

E S I G N

THE ARCHITECT AND THE HOUSE  
WILLIAM WILSON WURSTER

AUGUST

PENCIL  
POINTS

1938

a boy can't  
do a man's work



## Proper Relationship between Design and Capacity is Essential

Only the New Herman Nelson Air Conditioner for Schools maintains a uniform relationship between design and capacity in air conditioning of classrooms.

Area and perimeter of the discharge grilles increase in direct proportion to rated capacity *only* with the Herman Nelson Unit. Thus, the outlet velocity and the amount of air induced into the discharged air stream remain constant for proper distribution.

A uniform relationship between capacity of any unit and the area of its filter, heating element and damper openings is also maintained by Herman Nelson. This same relationship applies between number of fans and rated capacity. Ideal air conditions in school classrooms are made possible *only* by maintenance of this proper relationship between design and capacity, together with Herman Nelson's Exclusive "Draw-Through" design.



*The New Herman Nelson  
Air Conditioner for Schools*



For complete information write to

THE HERMAN NELSON CORPORATION  
MOLINE, ILLINOIS

# D E S I G N

VOLUME XIX NUMBER 8

## ARTICLES

- 473 The Architect and the House, 3 *Kenneth Reid*  
487 Of Houses As Places to Live *Talbot F. Hamlin*  
495 A Mosaic Tile Mural *Natt Piper*  
499 Indigenous to All America *Robert Niles*  
502 Chronicles of a Eupptic, IV *Hubert Ripley*  
511 The Social Ideal *Robert L. Anderson*

## PLATES

- 507 FOUR PENCIL SKETCHES *David Davis*  
513 DRYPOINT—Rogers Building  
*Samuel Chamberlain*  
527 RENDERING—School *Richard H. Millson*  
528 PARIS PRIZE, 1938 *S. Thomas Statbes*  
530 DESIGN—Colonial House *George S. Steele*  
531 DESIGN—English Cottage *George S. Steele*  
532 DESIGN—Apartment Building  
*Walter F. Martens*  
534 RENDERING—Church *Richard H. Millson*

## COMPARATIVE DETAILS—Group 39

- 515 TRELLISED ENTRANCES, *the Work of William Gebron, Cameron Clark, Charles A. Platt: William and Geoffrey Platt, Morris & O'Connor, and Adams & Prentice, all of New York City; Savery, Scheetz & Gilmour, of Philadelphia, and Robert Charles Kilborn, of Danbury, Conn.*

## DATA SHEETS—Prepared by Don Graf

- 523 Existing Proportions of Screen-to-Seating, Side Seat Limits for Satisfactory Viewing, Conventional versus Ideal Theater Floor Slope, Stage Height and Grid Location

## HERE, THERE, THIS AND THAT

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

# PENCIL POINTS

KENNETH REID  
EDITOR

CHARLES MAGRUDER  
ASSOCIATE EDITOR

DON GRAF  
TECHNICAL EDITOR

*The Monograph Series*  
RUSSELL F. WHITEHEAD  
EDITOR

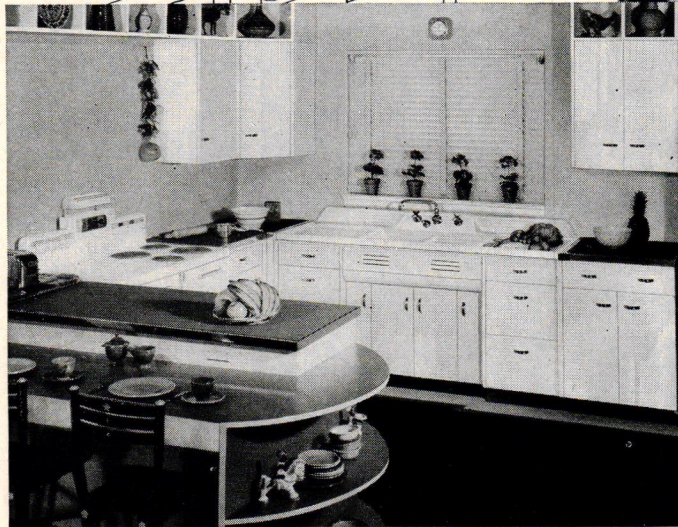
Published Monthly by REINHOLD PUBLISHING CORPORATION, Stamford, Conn., U.S.A.

RALPH REINHOLD, *President and Treasurer* H. 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, 1938, 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 XIX, No. 8, dated August, 1938. Indexed regularly in *The Art Index*.

# IT'S EASY TO MAKE KITCHENS *More Livable*



*The Crane Kitchen Queen Sink well deserves its title—"America's finest sink." Every bit of space is efficiently utilized in this sink. The large compartments make dishwashing easy; and the depressed drainboard prevents water surging over the rim. Comfort angle supply panel keeps controls out of the way, yet right at the finger tips when wanted. Recessed center panel permits correct posture.*

*with CRANE Sinks*

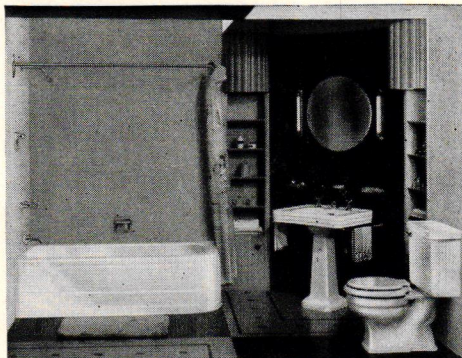
THE kitchen has been promoted! It is no longer a room just intended for cooking. Of course, Mrs. America today wants a livable, humanized kitchen; and besides, she may want a place to iron, or perhaps she likes the convenience of a breakfast bar.

But in making the kitchen pleasant and homelike—there must be no sacrifice in efficient arrangement. The floor plan should be considered from the standpoint of saving steps, and all materials used must serve the functional need for which they are intended, most effectively.

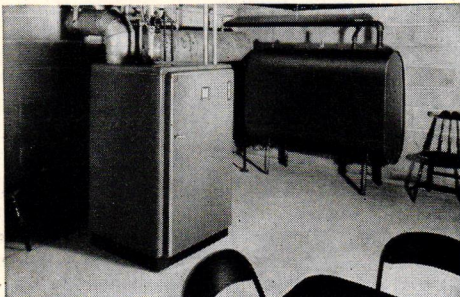
In the sink, for example, it is possible to emphasize the color scheme for the kitchen, making this room as bright and interesting as any in the house. For Crane Porcelain Enamel Sinks come in a wide variety of colors as well as in black and white. Then, too, any client will be more than pleased with the beauty of gleaming porcelain enamel—so easy to clean and keep clean. That smooth, lustrous surface never shows a trace of stains or fingerprints and, as the years roll by, the surface of a Crane sink remains bright and shining.

If you are interested in making kitchens gayer, drop into the nearest Crane Branch and see how well Crane's newest sinks, in these modern colors, will fit into your plans.

Crane Co. has made a comprehensive study of basic bathroom types and fixture arrangements, as well as color effects obtainable in standard materials. All this information is contained in the Crane Bathroom Planner—a wealth of practical bathroom planning information immediately available to architects.



Perfected automatic heating for coal, oil or gas is offered by the Crane line of heating products, each designed for maximum efficiency and economy.



**CRANE** VALVES • FITTINGS  
PIPE • PLUMBING  
HEATING • PUMPS

CRANE CO., GENERAL OFFICES: 836 SOUTH MICHIGAN AVE., CHICAGO

NATION-WIDE SERVICE THROUGH 134 BRANCHES AND MORE THAN 500 WHOLESALERS



## Rooms—“stamped” with distinction

One easy application at a surprisingly low cost gives beauty, insulation and noise quieting to walls and ceilings.

For Weatherwood\* Blendtex is a modern idea in wall and ceiling covering. Soft, pastel colors are harmoniously blended with an interesting texture to provide unusual distinction in an interior finish for all kinds of rooms. It comes to the job pre-decorated. Its surface is treated for long use without frequent redecoration expense. Factory-fitted units in

tile and plank shapes enable you to build, insulate, quiet noise and decorate *all at once*.

Blendtex is an economical answer for wall and ceiling decoration in all types of remodeling jobs—in homes, schools, churches, theaters and other buildings. It provides a low-cost finish for new homes. It fits—wherever its qualities are needed and where economy is a factor.

*Let us send you a new book that tells the story of Blendtex in pictures—on all types of jobs, in every part of the country.*

## United States Gypsum Company

Sales Offices at:  
 Atlanta, Ga. • Baltimore, Md. • Birmingham, Ala.  
 Boston, Mass. • Buffalo, N. Y. • Cincinnati, Ohio  
 Cleveland, Ohio • Dallas, Tex. • Denver, Colo.  
 Detroit, Mich. • Houston, Tex. • Indianapolis, Ind.  
 Kansas City, Mo. • Los Angeles, Cal. • Milwaukee, Wis.  
 Minneapolis, Minn. • New York, N. Y. • Omaha, Neb.  
 Philadelphia, Pa. • Pittsburgh, Pa. • Portland, Ore.  
 St. Louis, Mo. • San Francisco, Cal. • Washington, D. C.

\*Registered trade-marks



UNITED STATES GYPSUM COMPANY  
 300 West Adams Street, Chicago, Ill.

Please send me the new Blendtex Book.

Name .....

Address .....

City.....State.....

PP-8

---

---

# *Extra* **STRENGTH**

## **MEANS LONGER LIFE**

---

---



**C**ONCRETE walls, floors and roofs are stronger and last longer if the concrete has been reinforced with wire fabric.

American Steel & Wire Company Wire Fabric is a factory made product. It has been designed to give even distribution of strength and at the same time reduces labor costs. Any type of labor can put Wire

Fabric in place with ease and as soon as it has been put in place it is ready for the concrete to be poured.

Our Wire Fabric for building construction is available in Triangle Mesh and Electric Welded square or rectangular mesh. Both can be delivered in sheets or in rolls according to your specification. We will send you complete details on request.



## **WIRE FABRIC**

**AMERICAN STEEL & WIRE COMPANY**

Cleveland, Chicago and New York

Columbia Steel Company, San Francisco, *Pacific Coast Distributors* • United States Steel Products Company, New York, *Export Distributors*

**UNITED STATES STEEL**

# Know the Secret of *Lasting Freshness* in Terrazzo Floors?

*Terrazzo floor of Atlas White portland cement in City Hall and Auditorium, Montgomery, Alabama. Architect, Frank W. Lockwood; General contractor, Algernon Blair, both of Montgomery. Sub-contractor for terrazzo, J. S. Fornara Tile & Terrazzo Co., Atlanta, Ga.*

**T**HE secret is simple, yet the effect is both instantly and *permanently* apparent. It lies in the use of *white* portland cement matrix. Only with *white* cement can you get exact color control, blending or contrasting with the marble chips precisely as desired. Only with white cement can you get patterns that are truly clean-cut, faithful to specifications to the minutest detail.

And these qualities of fine terrazzo will be retained for the life of the floor. Whatever color motif you choose—pure white, delicate pastels, or bold vivid shades—will hold to its original value through the years. Add to this the fact that fine terrazzo is unsurpassed in wearability, moderate in first cost, low in upkeep cost, and you have the reasons why its use in new and remodeled build-

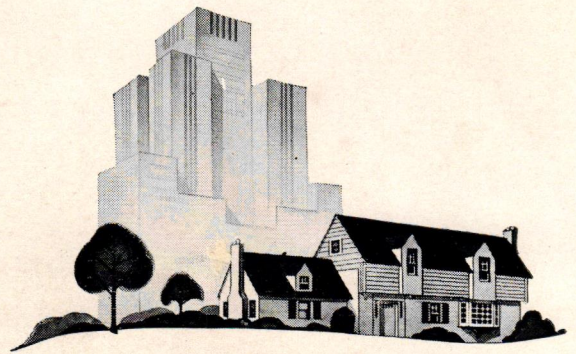
ings of all kinds is growing so rapidly.

Specify "Atlas White" on your next terrazzo job. Atlas White (plain and waterproofed) is pure white. It exceeds specification requirements for portland cement strength. It assures fine terrazzo at its best. Universal Atlas Cement Co. (United States Steel Corporation Subsidiary), 208 South LaSalle Street, Chicago, Illinois.

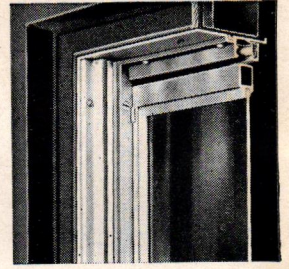
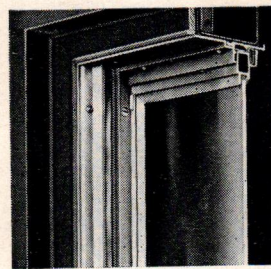
**R FINE TERRAZZO SPECIFY ATLAS WHITE PORTLAND CEMENT**

WRITE FOR FREE BOOKLET SHOWING 24 TRUE-COLOR SPECIMENS OF FINE TERRAZZO T-11

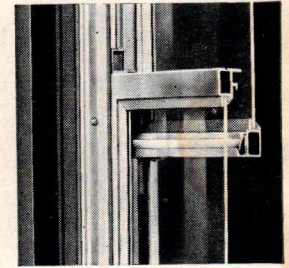
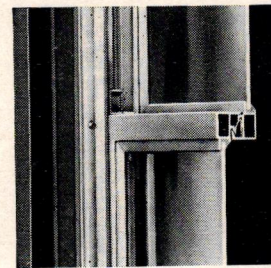




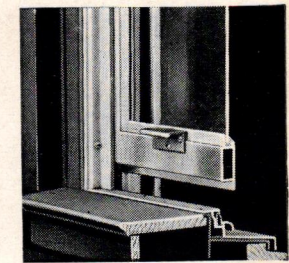
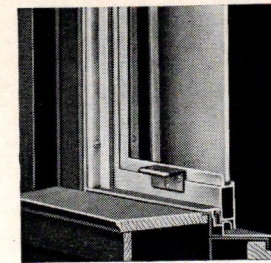
FOR RESIDENCE  
OR PUBLIC BUILDING—  
WINDOWS OF BRONZE OR ALUMINUM



*Seamless tubular sash provides the most rigid construction possible. The patented weatherstrip of resilient metal fits snugly to top and side of sash.*



*At meeting rail, metal-to-metal contact, plus resilient metal weatherstrip. Noiseless, free-acting sashes insure perfect balance.*



*Water table and resilient metal weatherstrip combine with all the features above, to make Permatite Windows absolutely weathertight.*

**NO NOISE . . . . . NO DRAFTS**  
*and always easy to operate*  
**PERMATITE WINDOWS**

**S**ILENT operation, easy operation, no rattles, no drafts—Permatite Windows guarantee this kind of performance to your clients.

In bronze or aluminum—casement or double hung—Permatite Windows have the exclusive features and sturdy construction which insure perfect performance. Entirely of metal—they have no felt or rubber to harden or wear out.

These windows are designed to meet all the new requirements of scientific lighting, insulation and air-conditioning. Please study carefully the photographs at the right.

For full details on both casement and double hung windows, we invite you to consult Sweet's or write us for a complete catalog.

**GENERAL BRONZE CORPORATION**

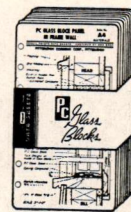
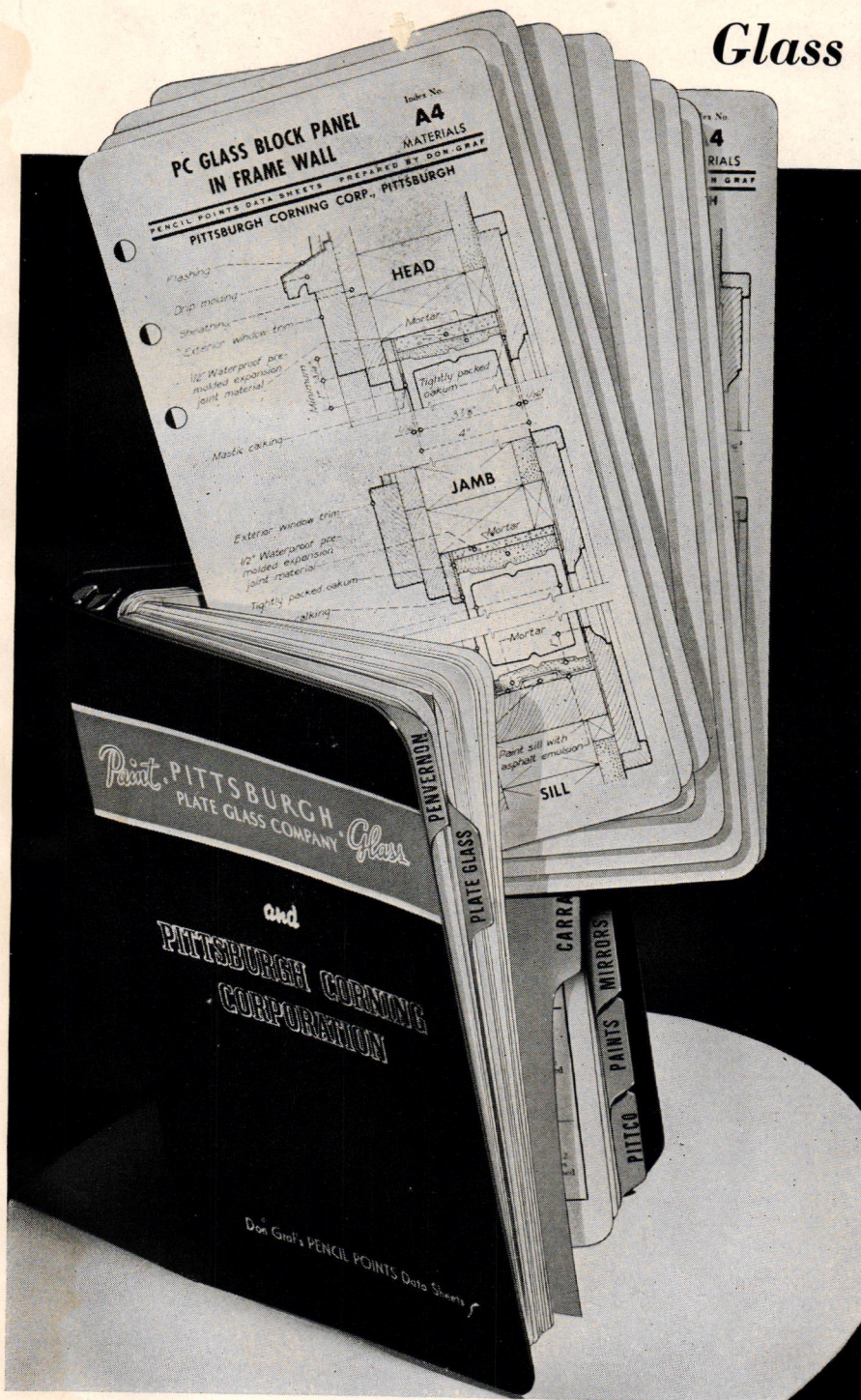
34·19 TENTH STREET . . . . . LONG ISLAND CITY, N. Y.



