme. I think we may accept the concept that great sculpture is great content in great form.

The recent competition for a large bronze panel to go over the door of the Associated Press Building gives additional point to this whole problem, and the mass of reliefs submitted showed a most unfortunate division: those sculptors who seemed to have the best knowledge of the real decorative essentials of the problem often presented compositions whose content was banal or absurd; and those, on the other hand, with some creative idea of how the news might be symbolized, and with "something to say," all too frequently seemed to lack the first glimmerings of a sense of the fact that this panel was for a definite location in a definite building and was at monumental scale.

Thus, one of the most interesting of the

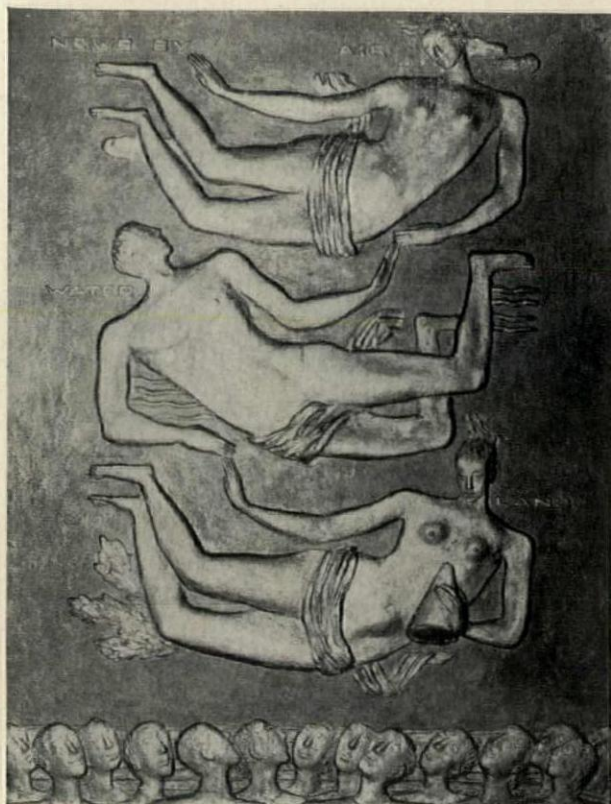
designs from a purely decorative standpoint—from the point of view of balance of light and shade, of general scale sense, of the projection of the relief, of a realization of its position over a band of doors, so that its whole framework must somehow appear strong and self-supporting—was the composition of Durenceanu, with its great winged figure and its finer details beneath. The relief is to be set back from the face of a wall which will receive little if any sun, and where the light is bound to be diffused and reflected from all sides. Durenceanu has realized this and his forms are bold, with deep sharp shadow patterns and suave surfaces of sufficient projection to count in this diffused and relief-killing light. The balance of scale between the smaller and the larger figures is excellent and tends to make the whole seem the monumental thing it should be. It is significant that this design alone was presented in a complete scale model showing the doors and the recess. Yet, granted all this, the content of the whole is so without meaning, at least on a cursory observation, its symbolism so forced, that despite its decorative brilliance it was in no sense an answer to the problem.

The three horizontally floating figures of

*Sculpture by André Durenceanu, submitted in competition for a bronze panel to go over entrance to Associated Press Building, Rockefeller Center. Not premiated*







*Above is Gwen Lux's design submitted in the Associated Press Building sculpture competition and below is John Tatschl's panel for which he was awarded Second Prize*



Gwen Lux show a similar appreciation of at least the basic decorative and architectural problems. The band of faces beneath form a strong symbolic lintel; the general horizontal lines above, with the arms forming an intricate connecting pattern, carry out this feeling. The relief is sufficiently bold, although delicate, and is further reinforced by a difference of color between the background and the figures; the whole would "count." But here again the symbolism carries no conviction; the content is empty; and, although inscriptions tell us that the three figures represent news by air, water, and earth, our imaginations remain untouched, and despite its clever stylizations the whole seems frivolous and unreal. The judges were probably bothered by this apparent conflict between the decorative designs without meaning and the meaningful designs without decorative sense, and were finally forced to deny consideration to many excellently composed designs, which in execution would have undoubtedly made the building "beautiful," but which also might have made it stupid or even laughable.

One of the possible decorative solutions for this problem is, of course, the richly textured all-over pattern, which brings up at once difficult problems of relief and of scale. The best of these, done by John Tatschl, was given the second prize. Forceful in relief, rich and interesting in content, as a panel by itself interesting in composition, it still has one basic and irremedial error for its particular position—the fact that its movement is constantly down in the center and up at the sides, a movement emphasized by every figure and accessory in the composition, by the lines of the presses, the typewriters, and the newsboys' papers, so that the lintel quality which should exist to give it stability in its architectural position is utterly destroyed and the whole over the broad opening of the doors would tend to give the effect of a constant and, what is more, a growing sagging, since the lines towards the bottom are more inclined than those at the top. This is an especial matter of regret, for the rhythmic repetition of units and the tight-packed richness of the whole undoubtedly have that human value which is an essential part of good decoration.

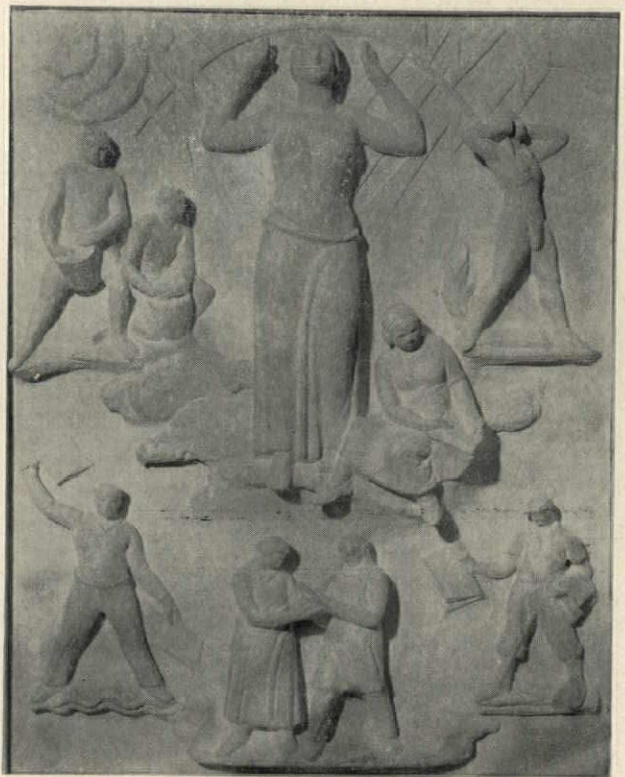
Mr. Fleri's third prize design is excellent from the architectural point of view, the simple spotting of its figures on conventionalized projecting masses interesting and dynamic, and the figures themselves well posed and effectively massed. Yet here again the content element lacks the human richness desirable, and one wonders exactly what the



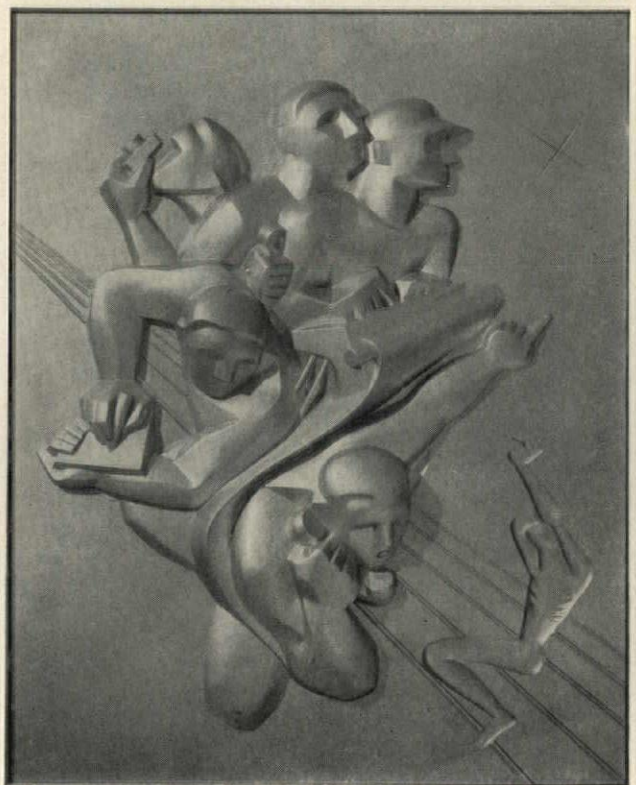
semi-nude female, pierced by lightning bolts from thunder clouds and under what appears to be a rainbow, is supposed to represent. Is she the News, or the Spirit of America? The man at the right, with the flames coming out at his heels, what is he? To the ordinary person, the relation of much of this to the assigned subject and to the purpose of the building — to house the Associated Press — is so tenuous as to be almost non-existent, and the person entering or passing the building would be tempted to say, "Just another piece of sculpture!"

Perhaps the winning design has gone too far in the other direction, but one is sure that, confronted by Mr. Noguchi's group, the passer-by will get its message instantly. It has an extraordinary dynamic and yet compact unity, and, besides its obvious figures, the whole has the feeling of static, anticipatory excitement which is precisely that of one waiting for news. Its close, bold massing, full of rhythmic lines and balanced planes, all tell the same story. Its scale is colossal and its projection perhaps over-bold; there is something slightly frightening about the way the great lower figure with the telephone bears down upon the people who will enter beneath it. From the purely decorative point of view, the design as yet is far from perfect and the spaces around the group out of balance and empty. One feels that the sculptor himself must have sensed this, because of the meaningless incised cross in the upper right corner and the contorted small figure at the bottom below it; both seem extraneous and put in because of this feeling of something missing. However, there is an opportunity for further study, at the large scale, which may reveal many other details which need to be modified before execution. Of the vitality, the effectiveness of the simplified planes, there can be no question.

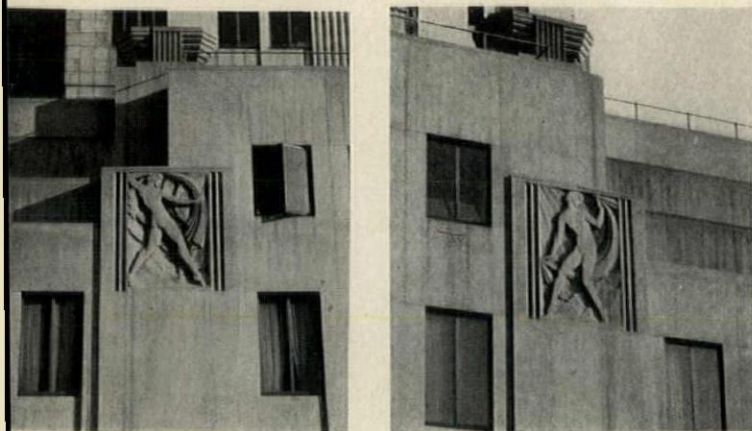
It is remarkable how little architectural sculpture there is visible in the streets of New York. The two bold yet delicate reliefs, by René Chambellan, that flank the façade of the Bonwit-Teller Building, stand out all the more strongly because of their rarity. It is interesting to note how much vitality they give to this excellent front, how strongly they count in the pattern of the whole, although perhaps seldom consciously perceived. Their effectiveness would seem to suggest almost endless possibilities for further development and for a richer texturing of larger areas in similar buildings. There is but one criticism of them from the purely architectural point of view — the fact that they are so far above the eye, placed there doubtless because they looked



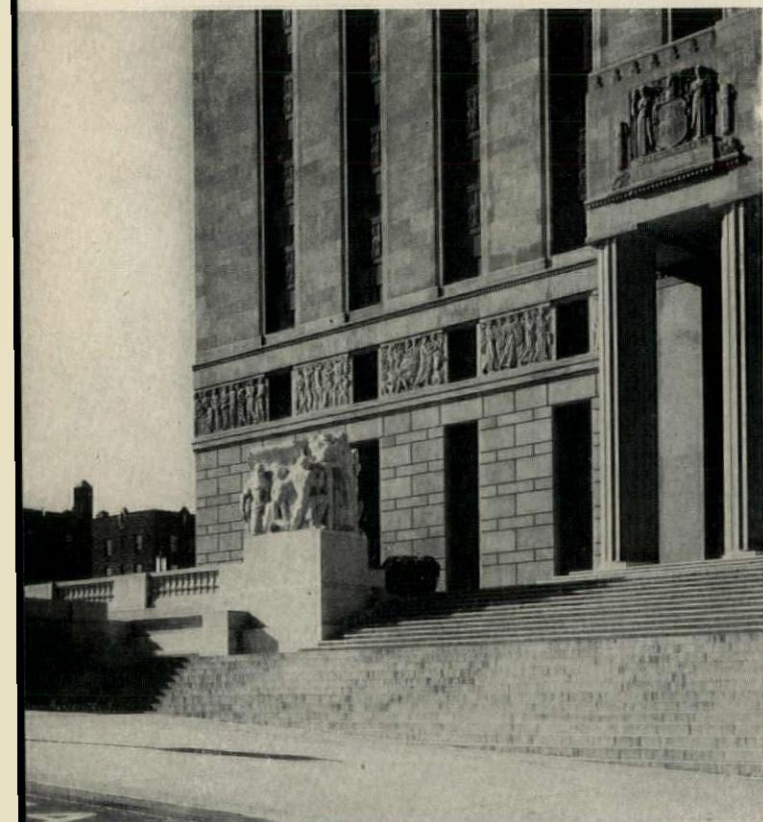
*Joseph C. Fleri was given Third Prize for the design shown above, while Isamu Noguchi gained First Prize and the commission to execute the spirited group below*







*Above, two sculptural panels by René Chambellan, placed high on the Bonwit-Teller store building on Fifth Avenue, New York. Warren and Wetmore were the original architects for this building. Ely Jacques Kahn remodeled the façade some time ago but retained the sculptures as a part of his revised design. Below is a view of a corner of the Bronx County Court House showing the lower frieze by Charles Keck alluded to in the text. Joseph Freedlander was the architect, with whom Keck and several other sculptors collaborated*



well there in elevation. Ruskin long ago claimed that the place for architectural sculpture was close to the eye level, and cited the Gothic porches as examples. It is hard to see wherein he was wrong; yet again and again, because of the deceitful suggestion of elevation drawings, architectural sculpture, when we get it, is raised above the eye, to be frequently forgotten. It is therefore with all the more pleasure that one comes upon McKim, Mead & White's old porch of St. Bartholomew's Church, in its new sumptuous location in the Goodhue building. There is sculpture which, derivative as it may be, nevertheless is full of form, content, and vitality—sculpture at which one looks not once but many times, and yet sculpture that never distracts one from the beauty of the whole composition. Today, undoubtedly we would, if we were honest with ourselves, do it differently, as the architect of today would do the porch differently; still, in its closely knit composition, in its absolute unity with its surroundings, in its power and its richness, there is much for us to study and to honor.

