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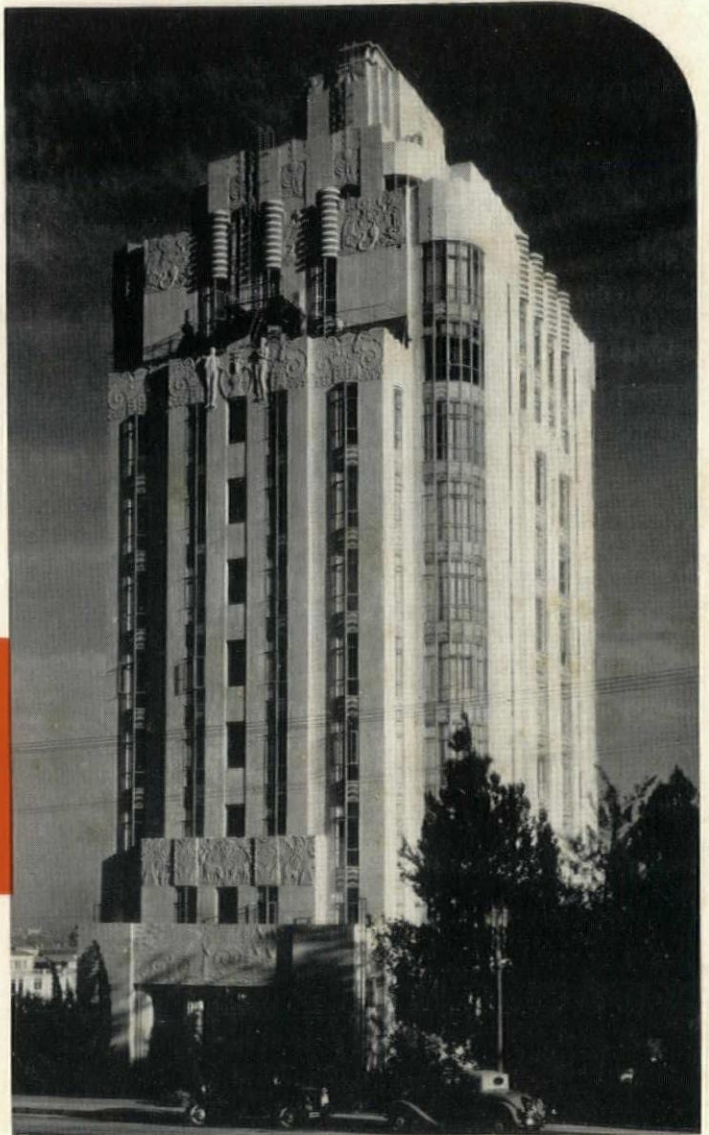


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M E R R Y C H R I S T M A S !  
H A P P Y N E W Y E A R !

THIS *LATEST* ISSUE OF PENCIL POINTS—IT IS PRETTY LATE, WE ADMIT WITH A SIGH AND A BLUSH—WILL REACH YOU, DEAR SUBSCRIBER, JUST IN TIME TO CONVEY OUR HEARTY GOOD WISHES FOR YOUR WELL-BEING AND HAPPINESS AT HOLIDAY TIME AND THROUGH THE NEW YEAR. MAY THE EIGHT THOUSAND SEVEN HUNDRED AND EIGHTY-FOUR HOURS OF 1940 CONTAIN FOR EACH OF YOU JUST ENOUGH WORK AND JUST ENOUGH LEISURE TO MAKE LIFE WHAT IT SHOULD BE TO SUIT YOUR ARCHITECTURAL SCHEME OF THINGS! WE WILL DO ALL WE CAN TO PROVIDE FOR YOU IN THE NEXT TWELVE ISSUES THE KIND AND QUANTITY OF EDITORIAL MATERIAL THAT WILL MAKE A PART OF THAT WORK EASIER AND MORE PROFITABLE AND A PART OF THAT LEISURE MORE ENJOYABLE AND FRUITFUL. A MODEST ENOUGH RESOLUTION, BUT IF WE CAN LIVE UP TO IT WE'LL BE HAPPY TOO!







# WHAT MAKES IT AMERICAN ARCHITECTURE IN SOUTHWEST AND WEST

BY TALBOT F. HAMLIN

I have been discovering parts of the United States new to me, and it has been a thrilling and an encouraging discovery. I have seen the rich rolling Texas country, with old German-settled towns of white frame houses and picket fences. In San Antonio I saw a city born of two cultures, Spanish-Mexican and American. I have seen the desert flash by, with marching cactus plants like soldiers, and prickly pears like Dali visions, and great urn-shaped cactuses with rows of pale spikes and pinkish flowers climbing up the curved edges. I've watched lean cattle prowling over dry country, and I've seen the windmills of distant ranches rising above the sage. I've been delighted by bare cliffs pink and purple in the sunset, and at night seen the airplane beacons flashing red and white on mountain tops.

And I've seen fertile villages, and farms; the sudden rich lushness of the irrigated valley near El Paso, rows of orange trees

in California, and in the Salinas valley 25 miles of lettuce waiting for the pickers and conjuring up visions of migratory labor and *The Grapes of Wrath*. I've seen little Arizona towns announcing themselves from afar by dumps of tin cans and rusting automobile corpses, and by the forest of telegraph and wireless aerial poles which proclaim human residence today. In the middle of the desert, miles from anywhere, I've seen the red-and-blue neon signs, "Joe's Café, Air Conditioned Dine Dance."

Out of this confusion of buildings, new and old, of town and country, of the Spanish past and the 20th Century of automobiles and radio, of mission buildings and modern houses, little by little there has grown, for me at least, a clearer idea of what American architecture is and might become.

New Orleans, San Antonio, Los Angeles, and San Francisco were the four chief cities visited. New Orleans I had known before; the loveliness of its Vieux Carré and its Greek Revival garden district was doubly welcome for that reason. It rained during most of my recent stay, and I was impressed again with the functional common-sense of its old buildings and with the way their iron balconies and wide eaves enabled one to walk at ease, sheltered alike from rain and sun.

But San Antonio was a new adventure. It is a city of enormous charm, and the preserva-

THE GARDEN ENTRANCE OF THE MILLARD HOUSE, PASADENA, FRANK LLOYD WRIGHT, ARCHITECT. THE GARAGE IS AT THE LEFT, THE HOUSE PROPER TO THE RIGHT. A MASTERPIECE REVEALING MUCH THAT IS BEST AND MOST CREATIVE IN AMERICAN ARCHITECTURE: SIMPLE FORM, DARING INVENTION, TRUTH TO CLIMATE, DETAIL ARISING FROM MATERIALS AND CONSTRUCTION CREATIVELY CONSIDERED BY THE DESIGNER





ST. PETER STREET, NEW ORLEANS, ON A SHOWERY DAY. BALCONIES AND WIDE EAVES GIVE NEEDED SHELTER. AT THE LEFT, THE RIVER AT SAN ANTONIO, WITH PALMS AND BANANAS SHROUDING THE BASES OF SKY-SCRAPERS. BOTH CITIES GAIN FLAVOR THROUGH ADAPTATION TO NATURAL ENVIRONMENT AND MAKING THE MOST OF IT

tion of the winding river banks as parks, with lush semi-tropical foliage, makes any walk through the town a delight. San Antonio has the great advantage of a double parentage, and the Spanish-Mexican culture which built its magnificent missions is still vividly alive; the Mexican market on Saturday evening gives remarkable evidence of the variety of living which America can compass. San Antonio is not less American because of this, but more.

Los Angeles is itself, utterly unlike any other community. One first becomes conscious of it by coming suddenly on straight, inordinately wide concrete highways, their borders defiled by an extraordinary confusion of hot-dog stands, beer joints, and gas stations. Los Angeles is sprawling, formless; it is said that one can drive 30 miles





ABOVE, A LOS ANGELES HIGHWAY. TRAFFIC DEBAUCHING THE COUNTRYSIDE. THE REAL ESTATE SPECULATOR'S DELIGHT, SUBURBAN-ITIS UNCONTROLLED, A DISEASE NOT LIMITED TO LOS ANGELES! AT RIGHT, THE GOLDEN GATE BRIDGE IN A LIFTING FOG; THE SUN PIERCING THROUGH TO THE MARIN COUNTY HILLS WHICH SLOPE DOWN TO THE BAY

in any direction across it without coming to real city or true country.

San Francisco, on the other hand, is gloriously full of character, distinguished by its precipitous hills, its mountainous surroundings, its cosmopolitanism, its two superb bridges, and by its summer night-and-morning fogs which blow in from the Pacific and veil the hills and the blue bay. It is a city as unified, as harmonious, as Los Angeles is confused; and its white houses climbing in steep rows up the hills, the towering high buildings that accent its silhouette, all have that quality of belonging to their sites which is the foundation of city character and loveliness. Its rectangular plan carried over steep hills is absurd, perhaps, but its general effect is superb.

Under all the country to which my trip took







ABOVE AND AT LEFT, WHAT THE ARCHITECTS IMAGINED SPANISH COLONIAL ARCHITECTURE TO BE. THE LOS ANGELES RADIO STATION KMTR, COMPLETE WITH TILED ROOFS, CONCRETE AND STUCCO PRETENDING TO BE ADOBE, FAKED TIMBER GIRDER ENDS, AND STEEL AERIAL TOWER. ATMOSPHERE, AND HOW! ALSO, A TYPICAL LOS ANGELES RESIDENCE OF THE TWENTIES; OH SO SPANISH. AT RIGHT, WHAT SPANISH COLONIAL REALLY WAS. AT TOP AND BOTTOM, 18TH-CENTURY BUILDINGS FROM SAN GABRIEL. BETWEEN, THE OLD GOVERNOR'S MANSION AT MONTEREY. IN ALL, SIMPLE WALL SURFACES, ROOFS OF EASY PITCH, AMPLE WINDOWS AND DOORS CREATE BUILDINGS SOMETIMES HARDLY DISTINGUISHABLE FROM EARLY STRUCTURES ALONG THE ATLANTIC COAST

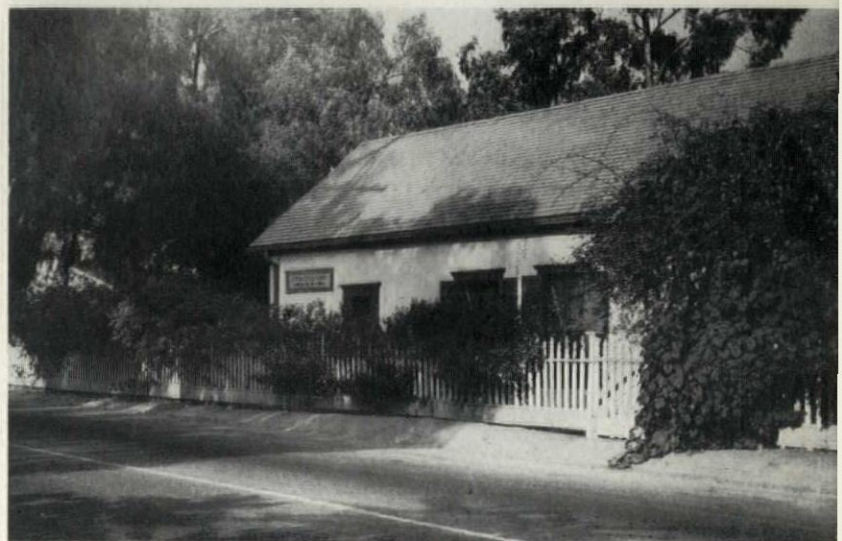
me lay the old Spanish tradition, inherited through Mexico and the missions. That is a brilliant tradition, and it is not strange that in the days of rampant eclecticism it was eagerly seized upon by architects and welcomed by their clients. It was exploited in every possible and impossible way. It is amazing, however, to discover that in this exploitation the architects saw only an opportunity for baroque detail on the one hand, and a flurry of sentiment on the other. In San Antonio, in Los Angeles or any of



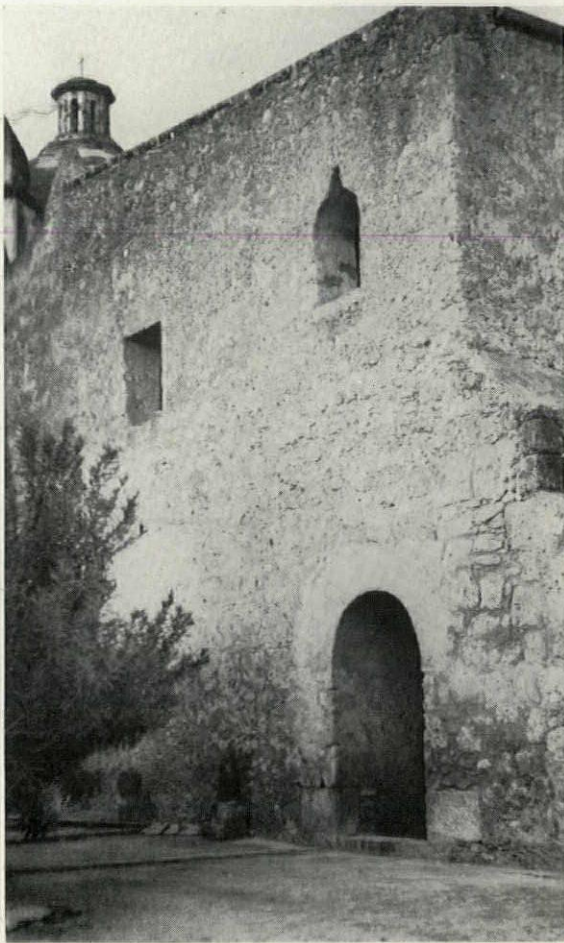


its older suburbs, in many parts of San Francisco, one can see, all too plain, the evidences of this unthinking attempt to out-Spanish the Spanish. Candy-stick twisted columns, broken pediments, and iron grilles burgeon over and around doors and windows, and vie with over-rustic tile roofs and windows and panels and niches to give these buildings their strange and repellent appearance of a particularly new and artificial unreality. Often what was planned to look antique now looks only shabby; what was supposed to be rich now seems merely vulgar.

Hardly anywhere, until recent years, was there a real attempt to learn the true lesson which is to be read in the Spanish Colonial missions and houses. And it is a lesson as true now as it ever was: the lesson that good building—building that is an enduring enrichment of life—arises naturally from a frank acceptance of the climate and the available materials, used in the best way at one's command and with all the sense of proportion and simplicity with which one is endowed. The Spanish colonial builder, in the mission churches, gave of his best. He might decorate the façade with all the richness and skill of which he was capable. In the front of the mission of San Jose de

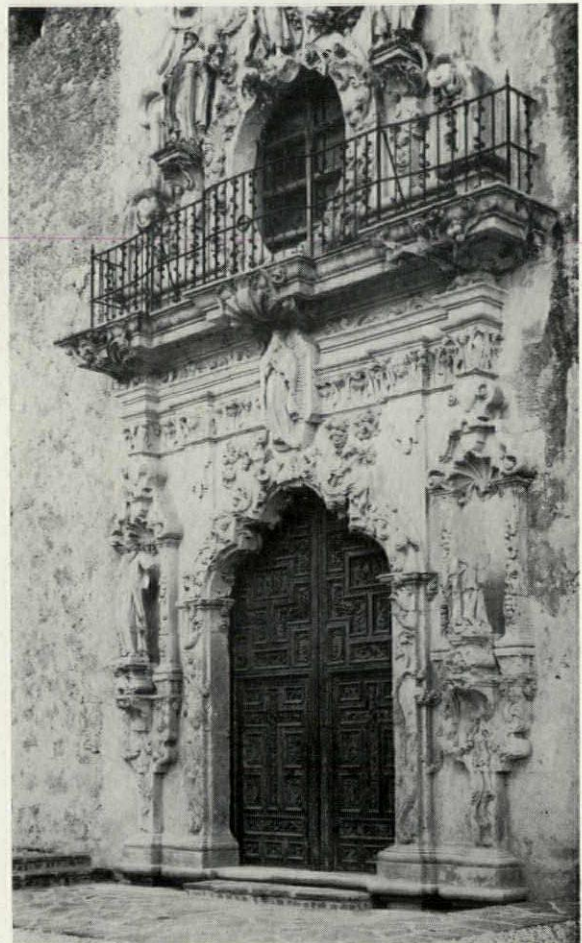






Aguayo in San Antonio, he produced, in 1731, a piece of Churrigueresque as exquisite in conception, as perfect in execution, as anything in Spain; and the San Antonio churches likewise are nobly proportioned and beautifully vaulted. But usually, in the monastery buildings and the houses, simplicity and the most direct fulfillment of the needs is the rule, whether in the plain, rough stonework of the Purisma Concepción and the Governor's Palace in San Antonio, or in the cruder wide arches of the California missions.