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



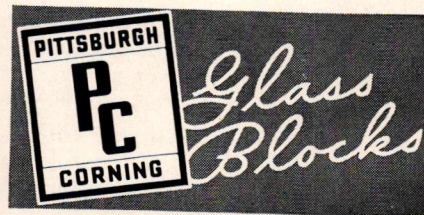
# NOW READY... 14 Don Graf Data Sheets on PC Glass Blocks... and One Sheet on Seloc Glass Chalkboard



FOR INSERTION IN YOUR  
PITTSBURGH DATA SHEET  
HANDBOOK

WITH glass block construction more widely used every day, these new Don Graf data sheets on PC Glass Blocks will prove invaluable to you in your work. Prepared by an architect for architects and draftsmen, they contain complete, accurate data on the use and application of PC Glass Blocks, with helpful installation details for different types of walls. The set of Glass Block sheets comprises 14 pages. There is also one page of details on another interesting new product, Seloc Glass Chalkboard.

This set of 15 data sheets is specially prepared for easy insertion in the Pittsburgh Data Sheet Handbook, which contains information on other glass and paint products of Pittsburgh Plate Glass Company and Pittsburgh Corning Corporation. You probably already have this complete Don Graf Handbook of Pittsburgh Products. If you have, and your name appears on our records, the new Glass Block data sheets will be sent to you automatically for insertion. Be on the lookout for them. But if you do not have the Pittsburgh Handbook, and are a practicing architect, contractor or engineer, sign and mail the coupon below for your free copy of it. The copy sent you will contain the new Glass Block and Seloc data sheets.



**PITTSBURGH CORNING CORPORATION**

*Manufacturers of PC Glass Blocks*

**PITTSBURGH PLATE GLASS COMPANY**

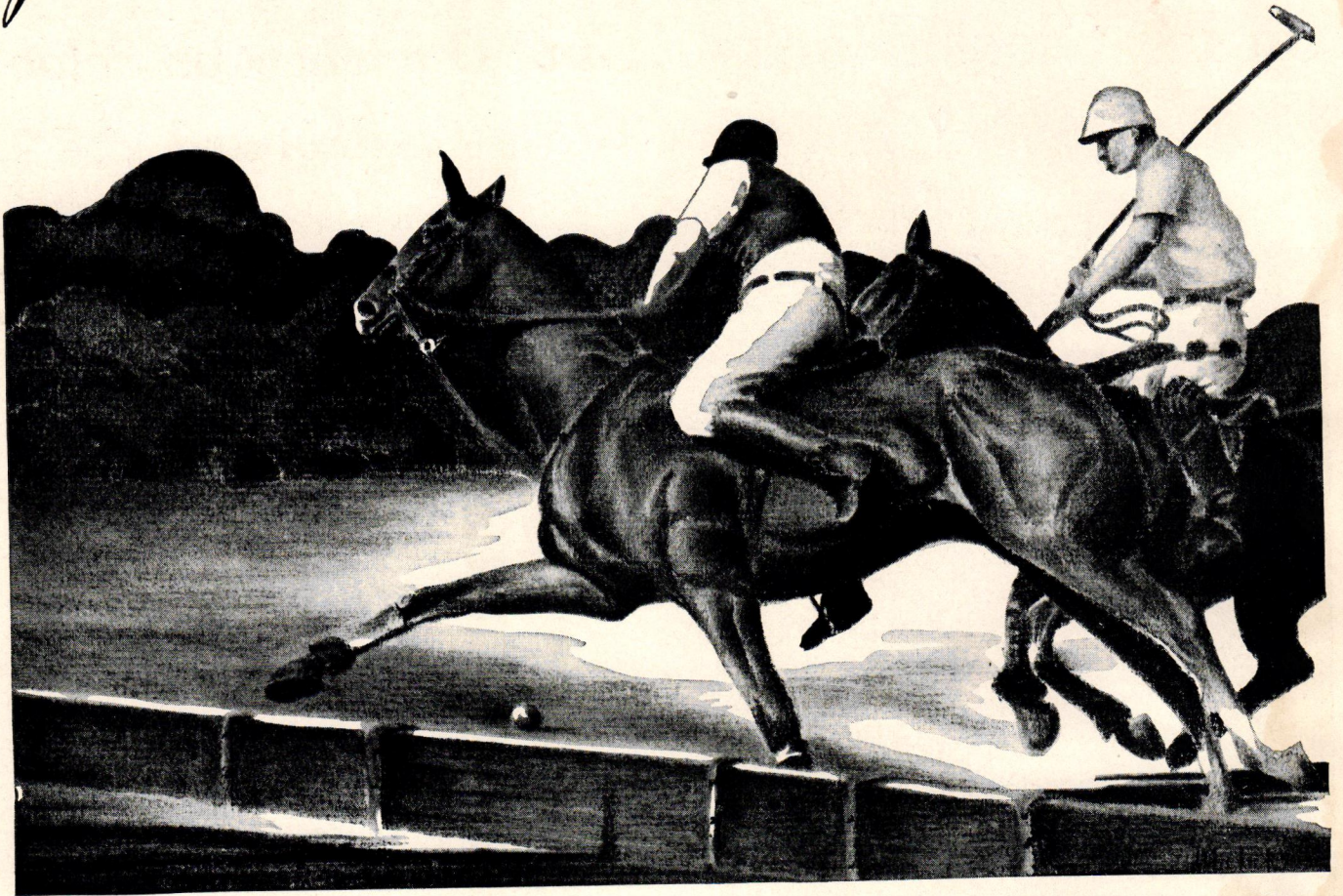
*Manufacturers of Seloc Glass Chalkboard*

Pittsburgh Corning Corporation  
2360A Grant Bldg., Pittsburgh, Pa.

Please send me, without cost or obligation, the Pittsburgh Data Sheet Handbook, complete with the new sheets on PC Glass Blocks and Seloc.

Name.....  
Firm.....  
Position.....  
Address.....  
City.....State.....

# From the KOH-I-NOOR Sketch Book



## THIS IS PLAY . . .

Polo or tennis take more energy than sitting at a desk, yet we say one "plays" polo but "works" as an artist. People often get flabby from working; while others die of exhaustion from playing. It seems that if you are not morally or physically compelled to do a thing, but still do it because you like to and want to, that's play.

If you have taken up sketching as one of your forms of play, be careful that it does not become self-imposed work. A few years ago I had a beautifully typed schedule which laid out my sketching career for the next sixty years or more. Needless to say, my pre-arranged schedule died a natural death, so I now operate on the idea of making at least one sketch a week unless I feel more like taking a walk or a nap. You'll have more fun and actually do more work this way than with a "three nights a week or nothing" schedule.

The picture above was sketched from a very fine newspaper photograph and rendered on charcoal paper with Koh-I-Noor Compressed Charcoal. This is just the medium for subjects of this type. It will take and hold a sharp point for fine detail, and mistakes are easily corrected with a Kohplastic eraser. The Charcoal was applied to a section at a time, as the head and chest

of the horse, which was then finished up with a paper stomp. More Charcoal was added and stomped for shadows, and highlights were lifted or lightened with the Kohplastic eraser. It is well to work from the top of the drawing down, finishing as you go, for the sake of cleanliness.

*Julian Michele*

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

The new Polycolor Leads No. 2600 are now being distributed by many dealers. They are  $\frac{7}{32}$ " in diameter by  $4\frac{3}{4}$ " long, manufactured in 24 of the most popular colors of the Polycolor line, and may be used with either the No. 48 or No. 4082 holders.

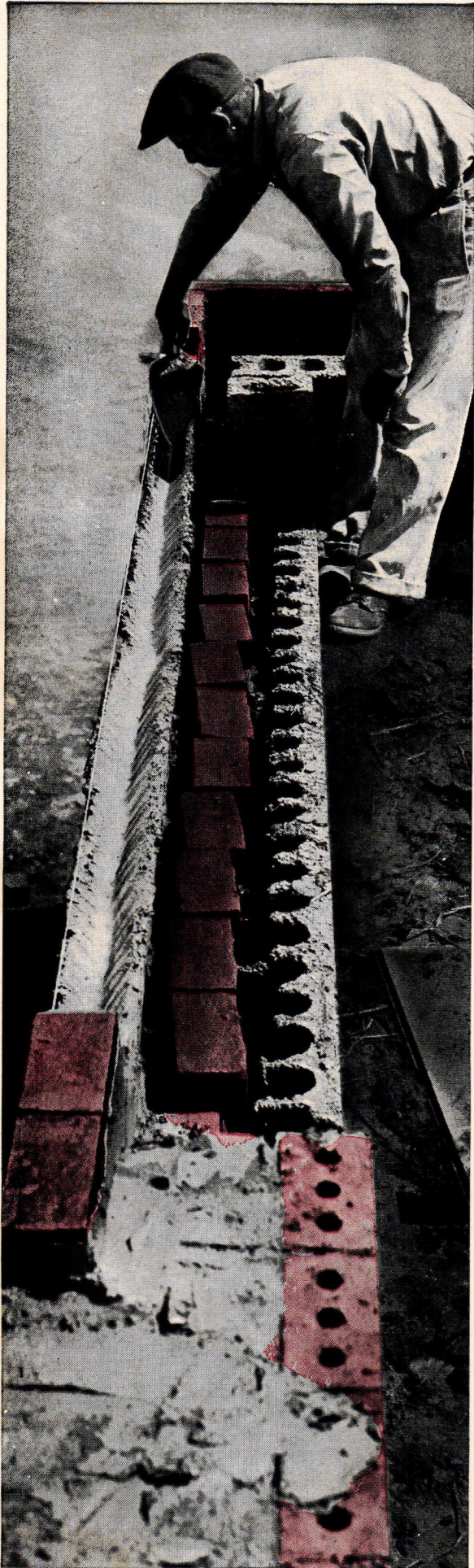
Made by the manufacturers of

**KOH-I-NOOR**

THE PERFECT PENCIL

Leaflet 521-P describes all of these numbers

*Koh-I-Noor Pencil Company Inc. 373 Fourth Avenue, New York*



# **BRIXMENT HAS HIGH WATER-RETAINING CAPACITY!**

**T**HE rate at which moisture is removed from the mortar by the suction of the brick has a marked effect on the bond between the brick and the mortar, and on the water-tightness of the wall. If the mortar is sucked dry too fast, it congeals immediately and the next course cannot be properly bedded. Furthermore, no water passes from this dry mortar into the brick. Therefore no bond is developed, and cracks may occur between the brick and the mortar, both in the bed and head joints. . . . *Brixment mortar has extremely high water-retaining capacity.* This keeps the brick from sucking the water out of Brixment mortar too fast, and prevents the mortar from losing its fine plasticity when spread out on the wall. This, in turn, permits a more complete bedding of the brick, an increased area of contact between brick and mortar, and a deeper penetration of the mortar into the pores of the brick. The result is a better bond, and a more water-tight wall. . . .

Louisville Cement Co., Incorporated, Louisville, Ky.



# HERE, THERE, THIS & THAT

## *Willing Draftsmen Lured to New Jobs*

For no apparent reason, from natural or artificial causes, the profession looks a little better through this porthole. Northerly and southerly raiding parties have carried away small groups of willing draftsmen to fill bucolic vacuums; government departments, doing their own architecting, provide asylum for others; some private work is showing; and PWA has started putting on the pressure. When certain proposed housing projects get going, if ever, it looks as though the architects in charge will have to send out a bailiff to woo back the wanderers at fancy sums, ranging all the way up to free cigars and an office beer-cooler.

The subject of the hebdomadal in-

sult, ever interesting to wage slaves as well as to captains of industry, has an entirely new status since the old days. Once a closely-guarded secret between slave and master, the vicissitudes of recent times have brought about a deal of note-comparing among the boys. Little by little the hourly rate seems to have risen from an all-time low of thirty-eight cents an hour to an average (for capable help) of one dollar and twenty-eight cents. One forty-one is gaining, as new jobs break, and a limited number are at one fifty-four or over. The usual discrepancies obtain in many cases, relative to wage and responsibility, but the number of openings is still too few to make rugged independence a practical thing.

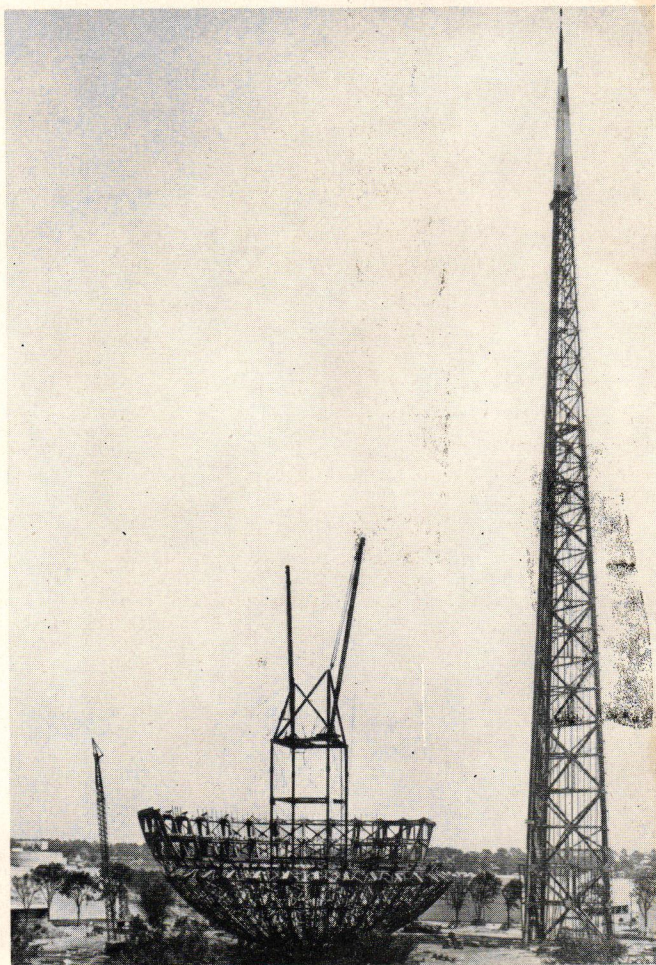
Last of our local professional organizations to hold its annual election, the Architectural League of Boston crashed through on July 15. When the nominating committee foregathered at Jake Wirth's to excogitate a slate and do justice to Jake's Blatz, they took a leaf from the book of the horsey crowd and called science to

their aid. Simply, the process was to place certain eligible names before themselves and fall-to at the beer. As the condition of Blatzification approached some of these names began to move, whirl, or take on an unaccountable blurred look. Such of them as still retained their pristine clarity were aptly construed as a mystic, triple-hunch, super-slate, and given a dose of fixative. It ran in this wise:

President, Leon Keach; Vice President, Carmen di Stefano; Treasurer, Carl Priestly; Recording Secretary, Rea Esgar; Corresponding Secretary, Herbert M. L. Giduz.

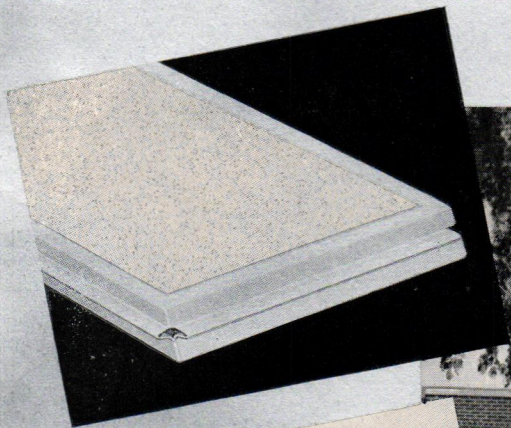
The committee waited upon the first named in his library (or was it a cafeteria?), and with customary reticence he made as if to return to his book (or was it a meat ball?). However, when the process of divination had been explained the great man shrugged to the inevitable, muttered "kismet" into his beard, and resolved to run for office on a wet plank, but wearing the spiked shoes of a reactionary.