Another interesting example of sculpture near the eye level is the lower frieze, by Charles Keck, on the Bronx County Court House. Here too, perhaps, the derivative sources are too obvious, and the whole long procession may be criticized as monotonous, without climax or a sufficient amount of that rhythmic change which makes the Parthenon frieze so continuously interesting. Nevertheless, the daring conception of the whole is praiseworthy, the placing of the sculpture where it can be seen is excellent, and in the sense that it is an integral part of the composition of the entire building it definitely adds to the effectiveness of that building. It is architectural sculpture, and it suggests all kinds of higher developments, more humanized, more creative, more dynamic, more living, which may come some day to be not merely applied decorations for, but essential parts of, public buildings to be.

One other illustration of recent architectural sculpture deserves notice, if only to show that architectural sculpture need not always be something grand, over-serious, or reserved for public buildings. That is René Chambellan's group of a nude man and woman on the new Beck Shoe Store on Fifth Avenue. Here again it is an essential part of the building's design, despite the fact that it is frankly applied. The great gray marble surface exists merely as a background for it, and it is composed with a careful consideration of this background. It could perhaps have been placed



lower in the façade, in closer relation to the door and the windows; but even where it is it brings a note entirely fresh and entirely new into the street picture of Fifth Avenue, something which speaks of humanity to humanity, and something which in its very facile handling and its luxuriant forms sets the note of the elegance which undoubtedly the building was designed to express. The same note is struck, in a piece of interior rather than exterior architectural sculpture, by Milton Horn's ceiling relief in the Lenthéric shop, with its delicate figures in low relief, which seem in their quiet repose somehow to tell more about the *chic* which the shop is supposed to present than all of its over-rich and now somewhat out-dated ornament.

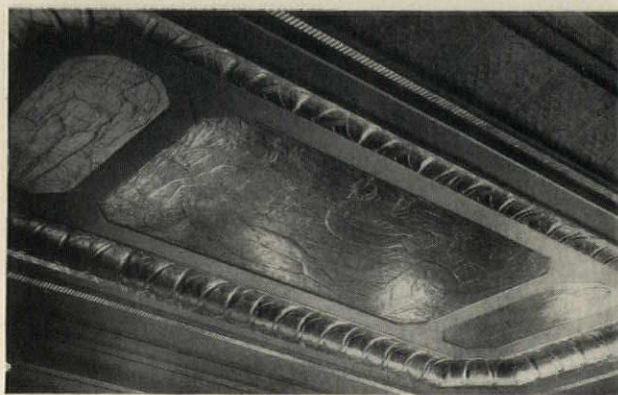
From this analysis we may be able to gather some of the simplest qualifications of good architectural sculpture. In the first place, it is much more than ornament, and that is what makes its content, its message, so important. This content, of course, may be purely an abstract one; yet, if we are designing buildings to be enjoyed by more than a small portion of the elect, it is probable that the content must be of some easily understandable type. If the purpose of architectural sculpture is to humanize and to give life to buildings, surely its human quality, its life quality, must be preëminent; and we are no more solving the problem if we use forms with symbolisms so esoteric as to pass the comprehension of the beholder, and produce in him merely confusion, than we would be by decorating our buildings with inscriptions in Chinese.

Another quality of buildings affects the content of architectural sculpture—their relative permanence and the fact that, for good or ill, once architectural sculpture is in place it usually remains, for the benefit not only of ourselves but of our sons and perhaps of our grandsons. The content, then, it seems to me, should be of our own day, but it must also be based on essential human qualities and on symbols whose interest is not merely topical. Fashionable portrait painters paint fashion, but great portrait painters paint people. Similarly, fashionable sculptors carve propaganda of one kind or another, but great sculptors carve humanity. And, above all places, a building seems the place for permanent rather than transient expression.

One other thing we may accept, and that is that the best architectural sculpture is the result of a collaboration, as for example in the Nebraska State Capitol cited above. In any case, by definition, since the building and



*The new A. S. Beck Shoe Store on Fifth Avenue, New York, between 46th and 47th Streets, has attracted much favorable attention. The sculptor, René Chambellan, and the architect, Lewis Allen Abrahamson, collaborated most effectively. Milton Horn's ceiling relief sculpture in the Lenthéric Shop at 761 Fifth Avenue has a similar humanizing effect and is also expressive of the shop's wares*





the sculpture are one, the design of each profoundly affects the design of the other. Our architects have become too used to dictating to ornamental modelers, and our sculptors too accustomed to producing endless arbitrary gallery pieces; each is conditioned, alas, somehow to resent the intrusion of the other. Yet the disastrous effects of a lack of this mutual consideration were made vivid recently when, in Newark, a large, costly figure designed for an important court room was removed from its position shortly after its installation, at the almost unanimous request of the people who used the building. What a pitiful waste!—particularly since the architect of the building and many others had known in advance what the result would be and had protested. Beautiful as the figure was, its forms were so little adapted to its position that it made the space it occupied seem more empty than when there was nothing. What a comment on the judgment of the jury with regard to the basic facts of architectural sculpture!

If we are to have successful architectural sculpture in our new housing developments and all of our new federal buildings, it behooves architects, sculptors, and government agencies to take this lesson deeply to heart. You can no more order just six over-door panels for a housing development, without giving the sculptor knowledge of the forms and relations of the entire development, and expect to get good architectural sculpture, than you can expect to get a good, a great, house by merely ordering "a house" from an

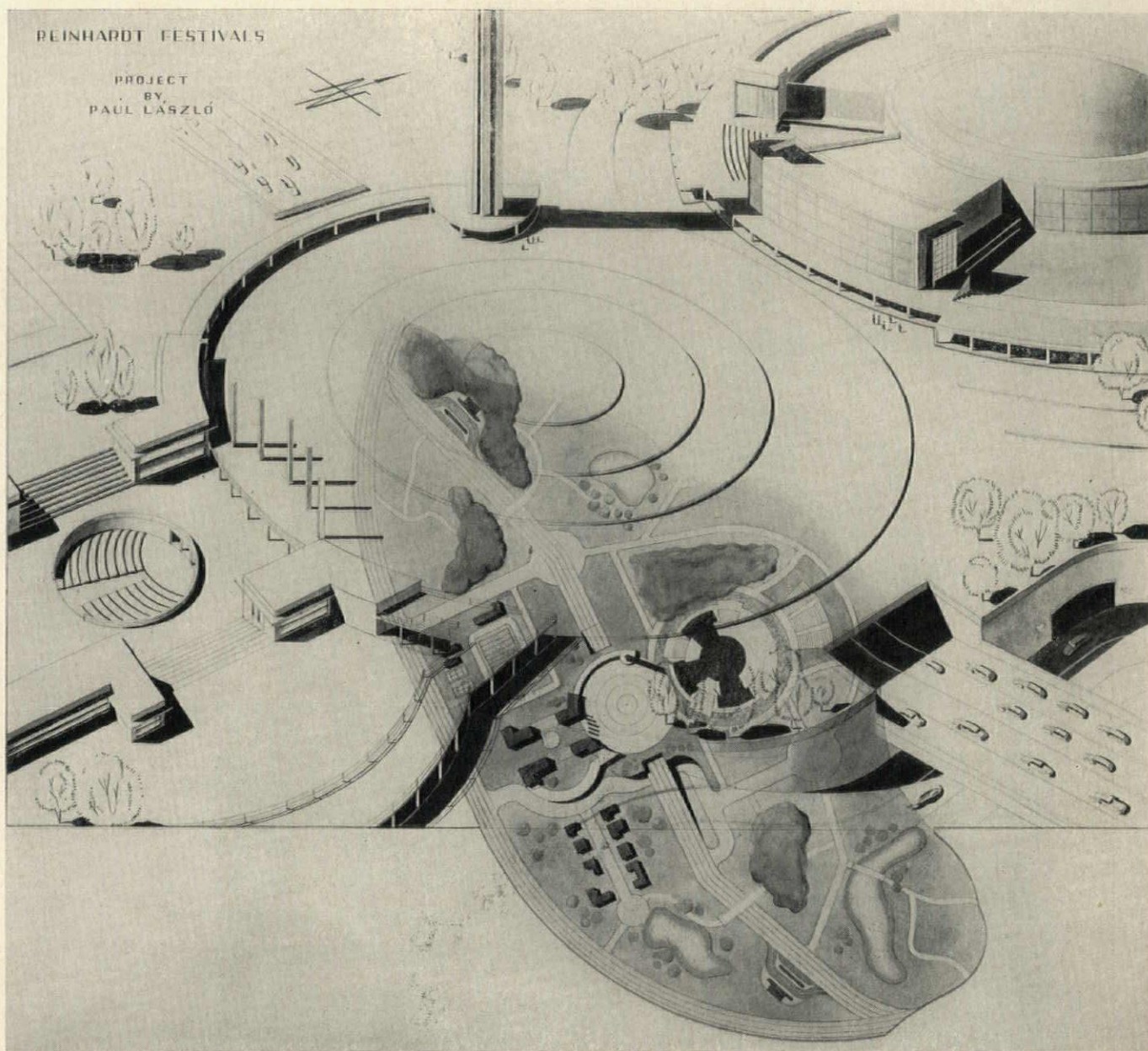
architect who knows nothing of the client or the site. It is elementary that outdoor sculpture facing north is a different problem from outdoor sculpture facing south; it should also be elementary that sculpture in a building of one form pattern must be entirely different from sculpture for a building of another form pattern. Similarly, the architect must learn to bring in the sculptor at the earliest possible opportunity, to work with him in determining positions, places, sizes, and even perhaps basic subject matter. We must no longer merely produce drawings with blank areas on them lettered "Sculpture Here." We must, if we wish a vital architectural sculpture, learn that each art serves the other, that their worth is mutual and not separate, and that only by the fullest cooperation can good work be obtained.

America is not alone in having its growing pains as the need for architectural sculpture becomes manifest. In the second High Point flat development in Hampstead, London, after long thought and study, Lubetkin used casts of the Erectheum caryatids to support the thin concrete slab of his *porte cochère*. Such a confession of sculptural impotence is, I hope, unjustified, and with a close and sympathetic cooperation between sculptors and architects in this country we may look forward to the development of an architectural sculpture which will make all our struggling beginnings today seem the mere beginnings they are. And that development may come sooner than we realize.



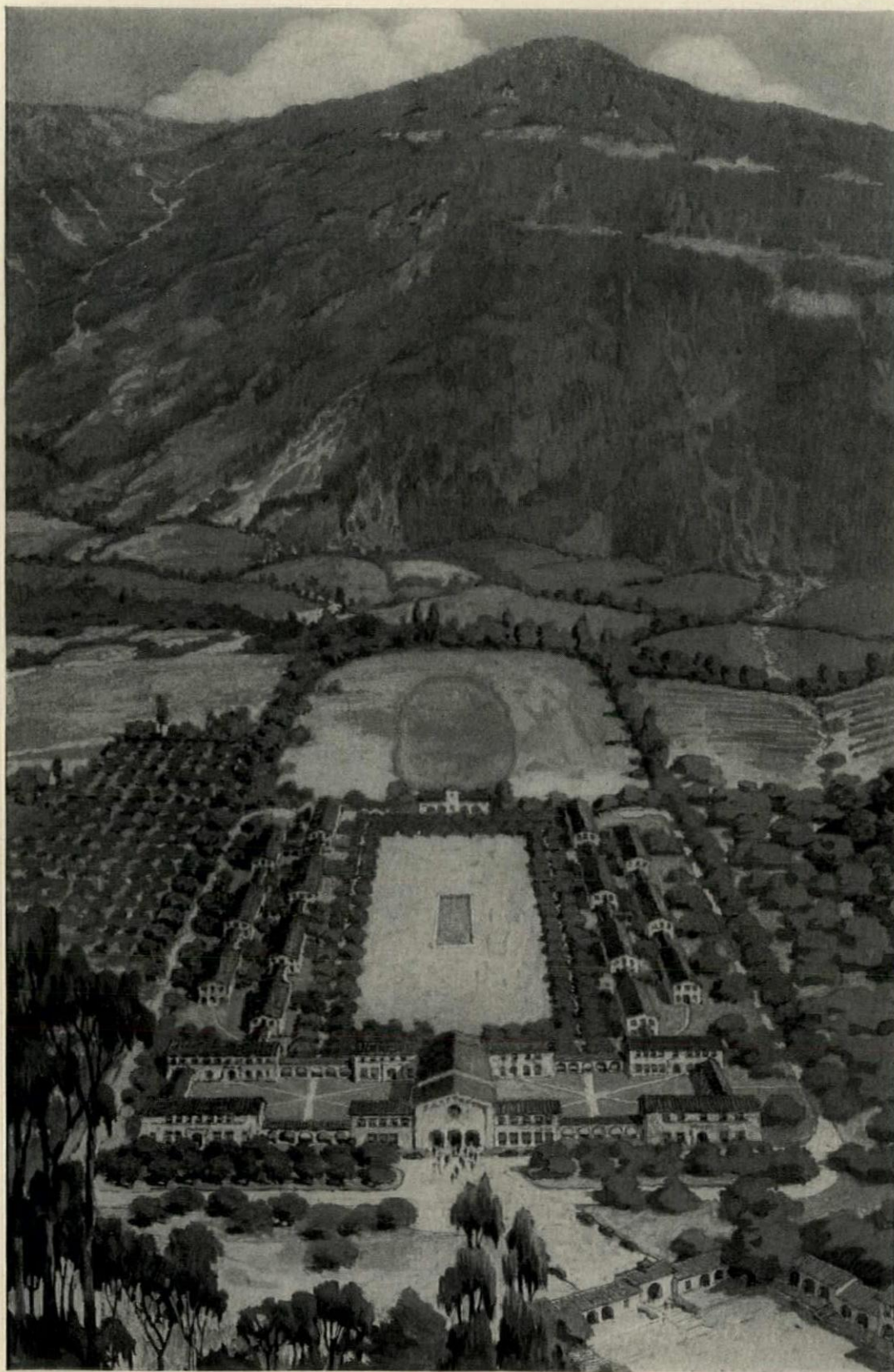
*Interesting use of casts of the Erectheum Caryatids as temporary supports for concrete canopy joining building with gardens at Highpoint Number Two, Tecton's recent flat development at Highgate Hill, near London, as published in The Architectural Review, London. Pending a satisfactory solution by some modern sculptor of the problem here posed by the architects, these casts will remain in place, giving visual support and a link with natural forms of the garden more effective than anything else that was considered*





