Architect's conception of one section of Parkchester, important housing project now under construction in the Bronx, New York City. Of the many tons of pipe to be used in this project, the bulk will be NATIONAL Pipe, selected because of its long record of successful applications. Board of Design: R. H. Shreve, Chairman; H. C. Meyer, Jr.; G. H. Clarke; Irving Chasan; A. J. Ebner; George Geve; Robert W. Dawling, New York. Engineers: Meyer, Strong and Jones; Purdy and Henderson; Burns and Roe, New York. General Contractors: Starrett Bros. & Eben, Inc. Heating Contractors: Baker, Smith & Company, Inc.

PARKCHESTER, Metropolitan's new record-breaking housing project, is worth watching. For besides being far the largest of its kind, it offers facilities which have heretofore never been available in moderate-rental housing.

Designed to house 42,000 people, the project will consist of 51 buildings, some scheduled for completion early in 1940. It will occupy 129 acres of the Bronx, New York City, and includes a full complement of stores, a theater, and garages. In addition, provision has been made for parks, shaded walks and malls, playgrounds, wading pools, roller skating paths, handball and softball courts, and other recreational facilities.

Buildings will be of fireproof construction, modern in every detail. In keeping with the general character of the project, only finest quality materials have been approved. That is why, of all the pipe to be used in this gigantic undertaking, the major tonnage will be National Pipe.

Here, as in other famous commercial, public, and residential building projects, National Pipe was the choice of architects and builders, because in all-round building applications it gives more service per dollar of cost than any other type of pipe.
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HERE, THERE, THIS, AND THAT

NEWS FROM THE FIELD, COMPETITION ANNOUNCEMENTS, AND BOOK REVIEWS, ETC

COVER DESIGN AND TYPOGRAPHY BY GUSTAF JENSEN

KENNETH REID, EDITOR. CHARLES MAGRUDER, ASSOCIATE EDITOR. DON GRAF, TECHNICAL EDITOR

THE MONOGRAPH SERIES

RUSSELL F. WHITEHEAD, EDITOR

Published Monthly by REINHOLD PUBLISHING CORPORATION, Stamford, Conn., U. S. A.
Ralph Reinhold, President and Treasurer; M. Burton Lowe, Vice President and Secretary; Philip H. Hubbard, Vice President; Francis M. Turner, Vice President, Executive and Editorial Offices: 330 West 42nd Street, New York. 50 cents a copy. Yearly subscription $3.00, two years subscription $5.00, payable in advance, to the U. S. A. and all U. S. Possessions. To Canada, Cuba, Mexico, Central and South America, $3.50 a year. To all other countries $5.00 a year. Remittances by International or American Express Money Order or by Draft on a bank in the U. S. should be payable in United States funds. Subscribers are requested to state profession or occupation. Changes of address must reach us before the 20th of the month to assure delivery of forthcoming issue. Be sure to give both your old and new addresses. To Contributors: Articles, drawings, photographs, etc., sent with a view to publication will be carefully considered, but the publisher will not be responsible for loss or damage. Copyright, 1939, by Reinhold Publishing Corporation. Trade Mark Registered. All rights are reserved. Entered as second class matter, March 10, 1930, at the Post Office, Stamford, Conn., under the Act of March 3, 1879. Volume XX, No. 11, November, 1939. Indexed in Art Index.
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Neck Diam. of Anemostats .................. 14''
Temperature Differential ..................... 85°

MUSIC ROOM
Ceiling Height .................................................. 14'
Volume of air through each of
three Anemostats ................................ 1283 c.f.m.
Velocity in Neck of Anemostat ............... 1200 f.p.m.
Neck Diam. of each Anemostat ............. 14''
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NOTEMBER 1939
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HERE PITTCO PRODUCTS demonstrate their versatility. Architect R. J. Bennett Beistle has made use of a wide range of Pittco Products in planning the front for this corner building and grille in Oklahoma City. Note how liberally PC Glass Blocks have been applied, and the stand-out effects achieved through their use.

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...to assure a well-groomed appearance and ability to withstand hard service

IN THE CAFETERIA...MONEL
In this new cafeteria at Brooklyn College, Brooklyn, N. Y., 1100 students can be served at one sitting. Not one of them, however, outshines these silvery food service counters in smartness of appearance. And as to wear: If a student could buy clothes with anything like the wearing qualities of this equipment his money problem would be solved for good. For throughout the kitchen, as well as cafeteria, the material employed is #55 Monel.

IN THE LABORATORY...MONEL
One place that’s hard on metals as well as on students’ clothes is the Domestic Science Laboratory. But in the Rhode Island School for the Deaf at Providence, R. I., there’s no worry on that score. Tables and sinks are built to withstand abuse and the corrosive effects of food. Furthermore, made of lastingly smooth, rust proof Monel, they are easy to keep clean and sanitary.

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OWENS - ILLINOIS
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Insulux Competition No. 3 Closes November 20th

You can still enter Insulux Competition No. 3 — a dairy — and compete for $2,500 in prizes, plus $5,000 in grand prizes. For full technical information on the problem and title lettering, write Henry H. Saylor, A. I. A., Professional Adviser, 9 Rockefeller Plaza, New York City. You will not be obligated to submit drawings. Competition No. 3 closes November 20th, 1939.

In this New York World's Fair model home, Insulux panels were used to increase the daylight effect in the dining bay without adding to heat loss. The effect is highly decorative.

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HERE, THERE, THIS & THAT

BOSTON NOTES
Those of us who have not seen the World of Tomorrow are craving autumnal surcease from the confusion of yarns by returning pilgrims, as to who found the body and where. We have even had sympathetic sore feet and a touch of museum fatigue, without leaving home. Our first question has always been to try and isolate an opinion on the New England States show. Few seem to have noticed it, which makes me feel sure that an earlier suggestion to enshrine the group in a Gloucester-like stench of codfish would have put it across. Signs in the vicinage might have read, "New England is calling you—let your nose be your guide."

"Trade is pretty generally at low ebb with us, but features an upswing in domestic work, large and small. That does nobody any good except the luxury office and the straight house office (count 'em on your thumbs). Those of us in what we are pleased to call the commercial and institutional game tighten our belts and smile sardonically at the busy ones who think the depression is over.

At the B.A.C. dinner, October 4, Jens Frederick Larsen was speaker to the fifty-five lads present. Afterward they went up to the atelier and tore into their work; the season was on.

On October 5 the Architectural League of Boston got going, with Hubert Ripley as contributing guest. Afterward the boys went down the Hill and pottered home to their wives and offspring.

There is a marked change in recent years among the stalwarts of our trade. When Grandmother cooked steatopygous gingerbread folk for the pride of the family, life in Architecture was really going on apace, so the records show. I hear stories of prodigious feasts at all hours, which attest to the manhood and euphesia of the gentlemen who are become our conservative elders. The present batch

of hearties upon whom the business of whooping it up now falls, with at least several bars more before reaching the rallentamento cue, are utterly changed. One glass of beer and etsoons, they're either surfeited or pie-eyed. Some are credited with the simulation of a slight unsteadiness to conceal their perfidious traffic at the sweet cider jug.

On October 10 the Boston Society of Architects held its initial dinner of the season. To it were invited students from Tech, Harvard and the Club, and a performer on the acoderen demonstrated the power of music over young and middle-aged.

President Whitmore presided and William Emerson introduced the speaker, who was Dean Walter R. McCormack, his successor at M.I.T. Eschewing the subject of Education Dean McCormack gave a comprehensive discourse concerning the private architect in relation to his business and governmental rivals, and towards such challenging problems as

(Continued on page 16)

ARMCHAIR JOURNEYING
If many of our readers are moved to dust off their photograph albums and revisit in fancy, next month, the places that inspired them last summer, just thank Talbot Hamlin, whose pictures made on his vacation trip from Coast to Coast will be spread before us in the December issue. He will also write about our architecture, East and West. Then the Editors have scheduled a provocative discussion of the "business side of the architect's practice," by Edwin H. Silverman, and an account by Dwight James Baum of work at Syracuse University's Department of Architecture. Eugene Raskin reports that he has again interviewed the Great Architect, and James C. Rose that he has some suggestions on "bringing landscape architecture to date."

The Monograph will show "Examples of Late Windows" in New England, and other regular features will include Data Sheets, an article on Keys; and Sun Deck details.

This sketch of a typical New York scene, by William Bertkau, of Bronxville, was made with carbon pencil

NOVEMBER 1939

15
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(Continued from page 15)

civic plan, antique building codes, and barriers to the truly low-cost house. He outlined the positive action so far taken by organized architects to reclaim their neglected birthrights, and hoped for a broader membership to help carry the burden and lend strength to the attack. It was a talk with the ring of heartening realism about it, and gave the impression that our shoulder-shrugging against traditionally impossible hurdles was not at all on Dean McCornack's repertoire.

The latest definitely social note contains the name of Robert E. Minot, who has gone and done it. The Transcript of October 14 reported his engagement to Miss Kathleen Miller, of Chicago and Boston. Bob Minot is bearing down on wedlock with an M.I.T. tradition, while Miss Miller cheers for the May and Garland schools.

Among our wanderers, Messrs. Provost and Gilpatrick are at Worcester, with L. W. Briggs Company; Silvio Zanetti is on housing at Fall River; and Providence has recently provided economic asylum for George Marshall. If the situation doesn't perk up we'll have to push further into the hinterland than any of these.

Back in the days of Valentino it was a Bostonian's ambition to be a sheik in Wolff's clothing. Since then Wolff has departed from Washington Street, and the boys have shifted their affection to Browning King, who punctuates the debut of winter worsteds with a showing of food and drink. You wouldn't serve an alewife on crown derby, nor back up a peaty tweed with baked beans, so it works out very satisfactorily. LEON REACH

ROCHESTER SOCIETY

A banquet in celebration of the twentieth anniversary of the founding of the Rochester Society of Architects will be given November 16 in that city. Highlights of the evening will include an historical sketch of the Architects of Rochester and reminiscences by older members of the profession. William G. Kaelber is president, and Irving Horsey serves as secretary of the organization.

C. A. L.--Griphon

The reception room of the new $300,000 United Air Lines office building in Chicago, designed by Albert Kahn, Detroit Architect, portrays Aviation
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SAD MAC PATTERN

Despite the last-minute cancellation of the Fifteenth International Congress, about a dozen delegates representing the South American countries, Canada, England and Japan were on hand the last week of September to participate in the A.I.A. Convention activities. The Congress Committees also functioned, for the benefit of those who were here, and for the excellent work and cooperation of the duly-appointed representatives of the Department of State, acting in behalf of your Government in playing host to the International Congress, credit must be given. The Hon. James Clement Dunn, Advisor on Political Relations, Department of State, extended the official welcome to the foreign delegates; the Hon. U. Grant-Smith, retired diplomat, was Honorary Secretary of the Committee on Organization for the International Congress of Architects; and Dr. Andre C. Simonetti, served as Secretary of the International Congress. His knowledge of at least six languages made him the life of the International party, and not only did he serve the foreign contingent, as our own delegates soon learned that the honorable Doctor could help them find their way about. To your correspondent, this exhibition of diplomacy, particularly since it deals with architects, was most interesting to observe.

The social and educational aspects of the A.I.A. convention proved most interesting to the delegates and guests. Given the opportunity to indulge in some plain and fancy sightseeing, the conventioneers reacted most favorably to the visit to "Dumbarton Oaks," the estate of the Hon. Robert Woods Bliss. Its gardens are reputed to be the most beautiful informal gardens in the—yes, world. Coincident with the tour through the gardens was the Tea Party given on the upper terrace. Sandwiches, cookies, etc., augmented the "tea" which wasn't tea at all. But it looked like tea, it was served like tea; and after the third cup the gardens looked more beautiful than ever.

The various receptions were well attended and the showing of photographs of Architecture of the Americas, in the Corcoran Gallery of Art, won words of praise. The exhibition of Public Buildings in the Procurement Division Building also drew the attention of a good many interested in Federal Architecture. This comprehensive display of buildings designed by Architects, either in the Supervising Architect's office or under its supervision, amply illustrated the forces to be dealt with in connection with American Architecture.

There was an uncommonly large contingent of delegates and guests representing past and present connections with the University of Michigan's College of Architecture. They do like conventions, don't we? In passing, I think some recognition also should be given the young associate from the Chicago Chapter, who snatched the smouldering ember from the dead fire of A.I.A. discussions on "do something." Out of deference to his youth, President Maginnis permitted the young firebrand to reopen the "do something" discussion. After "hecking" and "darring" all over the place, he sat down amidst the most thunderous applause of the Convention. Others, taking courage, continued in their own way, and when that session ended, the smiling faces and disapproving nods were countless.

Palms qui meruit ferat.

(Continued on page 20)
Architectural thinking is moving in new channels today . . . channels that have been opened by the great adaptability of concrete.

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PORTLAND CEMENT ASSOCIATION
Dept. A11-25, 33 W. Grand Ave., Chicago, Ill.
A national organization to improve and extend the uses of concrete . . . through scientific research and engineering field work.

ARCHITECTURAL CONCRETE . . . Architectural
and Structural Functions Combined in ONE Firesafe, Enduring Material
(Continued from page 18)

When is a city plan not a city plan? This question was illustratively answered by a group of Associates of the Washington Chapter of the A.I.A. Led by Alfred Kastner, this group, composed of Messrs. Hansen, Jacobs, Ormiston, Palms, Reese, Riehl, Squire, Stevens, and Miss Woodard, took L'Enfant's "master-piece," the City Plan of Washington, and by careful analysis, study, and suggestion, showed how and why the city plan of Washington is not a city plan. Taking their cue from the convention, they put on an exhibition of their own, and a more forceful one has not met the eyes of your observer, or anyone else around these parts, in many years. The evidence of the panels, showing the faults of the so-called ideal L'Enfant plan, is not to be denied. At the last Chapter meeting, the most interesting and argumentative ever held by this group, the debate between the Associates, defending their work, and the old-timers or "fossils," as Harry F. Cunningham (himself one of the oldest members) chooses to call them, ran far into the night. As a result, a provocative feature article on this subject appeared in the Washington Post of Sunday, October 8, 1939, which you may wish to obtain for your files.

In the September issue of Pencil Points, I made mention of the Federal Works Agency seeking a distinctive seal for its own use. The original competition among the S. A. O. boys was declared null and void. Why? Who knows? However, a new and more comprehensive program was written and the competition opened to all other divisions within the Agency. The Jury selected to make the award is composed of Architect Harry Francis Cunningham and Alvin B. Phillips, Chief of Publications, R. E. A.

LEVI HONORED

Julian Clarence Levi, of New York, chairman of the Committee on Foreign Relations of the American Institute of Architects, has received notification through the State Department that he has been made an Officer of the Legion of Honor of France.

Levi, formerly a Chevalier of the Legion, was cited for his services at the Paris International Exposition of 1937. A cross and diploma of the Legion have been transmitted to him.

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IRVING KANE POND
1857-1939

Irving Kane Pond, of Chicago, an outstanding American architect, died in Washington, D. C. just at the close of the 71st Convention of the American Institute of Architects. He was 82 years old and was a native of Ann Arbor, Michigan.

Graduating from the University of Michigan in 1879 with a C. E. degree, he moved to Chicago soon after and entered the office of Major W. L. B. Jenney. S. S. Beman had just been appointed architect for the town of Pullman, and Mr. Pond became his first assistant in this work. Then came foreign travel and study. In 1886, he formed the firm of Pond and Pond with his brother, Allen B., which carried on until A. B.'s death, in 1929. Mr. Pond carried on in practice until October 31, 1934, with Edgar Martin as partner. Since then Mr. Pond had devoted himself to writing. The University of Michigan conferred an A. M., in 1911, and Doctor of Architecture, in 1930.

He was a man of many interests, among which were literature, philanthropy, and acrobatics. He was a vigorous worker in all these fields, besides his leadership in architecture. Beginning in the 1880's, his contributions to the architectural press continued until the end of his life.

His autobiography was left in manuscript, to be published posthumously. Annually he read a paper before the Chicago Literary Club, of which he was a past president. He was also a past president of the Chicago Chapter, A. I. A.; of the Illinois Society of Architects; and of the American Institute of Architects, 1910-11. He was a member of the National Institute of Arts and Letters; honorary member of the B. D. A., of Germany; of the Central Association of Austrian Architects; and the R. I. B. A.

Mr. Pond was a founder of the Circus Fans Association of America. His prominence as an athlete and acrobat began as a football player at college. His achievements as a swimmer, diver, and trapeze performer were carried on until after his 75th year.