It is interesting, too, to note that as the years passed, as "Americans" joined the Spanish and the Mexicans in Texas and California, the buildings of both cultures came more and more to be alike. Could this combination, this as it were joint result, be a kind of first distillation of a true architecture of the United States? Could its qualities give an indication of the secret of American architectural development? The old Greek Revival houses of San Antonio of the forties and fifties are as much at home there

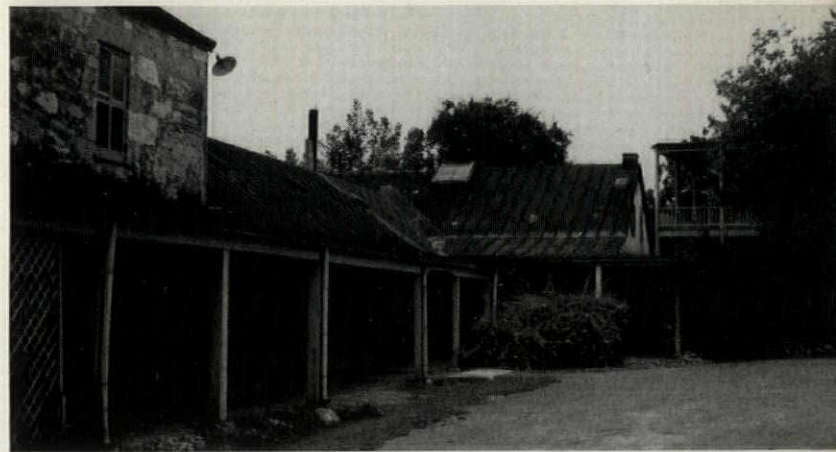


as the missions, for they have felt and accepted climate and materials. It is impossible to say of such a group as the Ursuline Convent there that it is either Classic Revival or Spanish Mission. It is neither, and it is both. It is San Antonio American.

And this is even more true of the Monterey buildings. There one sees "Spanish" structures with delicate woodwork of almost Adam type, and houses built after the Mexican war which are indistinguishable from those built before. For the character of both was determined by the damp Pacific winds, the warm days, the habit of outdoor living, and the materials at hand.

The chief qualities of all of this are easy to see. First of all, there is a definite trend towards simplicity—that basic simplicity that is at the heart of the classic concept. Second, there is great skill and inventiveness in using materials well—rough stone, adobe, or wood; roofs flat or pitched, of timber covered with clay or metal, tiles or shingles. Roofs, for some reason, tend towards a slope of between 30 and 40 degrees, very

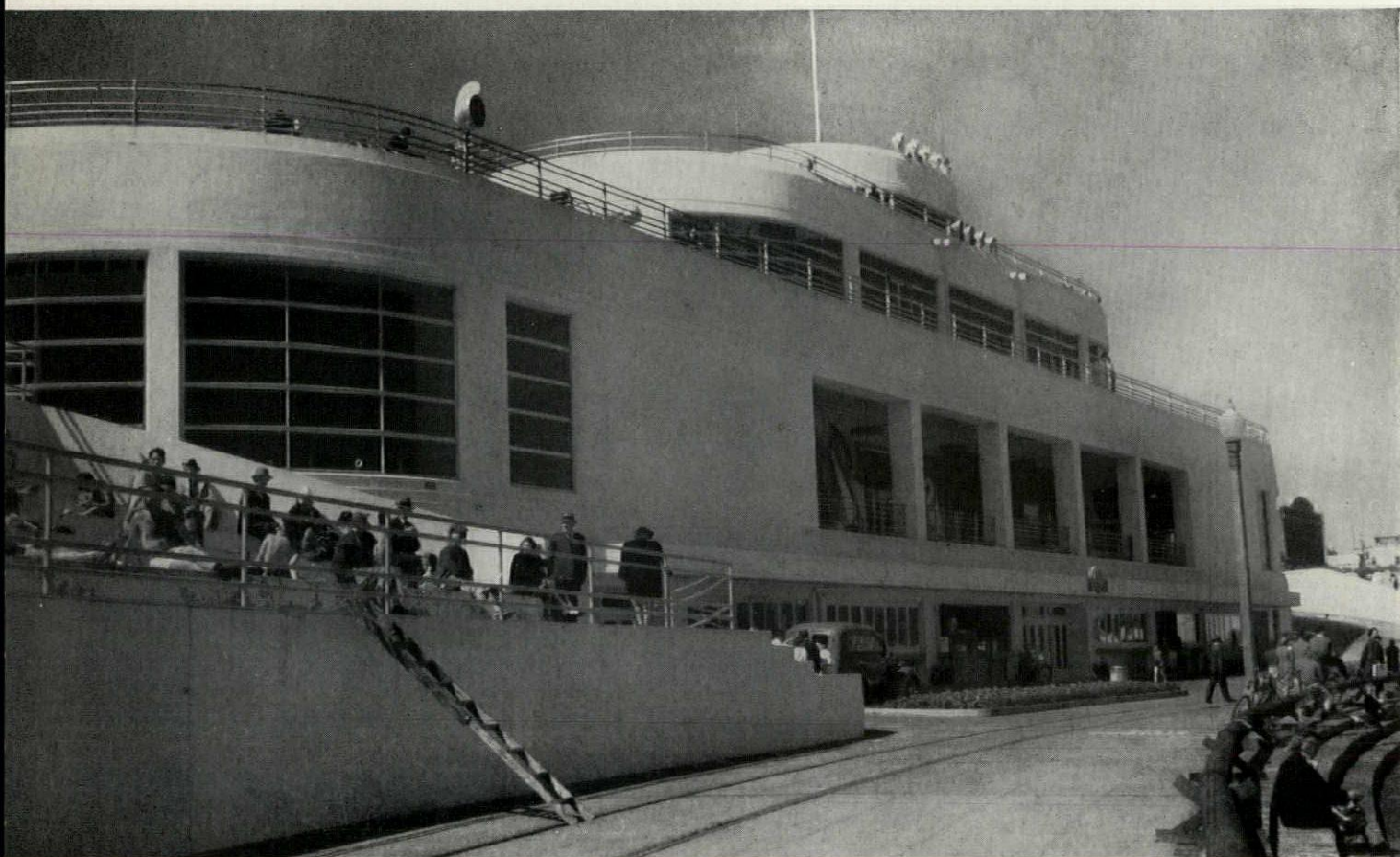




AT THE LEFT, THE MONASTERY OF THE PURISMA CONCEPCIÓN, SAN ANTONIO, CIRCA 1730. NEXT, THE RESTORED ENTRANCE DOOR OF THE CHAPEL OF THE SAN ANTONIO MISSION OF SAN JOSE DE AGUAYO. IMMEDIATELY ABOVE, THE PATIO OF THE GOVERNOR'S HOUSE IN SAN ANTONIO. TO THE RIGHT: TOP, A GREEK REVIVAL "AMERICAN" HOUSE IN SAN ANTONIO, CIRCA 1840. NEXT BELOW, A TYPICAL MONTEREY MANSION. BELOW THIS, VIEW IN THE FORECOURT OF THE URSULINE CONVENT, SAN ANTONIO. BOTTOM, STREET FRONT OF THE GOVERNOR'S MANSION AT MONTEREY, BUILT UNDER BOTH MEXICAN AND UNITED STATES AUSPICES. THE SIMILARITY BETWEEN THE EARLY AND LATER PARTS OF THE HOUSE IS STRIKING

similar to the slope of many New England roofs. Third, there is a special facility in handling wood, both in slim structural elements and in trim. Fourth, there is an unusual readiness to let differences in climate or local taste create local variations. And, last, there is in almost all the work, even





ABOVE AND TO THE LEFT, THE MARINE CASINO IN SAN FRANCISCO. THE WHOLE WAS DESIGNED, DECORATED, AND CONSTRUCTED BY THE WPA. ITS FRONT ON THE MUNICIPAL BATHING BEACH AND ITS STREET ENTRANCE WITH INCISED SCULPTURE IN POLISHED SLATE ARE SHOWN. AT RIGHT, ABOVE, THE LOGGIA, WITH TILE MOSAIC. IN THE CENTER, LELAND MANOR JUNIOR HIGH SCHOOL, BIRGE AND DAVID CLARKE, ARCHITECTS. BELOW, A HILLSIDE SAN FRANCISCO APARTMENT HOUSE DESIGNED BY WILLIAM W. WURSTER. ITS FRONT IS STEPPED BACK TO MAKE THE MOST OF THE EXPANSIVE VIEW

the most unassuming, a natural sense of good proportion and harmony. These, then, seem the basic qualities of the tradition of the Southwest, as they are of early New England. Might they not be, somehow, deep unconscious expressions of American democracy in building?

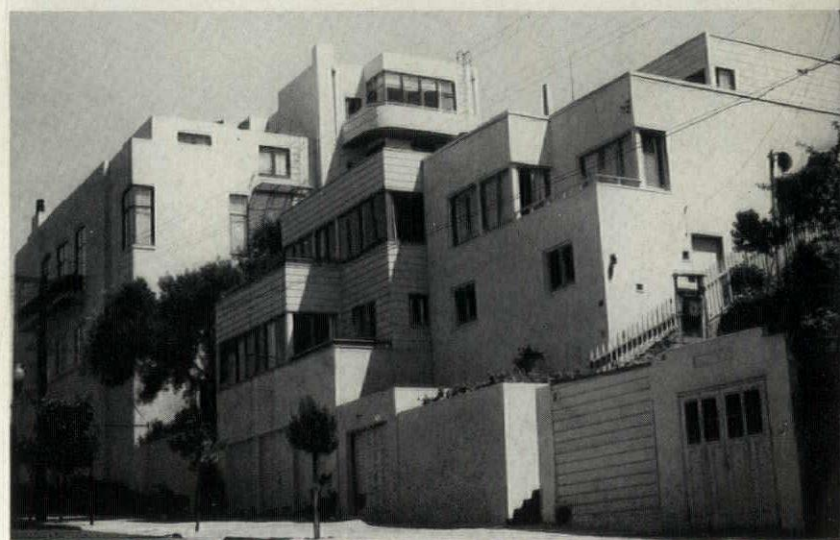
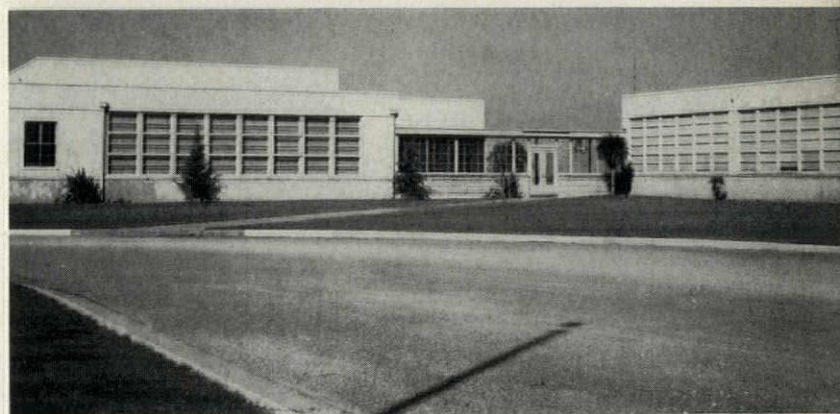
In many respects, because of its variety, San Francisco was the most interesting of the cities of the trip. It has had a stirring history. It has built up a tradition of a kind



of life that is unique, blending something of western independence and western drive with gracious elements from other sources—the eastern United States, Spanish, French, Italian, Chinese and Japanese. The Forty-Niners left a heritage of adventurousness and tolerance and self-assurance. San Francisco loves life and loves people. It is not afraid to be warm in its welcome, as it does not fear to be at times *outré*. Typically enough, it was in San Francisco that the first all-glass-fronted business building was erected, the Hallidie Building, twenty years ago; its façade is still daring and lovely.

San Francisco is not afraid of beauty; it loves loveliness. It welcomes pleasant views and pleasant living, and makes an art of life. And it has a real devotion to art. Its art is not necessarily either good or modern, but it is, somehow, very much alive. In what other city in America would the Stock Exchange Club get Rivera, of all artists, to paint its chief mural, and continue to be proud of it because of its delightful shapes and color, despite its creator's politics? San Francisco is somehow like late 15th Century Florence, seeking beauty without self-consciousness. Its Marine Casino is characteristic. It was not enough to have a building overlooking the bathing beach, with lunch-rooms and concessions, flanked by concrete sun-bathing areas. It must also have this building lovely, expressive, and lavishly decorated. The entrance is ornamented with rather surrealist incised sculptures of vaguely under-sea and marine forms, by a young negro sculptor, Porter Sargent. Its loggia walls are enlivened with interesting mosaics in shiny tile. Its central hall is frescoed with marine forms in a lavish pattern of abstract color. Even the restaurant walls, deep blue, are ornamented with patterns of white rope fastened to them in knots and spirals and waves. It is a really remarkable piece of collaboration between the arts, almost decadent—to the puritan—in its lavishness. But it is never self-conscious.

The same easy search for form shows in much other architectural work in and around the city. On the hills above Berkeley







THREE SPECULATIVE HOUSES. ABOVE, A SMALL HOUSE AT SUNNYBRAE, NEAR SAN FRANCISCO, DESIGNED BY JOHN KNOX BALANTINE, ONE OF 700 SIMILARLY SIMPLE HOUSES IN THIS FHA DEVELOPMENT. BELOW, TWO ADJOINING HOUSES IN A ROW NEAR GLENDALE, A LOS ANGELES SUBURB, DESIGNED BY WINCHTON L. RISLEY. THE SIMPLE LINES AND THE ABSENCE OF APPLIED ORNAMENT OR STYLE LABELS EVIDENT IN ALL THREE IS CHARACTERISTIC OF A SURPRISINGLY LARGE AMOUNT OF SPECULATIVE HOUSING IN THE TWO REGIONS. THESE ARE BUILT TO LIVE IN AS WELL AS TO SELL



an enormous amount of house building was under way when I was there. At least half of it is what would be called by the layman "modern"—that is, free of obvious archeological reference—and perhaps a half of this is work definitely distinguished by qualities of ingenious planning, excellent detailing, and some evidence of creative imagination. That I believe is a remarkable record for any American locality today. Schools, like the Leland Manor Junior High, are often easy, simple, direct, and, to an easterner, extraordinarily lavish in area. The hillside sites of the city itself lend themselves to an infinite variety of treatment, of which the best architects take the utmost advantage. Wurster's apartment house, shown, is an excellent example. Such simplicity, such straightforwardness, and such simple geometric beauty are not, of course, common even in San Francisco; but the fact that this building seems so much at home, so harmoniously placed, is typical of the city's basic character. So is Timothy Pflueger's superb cocktail room at the top of the Mark Hopkins Hotel, with its quiet dark blue ceiling and columns, its discreet lighting, and the broad expanse of plate glass encircling it, so that the whole room becomes a mere frame for the superb panorama of bay and mountain and city.



It is in domestic architecture that the western coast has made the greatest advances. In house design it is far ahead of the East; its houses seem better planned, for a pleas-



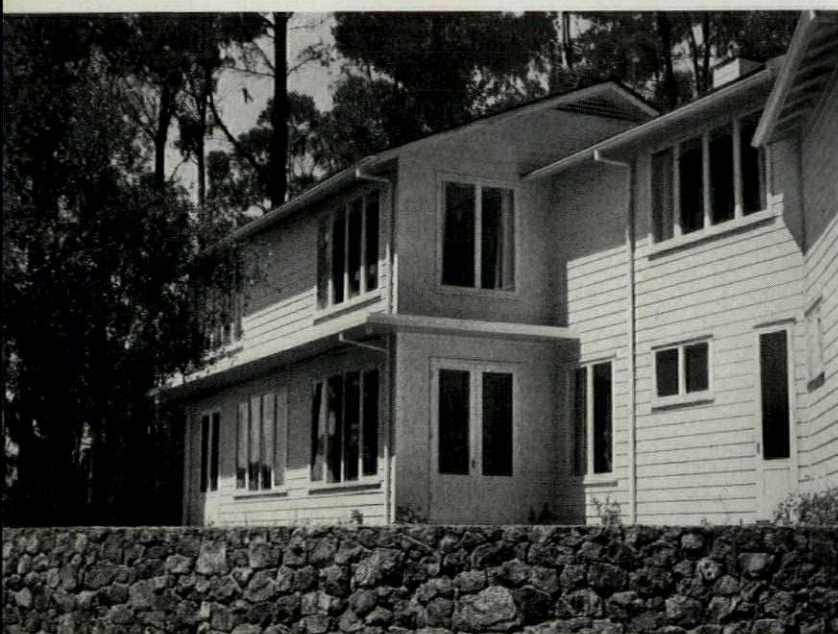
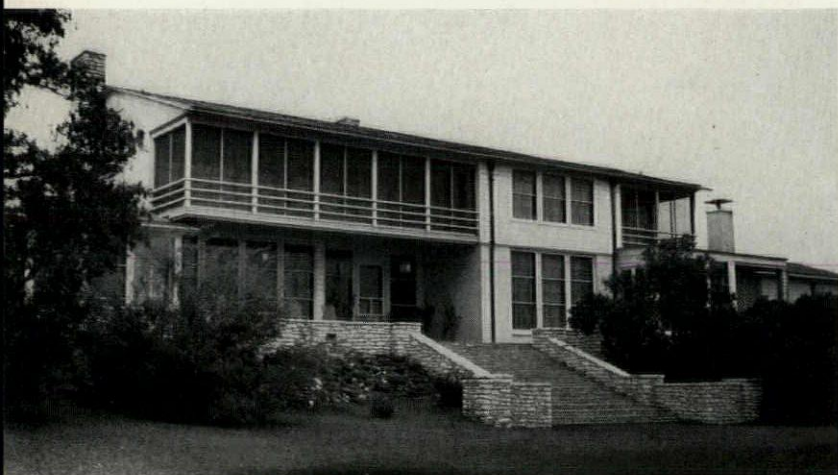
THREE LARGE HOUSES. ABOVE, A HOUSE AT WESTWOOD HILLS, GARDNER A. DAILEY, ARCHITECT. THIS LAVISH HOUSE, WITH ITS BOARDED WALLS PAINTED FLESH PINK, WITH ITS SWIMMING POOL AND ITS LARGE WINDOWS, IS TYPICAL OF THE ELEGANCE OF MUCH OF DAILEY'S WORK. IN THE CENTER, THE STOTHARD HOUSE AT GLENDALE, DESIGNED BY JULIUS R. DAVIDSON, DISTINGUISHED BY ITS STRAIGHTFORWARD USE OF GROUPED WINDOWS. BELOW, A HOUSE NEAR SANTA ANITA, WINCHTON L. RISLEY, ARCHITECT, DESIGNED AROUND A ROCK AND A GREAT TREE WHICH SHADES AND PROTECTS



anter and more expansive life, than ours here in New York. Recently, the California architects give evidence of having at last learned the true lesson of Spanish Colonial. Gone are all the old trickeries of misbegotten Spanish baroque ornament. More and more simple clarity is coming to dominate; the forms may be "conservative," or "modern," but the underlying spirit is the same. Around San Francisco there is an enormous amount of building under construction; much of it is fresh and direct. Even the local F. H. A. seems to welcome originality. In some of the Los Angeles suburbs the story is the same. California has largely thrown overboard all the old baggage of style labels and hampering style limitations; California house architects seem excited by the concept of the house itself—of the house as a frame for life, which shall be a pleasanter life than we have known before. For that, sheltering walls, rightly disposed openings, a roof, and perhaps the simplest of porches seem alphabet enough; out of them can grow a house which is infinite in variety because American life is infinitely varied, and entirely modern and of our day because built for modern families. And so, little by little, the old clichés disappear. Strangely enough, the last to go are outside shutters, which still occasionally persist. This movement towards freedom has even permeated far into the speculative house field. Not always, however; around Los Angeles the speculative architecture is cha-