*The dramatic character and related activities of a "theater city" for opera, stage and screen performances dictated this "Festspielstadt" design by Paul László, to serve as the new headquarters of Max Reinhardt, in Los Angeles. The distinguished director, now conducting a theatrical school in the California film capital, proposes to provide facilities for great festivals comparable to those at Salzburg, with which he has been associated. László's solution includes three great theaters, technically operated from a central building; bells in a lofty shaft, to announce the opening of the Festival events; an underground automobile entrance and spacious parking area, to eliminate traffic noise and odors within the "Festspielstadt" and to bring motorists close to their destination. A cafe, bar and restaurant also are included in the theater group, which would be near the Reinhardt School buildings*





*The campus designed for the proposed Mount Wilson College by Elmer Grey, Architect, of Pasadena, California, is shown in this reproduction of a water color rendering of the buildings in their incomparable setting*



# PENCIL POINTS DATA SHEETS

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



# DISREGARD OF THE OBVIOUS



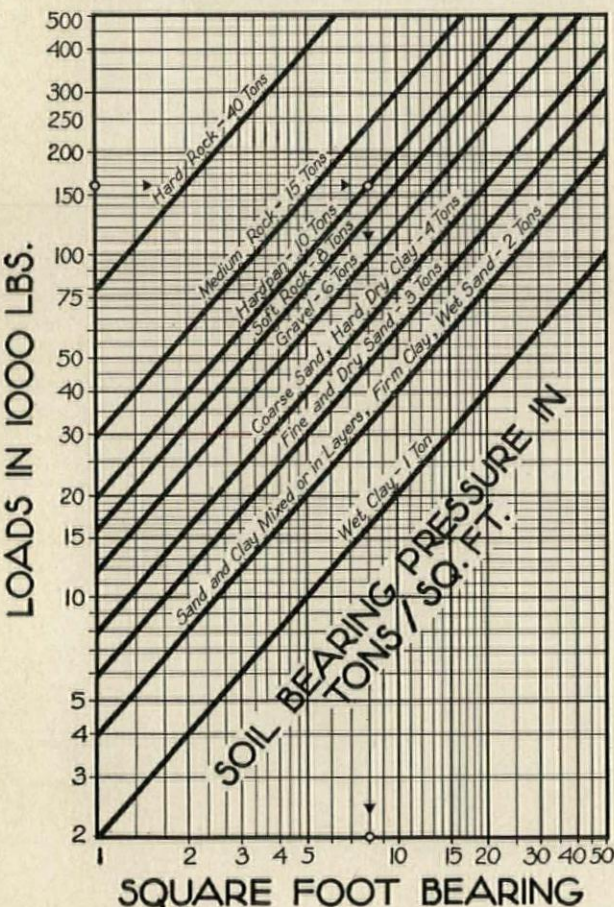
To start off with a bit of an epigram, we think no commodity in the world is as expensive as nonsense. As a corollary, we are of the further opinion that nothing is in such general demand. Eddie Cantor, it is said, gets \$10,000 for one half-hour each Monday with you. You can win yourself anything from a boy scout's compass to an income for life by completing in 25 words the sentence "I like Hefflefinger's Goo because . . .," not forgetting with each answer, of course, to tear the top off a new Chrysler town car (or make a reasonable facsimile thereof) and include it with your submission.

Most forms of nonsense involve only a first cost. However, architectural nonsense continues to be expensive on and on through the years. What do you suppose the owners of the houses shown in our illustration have to pay each year in interest and carrying charges on the goofy gables, dormers and roofs? It has been said that

## FOUNDATION DESIGN CHART

Index No.  
**B1d**  
STRUCTURAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



**EXAMPLE.** For a load of 160,000 lbs, on hardpan, the chart shows that a footing of 8 sq. ft. would be required. The values given for various soils are averages and may not agree with your local code. Be sure to check local requirements before using this chart. Values falling between the diagonal lines can be readily interpolated.

## FLOOR FINISHES

Index No.  
**A9a**  
MATERIALS

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

**PRESENT FLOOR FINISH CUSTOM.** According to a recent estimate, 70% of the floors in large cities in the East are being finished with shellac, 20% with floor seals, and 10% with varnish. These proportions obtain in contradiction to nearly all who give technical advice about floor finishing. Shellac as usually employed rates as the least desirable of the three. Shellac finish, when used as a seal only upon which a wax finish is maintained at all times, provides an attractive and durable floor. Shellac and varnish finishes maintained by waxing to prevent the creation of worn spots are giving general satisfaction under conditions of wide usage.

**HOT LINSEED OIL FINISH.** Years ago floors were commonly finished with hot linseed oil. Each application was buffed by hand. When the surface was saturated with oil, it was waxed and maintained by waxing at suitable intervals. Unbodied drying oils penetrate into wood relatively deep, necessitating a good many applications, making the process rather laborious. (An unbodied oil is one that has not been treated or heated to increase the viscosity substantially. Raw, refined and boiled linseed oil, raw and refined soy bean oil, tung oil and perilla oil are all unbodied oils.) Hot linseed oil finish was durable, did not show scratches and was readily patched at places of maximum wear, dried hard enuf to be free from tackiness, made a floor easily kept clean by dry mopping. In time the finish darkened, deepening the original color.

As time passed, adulteration with non-drying mineral oils increased. The finish was tacky and darkened with age to a color almost, if not completely, black. Oil finish fell into disrepute and was replaced by other finishes. Now a growing trend back to old oil finish is taking place. However, in place of linseed oil, specially designed products known as floor seals are now being used because they are obtainable in satisfactory quality and are more economical in labor of application than unbodied linseed oil.

**MODERN FLOOR SEALS.** These may be regarded as thin varnishes or bodied drying oils prepared to penetrate less deeply into the wood than unbodied oils. Fewer applications are required. They penetrate more deeply than ordinary floor varnishes, saturating a surface layer of the wood. Floor seals are relatively new products on the market and composition and properties vary widely. Inadequate instructions for application are often given. It is important that those using seals for the first time make sure of the exact procedure to obtain the excellent service of which the finishes are capable.

Modern floor seal finishes have the following characteristics. They provide (1) minimum slipperiness when waxed, (2) less luster than varnish or shellac, (3) a minimum of maintenance is required, (4) worn spots may be patched without refinishing the entire floor.

**SHELLAC FINISH.** This is widely used chiefly because it dries so rapidly. A floor may be finished or refinished and be put back into service in 24 hours. Shellac forms a coating of substantial thickness over the surface of the wood in contrast to finishes which penetrate into the surface of the wood. A shellac finish has the following characteristics: (1) A highly lustrous appearance, (2) extreme slipperiness unless wax coating is kept very thin, (3) finish turns white from water, (4) worn areas can rarely be patched without showing edges.

**VARNISH FINISH.** These coatings, even the quick-drying variety, require longer intervals between coats, necessitating several days for finishing. Varnish has better resistance to water than does shellac. Other characteristics are similar.

**SHELLAC-VARNISH FINISH.** This comprises a first coat of shellac with varnish put over it. Like most compromises, it retains disadvantages of both sides with new shortcomings of its own. Water may still turn the shellac white under the varnish. The finish is usually marred easily by scratches.

Material taken from Circular No. 489, July 1938, U. S. Department of Agriculture.



sins of omission are as bad as sins of commission, but this is not true of architecture. To put something nonsensical on a building costs money, but to leave it off costs nothing.

Modern architecture no doubt has its faults but it also has the virtue of simplicity. Simplicity, even in bad taste, is infinitely to be preferred to a profusion of gunk and spinach that is in bad taste.

Our horrible example at the left is one with several other instances which we are sure our readers could readily adduce. We have picked out of the hat the word *draught* as typical. Why it is more dignified or desirable or erudite to *draught* than to *draft* is something that only the A.I.A. can explain. In Medieval England, they not only spelled it *draught*, but also pronounced it *draught*.

*Draught* as nonsensical spelling is not a very serious matter—but as an architectural habit of mind it is a threat to the very existence of the profession.

Architects and saloon-keepers should get together orthographically as well as socially.

SEVENTH BIRTHDAY. This month the *Data Sheets* are seven years old. As a special celebration, we are making the complete *Library* available to PENCIL POINTS readers at a special price. Turn now to pages 16 and 17 in the advertising section to find out all about it!

If you have a taste for amazing facts, here are some about the *Data Sheets*!

Laid end to end, the published *Data Sheets* would reach over 700 miles—the distance from New York to Elkhart, Indiana! (We will get to Chicago soon.)

Piled up, they would make a stack 2,877 feet high—about three Eiffel Towers!

*Data Sheets* are being used in every continent on the face of the earth!

Over 12,000 men have asked for *Data Sheets*, from all corners of the world!

As editorial sheets in PENCIL POINTS, 2,903,892 *Data Sheets* have appeared!

Manufacturers have distributed 2,691,600 separate *Data Sheets*!

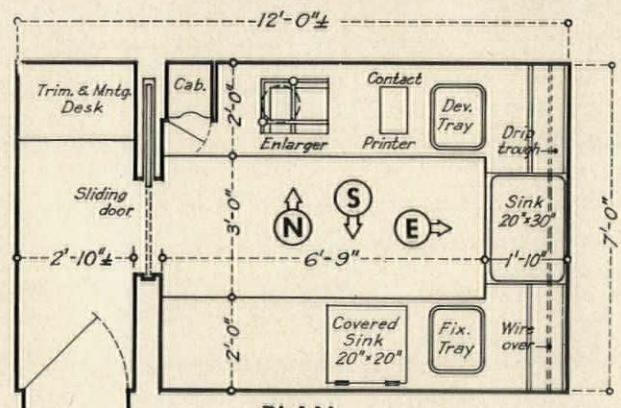
We have reprinted 1,033,488 *Data Sheets*!

The grand total is 6,628,980!

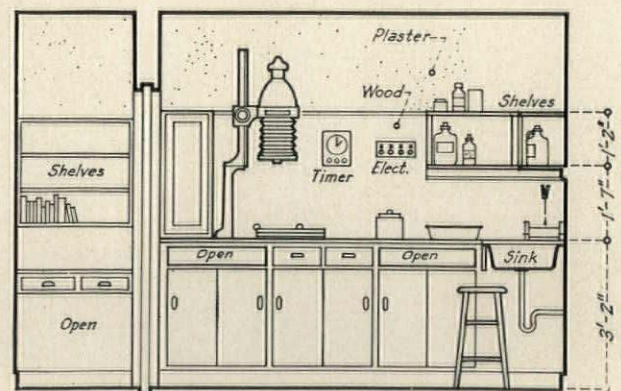
## AMATEUR DARKROOM (1)

Index No.  
**D20i**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



PLAN



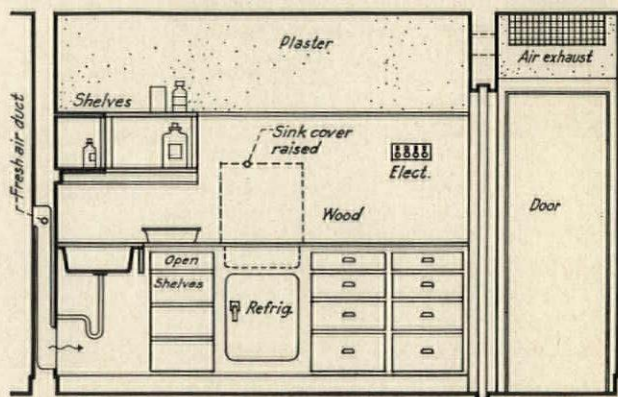
ELEVATION "N"

For right handed persons, a clockwise sequence of operations will be most efficient. The sink at the end of the room serves as a rinse between development and fixing and will also be the location for mixing of chemicals. The covered sink is for the final washing of films or prints. The hinged cover, when closed, results in no loss of work space. Counter area is provided alongside this covered sink for ferrotyping, a print drier or other apparatus. The cabinet beside the enlarger is for printing paper up to 11" x 14", and other light-sensitive supplies.

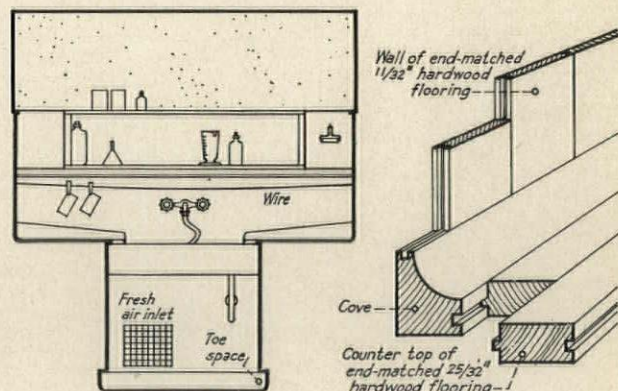
## AMATEUR DARKROOM (2)

Index No.  
**D20k**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



ELEVATION "S"



ELEVATION "E"

DETAIL

The interior of the dark room should be painted flat black, in spite of a considerable amount of current advice to the contrary. Acid, alkali and water-resisting black paint is obtainable for the counter top, front and wood wall. The ceiling should be fitted with orange, red and green safe lights for the various dark room operations. Five-ply plywood in the heavier thicknesses would make an ideal material for the wood wall, counter front and the sliding doors. A small refrigerator unit which will maintain a dry temperature of 68° is desirable, tho not essential.







# BEDLAM AND CONFUSION

BY ROBERT L. ANDERSON

LAST month it was pointed out that during the Twenties there occurred a revival of the Religion of Art; a revival, that is to say, of belief in the supreme virtue and significance of Art.

Likewise it was pointed out that, in America at least, such revival was inevitable. For, having achieved physical maturity with the closing of the frontier in the 'Nineties, it was inevitable that we should turn to the problem of intellectual and artistic maturity.

\* \* \*

Yet if it was inevitable that the Religion of Art should be revived, what happened in America when such revival took place? What alternatives were open to those young Americans who suddenly had discovered that life in America meant "emotional and æsthetic starvation"? Generally speaking, two alternatives presented themselves.

One alternative was to revive the Victorian notion of æstheticism and art for art's sake. To the young men and women who elected this alternative their country became, in 1920, a land of horror, populated with creatures soon to be classified as Babbitts. America, to this new crop of æsthetes, was a land of starvation, persecution, and death.

And so there began, to quote Malcolm Cowley, "the great exodus to France." In Paris in 1921, as in 1891, perhaps one could hope to pursue the great, the glorious æsthetic ideal of which they dreamed. To Paris they went in droves.