He was the author of "The Meaning of Architecture," "Big Top Rhythms," and "A Strange Fellow"

(Continued on page 24)

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PENCIL POINTS
Gentlemen, we give you the Tennessee Valley Authority! We have devoted this issue to the TVA, not because it is engaged in what has been truly described as a far-reaching social experiment, not because it is efficiently carrying out a magnificent engineering undertaking, not even because it represents the largest regional planning enterprise in our country's history—but because it has built and is building an extensive and varied series of structures that embody a consistent and admirable architectural philosophy. While pictures are never a wholly satisfactory substitute for reality, we believe that from the following pages there may be gained a fairly good idea of the TVA architecture and an appreciation of its functional and aesthetic qualities. We have chosen to treat it in detail since a good part of its merit derives from the skill and judgment its designers showed in the selection, disposition, and articulation of materials. It was all designed under the leadership of Roland A. Wank, Principal Architect; Harry B. Tour, Senior Architect; and their assistants, Mario Bianculli and Hiram Ostrander. These men work under the direction of Theodore B. Parker, TVA Chief Engineer, and Earle S. Draper, Director of Regional Planning Studies of the TVA. We are indebted for the major portion of the photographs reproduced herewith to Charles Krutch, Photographer and Chief of the Graphic Arts Service of the TVA. A number of photographs were obtained from the Photographic and Reproduction Section, while a few were privately taken by employees of the Authority. We thank them, one and all!

PICKWICK LANDING DAM, DOWNSTREAM, LOOKING TOWARD POWERHOUSE
DESIGN IN TVA STRUCTURES

BY KENNETH REID

There are perhaps two phases in the design of any serious work of architecture. The first is the general conception which culminates in the fixing of the plan and the definition of masses. During this phase the architectural genius displays his brilliance, his logic, his feeling for form and proportion. One mind usually takes the responsibility here and deserves all credit. There follows another phase, less spectacular but no less vital—the design of detail and its articulation. The ultimate success of the whole depends in large part upon the taste, the skill, the ingenuity with which the designers and detailers develop the elements out of which the building is to be compounded and devise the ways in which they are to be put together. In this work the functional and the aesthetic must be nicely blended, the practical must become the full partner of the beautiful. Where this desirable marriage is accomplished, the result is likely to be a true work of architecture. And, between ourselves, the process itself is more than likely to have been a collaboration.

Massive End of Spillway Section at Pickwick Landing Dam, at Intersection with Navigation Lock. Pylons house bumpers for gantry crane on spillway deck and would transmit stresses to bulk concrete below in case of collision. Stairs used by visitors and operators lighted by countersunk control lens units. Aluminum and opal glass fixtures on pylons provide for general lighting whether acknowledged or not, among a number of individuals, each of whom has applied creative thought to solving some part of the problem.

It is this aspect of the TVA design that has particularly interested and impressed me. Behind the finished work lies an admirably composed and closely integrated organization of architectural and engineering workers, all of whom, behind excellent leadership, have shared in the development of the unusual assemblage of buildings illustrated hereafter. The Norris Dam and Powerhouse have been already presented in another magazine rather completely; hence they are not included here. The general scheme of the TVA as a great regional development has also been ably published elsewhere. We have felt, however, that the principal lesson for the average architect lies in the details—in the way true economy and substantial construction requirements have been reflected in the choice and combination of materials, all touched with the magic of orderly disposition and harmonious form and color. There is a consistent logic and sensibility running through all these structures, small as well as great. Everywhere the arrangements are adjusted to the human being, not only as a worker in and user of buildings and accessories, but also as one who sees and feels and enjoys. The observant designer, as he turns the following pages, will find many ideas that are worth incorporating in his own work. That way progress lies!
Here and opposite are exterior and interior views of the Pickwick Landing powerhouse as it is today. The ultimate length, when future generator units are added, will be about three times as great. The concrete on this job was formed with dressed lumber. Piers between generator room windows are steel, painted gray.
THE GENERATOR ROOM FLOOR AT PICKWICK IS FRENCH GRAY CERAMIC TILE; THE WAINSCOT, EGGSHELL-GLOSS GLAZED TILE OF A GRAY-BLUE-GREEN COLOR. CONCRETE ABOVE WAINSCOT IS PAINTED A LIGHTER SHADE OF THE SAME COLOR TO THE CRANE RAIL LEVEL, THENCE LIGHT SULFUR YELLOW TO THE TOP. TRUSSES AND ROOF PAINTED GRAY, WINDOW PIERS ALUMINUM

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NORTH VIEW OF PICKWICK POWERHOUSE TAKEN FROM TOP OF DAM. BELOW IS RECEPTION LOBBY AS SEEN FROM INSIDE ENTRANCE DOORS. REDDISH BROWN AND WHITE TERRAZZO FLOORS WITH RED-BROWN BASE AND BURLAP-COVERED WALLS PAINTED GRAY ARE BRIGHTENED BY BLUE SOFFITS AND LEMON YELLOW PLASTER CEILING. ALUMINUM FURNITURE, UPHOLSTERED BLUE, AND ALUMINUM DOORS FURNISH SHARPER ACCENTS IN THIS ORDERLY ENSEMBLE
PICKWICK CONTROL ROOM, WITH PERFORATED ACOUSTIC INSULATION TILE PAINTED WHITE TO REFLECT COVE LIGHTING SO ARRANGED AS TO MINIMIZE GLARE AND MAKE INSTRUMENT READING EASY. BELOW IS THE DISPLAY JUST OUTSIDE, IN THE RECEPTION LOBBY, WHERE GUIDES USE IT TO EXPLAIN THE TVA AND ITS FUNCTIONS TO VISITORS. NOTE THE MAP TABLE OF CHROME PLATED TUBING AND BENT PLYWOOD UPON WHICH IS PRESENTED THE REGION
The main entrance on the north end of the Pickwick Landing Powerhouse is a fine example of strong simple detail for a concrete building. The doors, frames, and lettering are of aluminum. Flush control lens fixtures under the canopy furnish night light for this entrance. Dressed lumber form boards were used.
FROM THE FLOOR OF THE GENERATOR ROOM AT PICKWICK, LOOKING UP AT THE VISITORS' OBSERVATION GALLERY OUTSIDE THE CONTROL ROOM WINDOWS. GALLERY LEVEL IS BELOW THAT OF CONTROL ROOM FLOOR TO PERMIT CLEAR VIEW TO OPERATORS. THE ALUMINUM STAIR RAIL IS WELL PROPORTIONED AND STRONGLY CONSTRUCTED. COMPARE WITH PAGE 720
TWO OTHER VIEWS OF THE RECEPTION BUILDINGS SHOW ONE OF THE TERRACES AND THEIR RELATION TO THE RIP-RAP COVERED EARTH DIKE. IT WILL BE NOTED THAT THE WALLS ARE MADE IN PANELS OF UNIFORM WIDTH. THE WHOLE CONSTRUCTION IS BASED ON A MODULE OF 40". THE FRAMING IS OF WOOD STUDS, 3" X 3", WHICH ARE COVERED WITH QUARTER-INCH STEEL PLATE WHERE EXPOSED BETWEEN TOILET VENT SASH. IN THE OBSERVATION ROOMS, STEEL MULLIONS MADE OF TWO 3" CHANNELS WELDED FULL LENGTH TAKE THE PLACE OF THE STUDS. THE OUTSIDE WALL COVERING IS 3/8" ASBESTOS-CEMENT BOARD, HELD BY PLATED COUNTER-SUNK SCREWS, PULLED UP TIGHT AGAINST 3" STRIPS OF HEAVY ASPHALT FELT UNDER JOINTS FOR WEATHERPROOFING. THE JOINTS ARE CHAMFERED. SPACING OF WOOD STUDS AND ROOF JOISTS IS 20" ON CENTERS. THE ROOF IS BUILT-UP, WITH LEAD-COVERED COPPER FOR GRAVEL STRIP AND COPING. THE OBSERVATION PORTIONS HAVE STEEL SASH GLAZED WITH PLATE GLASS
ON THE INTERIOR OF THE PICKWICK LANDING RECEPTION BUILDINGS THE WALLS ARE FINISHED WITH 40" WIDE SHEETS OF 3/16" STEEL-PRESSED, FLEXIBLE, ASBESTOS BOARD OF A MEDIUM GRAY COLOR. THE DISPLAY PANEL IS OF 1/4" PLYWOOD, PAINTED LEMON YELLOW. CEILINGS, LIKewise PAINTED LEMON YELLOW, ARE PLYWOOD, V-JOINTED IN 40" SQUARES
CLOSE-UPS OF THE EXTERIOR SHOW THE CONSTRUCTION CLEARLY. NOTE THAT THERE IS A LARGE PANE IN EACH WINDOW AT VIEW HEIGHT WITH TOP PANES THAT SWING OUT AND BOTTOM PANES THAT SWING IN. ALL VENT SASH ARE SCREENED. TOILET INTERIORS ARE TREATED WITH STEEL-PRESSED, FLEXIBLE, ASBESTOS BOARD FOR WALLS AND STOCK STEEL PARTITIONS.
THE EXTERIOR OF CHICKAMAUGA POWERHOUSE, STILL UNDER CONSTRUCTION, SHOWS AN IMPROVED TREATMENT FOR THE CONCRETE SURFACE. THE VIEW ABOVE SHOWS THE SIDE OF THE GENERATOR HALL AS VIEWED FROM THE ROOF OF THE "SET-BACK" IN THE LOWER PICTURE. GLASS BRICK WAS USED TO ADMIT LIGHT AND REDUCE HEAT. COLUMNS PAINTED ALUMINUM
ALTERNATING FORM PANELS OF VERTICAL AND HORIZONTAL ROUGH-SAWN BOARDS WERE USED HERE AS AT NORRIS, BUT WITH NARROWER PANELS OF PLYWOOD TO GET BANDS OF SMOOTH SURFACE BETWEEN. THIS PRODUCES AN INTERESTING PLAY OF LIGHT. THIS VIEW SHOWS THE ADMINISTRATION WING. NARROW TOP OPENINGS WILL BE LOUVERED FOR AIR CONDITIONING.
THE CLEAN, EFFICIENT-LOOKING DETAILS THAT ARE USED IN ALL THE TVA BUILDINGS ARE THE RESULT OF CAREFUL STUDY. THEIR ELEMENTS ARE SIMPLIFIED AND, WHERE POSSIBLE, STANDARDIZED. THE RESULT IS A FEELING OF EXTREME ORDERLINESS. SUBSTANTIAL MATERIALS—ALUMINUM, TERRAZZO, MARBLE—BESPEAK THE PERMANENT NATURE OF THE BUILDINGS.
At each end of every TVA navigation lock stands a gauge house in which readings are taken periodically of the water level above and below the dam. With it is included a mast with navigation lights and an access ladder. Designed simply in concrete and galvanized iron and painted steel, what character it has! What beauty!
At Wheeler, the office reception room has a red rubber tile floor, a steel base painted grayish blue, natural oak flexwood wainscot, aluminum doorbuckles and hardware, light gray enamel door panels, and a pan-shaped lighting dome in acoustic plaster painted lemon yellow.
LOBBY ON LOWER FLOOR OF WHEELER, WHERE VISITORS REENTER BUILDING AFTER TOUR OF PLANT. LIGHT FIXTURES CONTAIN FIVE BULBS WITH FILAMENTS CENTERED IN CYLINDERS. FLOOR AND BASE, LIGHT GRAY TERRAZZO. PATH TO ELEVATOR, WHITE WITH YELLOW EDGE. CEILING, CANARY YELLOW
THE RECEPTION ROOM ON THE UPPER OR ENTRANCE FLOOR AT WHEELER IS DECORATED BY A HANDSOME DISPLAY OF PHOTO PRINTS MOUNTED DIRECTLY ON THE PLASTER AND KEYED IN COLOR TO THE WARM TAN OF THE BURLAP WAINSCOT. THE BASE AND LOWER PART OF THE WAINSCOT ARE REDDISH BROWN PRECAST TERRAZZO. FLOORS ARE GRAY TERRAZZO AND THE ACOUSTIC PLASTER CEILING IS PAINTED A WARM LIGHT GRAY EXCEPT FOR THE REFLECTING CIRCLES WHICH ARE SLIGHTLY OFF WHITE.

ILLUMINATION OF DISPLAY IS ACCOMPLISHED BY TWO ROWS OF CONTROL LENS FIXTURES, TOP AND BOTTOM. THESE ARE WIRED IN SEVERAL CIRCUITS SO THAT DIFFERENT INTENSITIES CAN BE HAD. THE BOTTOM TROUGH, WHICH ALSO SERVES AS THE AIR EXHAUST, IS NEATLY TIED IN TO THE DOOR ENFRAMEMENT, INCIDENTALLY GIVING A GOOD DEEP REVEAL. THE AIR SUPPLY IS AT THE CEILING END. ALL METAL IN THIS ROOM IS ALUMINUM, INCLUDING THE HANDSOME DOORS WHICH HAVE A SATIN FINISH.
The corridor off the reception room has painted burlap walls and a semicircular vaulted ceiling whose surface is acoustic plaster, painted a rich ochre. A trough fixture in satin finish aluminum throws the light upward to be so well diffused that the form of the vault is lost. This view looks through the reception room out onto the visitors' overlook terrace on the roof at the right side of the illustration on page 707. Note map table.

The main entrance lobby on the same level as the reception room has an interesting light fixture made of satin finish aluminum and reflecting into an elliptical dome. Four circuits of incandescent bulbs permit various degrees of brilliance. The plate glass windows at the right give a clear view into the control room. A detail showing how the glass is held in place with a concealed aluminum frame will be found further on in the issue.
Downstream side of Guntersville Powerhouse. The upper part of the generator hall was here built of brick since there is no possibility of the tailwater rising far enough to reach this portion. The concrete walls shown here are very thick, to provide sufficient weight to keep building from floating off in high water.
The Guntersville Powerhouse is still under construction. The grayish buff brick generator hall with its magnificently scaled end window contrasts with the concrete of the electrical and office bay. Stairs in the low cubicles are lighted with glass brick. Alternate windows and glass brick panels light row of offices.
A more distant view of Guntersville Powerhouse shows its relation to the dam. Below is seen the upstream side of the generator hall along the top of the dam. Here as at Chickamauga glass block is used for lighting and heat insulation. The level of the continuous limestone sill was determined by the height of the crane rail.
The visitors' service building at Guntersville is not quite finished. It houses toilets and display and has a wide observation porch with view of lake, dam, lock, and powerhouse. Steps lead down rip-rap covered earth dike to a boat landing. In-bending rail standards help to give sense of security. Narrow columns give a clear view.
TWO MORE VIEWS OF VISITORS’ BUILDING AT GUNTERSVILLE. THE FOUNDATIONS AND BASE ARE OF CONCRETE, THE WALLS AND PORCH COLUMNS OF BUFF BRICK. A BUILT-UP ROOF, FRAMED WITH WOOD JOISTS, HAS A LEAD-COVERED COPPER EDGE STRIP AND FACIA. THE PORCH SOFFIT IS OF INSULATING BOARD PAINTED LEMON YELLOW. NOTE FLUSH LIGHTS.
A corresponding building at Norris Dam is located on the east abutment. It contains guard booth, refreshment stand, telephone booths, crafts shop, lobby, toilets, and storage. The building is wood frame with cinderblock veneer, stuccoed with local marble-dust sand to match concrete work nearby.

November 1939
The strikingly beautiful visitors' reception room at Norris Powerhouse has never been adequately illustrated. On this and the facing page are its four walls. The floor and base are Venetian terrazzo of a reddish brown color for the border and a light pinkish brown for the center to increase reflectivity. The photo display is lighted top and bottom by ranges of control lens fixtures. Painted diagram used to explain operation of dam and generators.
THE PAN-SHAPED REFLECTING CEILING IS SURFACED WITH ACOUSTIC PLASTER PAINTED JUST OFF WHITE. THE SUSPENDED TROUGH FIXTURE IS OF ALUMINUM AND IS WIRED IN FOUR CIRCUITS FOR DIFFERENT INTENSITIES. THE COVE SOFFIT, ALSO OF ACOUSTIC PLASTER, IS TINTED A REDISH BROWN AND THE DROP BEAM, IN PLASTER, A STILL DARKER SHADE. THE WALLS ARE BURLAP COVERED AND PAINTED MAROON, ALL METAL SHOWING IS ALUMINUM. FURNITURE IS UPHOLSTERED IN MAROON LEATHER, Piped
Building under the jurisdiction of the Tennessee Valley Authority is one of the largest construction projects in the world. Its scope is amazing. It includes dams, power houses, navigation locks, and all the service structures which they require, as well as bridges, recreational buildings, residences, and even gas stations. In plain brute size, measured by any yardstick, whether of money cost, of amount of material used, or of the number of people employed, it is tremendous. And its importance is even greater than its size would indicate; for by its accomplishments not only will the Government of the United States be inevitably judged, but also the whole culture of our present day. The standards which it sets in beauty as well as in efficiency are going to descend as evidences of what we are, for many generations to come.