AT TOP, A NEW HOUSE IN SAN ANTONIO. O'NEIL FORD, ARCHITECT. IN THE CENTER, WILLIAM W. WURSTER'S "FAIR HOUSE" AT KENT WOODLANDS. BELOW, A BAY-SIDE HOUSE AT BELVEDERE BY WILLIAM WURSTER

otic, varying from some of the freest and most creative to the worst and most banal. The latest fashion there in some areas is the Williamsburg fashion, with false chimneys, one at each end. The only hope is that this fashion, too, will die out as rapidly as those which preceded it, and that the native excellence of the simple direct design of the best work will continue. By and large, the whole picture one gets of speculative housing in both San Francisco and Los Angeles is sunny and cheerful, and there is a surprising amount which will wear well because it is restrained, styleless, and well planned.

In the more expensive houses, the same freedom of design approach leads to even more variety. The designers express themselves freely; the harmony between these homes is not one of an imposed "style," but of some deeper quality, perhaps the result of a native sense of materials. It all seems mature, natural, unstrained. Gardner Dailley's sense of elegance, his unerring feeling for formal clarity, for telling detail, his characteristic handling of wall surface and glass are part of this new development. So is Julius Davidson's free composition of ranked windows and stucco walls and wooden lattice. So, too, are the quiet horizontals of Winton Risley's work, with its unforced handling of roofs and windows and walls and garden. None of these men, one feels, is striving for imposed and artificial effect. None of them worries much about whether his colleagues will call him radical or conservative. All are working, and succeeding amazingly in giving their clients the best houses modern knowledge and modern California materials will permit.

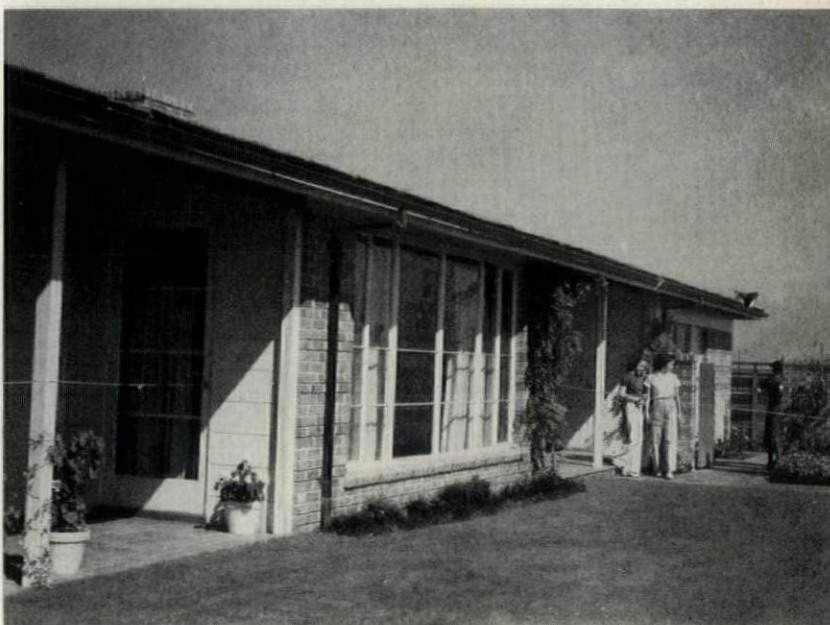
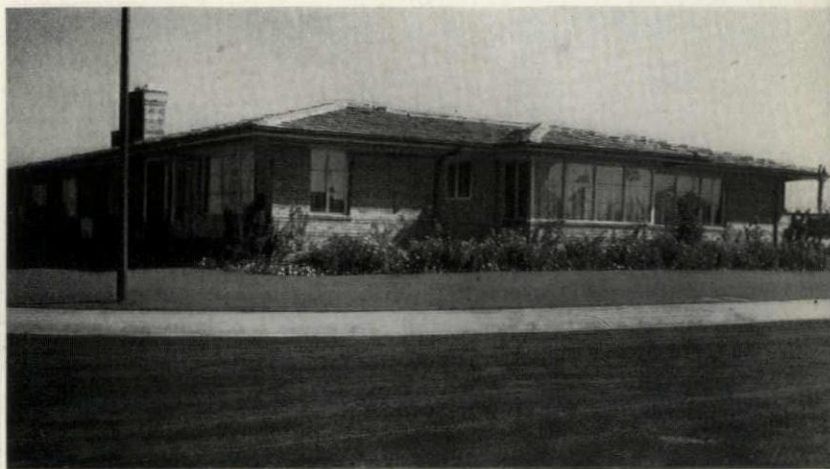
It is this feeling—that the house is the thing, and not its style—which is recreating the domestic architecture of California and, at least in part, of Texas. These houses I saw are definitely American, unlike those to be found anywhere else in the world, not because of any vaunting nationalism, any attempt to impose on refractory form an intellectually chosen style, but because their architects, working simply, have created houses above all else. O'Neil Ford's Texas



buildings, like many of those designed by Howard Meyer of Dallas, are as direct and as simple in their approach as the California work. It would seem, therefore, that here we are dealing, not with a mere local and accidental development, but rather with a growing trend, originating perhaps in California and gradually spreading eastward—a trend toward a kind of house design which is modern in its results because it is modern in its purposes, and not because its architect had some fixed prejudice as to what was modern in style.

This spirit pervades all of the best work. Wurster is of course preeminent. His houses are never the same; each is approached as a fresh problem in the light of its site, its cost, its surroundings. But the same simplicity distinguishes the work of any number of other architects, like Dailey or Davidson or Risley or Clarence Tantau, and more and more younger men are growing up with that ideal supreme. The encouraging thing to me is this harmony and variety. The work of Harwell Harris is as personal as architecture can be. His handling of interesting shapes and wooden detail is daring and delightful. It is remarkable that with all this press of creative design so few of the architects seem to have developed even personal clichés, and it is this fact, I think, that creates the basic harmony between work so varied in its personal expression.

The result has modified profoundly the whole public taste of the West Coast. Often the real estate promoters, the clients, or even the architects will preserve the old name categories; they will call this building "Spanish Colonial," or this one "Monterey," or that one "modern," but the Colonial building will turn out on examination to be free in plan and lacking in stylistic ornament. The only thing to distinguish it from its "modern" neighbor may be the fact that it uses glass in smaller panes. Certainly this is true of the Janssen house in Redwood City, which is called "Spanish Colonial," and I found it similarly true of development after development where free creative forms were given stylistic names.



AT TOP, THE "FAIR HOUSE" AT LELAND MANOR, DESIGNED BY BIRGE AND DAVID CLARKE. ITS GARDEN FRONT IS SHOWN AT THE BOTTOM. IN THE CENTER, THE PATIO AND PORCH OF A. JANSSEN'S "FAIR HOUSE"



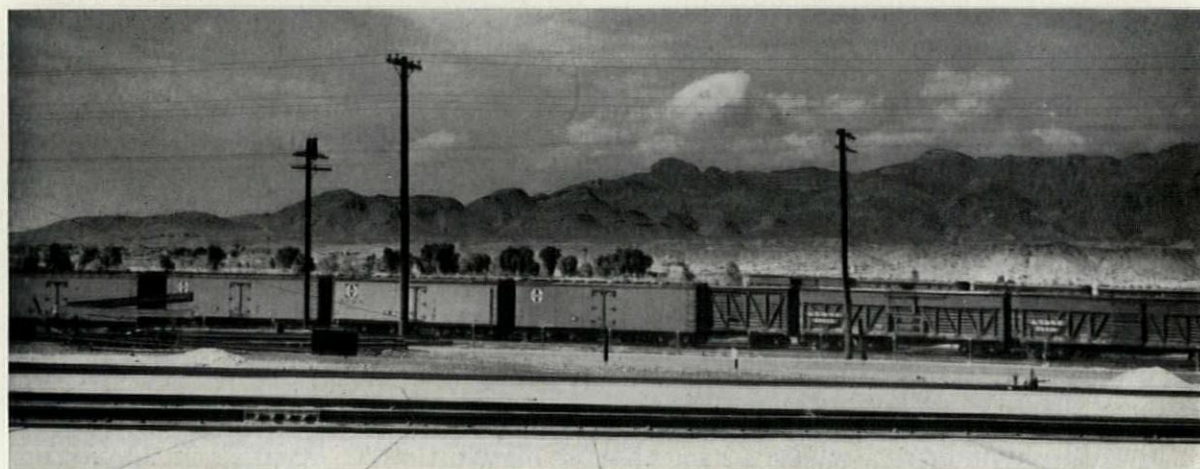
One quality to be found almost everywhere in work both new and old is an unusual felicity in the handling of wood and glass. To the California architect, apparently, a window is not just a window; it exists for a purpose, either to see out of or to give ventilation. Broad projections are used to shelter windows from hot summer sun. The windows themselves, if chiefly for view, will usually be mere sheets of plate glass set into rebated two-by-fours; if for ventilation, casements. More and more the glass is being used in unbroken sheets, or, if not in sheets entirely unbroken, at least in larger and larger panes, with fewer muntins to keep clean. In the Leland Manor house of Birge and David Clarke one gets an admirable example of this brave and lovely use of glass, as attractive from the inside as it is from without; one feels that these windows achieve their pleasantness not because of the fixed relationships inherent in many of the older styles, or the necessity for acres of glass required by a doctrinaire modern, but rather because they have been thought of not only as elements in a building but chiefly as necessities for pleasant living.

The same sense distinguishes the use of wood. San Francisco architecture is very largely a wooden architecture; surprisingly enough, even within the city itself, the laws allow the erection of frame buildings in almost the entire residential area. Having used wood for generations, the California architect knows it well and seems always eager for new and daring ways of employing it. Clapboards, vertical sheathing, and

plywood panels have all become common-places in California houses; and everywhere wooden posts appear simply as wooden posts, not as tricked-up columns, and wooden beams are simple beams and not entablatures.

To this ultimate development many things have contributed—the old simple Spanish colonial work, the early American buildings, perhaps even the shacks of the Forty-Niners. Later, the beautiful work of Maybeck, with its spreading roofs and wide windows was important; and, from the time of his earlier houses down, the whole line of development seems clear and unbroken—a development towards greater and greater clarity, towards more openness as American life has opened up. The best house architects of Texas and the West have accepted modern ways and modern materials without strain. They have not been overawed by European precedent, nor have they been untouched by it; rather, they have taken it in their stride and refused to make it the basis of a new eclecticism.

Such is the architectural thinking behind the design of Wright's Millard house in Pasadena, a masterpiece in its clarity, its simplicity, its creativeness. Such are the ideas behind a large amount of present-day domestic work in California and parts of Texas, expressed with varying degrees of completeness and success. Such are the ideas, it seems to me, at the bottom of the essential American tradition; and that is why this recent domestic work of the West and the Southwest is one of the greatest hopes for the future of American architecture.





# WHY NOT TRY SCIENCE

## SOME TECNICS FOR LANDSCAPE PRODVCTION

BY JAMES C. ROSE

If not openly attacked on the basis of unnecessary expense, it probably will be admitted that landscape development adds greatly to the cost of shelter. Yet, only the most unthinking architect, or the most greedy speculator, could deny outdoor space as an essential element in our environment. By the same token, one must admit that free space is not sufficient in the landscape, any more than it is in the building, until it is organized for use.

The economic organization of space depends upon an efficient system of producing materials and an expedient method of design in terms of the material produced. Landscape, as yet, has developed no system of production on which to base its design standards and keep pace with advanced methods of building. Except in a few of the newer forms, such as the highway and power dam which derive their impetus from engineering rather than tradition, science has not become an integral factor of landscape thinking.

For instance, new design problems originate with advances in horticulture, plant breeding, growth in nutrient solutions, and better control of above-ground conditions; as well as with a constantly shifting set of requirements for landscape uses. However, we do not find a corresponding invention of design forms to reflect the advances and products of science. This does not mean that

science is entirely ignored, for it is possible to use almost every scientific advancement within a thoroughly eclectic design just as it is possible to use glass block and steel for the Beaux Arts building. But the result is purely ornamental because the materials are not permitted to express their potentialities in dynamic equilibrium.

### II

Economy and expediency in producing useful landscapes revolve on three major factors in planning: maintenance, plant control, and grading.

When science becomes an integral part of landscape development, the very technics of control produce a definition of form and a juxtaposition of living and non-living materials which limit and reduce the maintenance. For example, some vines require special growing surfaces entirely different from others. Plants grown in nutrient solutions require a rigid set of controlling conditions. Certain activities as well as certain plants need the protection of a particular kind of wall or windbreak: others need exposure. Newly-developed ground surfacings have infinite possibilities of form and an important relation to plant control as well as use. When any of these requirements is scientifically provided for, it automatically suggests a form, probably unprecedented, which puts maintenance on an intelligent, clear-cut basis.





THE AUTHOR'S MODEL OF A LANDSCAPE DEVELOPMENT FOR MINIMUM MAINTENANCE, PROPOSED FOR A SUMMER HOME IN THE COUNTRY, IS SHOWN IN THESE PHOTOS BY STADLER

One result of the application of science to environmental control is to free us of mass, and its attendant staticity. This has become part and parcel of modern architecture, mechanical locomotion, and is even found in the most progressive experiments in sculpture. Landscape design has the means with which to accomplish the same. For example, in one small particular, when plants are used as *specimens*, rather than in mass, fewer plants are required for the same control and division of space. This is partly the result of using all sides of the plant—instead of only the one side used in massing—as a design element. Conversely, more plants, more space, and more expense are required for the same utility in massing. The result is more bulk, more maintenance, and greater inconvenience.