*(Continued on page 12)*



*The Trylon and Perisphere, shown at right under construction for the New York World's Fair of 1939, recall a precedent set by "theme centers" of great expositions of the past including the Paris Exposition of 1900 for which Francis S. Swales, now a New York architect, designed the famed Celestial Globe as a companion for the Eiffel Tower, left. The lofty tower, remaining on the exposition grounds from the Paris Exposition of 1889, was again used for the "theme center" with the 145-foot sphere designed by Swales to contain an exhibit, representing the planetary system, on a 110-foot inner sphere*

# A MASONRY UNIT THAT CAN BE BENT OR WARPED!



An under-construction view of a new theatre in Somerset, Pa., showing GYPSTEEL PLANK being laid over a curved area. Note the warp in end bay reducing elevation of the rear wall. Architects—Walker & Mong, Somerset, Pa.



The Community Theatre at Saratoga Springs, N. Y., designed by Thomas W. Lamb, New York, is one of several in the American Theatres Corporation in which *Plank* roof-decks are installed.

**PLANK\* IS FLEXIBLE.** GYPSTEEL PLANK, the masonry unit that builds strong, rigid roof-decks, is flexible enough to be easily bent to follow the curve of a bowstring truss. It twists, too, so that you may warp your roof to eliminate drainage fill and reduce wall heights.

**LIGHT WEIGHT IS ECONOMY.** PLANK weighs but 12 lbs. per square foot, makes possible the use of *longer spans*, *lighter steel*, saves money on structural framing for large areas.

**PREFERRED BY THEATRE ARCHITECTS.** Because curves and warps are particularly adaptable to theatre roofs, PLANK is a preferred fire-safe roof-deck material with many well-known theatre architects—Eugene De Rosa, John Ebersson, Victor Rigaumont, William Hohausser, William H. Lee—who have found that it gives real economy in construction and lasting satisfaction in use. Whatever type of roof you are planning—curved, flat, pitched,

hipped, saw tooth, mansard—you will find many advantages in PLANK's adaptability and speed of erection. Our *Plank Bulletin*, which contains all the necessary information about this modern fire-safe structural unit, will be sent to you on request.

**GYPSTEEL PLANK** is a complete structural unit shaped like lumber. Made of extra dense, nailable gypsum. All four sides are bound with galvanized steel tongues and grooves which lock to form a strong, continuous I-BEAM. Center is reinforced with steel wire mesh. Vermin-proof, termite-proof. Will not shrink or warp.

\*The term PLANK as applied to cementitious building products is a trade-mark of the American Cyanamid & Chemical Corporation.



**AMERICAN CYANAMID & CHEMICAL CORPORATION**

Structural Gypsum Division

36 ROCKEFELLER PLAZA, NEW YORK, N. Y.

## GYPSTEEL PLANK

(Continued from page 10)

One of the post-election subjects for discussion pertained to the League employment service, which is on the way to fuller development. Before the crash—heard-round-the-world Boston's clearing house for architectural employment was at the Architectural Club, free. There are still many such jobs cleared through the office of Executive Secretary Bert Buffey, but an outgrowth of the depression is a professional employment office which charges an average 70 per cent of a week's salary for the trick of turning up a job; that is, if you land one hundred and ten dollars a week, the magician collects seventy-seven, or thereabouts, in installments. To date the League's employment help is gratis, but as the service grows it may have to make a very nominal levy. At present all leads come in through members, who usually know the architect concerned, and what he expects of a man. If any unemployed member fills the bill he is immediately informed of the opportunity, otherwise an outsider is sought.

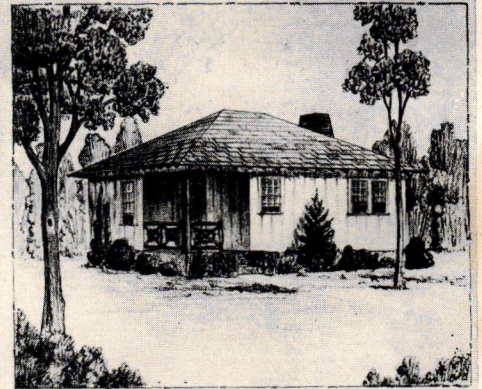
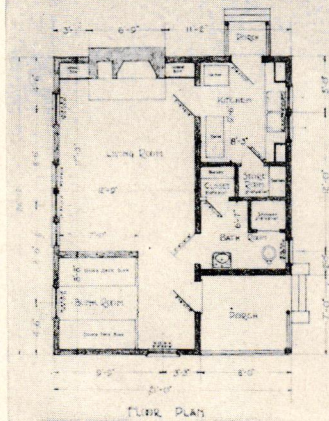
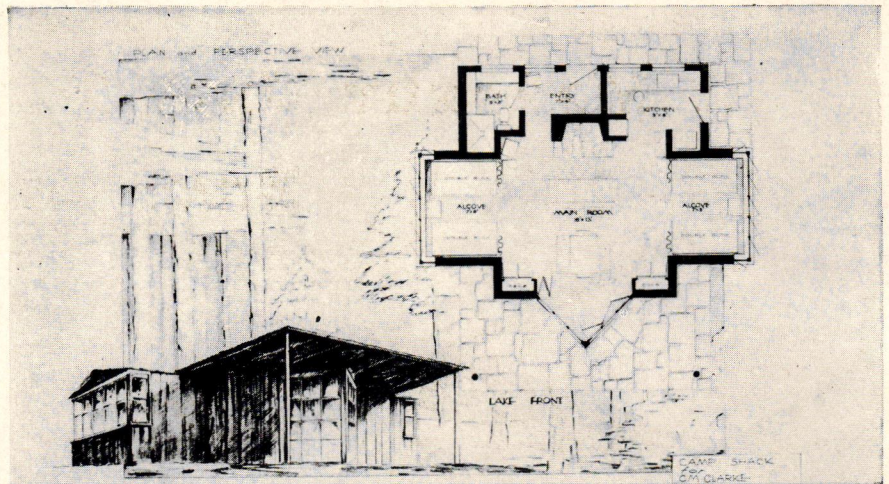
One of the recent oddities in employment occurred here in New England, where an architect asked his applicants about their religious and political beliefs. Report has it that all the boys turned out to be Methodists and Old Guard Republicans, were given the accolade and password.

One of our best competitive bets seems to be the modernist firm of Marc C. Peter and Hugh Stubbins (both juniors) who won a \$1,000 prize in the national Gas House set-to.

Office parties, with or without the boss, which were a rattling good institution once upon a time, have all but vanished from the regular establishments. Such signs of paternalistic festivities are now found chiefly in the personal architectural forces of business concerns. Thus Charlie Smith reports an elegant day aboard Howard Johnson's yacht. C.H.S. almost missed the boat by having to retrieve his old yachting hat from a hungry moth.

In this era of biting competition, when old houses have been known to keep their New England consciences under anaesthetics in order to eliminate the code of ethics from the struggle for existence, a profitable field for tillage has been spotted by a couple of our live-wires. They believe a scale of rates could be set up for the sale of damaging information concerning one's rivals, everything being kept strictly confidential. As samples we have, "evidences of faulty construction — ten dollars," "unethical practices — twenty dollars," "dipsomania—five smackers," "bar sinister (popular meaning)—one grand."

LEON KEACH

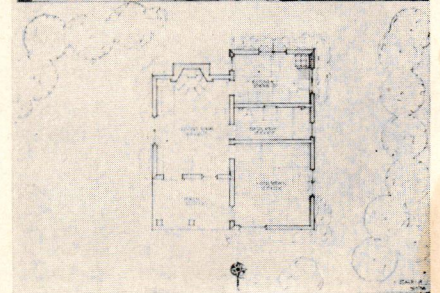
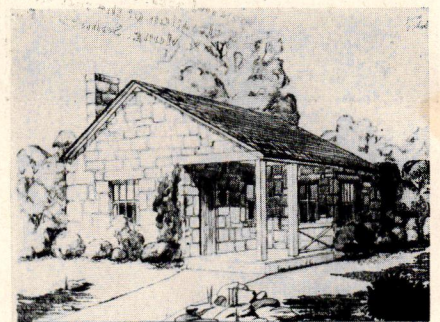


### High School Pupils Compete for Prizes

Winning drawings in Dixon Eldorado's annual Scholastic Awards competition for high school students, presented here, are designs for a camp shack, each of which was accompanied by sheets of scale details and by elevations.

The first medal went to the design at the top, by Franklin Sayles, 19, a pupil of C. M. Clarke at Mount Pleasant High School, Schenectady, N. Y. The winner of second prize was the center design, by Raymond Phelps, 16, a pupil of Leon Taliaferro at Thomas Jefferson High School, San Antonio, Texas. Third prize went to the design below, by Walter Rucky, 18, a pupil of J. Stanley Ott at West Technical High School, Cleveland.

Awards of \$25, \$15 and \$10 were given for the three-sheet project.



### Brunner Scholarship

The Architectural League of New York will receive between \$40,000 and \$50,000 for the establishment of the Arnold W. Brunner Scholarship, it was announced recently. This amount—the largest ever received by the organization for the purpose of awards—has been granted under the will of Emma B. Brunner to carry

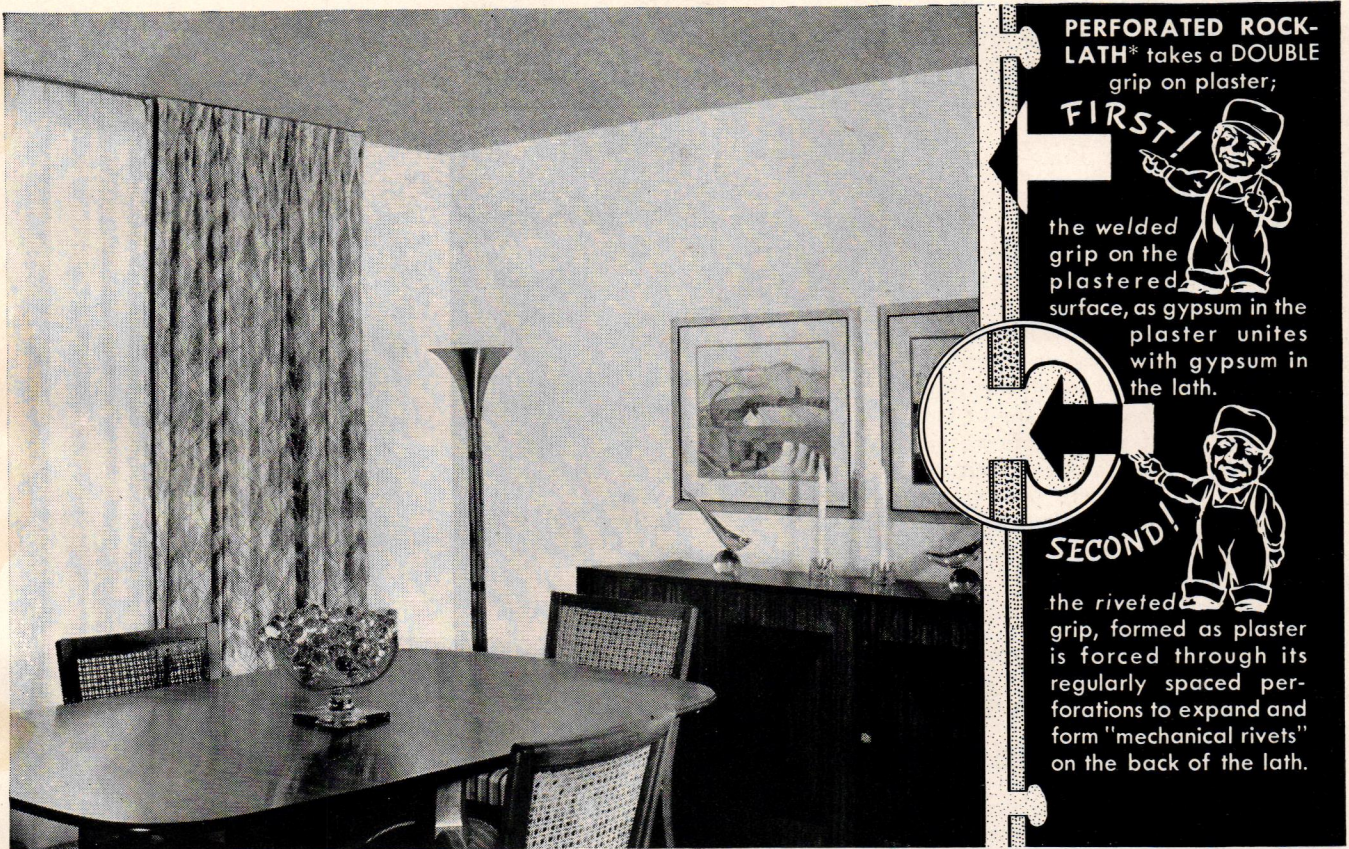
out the wishes expressed by her husband, Arnold W. Brunner, past president of the League, before his death in 1925. Mr. Brunner was one of the leaders of the architectural profession the first quarter of this century.

The Executive Committee of the League has decided to devote the income to adult, rather than to undergraduate, education and assistance in the development of architecture and the allied arts.

Plaster is **WELDED AND RIVETED** to walls  
when applied over

# Perforated Rocklath

THE FIREPROOF LATH



PERFORATED ROCK-LATH\* takes a DOUBLE grip on plaster;

**FIRST!**

the welded grip on the plastered surface, as gypsum in the plaster unites with gypsum in the lath.

**SECOND!**

the riveted grip, formed as plaster is forced through its regularly spaced perforations to expand and form "mechanical rivets" on the back of the lath.

**P**ERFORATED Rocklath\* provides a solution to a problem as old as the architectural profession itself—that of creating interior walls that will look as well when they reach their “teens” as they did the day of their “birth.”

For when plaster is *welded* and *riveted* to walls of Perforated Rocklath the result is a smooth, unyielding, lasting surface that will hold the youth and beauty of any type of decoration applied to it.

And in addition to lasting beauty, Perforated Rocklath will give your client added fire protection. USG tests con-

ducted at the Bureau of Standards qualify partitions made of Perforated Rocklath plastered with one-half inch of gypsum plaster for a one-hour fire rating.

You'd think that a product with all these virtues would be high priced. Perforated Rocklath is not. You can specify it on your next job knowing the cost will be little, if any, more than the cheapest kind of old-fashioned plaster lath.

*FREE — an attractive illustrated guide to finer, safer, more economical wall and ceiling construction. Contains information on Lathing, Plastering, Decoration. The coupon below will bring your copy.*

**United States Gypsum Company**

300 WEST ADAMS ST. CHICAGO, ILLINOIS

PLASTERS . . . ROCKLATH\* . . . METAL LATH  
SHEETROCK\* . . . FIBER WALLBOARD . . . SHEATH-  
ING . . . INSULATING BOARD . . . INSULATING WOOL  
ACOUSTICAL MATERIALS . . . PAINT PRODUCTS  
STEEL PRODUCTS . . . ROOFING PRODUCTS  
. . . SIDING PRODUCTS . . . LIME PRODUCTS.

\*Registered trade-marks



UNITED STATES GYPSUM COMPANY  
300 West Adams Street, Chicago, Ill.

Please send the Perforated Rocklath circular contain-  
ing information on wall construction.

Name .....

Address .....

City ..... State ..... P-8



### George V. Rhines Dies

George V. Rhines, noted architect and member of the firm of Mills, Rhines, Bellman and Nordhoff, of Toledo, Ohio, died at his home in that city on Wednesday, June 29.

Mr. Rhines had a national reputation as an architect and engineer. As senior member of a prominent firm who have to their credit many of the finest examples of architecture in this country, he will be sincerely mourned by all Toledo architects and by his many friends in the profession.

As an architect registered in Michigan, he was a member of the Mich-

*The club restaurant and bar designed by Jorge Mancebo, Architect, of San Paulo, Brazil, for the Club de Regatas Tiete or regatta club of that city, is shown in its sub-tropical setting on a river bank. Large windows in the two dining rooms flanking the central unit, which contains the bar and kitchen and is topped by an inviting loggia, afford a view of the river*

igan Society of Architects, as well as of The American Institute of Architects and the Toledo Chapter, A.I.A.

### German Architect Joins Cooper Staff

Dr. Paul Zucker, authority on the history of art and architecture and a prominent architect of Germany until his voluntary exile eight months ago, has been appointed a member of the faculty of Cooper Union Art Schools, it is announced by Guy Gayler Clark, Art Director.

He will occupy the chair of Architectural History, at Cooper Union, assuming his duties at the beginning of the eightieth academic year, September 19. With the beginning of the Nazi regime, Dr. Zucker lost the chairs of Architectural History, at the State Academy for the Figurative Arts, and Fine Arts Dean in the University of Lessing, both in Berlin. He had occupied these since 1918, also designing numerous buildings and becoming known as an authority on the history of bridges.

### Competition Extended

The Pan American Union announces the postponement of the final date for the presentation of projects for the Marti Monument Competition from November 9, 1938, to November 27, 1938. The program for the Competition was announced in the June issue of PENCIL POINTS.

## G-K

### THE STANDARD OF QUALITY

in workmanship is maintained at a level consistent with our policy to provide an operator designed for your window treatment. Accomplishment of those points of design which single out these operators for excellence in operation can only be attained by a conscientious and skilled group of artisans.

To obtain the best operator for your window treatments consult our Engineering Department. You may be assured of their personal attention to your problem. There is no obligation of course.

*Use Coupon!*

GIBSON & KIRK CO. • BALTIMORE, MD.

Please send Architectural Data

Name .....