Educationally, too, it is of vast significance. Built in large measure in portions of the country which before its coming were among the most primitive, its character is bound to affect profoundly the inhabitants of the whole region. To them it stands for the 20th Century United States; to them its buildings appear as the greatest examples of present-day architecture which they have ever seen. In addition, the very size of the enterprise and the fact that it can be reached with comparative ease by automobile from many parts of the Central States have made it a great sightseeing center, and hundreds of thousands—literally—of visitors have poured through its buildings day after day from all over the country. It is, moreover, in a vastly true way, the people's own project. Those who live in its neighborhood feel that strongly. They have made it their own. To them it has become much more than a means of easy navigation, flood control, or cheap power. It has become to them a symbol of their own Government's efforts on their behalf, and they feel for it both pride and a strange kind of affection. This in itself is of course an indication that its design is successful.

This success has been achieved in the face of enormous difficulties. Engineering problems of the most complicated kind had to be solved; large problems in the organization of the work and the handling of the great amount of labor, both skilled and unskilled, which the project required had to be met. And there were the basic human problems. Again and again, in the past, in large engineering projects and many necessary public works, there has been a rivalry between engineers and architects that at times became almost hostility. To many engineers on other works, the architect, if employed at all, has been a thorn in the flesh, an extraneous element hauled in to "pretify" the engineer's otherwise "efficient" solutions. To the architect, in many other works of the type, the engineer has
seemed an inflexible, unimaginative dealer in mechanical details. Happily—and the results show with what excellent results—this division of interest has never occurred in the ranks of the TVA. The architectural and site-planning group and the engineers from the beginning have worked out a cooperation, a mutual understanding of each other’s aims, a true respect for each other’s specific skills, which has been exceptionally valuable to both. To the engineers of the TVA, the architect is no longer a mere prettifier; he is, instead, the great humanizer. And, to the architect, the engineer is no longer the hard-and-fast dictator, but, instead, a true partner guaranteeing the perfection of the total result, both mechanically and structurally. Each has learned from the other, and it is only through this magnificent and willing cooperation that these extraordinary results have been achieved.

There were almost as many problems with people as there were with water pressures and flows in these buildings. They had to be so designed that the thousands of visitors could be welcomed, directed, and shown easily through the powerhouses and around the dams with no interruption of the efficient working of the entire plant. They had to be given rest rooms, refreshment places, view areas; for, since the whole system was the people’s, created by their own Governmental representatives, it was obviously necessary to receive as many of the people as possible, to make them feel as much at home as possible, and to render their visits as truly educational as they could be made.

The comfort of large numbers of employees had to be considered, the just placing of control boards, of observation platforms, of locker rooms, toilet rooms, and offices, so that there should be the minimum of lost effort during the day’s work, the maximum of pleasant surroundings, the greatest sense of a true—because it is human—efficiency based on individual men and women.

In the course of the study of these various questions, certain general arrangements were developed which hold true in all of the TVA multiple-purpose dams, although of course varied tremendously to suit each local site. The control bay was usually placed at one end of the powerhouse, and so designed that the public flowed into the structure on the ground level, went through the display room and the visitors’ office—where, if necessary, guides or lecturers could be detailed to accompany them—then along upper galleries looking down into the powerhouse, and so out again, without ever crossing any line of ordinary working traffic. They are shown everything without interfering with any worker, and this alone entailed the most careful circulation planning.

For those who merely wished to see the outside of the buildings and perhaps to cross the dams, other visitors’ structures were erected, usually at one end of the dam, where again simple displays sketched the purposes and achievements of the TVA and the relation of the special dam in question to the whole scheme could be explained. Usually, too, these dam structures contained sitting rooms where the view was most superb, and ample, beautifully detailed comfort stations. In some cases, as well, these buildings were combined with small refreshment stands, so that the visitor, after he had stopped to view the water rushing over the spillway or had looked down at the churning water below the dam or the placid lake above, could take advantage of his wait to get a snack and a soda.

In the solutions of this general pattern there has been continual growth and change. No designs have been allowed to become set standards, to be followed irrespective of site. Each problem has been considered on its own merits and solved in accordance with its own requirements, so that it is impossible for a visitor to say that in seeing one of the dams he has seen all. Each is a different problem, and each successive structure has been solved in the light of the lessons learned in the ones built previously.

The powerhouses, for instance, are of three basically different types. In one, where the level of the tail water—that is, the water on the down-stream side of the dam—can never reach the housing of the generators, there is no real powerhouse. The modern enclosures of the turbines and generators,
THE PUBLIC TOILET AND REST ROOMS AT ALL THE TVA POWERHOUSES ARE OF SIMPLE AND CLEAN DESIGN, CARRIED OUT IN MATERIALS WHICH INSURE EASY AND SANITARY MAINTENANCE AS WELL AS DURABILITY. THE VIEW ABOVE SHOWS PART OF ONE OF THE WOMEN'S REST ROOMS AT WHEELER WHICH IS TREATED TYPICALLY WITH STRUCTURAL GLASS WALLS. SOME HAVE TERRAZZO FLOORS, SOME HAVE TILE, ALL ARE COLORFUL. BELOW, VISITORS' ENTRANCE FLOORS OF CONTROL BUILDINGS AT GUNTERSVILLE AND WHEELER REPRESENTING TWO TYPES.
interesting combinations of concentric cylindrical forms, have become so simple and so perfect that they themselves are sufficient shelter for the machinery beneath, and no additional building is necessary. In those dams where tail water can rise to a higher level, of course protection of the generators is necessary, and in that case enclosed powerhouses are used, with the lower walls of concrete designed to withstand pressure, and with upper walls—where water never can come—masonry. Finally, in those powerhouses where water can rise to great heights the entire structure is necessarily of concrete. Thus, in Wheeler Dam the generator tops make interesting cylindrical notes below the level of the dam wall, rising unashamed above their foundations, and between them and the shore at the very end of the dam rises the control building, interesting in its simple rectangular rhythms of glass and wall; an additional note is given by the alternating rhythms of the window divisions themselves.

The simplicity which characterizes the exterior distinguishes the finishes of walls and ceilings and floors within, and the large doors and windows which flood the public spaces with light are a delight, as are the simple lighting troughs that are used here and there for artificial illumination. The visitors' reception room in Wheeler is typical of the warm feeling of welcome that a visitor must invariably get. Lighted naturally from three sides, it is most interesting in color treatment, and one whole wall is devoted to displays dramatizing in beautiful lettering and exciting photograph the related problems of soil erosion and flood control.

In Norris the problems were entirely different. The great height and huge scale of the dam, and the depth of the valley in which it was placed, not only meant that an enclosed powerhouse was necessary, but also, because of the immense scale of the dam itself, entailed an entirely different kind of exterior design. Here, rightly, everything has been done to subordinate the mass of the powerhouse to the sheer battered wall of the dam in front of which it is placed. Its form has been kept a severe rectangular mass; and, in order to give it the proper scale of power, its windows have been treated as successive rhythmically-spaced rectangular openings separated by broad areas of concrete, both vertically and horizontally. It may have been this type of exterior design which suggested one of the first great improvements in earlier usage, a new and creative handling of the exterior of the exposed concrete, by means of a simple adjustment of form work.

In structures of this size it is almost impossible to guarantee uniformity of color throughout in exposed concrete work. In any concrete, stain is bound to happen, and the use of plain, dressed-board, horizontal forms at Pickwick did little to conceal color variations or inequalities of staining. There was sufficient roughness in the form boards employed so that the exterior is not a dead gray. The walls have life. Yet the inevitable staining and the slight variations in color have not helped the appearance of the plain surfaces on which the design of the building depends. In Norris, the rhythmical handling of the windows is combined with a similar treatment in the form work. The forms were built in panels of generally uniform size, with the boards running alternately vertical and horizontal in adjoining panels. The result is a kind of checkerboard, elongated, for the panels are rectangular and not square; and at once much of the difficulty consequent on the nature of the concrete itself disappears. The subtle change of light between the panels with horizontal and those with vertical joints gives most interesting surface patterns, which somehow completely obscure color inequalities, and the deep joints between the panels give sufficient interest without destroying unity. It is a type of concrete building which retains all the power of exposed concrete work, expresses its cast nature, and still at the same time obviates its difficulties.

The interior of the powerhouse has its disadvantages. Its deeply trussed roof, though basically simple in pattern, is a poor reflector of light; and the arrangement of the windows is such as to darken the ceiling still
LOOKING FROM THE CLIFF-TOP PAST THE WHEELER CONTROL BUILDING, TOWARD THE DAM, ONE SEES THE HUGE CYLINDRICAL FORMS OF THE GENERATOR CASINGS WHICH ARE WEATHER TIGHT. MAXIMUM TAILWATER LEVEL LOW SO NO GENERATOR HALL IS NEEDED. BELOW, LOOKING BACK FROM BESIDE GENERATOR TOWARD CONTROL HOUSE AT NIGHT.
NORRIS DAM IS MORE SPECTACULAR THAN THE DOWN RIVER DAMS BY REASON OF ITS GREATER HEIGHT. THE POWERHOUSE AT ITS BASE, ITSELF A SIZABLE STRUCTURE, IS DWARFED BY ITS MAJESTIC NEIGHBOR. AT THE BOTTOM OF THESE TWO PAGES ARE THREE TYPICAL HOUSES IN THE TOWN OF NORRIS. THEY SHOW THE HONEST APPROACH TO DESIGN SEEN IN THE DAM
more. The powerhouse is a beautiful hall in its fundamental proportions, but in illumination, as in certain elements of finish, it still leaves something to be desired.

Norris of course is famous for much other building of unusual quality. The whole village, set so attractively among the trees, has been criticized as too romantic in its labyrinth of curving roads, and too historical in its usual type of house design. But the whole purpose of the plan was to make the most of an exceedingly uneven site—to follow contours, to preserve beautiful groves of trees, to blend the village as far as possible with the neighborhood. And the design of the houses followed in the main from the nature of the materials used. As far as possible these were local—a pleasant rough stone, and timber;—and in those houses which were built without change from the architect’s original plans there is a beautiful natural simplicity in the gabled roofs, the quiet walls, the large windows, and the protected porches. One of the most interesting things in Norris is the post office. Its interior is done chiefly in plywood at a remarkably low cost, and by setting window and door heads at the same level, carrying a board around just above this, lining all the wall faces below with natural plywood, and the upper walls and ceilings with the same 3/4” three-ply fit, painted a light color, a most delightful, unified, “designed” character has been achieved. There is no fuss or feathers about it, but there is thought and proportion, and there is lovely color treatment in the ceiling, enlivened by large circles over the lighting fixtures. One would commend it unreservedly to the Office of the Supervising Architect at Washington for a careful study of what a cheap post office may be. It is so refreshing a contrast to the usual stuffy interiors that have become apparently and unfortunately standardized in the Federal Architect’s work.

In Pickwick Landing a powerhouse of different type was produced. Here the old horizontal form work was used, for Pickwick was begun while the results at Norris were still considered experimental. In Pickwick the long, simple, rectangular power-
The generator hall in Guntersville was partly to hide elaborate trusswork at Chickamauga. The hung ceiling in the powerhouse was installed as part of the ventilating system, and this also hides the confusion of the light-devouring trusswork. Aesthetically, the exterior is one of the most successful of all the TVA powerhouses, interesting in rhythm and with a magnificent serenity in its long horizontal lines, which combine with the horizontal of the dam top and contrast dramatically with the cross-walls of the dam gates. The powerhouse interior, too, is lighter, pleasanter, more airy than any of its predecessors; but the use of the hung ceiling was, in a way, a compromise and not a perfect solution of the problem. This was only reached in Chickamauga, where, both outside and in, the final steps of complete integration between the engineering elements, the spillway walls, and the powerhouse structure itself—the exterior and the interior—have been completely effected. The powerhouse is one of those subject to possible flood; hence its concrete walls rise...
in stately and simple power to the frieze of glass brick and windows which lights the upper-story offices. The end bay is of the pylon type found in Pickwick Landing, but designed with more power, more vivid and gorgeous scale.

The whole structure as it rises above the roof stone rip-rap embankment is, to my mind, one of the great conceptions of American architecture. In this building, too, additional refinements in the concrete treatment have entered in, for the alternation of vertical- and horizontal-patterned panels is interrupted by smaller horizontal bands, given an almost smooth and mirror-like texture by using plywood forms for these areas. Extremely interesting is the slight recessing of the piers between the windows, as is the emphasis on the horizontal obtained in the ventilating sash.

And the same quality carries through into the interior. The three great generator tops march down the center with unbroken simplicity and majesty. The walls rise clear to the visitors' gallery on one side and the frieze of light on the other; and above these the framework is built of welded-steel, braced-arch construction. Gone is the earlier confusion of dark and complicated truss work, gone too the compromise of the hung ceiling. Instead, one gets the clean lines of the graceful steel arches, tied together by the delicate purlins connecting them, and between them merely the under-surface of the precast pans. This is stripped architecture to suit the most puritanical functionalist, but it is stripped architecture endowed with grace and the beauty of excellent proportion. It is characteristic of the TVA cooperation that such a result could only be obtained by the most immaculate engineering working sympathetically with the most imaginative design.

The results of the same cooperation are shown in the navigation work—the locks and their control buildings, which are an essential part of the entire scheme. This system has opened wide areas to effective and profitable navigation; and already the barges and tugboats are carrying the products of the uplands down towards the Ohio, and...
THE STRIKING GANTRY WHICH MOVES GENERATOR PARTS WHEN NECESSARY AT WHEELER WAS CONSIDERED ADVANCED IN DESIGN WHEN IT WAS INSTALLED. ITS LATER COUNTERPART IS SHOWN OPPOSITE

allowing bulk freight of manufactured goods to be brought cheaply and simply into the hinterland. The locks, occurring at all the run-of-river dams have long projecting quays. At the end is usually a gauge house, where the exact level of the river can be read. These little gauge shelters, placed at the entrance of the locks, carry also the navigation lights. The ends of the railings of the top platform are treated in interesting curves; the ladders of approach, bent steel rungs inserted in the concrete, are direct; and the projecting sloped fin on which the lights are carried adds a vivid note. The interesting handling of the lining of the lock, with its simple quarter-circle profile above and the alternation of flat and slightly projecting elements, has remarkable variety and life. The control rooms, from which the lock gates are operated, are simple structures of concrete, with broad window areas directed towards the lock; yet, simple as they are, the difference between their design and that of the ordinary lock gatehouse in the usual American canals shows the originality and the imagination of the TVA designers. In the usual lock there is a little rectangular building for operating machinery, and no attempt is made to afford the operators a view of the lock itself from the inside. The TVA operation buildings are so designed that their windows command both sets of gates, so that there is instant visual control of boats passing through and approaching in either direction. This is a little thing, to be sure, but it is a characteristic evidence of that kind of careful forethought and unconventional imagination which has resulted from the close cooperation of engineers and architects.

In the TVA work itself there is a significant evidence of advance even in purely mechanical features. The traveling crane at Wheeler dam was a superb piece of engineering, dramatic in its forms, and full of that kind of complexity of pipes, conduits, pulleys, boxes, wheels, ladders, and riveted frames which is the conventional layman's idea of a great machine. For its time it was an advanced piece of design; nevertheless the TVA designers could not rest satisfied—it seemed full of unnecessary complexities. The newer cranes and lifts, such as one finds in Pickwick Landing or Chickamauga, are totally different in feeling. In them everything has been simplified, coordinated, made more compact, and then housed in straightforward, well-ventilated protective coverings; so that the newer machines not only look smaller, more graceful, and more efficient, but they are also, according to the engineers, better designed as machines, and at the same time, as the architect desired, they fall much more truly into the picture of the new dams and become much more definitely part of the entire composition. All the old false romanticism of the machine has disappeared.

The more purely "architectural" elements in the project are an equal pleasure to look at, to visit, to study. The simple panel treatment of the visitors' buildings at Pickwick Landing dam is an excellent example. These twin structures are designed with pleasant large glass areas, and wall units of equal widths, and the effect is direct and attractive. Interesting also is the dam parapet
at Norris, with its large rounded upper rail, so pleasing to lean on, and its lights recessed in the railing supports so as to shine on the roadway without dazzle. The gauge buildings, with their interesting ladders and railings and navigation light mountings, have already been mentioned, and a special word is due about the beautiful displays in the visitors’ buildings. Formed in successive panels of diagram and photograph, with the simplest, most legible, but most beautifully proportioned lettering, they tell their story with all the more power because of their quietness.

In the success of TVA construction there seems to me to lie an enormous hope for the future of American architecture and American engineering. These are not the only buildings in which this close cooperation of architect and engineer has been achieved; especially in many of our bridges something of the same feeling of creative form, developed through a similar understanding between the two professions, is more and more evident. One might cite such things as the Bronx-Whitestone bridge, with its exquisite simplicity of tower, its graceful delicacy of structural form, its beautifully designed anchorages which so directly express the stresses within them. Here, too, the beauty came from close cooperation. It is this same kind of cooperation, which the TVA more than anything else has expressed, which has made its buildings—its dams, its powerhouses, its navigation locks—things of architectural beauty.