There they found æstheticism and art for art's sake. Yet it was, perhaps, a somewhat different brand of æstheticism than they had expected. "My French friends of the Dada movement," wrote Cowley in 1934, "were always ridiculous . . ."

Æstheticism ridiculous?

Nineteenth century æstheticism, to be sure, had always teetered on the verge of the bizarre and the ridiculous: from Victor Hugo's red waistcoats in the early days, to Oscar Wilde's sunflowers and satin pants in the later days.

Yet, relatively speaking, 19th century æstheticism had been rather firmly fixed to traditional values. (Without tradition, what had Victorian æsthetes to thumb their noses at?)

Post-War æstheticism, on the other hand, deliberately cut loose from established traditions of any sort. The world had been consumed in a holocaust which had demonstrated only too clearly that the entire past had been a hideous mistake. And so 20th century æsthetes took to thumbing their noses at everything in sight. There was meaning in nothing—with the exception of the individual's particular idiosyncrasy . . . his hobby-horse . . . his "dada." Even in this, at times, there was no meaning. (As in that lecture in Paris at which a bell was rung continuously—so that no one heard what the speaker said.)

There followed, then, that flood of weird and esoteric literature, painting and sculpture which could be evaluated properly only if the spectator's personal bias was properly sympathetic. It was the apotheosis of eccentricity: art for art's sake practiced by freaks—children of the *Mauve Decade* shell-shocked by the War. It produced, Heaven help us all, what the succeeding generation has been expected to accept as "art."

Of course I realize that out of this Post-War æsthetic bedlam new patterns of form and style eventually emerged. I realize, for instance, that out of the cult of unintelligibility fostered by James Joyce and Gertrude Stein, fresh stimulus was injected into the veins of literature. I realize, as well, that out of "abstract" and "non-objective" art, new forms were derived which revitalized the art of architecture. But this does not alter the fact that most of the Post-War creative activity is, to me at least, sheer unadulterated bedlam.

Not that I cannot understand how the artists and their art "got that way." I can, and do understand, I think, the cause. But the effect: the words written, the pictures painted, the music composed, the sculpture modeled; much of this I am afraid I shall never be able



to evaluate as more than an æsthetic bedlam.

Thanks to the formula "form is function," as well as to the implicit formula "form is construction," architecture fared better than the other arts. But even here, heresy though it be, æsthetic bedlam could, can still, be found without great difficulty.

\* \* \*

The second alternative which presented itself to young Americans in the early 'Twenties lay, not in reviving art for art's sake, but in discarding it.

For it had been discovered that this æsthetic slogan which had been inherited from Victorian days was an "escape mechanism," a "flight from reality."

Why was the æsthetic slogan a flight from reality? To answer this we shall have to recall what happened during the preceding century.

As was earlier pointed out, the 19th century theory of evolution set up the concept of evolving society. This, in turn, set up the thesis that art is the expression of society.

The theory of evolving society, however, was dynamic rather than static. Retrospective in the beginning, it soon became prospective. No sooner had men discovered whence they came than they began to speculate whither they were going. This meant that the thesis of art as expression of society would have to be changed to read: art is the expression of future society.

Now so long as men were content to perpetuate the Religion of Art; so long as they were content to perpetuate the Romantic notion that art was man's greatest achievement, they could correlate art and society and still evaluate art above society.

It happened, however, that the theory of evolution tended to evaluate society above art. This tendency was accentuated by increasing awareness on the part of 19th century men of evil results of the Industrial Revolution. It was further accentuated by the contention, brought forward by Karl Marx, that the true index to society was to be found, not in philosophy or art, but in economics. And so men's thoughts turned from art toward society; toward economics; toward radical politico-economic theories and parties; toward the Religion of the Social Ideal.

With the Post-War period, however, radical

theories and parties suddenly became too dangerous. The Religion of the Social Ideal was succeeded by a revival of the Religion of Art.

"Reconstruction," as Lewis Mumford wrote, "did a perfect fadeout."

Thus, if to some young men and women a return to the æsthetic slogan in 1921 was a flight from reality, it was because they had served a partial novitiate, at least, under the Religion of the Social Ideal. Art for art's sake required that art be integrated only with itself. To these people, however, it was not art which was the reality, it was society. Reality, they argued, required that art be "reintegrated with society."

I wish space permitted side glances at some of the subsequent attempts to reintegrate art and society. About 1925, for instance, Thomas Craven set up what might be called the "occupational theory" of painting: only a doctor would be permitted to paint nudes—he saw them in practicing his profession!

In brief: on the part of those who refused to accept art for art's sake, the alternative chosen was "Art for society's sake."

What, specifically, does this mean? It means, wrote Mumford in the early 'Thirties, that the architect "is to organize the forces of modern society, discipline them for humane ends, as well as express them in plastic-utilitarian building." It means, in other words, that the architect is to plan, blue-print, and build Utopia.

Really, then, the "Art for society's sake" slogan should be changed to read "Art for Utopia's sake." Nor would such change do Mumford an injustice. Most of us are unaware, I suspect, that his first book was a simplified history called: *The Story of Utopia*.

\* \* \*

Unfortunately, art for Utopia's sake embodies an even greater flight from reality than does art for art's sake. For whereas the latter sets up art as independent of society, the former sets up society as dependent on art. It was the architect, remember, who was to organize and discipline society. And this in a world threatened with economic and political disaster!

If, in the 'Twenties, art for art's sake was æsthetic bedlam, art for Utopia's sake may be defined as intellectual chaos and confusion.





*R. Harmer Smith's skill as a water colorist is demonstrated in this study of the Horton House at Sand Beach, which is one of the many spots in Nova Scotia Smith visited on a sketching tour*







# From the KOH-I-NOOR Sketch Book



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In the above drawing, the waves, clouds, tree trunks, etc. were laid on with single strokes of the full crayon, while on the finer details, sharpened sticks were used.

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*Julian Michele*

*This is the tenth of a series of drawings by Mr. Michele. Others will follow from time to time.*

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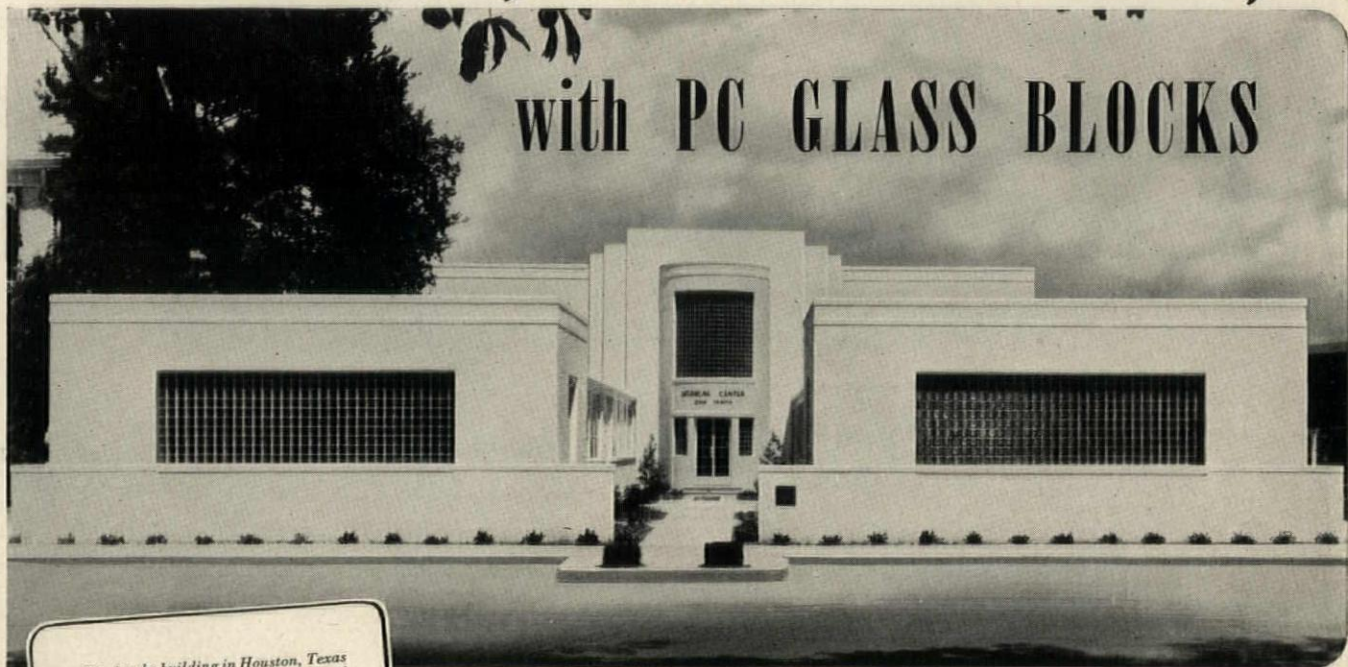
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# S E R V I C E D E P A R T M E N T S

**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. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

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

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

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

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

## P E R S O N A L S

**BERNARD E. ROWAN, Architect,** with Mal Gianni and Alfred E. Vitaro, Designers, has established an office at 613 Bessemer Building, Pittsburgh, Pa., for the practice of architecture.

**GUSTAV JENSEN, Designer,** has moved his office to 16 East 48th Street, New York, N. Y.

**IRVING P. MARKS, Architect,** has located his offices at 186 Remsen Street, Brooklyn, N. Y.

**WILLIAM B. HARVARD, Architect,** formerly of Miami Beach, has opened his office in St. Petersburg, Florida, at 330 N. Beach Drive.

**ROBERT B. COLTRIN, Architect,** has opened an office for the general practice of architecture at 514 First National Bank Building, Houston, Texas.

**JOHN S. CROMELIN, Architect,** has been appointed supervising architect and construction manager of the Clearing Industrial District, Inc., 2800-acre industrial suburb adjoining Chicago's southwest edge.

**G. KENNETH DUPREY, Architectural Modeler,** has established an architectural modeling service at 29 Mechanics Street, Putnam, Connecticut, for architects in New England. He will call at your office and give estimates on contemplated models upon receipt of letter or telephone call. Telephone, Putnam 891.

**A. V. ALVARES, Architect,** is opening new offices in Hongkong, China. Address P. O. Box 950.

## T H E M A R T

Wanted: Copy of *Modern Perspective*, Wm. Robert Ware, MacMillan Company, N. Y., 1900. State price and condition. Communicate Miss Flagg, PENCIL POINTS.

Walter E. Marriott, 826 N. Main Avenue, Scranton, Pa., has for sale a complete file of PENCIL POINTS from June, 1920, through July, 1933, all clean and in excellent condition.

Francis J. Devlin, 853 East Ontario Street, Philadelphia, Pa., has the following for sale in part or as a lot: PENCIL POINTS—September through December, 1922; January, and October, 1923; all of 1925 except January, February, and March; all of 1926, 1927, 1928, 1929, 1930, 1931, 1932, 1933, 1934, 1935, all of 1936 except March, September and December; incomplete 1937 and 1938 issues. *Architectural Record*—April, November, and December, 1924; all of 1925 except February and March; all of 1926 except March and November; all of 1927 except August; all of 1928 except December; all of 1929 and 1930, all of 1931 except October; all of 1932 except October, November and December; May, August, September, October, and December, 1933; all of 1934, 1935, 1936; all of 1937 except October, November, and December. A large drawing board 60" x 36", attached to portable stand, which can be tilted to any angle desired, including vertical position. An engineer's transit with case, in good condition. Make offer including the postage or delivery charges.

Louis L. Wetmore, 5 Sherman Avenue, Glens Falls, N. Y., has the following books for sale: *The Landscape Gardening Book*, Grace Tabor; *The Significance of the Fine Arts*, Committee on Education A.I.A., revised edition; *The Dutch Colonial House*, Aymar Embury II; *Interior Decoration*, Parsons; *A History of Architecture*, Hamlin; *History of Architecture*, Fletcher; *Handbook of Architectural Practice*, A.I.A.; *Gothic Architecture in England*, Francis Bond; *Stones for Building and Decoration*, Merrill; *Detail of Building Construction*, Clarence Martin; *Vignola*, Esquis; *Grade School Buildings*, Book II, Bruce; *School Buildings and Grounds*, University of the State of N. Y.; *Good Practice in Construction*, Parts I and II, Knobloch; *Gothische Architektursturen*, Mackenzie & Pugin; *Photographische, Reise-Aufnahmen, England, Frankreich, etc.*, Adolf Burr; *Architektur im Bild*, *Facaden Imeräume Grundriss und Details*, Bruno Hessling. All in good condition, some new. Please make offer.

Paul Betzler, 230 West 105th Street, Apt. 3E, New York, N. Y., has for sale a drawing table, 31" x 42", adjustable, like new.

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### P O S I T I O N S O P E N

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**ASSOCIATE Architect** wanted. An interest in an established architectural office in one of the coming southern cities may be obtained for a small cash consideration. This is a chance for a young, well trained architect to start with an established office of twenty-five years. Full particulars as to qualifications. Box No. 1201.

### P O S I T I O N S W A N T E D

**ARCHITECTURAL** draftsman, 8 years' experience. Design and drafting small residential work. Good knowledge of structural steel and reinforced concrete building design. Box No. 1202.

(Continued on page 32, Advertising Section)



# 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.*

**SERIES 120 KAWNEER SEALAIR DOUBLE-HUNG WINDOWS.**—A.I.A. File No. 16-e. Folder No. 738 presenting descriptive data, specifications, installation details and sizes covering a line of double-hung windows in aluminum or bronze. 6 pp. 8½ x 11. The Kawneer Co., Niles, Mich.

*Published by the same firm, "Series 220 Kawneer Sealair Double-Hung Windows."—A.I.A. File No. 16-e. Folder No. 938 covering a line of double-hung windows of all aluminum construction for schools, apartments, residences, hospitals, hotels, commercial, public and monumental buildings. Specifications, installation instructions and details, sizes, etc. 6 pp. 8½ x 11.*

**NEW BRUNSWICK RUBBERCEPTOR.**—Folder describing and illustrating the Brunswick Rubberceptor, a complete shower stall floor of seamless rubber with slip-proof safety tread. The Brunswick-Balke-Collender Co., Plumbing Fixture Division, 625 South Wabash Ave., Chicago, Ill.

**CLASSICAL COLUMNS FOR MODERN BUILDINGS.**—A.I.A. File No. 12-m. Catalog No. 50-h describes and illustrates a line of Union Metal steel building columns. Included are architectural and construction details, designs, specifications, dimension chart, load bearing data, etc., together with data on metal pergolas and exterior lighting fixtures. 16 pp. 8½ x 11. The Union Metal Mfg. Co., Canton, Ohio.