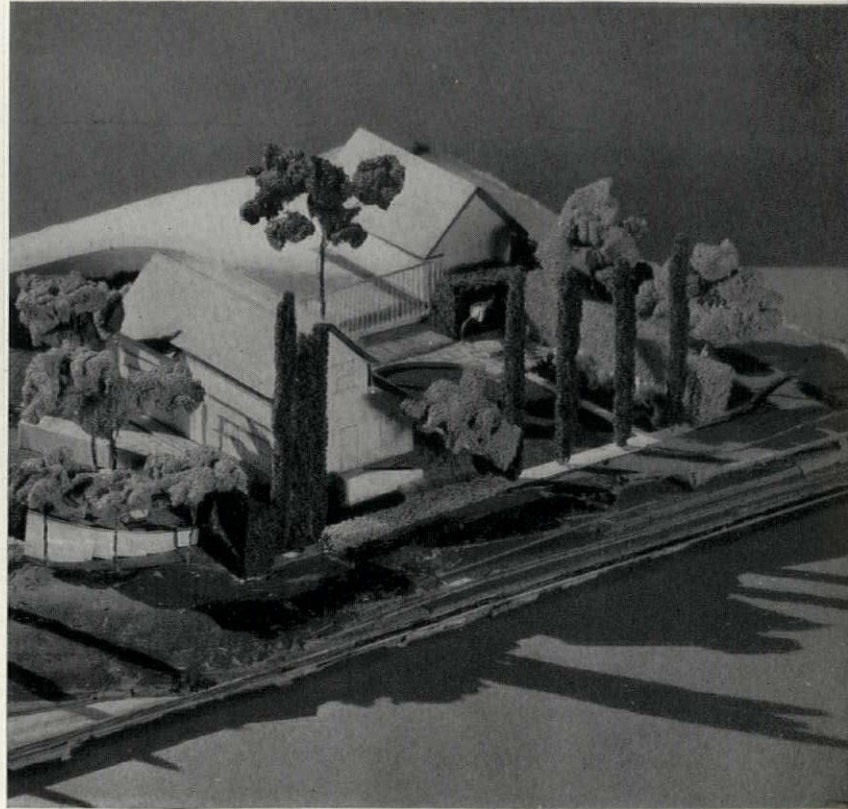
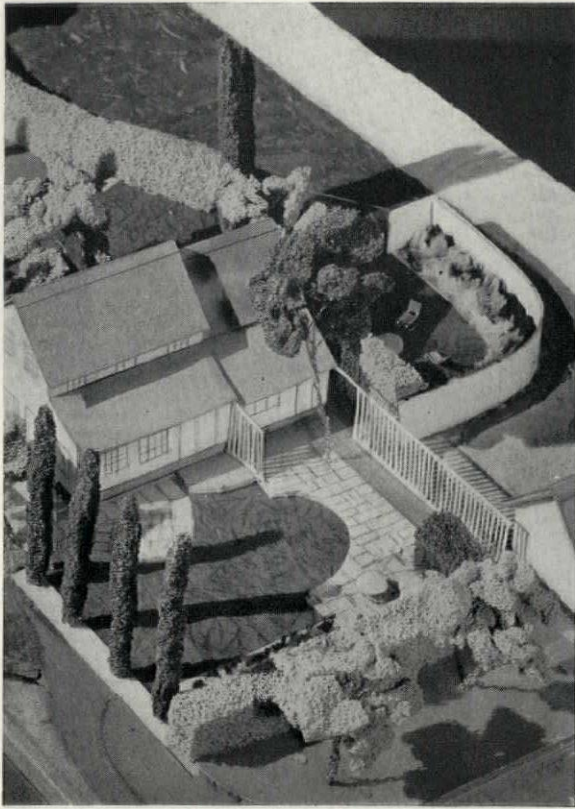
It is only by the isolation of specimens that plants can be controlled scientifically, developed to the ultimate of their potential characteristics, and used with elastic tensility. It is the method employed in all scientific investigation in horticulture—and in

the study of building materials. It cannot be entirely contrary, although it may be more flexible, while using science to produce organic form rather than producing mere camouflage.

If science has proved anything, it has proved that so-called “natural” conditions are not necessarily the best conditions for development. If experiment with materials proves anything, it proves that the greatest utility and economy per unit comes from organic use. Therefore, the theory of “massing” plants, either as an attempted imitation of natural conditions or as an antidote to “spotty” planting where specimens are used, but not organized, is essentially a negation of individual potentialities produced by the scientific method, and a denial of the economy of organic use.

Rationally, we have no basis for thinking of scientific control as anything but a means to new and fascinating possibilities in landscape design. This has been true for architecture and industrial design as well as for the other arts where science has penetrated.





SHADOW PATTERNS OF THE MORNING SUN, AT LEFT, AND THE AFTERNOON SUN, AT RIGHT, WERE CONSIDERED. TERRACES FOLLOW THE LAND SLOPE AND ARE DIRECTED FOR BEST VIEWS

It is perfectly possible to use plants with the same knowledge and efficiency with which we use lumber, brick, steel, or concrete in building. And when we apply the science of growth to our landscape design standards, so that we can determine accurately the form characteristics and definitely establish growth rates for individual plants under given conditions, we will be able to use plants with the same expediency as the factory-made, modular unit in building.

Another source of expense in the traditional landscape is the grading necessary to fulfill an academic notion of segregated, geometric shapes in plan. A side slope (or, worse yet, diagonal) can absolutely ruin the pictorial grandeur of a mall. It appears, however, that it is not absolutely necessary to flatten out the earth for all types of activity, and that some variations in topography might be used as part of the three-dimensional organization. The purpose would be to develop economic ground forms for specific uses. The result would be a new dimension at considerably lower cost.

### III

The advantages of an expedient and economic system for landscape control are apparent particularly in relation to housing, community recreation, and the private dwelling, where it is most needed. But who is it that keeps whispering, "You can't do that; it's not in keeping"? Could it be the architect who has just "restored" that hundred-year-old Colonial house, complete with modern plumbing and electric lights? Or is it the client who floats in chiffon across the terrace, extolling the "medieval grace of iron clothing" for the garden? Perhaps it is the landscaper who fears that we will "destroy the precious individuality of the local landscape"—the while he eats contentedly from a table set with fruits and vegetables which never would have existed were it not for the same scientific development he condemns in the landscape. What a handicap it is for those who not only think of *art* only as an "embellishment" separated from living but also put *science* in the same meaningless and unreal category.



# ARCHITECTURE IS A BUSINESS !

BY EDWIN H. SILVERMAN, A.I.A.

No generation should be more conscious than the present of the continuous change in this world of ours—in its physical aspects, customs, and ideals. Abetted by the advancement of sciences and the introduction of new materials, or the discovery of new uses for old materials, a similar change occurs in modes and methods of accomplishment.

This is a healthy condition and is not to be regretted, even though it entails effort on the part of the conscientious individual who desires to keep abreast of the times. Change has been rightly considered synonymous with progress. Progress brings better living, whether in the comforts and leisure, which add wealth to our existence, or in the numerous devices which make our daily work less burdensome. Therefore, we must be alert to change and maintain within ourselves the ability to conform, when by so doing we benefit ourselves or our fellow men.

Development has brought change in the practice of architecture, too, and we are no longer expected to carry on our work in the manner favored by our predecessors. As we all know, an architect was originally a master craftsman often devoting a lifetime to the design and supervision of one important structure. As demands upon him grew, however, the actual handwork was no longer required of him because craftsmen and, still later, painters, sculptors, and specialists in other fields were called in to assist. With the present century and its fundamental changes in construction methods, the many new materials, and the architect's more im-

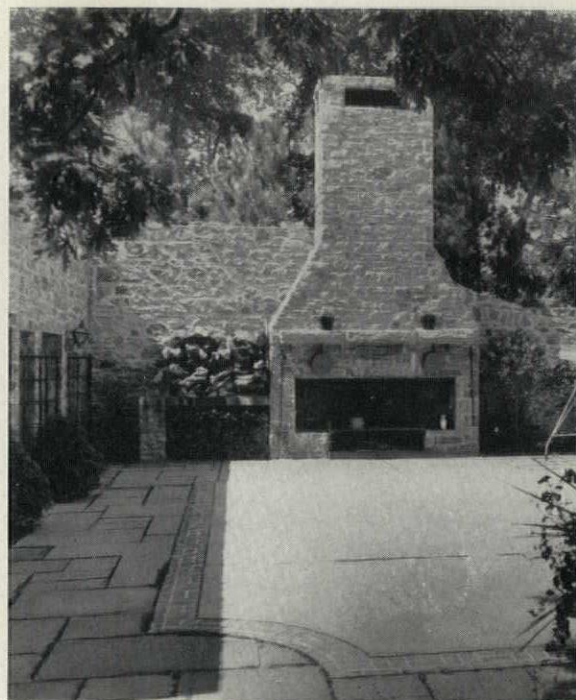
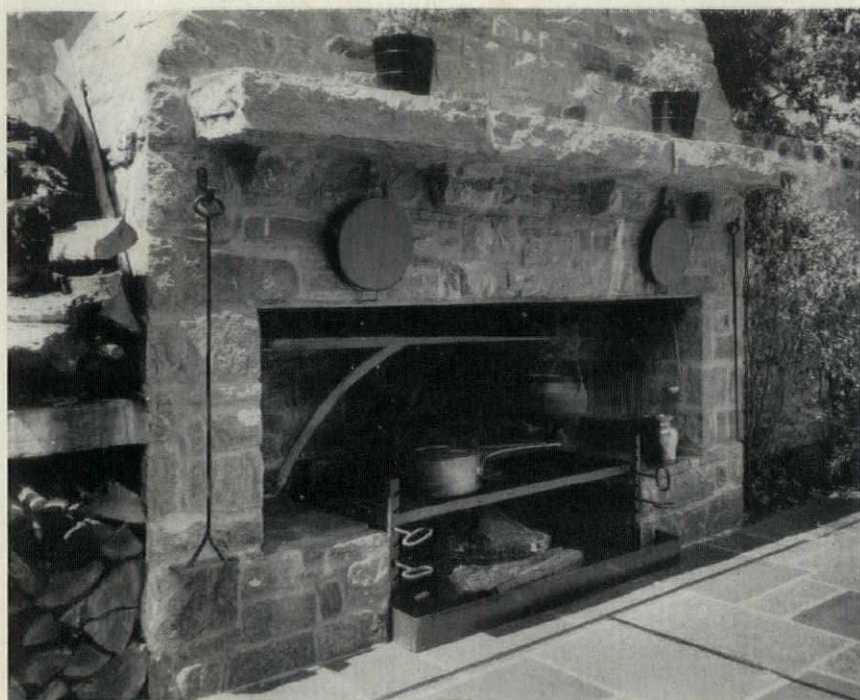
portant role in our commercial enterprises—where he becomes closely associated with clients schooled in business methods—more consultants have entered the picture. These include the structural, mechanical, sanitary, and industrial engineers, the landscape architects, the interior decorators, and the specialists in power, lighting, and air conditioning.

This change from a one-man organization to one comprising skilled consultants undoubtedly has accounted for much of the remarkable progress in the building arts during the last two decades. But in relegating duties to others, the architect has once again altered the conduct of his affairs to become essentially a designer-coordinator. The introduction of financial systems and the responsibility of disbursing huge sums of money have likewise been important factors drawing him into a new intimacy with the business world. It is obvious that it has become impossible for the architect, unaided and with the dispatch demanded by modern industry, to set forth efficiently the detailed information required for erection of a complex modern structure.

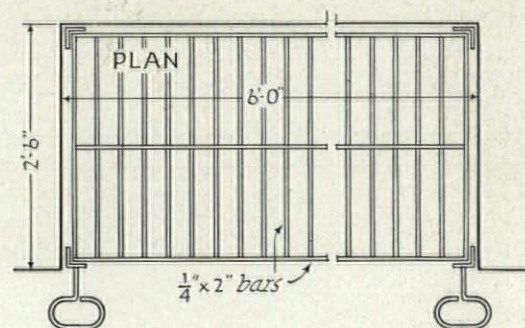
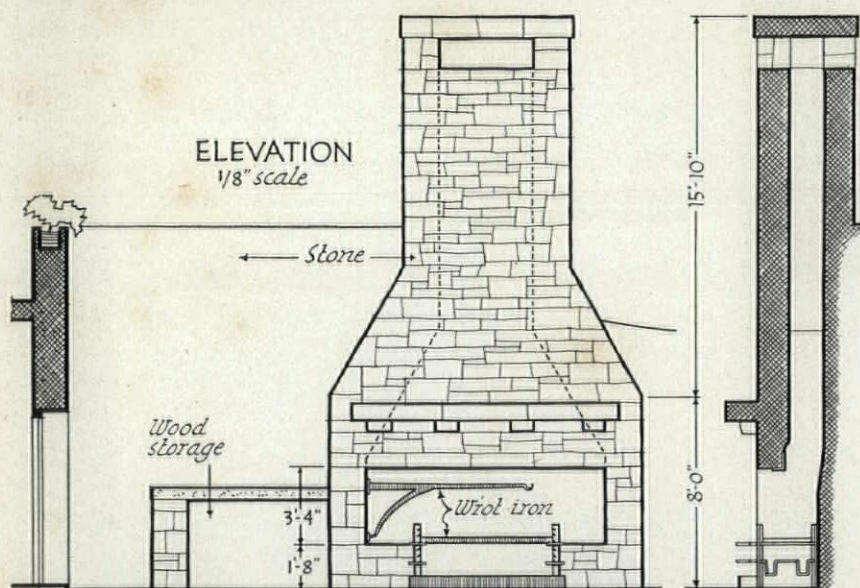
Therefore it is found desirable to suggest here certain methods by which the architect may carry on the *business* of his profession, the author leaving to advisers better qualified the burden of research to formulate parallel improvements in other phases of our profession. This plea for better office management may seem rather dull, in competition with the more glorified mysteries of design and planning. But the subject has



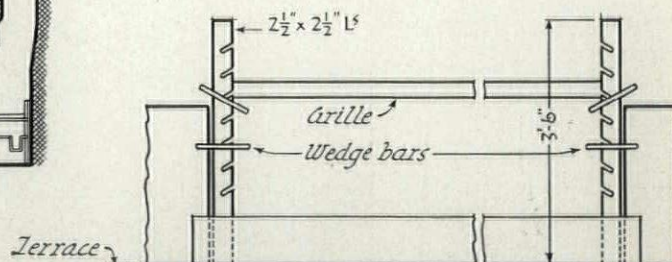
# OUTDOOR FIREPLACE



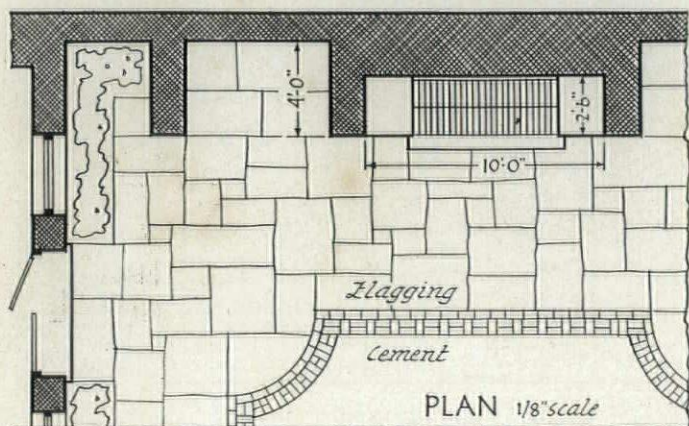
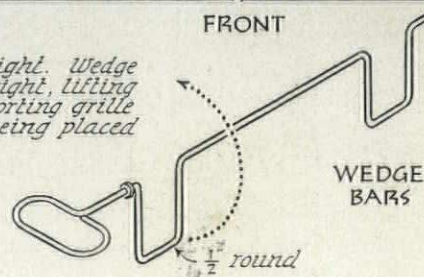
Photos by GEORGE H. VAN ANDA



GRILLE DETAIL 1/2" scale



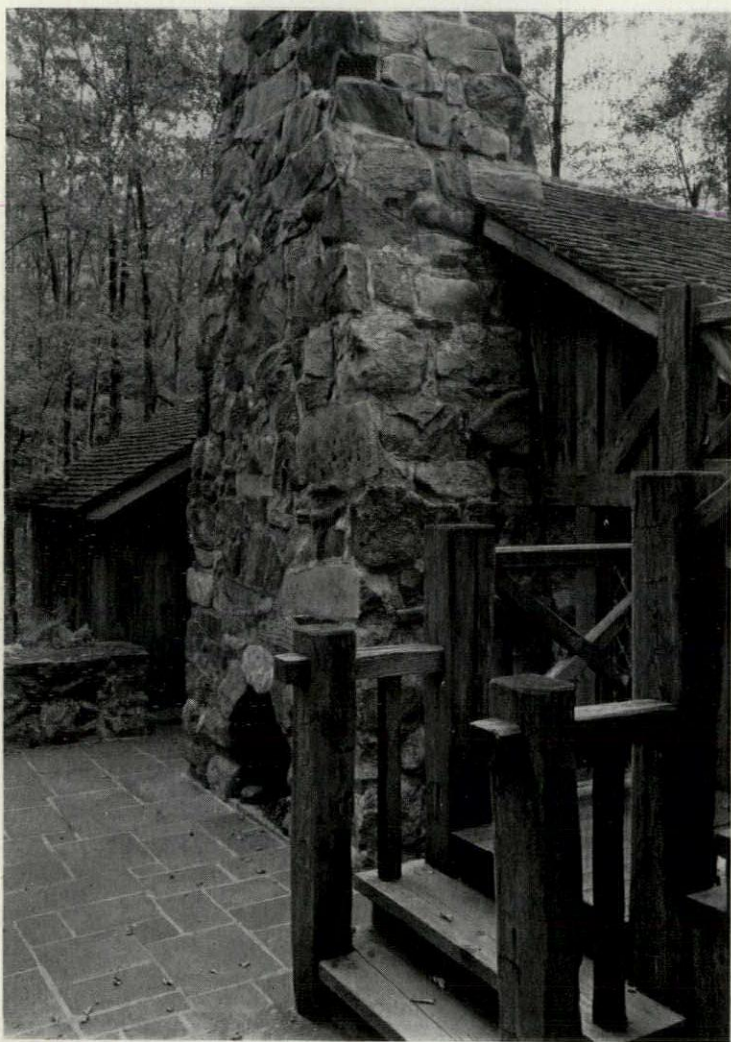
To change grille height, Wedge bars are turned upright, lifting and temporary supporting grille while top bars are being placed in new position.