There is also, I think, in the TVA project another, even deeper, source of hope and confidence. It is the world’s most striking contemporary example that planning—large-scale planning—is possible in a democracy; that no such false efficiency as that of a dictatorship is necessary to produce great national works, conceived and executed for the benefit of all the people. Perhaps one could go further and even say that, under a dictatorship, that controlling atmosphere which creates the humanity and charm of much of the TVA work would have been impossible. The designers have somehow, through subtle design and human planning,

The type of gantry used at Guntersville, Chickamauga, and Pickwick is greatly simplified externally and by better coordination of its working parts has become truly modern.

set human beings as the center of the whole scheme. Before these buildings one feels inevitably that, despite their size, despite the billions of gallons of water which they control and the several millions of horse-power they generate, they all exist for the advantage of simple human persons, for the common good.

Perhaps this matter of democracy goes even deeper than the mere purpose of this enterprise; perhaps it is this ideal of democracy itself, permeating the entire TVA organization, which has made possible within it a type of enthusiastic, sympathetic, understanding cooperation that no other system could produce. If the world is to progress in these highly mechanized times, tremendous public works, tremendous efforts at planning will be necessary. It has long been the boast of totalitarian thinkers that only in their system is efficient large-scale planning possible. In the achievements of TVA the United States has proved the contrary, and for that the TVA projects gain an importance which may even transcend their entire practical performance.
THE TRAFFIC CIRCLE AT THE EAST ABUTMENT OF NORRIS DAM IS NOW LIGHTED BY A SET OF INGENIOUSLY DESIGNED LOW FIXTURES WHICH ILLUMINATE ROADWAY WITHOUT GLARE. DETAILS OPPOSITE, ALSO DETAILED OPPOSITE ARE THE SPECIAL FIXTURE FOR PICKWICK LAND-ING HANDRAIL (PHOTO ON PAGE 738) AND THE METHOD USED FOR ATTACHING LETTERS TO MASONRY WALL AT GUNTERSVILLE. (SIMILAR LETTERS AT GUNTERSVILLE SHOWN ON PAGE 729)
THE ARCHITECTURAL WORK PRESENTED HERE HAS BEEN DESIGNED UNDER THE LEADERSHIP OF ROLAND A. WANK, PRINCIPAL ARCHITECT; HARRY B. TOUR, SENIOR ARCHITECT; AND THEIR ASSISTANTS, MARIO BIANCULLI AND HIRAM OSTRANDER. THESE MEN WORK UNDER THE DIRECTION OF THEODORE B. PARKER, CHIEF ENGINEER, AND EARLE S. DRAPER, DIRECTOR OF REGIONAL PLANNING STUDIES, OF THE TENNESSEE VALLEY AUTHORITY.

NOVEMBER • 1939
HENRY HUDSON PARKWAY AUTHORITY, ROBERT MOSES, SOLE MEMBER.

AYMAR EMBURY, II, ARCHITECT; ROBINSON & STEINMAN, MADIGAN-HYLAND, CONSULTING ENGINEERS

All details 3/8 scale

PENCIL POINTS
OF SNAILS
AND MICE
AND EVERYTHING NICE

BY HUBERT G. RIPLEY

An interview by Hubert Ripley with Colonel Fullerton, distinguished archaeologist, patron of the Arts, bon vivant, flaneur, and member of the National Geographic Society. The Fullerton Foundation and the Fullerton collection, result of long and painstaking research in many lands from Guatemala to the Coromandel Coast, are recognized as sources of base material for aesthetic expression. When exhausted by his arduous labors, the Colonel finds peace and quiet in occasional visits to his native heath, a suburb of Mashpee, Cape Cod. Here he dreams away the long summer afternoons, alternately scanning a verse from the Zend-Avesta between sips of modest gin and water—his favourite beverage—till the rising quahag moon warns him that dinner time draws nigh. Sometimes Dr. Fellows, the Antiquary, joins him for a chat on the Fine Arts, and it was due to his urging that the Colonel decided to attend the 71st Convention of the American Institute of Architects, of which body he has long been a fellow in absentia.

We discovered the noted archaeologist one morning in Washington relishing snails at L’Escargot and chatting brightly with Madame la Patrone (which, by the way, is no hardship at all). Beside his plate stood a small bottle of Nuits St. Georges and a basket of the tenderest and crispest French bread we ever tasted this side of Normandy.

"Did you enjoy the Convention?" we asked.
—It was Friday noon, the sun was crossing the yard arm and most of the delegates had departed. "Immensely," replied the Colonel. "Sit down, my boy, and have a Vermouth Cassis. I must talk to somebody." "Go as far as you like, old fellow." We could see he was relaxed, in a mellow mood, so to speak.

"I reached Washington," he began, "just in time to get under the wire for accreditation and enrollment, and consequently missed tea at Dumbarton Oaks and the Reception at the Corcoran. Did see the exhibition of Architecture of the Americas later on, however, and was greatly impressed by the many examples of significant form, particularly some lesser known Spanish Colonial buildings in South America and recent work in the United States. Strangely enough, the Mayan and Inca source material, whose remains to my way of thinking compare favourably with the finest fragments of antiquity found anywhere in the world, is only just beginning after centuries of neglect, to make its influence felt in 'Modern Architecture.'"

"You mean in North America?"

"In North, Central and South America, including the Virgin Islands, and San Domingo. A race track structure in the latter place, or maybe it was Uruguay—I've seen so much during the last five days I'm not
sure of anything—was awarded a grand prize by the jury. *Au fond,* it’s pure Mayan in conception with the addition of some modern amenities such as cocktail bars, open plumbing, and a shelter roof. The photograph didn’t do it justice, so I was told by a tall, dark, distinguished looking gentleman who spoke perfect English. He said one should see it during the racing season filled with fair women and brave men dressed in their sport clothes, wildly cheering the winner of the Grand Prix. ‘Your English is perfect,’ I told him; and he replied, ‘I was educated at the University of Pennsylvania!’

“No awards were made in the United States section, the jury not wishing to be invidious perhaps. I noticed however the United States section was hung in a large well-lighted gallery where it could be seen to the best advantage, while the South American exhibit was strung around casually in an inner corridor on movable frames.”

“Tell us about the President’s Reception.”

“It was a jolly party. Everyone got off to a good start. I’ve never before seen so many architects and their ladies in one room. The receiving line, headed by our well-loved president, four Past Presidents and their ladies, was an impressive sight. It was amazing to note that the president was able to call by name almost all who shook his hand. Charley Ingham, tall and handsome, who stood beside him, identified those whom the president did not know. There might have been five or six hundred, more or less, who passed in a steady stream from the guarded entrance, down the line to tables groaning with edibles and potables; a marvelous opportunity, if one had the inclination, to catch up with one’s steady drinking. I always know when I’ve had enough because I become unconscious,” someone remarked.

The Mayflower certainly did us extremely well.

“The opening session on Monday morning was the occasion of an inspiring address by the president. Combining a happy faculty of expression with a penetrating insight into the problems of the profession, Mr. Maginnis’ speech was closely followed by the largest assembly at any Institute meeting it has ever been my privilege to attend. In fact, at each session during the past four days (and some of them were dullish in spots) he enlivened the proceedings with a constant stream of sparkling sallies, pungent and pertinent. I wish a verbatim report of all the president said during the four-day meeting might be placed in the hands of every architect. It would not only be fascinating reading, but also a human document worthy of a special niche in one’s library.

“Near the end of the meeting, a rather long list of complicated resolutions were under discussion, resolutions the Board or a special committee should have been empowered to pass upon without taking up time that might have been devoted more stimulatingly to cultural matters (a round table discussion at Harvey’s, for example), and the delegates became uneasy. This was commented upon and the situation was reviewed at some length by William Lescaze. He spoke winged words which were echoed by others. The discussion must have lasted an hour or more, Mr. Lescaze doing most of the talking; and ended in another resolution! Architects may not care to read, but they certainly like to talk.

“The Banquet was on Wednesday evening; so, shortly after lunch at the Cosmos Club with Frank Sullivan—little necks, Welsh rabbit, and green salad washed down with pale ale, one of my favourite noontday repasts, but not for the atrabilious—I indulged in an afternoon siesta in the quiet of Suite 654. Did I mention the suite? Four of us shared it, the pleasant thing to do at Convention meetings. Uncle Edward and I had one room and two big shots from New York had the other with a large parlor between. Breakfast wheeled in on a cart at eight each morning; we sipped our coffee and talked over events of the previous day and made plans for the present, dressing leisurely the while. By ten we were either ready for whatever the day had to offer; or to go back to bed again, as fancy dictated, safe in the knowledge that if one missed anything of import the others would tell all about it next morning. Uncle Edward always sleeps with a long black silk stocking.
THERE IS A STORY TOLD IN WASHINGTON THAT THIS BRONZE BY CARL PAUL JENNEWEIN, BESIDE THE OLD DISTRICT COURT HOUSE, WAS FOUND ONE MORNING GARBED IN GINGHAM. THE LADY'S NUDEITY HAD AROUSED A STORM OF CONTROVERSY. PHOTOGRAPH BY EMMANUEL ELSNER
over his eyes, partly for sentimental reasons and partly to keep the morning light from awakening him too early.

"Oh, but life went gaily, gaily,  
In the house of Idlidity.  
There were always jugs of sherry,  
Waiting for the makers merry.

"Dressed for the Banquet shortly after six,  
I strolled down to the lobby and peeked  
into the Pan-American Room from whence issued inviting sounds of music, gay laughter, and the tinkling of ice cubes. The Pittsburgh Chapter was holding a song fest. Charley Ingham had been kind enough to invite me to be present, so I went in, was most cordially received and given a tall glass to hold. A delightful young man named Robert Schmertz—who, I may say, will some day go far—had just finished a plaintively provocative ditty about Pietro Massimi and his masterly Palazzo, the inspiration of many a millionaire's mansion. Shave off a few dentils and you have a modernistic building like New York State's at the World's Fair. Which only goes to show there's little new under the sun—except the pyramids and Chichen-Itza, of course. Anyhow Bob's ditty was a masterpiece, suavely rendered with banjo accompaniment. Maybe there's room for a sample verse which lists some of the guests at the cocktail party when the Palazzo was finished.

"Pietro's housewarming was quite a success,  
And Rome became all of a twitter.  
The Pitti, the Pazzi, Ricardi and Strozzi,  
The Medici, D'Este, and Borgia came,  
Not to mention the proud Pandolfini,  
And the swell Davanazati, a tribe high-hatted,  
And, of course, Benvenuto Cellini.

"The music is elusve; a melange of O'Dooleys First Five o'Clock Tea, interspersed with wisps of Love's Old Sweet Song.' I only wish I might quote it, in toto, for the readers of Pencil Points. Peruzzi would have loved it, I'm sure. Maybe he was listening in that Wednesday afternoon over a short wave from the Elysian Fields.  
"How about the Banquet you started to tell us about?"  
"I'm coming to that. The banquet committee had, I understand, a complex problem in arranging the order of precedence at the head table. Should the Supreme Court or the State Department sit at the President's right? In what order should distinguished delegates from foreign countries be placed? These things are, or seem to be, vital in the Nation's Capital. Edmund Purves and the Maitre d'Hôtel of the Mayflower had arranged the menu in masterly style that left little to be desired. The Ball Room was filled to capacity. I don't see how another table could possibly have been managed. The President of the Institute was again in a happy vein, retailing stories of his early days, mingling wit and pathos with just the right touch, holding his convives in merry mood, now gay, now serious. The fair sex was well represented, brilliant, sparkling. A more distinguished gathering would be difficult to conceive."  
"When the Banquet was over what happened?" we asked, for we realized that among seven or eight hundred people all dressed up there must be some who wanted to go places.  
"Some went mouse-hunting and some had biscuits and cheese in various spots. They say there are lots of night clubs in Washington that merrymakers like to close up. Then there are always parties in the spacious Mayflower suites that continue into the small hours. We all turned in early, around twoish, after discussing Art and Life over a glass—well, maybe two or three—of gin and tonic."  
"Just what is mouse-hunting?"  
"Excuse me a minute, my boy, I see some one just leaving I must speak with."

The Colonel disappeared for a few minutes. When he returned, he'd forgotten about the question and we didn't press him for the answer.  
"Thursday's sessions," he continued, "were most interesting of all. Had it not been en-

PENCIL POINTS

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livened by the president's shafts of ready repartee to question and comment from the floor, the morning might easily have been a dull one. The afternoon session was most inspiring, a model for future emulation; the ceremonies attending the presentation of certificates of Fellowship and Honorary Membership were conducted in happy vein; Nathan Strauss' response being especially notable, receiving a fitting ovation. The installation of new officers and directors was preceded by a spontaneous and almost overwhelming tribute to Charles D. Maginnis, who has so ably presided over the destinies of the Institute since June 1937. The great Ball Room of the Mayflower must still ring with the echoes of thunderous plaudits.

"Edwin Bergstrom, of Los Angeles, modest and retiring, is the new president. His long and faithful service in the affairs of the Institute has kept alight through tragic years the divine spark on the altars of the Muses who dwell in high Olympus. A worthy recognition of his unselfish devotion to the interests of the whole profession. In a short address, thoughtful and impressive, he outlined briefly his policies for the future, touching on the problems that confront those who serve the Arts and Sciences. Alluding to his predecessor, he said in substance: 'Mr. Maginnis has told you how deeply he has appreciated the privilege of his work and association with the Board of Directors, and the members of the Institute. I wish I had his happy faculty of expression that I might fitly characterize our appreciation of association with him.'

"The Institute is to be congratulated in having such leaders. Ave atque vale, praeses!" The Colonel, who can eat and talk at the same time, had finished his snails and arose from the table, announcing he was off for New York and the World's Fair. "We're just going too. Won't you join our party?"

"Willingly," he assented, "I'd love to finish my talk with Uncle Edward about his early days on the Ohio. They say his collection of Indian arrow heads is unique."

So we all motored to the Great City, stopping at Newcastle on the way to steady our nerves with brief glimpses of the serene old town and to quaff a dish of tea in the Assembly Hall. The week-end was misty with frequent sputters of rain. Architects' Day at the Fair was bleak, cold and wet, nevertheless night effects, color, light, fireworks, filled us with undimmed enthusiasm.

In this mood we made directly for the Masterpieces of Art Museum, wherein are to be seen examples from the World's great collections. Eight centuries of painting, arranged in chronological order, are on display. Twenty-five galleries are hung with a thousand or more works of the divine masters of the Renaissance, dating from its early beginnings to the close of the XVIIIth century, and form a collection unparalleled in museum annals. For three hours we basked contentedly in the companionship of the truly great.

*Have little care that Life is brief,*

*And less that Art is long.*

*Success is in the silences*

*Though Fame is in the Song.*

*(Songs from Vagabondia.)*

Our favourite building, the French Pavilion, was superb on Saturday night, a wonderful place from which to view the ever-changing chiaroscuro in the Lagoon below the terrace. We saw John Cady perched on a streamlined stool beside the bar discussing a Pernod. ($1.03 the pair.) Unfortunately the surging crowd swallowed us both and we missed some of his pithy comment. The Perisphere was looking her best in an opal evening gown trimmed with deep purple ruching bordered with pale rhubarb, like a gay Salamine. Two of the best façades were in the power section where great sheets of water tumbled between columns of rich ultramarine, extending from the pool below clear to the roof with only a thin line to show where the sky begins. Nearby was a puzzling structure of corrugated iron, not exactly a building, and yet one could doubtless go inside if one was in the mood. The exterior appearance was like a more or less
orderly collection of giant snow plows, such as one sees in the upper reaches of the Rocky Mountains. The water façades were fascinating and we studied them for some time. They seemed to melt into the landscape and meld with the flanking planting, beautifully done. It finally dawned on us that these aquatic structures support Ken Murchison’s thesis that the architect is one-third plumber.

This reminded the Colonel of a story Harry Cunningham told him in Washington about some new buildings at Washington University. Until further appropriations are available, the exterior facings of limestone or brick and interior plastering have been omitted. A lot of piping that will eventually be buried in the masonry, now runs outside the walls—Y’s, T’s, and hubs all exposed naked to the breezes. This didn’t look very pretty, so they painted the walls and piping white. While this helped some, the irregularity of the plumbing system was still rather quelconque; so on the next building the piping and conduits were run in orderly parallel lines, with screw joints, nipples, etc., replacing the Y’s, T’s, and angle bends, just as if Norman Bel Geddes—not to be confused with J. Peter Geddes, II, distinguished Providence practitioner—had designed it. After experimenting with various color schemes, a tender green, the exact shade of the under side of an olive leaf rather than a white, gave the most pleasing result. “Now,” Harry concluded, “the coeds may view les feuilles a Pewors without going out into the country.”