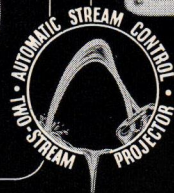
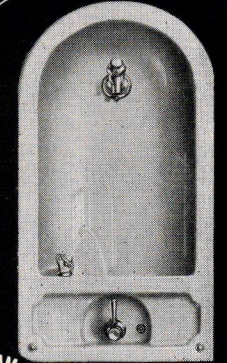
Address .....

SEE OUR CATALOG IN SWEET'S!

## Halsey Taylor

### DRINKING FOUNTAINS

*meet the problem of sanitation*

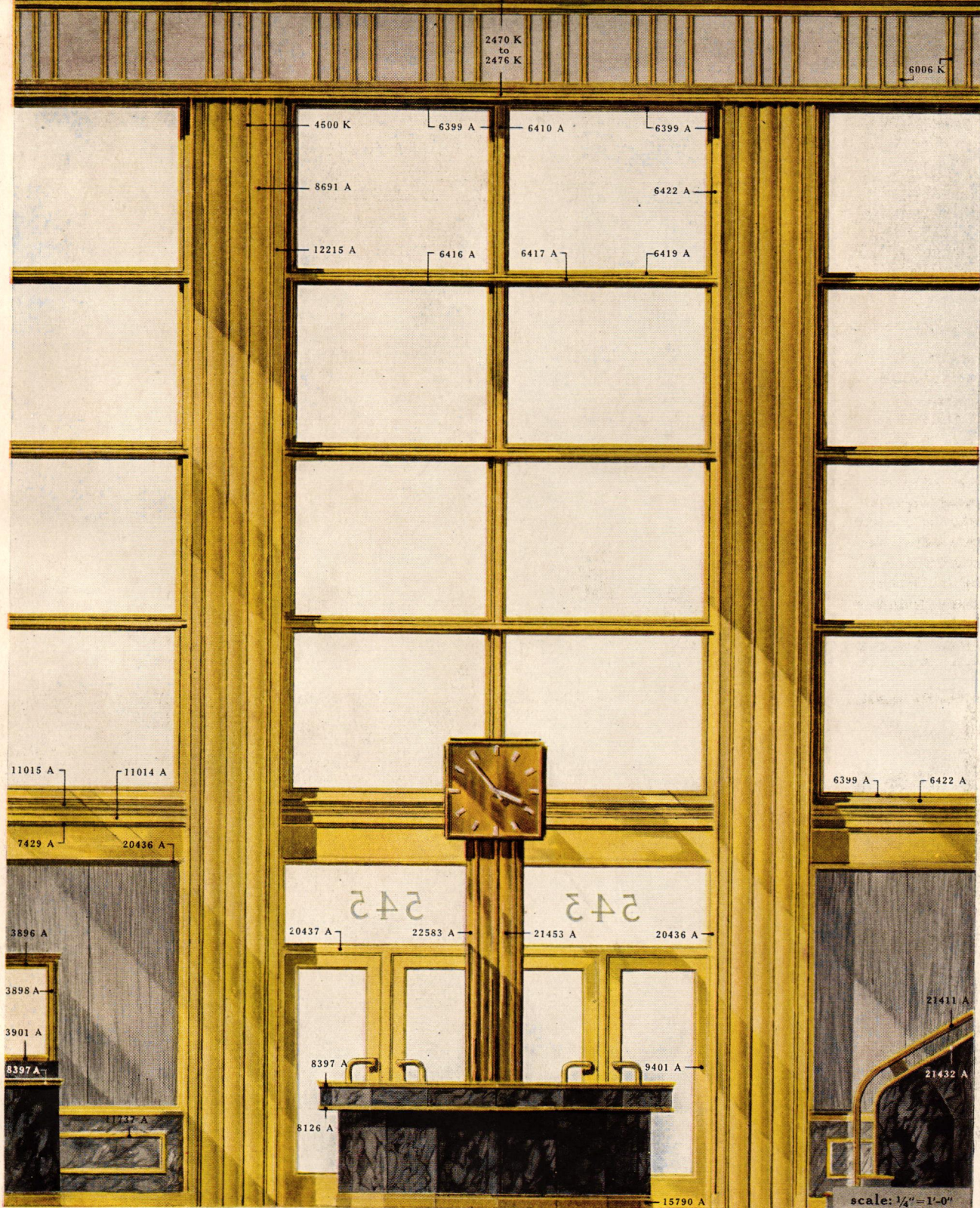


Sanitation is ever a problem in a drinking-water system, but Halsey Taylor Drinking Fountains provide a happy solution. For years these modern fountains have furnished health-safe water in every type of building. Patented improvements promote convenience, hygiene and mechanical efficiency. Write for latest catalog.

**THE HALSEY W. TAYLOR COMPANY**  
WARREN, OHIO



VAHAN HAGOPIAN



# ANACONDA

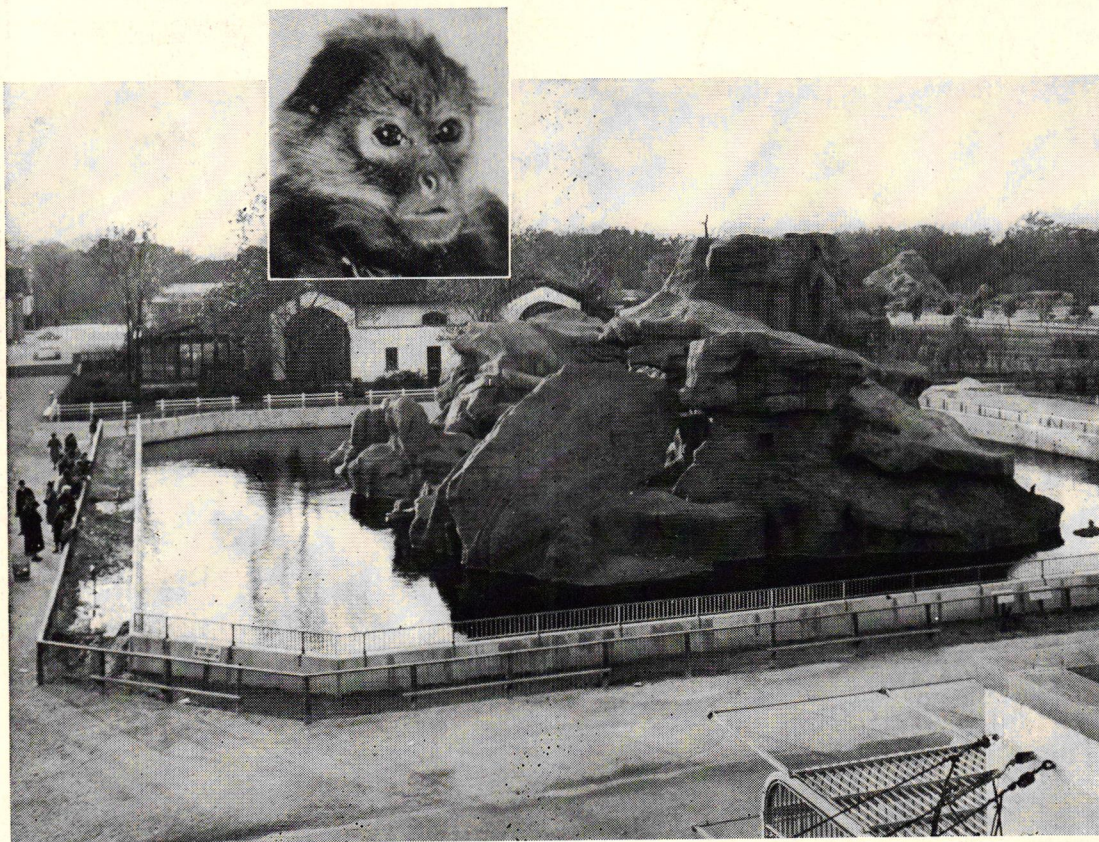
ARCHITECTURAL EXTRUDED BRONZE  
IN STANDARD SHAPES

NUMBERS REFER TO SHAPES SHOWN IN THE AMERICAN BRASS COMPANY CATALOG

*Other plates similar to this will be furnished upon request*

**'INCOR' 24-HOUR CEMENT CURES 5 TIMES AS FAST  
...MAKES IT EASIER TO GET WATERTIGHT CONCRETE**

**CHICAGO'S MONKEY ISLAND MOAT SHOWS  
ADVANTAGES OF FASTER JOB-CURING**



**M**ONKEY ISLAND, year-around home of Chicago Zoo's Rhesus monkey colony, illustrates the swing to 'Incor' 24-Hour Cement for watertight structures. These monkeys are great swimmers; hence, the waterfilled moat around the island. The moat's concrete walls are 18 feet high, water is 14 feet at greatest depth; outside moat dimensions, 180 x 130 feet.

Architect Edwin H. Clark asked the contractor to figure the job with 'Incor' 24-Hour Cement, which combines with water 5 times as fast, and cures watertight in 24 to 48 hours, instead of 7 to 10 days. 'Incor' reduced form requirements, saved several weeks' job overhead, and helped assure

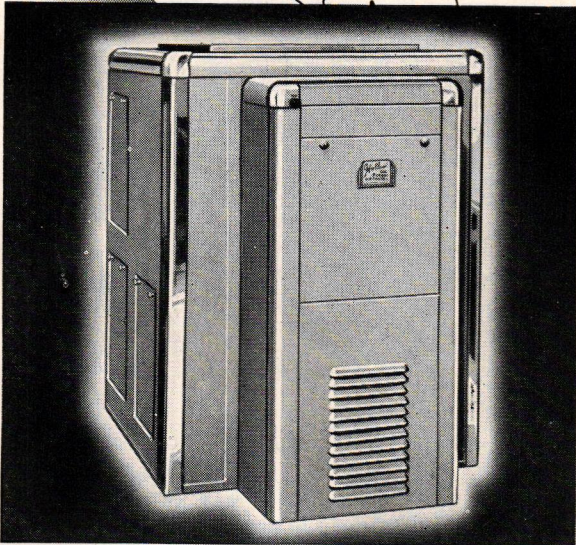
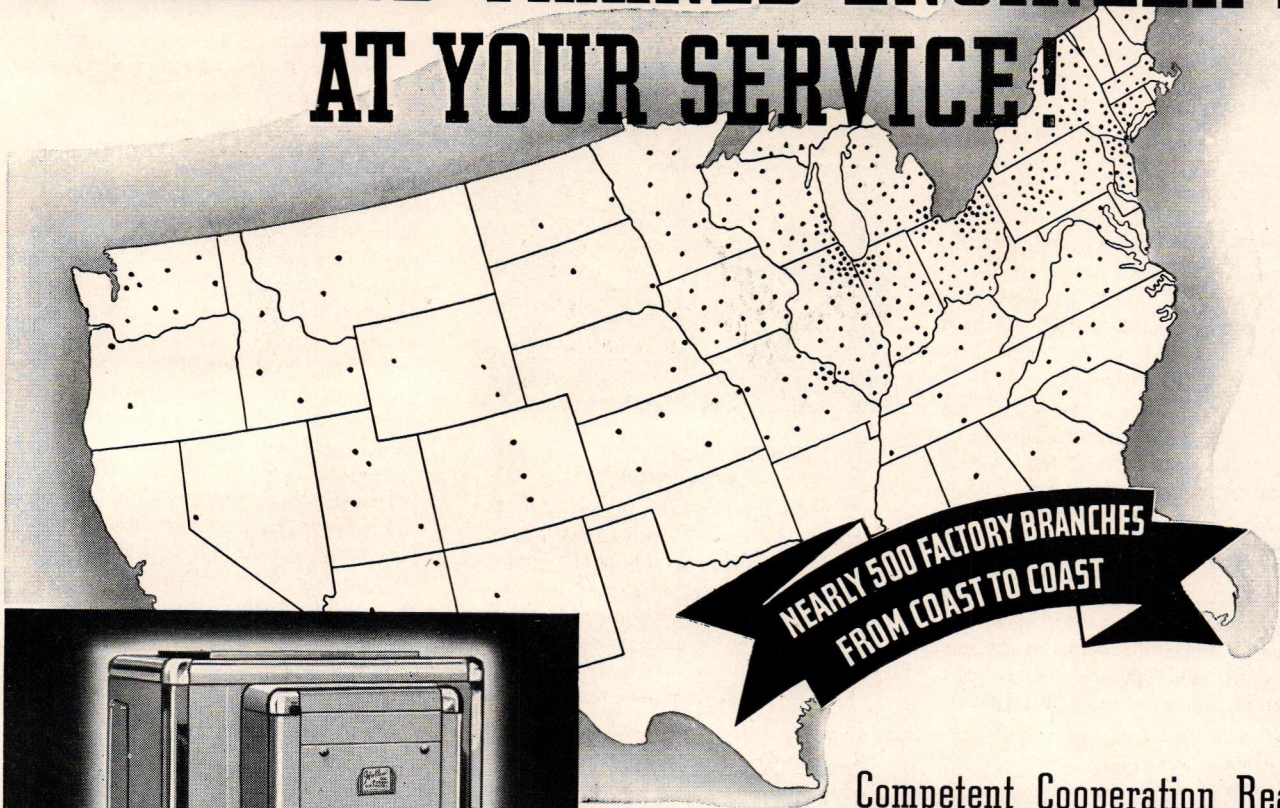
the strong, dense, impervious concrete needed for watertight service.

No "monkey business" with exposed concrete: workability is secured, not by adding water, but by proper mix design—made easier by 'Incor's smooth working properties. And thorough curing, vitally necessary in watertight work, is next thing to automatic with 'Incor'\*. Greater assurance, frequently coupled with lower concreting costs, suggests that contractors be encouraged to estimate under specifications which take full advantage of 'Incor's curing efficiency. Write for copy of "Watertight Concrete." Lone Star Cement Corporation, Room 2283, 342 Madison Avenue, New York.

\*Reg. U. S. Pat. Off.

**LONE STAR CEMENT CORPORATION**  
MAKERS OF LONE STAR CEMENT... 'INCOR' 24-HOUR CEMENT

# Wherever You Are... A HOLLAND-TRAINED ENGINEER IS AT YOUR SERVICE!



## HOLLAND AUTOMATIC-FURNACE AIR CONDITIONER

Both first cost and maintenance costs have been substantially reduced in this revolutionary winter air conditioner, yet efficiency has actually been increased. Compact, fully self-contained, remarkably economical with either oil or gas. Write for descriptive literature and free data sheets.

## HOLLAND FURNACE COMPANY HOLLAND, MICHIGAN

*World's Largest Installers of Home  
Heating and Air Conditioning Systems*

## Competent Cooperation Readily Available to Architects Through Holland Furnace Company's Unique Nationwide Organization!

The architect who specifies Holland equipment for warm air heating or winter air conditioning not only assures his client highest efficiency at lowest prices but also effects a decided saving of time and detail work. He has only to submit his plans to the local Holland engineer who works out the entire system in detail.

This engineer is not only thoroughly trained in the theory of home heating and air conditioning, but also has had long practical experience in supervising actual installations. Nevertheless, his recommendations are not final. They must first be passed upon by senior engineers at the Holland home office.

Once they have okayed the local engineer's plans, the system is installed by the company's own specially trained crew. Then the Holland

Furnace Company assumes full responsibility directly to the client. The architect is thereby fully insured against dissatisfaction.

The usefulness of Holland heating engineers is not, however, limited to occasions when Holland equipment is definitely decided upon. Architects are invited to call upon the local Holland engineer any time a problem arises in detailing a warm air heating or air conditioning installation. His practical experience will often enable him to make suggestions which not only reduce costs but also insure maximum efficiency.

Acceptance of such cooperation imposes no obligation whatsoever upon the architect. This is purely a good will service available at any time, by calling the Holland Factory Branch listed in your phone book.

HOLLAND FURNACE COMPANY  
Dept. PP-8—Holland, Michigan

Please rush information on subjects checked below.

- AUTOMATIC FURNACE AIR CONDITIONER for  
Oil or Gas.  HOLLAND FURNACES  
 COAL FURNACE AIR CONDITIONERS  
 Automatic Burner Equipment  Have engineer call

Name .....

Address .....

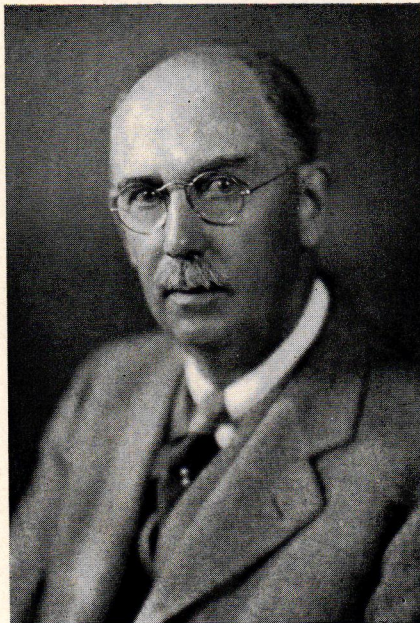
City ..... State .....

## Yale Will Follow "American System"

Committing the Yale School of Fine Arts to a "truly American system of architectural education" which will attempt to assimilate school training and office practice into one procedure, Dr. Charles Seymour, president, has announced the appointment of three well-known architects to the faculty of the school.

Wallace K. Harrison, Architect, of New York City, has been named an Associate Professor of Architectural Design while William Parsons, Architect, of Chicago, has been added to the faculty to extend the scope of training in group and town planning, and Max Abramovitz, Architect, of New York City, has been appointed to provide continuity of criticism.

"In line with the policy of the School to investigate and analyze modern educational methods whether in this country or in Europe, and find in them the elements which are of value to America and American architecture of the future, various experiments which involve new approaches to the fundamentals of design will be tried," said Dean Everett V. Meeks in discussing new methods which will be possible under the new appointments.