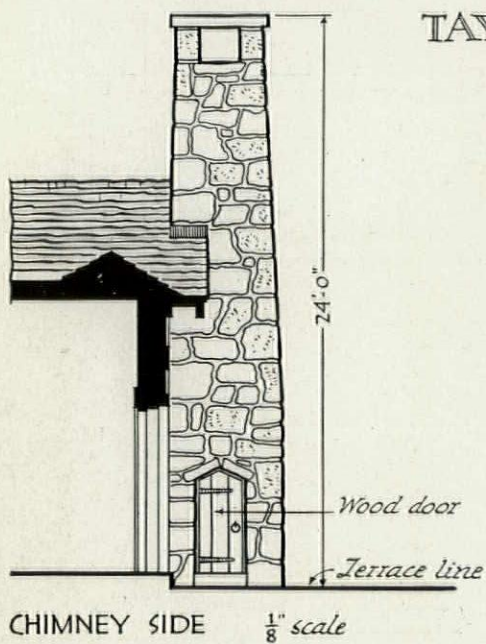
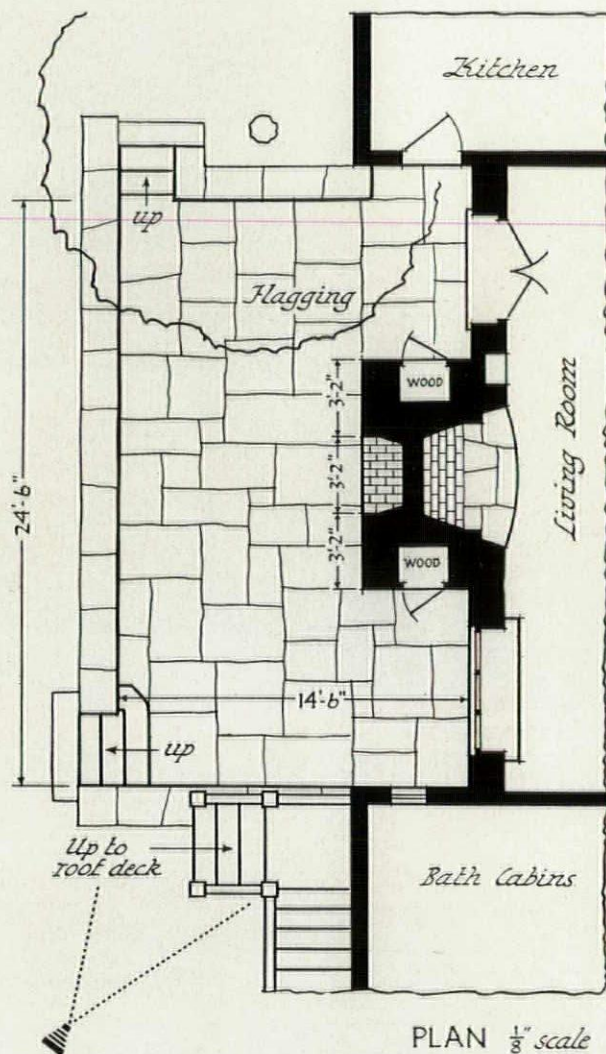
HARRY L. MILLER . . . Architect



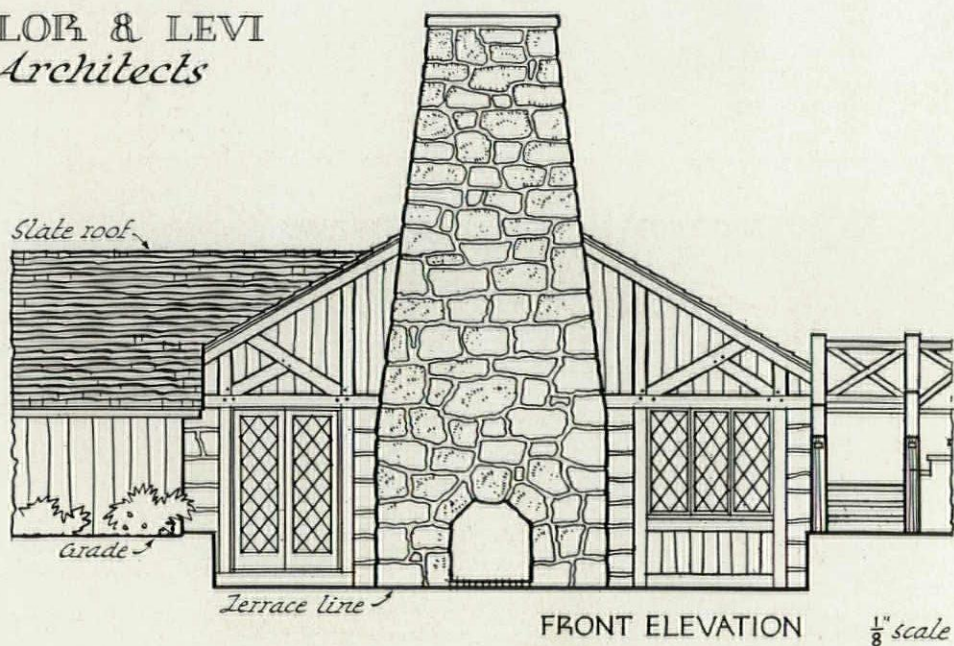
# OUTDOOR FIREPLACE



SAMUEL H. GOTTSCHO

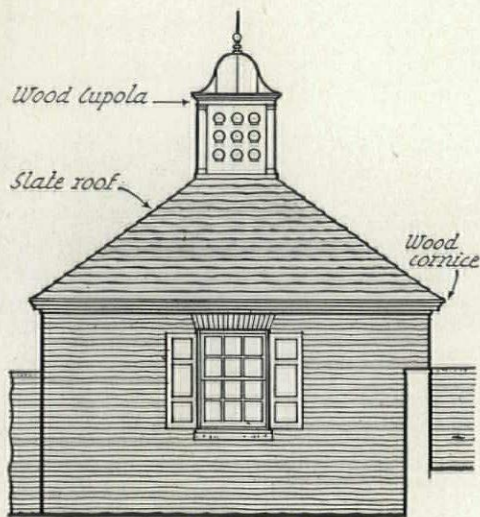


TAYLOR & LEVI  
*Architects*

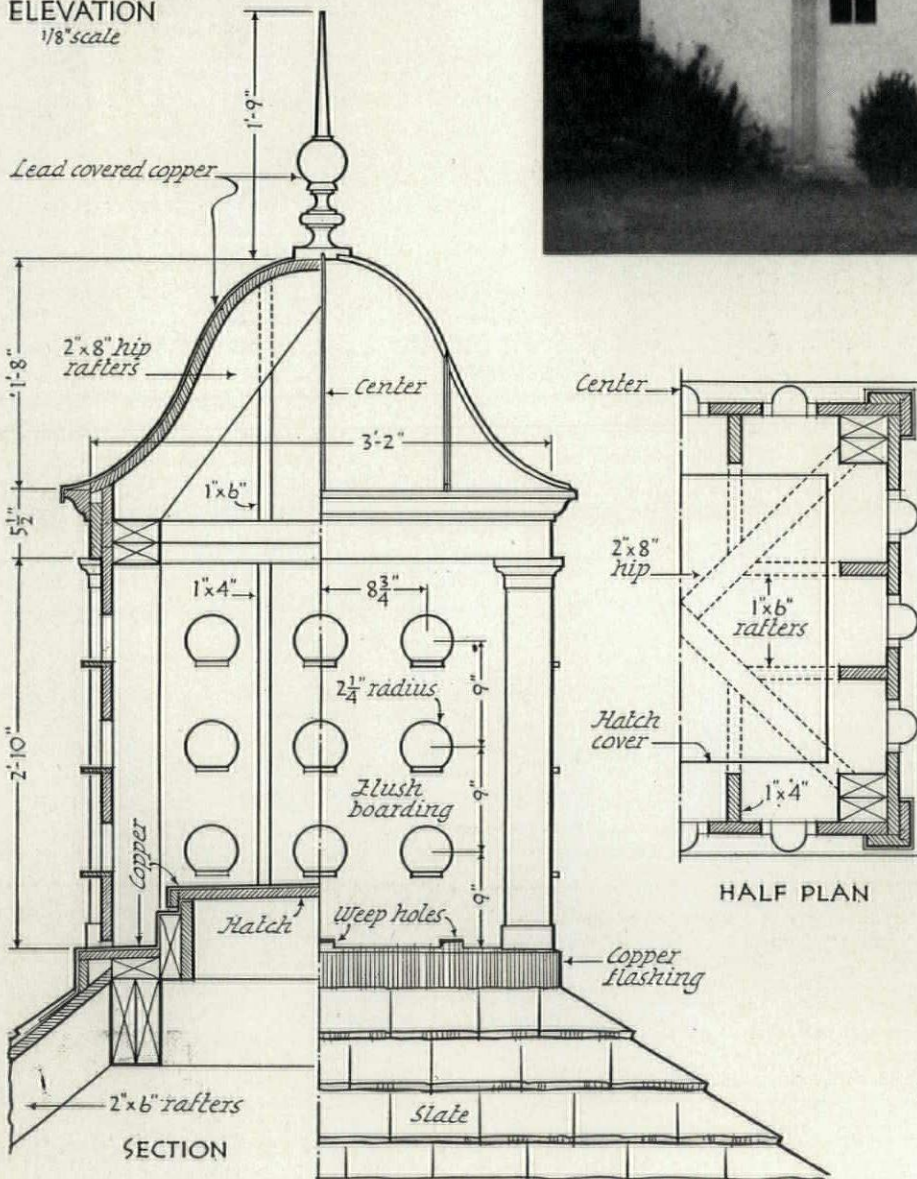
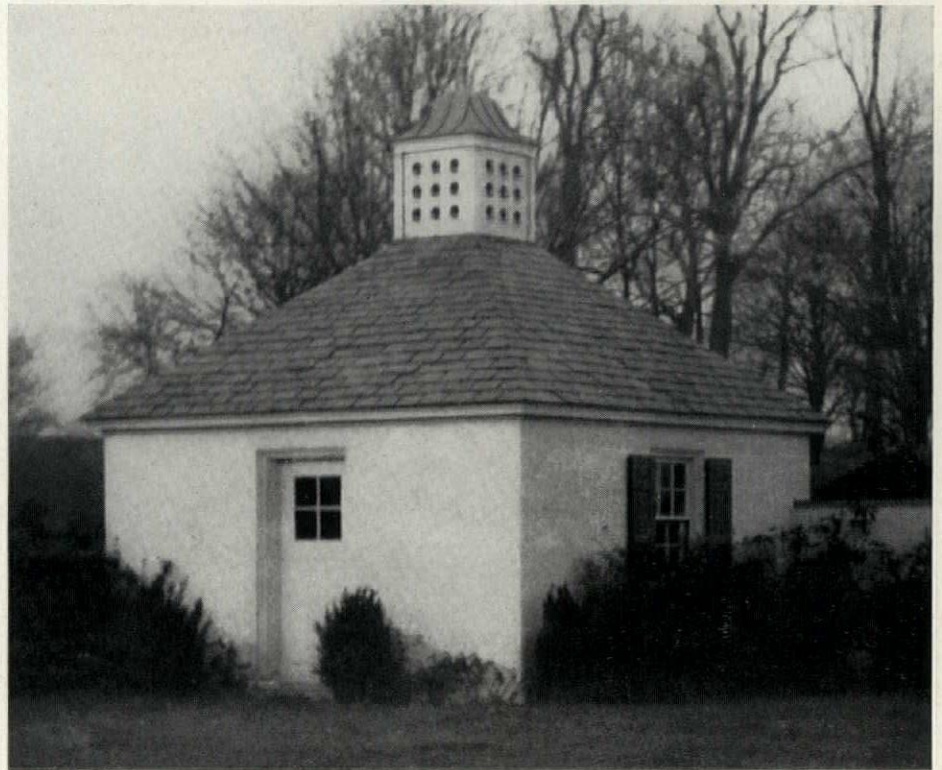




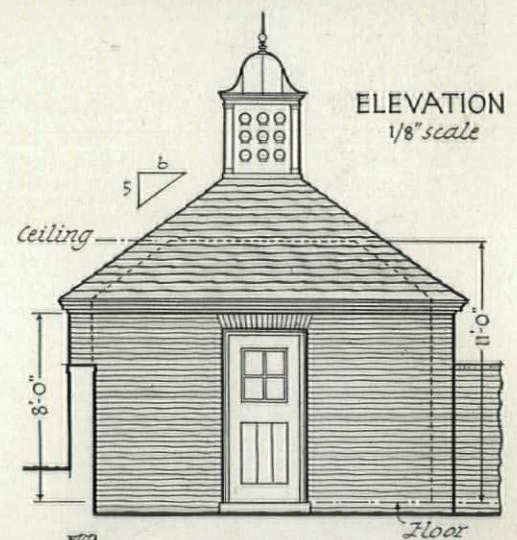
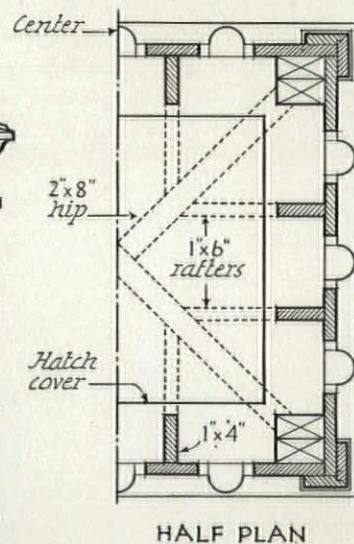
# GARDEN TOOL HOUSE