Colonel Fullerton liked the Italian Building. He didn’t mind a mighty statue poised above a waterfall, and was amazed that one could go behind the scenes and look through plate glass at falling water on the front, then turn around where today’s menu was posted beside the entrance doors and read: “Roast Guinea Hen, $5.00.” It was the wedding of Art and Industry.

Once one gets accustomed to exotic things, the Brazilian Building begins to shape up naturally enough. The garden side is dowed with suave grace, flowing serenely into the eurythmic shrubbery and pools set off by gay tables and umbrellas where one may seek peace and sustenance. The water lilies and great lotus plants seemed part of the architecture.

“For lands sakes, I really believe I am beginning to appreciate the full significance of the ‘flow of space,’ remarked the Colonel. Before leaving New York we took the Colonel to see the new building that houses the Museum of Modern Art, just as a test. The old gaffer stood up bravely under the strain, whispering, “It’s a frozen waterfall! My word, what a window! Does it open?”

“Want to step inside and see?”

“N-n-no; later on, perhaps. I’m all pepped up as it is and mustn’t overdo—there’s a limit, my boy you know. Who’s the architect?”

“Eddie Stone’s one of them. How do you like it?”

“I like it the way Grandma Lowett liked mushrooms. Grandma once said she was very fond of mushrooms but didn’t like them well enough to eat ’em!”

“Any further comment before we leave? We’ve a little shopping to do at Park and Tilford’s. In case of a seizure on the road, you remember some States are dry on Sundays.”

“Yes, I remember,” he sighed feelingly.

“A comment on the Museum? Let’s call it the Eddystone Lighthouse.”

On the way to the station our taxi, held by the traffic lights at a cross street, drew up close beside another in which sat a distinguished looking couple. The man was evidently making a train we gathered, and the taxi cabs almost touching we couldn’t help overhearing a little conversation: “I think I’d better wipe off some of this lip stick before you kiss me good-by,” said the dark lady of the Sonnets. “Here, take my handkerchief,” said her companion. “No, no, no! I mustn’t do that! Don’t you realize that many a divorce case has been decided on the evidence of lip stick on a man’s handkerchief?”
CONSTRUCTION
WITH PLYWOOD

BY OSCAR FISHER

The economic desirability of building with larger units to reduce the number of construction operations has encouraged the production of a variety of panel materials. Of these, plywood is extremely important. Many ingenious methods, utilizing plywood in new or improved ways, are being developed. The laminated construction of Egyptian mummy cases has been revived after thousands of years and is again being utilized in even more permanent and versatile fashion today. The history of plywood and its extensive use is far more impressive than is commonly supposed.

Out of a welter of discussion and theorizing, a sound approach to the utilization of plywood in permanent construction has emerged. Somewhere between the breathless watcher for a material which will make it possible to blow a house as one would a bubble, and the “ostrich,” who would still have us living in mud huts, caves, and log cabins; we have the inevitable developer of new materials and methods, who combines the good of the old and the new and rejects the bad of both.

Natural wood may have twenty times as much tensile strength along the grain as across it. It may swell and shrink thirty times as much across the grain as it will along the grain with changes in moisture content. These variations furnish the reason for twisting and settling—and myriad complicated complaints against wood, when these factors are not carefully considered in the design of a structure.

Due to the crossband construction of plywood, the differential of movement along and across the grain and the differential of strength in compression and tension are equalized. Thus wood, which has the greatest strength of any material per unit of weight if stressed along the grain, has had its crossgrain weakness eliminated. With the variable factors thus reduced a few simple precautions in design will eliminate entirely any possible danger from swelling, shrinkage, or inequalities of strength.

Five years ago the application in quantity production methods of a synthetic resin binder made a perfectly waterproof plywood generally available. In the short time since, hundreds of houses, boats, and airplanes, employing dozens of new structural systems, have been built with this new plywood. Much has been learned respecting proper methods of construction. Plywood may be designed with engineering exactitude. One of the most temperamental of building materials has become one of the most docile and predictable.

The beauty of hundreds of different woods in plywood is at the disposal of the interior designer. Rare and exotic woods may be obtained at a relatively low cost. Used as solid panels, many of these woods would not be durable, although very expensive. But as the face veneer on plywood, where the core is of sturdy and inexpensive woods, any of them can be safely and economically used.

Other plywoods have been developed to high suitability for structural use and exterior finishing.

Large expanses of unbroken surface are possible in plywood, due to the method of “unrolling” a log against a knife which cuts
Besides the double plywood wall construction shown above, there are other possible variations. The sheathing layer may be omitted, and various joints used to produce a flush exterior.

A continuous veneer 1/32" to 1/4" or more in thickness. This is the most common method for cutting veneers for plywood and is called "rotary cut." Other methods are used for special grain effects. When the log is squared and moves against a knife to produce a sheet of veneer from its entire length, the method is called "slicing." "Sawing" is the method used to produce quartered rough-sawn and plain-sawn grains.

The curving of solid wood was rarely attempted since it was not a true expression of the nature of the material. Plywood, on the other hand, violates no aesthetic convictions when it is used in this manner. There are five methods of securing curves in plywood.

First—plywood may be soaked in water. It is the opinion of qualified research men that wetting plywood to bend it, except in the case of waterproof adhesives, is a frequent cause of trouble. The usual technique is to keep the plywood moist for 24 hours after which bending pressure is applied in successive stages against forms of the desired radius.

Second—steaming is another method for bending plywood. Water-resistant and waterproof-glued plywood may be steamed and bent to comparatively small radii in a manner similar to wetting.

Third—saw-kerfing is a method frequently used. Any thickness of plywood may be bent to practically any radius by saw-kerfing the back to relieve the cross-band resistance. The frequency of the kerfing depends on the radius desired and the thickness of the plywood. If the kerfing is properly done, no marks will appear on the face of the curved panel. But if the kerfing is too deep or spaced too far apart, the face of the panel will show bend marks.

Fourth—some manufacturers have offered bending panels about 1/8" in thickness, consisting of only 2 plies. By omitting the ply on the back, the stress is relieved so that curves of almost any radius can be obtained. Two-ply plywood, however, is an unbalanced plywood and some "brute force" method of keeping the material in tension is necessary. Two-ply bending panels, if
used, should be glued to a solid backing to hold it in shape. It is used successfully in furniture.

Fifth — plywood without any treatment whatever may be bent by securing one edge and forcing it into templet shaped framing, nailing it in place as it takes the desired form. This is the method most commonly employed in form work and is equally adaptable to interior finish. The following table gives the minimum radii to which plywood panels of various thicknesses can be bent. The terms *lengthwise* and *crosswise* refer to the direction of the face grain.

**3-ply**

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<th>Crosswise</th>
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<td>1'-3&quot;</td>
</tr>
<tr>
<td>3/16&quot;</td>
<td>4'-6&quot;</td>
<td>3'-0&quot;</td>
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</tbody>
</table>

**5-ply**

<table>
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</tr>
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</tr>
<tr>
<td>5/16&quot;</td>
<td>12'-0&quot;</td>
<td>10'-0&quot;</td>
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</table>

At this point it might be well to distinguish between the terms “veneer work” and “plywood.” Etymologically, the way these words are used in the industry would be hard to justify. However, the term *veneer work* is considered by practicing plywood men to mean small volume or custom work wherein veneers of relatively rare or expensive woods are applied to a laminated or solid wood backing, with considerable emphasis on the aesthetic result. The woods used to produce veneer work are generally hardwoods although some of the rarer softwoods are also employed. The United States Department of Commerce, in “Commercial Standard CS35-31,” have published the accepted and approved commercial standard applying to some hardwoods and Eastern Red Cedar.

The term *plywood* is looked upon as the name for a mass production material, standardized as to size, use and grade and with recognized structural, insulation, and decorative values. Plywood implies less empha-
sis on the aesthetic than does the term "veneer work."

In this article, it should be noted, the word "plywood" is used generically to refer to both varieties.

For the purpose of this article it is desirable to subdivide the subject of plywood into the main classifications of its use:

1. Plywood used as an interior finishing material. Here its main use is for wall paneling, wainscots, ceilings, and cabinet-work.

2. Plywood used as a labor-saving medium. This classification includes the use of plywood for concrete forms, sub-flooring and sheathing, and as a base for linoleum.

3. Plywood used as an exterior finishing material. Included here is the use of plywood in the same manner as such conventional siding materials as clapboards, shingles, stucco, flush boarding, etc. This also includes plywood used in structural systems which depend upon plywood for structural strength and for finish on the exterior or both exterior and interior.

We will concern ourselves with general information rather than with details in each of the above categories.

Plywood Used as Interior Finishing Material. One of the earliest carpenters’ handbooks written, dealt with instructions for building paneled rooms and furniture with veneered wood. Many of the best examples of old paneled interiors are monuments to the veneer worker’s artistry. Few realize that the commercial plywoods of today are simply a development of the superb craftsmanship of the ancient and honorable art of the veneer worker. In fact veneering enjoyed the highest repute until a reaction set in against the mid-Victorian monstrosities, many of which had been made of veneers. The reaction proved a boon, in that it gave the veneer manufacturer time for meditation and out of this breathing period came the modern application of veneering to produce the new, engineered plywood.

The old paneled library of solid wood had joints—but in designing the library the in-evitability of the swelling and shrinkage of wood was taken for granted and reckoned with. Moldings covered slip joints which were left apart expressly to allow for this movement. This type of construction was absolutely satisfactory as attested by extant examples in perfect condition. With modern plywood this method is equally satisfactory and safe.

Plywood, in either hard or soft wood faces, also offers a solution to the problem of creating simple interiors with large, virtually unbroken surfaces. Until a short time ago it was considered necessary to leave panels far enough apart to allow for expansion and to cover the joint with unsightly batten strips, or to close them with a filler which could not be successfully disguised. Study of the possible movement of both the plywood itself and the structural frame has made it possible to produce the effects desired by a variety of means.

There are three factors to consider when designing for a continuous wall effect: the swelling of the plywood itself; the movement of the structural frame; and ply-separation. Ply-separation has become impossible since the introduction of modern adhesives. Some of the trouble with joints, attributed to plywood, has been due to movement of the frame. The effect of frame movement may be minimized by taking simple precautions.

Most framing lumber is now properly seasoned and leaves the mill with a moisture content which approximates average conditions in use. Since wood is a live material, however, it will continue to absorb and release moisture alternately. This results in changes in dimension and causes the whole frame of a house to move slightly with changes in relative humidity. Many who have been mystified by recurring plaster cracks and opening of trim joints can trace their troubles to this same source.

Plywood erected by gluing to strips of the same material will remain unaffected by the frame movement. In essence the individual plywood panels are welded into one unit and the finish plywood on an entire wall becomes a single unit. The furring strips are
in half the time that it takes to apply one-inch by eight-inch sheathing. On both subflooring and sheathing, one-third of the material is ordinarily wasted. This waste is eliminated when plywood is used. Not only the cost of labor is saved but time is saved at a crucial period when rapid closing in of the building may prevent considerable delay in total construction time.

According to the U. S. Forest Products Laboratory, 5/16" plywood makes a stud framed wall forty per cent more rigid than one diagonally sheathed with ordinary sheathing. If 5/16" plywood sheathing is used, it is highly desirable that furring be applied over it horizontally to receive the siding or shingles. This will make it possible to use stock window and door frames. At the same time it will provide an additional air-space and thus increase the insulating value of the total wall construction. Tests have indicated that 5/16" plywood has greater nail holding power than 25/32" sheathing. However, one manufacturer has stated that his company prefers to recommend the 3/8" thickness for the best construction. It therefore is an excellent material for the application of shingles.

Plywood as a Waterproof Finishing Material for the Exterior. The search for a material which makes large unbroken surfaces possible for exterior walls has led the designer into the use of many new materials. Each has its merits and its disadvantages, and each presents a variety of problems in construction and design. Building with a single material has obvious advantages. The most permanent types of construction in the past have always utilized a minimum number. Each material has a differing coefficient of strength, reaction to climatic conditions, and durability. Myriad chemical and physical reactions are introduced into a building with the addition of each new material. When water comes into contact with wood, the material swells; with steel, the material swells. Water wears away stone, and sets up complicated reactions in and between different materials. It is obvious that structural simplicity dictates the choice of as near homogeneous construction as possible. Choose steel for steel frames; wood for wood frames; plaster for masonry. From this choice, aesthetic superiority, too, is more apt to result.

Plywood is an ideal finish for a wood frame. Much of the fine joinery used in wood construction today was first developed by boat builders. It is significant that they were also among the first to utilize the new waterproof plywood. It seems that the wider horizons of the sea stimulate original thinking. The early Americans brought back to their seaside cottages the same kind of efficient planning and sturdy construction that they put into their boats. House designers are again learning from shipbuilders.

The recent acceptance by the Federal Housing Administration of plywood for uses heretofore not sanctioned has created a new interest in plywood construction and will do a great deal to accelerate its widespread use. The requirements of the FHA are based on the U. S. Department of Commerce’s terminology, definitions, and standards as outlined in the document “Commercial Standards CS45-38.” A résumé of the mandatory FHA provisions follows:

“Thickness not less than 3/8 inch. Edges primed before erection. Nailed with 6d flat head nails spaced not over 6 inches o/c along edges and 12 inches on intermediate bearings. Butt edges filled with mastic or covered by battens. The FHA requirements do not allow for the increased bracing and vertical strength gained from the use of plywood.” (With more experience records it is to be expected that the requirements will be revised to permit lighter frames.) With ordinary wood frame construction, the frame itself must be considered the sole source of strength for vertical loads. The only structural function performed by ordinary sheathing and interior finish is to provide for lateral bracing and even here the frame must take care of a good percentage of the required bracing strength. As for ordinary siding, it is perfectly obvious that its only functions are to provide a decorative surface and to exclude wind and weather. In usual wood construction, the exterior and interior covering may be said to serve as the
THE PHOTOGRAPH ABOVE SHOWS STRIPS OF PLYWOOD (FURSTIX) NAILED TO THE STUD-DING. THE STRIPS ARE COATED WITH CASEIN GLUE AND THE PLYWOOD PANELS ARE THEN DRAWN UP TIGHTLY AND NAILED TO THE STRIPS. THE CRACK IS FILLED WITH PLASTIC WOOD OR SWEDISH PUTTY AND THE CONTINUOUSLY FLUSH WALLS OR CEILINGS ARE THEN READY FOR DECORATION. THE DRAWING BELOW SHOWS HOW A 4-FOOT MODULE FOR STANDARD WIDTH PLYWOOD CAN BE MADE TO APPLY TO BOTH INTERIOR AND EXTERIOR BY MEANS OF CORNER BOARDS.

The photograph above shows strips of plywood (Furstitx) nailed to the stud-ling. The strips are coated with casein glue and the plywood panels are then drawn up tightly and nailed to the strips. The crack is filled with plastic wood or Swedish putty and the continuously flush walls or ceilings are then ready for decoration. The drawing below shows how a 4-foot module for standard width plywood can be made to apply to both interior and exterior by means of corner boards.

The skin of the building, having no strength. In plywood structural systems, however, exterior and interior perform the function of muscle as well as skin, thus permitting the use of a much lighter skeleton, or frame. For the first time in the history of building we are approaching the efficiency which is taken for granted in the realm of natural law where the principle of the stressed skin is an essential element of the structure of all living organisms.

In this manner the strength of plywood is put to work and at the same time the full value of the natural beauty of wood is utilized to provide an excellent finish for the interior and exterior. While many materials are being developed which satisfy one or the other of these conditions, plywood can claim excellence for both purposes.

The perpetual argument about the relative merits of prefabrication or non-prefabrication, standardization or variation will become less significant when all houses are made of fewer parts. Whether prefabricated or site-fabricated, every one can agree that it is advantageous to construct out of larger and therefore fewer units. If plywood is substituted for ordinary sheathing and subflooring in a small house, between four and five hundred pieces of material are reduced to sixty to seventy. When the outside covering of a small house can be made out of twenty to thirty pieces which can be applied in one-half day by three men, there is less urgency to construct them in factories in order to save labor time.