**NEW AUER REGISTER BOOK NO. 39.**—Comprehensive catalog covering a complete line of registers, intakes and grilles for gravity heating and air conditioning systems. Register capacities, dimensions, list prices, etc. 72 pp. 8½ x 11. The Auer Register Co., 3608 Payne Ave., Cleveland, Ohio.

**STEWART PLAIN AND ORNAMENTAL RAILINGS.**—Catalog No. R-38 illustrates a large number of designs of plain and ornamental railings, trellis work, bracket and pier lanterns, interior gates, grilles, etc. Included are construction details and instructions for measuring. 24 pp. 8½ x 11. The Stewart Iron Works Co., Inc., Cincinnati, O.

*Published by the same firm, "Book of Designs." Catalog D presents more than 70 illustrations of Stewart iron fence installations of a special and highly ornamental nature. Looseleaf. 48 pp. 8¾ x 11¼.*

**HEATING PUMPS AND ACCESSORIES BY DUNHAM.**—Bulletin No. 602.—Useful reference manual for architects and engineers covering a complete line of heating pumps and accessories. Included are specifications, capacities, dimensions, engineering data, installation details, etc. 32 pp. 8½ x 11. C. A. Dunham Co., 450 E. Ohio St., Chicago, Ill.

*(Continued on page 30, Advertising Section)*



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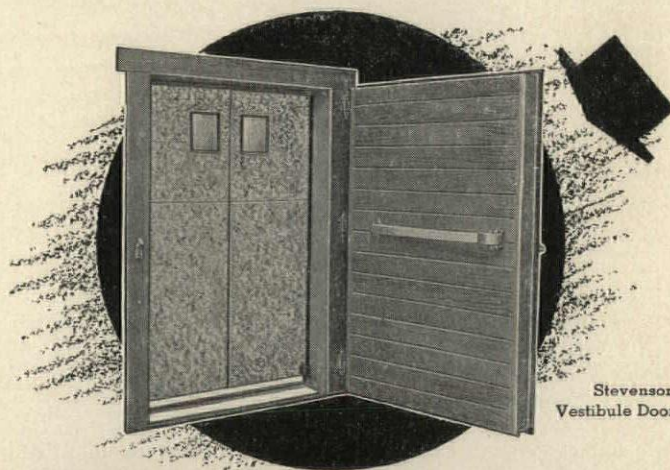
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## PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 29, Advertising Section)

**HASKELITE COMPOUND LUMBER FLOORING.**—Illustrated bulletin describing the advantages of Haskelite compound lumber flooring. Included is table showing physical properties of woods most commonly used for flooring including the two leading wood species used in this type of flooring. 8 pp. 8½ x 11. Haskelite Mfg. Co., 208 W. Washington St., Chicago, Ill.

**SNEAD ARMOR GRIDS.**—Series of bulletins published for architects and engineers on the subject of Snead armor grids used in a wide variety of industries and institutions for armoring driveways, traffic aisles, ramps, platforms, cold storage rooms, etc. Snead & Co., 96 Pine St., Jersey City, N. J.

**OZITE INSULATING AND CUSHIONING MATERIALS.**—Catalog No. 38 describes and illustrates a complete line of hair felt products for thermal insulation, sound absorption and general cushioning. Indexed. 26 pp. 8½ x 11. American Hair & Felt Co., 222 North Bank Drive, Chicago, Ill.

**TRANE UNIT HEATERS.**—Bulletin S327 presents detailed description of a line of unit heaters suitable for a wide range of applications. 20 pp. 8½ x 11. The Trane Co., La Crosse, Wis.

**WOODCO MITERTRIM.**—Descriptive folder showing in detail a new, improved factory-fitted and factory-mitered window and door trim of colonial design casing with an exclusive positive-lock joint. 4 pp. 8½ x 11. General Woodcraft Co., North Bergen, N. J.

**NEW BRADLEY WASHFOUNTAIN.**—A.I.A. File No. 29. Folder describing a new semi-circular, enameled iron or stainless steel washfountain designed particularly for the small or narrow washrooms of schools, colleges, institutions, offices, factories, etc. 4 pp. 8½ x 11. Bradley Washfountain Co., N. 22nd and W. Michigan Sts., Milwaukee, Wis.

**AMERICAN HARDWOOD FLOORING AND ITS USES.**—New booklet intended to answer the need for authentic information on the manufacture of hardwood flooring, the various types available, its application and finishes. Complete descriptive matter is presented covering Northern hard maple, beech and birch, in addition to some other hardwoods. 36 pp. 6 x 9. Copies can be procured by sending 10 cents to the Superintendent of Documents, Washington, D. C.

**THE CHARM OF A LIGHT-CONDITIONED HOME.**—Attractive brochure illustrating a wide selection of lighting fixtures suitable for every room of the home. Included is a useful selection guide. 24 pp. 8½ x 11. Lightolier Co., Jersey City, N. J. *Published by the same firm, "Lamps by Lightolier."*—New illustrated catalog featuring ten groups of floor and table lamps covering every residence requirement. Design trends range from Early American and 18th Century, English and French, through Williamsburg Colonial to Swedish modern. 24 pp. 8 x 12.

**METAL LATH NEWS.**—October issue features with illustrations and construction details a race track grandstand and two homes in which steel framing is combined with metal lath and concrete stucco. Included are specifications for portland cement stucco on steel frame construction. Metal Lath Manufacturers Assn., 208 S. La Salle St., Chicago, Ill.

**IMPERIAL FLOATLESS SUMP PUMPS.**—Catalog No. 438 describes and illustrates a line of automatic electrically operated sump pumps for removing seepage, overflow, drainage and flood water and for backwater prevention. Specifications, sizes, capacities and weights. 8 pp. 8½ x 11. The Imperial Brass Mfg. Co., Chicago, Ill.

**ROCKWOOD DUALGUARD DATA SHEETS.**—Series of three data sheets describing the Rockwood pneumatic remote control system for fire hose stations. 8½ x 11. Rockwood Sprinkler Co., Worcester, Mass.

**SHOWER BATH ENCLOSURES BY LEHMAN.**—A.I.A. File No. 29-h-3. Catalog E. Useful reference guide covering a line of shower bath enclosures. Complete descriptive data, specifications, sizes, shapes, etc. 16 pp. 8½ x 11. Lehman Sprayshield Co., 2514 North Broad St., Philadelphia, Pa.

**WARD LEONARD HEAVY DUTY RELAY.**—A.I.A. File No. 31-d-5. Bulletin 132 describes a new relay developed for heavy duty service on a. c. and d. c. circuits. 8½ x 11. Ward Leonard Electric Co., Mount Vernon, N. Y.

*Published by the same firm, "Thermal Time Delay Relays." A.I.A. File No. 31-d-5. Bulletin 351 illustrates and describes three types of thermal time delay relays. 8½ x 11.*

**WHEELOCK STANDARDS.**—Catalog describing and illustrating a line of interior fire alarm equipment, code call systems, signals and relays. Specifications, dimensions, etc. 16 pp. 8½ x 11. Signal Engineering & Manufacturing Co., 150 W. 14th St., New York, N. Y.

**RO-WAY OVERHEAD TYPE GARAGE DOORS.**—A.I.A. File No. 17-a-2. Folder with descriptive matter, specifications and detail drawings covering a line of overhead type garage doors for residence, commercial and industrial use. 6 pp. 8½ x 11. Rowe Mfg. Co., Galesburg, Ill.

*Published by the same firm, "Ro-Way Electric Door Operators." Folder describing a line of electric garage door openers for residential, commercial and industrial use. Specifications. 6 pp. 8½ x 11.*

**ANKORTITE BUILDING ACCESSORIES.**—Catalog describing and illustrating typical applications of a line of building accessories for masonry and for floors, walls and doorways. 18 pp. 8½ x 11. The Floor Accessories Co., Inc., 14th and Chestnut Sts., Kansas City, Mo.

*Published by the same firm, "Ankortite Dividing Strips and Bars." A.I.A. File No. 22-e. Folder covering a line of dividing strips and bars for terrazzo floors. 4 pp. 8½ x 11.*

**PYRAMID COLOR STRIPE MOULDING.**—Folder announcing and describing a recently-developed line of color stripe stainless steel mouldings equipped with the snap-on feature. Pyramid Metals Co., 455 No. Oakley Blvd., Chicago, Ill.

**NESBITT SERIES H EXTENDED COPPER HEATING SURFACE.**—A.I.A. File No. 30-C-4. New catalog giving detailed description of the Nesbitt Series H heating surface, a durable lightweight heating element of corrosion-resistant copper and copper-alloy, suitable for all applications involving steam-to-air transfer. Physical and selection data, capacity tables, typical systems, piping notes and details, specifications, etc. 48 pp. 8½ x 11. John J. Nesbitt, Inc., Holmesburg, Philadelphia, Pa.

(Continued on page 31, Advertising Section)



## PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 30, Advertising Section)

**LIGHTING STYLES BY BEARDSLEE.**—Catalog No. 38 listing and illustrating more than 300 designs of lighting fixtures for residences, apartments, churches, etc. 64 pp. 8½ x 11. Beardslee Chandelier Mfg. Co., 216 South Jefferson St., Chicago, Ill.

**SERIES 5400 SARGENT & GREENLEAF EXIT BOLTS.**—A.I.A. File No. 27-C-5. Descriptive folder covering a line of exit bolts for double doors. 4 pp. 8½ x 11. Sargent & Greenleaf, Inc., Rochester, N. Y.

**WHITCO CASEMENT HARDWARE.**—A.I.A. File No. 27-c. Folder with descriptive data and details covering a line of casement hardware. 4 pp. 8½ x 11. Vincent Whitney Co., 130 Tenth St., San Francisco, Calif.

**LAMINATED ARCHES FOR CHURCHES.**—A.I.A. File No. 19-b. Catalog describing the advantages of glued laminated construction for roof supports in churches and parish halls. Various interesting photographs showing recent installations demonstrate the flexibility of design possible with unit glued laminated arches from the most severe to the highly decorative. 8 pp. 8½ x 11. Unit Structures, Inc., Peshigo, Wis.

*Published by the same firm, "Laminated Arches for Gymnasiums, Community Buildings and Auditoriums." Bulletin shows some recent installations and explains the outstanding advantages and manifold applications possible with unit laminated arches. Drawings, dimension data, etc. 8 pp. 8½ x 11.*

**G-E PHOTOELECTRIC RELAY.**—Bulletin GEA-2679-A describes the advantages of the G-E photoelectric relay for automatic light control. Installation data, drawings and dimensions. 4 pp. 8½ x 11. General Electric Co., Schenectady, N. Y.

## MANUFACTURERS' DATA WANTED

**BERNARD E. ROWAN, Architect,** 613 Bessemer Building, Pittsburgh, Pa. (Data for complete A.I.A. file.)

**A. V. ALVARES, Architect,** P. O. Box 950, Hong-kong, China. (Complete data for A.I.A. file.)

**IRVING P. MARKS, Architect,** 186 Remsen Street, Brooklyn, N. Y.

**J. L. PAYNE, Superintendent of Buildings and Grounds,** Fort Smith School District, Fort Smith, Arkansas. (Data on school equipment and specialties.)

**BENSON CAPSUOT, Construction Superintendent,** 780 Pelham Parkway, Bronx, N. Y.

**JOHN MORRICE, Draftsman,** 79 Speedwell Ave., Morristown, N. J. (Complete data for A.I.A. file.)

**AUGUST J. IGNELZI, Designer,** 160 East 23rd Street, Chicago Heights, Ill. (Data for complete A.I.A. files.)

**JOHN P. WISNIEWSKI, Draftsman,** 1918 Fleet Street, Baltimore, Md. (Data on residential work, store fronts, small commercial buildings, also A.I.A. data.)

**RALPH BADE, Student,** Edgewood Drive, P. O. Box 71, Glen Head, L. I., N. Y. (Data for A.I.A. file.)

**FREEMAN W. FISHER, Student,** 1750 N. Serrano, Apt. 501, Hollywood, Calif. (Data for A.I.A. file, and samples.)

**LEWIS F. GLUCKMAN, Student,** 4616 Welch Place, Hollywood, Calif.



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*(Continued from page 28, Advertising Section)*

## POSITIONS WANTED

**JUNIOR** draftsman, graduate of Dickinson High School, architectural course, one year at Pratt Institute, one summer's experience. Will go anywhere for reasonable offer. Milton Lipkin, 372 Communipaw Avenue, Jersey City, N. J.

**MEMORIAL** designer-draftsman and office man, 25 years in the retail memorial field. Make an offer. B. C. Holland, 2404 Clark St., Columbia, S. C.

**ARCHITECTURAL** draftsman, 27 years old, single, hold degree in five-year architectural course. Two years with registered architects, one year with planning board, drafting maps and subdivision work. Will accept employment anywhere. Salary secondary. Box No. 1203.

**RENDERING:** Free lance work done in any medium desired. Estimates furnished in advance from description of type of work and size of drawing. E. F. Ransom, 1416-11th St., Sacramento, Calif.

**DRAFTSMAN**, 25 years' office and field experience, various types of buildings, including churches, sketches to erection. Prefer small office. Will take temporary position. Salary moderate. Box No. 1204.

**YOUNG** man, 20, High School graduate, desires position in architectural or construction firm. No experience but willing to start at bottom. Plan to continue studies at night. Good letterer, pen and pencil drawing or tracing. Martin Wintergreen, 5331 Cottage Grove, Chicago, Ill.

**JUNIOR** draftsman, architectural, full time employment while attending night college. Neat, precise and very anxious to learn. Good references. Box No. 1205.

**JUNIOR** architectural draftsman, age 21, four years' training, 1 year experience, dependable and accurate. Any reasonable offer accepted. Available immediately. Box No. 1206.

**ARCHITECTURAL** and structural draftsman with thorough design and superintending experience, specialize in industrial buildings. Nine years' experience. Looking for position with future. Location immaterial. Box No. 1207.

**ARCHITECTURAL** designer, draftsman and detailer; exceptionally capable on industrial work. Assume responsibility. A producer. Completion of large plant causes change. Prefer southern connection. Box No. 1208.

**ARCHITECTURAL DRAFTSMAN**, 5 years' experience. B.S. in architecture Armour Inst. 28 years of age, single. Store remodelling and small residences. Box No. 1209.

**ARCHITECTURAL** graduate anxious to secure office experience, embodying all phases of architectural work. Salary secondary. Go anywhere. Box No. 1210.