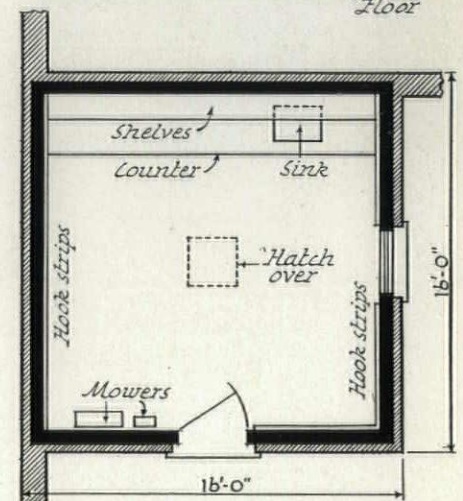
ELEVATION  
1/8" scale



DETAIL of CUPOLA 3/4" scale



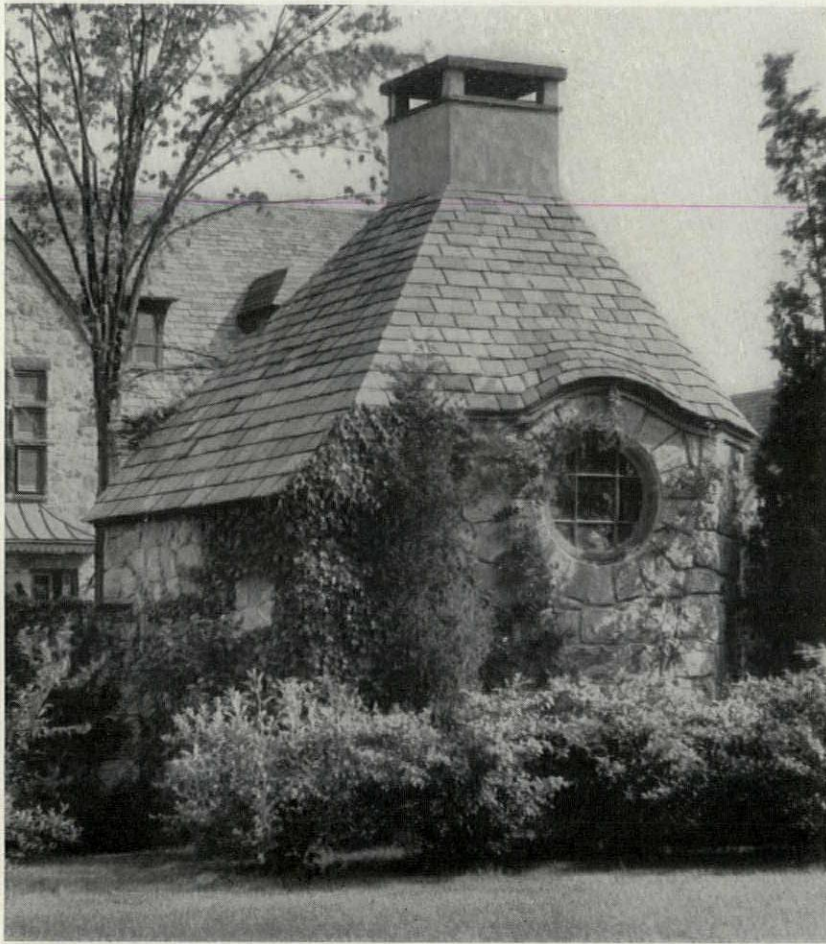
PLAN  
1/8" scale



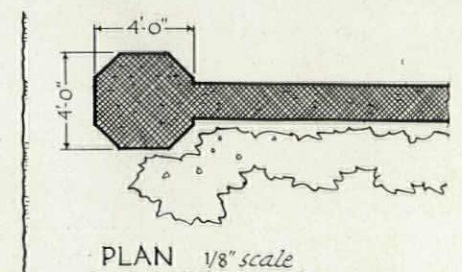
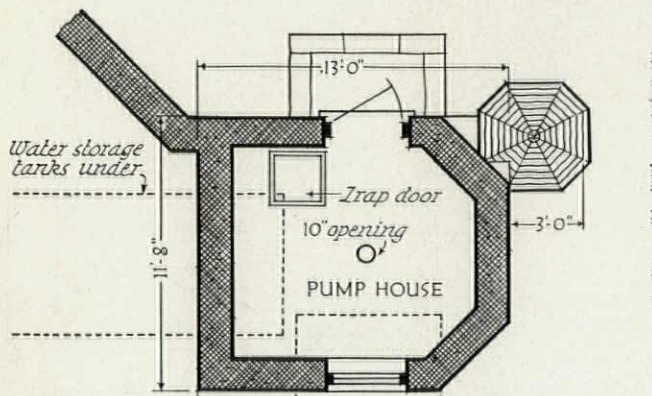
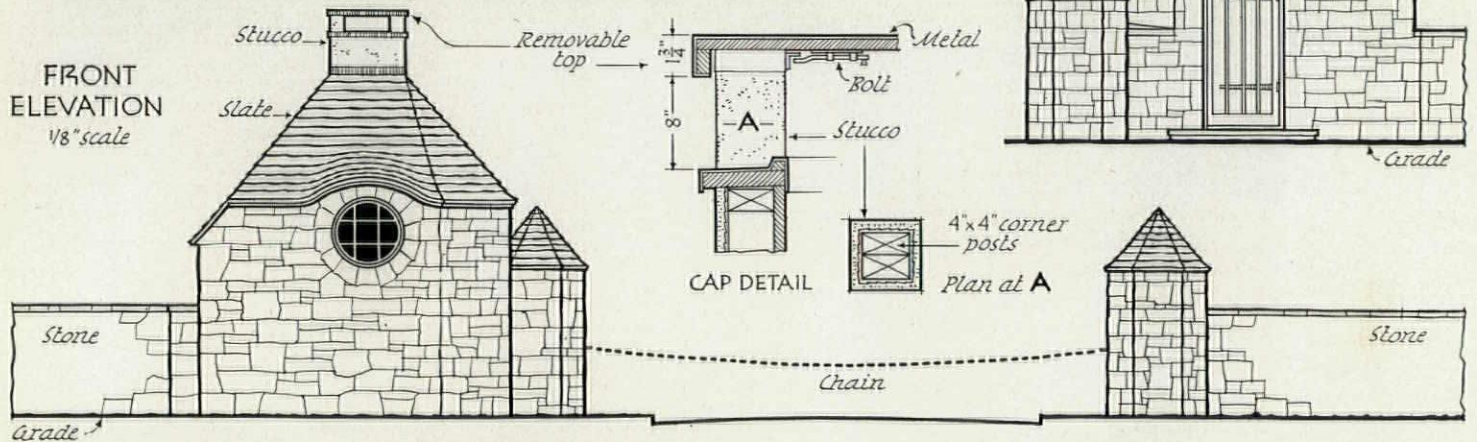
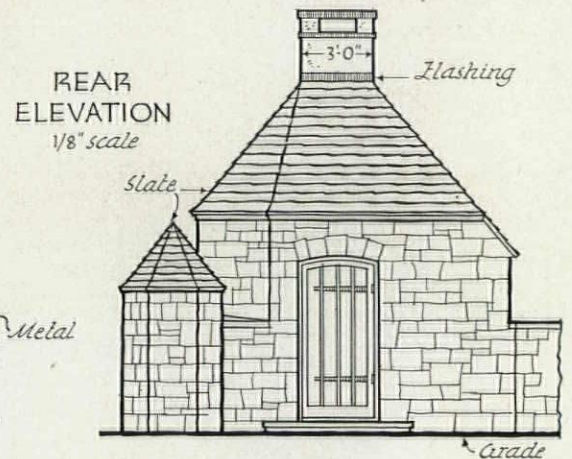
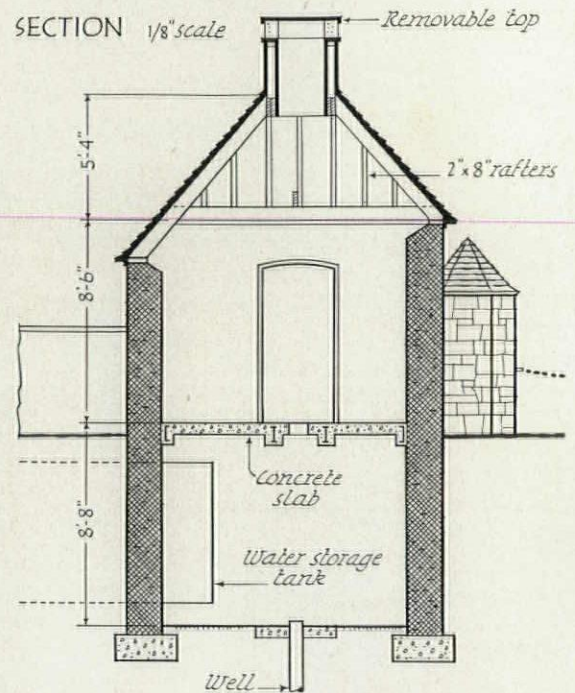
ELDREDGE SNYDER . . . Architect



# TOOL AND PUMP HOUSE



GEORGE H. VAN ANDA



WALTER B. KIRBY... Architect



# PENCIL POINTS DATA SHEETS

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



# DISREGARD OF THE OBVIOUS

*NOTE: We have had the following in our Architectural Scrapbook for years and years, unfortunately without any hint as to the author or the publication in which it was originally printed. Our regrets, apologies and genuflections go to the original perpetrators with this reprinting.*

I own to being a bit fond of poetry, so fond of it in fact, that it has to be poetry to enlist my interest. I also am fond of music, but I have not yet found that my savage breast is soothed by the strains of grand opera. As to me, there is a difference between music and grand opera, perhaps there also is a difference between poetry and a sort of unconventional typography. For example: A

periodical of a severely serious cast, one that I am sure never would be guilty of perpetrating a joke, hands me this:

## SUNDAY AFTERNOON

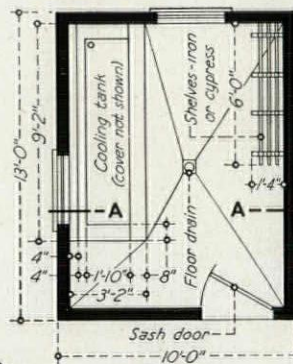
The wind pushes huge bundles  
Of itself in warm motion  
Through the barrack windows;  
It rattles a sheet of flypaper  
Tacked in a smear of sunshine on the sill.  
A voice and other voices squirt  
A slow path among the room's tumbled sounds.  
A ukulele somewhere clanks  
In accidental jets,  
Up from the room's background.

## DETAILS OF A MILK HOUSE

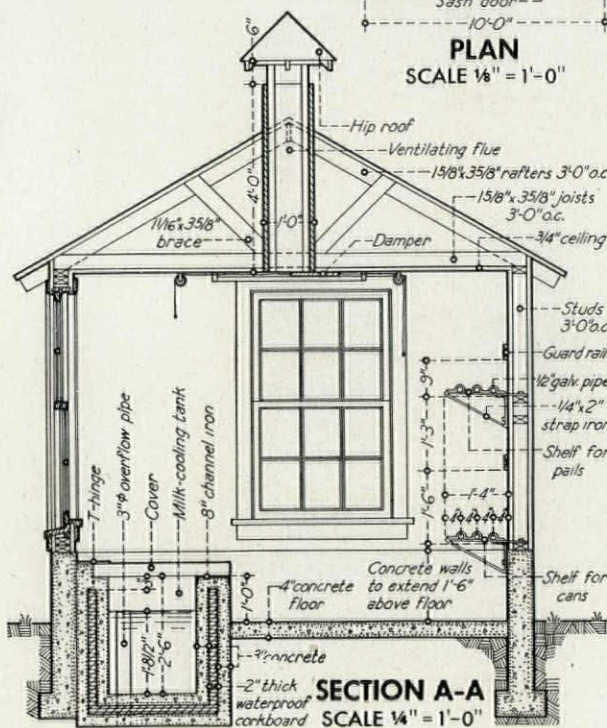
Index No.  
**D 21b**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

The milk house should contain the tank for cooling, the rack for holding dairy utensils, space for an attendant to work conveniently. For electrical refrigeration, the corkboard insulation should be 4" thick and the building should be 4'-0" longer than shown. The milk house should be convenient to the ice house and located so that trucks can be driven to it. A loading platform is a great convenience. A supply of pure water that is as cold as possible should be available for filling the tank and flushing the floor.



PLAN  
SCALE 1/8" = 1'-0"



SECTION A-A  
SCALE 1/4" = 1'-0"

SET  
16  
DEC  
1939

## CAST IRON RADIATORS

Index No.  
**E 2 s**  
MECHANICAL

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

**STANDARDIZATION.** Unanimous approval by all manufacturers of cast iron radiation has been given to a program which will make effective a reduction of almost 50% in the number of sizes of cast iron radiators. This program has been developed and sponsored by the Institute of Boiler and Radiator Manufacturers, 60 East 42nd Street, New York City, and all manufacturers of cast iron radiators have signified their intention to produce only the sizes which have been adopted as standard by the Institute of Boiler and Radiator Manufacturers.

**LARGE TUBE RADIATION.** Large tube radiation will be produced in 17 sizes. This type of radiation heretofore has been produced in more than 30 sizes. The standard sizes and sq. ft. ratings of large tube radiation will be:

Tubes	Heights in Inches					
	14 <sup>a</sup>	17 <sup>b</sup>	20	23	26	32 <sup>c</sup>
4-tube	...	...	2.25	2.50	2.75	3.50
5-tube	...	...	2.67	3.00	3.50	4.33
6-tube	...	...	3.00	...	4.00	...
7-tube	2.50	3.00	3.67	...	4.75	...

<sup>a</sup> 13" or 13 1/4" made by some manufacturers instead of 14".  
<sup>b</sup> 16 1/2" instead of 17" made by some manufacturers.  
<sup>c</sup> 30" instead of 32" made by some manufacturers.  
<sup>d</sup> 36" or 37" made by some manufacturers instead of 38".

SET  
16  
DEC  
1939

**SMALL TUBE RADIATION.** Small tube radiation, which heretofore has been made in 17 sizes, will hereafter be made in the following standard sizes, and sq. ft. ratings:

Tubes	Heights in Inches					
	14	17	19	22	25	32
3-tube	...	...	...	...	1.6	...
4-tube	...	...	1.6	1.8	2.0	...
5-tube	...	...	1.8	2.1	2.4	...
6-tube	1.6	2.0	2.3 <sup>e</sup>	...	3.0	3.7 <sup>f</sup>

<sup>e</sup> One manufacturer will produce 19" 5-tube instead of 19" 6-tube.  
<sup>f</sup> One manufacturer will produce 32" 5-tube instead of 32" 6-tube.

**OBJECTIVE.** The manufacturers have adopted this program of simplification after a thoro study of the requirements of builders and home owners and they feel sure that by eliminating some of the sizes which have been previously offered and for which there is no real necessity and very little demand, the best interests of the manufacturers, distributors and the heating industry generally, as well as the home owner, will be served. A survey of the manufacturers' existing inventories in sizes which are to be eliminated indicates that such stocks will be substantially disposed of thru normal demand before the end of 1939.

Tubes	Widths in Inches			
	Large Tube Spacing 2 1/2"		Small Tube Spacing 1 3/4"	
	Minimum	Maximum	Minimum	Maximum
3-tube	...	...	3 3/4	3 1/2
4-tube	6 1/4	6 5/8	4 3/4	4 5/8
5-tube	8	8 5/8	5 3/4	5 5/8
6-tube	9	10 3/8	6 3/4	7 3/8
7-tube	11 3/8	12 3/8	...	...



I am in a quandary. Is this really poetry or merely verbal grand opera? Should I accept it as poetry because it comes to me so highly introduced, or should I continue to judge by certain common sense standards that have stood me in good stead for many years? I try to fancy the wind pushing itself around in huge bundles, and I laugh. I try to vision a "smear of sunshine," and find myself reaching for a rag and soap to clean something that never should be other than clean. I listen for voices that "squirt" and find them intimately associated with Gravelly plug. And the "clank" of a ukulele (I don't like the thing, but I never would slam it that hard) that "jets," accidentally or otherwise, is the most hilariously funny thing I can fancy. I can find as good "poetry" as this on al-

most any page of a Crane Catalog. Here is a specimen, picked at random:

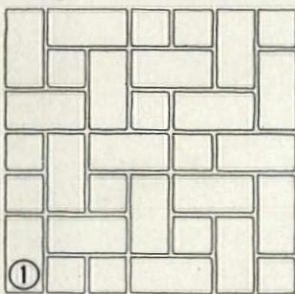
All Crane Pressure Regulators  
Are made for any initial pressure  
Of air or saturated steam,  
Up to 250 pounds.  
They may also be used with  
Superheated steam up to 200  
Pounds working pressure  
And a total temperature  
Not to exceed  
Five hundred degrees  
Fahrenheit.

That is just as much poetry as "Sunday Afternoon," and it has no smear or squirt or clank or jet to make it read like atrociously bad prose.

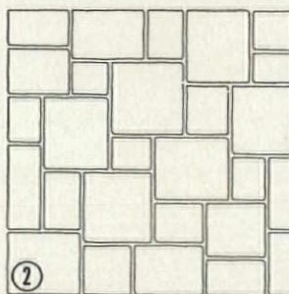
## FLAGSTONE PAVING (1)

Index No.  
**F 12 q**  
CONSTRUCTION

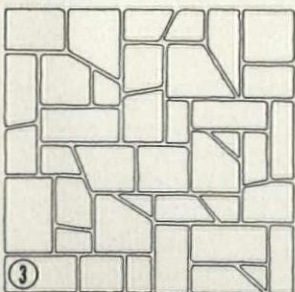
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



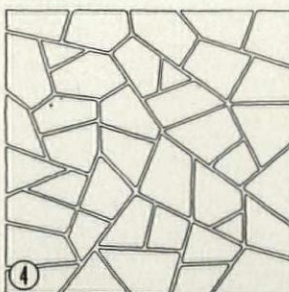
① RECTANGULAR (Limited Sizes)



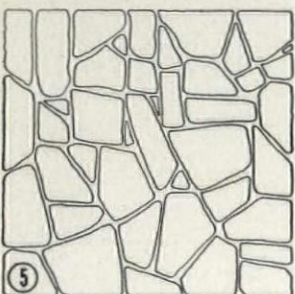
② RANDOM RECTANGULAR



③ RANDOM SEMI-IRREGULAR



④ RANDOM IRREGULAR (Fitted)



⑤ RANDOM IRREGULAR (Not Fitted)

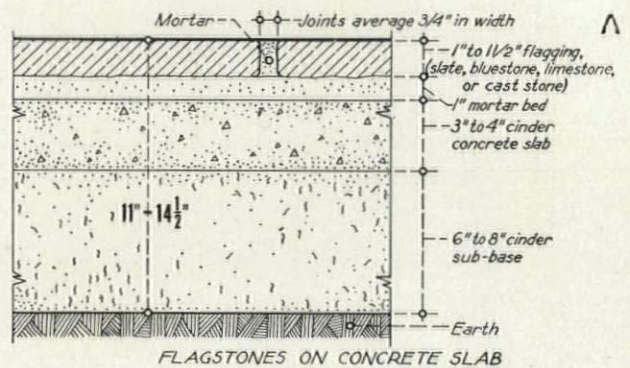
The paving of walks and terraces with flagstones furnishes a desirable transition from the man-made geometrical formality of the building to the freedom and naturalness of the lawn and garden. Bluestone, limestone, stratified natural stones from the vicinity, cast stone and slate are commonly used materials. For terraces, it is important that the stones have level surfaces and that they be laid on concrete if furniture is to be used—see Detail A on following Data Sheet. The method shown in Detail C on the following Data Sheet may eventually result in tipping and movement of the stones out of level.

SET  
16  
DEC  
1939

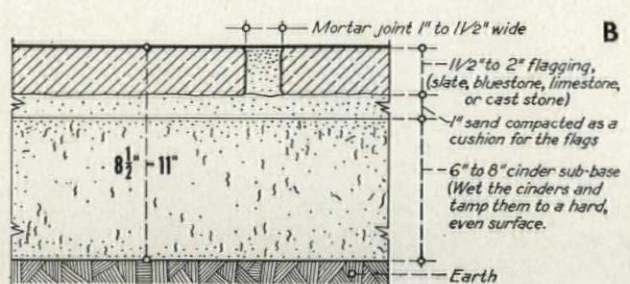
## FLAGSTONE PAVING (2)

Index No.  
**F 12 r**  
CONSTRUCTION

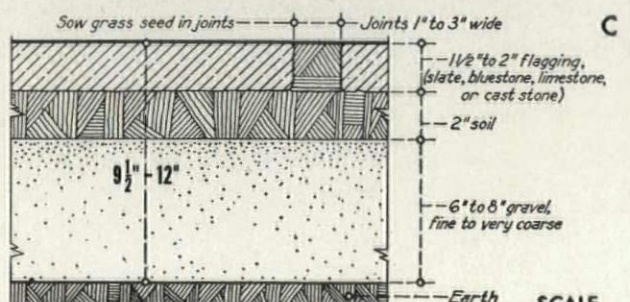
PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



FLAGSTONES ON CONCRETE SLAB



FLAGSTONES DIRECTLY ON CINDER SUB-BASE



SECTIONS WITH EARTH JOINTS

SCALE  
1 1/2" = 1'-0"

SET  
16  
DEC  
1939



# PENCIL POINTS DATA SHEETS

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



# THE KEYING OF LOCKS

BY RICHARD G. PLUMLEY

Every architect is confronted with the perplexing subject of "Keys" sometime during preparation of the details and specifications for a building—whether residence, office building, hotel, or factory—because the problem is sure to be present.