There have been sufficient tests to prove conclusively that the material itself will stand the stress of time. Much water has gone over the dam, floods and hurricanes have ravaged the country since the first plywood houses were constructed, many of them taking the brunt of the destructive waters and winds. In spite of the fact that many of the structural systems employed were experimental and required revision, nothing essential has been found lacking in the material. There have been a variety of systems of construction with plywood developed, no one of which can be claimed as the only way to build with plywood.
The author has developed a system of construction which can serve to indicate the elements to be considered in designing with this new material. The method was developed to utilize plywood most advantageously; its strength and simplicity of surface and to take complete advantage of its labor saving possibilities. There is nothing revolutionary about the framing method except that it dates back to Revolutionary times. The frame is built of 4" x 4"s 4'-0" o/c with horizontal 2" x 4" girts also 4'-0" o/c entirely around the building. By acting as a stressed skin the interior and exterior plywoods contribute their share to help support the vertical loads although the 4" x 4"s may be considered adequate for this purpose. The 2" x 4" girts provide lateral bracing and nailing for the horizontally applied exterior plywood. However, here too the stressed plywood provides far more lateral bracing than is common when ordinary sheathing and diagonal bracing is used. In fact, ¼" plywood sheathing makes a frame wall 40 percent more rigid than one diagonally sheathed or with let-in braces; nearly four times as rigid as cut-in bracing; and nearly six times as rigid as horizontal sheathing. While engineering tests have not yet been made on the system described, it is reasonable to assume that with the use of ½" 5-ply exterior plywood the strength and rigidity of the structure is far superior to any other ordinary method of construction.

The advantages of the 4" x 4" frame are mainly labor-saving as fewer framing members need to be cut and set. In addition, the 4" x 4"s afford a wider surface to allow for tolerance of errors or inaccuracies in framing. A number of small houses built by the author and employing this system have been framed in less than normal time and the exterior was completely covered by three men in one-half day. The total cost of the exterior and interior plywood, erected, did not exceed the usual cost of plastering the interior alone.

The advantage of having one joint where there were formerly eight is obvious when weatherproofing and insulation are consid-
ered. There are a number of ways to take care of the few remaining joints. Those illustrated utilize the horizontal ship-lap and the vertical calked joints. These permit the maximum amount of movement and insures a perfect seal without any risk of buckling. A number of houses have been built with this system in New England where the variable climate has put it to a severe test. The hurricane of 1938 which severely damaged nearby structures left these houses unaffected. The experience gained in the laboratory of the great outdoors has proved the correctness of the engineering principles embodied in this new plywood and the methods of construction.

An exciting field for interesting exploration is still open to those with imagination who desire to contribute to the inevitable progress in shelter design. Other structural systems developed by the following should be studied by the designer as a starting point for his efforts:

Forest Products Laboratory, Madison, Wis. Douglas Fir Plywood Association, Tacoma
John B. Pierce Foundation, New York
Resettlement Administration, Washington
Tennessee Valley Authority, Washington
David Swope, Ossining, N. Y.
E. A. Horn, Seattle, Washington
Frank Watson, Purdue University
W. F. Ruck & Zara Witkin, Los Angeles
John B. Lyman & Russell E. Collins, Los Angeles
W. W. Durham, Tacoma
Michael Goodman, Tacoma

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Controlled Exposure Tests on Birch Plywood Indicate Durability of Water Resistant Glue Joints, Don Brouse; U. S. Forest Products Laboratory, Madison, Wisc.
List of Publications on Mechanical Properties and Structural Uses of Wood and Wood Products, March 1938, U. S. Forest Products Laboratory, Madison, Wisc.
Plywood (Hardwood and Eastern Red Cedar), Commercial Standard CS35-31, Superintendent of Documents, Washington, D. C., 10c
HERE is a Typhonite Eldorado drawing that will make the translation of decimals to feet, inch and inch fractions faster and easier. And here is an interesting point.

This drawing was made on inexpensive tracing paper—the kind ordinarily used for the roughest preliminary sketches. And yet look at the quality of the drawing. Don’t you agree that it is a tribute to Typhonite Eldorado pencils that a clean, printable drawing can be made on such paper? The pencil used was a Typhonite Eldorado “B.”

A blueprint made directly from the original drawing will be handy to hang in the drafting room. Write to address below for blueprint No. 167-J11.

"**TYPHONITE** is a new form of natural graphite, used exclusively by Dixon in making leads for Eldorado, The Master Drawing Pencil. Typhonite consists of extremely minute particles produced by a whirlwind or typhoon of dry steam. This new exclusive Dixon process is one of the reasons why Eldorado pencils hold their points longer, give off freely, and make such opaque lines and figures.

*INCH AND FOOT EQUIVALENTS.*

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NOTE: Architectural drawings should never use decimal measurements. Translate engineering figures into feet, inches, and inch fractions for all architectural work.

*This drawing was made on tracing paper with Typhonite Eldorado "B."*

Pencil Sales Department, 167-J11

JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

NOVEMBER 1939
S E R V I C E  

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THE MART

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WANTED: A copy of July 1930 PENCIL POINTS, all pages intact. State price. Communicate with Miss Flagg, care of PENCIL POINTS.

Charles E. Schade, 9401 Forbell Street, Ozone Park, L. I., New York, has for sale the Turleries Brochures, January 1929 through January 1931.

Harold B. Rogers, 110 Valentine Street, Mt. Vernon, N. Y., would like to obtain a copy of Useful Data on Reinforced Concrete Buildings, published by the Kalman Steel Company in 1929 or 1930.

Harriet E. Willkin, Librarian, Yale School of Fine Arts, New Haven, Conn., would like to obtain the following numbers of The Octagon: Vol. 4, Nos. 11 and 12 (November and December 1932); Vol. 8, Nos. 7 and 8 (July and August 1936).


PERSONALS

DAVIS & RICE, Architects, have moved their offices from the Sunbury Trust Building to their new office building at the corner of 4th and Chestnut Streets, Sunbury, Pa.

WILLIAM M. INGEMANN, Architect, has moved his office from the Globe Building to 210 Anchor Building, St. Paul, Minnesota.

S. KENDRICH LICHTY, Architect, has moved his offices from Secane, Pa., to the Times Medical Building, Ardmore, Pa.

KONRAD F. WITTMANN, Architect, has opened an office for the practice of architecture and interior design at 118-09 83rd Avenue, Kew Gardens, New York.

S. E. CLIPPARD, Architect, has moved his office to 212 McWilliams Building, El Dorado, Arkansas.

PIER L. CHERICI, Architect, has moved his office from Brooklyn, N. Y., to Suite 1602, 277 Broadway, New York, N. Y.

MAURICE ABRAMOVITZ, Architect, has moved his office from 35 Newbury Street to 174 Newbury Street, Boston, Mass.
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Designed by J. Scott Williams (under commission from New York World's Fair), ground coated at Toledo Porcelain Products, and translated into polychrome porcelain by the artist Daniel Boza of Bomat, Inc. at the Cleveland Art School for Ferro Enamel Corporation, this beautiful contribution to both pure art and architecture comprises the best skill of many artisans. Significantly, Youngstown Sheets were chosen as the foundation for this critical piece of exhibition work at the New York World's Fair's Home Furnishings Building.

Youngstown Enameling Sheets are of such high quality that the regular production could be used even for this most exacting work -- there was no need to make any special selection of sheets. That's because Youngstown treats all enameling sheets as an important specialty, makes them under conditions which are known to produce the best results. Youngstown Enameling Sheets are free from inherent strain, free of gas inclusions, their finish is uniform, and excellent adherence is possible with their evenly etched surface.

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Manufacturers of Carbon and Alloy Steels
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The Kitchen Sink of Tomorrow Can be Installed Today

The "Home of Tomorrow" must have a kitchen in keeping with the demands of the modern housekeeper. And no kitchen can be really modern, unless it is equipped with an

ELKAY "Sturdibilt" STAINLESS STEEL Cabinet Sink and Top

MADE OF NO. 18 U. S. STANDARD GAUGE GENUINE 18-8 STAINLESS STEEL

Be sure to look for these THREE Exclusive Features which will assure a lifetime of beauty, charm, durability, and service.

1. Extra heavy 18 Gauge Stainless Steel construction reinforced with 14 gauge steel sheets and heavy channel iron running the full length of drainboards. This construction prevents warping, buckling and bulging.

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3. All Round Corner construction making sink, top, and bowl easy to clean and keep clean.

Ask about ELKAY FREE Kitchen Planning service and write for Booklet "The Kitchen Goes Modern."

FREE DON GRAF DATA SHEETS

ARCHITECTS AND BUILDERS: Here is the complete information in concise form which will help you in designing the modern kitchen. Write today for Data Sheets P-1139. Complete specifications will also be found in Sweet's Catalog.

ELKAY MANUFACTURING CO. 4704-14 Arthington St. . . Chicago, Ill.

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.

ARCHITECTURAL BRONZE.—Newly issued catalog containing detail drawings, specifications and descriptive matter covering Ellison balanced doors. Profusely illustrated with photographs of distinctive entrances and bank interiors in which Ellison ornamental metal work has been used, also mausoleums, tablets and a line of special hardware. 12 pp. 8 1/2 x 11. Ellison Bronze Co., Jamestown, N. Y.

LAWSON BATHROOM CABINETS.—A. I. A. File No. 29-4-1. Folder illustrating and briefly describing four models of Lawson new one-piece porcelain enamel bathroom cabinets. Included are construction details and specifications. 4 pp. 8 1/2 x 11. The F. H. Lawson Co., Bathroom Equipment Division, Cincinnati, O.

CHOOSING THE HEATING SYSTEM FOR YOUR HOME.—Booklet covering the entire field of home heating, illustrates and describes various types of heating systems including gravity warm air heating, forced warm air heating, one-pipe steam heating, two-pipe steam or vapor heating, hot water heating and the forced hot water heating system. Coal, oil and gas fuels are discussed as well as stokers, oil burners and automatic heating controls. 20 pp. 8 1/2 x 11. Crane Co., 836 S. Michigan Ave., Chicago, Ill.

TRANSITE WALLS — UNIVERSAL TYPE.—Illustrated folder, Form TR-25A, describing a new low-cost movable partition for sub-dividing office and factory spaces. Erection specifications and drawings of typical details are included. 4 pp. 8 1/2 x 11. Johns-Manville, 22 E. 40th St., New York, N. Y.

THE PHANTOM DOORMAN.—Folder giving detailed description of the operation of a device which automatically opens and closes doors either by photoelectric control or push button for use in restaurants, hotels, hospitals, factories, office buildings, public buildings, etc. 8 pp. 8 1/2 x 11. The Yale & Towne Mfg. Co., Stamford, Conn.

K & E ALBANESE STABILIZED TRACING PAPER.—Folder announcing and describing a new tracing paper, made of 100% long fibre pure white rags and treated with Albane, a new crystal-clear synthetic solid. 4 pp. Keuffel & Esser Co., Hoboken, N. J.


TUBULAR LOCKS AND LATCHES BY CORBIN.—Folder announcing and describing the outstanding features of a new line of tubular locks and latches. P & F Corbin, New Britain, Conn.

(Continued on page 38, Advertising Section)
HARBOR PLYWOOD PRODUCTS
Harbord Plywood, Harbord Sheathing, Harbord Wallboard, Harbord Fyrecrete (For Concrete Forms), Harbord Industrial Plywood, Harbord Luan Plywood, Harbord Sugar Pine Plywood.

SUPER-HARBOR PRODUCTS
Super-Harbord Plywood (in all grades—in panels as large as 8 x 16 feet), Super-Harbord Fyrecrete (For Concrete Forms), Super-Harbord Luan Plywood, Super-Harbord Redwood Plywood, Harbordside.

MANUFACTURED PRODUCTS
Super-Harbord Tennis Tables, Harbord Tennis Tables, Satin-Not Doors (With Cotter-Keved Joint)

Building with a single material — and that material, wood — has obvious advantages ... homogeneous construction ... the practical and aesthetic superiority of wood on wood frames. For the first time in construction history it is possible — WITH HARBOR PLYWOODS — to build with a material of great structural value as well as decorative surface — that offers the many advantages of building with large units: speed, labor economy, greater structural and insulation values, etc. — a material that may be pre-detailed to small tolerance.

Every panel of SUPER-Harbord is edge-branded with the trademark burned in on the edge. SUPER-Harbord and all Harbor plywood products are sold at retail by many progressive lumber and supply dealers, who are served by our strategically located distributing warehouses.

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Mills and General Offices: HOQUIAM, WASHINGTON

NOVEMBER 1939
IMPORTANT NEWS
to users of "CASTELL"
DRAWING PENCILS!

Craftsmen will be glad to know that the temporary curtailment of supply due to international conditions has now been overcome. A. W. FABER is happy to assure you that it is again able to furnish the full demand for the world-famous "CASTELL" Drawing Pencils. We have always been of the opinion that a masterpiece transcends nationalities and current political differences. That so many outstanding American craftsmen are of the same opinion was evidenced by the rush to buy "CASTELL" when conflict began abroad. It proved to us that "CASTELL", backed by 178 years tradition, holds high rank with the builders and creators of all things that are good in expanding American life.

For the slight inconvenience and delay over which we had no control—our apologies! For your loyalty—our deepest gratitude.

No Grit
No Scratch
No Smudge

WORLD'S FINEST DRAWING PENCIL—NONE HIGHER PRICED IN AMERICA

AW FABER-CASTELL
DRAWING PENCIL IN THE METAL BOX
15¢ each * $1.50 per dozen

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 36, Advertising Section)

SMART HOMES USE EDWARDS CHIMES.—Brochure printed in full colors shows a wide range of door signals equipped with musical chimes suitable for interiors of various periods. 16 pp. Edwards and Company, Inc., Norwalk, Conn.


MODERN AIR CONDITIONING FOR THEATRES AROUND THE WORLD.—Profusely illustrated catalog showing a large number of theatres in which Worthington-Carbondale air conditioning systems have been installed. Included are blue print layouts of several typical theatre installations. 12 pp. 8½ x 11. Carbondale Division Worthington Pump and Machinery Corp., Harrison, N. J.

Published by the same firm, "Worthington-Carbondale Refrigeration Compressors." Bulletin C-1100-83 presents detailed description of a line of vertical duplex double-acting enclosed compressors for large tonnage installations. 6 pp. 8½ x 11.

KEWANEE STEEL RIVETED UPDRAFT FIREBOX BOILERS.—A.A. File No. 30-c-1. Catalog No. 96 illustrates in color and describes with fully detailed tabulations and diagrams Kewanee 500 series high pressure firebox boilers. The smaller type K boiler specifications are condensed in one table illustrated with pair of cut-away views to show hand and stoker fired units respectively. 4 pp. 8½ x 11. Kewanee Boiler Corp., Kewanee, III.

Published by the same firm, "Kewanee Steel Welded Round R Boilers." A.A. File No. 30-c-1. Catalog No. C-92d describes and illustrates a type of steel welded coal-burning boiler especially suitable for heating and supplying hot water in small and moderate size homes or buildings. 4 pp. 8½ x 11.

NEW CARRIER HOME WEATHERMAKER.—Catalog illustrating and describing the principal features of the new Home Weathermaker, a gas burning winter air conditioning unit designed specifically for the smaller home. 8 pp. 8½ x 11. Carrier Corp., Syracuse, N. Y.

Published by the same firm, "New Improved Carrier Gas-Fired Unit Heaters." Folder announcing and describing a new line of self-contained gas-fired unit heaters for use in restaurants, stores, shops, offices, filling stations, etc. 4 pp. 8½ x 11.

ZURN CARRIER CATALOG.—A.A. File No. 29-c. Catalog No. 39, just issued, covers the Zurn line of carriers for supporting wall hung fixtures. It presents in detail the complete line of twenty-five different types of carriers cataloged into five main divisions for ready reference—carriers for water closets, urinals, lavatories, sinks, slabs, etc., and carriers (wall supported) for lavatories. Two pages are devoted to the illustrations, description and presentation of supplementary information on each type of Carrier. Also included is a working blue print of the carrier unit showing installation details, complete installation instructions, description of the unit, architectural specifications, and list prices. Looseleaf. 26 pp. 8½ x 11. J. A. Zurn Mfg. Co., Erie, Pa.

(Continued on page 40, Advertising Section)
This practical new interior finish for walls and ceilings insulates, quiets, and decorates

Next time you plan an interior, whether for a residence, office, club house, store, or public building, consider the extra advantages of Temlok De Luxe. You'll increase the client's satisfaction . . . and solve three important problems with one efficient material!

Armstrong's Temlok De Luxe is an efficient insulating material for modern walls and ceilings. It reduces fuel bills, and adds to year-round room comfort. This smooth surfaced building board is also decorative. It comes in six attractive colors—ash, coral, cream, green, walnut, and white—to blend with any interior scheme. Furthermore, Temlok De Luxe helps to make rooms more quiet.

The smooth, ironed-on surface also provides an exceptionally high light-reflection factor.

Armstrong's Temlok De Luxe is made in small and large panels, planks, and boards, which can be combined in effective patterns and designs. It is easily and quickly installed over new or old ceilings and walls with special adhesives or the new Tem-Clips. Furthermore, this is a permanent material which will give years of satisfactory service.