HOMER GAGE BALCOM

It is probable that the majority of the readers of PENCIL POINTS, at least in New York, have a somewhat general knowledge of the works of the eminent and successful engineer, Homer Gage Balcom, whose death occurred July 3.

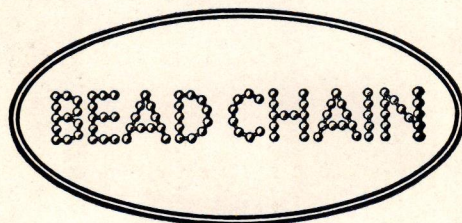
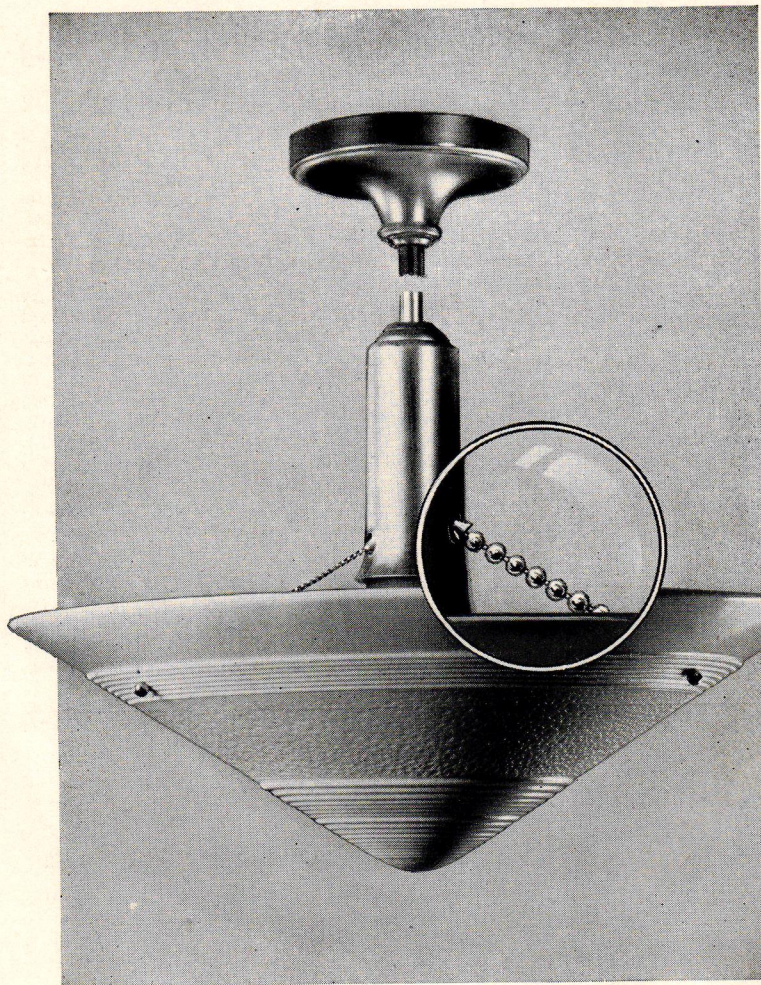
From the days of the construction

of the Grand Central Terminal in 1908 down to the latest building of the Rockefeller Center group, his name, as consulting engineer on foundations and superstructures, has been associated with many of prominence in the architectural field in the cooperative task of designing important structures in New York and in other cities, both at home and abroad.

Perhaps most outstanding among his many admirable traits of character was his personal integrity. Strictly fair treatment was accorded, not only to his clients on the outside but to his co-workers on the inside. His office door, figuratively and literally, was always open and any person in the organization was privileged to enter and receive his sympathetic and helpful counsel.

A long and honorable career has ended, with many monuments to commemorate it. No less important and enduring than these physical monuments are those to his memory in the hearts of those with whom he toiled.

EDITOR'S NOTE: *The above Appreciation of the late H. G. Balcom was written for PENCIL POINTS by George A. Sallans, who was an Associate Partner of the well-known consulting engineer and now is a member of the firm of H. G. Balcom Associates, N. Y.*



Trade Mark Reg. U. S. Pat. Off.

## AN ASSURED FACTOR IN QUALITY FIXTURES

For strength, finish and high quality, BEAD CHAIN\* is selected by those manufacturers and designers whose fixtures best meet the exacting specifications of architects and lighting engineers.

## BEAD CHAIN\*

is made of tested metals, in standard sizes and with ingenious attachments for fixture suspension, decoration, and pull sockets.

Our engineering and design service is prepared to cooperate with manufacturers and designers in special adaptations, or for standard assemblies.

THE BEAD CHAIN MANUFACTURING COMPANY  
54 Mt. Grove Street Bridgeport, Conn.

\* Reg. U. S. Pat. Off.



# RADIATORS NO WARMER THAN A BLUSH

*when mild days decree a minimum of heat—*

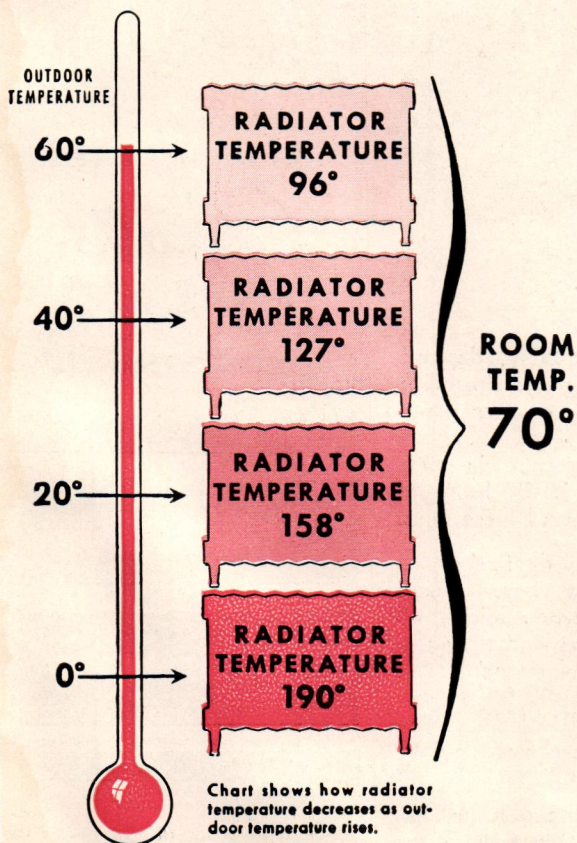
... or heated to capacity when zero weather strikes! Sensational new hot water system anticipates and meets exactly the demands of outdoor temperature.

Never before could you specify a heating method which holds room temperature at a constant level, regardless of the weather.

Hoffman Hot Water Controlled Heat employs a genuinely unique principle to achieve this end. *Its Controls regulate radiator temperature to the degree which exactly offsets the heat loss of the building!*

Water is *continuously circulated* through the piping and radiators. As the heat of the circulating water is dissipated through the radiators, hot water from the boiler is admitted through a Control Valve to restore the proper temperature. So sensitive is the control system that on mild days, radiators are held to a mere blush's temperature—just enough warmth to prevent chill—never any overheating.

For new homes now on your boards, Hoffman Hot Water Controlled Heat is worth your critical examination. The system is completely automatic and so basically simple that dependable operation is assured. Write today for full operating and installation information. Hoffman Specialty Co., Inc., Dept. PP-8, Waterbury, Conn.



## HOFFMAN

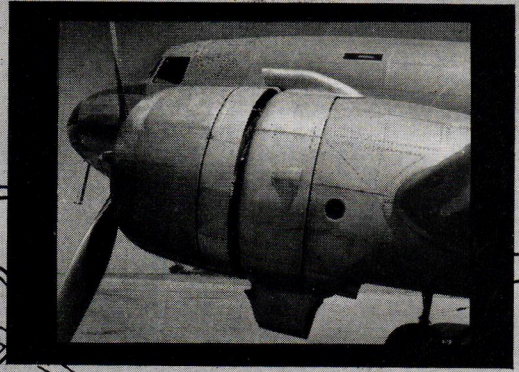
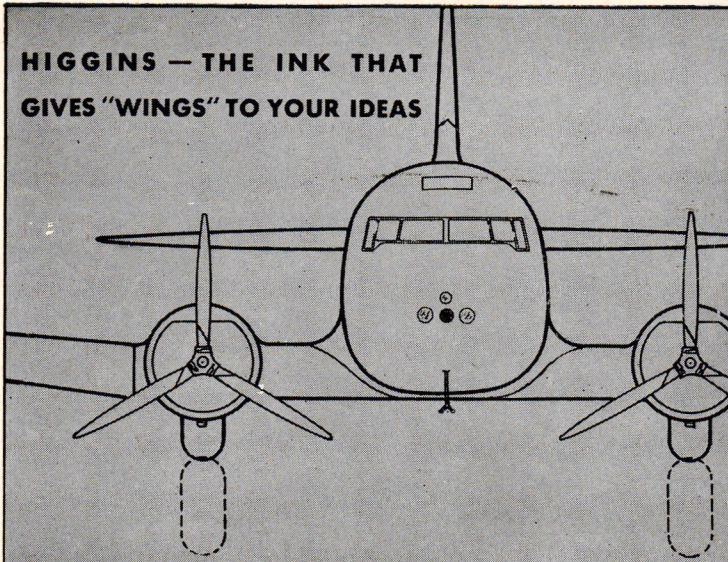
# Hot Water

### CONTROLLED HEAT



*Hoffman quality heating specialties are sold everywhere by leading Wholesalers of Heating and Plumbing equipment.*

**HIGGINS — THE INK THAT  
GIVES "WINGS" TO YOUR IDEAS**



COURTESY OF DOUGLAS AIRCRAFT CO.

Whether you are designing a new airplane to span the continent . . . or some simple device for household use . . . it is ink that puts your ideas on paper. With most designers, engineers, artists — all who draw — Higgins American Drawing Inks are first choice, for their high quality, even flow and true color. Higgins comes in waterproof and soluble blacks, 17 brilliant waterproof colors, white and neutral tint. Specify Higgins on your next order — and ask your dealer for one of the new Higgins Color Wheels, showing Higgins Inks actually applied on drawing paper. Send to us today for the new and interesting edition of Higgins Techniques.

CHAS. M. HIGGINS & CO., INC.

271 NINTH STREET, BROOKLYN, N. Y.



**HIGGINS**

**WHITCO-CASEMENT HARDWARE**

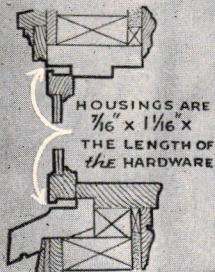
*The ORIGINAL CLEANING HINGE*



CASEMENT  
**WHITCO**  
HARDWARE

*Is* CONCEALED  
SASH FITTED WITH  
**WHITCO**  
WILL NOT SAG

FULL SIZE DETAIL  
A.I.A. 27c ON REQUEST



HOUSINGS ARE  
 $\frac{1}{16}$  x  $\frac{1}{16}$  x  
THE LENGTH OF  
THE HARDWARE

YOUR BUILDERS' HARDWARE DEALER OR

**VINCENT WHITNEY COMPANY** 130 TENTH STREET  
SAN FRANCISCO, CALIF.



**Assured!**

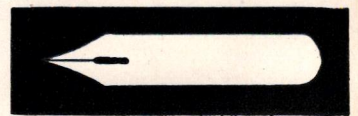
Accurate, Neat,  
Drawings with

*Gillott's*  
**PENS**

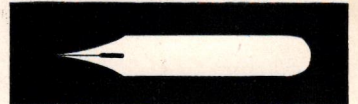
FOR quality, dependability and flexibility, Gillott's Pens are unsurpassed. Over a century of experience in pen-making is in back of every one of these pens.

Try Gillott's today — note the improvement in your work. Sold at all art suppliers. For a sample of six pens send 25c or \$1.00 for a complete set, including three exquisitely fine points, direct to

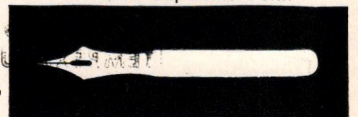
**ALFRED FIELD & CO., Inc.**  
Established 1836  
93 Chambers Street  
New York, N. Y.



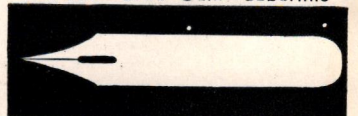
No. 170—Fine Point



No. 290—Superfine Point



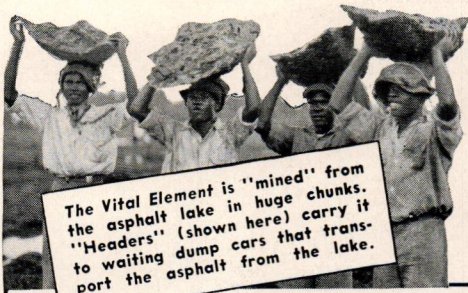
No. 659—Crow Quill—Superfine



No. 303—Original Extra-Fine Pen

# THE VITAL ELEMENT

(TRINIDAD NATIVE LAKE ASPHALT)



The Vital Element is "mined" from the asphalt lake in huge chunks. "Headers" (shown here) carry it to waiting dump cars that transport the asphalt from the lake.

**VITAL** TO YOU...

**VITAL** TO YOUR CLIENTS!

*The Vital Element* is more than just a neatly turned phrase. It is an important factor in fine roofing. For *The Vital Element* is genuine Trinidad Native Lake Asphalt.

On the southern Caribbean Island of Trinidad the famous asphalt lake has been exposed for generations to a year-round summer sun. It has felt the fury of countless tropical tempests. Today this very same asphalt is shipped directly to the United States where it is used in manufacturing and building Barber Genasco Roofings.

Specimens of *The Vital Element*, taken from the lake at depths as great as 250 feet, show a uniformity of characteristics that is a definite asset in manufacturing and building fine-quality roofings. Analysis shows that it contains a wear-resistant mineral filler colloiddally dispersed in a manner not yet duplicated commercially in any other asphalt. Roofing asphalts containing *The Vital Element* show by frequent tests, including both service and the Weatherometer, superior weather-resisting properties.

Specify Barber Genasco Bonded and other types of Built-up Roofings for your clients. They'll appreciate the superb weather-resistance of roofings containing *The Vital Element*. And when questions regarding asphalt uses arise, submit them to Barber for an authentic answer.

**BARBER ASPHALT CORPORATION**  
PHILADELPHIA, PA.

NEW YORK, N. Y. • MADISON, ILL. • CHICAGO, ILL.



*The Hotel Statler in Buffalo, N. Y., is one of many outstanding buildings in the United States roofed with a Barber Genasco Standard Trinidad Built-up Roof.*

## BARBER Genasco PRODUCTS

Nationally advertised Barber Genasco Products, containing *The Vital Element*, include: BONDED AND OTHER TYPES OF BUILT-UP ROOFINGS, MASTIC FLOORINGS, SHINGLES. • Other Barber Asphalt Products include: Waterproofing Asphalts and Fabrics, Damproofing Asphalts, Resaturator, Resurfacer, Asphalt Protective Products (Plastics and Liquids), Spandrel Beam Waterproofing (Spandrel Cloth and Cement).



**EIGHT YEARS AGO—**  
 history was in the making in the Curtis Laboratory. For the newly developed Curtis Toxic Treatment was to be tested!  
 Agar jelly was placed in each jar to provide fungus food. The jars were sterilized, and *Lenzites trabea* was placed in each.  
 Two test blocks were cut from a piece of sapwood. Block "G" was treated with Curtis Toxic. Block "D" was not. Otherwise conditions were identical. No untreated wood could resist such a severe test.  
 In a short time "D" was completely decayed. But "G," with the Curtis treatment, was not even attacked.  
 The search for a better toxic still goes on, but continuous tests and highly satisfactory field service have convinced Curtis that their original toxic treatment for woodwork—never changed—still is the best obtainable.

# came the Secret of Woodwork that resists decay!

This is a story of a war that was won—a war against *Lenzites trabea*!

*Lenzites trabea* is the most common species of fungi that attacks exterior woodwork. For years, treatments of various oils and salts had been used to resist this destructive agent in structural timbers, but none were satisfactory for builders' woodwork.

Then Curtis went to work. We knew that heartwood had natural ability to resist decay. But the use of heartwood alone in exterior woodwork was out of the question because lumber is not cut that way for commercial purposes. Run of the mill lumber always includes some sapwood. So we set out to develop a treatment that would also make sapwood decay-resistant.

For many months, Curtis research men checked test against test, solution against solution, species against species. Cultures of various fungi were grown in jars, kept in incubators. Two years elapsed before a successful treatment was perfected.

When the secret behind the jars was known, science had won another battle against nature. For then both heart and sapwood of the species used for making exterior woodwork could successfully resist *Lenzites trabea*! And since January 1, 1933, when Curtis started to ship their toxic-treated woodwork, *not one case of decay has been reported in a Curtis-treated product.*

We prefer to call our woodwork decay-

resistant, not decay-proof. But severe tests, made regularly since the present toxic became the standard Curtis treatment, have failed to show any breakdown under decay fungi. In addition, the chemicals used by Curtis in their toxic treatment remain the outstanding agent for the prevention of decay in woodwork!

As with many other important improvements in the industry, Curtis was *first* to supply toxic-treated woodwork. Nearly six years of success stand behind this treatment. Seventy-two years of experience stand behind the name of Curtis Woodwork. Together, these records are your assurance of superior quality and lasting performance in woodwork of all kinds.