The architect may, in the case of the smaller buildings, totally ignore the problem if he wishes. It must be faced on the larger jobs, however, because such buildings *demand* certain keys with special powers or functions. The owner of a small structure may be rendered a very distinct service by the architect who is thoroughly familiar with keys, their powers, and their limitations. And what is more, the operator of a large building may be saved many dollars and much annoyance by forethought.

Suppose the architect puts the problem up to the local hardware dealer. Unless the dealer is an exceptional one he soon gives way in the struggle of price over quality and gathers together the lot of hardware that he can buy easiest—always at a very low price—so as to be sure that he will get the job.

The subject is not difficult. This discussion covers the fundamentals and will aid the specification writer to lay out his details for any key system. A little practice will entice you to further study of the subject. Many things can be done with keys and locks to help the home owner, the building superintendent, the hotel manager, the industrial executive. A little thought and proper plan-

ning at the start will save time and money for clients and give greater security.

## TYPES OF KEYS

The first principle of keying is that different types of locks offer different grades of security, and locks using one kind of key cannot generally be keyed like, or master-keyed with, locks using another type of key.

Therefore a brief review of the several most common types of locks is desirable, since much of the discussion which follows will refer to these types:

1. Locks operated by barrel keys offer relatively low security, and are used generally for cupboards and furniture.
2. Locks controlled by *flat steel keys* are used for lockers, strong-boxes, cabinets, and padlocks. There are many key shapes but the one shown in the illustration is probably the most common one.
3. Warded and lever tumbler locks, controlled by a wing-bit key, are the most common type of lock for interior doors for residences and are also used for some types of hotel locks. There are several grades of security, whether wards or tumblers are used in the lock, and on the number of tumblers, if tumblers are used.
4. The pin tumbler cylinder is used to operate a great variety of builder's locks, including rim latches, and also cabinet locks, safe deposit locks and padlocks. This type of lock offers the greatest security obtainable in a key-operated lock and is the one most



commonly used for exterior doors of high grade buildings of all kinds, as well as interior doors of office buildings, hotels, etc.

5. The disc, or plate tumbler type of lock is principally used for automobiles and accessories but has been adapted to a few padlocks and latches. It is relatively new in the field and gives the appearance of being a pin tumbler lock at a lower cost, but lacks the high degree of security and adaptability of the pin tumbler lock.

It will readily be seen that the mortise locks for buildings will almost always use warded, lever tumbler or cylinder locks, but that a single master system cannot have both.

Cabinet and cupboard locks, as well as rim latches and padlocks, may be obtained with keys of pin tumbler type and can be included in a master key system with other locks using the same kind of key. In fact the pin tumbler key is the only key which has been adapted to all commonly used types of locks, and is the most versatile.

#### KEY CHANGES

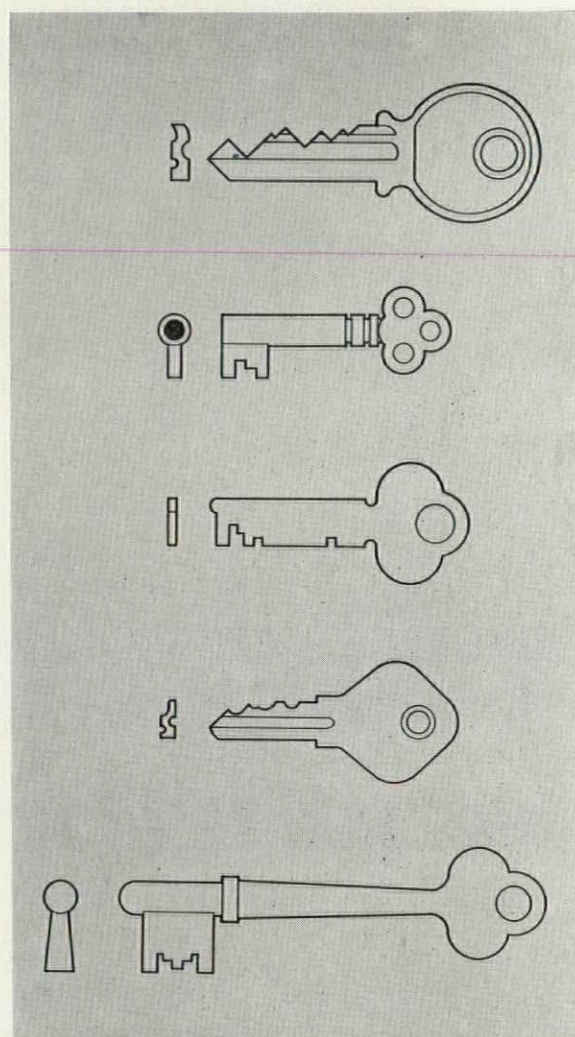
There are definite mechanical limits for any combination of wards or tumblers and therefore each manufacturer produces for stock, to be distributed through the trade, a given series of different keys for each type of lock, and when this series has been completed he repeats it.

The number of different locks in a series varies from less than a dozen in some kinds of cheap chest locks to many thousands in some of the pin tumbler cylinder locks.

For small installations, where the importance of special keying is not great, it is best to use the regular commercial key changes as found in the hardware dealer's stock.

The value of the article to be protected by the locks will govern the selection, and pin tumbler locks will almost invariably prove best for all exterior doors of buildings. The mechanical limits of the pin tumbler locks made by the leading manufacturers are so great that it is not likely that your neighbor's key will duplicate yours.

For Government buildings and large installations where additional expense is warranted, however, most manufacturers will



THE TYPES OF KEYS SHOWN ABOVE, FROM TOP, ARE PIN TUMBLER CYLINDER, BARREL, FLAT STEEL, DISC OR PLATE TUMBLER, AND WARDED AND LEVER TUMBLER

provide a pin tumbler key of a different section (using a key-hole of a different shape), for a reasonable extra cost. Most master key work is also done with different sections from those used in locks for stock.

#### KEYED ALIKE

For residences, stores and small office buildings, the simplest way to obtain convenience is to order all the same variety of lock and have them "keyed alike." In this way the owner needs to carry only one key for entrance to all of the several doors and he is spared fumbling through a bulky key ring.

#### KEYED ALL DIFFERENT

For large installations where the regular commercial changes are not sure to produce



keys all different, but where that condition is very desirable, as in school lockers, it is best to order locks "keyed all different."

#### SETS ALIKE

In some cases it is desirable to have several groups of locks, with each group different from the others, but with the locks in each group alike. This condition might be encountered in a row of stores where the front and rear doors of the first store should be alike, but not the same as the second store. Such a case should be covered by saying: "12 locks in 6 sets of 2 locks alike in each set; sets different." Or by saying: "A—2 locks keyed alike. B—2 locks keyed alike but different from 'A,' etc., as required.

#### APARTMENT HOUSE KEYING

For most apartment house work it is necessary to provide corridor doors all different so that one tenant may not enter the apartment of another, but the keys of all apartments must open the main entrance and vestibule doors. This condition is best stated: "Locks marked 'A' keyed alike and operated by keys for locks marked 'B'." Locks marked 'B' all different but keys must operate locks marked 'A'."

"A—1 lock—main entrance

"A—1 lock—main vestibule

"B—10 locks—corridor doors, different."

These locks may also be master keyed so that a single key opens all doors.

#### SIMPLE MASTER KEYING

On large residences, where several servants are employed, it is often desirable to give the owner a key which will operate all exterior doors, and give the servants a key to the rear doors only. For office buildings, each tenant should have a key to his office and the janitor and cleaners will require a key which operates all doors. Industrial plants will often require a key for each foreman, for his department, and a key for the plant manager for all doors. A locker room should have a different key for each locker and a key for the supervisor which will open all lockers.

In each of these cases, and many others, the

key which opens all doors is called a "Master Key" and the individual keys are called "Change Keys." The locks are so constructed when they are manufactured that they can be operated by their own individual keys and also by the master key. Special tumblers and wards are designed to fit the master key and change keys selected. Unless master key convenience is really worth while, greater security may be obtained in locks *which are not master-keyed*.

The number of different changes that are possible is reduced when locks are master-keyed, so most manufacturers have developed several similar but slightly different sections (shapes of key holes) so that the same bittings (notches on the keys) may be repeated several times, but keys of one section cannot enter the key-hole intended for another. The master key in such cases is made from a specially shaped blank which will enter all of the several different key-holes. The sections used are not the same, usually, as those used for stock.

#### GRAND MASTER KEYING

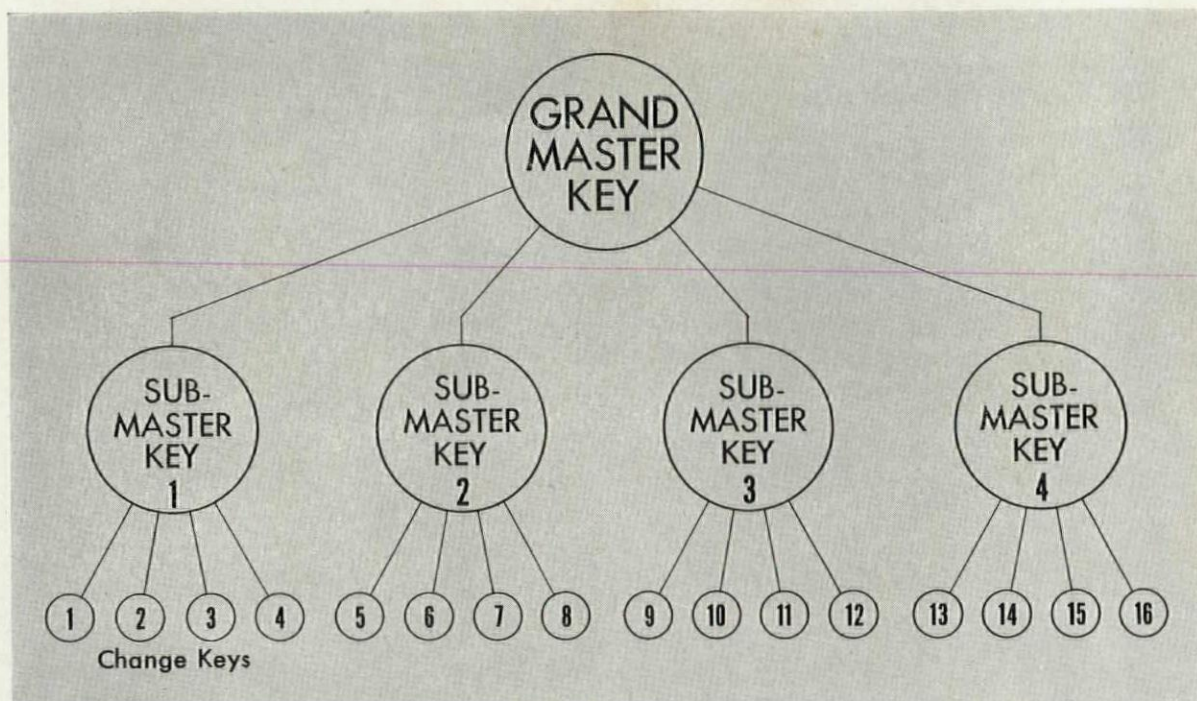
In large buildings or industrial plants, it is often desired that there shall be one key to operate all locks, several departmental or floor master keys which operate groups of locks, and different individual keys for each door. In such cases the key which operates all the locks is called a "Grand Master Key." The departmental master keys of the system are called "Sub Master Keys."

#### HOTEL KEYING

Hotels naturally require a more intricate system of keys for transient guests than an office building or a manufacturing establishment. They usually require:

- (a) A guest key for each room, which enters its own corridor door and closet.
- (b) A maid's key which enters all corridor doors on one floor only, but does not enter the guest's room if he has locked the door from the inside; nor should the maid's key enter the closets in the guest rooms.
- (c) A housekeeper's key which will enter all doors entered by the several maid's





- keys and perhaps supply closets also.
- (d) An emergency key for the manager which will enter any door at any time. This key may also act as a shut-out key to prevent the guest from removing his baggage if he does not pay his bill.
  - (e) A display key to loan to salesmen who wish to use a room for display purposes. This key prevents the entry of maids and housekeepers, thereby protecting the salesman's display of goods.
- This tremendous variety is not available in all locks, and one who is not very familiar with the locks which are to be used should first consult the manufacturer for details and assistance before laying out the system.

#### DANGERS OF COMPLICATION

The more complicated a system becomes, the more chances there are for reduced security, and therefore simplicity, too, has its value. The burden of maintaining records of keys and their functions and owners is seldom given serious thought and hence very expensive and elaborate systems are failing to render even fair service.

#### KEY RECORDS

The regular commercial key changes sold from stock are not recorded by the manufacturers, but additional locks may be purchased from stock in most cases, which will

be different from those in use, merely by checking the key numbers in use against those in stock. When more locks are needed keyed alike to those in use, it is usually necessary to have them made to order or set to the proper change by a locksmith. Manufacturers maintain complete records of the key changes assigned to each master key system and to many other special key arrangements such as post offices, safe deposit vaults, etc. Therefore, it is necessary, for the best results, to order all such locks from the manufacturer, through his local representative.

#### SUMMARY

Give more attention to the keying of your jobs and you will render a real service to your clients.

Locks using the same key can be keyed together. Others cannot.

Small work can and should be purchased from stock, using commercial changes, but where convenience is of real value, it can be had by including in the specifications a clear statement of the results desired.

The simplest key systems are the most effective, although hotels and some institutions require rather complex ones.

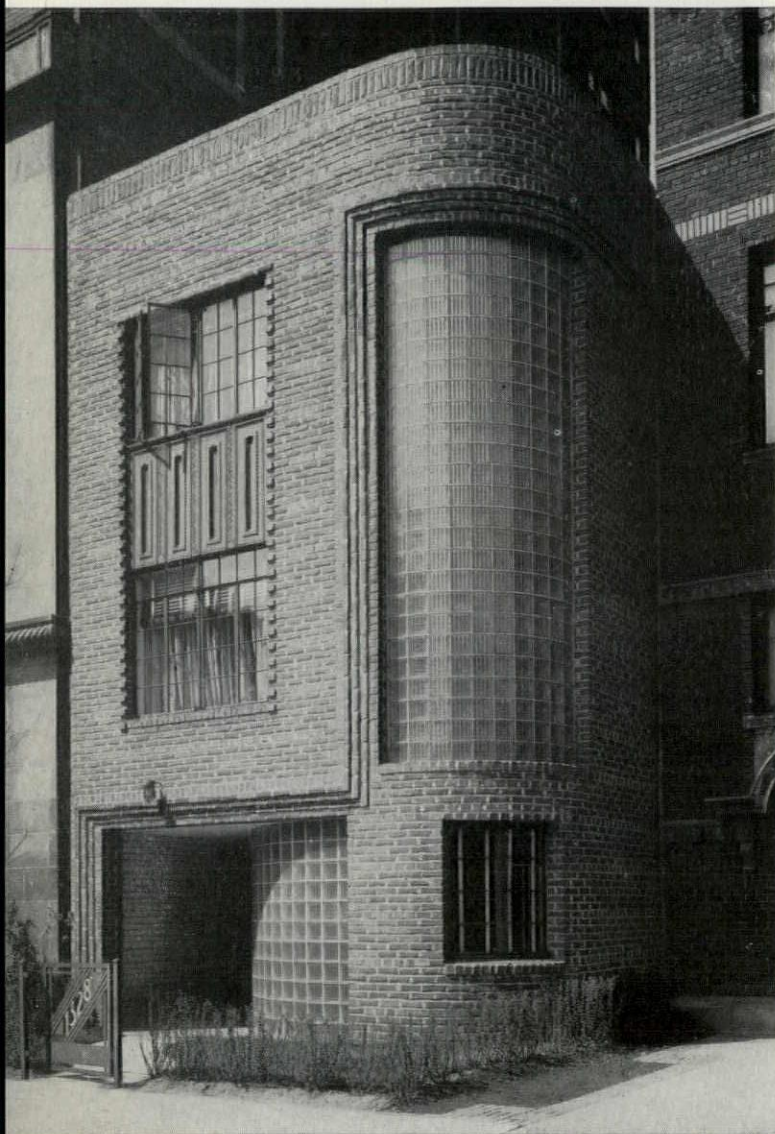
Proper keying of large projects is almost a separate job. The manufacturer's help should be asked for the best results.