Write today for samples and complete details. Armstrong Cork Company, Building Materials Division, 911 Concord Street, Lancaster, Pa.

Armstrong's **Temlok Insulation**

DE LUXE INTERIOR FINISHES

TEMSEAL SHEATHING - LATH - MONOWALL

**NovemB er 1939**
Simplify your design problems... with the BEMIS MODULE

Today's revolutionary method of building homes—Precision-Built construction—is developed on the Bemis 4" module. This module is the smallest, nominal, structural dimension that occurs in the wood frame house which today is the predominant type of construction.

Use of this module in the Precision-Built method means standardization. Yet it also means flexibility for most of the sizes and dimensions in housing. It means simplification of architects' designs, the saving of many hours in both drafting and detailing.

With the Precision-Built method, any frame house—of any size or design—can be completely built and ready for occupancy in 30 days or less! It is a house using standard materials and quality construction throughout. It is doubly insulated, has one-piece permanently crack-proof walls, and is eligible for F.H.A. Insured Mortgage Loan. More than $3,000,000 worth of architect-designed Precision-Built Homes have already been erected.

We invite you to write for a copy of 'TOMORROW'S HOMES' (which is privileged to architects without charge). This book describes the principles of Modular Design and Precision-Built construction. It is profusely illustrated with photographs, working details, rafter tables, area, lineal foot and cubic yard tables. It shows you how to simplify design, cut costs, save time, build low-cost houses at a profit. We invite you to write for your copy, using your firm's letterhead. Only one copy to a firm.

HOMASOTE COMPANY
TRENTON... NEW JERSEY

PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 38, Advertising Section)

HAUSMAN STEEL FORMS FOR CONCRETE CONSTRUCTION. — Profusely illustrated brochure describing the advantages of the Hausman line of removable steel forms for concrete joists and round columns. Blue print details, tabular matter, etc. 28 pp. 8½ x 11. The Hausman Steel Co., Toledo, O.

MANUFACTURERS' DATA WANTED

LLOYD N. F. SPICER, Architect, Box 112, Hanover, Mass.

CARL J. RUDINE, Architect, 1518 Drexel Road, Lansing, Michigan.

SIDNEY J. LEE, Architect, 4611 Bryce, Fort Worth, Texas. (Data for A. I. A. file.)

KONRAD F. WITTMANN, Architect, 118-09 83rd Avenue, Kew Gardens, New York. (Data for complete A. I. A. file and for interior architecture and furniture.)

LEON DESSER, Architect, 385 Ocean Parkway, Brooklyn, N. Y. (Data on interior design, decorations, and equipment.)

PIER L. CHERICI, Architect, Suite 1602, 277 Broadway, New York, N. Y. (Data for A. I. A. file.)

STEWART A. MARSHALL, JR., Architect, Rome, Ga. (Data for complete A. I. A. file.)

C. L. GUIDROZ, Draftsman and Estimator, Lockport, La. (All manufacturers' building material available in U. S. and foreign.)

NORMAN G. COULSON, Designer, Peoples Bank Building, Hanover, Pa. (Samples of building materials and accessories, and data for bars and restaurants, also data for complete A. I. A. file.)

FRANK E. MILLER, Designer, 814 Strong Avenue, Elkhart, Indiana.

HAROLD G. FOWLER, Resident Landscape Architect, National Park Service, Nantucket National Park, Calif.

LE ROY R. OMAN, General Contractor, 721 N. St. Louis Street, Los Angeles, Calif. (Data for use in drafting room and construction department, also for complete A. I. A. file.)

JUSTIN M. ELLIOTT, Draftsman, Rome, Ga. (Data for complete A. I. A. file.)

SOL S. RICHMOND, Draftsman, 85 Fairmont Street, Medford, Mass. (Data on homes, with plans and their equipment, also for complete A. I. A. file.)

J. E. MENKE, Draftsman, 2997 McKoon Avenue, Niagara Falls, N. Y. (Data on building materials and equipment, also for A. I. A. file.)

NATHAN S. LEVENSON, Draftsman, 220 Dinwiddie Street, Pittsburgh, Pa. (Catalogs and detail sheets of all products.)

L. G. ANDERSON, Draftsman, Yorkshire House, 20 Queen Street, Melbourne, C. 1, Australia. (Data for complete A. I. A. file.)

O. LEONARD SPINTER, Draftsman and Model Maker, Hampton, Nebraska. (Catalogs, samples and technical data for A. I. A. file.)

SALVATORE G. CAMMAROTA, Student, 711 Logan Street, Brooklyn, N. Y.

JOHN WYCIJIL, Student, 3991 East 71st Street, Cleveland, Ohio. (Data for complete A. I. A. file.)

H. G. KAGAN, Student, 1153 52nd Street, Brooklyn, N. Y. (Data for complete A. I. A. file.)

BEN WEBER, Student, 687 Capitol Heights, St. Paul, Minn. (Data for complete A. I. A. file.)
WILL THE ROOF BE BOTHERED BY ICE?

Not if it's made with THE VITAL ELEMENT (TRINIDAD NATIVE LAKE ASPHALT)

NATURE'S OWN WEATHERPROOFER—Barber Genasco Roofings are made with Trinidad Native Lake Asphalt, The Vital Element, the superb asphalt "tempered" by generations of exposure in the famous asphalt lake on the southern Caribbean Island of Trinidad.

ORIGINAL "SEALBAC" FEATURE—There is an extra coating of asphalt, made with The Vital Element, on the under side of each Barber Genasco Shingle. It seals the asphalt saturant in the base of the shingle...tends to make Barber Genasco Shingles lay flat and stay flat.

BEAUTY AND FIRE-SAFETY—Barber Genasco Roofings come in many beautiful, non-fading colors. And the granules that produce them render the roofings "fire-safe."

RIGHT OVER OLD ROOFS—In many instances it is possible to lay a new Barber Genasco Roof right over old roofing. An economy to remember in remodeling.

NO COMPROMISE WITH QUALITY—Barber has but one standard of quality — the best. And Barber sells at the fairest possible prices. This is Barber's guarantee to you, and to your clients. Free catalog and full details will be mailed on request. Address: Barber Asphalt Corporation, Barber, New Jersey.

There's a charming, rustic effect in the beautiful deep "shadow line" of the Barber Genasco Overlay Mas-Tab Strip Shingle, shown on the smart home above. It comes in three-tab strips, size 15" x 36" as illustrated. Also 12" x 36".

BARBER Genasco PRODUCTS

Nationally advertised Barber Genasco Products, made with The Vital Element, include: Bonded and other types of Built-up Roofings, Shingles, Siding, Roll Roofings. Other Barber Asphalt Products include: Waterproofing Asphalts and Fabrics, Restaurator, Revarnisher, Asphalt Protective Products (Plastics and Liquids), Spandrel Beam Waterproofing Aspandrel Cloth and Cement.

From the Southern Caribbean Island of Trinidad.
127 Pencils
Built this Model

Many an architect's commission from first sketch-to-finished-plans has been done with pencils, fewer in number. But with MICROTOMIC VAN DYKE Pencils, emphasis is not on quantity but on quality... Words are poor things with which to describe wherein the MICROTOMIC is different. It is, and enough so to command the preference of men who have “tried them all.” If you haven't tried the MICROTOMIC, of late, suppose you renew acquaintance. You'll enjoy it—and so will EBERHARD FABER, The Oldest Pencil Factory in America.

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Replies to box numbers should be addressed care of PENCIL POINTS, 330 West 42nd Street, New York. 25 words or less in this Department FREE—over 25 words ten cents per word should accompany all notices. Copy must be in by 12th of month preceding date of issue.

OPPORTUNITY. Resigning member of long established Midwest firm designing large volume of Catholic institutional and ecclesiastical buildings, seeks qualified successor to purchase partnership. Part cash required, give full qualifications. Box No. 1119.

POSITIONS WANTED

YOUNG MAN, 25, desires position with architectural firm. Small home design. Four months training architectural drafting at Dunwoody Industrial Institute. Box No. 1100.

SPECIFICATION WRITER, construction superintendent, contract manager. 15 years' diversified building construction experience with chain stores, general contractors, etc. Highly recommended. Travel anywhere. Box No. 1101.

JUNIOR DRAFTSMAN. Hospitals, schools, churches, homes, etc. Carry working drawings to completion. Model maker. Worked on San Francisco’s World’s Fair. Typewrite. Age 29. Temporary or part time if educational facilities available. O. Leonard Splinter, Hampton, Nebraska.

YOUNG MAN, 28, studied architectural drafting and design in night school and college, handy with tools and also able to make alteration on small houses. Would like to work on construction or drafting work. Edward Jaeger, RD 3, Somerville, N. J.


ARCHITECTURAL ENGINEER desires position with construction firm. 8 years' experience on heavy construction estimating, field work, etc. Excelling in concrete form design and layout. Box No. 1103.

ARCHITECTURAL DRAFTSMAN, age 30, desires position. Experienced on residential and industrial buildings. F.S. detailing, estimating, field supervision, etc. Box No. 1104.

ARCHITECTURAL DRAFTSMAN, 14 years' experience. Private dwellings, apartment houses, loft and business buildings. Familiar building code, multiple dwelling law, steel design. N. Y. C. and vicinity location preferred. Box No. 1105.

ARCHITECTURAL DRAFTING, color perspectives, project development, commercial interiors, ornamental detailing. Executive, corresponding experience; some typing. Thoroughly dependable. Small responsible office preferred. Box No. 1106.

TYPIST CLERK desires position with architect or builder. Experienced specification and department form typist. Eileen Gorman, 89-34 164th Street, Jamaica, L. I., Apt. 3G.

DRAFTSMAN-JOB CAPTAIN. 20 years' experience. Checker, schedule writer on schools, office buildings, banks, hospitals, stores, housing, etc. Columbia graduate. Registered in New Jersey. Box No. 1107.

ESTIMATOR—Experienced man desires position with architect. Box No. 1108.

(Continued on page 44, Advertising Section)
Everybody likes them. Architects find glowing response when they explain how the Directaire makes modern winter air conditioning practicable in any home. Owners enthuse over low fuel costs, air conditioned comfort, quiet operation. Heating contractors, burner and stoker dealers favor them for ease of installation and servicing. And now —

**THE 1940 DIRECTAIRE** hits a new high not only in air conditioning performance, but also in vastly broadening the field to include homes in the lower price bracket.

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FREE EMPLOYMENT SERVICE
FOR READERS OF PENCIL POINTS
(Continued from page 42, Advertising Section)

SECRETARY—Young man, technical stenographer, mechanical, structural and chemical dictation. 10 years’ experience. Christian. Good appearance. Box No. 1109.

ARCHITECT’S SUPERINTENDENT. Senior all around architectural man, 24 years’ experience, seeks position in architect’s office or in charge of construction project of any size. Go anywhere. Box No. 1110.

DRAFTSMAN, 36, now employed, 16 years’ experience in high grade residential work, schools, churches, commercial alterations, details and supervision. South-west or western location preferred, but not essential. Box No. 1111.

DRAFTSMAN, 28, white, single, hold degree in architecture from recognized college. Two years’ experience with private architects, one year experience with Town Planning Board and approximately one year experience in architectural department of the Bureau of Yards and Docks, Navy Department. Will accept position anywhere opportunity directs. Box No. 1112.

ARCHITECTURAL DESIGNER, 27 years’ practical experience, drafting superintendence, specification, architectural engineering. Pratt Institute graduate, age 45, married. Box No. 1113.

DESIGNER-DRAFTSMAN, 32, thoroughly experienced in all phases of work on commercial, school and college buildings. Recently holder of a Langley award. Excellent delineator. Samples of work available. Highest references. Box No. 1114.

ARCHITECT of highest qualifications, many years of independent work in Vienna and London, all-round experience, specialist in interior design, good draftsman, is offering services to first-class office, preferably New York area. Box No. 1115.


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A Practical Course (HOME STUDY) by Mail Only
Prepares Architects and Draftsmen for structural portion of
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For many this is the most difficult section of the examinations. Qualifies for designing structures in wood, concrete or steel. Successfully conducted for the past six years. Our complete Structural Engineering course well known for twenty-seven years.

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Pella Casements, the only complete window with a wood lined steel frame

Frames of Pella Casement Windows are made of heavy sixteen gauge rust-proof, galvannealed (zinc impregnated) steel. These frames are full jamb width — 5 3/4" wide and they are made to fit all types of wall construction. Clear, genuine white pine (other woods if desired) is used for lining Pella Casement frames.

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ROLSCREENED — famous Pella Rolscreens preserve the architectural beauty of clear, sparkling windows. Always in place — no putting up — no taking down. Guaranteed for 10 years.

DUAL GLASS — removable, single panel Libbey-Owens DSA glass protection against winter cold and summer heat. Practically invisible.

SPRING BRONZE WEATHERSTRIPPING — compression type — paint can't clog. Tension easily adjusted. Exclusive Pella design.


Saves Drafting Time

Pella Casement details can be drawn into your own plans, thus eliminating further drafting on window construction. Authentic designs are available to blend in with and emphasize the character of any style of architecture.

Saves on Wall Cost

Overall Casement dimensions are 20% over-size which saves materially on wall cost. Glass size 9" x 12" — admits 12.5% more light. Pella casement construction meets rigid requirements of modern heating, ventilating and air conditioning.

Cut Installation Costs

Pella Casements are 100% factory fitted and completely assembled. After uncrating, they are simply set into rough wall openings, caulked and locked in place by means of inside inter-locking fins. Weather-tight installations completed in about 20 minutes.

Small Corner Mullion

Construction of the Corner Mullion is especially designed to give a slender effect — yet provide ample space for concealing structural members. This Small Corner Mullion is available for joining all sizes of PELLA Casement Units at a 90 degree angle. Easy to install.

WRITE TODAY FOR FREE BOOK

This interesting book shows progressive installation photos and complete data. It is file size. Get your FREE copy by writing at once to:

ROLSCREEN COMPANY, Dept. P119, Pella, Iowa.

Pella Casements

Venetian Blinds ★ Rolscreens
Where **QUIET** and **FIRE-SAFETY** are Imperative

**Architects Specify**

![Municipal Hospital, Virginia, Minnesota. Architect: E. H. Berg, Eveleth, Minnesota]

**BAR-Z-SYSTEM OF HOLLOW PLASTERED PARTITIONS**

IN HOSPITALS where freedom from noise is a vital essential, the Bar-Z-System—the original system of hollow plastered partitions—offers adequate sound deadening qualities at a saving in floor loads.* Consisting of Bar-Z-Studs and Bar-X-Lath—the diamond mesh lath with twin welded reinforcing bars—the Steelcrete Bar-Z-System has no elements in it to burn. Tests by the Bureau of Standards, Washington, D. C. prove that Bar-Z-Partitions, plastered with 3/4" gypsum plaster provide one hour fire rating. This safer, more rigid construction also assures lasting protection for the beauty of plastering which it reinforces. Write the nearest office for full details.

"IT'S WHEELING STEEL"

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*"A Bar-Z-Partition, weighing 16 lbs. per square foot, has the same sound insulating value as a clay or Gypsum wall weighing 22 lbs. to the square foot." (Signed) Dr. Paul E. Sabine, River Bank Laboratories.

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PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.
The world is full of square things that ought to be round and round things that ought to be square. In determining the shape of things to come, there will have to be the same nice balance between strength, utility and beauty that Vitruvius suggested as the basis for good architecture.

Square watches, for instance, are in the class of things that Doc Holman used to describe as a Curse Before the Lord. The circular movement of watch hands should find expression in the case. Watch designers shun circular form like poison ivy and a round strap-watch is one of the most difficult things in the world to buy.

Then there are doughnuts. Some years ago a smart gent in Boston invented and patented the square doughnut and has made a nice thing out of it for himself. The idea of the
square doughnut is that it will pack in lunch boxes with less wasted space than a round one. The resulting reduction in the carton size becomes a considerable item of saving to companies packing large quantities of box lunches for industrial plants. People who make beer cans yap in their advertising about how easy they are to stack in the icebox. If they really wanted to do something functional, they could make the cans square. Unless our geometry is cockeyed, a square can would have to be only .8862 times the diameter of a round can of equal content. A loss of over 11% in the length and breadth of shelf space, carton sizes, warehouse areas, not to mention the home icebox, represents an economic waste.

A comparatively recent invention is the square milk bottle made out of heavy paraffin paper. The inventor should be awarded a free trip to the New York World’s Fair and a medal suitably inscribed for his daring.

It is our impression that city planners and landscape architects have found the traffic circle to be inefficient and dangerous. The only successful scheme for navigating one of these vehicular monstrosities is to keep on the outside lane. There have been cases in Westchester County where some timid and hapless motorist has entered the traffic circle on the inside lane and has tried for hours to break his way out again through the concentric merry-go-rounds of automobiles blocking his path to any exit road. The perils of left-turning at a rectangular intersection are mild by comparison.