**DRAFTSMAN**, 25 years' experience, various types of building, including churches and schools. Sketches to erection. Will take temporary position. Salary moderate. Box No. 1211.

**REGISTERED** architect, good designer, 18 years' experience with all types of buildings and all branches of the work wishes position with possibility of partnership. Willing to invest. Consider any location. Box No. 1212.

**GRADUATING** from University of Michigan in June with Bachelor of Science in architecture degree. Have some office experience. Interested in position in architectural office or allied trades. Any locality, even foreign country. Box No. 1213.

**GRADUATE** in landscape architecture, city planning. Three years' experience in park department and planning commission office in Illinois and California; can survey and supervise landscape construction. Box No. 1214.

**ARCHITECT**, first class all around man board and supervision, creative designer, good in modern, wide experience, 45, American Christian. Will accept position in Florida. Box No. 1215.

**ARCHITECT**, B.A. Mass. Inst. of Tech. Three years' experience in office and in field. Age 26, single. Designs, perspectives, sketches, working drawings. Box No. 1216.

**SUPERVISING** Architect of a western state desires to change position because of political shortcomings. Age 25, graduate of Univ. of Penna. Architectural School. Qualifications and examples of work sent upon request. Minimum salary \$50.00. Box No. 1217.

**ARCHITECT** with extensive experience would like to join another architect (or firm) New York vicinity preferred pro-tem to assist on basis of a nominal salary with view to associateship. Thoroughly competent. Three medals. References exchanged. Box No. 1218.

**DRAFTSMAN**, age 46, creative designer, 15 years' private practice but don't like business details. Wants association where can handle job from sketches to supervision. Moderate salary or commission. Box No. 1219.

**WOMAN** architect wants position with small firm in east. First class on working drawings, quick sketches, rendering, landscaping, specifications. Twenty years' experience. Well poised, well bred. Capable of meeting clients. Specialized in fine residences. Box No. 1220.

**DRAFTSMAN**, 21 years of age, a year and a half experience in structural and architectural drafting. John Lesniewski, 992 East 8th Street, Erie, Pa.

**ARCHITECTURAL** draftsman, age 19, desires position with builder or architect. Three years' experience in architect's office. Familiar with building department procedure. Evening student, N. Y. U. School of Architecture. Larry Reich, 1376 Bristow St., N. Y. C.

**DRAFTSMAN**, age 26, Christian, four years' Columbia University (extension) School of Architecture, two years, N. Y. U. (extension) School of Architecture, five years' experience in architect's office. Wishes position where knowledge of architecture can be extended. Furnish best references. Moderate salary. Frank Rista, 646 Monroe Place, West N. Y., N. J.

*(Continued on page 39, Advertising Section)*



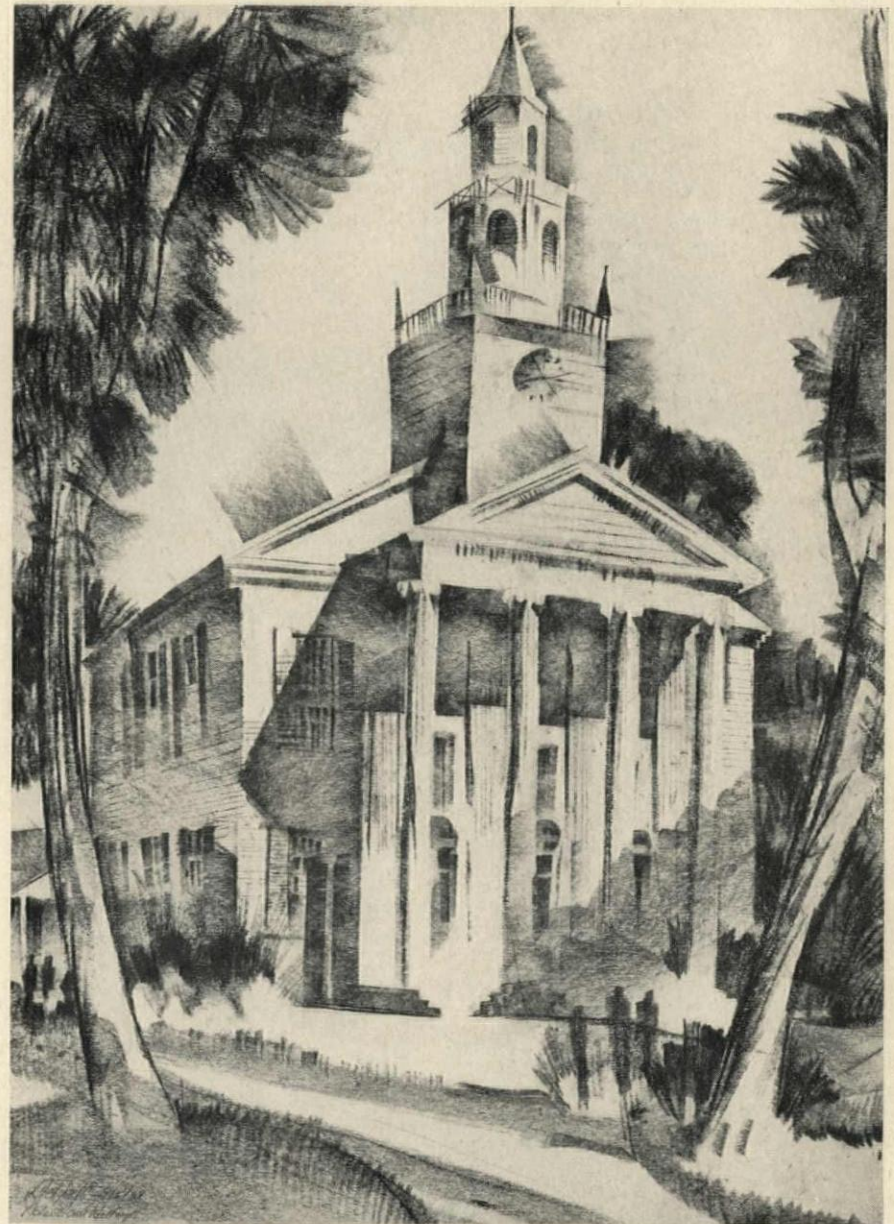
## Potomac Patter

Whether or not our national press carried items on Frank Lloyd Wright's heave-ho on Williamsburg's Colonial Architecture at the College of William and Mary on October 24, the facts bear repeating. He pointed his piquant criticism at this romantic and colorful architecture based upon a "borrowed" culture, at the vast expense of a meticulous restoration to be seen by housewives and highbrows, of contractors, real estate operators, and of more or less fortunate (?) architects whose ten per cent would barely cover the cost of drawings, at freedom, and Democracy based on a hang-over of the old feudal system, at Englishmen with their borrowed culture and at our forefathers with whom "something was the matter." Reporters gobbled and garbled his words—as your correspondent is no doubt doing now—front page copy!

This dialectic assault on Williamsburg was the prologue to his appearance in Washington on October 25. The Association of Federal Architects invited Wright to address a special meeting of the Association at the Mayflower Hotel. With no restrictions as to time or subject, he accepted and before some six hundred architects, laymen and news reporters, he again spoke his piece . . . but definitely. He did not disappoint the various elements of his audience, the government architects, the private practitioners, the few politicians and particularly the newspaper men. He spoke to the delectation of some, the vexation of others and the edification of the world in general. He reached out and touched upon nearly everything—everything that in the final analysis could be reflected in an American architecture.

He opened his address by again referring to Williamsburg. In order to head off any adverse criticism on his comments of the day before, he reiterated his remarks by the use of a more simplified vocabulary. It worked.

Skipping lightly over the highlights . . . "We have been turning to Europe for it (organic architecture), because the eclecticism which has flourished among us can only get it that way. Nothing which is ours . . . can get much credence in our best circles . . . We are going to have glass—steel—and gratification of our sense of space . . . Culture will assert itself. This thing for which America goes around the world, we'll have it to. Not by way of government . . . I know of nothing more silly than to expect the government to solve our problems for us. If we have no ideas, how can gov-



*An example of Robert Henri Mutrux's facility with red chalk as a sketch medium is this crisp study of a church at Litchfield, Connecticut. The artist is of Swiss parentage and has had wide experience in this country and Europe as a renderer, illustrator, teacher, and writer. A graduate of Washington University, St. Louis, the Fontainebleau School, and Lausanne University, he now is connected with a New York office, and recently sketched "Connecticut in Chalk"*

ernment have any? . . . I feel a burning indignation in my soul when I see the desecration which is with us, and our own fault."

Your correspondent would be very happy to supply his readers with a copy of Mr. Wright's speech. Address him in care of PENCIL POINTS.

The Washington Chapter of the A.I.A. is seriously entertaining the idea of reviving the old atelier, but under a new name and slightly changed procedure. The necessity of continued study of architecture has been recognized again, thank goodness, but as everyone is busy, little time could be devoted to large complete studies, grandiose schemes and render-

ings. The committee has therefore adopted the idea of having a monthly forum. The problems would be small scale sketches, unrendered. They would be assembled at one time in one of the local offices and publicly viewed and criticized, by the exhibitors.

No prizes, no university credits, no Beaux Arts credits—but no dues. Nothing but the fun. Who'll supply that? Harry F. Cunningham, critique of the old atelier, has kindly offered his services to aid any of the competitors—if they come out to his house or office. We will watch to see how this little scheme works out, how many will participate and who will benefit most.

RED



# COMPETITION ANNOUNCEMENTS AND RESULTS

To encourage higher education in architecture, The American Institute of Architects has announced the Edward Langley Scholarships will be awarded in 1939 for advanced study, research, and travel.

The grants, limited to 10 with no stipend exceeding \$1,500, are open to architects, architectural draftsmen, graduate students, and teachers of architecture in the United States and Canada. Architects may propose any other architects or architectural draftsmen, as candidates for the awards, to the Regional Director of the Institute who represents the district in which the proposers and candidates reside. Proposals will be received from January 1 to March 1.

Graduate students and teachers of architecture who wish to apply for the scholarships must be proposed by the faculty or head of architectural schools approved by the Institute, to the Institute's Committee on Education, of which C. C. Zantzinger, Philadelphia, is Chairman. Undergraduates are not eligible for the scholarships, but architectural draftsmen who plan to do undergraduate work or take special courses in architectural schools may be proposed. A second award to the holder of a scholarship is allowed. No candidate may propose himself.

The awards will be announced about June 1 by the Investment Committee of the Institute, which is composed of Edwin Bergstrom, Los Angeles, Chairman; Albert J. Evers, San Francisco; and Robert K. Fuller, Denver.

## Festival Theater

The American National Theater and Academy has announced an architectural competition for "a great festival theater planned to be built on the campus of The College of William and Mary, Williamsburg, Virginia, and in time probably to be duplicated, with modifications, on the Pacific Coast, in the Middle West, and in the Southwest."

The competition opened November 15, 1938, and designs entered must be mailed not later than January 31, 1939. The jury will be selected after the close of the competition, and the prize-winners will probably be announced before February 15.

The awards will be as follows: first prize \$500; second prize \$300; third prize \$200; five citations of \$100 each. Five architects, with remuneration of \$400 each, have been invited to compete. They are: Goodwin and Stone, New York; Walter Gropius, Cambridge, Mass.; Michael Hare, New York; Harrison and Fouilhoux, New

York, and Richard Neutra, Los Angeles, California. Kenneth Stowell, A.I.A., Editor of *House Beautiful*, is Professional Adviser of the Competition, and *The Architectural Record* for November, 1938, contained complete details. Information and entry blanks may be obtained from Kenneth Stowell, *The Architectural Record*, 119 West 40th Street, N. Y.

## Steedman Fellowship

The Governing Committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the opening of its thirteenth annual competition.

The Fellowship offers an award of \$1500, to assist qualified architectural graduates to benefit by a year abroad devoted to the study of architecture in foreign countries. It is open to all graduates of all recognized architectural schools, who are between the ages of 21 and 31 at the time of appointment, and who have had at least a year's practical work in the office of a St. Louis architect.

Application forms for registration may be obtained upon written request to the Secretary of the School of Architecture, Washington University, St. Louis, Mo., and must be returned, properly filled out, not later than January 30, 1939.

## Plym Fellowships

The Twenty-sixth Competition for the award of the Francis J. Plym Fellowship in Architecture for 1938-1939, is announced by Professor L. H. Provine, Head of the Department of Architecture, University of Illinois.

The value of the Fellowship is \$1200, to be used toward defraying expenses for one year in Europe for the study of Architecture. The competition will be held in two parts, the preliminary during January and the final probably during February and March, and will be open only to graduates of the Department of Architecture in the curriculum in Architecture of the University of Illinois, who are American citizens of good moral character and who are under thirty years of age, June 1, 1939. Those wishing to participate in the competition must notify Professor Provine, University of Illinois, Urbana, Illinois, not later than January 10.

The Plym Foreign Fellowship Committee also announces the Sixteenth Competition for the award of the Plym Foreign Fellowship in Architectural Engineering for 1938-1939. The value of the Fellowship is \$1200, to be used toward the defraying of ex-

penses for one year abroad for the study of Architecture and Engineering. There will be one competition which will be open only to graduates of the Department of Architecture in the curriculum in Architectural Engineering of the University of Illinois, who are American citizens of good moral character and who are under thirty years of age, June 1, 1939. Those wishing to take part in the competition must notify Professor Provine not later than March 1, 1939.

## Palmer Fellowship

The Lowell M. Palmer Fellowship in Architecture is announced by Sherley W. Morgan, Director of the School of Architecture, Princeton University. Applications, with supporting documents must be received not later than March 1, 1939.

The purpose of this Fellowship is to enable a student of unusual promise to undertake advanced study at the School of Architecture, Princeton University. A stipend of \$700 is offered to the winner of the Fellowship, to enable him to complete a year of residence at Princeton. Application blanks may be obtained by addressing the Secretary of the School of Architecture, Princeton University.

## Pittsburgh Glass Institute Awards

Prize awards in the Second Pittsburgh Glass Institute Competition, which was concluded November 1 with more than 500 photographs of outstanding examples of the application of glass to design and architecture submitted, have been announced. The Competition entries may be viewed through this month at the PEDAC Galleries, Rockefeller Center, New York City.

The Competition Jury was composed of Gardner A. Dailey, Architect, San Francisco; Albert Kahn, Architect, Detroit; William Lescage, Architect, New York; Raymond Loewy, Industrial Designer; Paul R. McAllister, Interior Decorator, New York; and William A. Kimbel, Interior Decorator, New York. Howard A. Myers, Editor of the Architectural Forum, was Competition Adviser. The Competition was sponsored by the Pittsburgh Glass Institute.