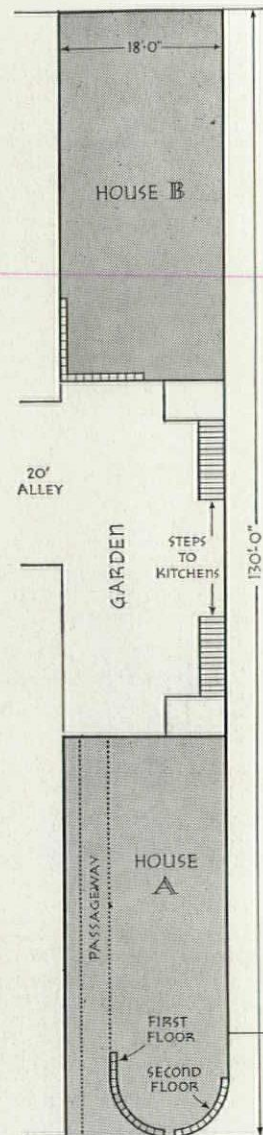


THIS PENCIL DRAWING OF AN ANCIENT ARCH IN BRUGES WAS MADE BY W. RALPH MERRILL, ARCHITECT, OF DALLAS, TEXAS, DURING A BICYCLE TRIP ABROAD WHICH INCLUDED BELGIUM

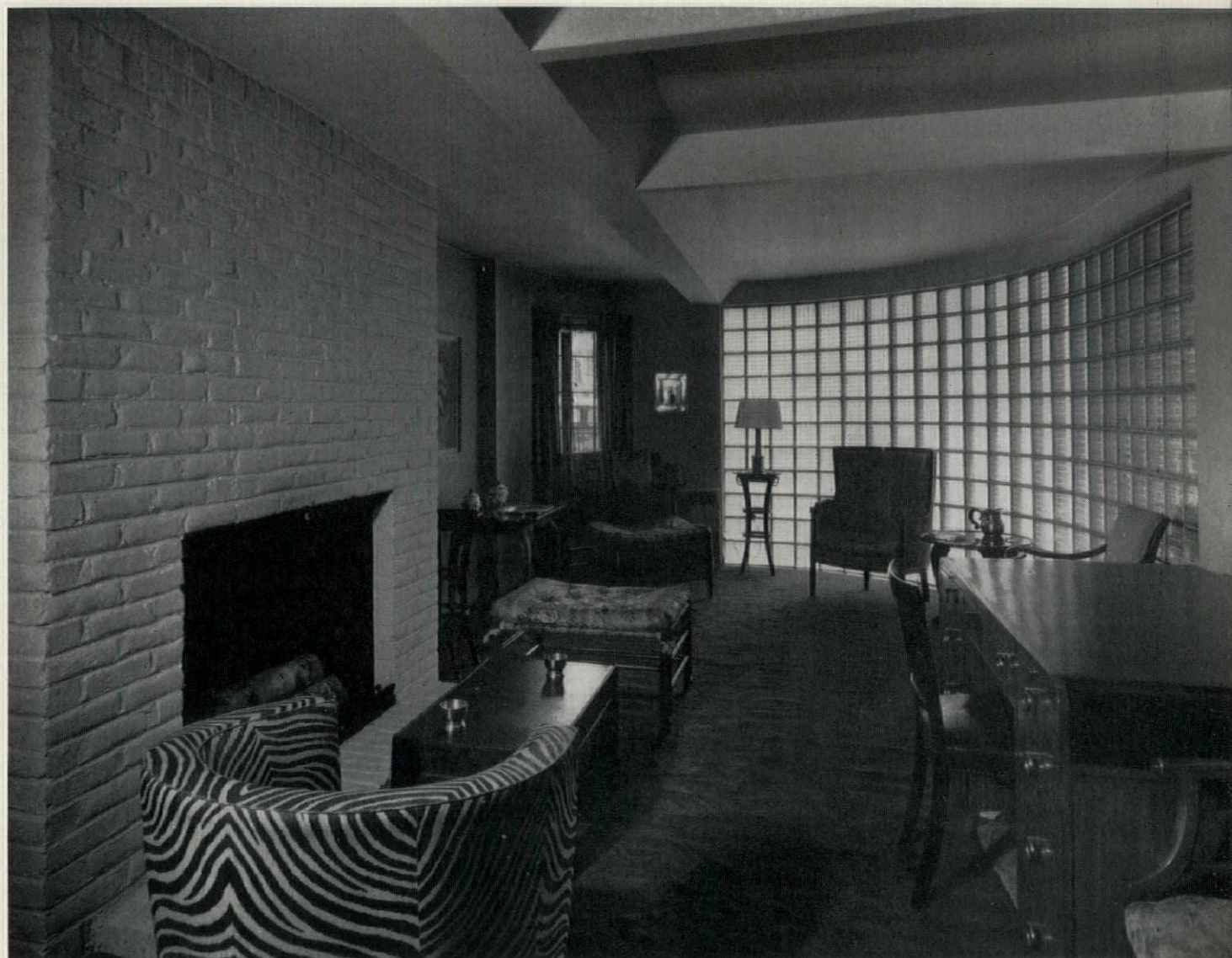




TWO CITY HOUSES DESIGNED BY ANDREW REBORI, ARCHITECT, OF CHICAGO, FOR ONE NARROW, DEEP LOT ARE NOTABLE FOR A GENEROUS USE OF GLASS BLOCK TO UTILIZE ALL LIGHT AVAILABLE. THE FACADE AT LEFT, WITH ROUNDED BAY, IS THE STREET FRONT OF HOUSE "A" OF THE PLOT PLAN, AT RIGHT. THE INTERIOR EFFECT IS SHOWN BY THE PHOTO OF THE GROUND FLOOR ROOM AT THE FRONT, ACROSS PAGE, WELL-LIGHTED BY THE INSULUX PANEL. PRIVACY IS NOT INVADED, ALTHOUGH THE ADJACENT PASSAGEWAY IS USED FOR ACCESS TO THE HOUSE "B" AT THE REAR OF THE LOT. GLASS BLOCK WAS ALSO USED TO GOOD EFFECT IN HOUSE "B" AS A THIRD PHOTO BY CHICAGO ARCHITECTURAL PHOTOGRAPHING COMPANY, ON PAGE 828, REVEALS. THE TWO ARE SIMILAR IN TREATMENT







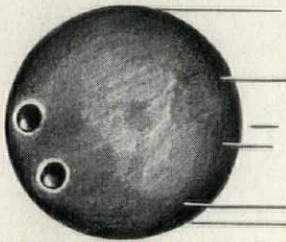




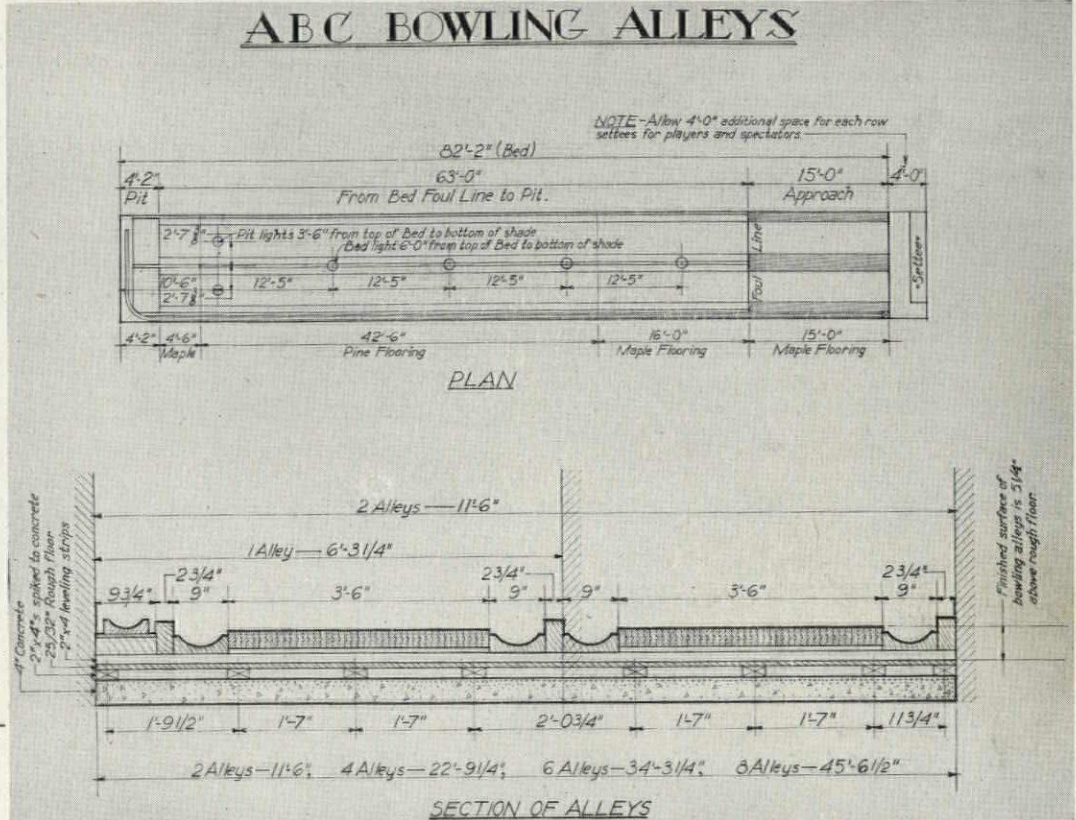
A LARGE CORNER PANEL OF GLASS BLOCK LENDS UNUSUAL CHARACTER TO THE STUDIO LIVING ROOM OF THE HOUSE "B," DESIGNED BY ANDREW REBORI, CHICAGO ARCHITECT. THE VIEW OF HIGHER BUILDINGS AND ALLEY WAS SHUT OUT, WITHOUT SACRIFICING THE LIGHT NEEDED



DOWN  
YOUR  
ALLEY



## ABC BOWLING ALLEYS

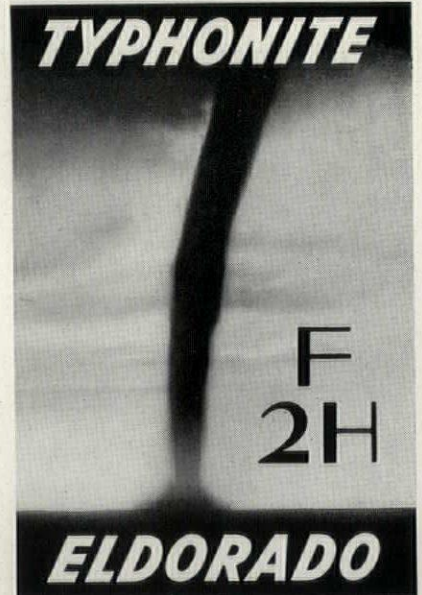


Club buildings, Y.M.C.A.'s, community buildings and even some of the more pretentious private dwellings frequently include bowling alleys. This month's \*Typhonite Eldorado drawings give space requirements for standard American Bowling Congress alleys.

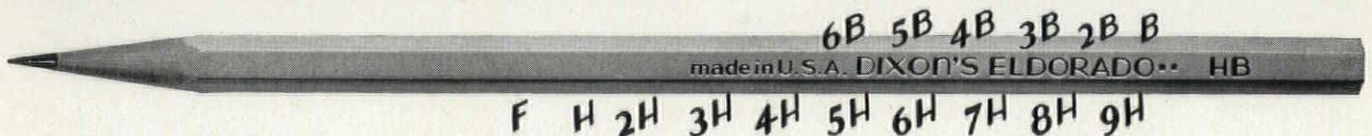
The drawings also illustrate the facility with which Typhonite Eldorado pencils lend themselves to drawings of different scale, and emphasizes an important point for architects and draftsmen. It is that the entire range of pencil degrees should be regarded as a palette from which the proper lead is chosen for a drawing.

Choosing a lead depends on the surface upon which the drawing is to be made and upon the scale of the drawing. In the case illustrated, the small scale plan was drawn with a Typhonite Eldorado, 2H. The section at larger scale was drawn with a softer pencil, a Typhonite Eldorado F. Hatching was done with the 2H.

Good blueprints depend, to a large extent, on choosing the right degree of lead for the original drawing. The blueprint of these drawings, which you are offered free, will prove this. To get it, just write Pencil Sales Department, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J. Ask for blueprint No. 167-J12.



\*TYPHONITE is a new form of natural graphite, used exclusively by Dixon in making leads for Eldorado Pencils. 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.





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

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

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

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

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

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

## THE MART

**ATTENTION:** We are trying to help an unfortunate Chinese architect who has had his architectural library confiscated in Shanghai. Will members of the profession please contribute any back copies they can spare of architectural exhibition annuals or year books of any kind such as *Philadelphia Architectural Exhibition Annuals*, the *Year Books of Architectural Clubs, Societies or Leagues of Boston, Chicago, New York, etc.*, irrespective of year published. Postage will be paid at this end and the issues will then be forwarded to the architect in China. Send to Miss Flagg, care of PENCIL POINTS.

**WANTED:** A copy of *Architectonics, The Tales of Tom Thumtack, Architect*, published by William T. Comstock Company, 1914. State price and condition of book. Communicate with Miss Flagg, care of PENCIL POINTS.

We will pay 35c per copy, plus postage, for copies of the July, 1939, issue of PENCIL POINTS. Must be in good condition. Subscription Department, care of PENCIL POINTS.

**FRANKLIN ANTOINE WHITTINGTON**, Designer and Architectural Draftsman, attention! L. F. Coleman, Architect, is anxious to get in touch with you to discuss something that will be of benefit to you. Please contact him at 6240 Kimbark Avenue, Chicago, Ill.

**Glen Mowry**, 113 So. Rodehaver, Oberlin, Kansas, has for sale the following books: *Mechanical Engineer's Handbook*, Lionel Marks; *Fundamentals of Architectural Design*, W. W. Turner; Frank Lloyd Wright issue of *Architectural Forum*. Any reasonable offer accepted, separately or in one lot.

**Merriam A. Delahay**, 114 Tyson Building, Montgomery, Ala., would like to obtain Portfolios that were published in the *American Architect* from 1932 to 1938. Will pay 20c a copy. Please list the names of portfolios. Must be in good condition.

**Ernest R. G. Trimbath**, c/o Henry M. Rogers, 506 Johnstown Trust Co. Bldg., Johnstown, Pa., would like to purchase a copy of *Architectural Rendering in Wash, Magonigle*. Please state price and condition of book.

**Murray Perkal**, 1215 Nelson Avenue, Bronx, N. Y., has for sale an Ideal drawing table, like new, 37" x 55"; hardwood frame with pine top, can be tilted to any angle from horizontal to vertical; height adjustment from 32" to 40", pencil ledge. Also a parallel straight edge, with attachments to fit board. Reasonable. Write, or call JErome 6-1314 after 6:30 P.M.

**Joseph Reim**, 7038 S. Talman Avenue, Chicago, Ill., has the following magazines for sale, all in perfect condition: *Beaux Arts Bulletin*—November, December, 1928; 1929 through 1932, complete; January through October, 1933. *Architectural Forum*—April, 1938, through March, 1939. Will sell any year desired.

**Harry A. Myers**, Box A, B4178, N. S. Station, Pittsburgh, Pa., who is in an institution, has been studying architecture from the I. C. S. and is in need of architectural books. He is only able to afford \$2 or \$3 a month, so if any one is selling their books and would care to let Mr. Myers have them on this financial basis, please get in touch with him. Condition of the books is immaterial as long as they are complete and deal with art and architecture.

**Charles E. Reeder**, Box 25, Quarryville, Pa., has the following magazines for sale: PENCIL POINTS—August, October, November, December, 1926; January through May, 1927; July and September through December, 1928; 1929 complete; January through July, August, October, November, 1930. *Architectural Record*—January, 1931. *The Architect*—July, 1925; September, 1926; April, 1927. *Architecture*—November and December, 1929; January and March, 1930; January, 1931.

## PERSONALS

**CHARLES IRWIN THIELE**, *Architect*, has opened an office for the practice of architecture at 551 Main Street, Niagara Falls, N. Y.

**MILTON SHERMAN**, *Architect*, has moved his offices to 277 Broadway, New York, N. Y.

**LOUIS SKIDMORE**, **NATHANIEL A. OWINGS** and **JOHN O. MERRILL**, *Architects*, have formed the partnership of Skidmore, Owings & Merrill, with offices for the practice of architecture at 104 South Michigan Avenue, Chicago, Illinois, and at 5 East 57th Street, New York, N. Y.

**THOMAS LYON WHITE**, *Architect*, has opened an office for the general practice of architecture at 445 So. Warren Street, Syracuse, N. Y.

**GLEN MOWRY**, *Architectural and Engineering Service*, 113 So. Rodehaver, Oberlin, Kansas, is conducting a plan, specification and engineering service for contractors, engineers and architects who do not steadily employ the services of a draftsman.

**WALTER R. HAGEDOHM**, *Architect*, has returned to private practice at 553 So. Western Avenue, Los Angeles, Calif. He was formerly Co-ordinating Architect for the Los Angeles Union Passenger Terminal.

**FREDERICK H. STAHL**, *Chief Draftsman*, has established the United Building Service at 33 West 42nd Street, New York, N. Y., and will render a sales, research, and drafting service to architects, engineers and contractors.

**DAVID T. ELLIS**, *Architect*, has moved from Miami Beach, Fla., to 1601 DuPont Building, Miami, Fla.

**ROBERT BITTNER**, *Architect*, has opened offices for the practice of architecture in the Marion Building, Ocala, Florida.



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