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### R. C. SLAB

**fc = 800, fs = 18,000**

<table>
<thead>
<tr>
<th>TOTAL THICKNESS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4”</strong></td>
</tr>
<tr>
<td><strong>3”</strong></td>
</tr>
<tr>
<td><strong>2”</strong></td>
</tr>
<tr>
<td><strong>1”</strong></td>
</tr>
</tbody>
</table>

**SAFE UNIFORMLY DISTRIBUTED SUPERIMPOSED LOAD IN POUNDS PER SQ. FT. SIMPLY SUPPORTED.**

<table>
<thead>
<tr>
<th>SPAN IN FEET</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3”</strong></td>
<td>6210</td>
<td>6040</td>
<td>5870</td>
<td>5700</td>
<td>5530</td>
<td>5360</td>
<td>5190</td>
<td>5020</td>
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<tr>
<td><strong>2”</strong></td>
<td>8323</td>
<td>8153</td>
<td>7983</td>
<td>7813</td>
<td>7643</td>
<td>7473</td>
<td>7303</td>
<td>7130</td>
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<tr>
<td><strong>1”</strong></td>
<td>10436</td>
<td>10266</td>
<td>10096</td>
<td>9926</td>
<td>9756</td>
<td>9586</td>
<td>9416</td>
<td>9246</td>
</tr>
</tbody>
</table>

**SET 16 NOV 1939**

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### PLANNING

**THE FARMSTEAD**

**Index No. D21a**

**PENCIL POINTS DATA SHEETS PREPARED BY DON GRAY**

**THE FARMSTEAD.** Planning comprises the creation of a practical business establishment in combination with a home. The arrangement of buildings, yards, lots, etc., with relation to each other, to the fields and the highway, should produce such a result that there will be no lost motion in executing the routine work of the farm. The home must be attractive and inspiring to its occupants if the best is to be had from farm life. Pleasing architectural effects, tempered with economy in materials and construction, should be sought.

**FARMSTEAD LOCATION.** Ease of access to the fields is highly desirable. Proximity to the highway permits the farm family to observe at close range or to bail those passing on the road, thus promoting social intercourse and participation in community affairs—a source of considerable advantage to the average farm family. The direction in which lie the town, railroad, school and church will have a bearing on the farmstead location, especially on a large farm. Slope of land for good drainage, availability of public utilities, existence of a spring or well, direction of prevailing winds, should all be considered. See Farmer’s Bulletin 1132, U. S. Dept. of Agriculture, entitled “Planning the Farmstead.”

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This table is based on: $n=15, f_c=800, f_s=18,000, M_0=\frac{12}{8} f_c l^2, V=40$
PENCIL POINTS DATA SHEETS

Prepared by DON GRAF, B.S., M.Arch.
1940 PLYMOUTH LUXURY RIDE started with a pencil

Chrysler Corporation designers working on a draft plan for the 1940 Plymouth. Pencil drawing below, reproduced from an original designer's sketch.

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ALSO MADE
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A reproduction of the Dyckman house (c. 1783) on Upper Broadway, New York City, by Robert T. Crane, Architect. To simulate the original, a false chimney was constructed on garage wing.

The home of Edgar Allan Poe (c. 1850) at Fordham Park, New York City, recreated by Edwin R. Closs, Architect. The original façade has been reproduced, by converting the wing into a garage.

The Mary Ball Washington home (c. 1750) at Fredericksburg, Virginia, inspired this design, by Robert T. Crane, Architect. Minor exterior changes leave the character of the original unaltered.

An attractive design taken from the James Galt house (c. 1770) restored by the Rockefeller Foundation at Williamsburg, Virginia. Details were faithfully retained. The porch was added by owner.
ARCHITECT'S PRIDE

In creating a Colonial Village on the shore of Upper Lake Mohawk, New Jersey, Architect Robert T. Crane has deftly introduced the charm of pre-Revolutionary homes in a modern planned community. Seven Early American landmarks were the models for the houses of this hamlet, informally grouped around a pleasant Village Green.

The inspiration for the Village was found by Crane in Old Williamsburg, Virginia, when he visited the restored town several years ago. He sketched the James Galt and Catherine Rebecca houses there, and the following winter obtained drawings of the Barbara Fritchie and Mary Ball Washington homes, from the South.

Selecting a delightful site adjacent to the 2,300-acre resort community of Lake Mohawk, in the hills of Sussex County, N. J., the architect then visited the old houses, photographed, sketched, and detailed them with the intention of recreating them. This has been done faithfully, the only modifications in plans and details being introduction of modern conveniences which make them attractive modern dwellings rather than mere museum reproductions. Even land contours similar to the original sites were found for these moderate-priced houses. And fireplaces, trim, accessories, and character of the originals have been carefully reproduced. A small sign before each house gives the name and location of the original, and the D.A.R. has unveiled a bronze tablet dedicating the Colonial Village.

The newest of the homes is a reconstruction of the farm cottage in which Martin Van Buren was born. The original Kinderhook dwelling had been demolished, but Crane studied available records and visited other ancient houses in the same neighborhood.

New York City's historic homes also provided inspiration for two of the Colonial Village houses: the reproduction of the famed Dyckman farmhouse by Crane, and an adaptation of the romantic Poe Cottage, by Edwin R. Closs, Architect, associated with Crane as designer for the Arthur D. Crane Company, developers of the Lake Mohawk properties.
The Catherine Rebecca cottage (c. 1780), restored in Williamsburg, is reproduced here. The wing was originally a kitchen, but was enlarged, for a garage, and connected to the house by a small open porch.

This pleasant copy of Barbara Fritchie's home (c. 1790) at Frederick, Maryland, recalls Civil War days. Some changes were made in the plan, including the addition of a small lean-to at the left.

After a study of typical buildings in the Kinderhook Region, New York, supplemented by existing sketches and records, this copy of the birthplace of Martin Van Buren (c. 1775) was constructed.

Adding to the historical flavor of the architecture of Colonial Village is the red brick Powder Horn illustrated here. It is modeled after the old powder magazine restored at Williamsburg, Virginia.
THE NEW JEFFERSON COUNTY COURT HOUSE

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METAL SCREENS
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COMPETITIONS

The fifth of the series of eleven regional architectural competitions for Federal buildings, conducted by the Public Buildings Administration of the Federal Works Agency, has been announced by the Office of the Administrator. The project calls for the design of a $500,000 Post Office and Court House for Jamestown, New York. Qualified architects of Region 3, comprising the greater part of New York State (excluding New York City, Long Island, Westchester, Rockland, Putnam, Orange, and Sullivan Counties, and the southern half of Ulster and Dutchess Counties), are invited to participate.

The jury selected to judge the designs submitted will be drawn from districts in the vicinity of Region No. 3, in order that all architects within the region may have the opportunity to enter the competition. The official program will be available on or about the fifteenth of November and must be applied for by letter or telegram addressed to the Commissioner of Public Buildings, Public Buildings Administration, Federal Works Agency, Washington, D.C.

SPECIALTY SHOP

Students of Class A grade in architectural schools, and architectural draftsmen, are invited to participate in the 9th Annual Prize Competition of the Illuminating Engineering Society, conducted in conjunction with the Department of Architecture of the Beaux-Arts Institute of Design. Prizes totalling $1,000 are offered, including first and second prizes of $300 and $200 respectively, and ten minor prizes of $50 each.

The program is for "A Specialty Shop," and will be issued November 18, 1939. Drawings must be received not later than January 15, 1940, in order to be eligible for judgment on or about February 3, 1940, in Cleveland. Students or draftsmen interested in competing should send their names and registration fee of $2.50 to the Beaux-Arts Institute of Design, 304 East 44th Street, New York. (Practicing architects are not eligible.) By special arrangement this year, the Beaux-Arts Institute has made it possible for students to sign up for any one problem of the year; and it is hoped that through this new ruling a large number of participants may be attracted.
CLUB SCHOLARSHIP

A new scholarship for members of the Boston Architectural Club was announced recently at the Program Dinner, which opened the school year. A three months' trip through the Eastern states to study the best examples of architecture from Colonial times to the present will be offered each year to the one or two members of the Classes who seem best suited to profit by such an informal tour.

James Ford Clapp has consented to act as Patron and with the advice of the Education Committee will nominate the candidates. No formal competition will be held. In general anyone enrolled in the present classes at the Club is eligible, but this year, as it is thought that the selection will be made in December or January, students of the last two years may also be considered.

RADIO CABINETS

A competition for the design of a Radio Cabinet, sponsored by the General Electric Company in conjunction with Interior Design and Decoration, has been announced. The purpose of the competition is to obtain original ideas for radio cabinets, and the winning designs will be awarded cash prizes totaling $1,550 or more.

The entries submitted will be judged by a group of designers well known to the architectural profession.

The competition will close at midnight, December 15. Entry blanks and full instructions may be obtained from Interior Design and Decoration, 30 Rockefeller Plaza, New York.

PLASTICS EXHIBITION

An exhibition of nearly 1,000 entries in the Fourth Annual Modern Plastics Competition is on display daily from 10 A. M. to 4 P. M., except Saturdays, and will continue until December 15th, at the offices of Modern Plastics Magazine, Chanin Building, New York. As predicted in the announcement on page 64 of our September issue, a record number of designs were submitted, revealing an unusual variety of new uses for plastic materials in the decorative arts and modern industry.

Awards in the competition are to be made at a Presentation Dinner on November 14 at the Waldorf Astoria Hotel, New York, and an announcement of the winners is to appear in Modern Plastics.

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Average Show Window Floor Heights
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Show Window Lighting
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NEW PRODUCTS

PLYWOOD FINISHING ACCESSORIES

Further extending the usefulness of Douglas Fir Plywood, I. F. Laucks, Inc., Seattle, Wash., manufacturers of glues, has developed a complete line of finishing accessories, including paints, primers, a self-bonding glue; joint fillers, etc., all laboratory developed and field tested, especially for use on plywood.

Of prime importance in this line of plywood accessories is the clear synthetic resin sealer, Rez, which serves to stop grain raise and moisture absorption in the plywood panel, and provides, it is claimed, a perfect base for any kind of paint or stain which may be desired.

Two new paints, of the plastic variety, both of which simulate plaster, stucco or concrete finish, are included in this plywood accessory line. They are known as Rezitek and Plasterex, and are for exterior and interior plywood walls, respectively. They have as their binder a special combination of synthetic resins, which assures perfect adhesion to the plywood, and a surface that is durable and non-brittle. Both paints are heavy-bodied, give a beautiful textured surface that covers up minor imperfections, joints and cracks in the plywood surface. Both paints offer fire-resistance, as well.

NEW DIRECT-INDIRECT LUMINAIRE

Announcement of the introduction of a new lighting fixture, the Alzak-Brascolite, is made by the Edwin F. Guth Co., St. Louis, Mo. The new unit embodies similar lighting principles as the old Brascolite plus modern design, new features and refinements.

The Alzak-Brascolite delivers efficient direct-indirect illumination with standard mazda lamps giving 33 1/3% downward light and 66 2/3% upward component.

This method of illumination without glare is said to provide excellent lighting for retail stores of all classes and for offices.

The new unit is made of 18-gauge aluminum and processed with Alzak, a non-tarnishing permanent finish for aluminum, which does not chip, peel or discolor. The fixture is made for 300 watt maximum capacity.

ALBANENE TRACING PAPER

An entirely new type of tracing paper which combines, it is stated, the transparency of oil treated sheets with the permanence of natural 100% rag papers is a recent development of the Keuffel & Esser Co., of Hoboken, N. J. The new paper is named Albanene. It is made of 100% long fiber clean white rags, and it is treated with a new crystal clear synthetic solid called Alvanite, developed in the K&E laboratories. Because this new transparentizing agent is free from oil and wax and both chemically and physically inert, it is claimed that Albanene will not oxidize, turn yellow, become brittle, or lose transparency with age.

It is further claimed that the use of this new type transparentizing agent permits a fine toothed, smooth drawing surface that takes strong pencil lines with a minimum wear on the point. On Albanene all lines are held by the fine hard tooth and do not become embedded in the paper structure, making Albanene extremely easy to erase or correct.

Albanene is offered in three weights—light, medium, and heavy. An illustrated brochure and a generous working sample of this new paper can be secured by writing to the manufacturer.

TRANE PROJECTION UNIT HEATER AVAILABLE WITH ANEMOSTAT

Unit heating advanced into new fields with the announcement by the Trane Co., La Crosse, Wisc., that the Trane projection unit heater is now available with an Anemostat.

Many months of experimentation have resulted in the adaptation of the Anemostat, originally designed for duct applications, to the Trane four-blade propeller fan incorporated in Trane projection unit heaters. The vertical airstream projected straight downward by Trane projection unit heaters, is said to be ideal for Anemostat distribution. With such distribution, this air stream is absolutely draftless and blastless, and people may sit directly under the unit in perfect comfort even on low ceiling installations. This fact, of course, overcomes the waste floor space objection to ordinary unit heating which is important in certain types of industrial applications where people are working at benches.

This new achievement in heated air distribution is said to open a new unit heater market in offices, stores, greenhouses, fine shops—in fact, everywhere where evenly distributed warmth is required. It is felt a Trane projection unit heater with Anemostat is extremely applicable for industrial plants and textile mills where low velocity air currents, which are absolutely dustless, are essential to particular manufacturing processes.

NEW TYPE ROOFING MATERIAL

The Ferro Enamel Corporation, Cleveland, O., manufacturer of porcelain enamel, has just completed a new factory, that is unique, in that it makes the first use, in the factory-building field, of porcelain enamel as an exterior as well as interior finish. The roof, stack, gables, trim, gutters, window-sash and door are finished in Ferro porcelain enamel and inside the building, partitions, separating the offices, laboratory and plant, are also in porcelain enamel.

The Kor-Lok system, developed by the Kor-Lok Co., Cleveland, was used for the roof. Primarily for the purpose of eliminating holes for application in corrugated galvanized roofs, this system makes use of a patented interlocking formation. All bolt heads are concealed and protected by the overlapping sheet.

This type of sheet permits the erection of the main portion of a roof, or siding area, with standard-size sheets. No punching of holes is required. For the balance of a roof or siding area, the sheets can be cut to size prior to porcelain enameling. It is also practical to ship
standard sized sheets to a job and then do any necessary cutting to size with a small power saw. Since only a thin coating of porcelain enamel is used, no serious chipping of the enamel along such cut edges results. A toe-clip was used to fasten the roofing sheets in place.

The steel partitions in the plant are finished in a rich shade of brown porcelain enamel and were made by the E. F. Hauserman Company, Cleveland, O.

All of the industrial window-sash are porcelain enameled, using a black ground coat with a black overspray, to produce a fine textured, tight enamel finish, resistant to action of the most severe weather. The flanges buried in the wall also have this permanent protection against corrosion from the dampness that often collects there.

Around the edge of the porcelain enameled roof, patented porcelain enameled metal solderless gutter will be used. The gutter is the development of the Wheeling Corrugating Co., Wheeling, W. Va.

NEW TYPE ALL-WELDED FIREPROOFED SPACE-SAVING FURNITURE

A new type of all-welded, fire-resistant, space-saving furniture, made of a new rust-resisting alloy or steel tubing, has just been designed by Thomas E. Smith, industrial engineer of the Swan Engineering Co., Inc., 410 Frelinghuysen Ave., Newark, N. J. This furniture is especially adapted for use in auditoriums, restaurants, automotive and aeronautical fields, hospitals, schools, homes, clubs, apartments, shops, broadcasting studios and similar places.

In the manufacture of these chairs, steel or a new rust-resistant alloy tubing of from ½" to 1" diameter is bent into a special framework that telescopes compactly. The all-welded construction of the chairs seals all openings against moisture and oxidation, eliminates squeaks and prevents parts becoming loose or lost. The chairs are economical in price; they are very light, weighing approximately 8½ lbs., and are fire resistant due to their metal construction.

The thinness of the seat and back design of the chairs permits close stacking. One hundred chairs can be stacked in approximately 10 sq. ft. of floor space. The chair frames can be furnished in satin finish bronze, pewter, chrome, baked enamel or stainless steel.

No wood whatever is used for either seat or back. The chairs can be equipped with a covering of Fabrikoid or the new Cavalon, produced by E. I. du Pont de Nemours Co. They are also made with ½" to 2" sponge rubber seat and back. All seats and backs are readily removed for cleaning and easily replaced. The back slips off and the seat is held in place by a lacing through copper grommets. The seat and back adjust themselves automatically to the most comfortable sitting position.

The company also offers for use with these chairs a new patented space-saving table which will nest in the same way as the chairs. It has a blister-proof and alcohol-proof Formica top and is manufactured in enamel finish, pewter, chrome, or stainless steel.

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Of Pencil Points published monthly at Stamford, Conn., for October 1, 1939.

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