## CURTIS COMPANIES SERVICE BUREAU

DEPT. PP-8, CLINTON, IOWA

Canadian Inquiries  
 Dept. PP-8  
 25 Bayswater Ave.  
 Ottawa, Ontario



### OUTSTANDING FEATURES OF THE CURTIS TOXIC TREATMENT

- 1 It is an oil treatment—builds up a surface film, resists grain-raising and swelling, improves putty adherence.
- 2 Considered to be the most permanent treatment in use today, does not "bloom," evaporate or wash away.
- 3 It is odorless—the solvent vehicle carries oil and toxic into the wood—then evaporates.
- 4 It is not harmful to paint, oil stains or varnish.

**AND OTHER CURTIS PRODUCTS—**Silentite Double-Hung and Casement Windows Exterior and Interior Doors • Entrances Mantels • Frames • Trim • Molding • Panel Work • Cabinet Work • Kitchen Cabinets Stairways • Shutters • Screens • Storm Doors and Windows • Garage Doors • Miterite Door and Window Trim

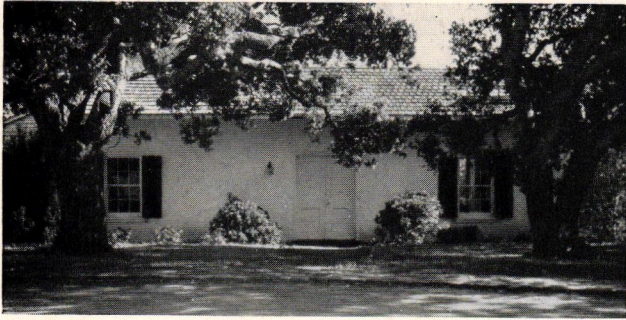




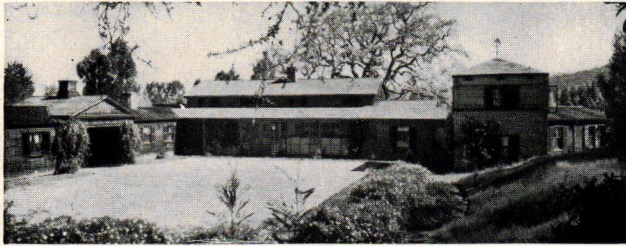
*WILLIAM WILSON WURSTER'S office is a highly collaborative affair, in which joint effort by the principal and his associates and assistants is responsible for the success of the designs they produce. The guiding force in every undertaking is Wurster himself, but he acknowledges the invaluable contributions that have been made by Floyd B. Comstock, James D. Wickenden, Theodore C. Bernardi and the others who have worked or are now working in his establishment. In addition to Bernardi, Comstock, and Wurster, who appear to be making good use of the Aalto furniture in the picture below, there are at present thirteen draftsmen in the pent-house office which, with its roof-deck, is evidently a happy place in which to work. Outside the office there are other valued collaborators, chief among them being Thomas D. Church, the Landscape Architect who works closely with Wurster. To give the men a chance to see the result of their drawings—the aesthetics and "living" of their work—Wurster makes a point of taking the office force to his houses after the clients are occupying them*

Photos by Roger Sturtevant

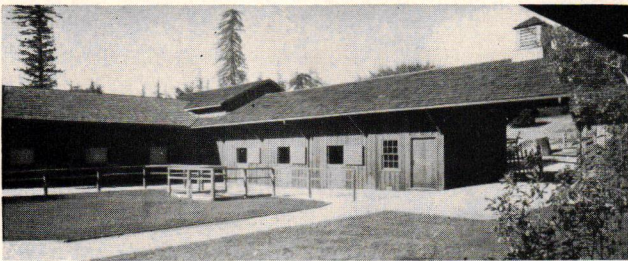




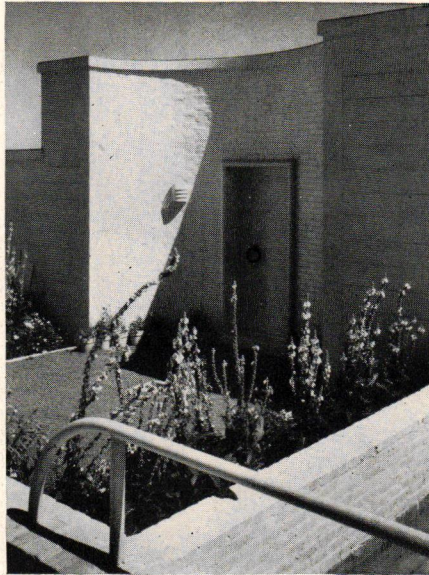
*Wurster set a simple keynote in the Kaplansky house*



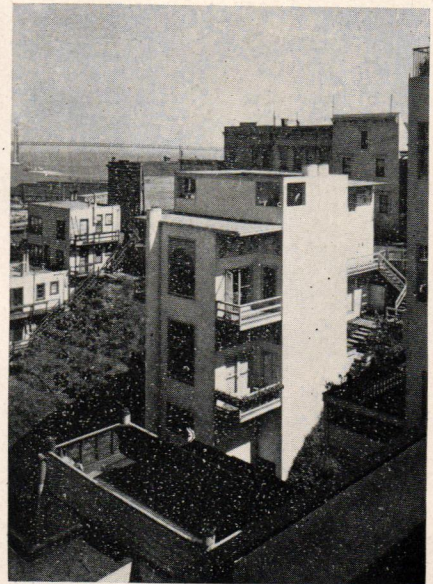
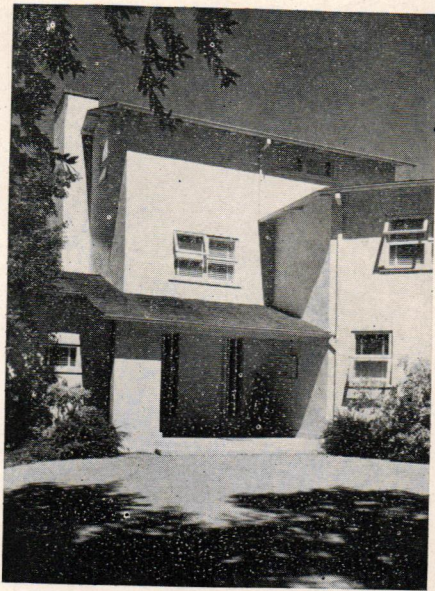
*A glazed gallery gives circulation in the Sloss house*



*Untreated redwood was used for the Hollins stables*



*The gallery of the Neff house and the billtop entrance of the Saxton T. Pope house show that Wurster's interiors and exteriors are harmonious in design and character*



*Both the George A. Pope, Jr., house and apartment for Miss Forbes are clean-cut*



*A two-story porch gives circulation in the Balding house*



*Photos by Roger Sturtevant*

*The garden side of the Hollins house is designed for easy out-door living*



Roger Sturtevant

*One of Wurster's very earliest independent jobs and one which by its sincerity and direct simplicity established the principles which have guided his later designs was a farmhouse for Mrs. Warren Gregory, near Santa Cruz, California, done in 1927. Forms natural to materials and uses, undistorted by any faint suggestion of "artiness," give this house the charm of honesty that might have been produced by a carpenter endowed with good taste. But the plan and general view, two pages further on, show a fine understanding of and provision for the outdoor way of life as practiced in those parts. Sharply cut off from the wild growth around, it constitutes a highly livable oasis which is well referred to by its author as "a job of greatest happiness"*

# THE ARCHITECT AND THE HOUSE

3—WILLIAM WILSON WURSTER OF CALIFORNIA

BY KENNETH REID

WILLIAM WILSON WURSTER, at 42, has established an enviable reputation among both laymen and architects for excellence in domestic architecture. He has done this by turning out, during few years or so of practice in San Francisco, a steady and reasonably voluminous flow of house designs of great variety and freshness and of consistent and obvious merit. Editors of magazines featuring residential work have been discerning enough to select photographs and plans of his houses for publication as rapidly as they were available. As a result his work has become well known. Its quality has been impressive. What is behind it?

At 17, he knew he wanted to be an architect for at that age he was working as office boy for E. B. Brown in Stockton, California, his native town. A course in architecture under John Galen Howard at the University of California followed naturally and was completed after the war, in 1919. A few years of office experience and a trip abroad in 1923—a common routine for budding architects, with nothing to mark him off from scores of other ambitious young men save his own personal equation—brought him back to New York to spend a year with Delano and Aldrich. His promise was sensed, apparently, by William Adams Delano, who kept a close eye on him and helped to crystallize his maturing philosophy. Wurster writes of Delano's office as "a wonderful place to learn that drawings are only instruments—not goals."

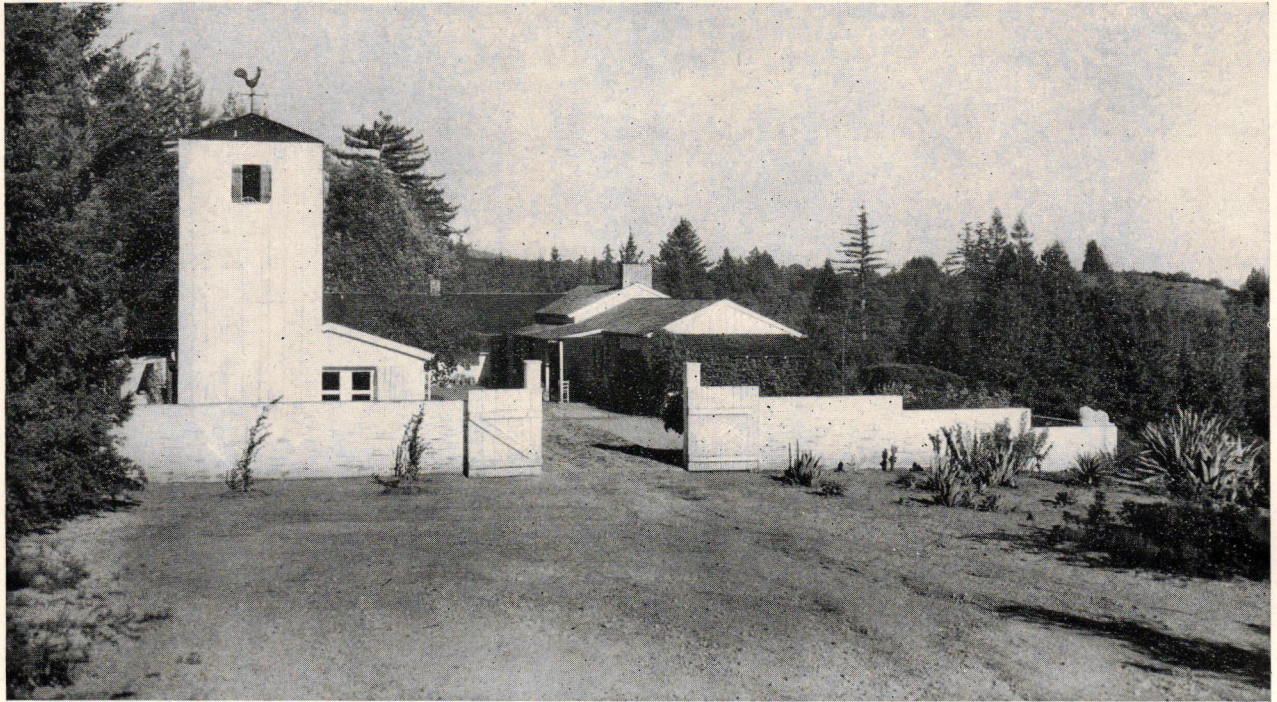
I have a feeling that he learned a lot more there—that his fresh impressions of Europe were developed at somewhere about that time into the sustaining creed that has guided his subsequent individual practice. I may be mistaken in this, but I do know that close contact with a wise and cultivated mind immediately after an observant and thoughtful sojourn abroad does much to fix a young man's eventual personal refractive index. By this I

do not mean to suggest that Wurster has followed someone else's pattern—not at all. He was and is his own man, as anyone who looks at his architecture can readily see.

At any rate, he went back west the next year and in 1926 set up his own office at the address it has maintained to this day. It has grown through good times and bad because, I like to believe, of Wurster's real talent, because of his insistence upon doing a thorough job on anything he tackles, however small, and because he has shared his creative opportunities with a group of like-minded young men who have grown into his organization. He modestly and generously gives them credit for their many contributions toward the success of their joint undertakings.

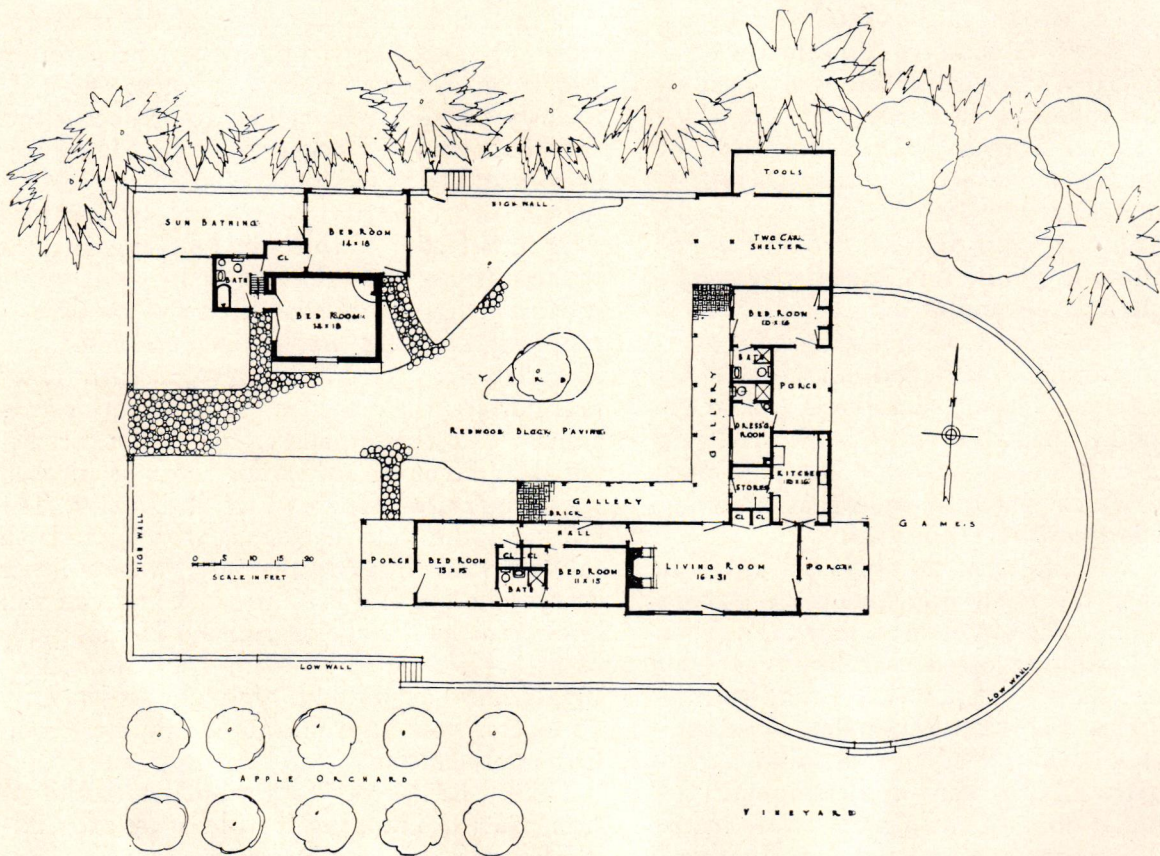
Wurster's architecture comes close to representing the ideal shared by many of the young American designers today. It is not self-consciously striving for attention nor does it ape the mannerisms of other designers either here or abroad. It is an honest and sincere architecture in which the client's problem is solved with unaffected simplicity. Nothing is done because it has been done that way before or because it has not been done that way before. He does the thing that fits the circumstance. Materials are selected neither for their newness nor for their age but for their appropriateness and their quality. He is not predisposed in favor of either flat roofs or pitched roofs, but uses either where it belongs. The Lally column and the square wood post both support loads in the same way. Where either is best you will find it in his work and you will know that he has chosen rightly. He has made it his habit to keep an open mind toward all suggestions, examining each one objectively no matter how unpromising it might seem on first consideration.