The awards were announced as follows:

Grand Prize of \$1,000, engraved glass medallion, and \$100 first prize in the classification, HOUSES COSTING OVER \$12,000: *Edward D. Stone and Carl Koch*, Associated Architects, New York, for residence in Cambridge, Mass.

(Continued on page 35)



(Continued from page 34)

Mention: *Kenneth Day*, Architect, Philadelphia, for own residence in Miquon, Pa.; Mention: *Richard J. Neutra*, Architect, P. Pfisterer, Collaborator, Los Angeles, for residence of Mr. and Mrs. Edward Kaufman, Westwood, Calif.

#### HOUSES COSTING UNDER \$12,000

Prize: *Harwell Hamilton Harris* and *Carl Anderson*, Associate Architect, Los Angeles, for residence of George C. Bauer, Glendale, Calif.

Mention: *Clarence W. W. Mayhew*, Architect, Oakland, Calif., for residence of Harold V. Manor, Orinda, Calif.; Mention: *George Patton Simonds*, Architect, Hayward, Calif., for residence of Mr. and Mrs. William Roger Stoll, Hayward, Calif.

#### DOMESTIC INTERIORS

Prize: *J. R. Davidson*, West Los Angeles, Calif., for the Stothart residence, Santa Monica, Calif.

Mention: *Gregory Ain*, Designer, Los Angeles, for residence of Mr. and Mrs. Sidney Brown, Los Angeles; Mention: *Robert Hiden*, Designer, Los Angeles, for bachelors apartment, Los Angeles.

#### SHOPS

Prize: *George Howe*, Architect, Philadelphia, for the Evening Bulletin Building, Philadelphia.

Mention: *Clarence Saymon*, New York, for Marty's Beauty Center, Rockville Center, N. Y.

#### STORES

Prize: *Nimmons, Carr & Wright*, Architects, Chicago, Illinois, for Sears and Roebuck Building, Baltimore, Md.

#### COMMERCIAL INTERIORS

Prize: *Walker and Gillette*, Architects, New York City, for non-breakable Herculite glass doors at 40 Wall Street, New York.

Mention: *Amos Parrish and Company, Inc.*, New York City, for Amos Parrish and Company offices; Mention: *J. R. Davidson*, West Los Angeles, for Sardi's Restaurant, Hollywood, Calif.

#### HOTELS

Prize: *Harbin F. Hunter*, Architect, Los Angeles, for Lindy's Restaurant, Los Angeles.

#### MANUFACTURING PLANTS

Prize: *Albert J. Daniels*, Shrewsbury, Massachusetts, for W. H. Nichols Building, Waltham, Mass.

#### EDUCATIONAL BUILDINGS

Prize: *Alfred Kastner*, Architect, Washington, D. C., for Community Building, Jersey Homesteads, Hightstown, New Jersey.

Mention: *Richard J. Neutra*, Architect, Los Angeles, for Ralph Waldo Emerson Junior High School classroom, Los Angeles.

#### INSTITUTIONAL BUILDINGS

Prize: *Victorine and Samuel Homsey*, Architects, Wilmington, Delaware, for Children's Beach House, Lewes, Del.

#### MISCELLANEOUS

Prize: *Reinhard and Hofmeister*, Architects, New York City, for entrance doors, Rockefeller Center Branch of Chase National Bank.

Mention: *Gustav Jensen*, designer, New York City, for all-glass table executed by Harrington Carved Glass Co., New York.

## Plastic Materials Gain in Popularity

That manufacturers, during 1938, used an increasing number of plastic materials for innumerable applications in a variety of industries, is attested by the entries and prize-winners in the Third Annual Modern Plastics Competition, sponsored by Modern Plastics Magazine. All entries in this annual Competition were displayed at the new offices of the magazine, 26th Floor, Chanin Building, 122 E. 42 St., N. Y.

#### The prize-winners are:

Novelty Group—*Transparent Oil Cans*, Universal Plastics Corporation, New Brunswick, N. J.; *Sure-Catch, Lighted Fish Lure*, Sure-Catch Lure Company, Irvington, N. J.; *Sports Goggles*, Optical Products Corporation, New York; *Handbag with Crystal Frame*, Deauville Bags, New York; *Parkwood Hat, Bag and Belt Ensemble*, Louisanders, New York; *Autobridge Board*, Autobridge, Inc., New York.

Household—*Radio Nurse*, Zenith Radio Corporation, Chicago; *Three-pronged Clothespins*, Modern Products Company, Chicago; *Twin-Reversible Waffle Iron*, Manning-Bowman Company, Meriden, Conn.; *Carafe*, Sears, Roebuck & Co., Chicago; *A-P Thermostat*, Automatic Products Company, Milwaukee; *Steam Iron*, Steampoint Electric Company, New York.

Industrial Group—*Pneumatic Dispatch Tube System*, Lamson Company, Inc., Syracuse, N. Y.; *Dental Cabinet*, Dental Supply Company, New York; *Kwik-Lite Comet Flashlight*, Usona Mfg. Co., Inc., Toledo, O.; *Subway Lighting Fixtures*, Adams & Westlake Co., Elkhart, Indiana; *Jewelry Display Stand*, Bullock's, Inc., Los Angeles, Calif.; *Explosives Carrier*, Mine Safety Appliances Company, Pittsburgh.

Scientific Group—*Transparent Plastic Splint*, E. I. du Pont de Nemours & Co., Inc., Wilmington, Del.; *Transparent Acid-Resistant Closure*, Merck & Co., Inc., Rahway, N. J.; *Specimens exhibited in transparent plastics*, U. S. Dept. of Agriculture, Washington, D. C.; *Numerical Counter Wheels*, F. B. Redington Co., Chicago; *Stop-Watch-Man*, Precision Scientific Company, Chicago; *Earpiece for Deaf*, Dr. Schier Company, New York.

Transport—*Learadio Direction Finder*, Lear Developments, Inc., Roosevelt Field, L. I., N. Y.; *Chrysler Glove Box Door and Instrument Panel*, Chrysler Corp., Detroit; *Window Frame*, Lockheed Aircraft Corp., Burbank, Calif.; *Piston Ring Expander Display*, Sealed Power Corp., Muskegon, Michigan; *Brodinatic Housing*, Ralph N. Brodie Co., Inc., Oakland, Calif.; *Westlite Driving Lamp*, Ander-Bar Mfg. Co., Sparta, Wisconsin.

Decorative—*Translucent Venetian Blinds*, Rex Company, Inc., Boston; *Pee-Wee Detrola Radio*, Detrola Corporation, Detroit; *Translucent Laminated Panels* for display and construction purposes; *Emerson College Radio*, Emerson Radio & Phonograph Corp., New York; *Seal Statuette Bookends*, C. K. Castaing, Stony Brook, L. I., N. Y.; *Cucumber Leaf Relish Dish*, C. K. Castaing, Stony Brook, L. I., N. Y.

Judges in the current Competition were Harvey Wiley Corbett, architect; Grace Alexandra Young, editor, Creative Design; A. E. Marshall, consultant; Morris B. Sanders, architect; and Gilbert Rohde, industrial designer.

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## AT LARGE IN THE LIBRARY

**THE CULTURE OF CITIES** by Lewis Mumford (\$5.00, 586 pages 6½" x 9½" — Harcourt, Brace and Company, New York.)

**FROM PLAN TO REALITY, TWO**, by the staff of the Regional Plan Association (\$2.00, 8 sections 8½" x 11", with illustrations — Regional Plan Association, Inc., 400 Madison Avenue, New York.)

**THE EVOLVING HOUSE, VOL. III—RATIONAL DESIGN** by Albert Farwell Bemis (\$4.00, 625 pages 6½" x 9½". The Technology Press, M.I.T., Cambridge, Massachusetts.)

It is plain from the reading of *Culture of Cities* that Mumford is deeply impressed by the realities of organic life. To that general movement away from mechanism toward organism which he sees in the past century and a half, he is now willing to give a friendly push. Hence this book which is part history, part prophecy, written in a supremely biological frame of mind.

It is concerned with cities, yet it is not too concerned with cities. Here is a sort of architectural Darwinism. Mumford isolates certain dominant social motives of an age and then

shows how neatly city building adapted itself to these. We see that protection against invaders, the theme of the Middle Ages, produced the walled town and that the circumferential wall sent the mediaeval mind to such closed social institutions as craft guilds, to guildhalls, and finally . . . to claustrophobia. On the other hand, commerce, powerful states, and kings of later days produced military and luxurious capitals — dominant places within which the call for law, order, and uniformity in matters of trade produced Renaissance architecture of mechanical rigidity and long monumental perspectives, vast plazas, and finally . . . agoraphobia.

Mining activity was the keynote of the 19th Century and the ubiquitous messiness of miners serves to explain much of the chaos of our industrial cities. But we should not let this mess worry us, says Mumford, for the geotects (*sic*) or "earth-moulders," like Frederick Law Olmsted, will be along soon to tidy it all up.

Perhaps this method of writing the history of city development is a little less than Darwinism. It is oversimplified history. Here and there in this book, a particular value in one era is judged by a standard of another. Actually, any period is a multiplication of values, and if one type of factor is reduced in time, another automatically has its increase, for, the total, depending as it does on the nature of mankind doesn't change by a fraction. But Mumford will note the difference between a factor in the Middle Ages and its counterpart in the Renaissance. He then criticizes the lesser value, ignoring the fact that its reduction was inevitable with an increase in others somewhere else along the line. The result is his unfairness in judgment, which has been noted by other critics.

In that large section of the work devoted to prognostication amid present ruins we are exhorted to turn from mechanism toward organism. The slogan is: Away from the mining town and the bureaucratic metropolis full of inorganic materials and quantitative thoughts; forward to the integrated, geographically valid "region" of garden cities and renovated metropolises built of organic materials and populated by qualitatively-minded citizens! (loud cheers)

Of Mumford, I should say what Andrew Carnegie's mother said of Matthew Arnold "too ministerial! too ministerial!" But the fault is not the author's entirely. The clue to this defect is given in the author's acknowl-

(Continued on page 37)



## CHRISTMAS SEALS

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from tuberculosis . . . BUY and USE  
them on your Holiday mail

The National, State and Local Tuberculosis Associations in the United States



(Continued from page 36)

edgements: thanks to the counsel of a prominent housing expert the book was changed from a compact restatement of past views into a "wide-ranging study." This may explain the drop from the sympathy and literary quality of *Sticks and Stones* to the shallow and pious reformism of *Culture of Cities*. It is possible that a competent historian of the Romantic School has fallen among housing experts. Moreover, the humble dependence upon the late lamented Patrick Geddes of Edinburgh isn't necessary. Some of that misty northern thinking just doesn't do here.

But I warn you, that portion of the book which tends to run free of Geddes and the housing experts, i.e., that which deals with history prior to the 19th Century, is very competent, very interesting and worthwhile reading. Of course you have to make allowances here for the unfairness that I have noted above and which has actually seeped through from the reformist part of the book.

\* \* \*

With the exception of a short chapter on parks and reservations, the Regional Plan Association's *From Plan to Reality* confines its backward glance over eight years of physical facts in regional development of New York and its environs to a statement and charting of improvements in transportation by road, rail, and air. Housing projects, significant, though small, zoning changes, alterations in building height and bulk restrictions—matters dealt with in the original Regional Plan, considerations essential to anything worthy of the name of regional planning are thoroughly omitted. The book is illustrated with photographs and elaborate maps and is altogether a very competent work within its restricted and businesslike limits.

\* \* \*

To the field of housing and the writing of *Rational Design*, the third volume of *The Evolving House*, the late Albert Farwell Bemis brought the attitude of the business world in which he spent much of his life. He was intent upon reducing the design of the one-family house to suit his conception of mass production in the housing industry, a matter which meant, "not mass-produced raw materials: we have them now. Not mass-produced houses, fabricated entire in factories, for the house as an entity is not adapted in bulk or weight to manufacture in a shop or to transportation and erection at a distance. Nor does the room unit answer the requirements. A smaller unit, both of design and structure, must be found in some further subdivision of the composite house." For Mr. Bemis, this unit or common de-

nominator turned out to be a cubical module of four inches, a dimension selected because it is the nominal greatest common divisor of the wood-frame house, which represents the bulk of American housing and is the predominant type to which other forms of construction are related. And house design in general would be prepared for mass-production and assembly if it were governed by the cube module and if its complete structures represented multiples of this cube. Applications of this system to traditional and new methods of construction are illustrated extensively. Perhaps the most interesting and useful part of the book is John Burchard II's survey, by means of text and drawings, of the multitude of construction systems running all the way from Kocher and Frey's "Aluminaire" to the Housing Company's "Wudnhous." This and a similar work by Raymond McGrath are probably the most extensive catalogs of housing construction rationalizations in existence.

ALAN MATHER

\* \* \*

COLOR AND COLORS, by Matthew Luckiesh (\$3.00, 205 pages 6" x 9") —D. Van Nostrand Company, Inc., 250 Fourth Avenue, New York).

A noteworthy feature of this book is its color chart, into which Dr. Luckiesh has compacted the entire realm of color from its physical basis—the visible spectrum—through color mixture, to the ultimate aesthetic and psychological effects of color. An insight into the author's approach to the subject is afforded in the foreword, which states, in part: "To human beings the ultimate effects of color and colors are human responses. We are nearest to these end-products of the maze of events arising in the external world where the magical drapery of color seems to exist. Color is the play and colors are the players. To develop feeling for color and colors, the consciousness must be kept open to them and to their effects."

Following closely upon the advent of fluorescent lamps, which are advancing a new epoch of controllable colored lighting, Dr. Luckiesh's new book is particularly timely.

C. M.

\* \* \*

BASIC PRINCIPLES OF HEALTHFUL HOUSING (\$0.25, 20 pages 7" x 9 3/4")—American Public Health Association, 50 W. 50th St., N. Y.)

*Basic Principles of Healthful Housing* by a committee of the American Public Health Association is a summary of satisfactions of physiological and psychological needs, and of protections against contagion and accidents which housing can provide.

A. M.



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# NEW PRODUCTS

## *Changes in Personnel, etc.*

### NEW ACOUSTICAL PRODUCT WITH NEW DECORATIVE QUALITIES

To meet the need for an acoustical product that fulfills every requisite of acoustical quality and at the same time is distinguished in appearance and character, the Johns-Manville Acoustical Research Laboratories have developed a new ceramic tile known as Permacoustic. Formed from a combination of rock wool and clay, which is baked at an extremely high temperature, Permacoustic has a warm, pleasing light cream color with an interesting, finely-grained surface texture which lends an inviting softness to areas which would otherwise appear hard and flat.