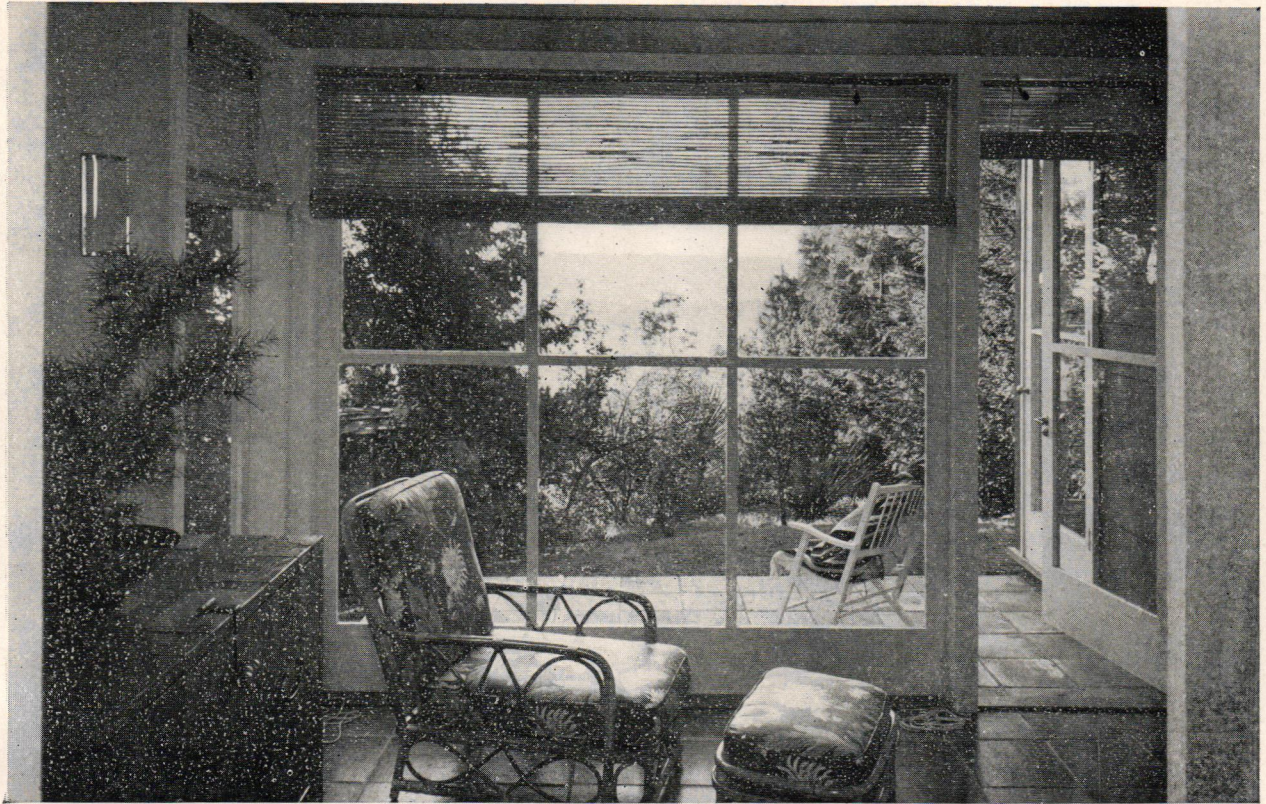
Finally he has not forgotten that architecture, as LaBeaume says, is still the art of building beautifully—not just differently.



Roger Sturtevant

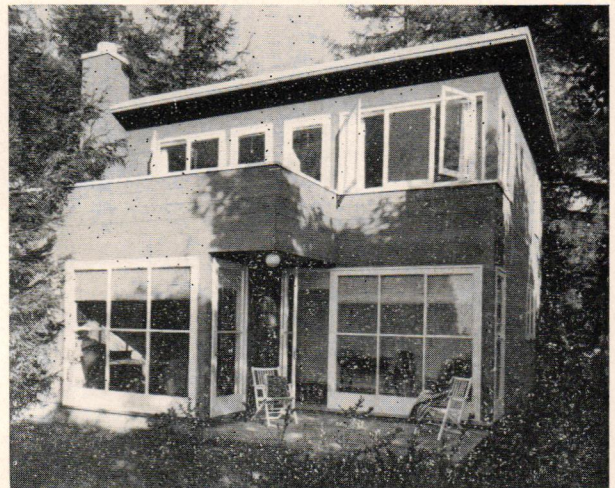
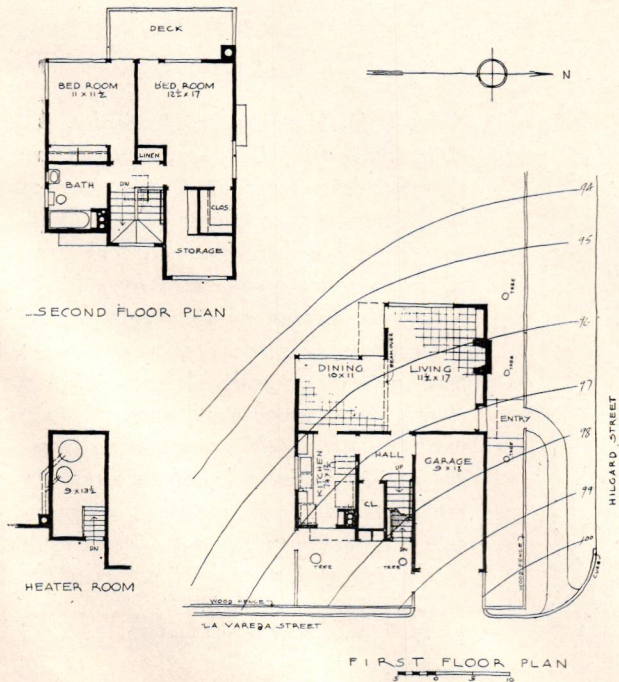
*The Gregory Farm, near Santa Cruz, is planned, like all Wurster's houses, to fit the client's living habits and needs as perfectly as may be. His plans are, accordingly, expressive. Here is one which speaks of gracious and simple hospitality, of a love for the open, of a recognition of the need for privacy for both host and guest as well as for friendly sociability*

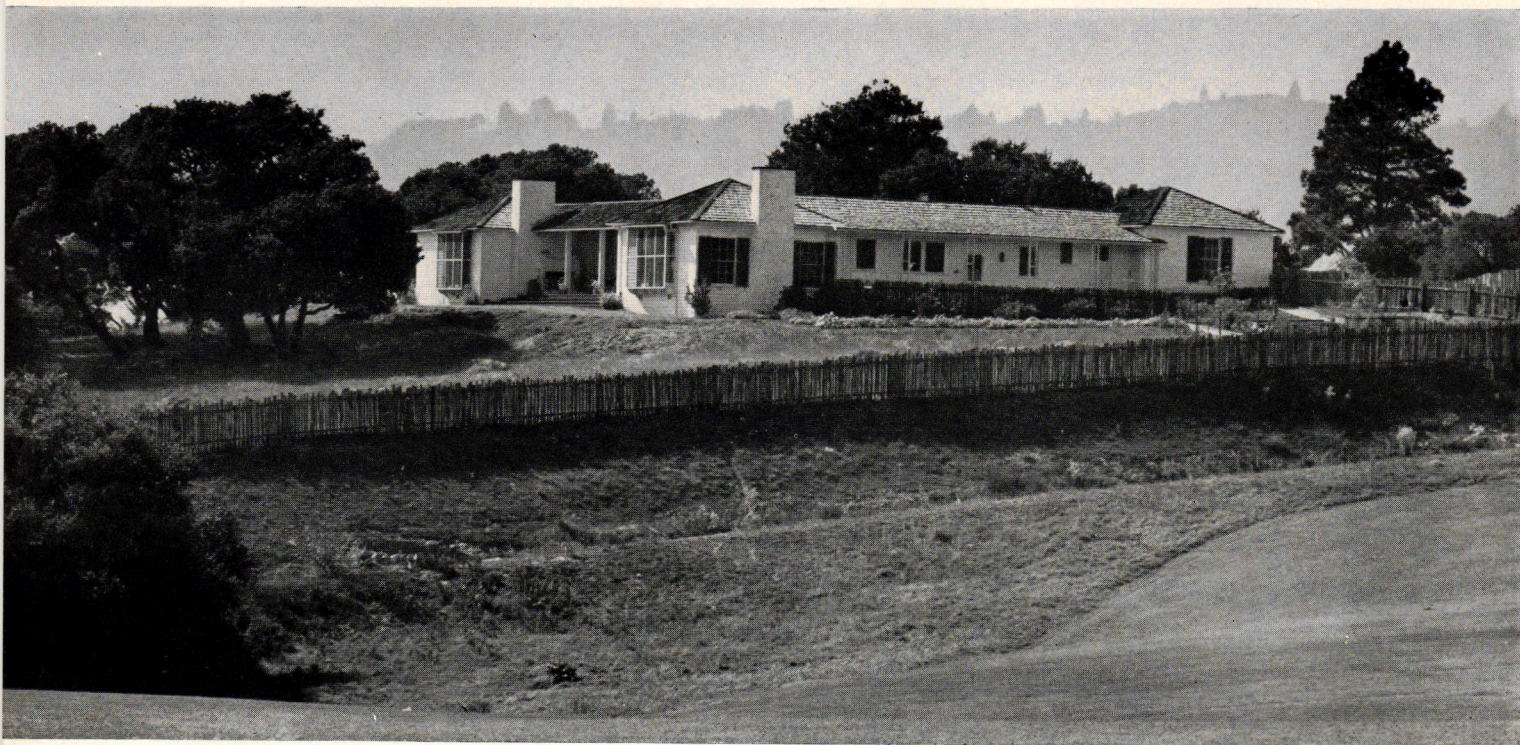




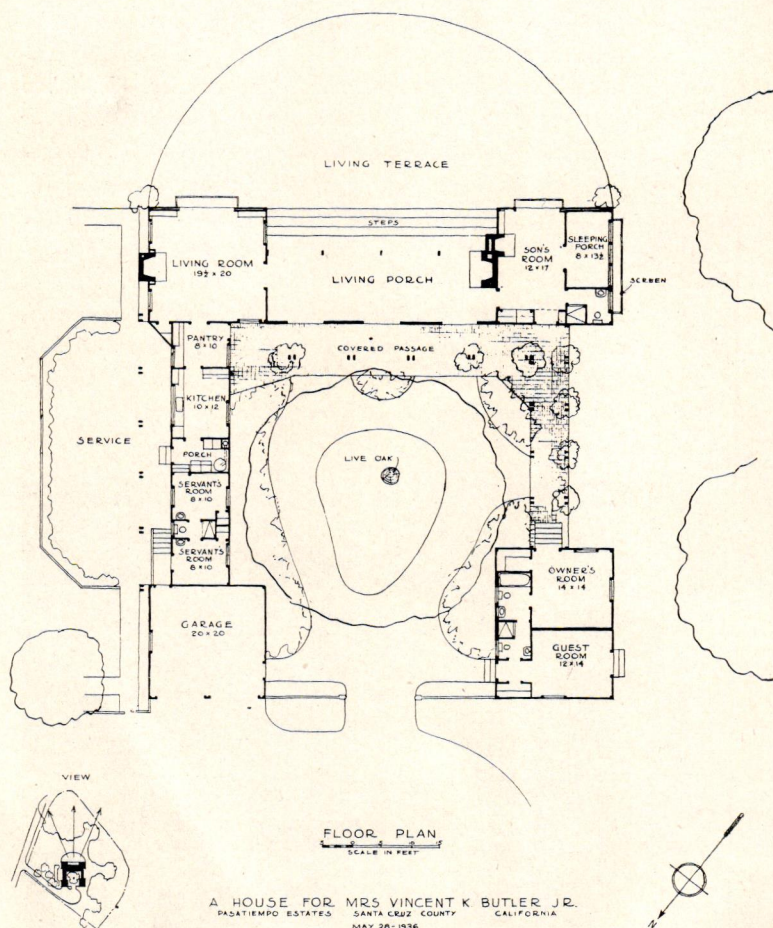
Roger Sturtevant

For purposes of comparison and contrast, we have departed here from chronological order to show one of Wurster's more recent houses—that of Mr. Edgar Jensen at Berkeley, California, built last year. Small and compact, it yet achieves a sense of spaciousness in the living quarters through the use of glass and a terrace with a view. The placing of the entrance, unusual for this type of plan, is due, no doubt, to the slope of the property. Dark, flush, resawed siding treated with bleaching oil, large panes of glass, and white trim of the simplest kind combine effectively. The interior walls are of White Pine plywood with glued joints, no battens, and the floor is of red hollow tile, waxed. Unpretentious, inexpensive, it is harmonious, satisfying

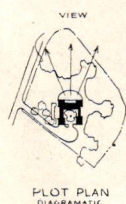




Roger Sturtevant

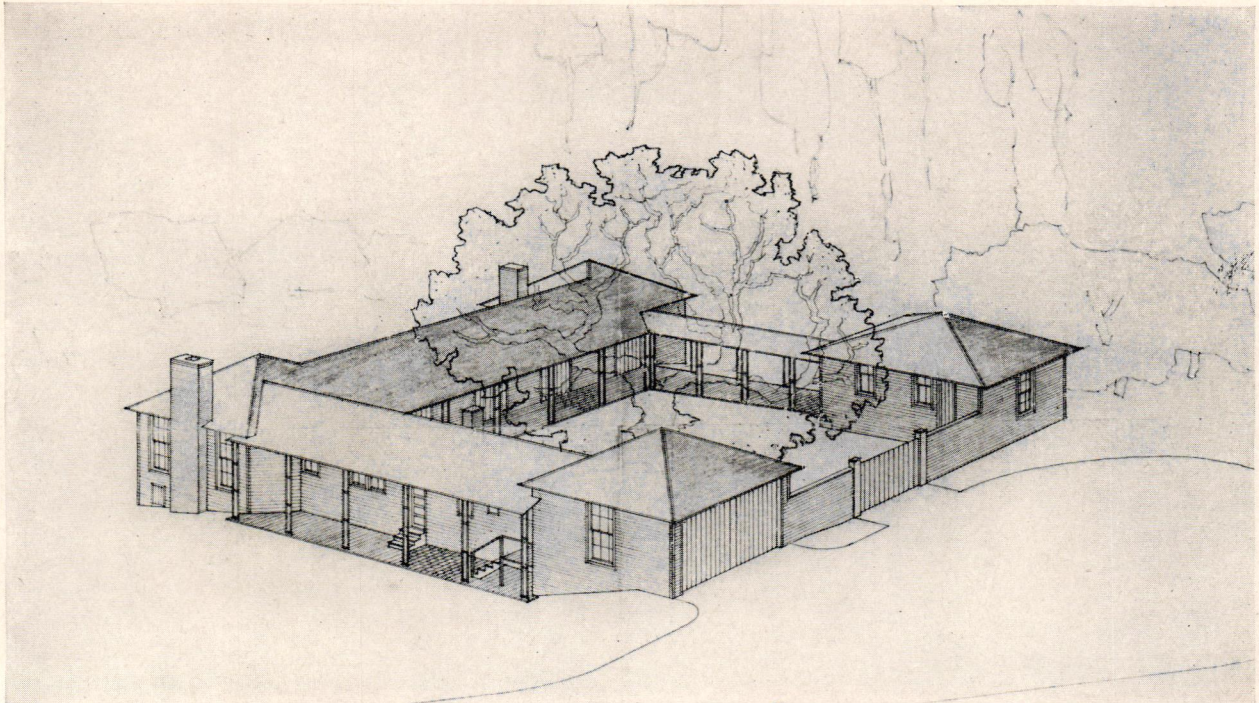


A house for Mrs. Vincent K. Butler, Jr., at Pasatiempo Estates, Santa Cruz County, dates from 1934. The start of the scheme was the placing of four pavilions around a handsome live oak tree. When these were connected by a living porch, the service, an open passage, and a fence, a fine shaded patio resulted—a patio with a surprising play of open and closed spaces, some wall, some pergola, some half-open, half-closed, giving pleasant variety of outlook and an unusually skilful blending of outdoors with indoors. Full advantage was taken of a lovely view to the southeast and even the servants were provided with a pleasant porch from which to share this amenity unobtrusively.



A HOUSE FOR MRS. VINCENT K. BUTLER, JR.  
PASATIEMPO ESTATES, SANTA CRUZ COUNTY, CALIFORNIA  
MAY 20, 1936



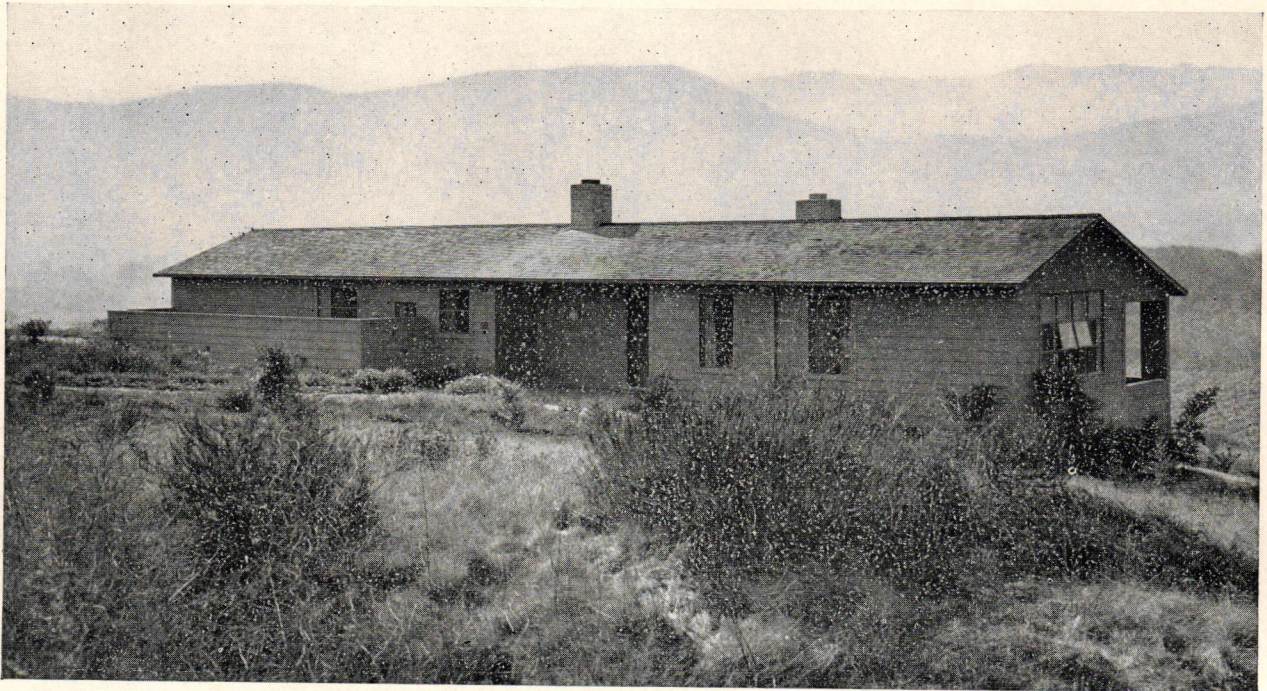


Sketch by Norman Thompson

*The view below along the covered passage and through the living porch shows how adaptable to changing weather conditions Wurster has made the delightful Butler house. And note that the materials and forms are simple and strong and graceful with no striving for effect. The resultant impression is one of quality and refinement*