Permacoustic is not only a utilitarian type material, but is also especially adaptable in monumental buildings where a high degree of sound absorption is required. Its stone-like properties are said to fit admirably into the various architectural designs where masonry interior surfaces form the room finish, as in church interiors, lobbies of schools, public buildings, interiors of libraries, courtrooms, banks, auditoriums and theatres.

The new product is furnished 1" thick in sizes 12" x 12", 9" x 9" and 9" x 18", combinations of which permit a wide variety of patterns. The 9" x 18" size is particularly applicable for wall work in the creation of stone effects. The exposed edges of each size have a 1/8" bevel, though square-edged tile is available on special order.

Permacoustic is furnished in one standard color—the warm, cream buff of the natural material itself—but the surfaces of the tile may be primed and spray-painted without any harmful effect on the product's sound-absorbing properties. Light reflection tests made on Permacoustic, in its natural color, have shown a light reflection factor of 60%.

### NEW TYPE OF AIR-MET

A companion product to Type 4 Air-Met, the new form of aluminum foil insulation for houses introduced to the trade some months ago, has been brought out by The Ruberoid Co., New York.

The original Type 4 Air-Met consists, primarily, of two parallel sheets of heat-reflective aluminum foil, definitely spaced about an inch apart by a series of triangular air cells formed by an accordion-pleated web of strong kraft paper. The new companion product, known as Type 2 Air-Met, uses one sheet of aluminum foil similarly combined with one parallel sheet of vapor-resistant paper. Both types utilize, in different degrees, the exceptional heat reflective value of aluminum foil. In both also the cellular construction impedes heat by convection, and the light weight (small mass) reduces

heat by conduction to a minimum. Because it is pure aluminum, in neither type, it is claimed, will the metal foil corrode, oxidize or tarnish.

The new Type 2 was developed in response to a growing demand for a product, embodying the basic Air-Met principles, which could be sold at a lower price than Type 4, and would at the same time provide effective insulation in situations where the high insulating efficiency of Type 4 is not required. The use of Type 2 is particularly indicated, in the side walls of houses which, unlike roofs and ceilings, are not subjected to the direct downward rays of the sun in summer, and are required to throw back but little of the upward flow of heat from the interior of the house in winter. Type 2 is also being recommended for roofs and ceilings, as well as side walls, in mild climates, where the variations from normal temperatures are not severe.

An advantage of Type 2 to the contractor or applicator is that it can be tacked to the faces of studding and joists, instead of having to be applied between them. A protective layer of building paper is not required with Type 2 Air-Met.

### NEW CARRIER OIL BURNER

The Carrier Corporation, Syracuse, N. Y., announces the introduction of a new oil burner for home heating, which embodies new and exclusive features developed by Carrier engineers.

A unique combination of metals in the nozzle assembly is said to achieve cleanliness and dependability. The nozzle tip is of beryllium copper and is non-clogging. The radiated heat from the combustion chamber, after shut-down is conducted away so rapidly by the beryllium copper, that the oil cannot vaporize. Thus, there are no carbon deposits to clog either the inside or outside of the nozzle tip.



The Aero-Diverter eliminates pulsation and vibration. It diverts the air in such a way that the vanes inside the air tube impart a whirling motion to it and focus it, overcoming noises from direct blasts. This whirling and focusing mixes air and oil quietly, yet instantaneously, in split-second combustion.

The air tube and vane assembly are made of chrome nickel. A specially designed oversize fan, made of aluminum, and of the forward curve type, is incased in a housing streamlined internally for air direction. The combination of this larger fan and its special housing



delivers a constant air supply, immune to drafts and outside wind conditions. Pulsations due to draft changes are thus eliminated, and quick operation is assured.

The Carrier oil burner is entirely automatic. It is controlled by the newest, most accurate type of room thermostat. Furthermore, it is absolutely safe-guarded by the Carrier Safety-Stat—a safety control that shuts off the whole burner, if for any reason combustion fails. And there is still another safety factory. The ignition is continuous, rather than intermittent so that whenever oil is supplied it will be instantaneously ignited.

#### F-W ERASING SHIELD

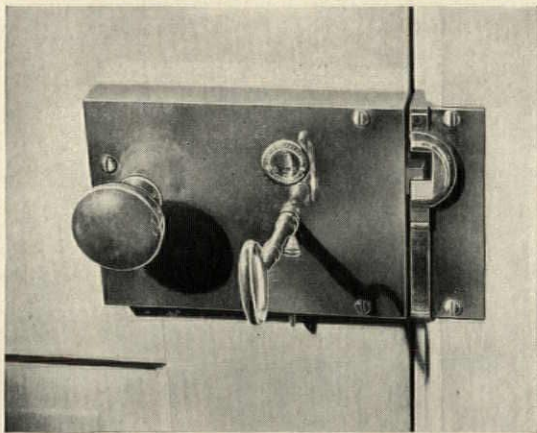
A useful device, which acts as erasing shield, scale, protractor, template and corner guide has been introduced by Richard D. Ward, 843 Tatnall St., Wilmington, Del.

The shield is made of stainless spring steel for long life, and combines scale and protractor with an improved erasing shield. Erasure slots of varying widths are cut radial with the corner angle, and there are circles and squares with which the user can easily and accurately lay out plumbing and heating or electrical symbols, columns, etc.

Ample space on the shield keeps moist fingers on the shield so they cannot spot the tracings. The curved slot is for showing door swing. The pointed slots and cut-out corner make it easy to erase right down to a corner without disturbing the rest of the tracing.

#### OLD KENTUCKY HAND-MADE LOCKS

Announcement is made by Austin Brucklacher, 315 Camp St., Louisville, Ky., of a line of reproductions of hand-made locks such as are found in the old manor houses of Kentucky and Virginia. These locks are reproduced so faithfully, it is stated, that even a lock-



smith could not distinguish the original from the reproduction.

Old Kentucky locks are completely hand-made either from polished brass or wrought iron, measuring  $4\frac{5}{8}$  in. by  $7\frac{1}{2}$  in. by 1 in. deep. The solid brass, hand-made key is  $4\frac{1}{8}$  in. long.

#### NEW CORPORATION FORMED TO PRODUCE FIBER GLASS PRODUCTS

The Owens-Illinois Glass Company and Corning Glass Works, both leaders in their respective fields of glass production, have announced today the formation of Owens-Corning Fiberglas Corp., which will produce a variety of products made from fiber glass. The result of the extensive research facilities of these two companies, the products to be manufactured by the new corporation are said to promise revolutionary develop-

ments in many fields of insulation, construction and industrial design.

Principal offices of the company will be in Toledo, with the New York offices at 718 Fifth Avenue. Other sales offices will be located in Boston, Washington, Chicago, Detroit, Pittsburgh, Cincinnati and San Francisco.

#### NEW ASPHALT COATED SHEATHING

The United States Gypsum Co., Chicago, Ill., has just announced a new asphalt coated sheathing. This new product has tongue and groove edges, a heavy non-penetrating asphalt covering, and is approximately 2' x 8' in size.

The new sheathing is easier to apply because it is placed horizontally. This permits cutting for openings to be made after the sheathing is applied. A board of this size can be handled by one man, thus reducing the labor and scaffolding cost.

No headers are required with the new sheathing. The tongue and groove assures tight, windproof joints. Studs do not have to space exactly 16" on center. There is no nailing because studs are always in sight.

The 2' x 8' size boards tie 7 studs together. The reduction in cutting and fitting needed with sheathing boards of this size considerably increases speed of application. There is less material wasted than when large sheets must be cut to fit.

#### FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

*(Continued from page 32, Advertising Section)*

**DRAFTSMAN**, experienced with manufacturers and architects. Capable detailer and designer, field measurements and supervising construction. R. M. Newsam, 229 East 26th Street, Brooklyn, N. Y.

**JUNIOR draftsman**, recent Technical school graduate. Four summer vacations spent in architect's office. Designing and detailing store fronts and fixtures. Would like position as draftsman. Also interested in position on construction. Box No. 1221.

**LANDSCAPE architect**, 25 years of age, University graduate, experienced, desires position with practicing landscape architect, city or state park commission, planning board, or municipal zoning organization. Good references. Willing to go anywhere. Maurice Frank Plotkins, 3228 Chestnut Street, Philadelphia, Pa.

**REGISTERED architect (Ohio)**, Bachelor of Architecture Degree, 5 years' diversified architectural experience, 27 years old, married. Wants permanent position with architect having general practice. Box No. 1222.

**DRAFTSMAN**, architectural and mechanical with experience as union carpenter, building foreman, union plumber with Mass. State master plumber's license and a first class heating man. Age 35. Would like master mechanic position. Would work on trial. What have you to offer. Box No. 1223.

**ARCHITECT**, age 38, wishes employment, 14 years' experience, 10 as principal all types construction. Capable complete responsibility. Especially experienced in PWA project detail and supervision. Greater New York City or Connecticut preferred, school and hospital projects particularly. Box No. 1224.

**ARCHITECTURAL draftsman**, 5 years' practical experience—working drawings—school work. Will accept employment anywhere. Box No. 1225.



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## AMERICA'S LARGEST GLASS FRONT



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THE largest single structural glass store front in the country has been recently installed by the Abbott Glass Company, New York, for the Neponsit Bldg. Corp. in their remodelled structure at Fulton St. and Flatbush Ave., Brooklyn, N. Y. More than 10,000 sq. ft. of structural glass was used, in accordance with the plans and specifications of Benjamin Driesler, Jr., Architect, and all glass was supplied by the Libbey-Owens-Ford Glass Co. of Toledo, Ohio.

Pecora Black Exterior PECOMASTIC (Code No. 7 HR) was used throughout by the glass installers. This heavy bodied asphaltic mastic is but one of a number of PECOMASTICS that have been especially developed for dependable structural glass installations.

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CAN BE

# CURED

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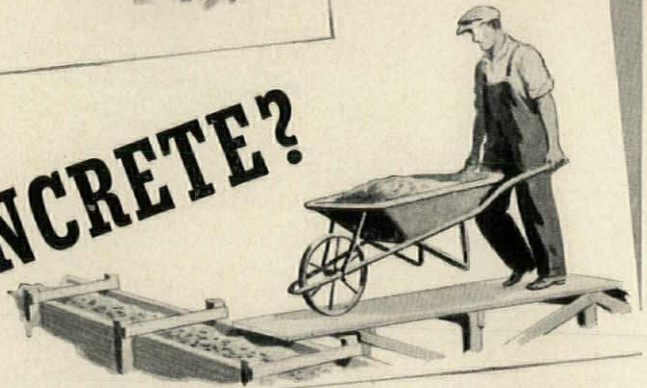
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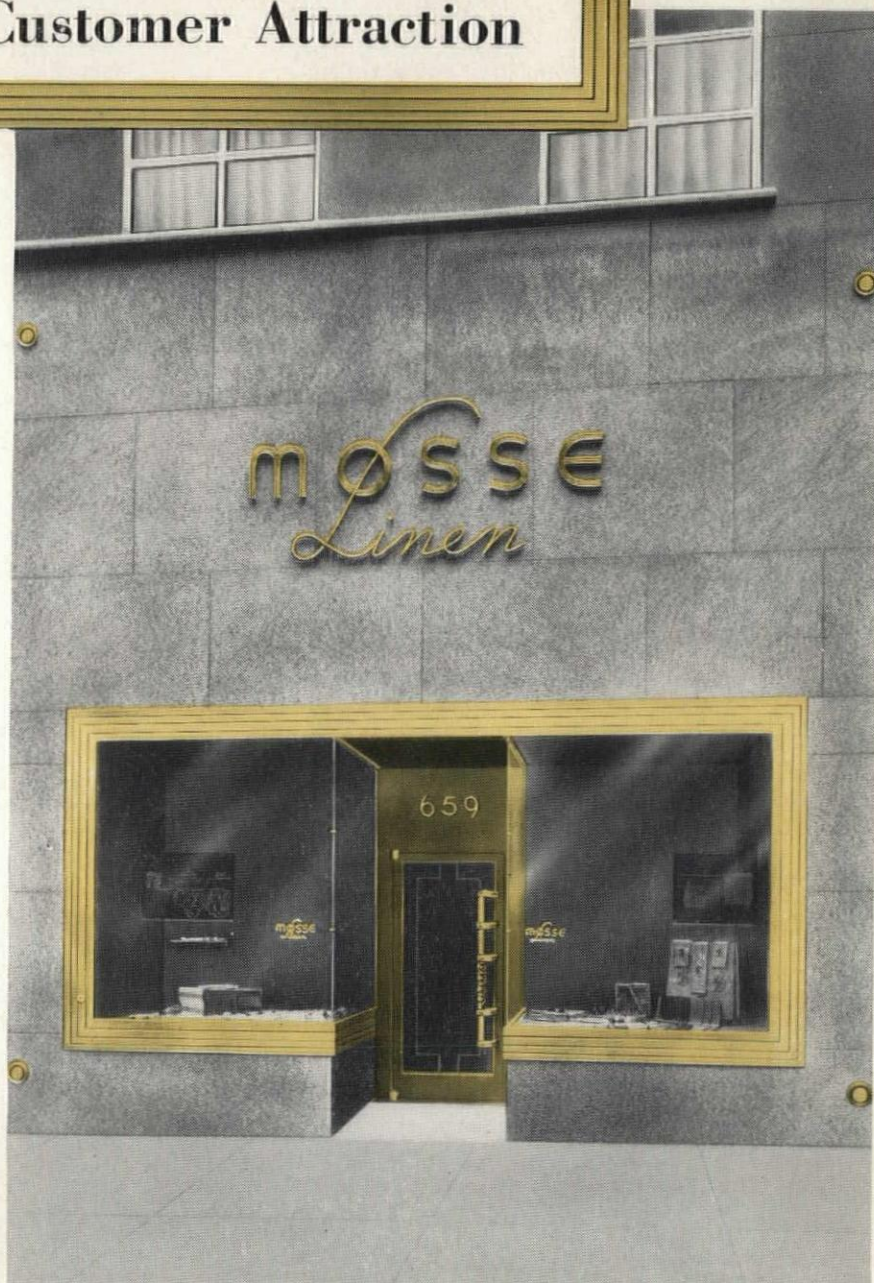
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38160



*Illustration shows the shop of Mosse Inc., 659 Fifth Avenue, New York City. Paul T. Frankl, Designer. Morris Ketchum, Jr., Associate. Anaconda Bronze Work by General Bronze Corporation, Long Island City, N. Y.*



# Anaconda Copper & Brass

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