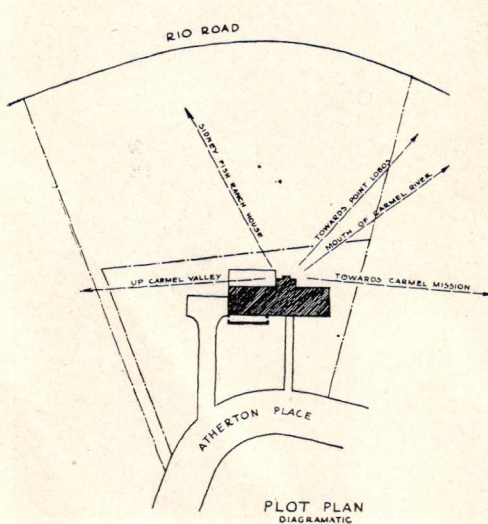
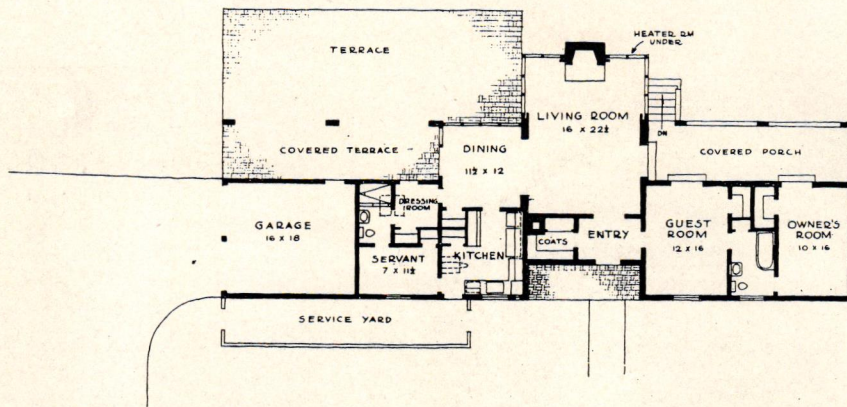
Roger Sturtevant





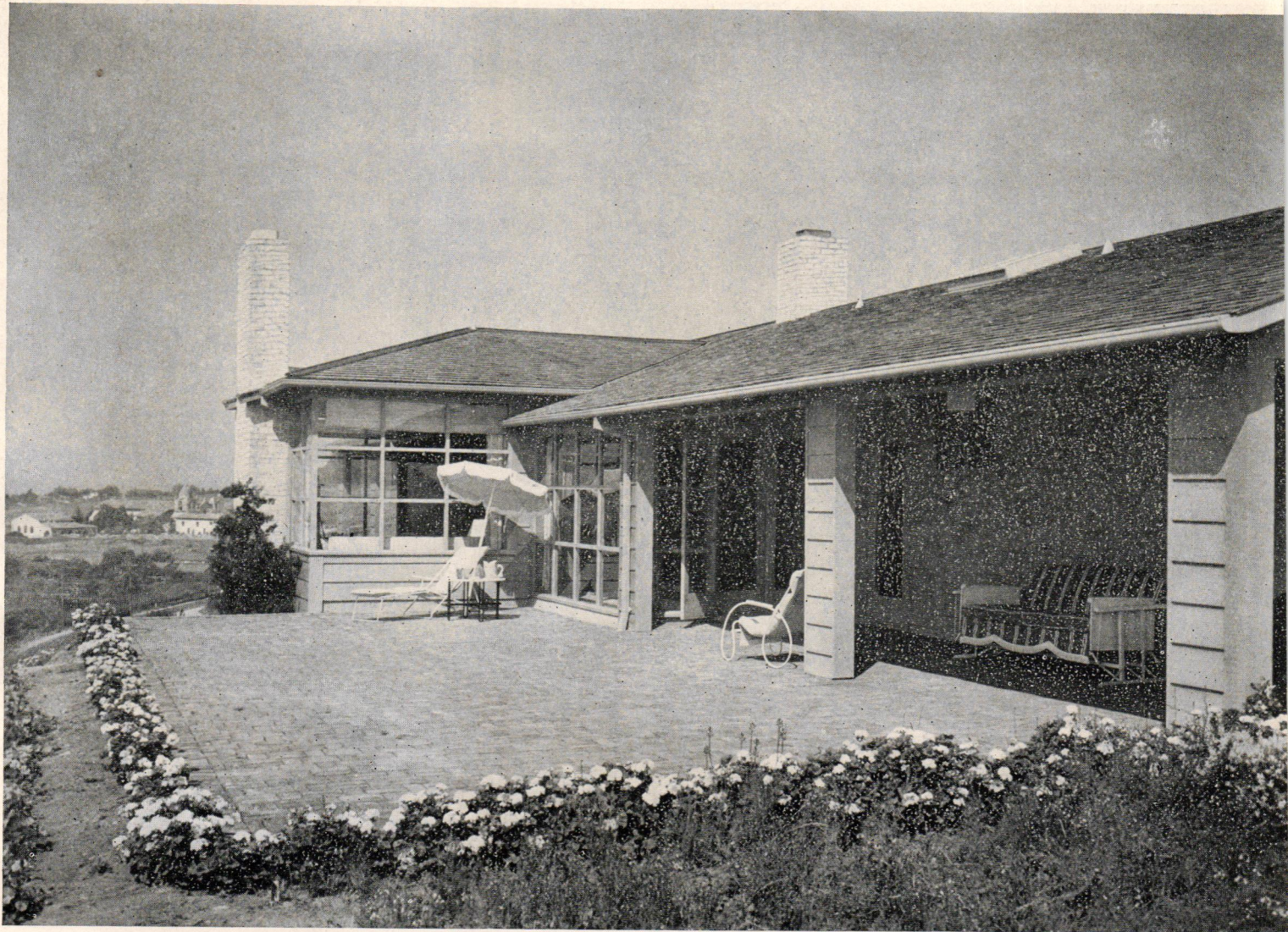
Roger Sturtevant

*Acknowledging the grandeur of the surrounding country and a genuine love for its beauty, this little self-effacing house hugs close to the slope upon which it is built. It is planned to live outwardly towards the views to its rear and sides and even when indoors one could not feel closed in. Done in 1935 for Miss Diantha Miller of Carmel, it is an excellent example of Wurster's perception of the importance of doing small things well. The construction is utterly simple; the mind that guided it utterly sincere*



FLOOR PLAN  
SCALE IN FEET  
A HOUSE FOR MISS DIANTHA MILLER  
CARMEL CALIFORNIA  
DECEMBER 21, 1935

WILLIAM WILSON WURSTER  
ARCHITECT



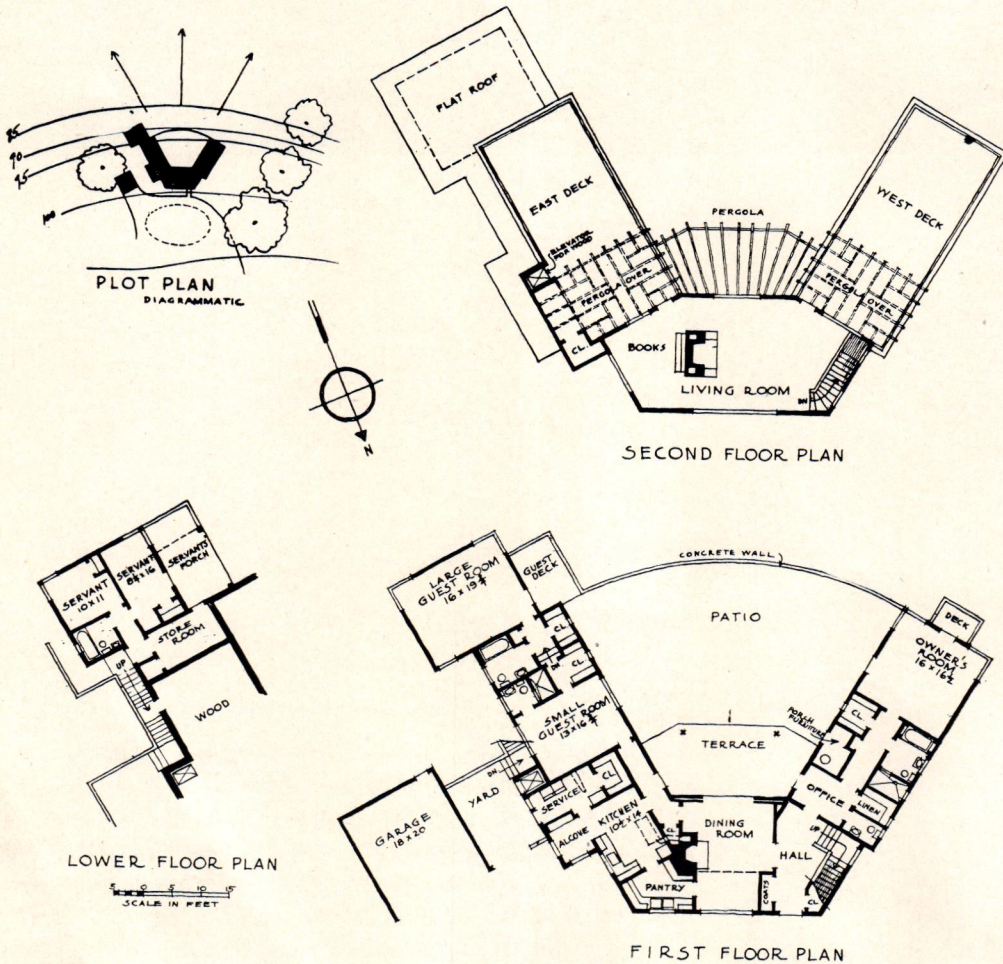
Roger Sturtevant

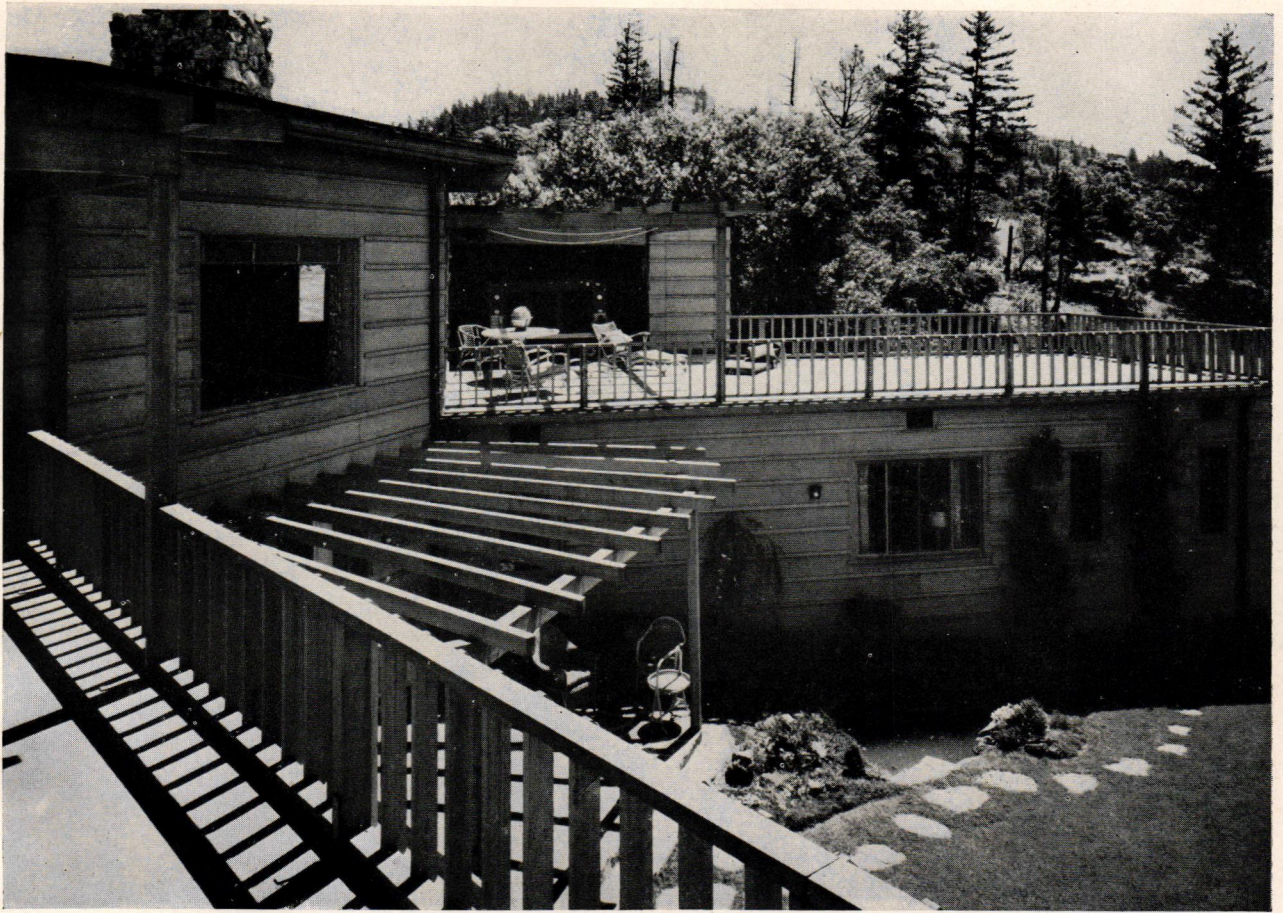
*The Living Terrace of Diantha Miller's house must be a pleasant place to sit, either in sun or shade. The exterior walls are painted turquoise blue to eliminate any glare. The projecting end of the living room and the dining room are mostly glass, reducing interior wall space to a minimum, to be sure, but emphasizing the importance to the owner of enjoying every scenic nuance*



Roger Sturtevant

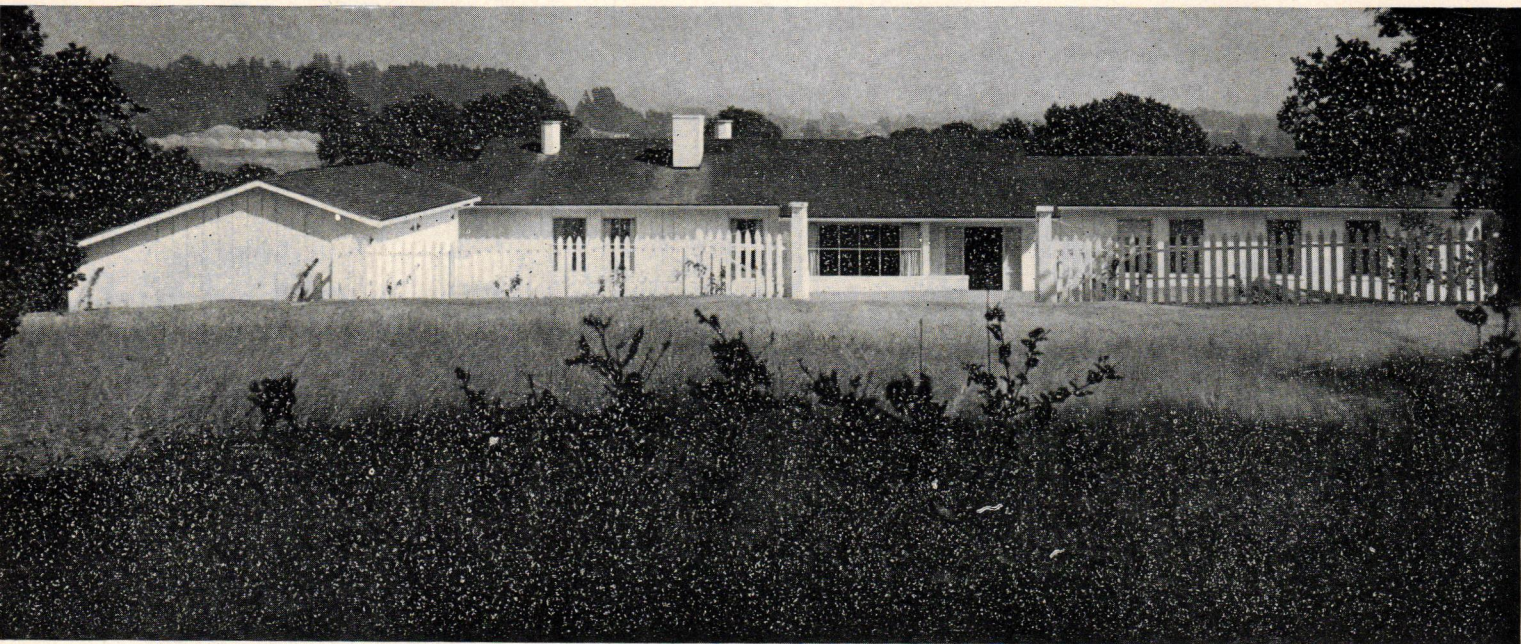
A residence by William Wilson Wurster for Miss Amelia F. G. Jarvie, adjacent to Silverado, made famous by Robert Louis Stevenson. Done in 1935



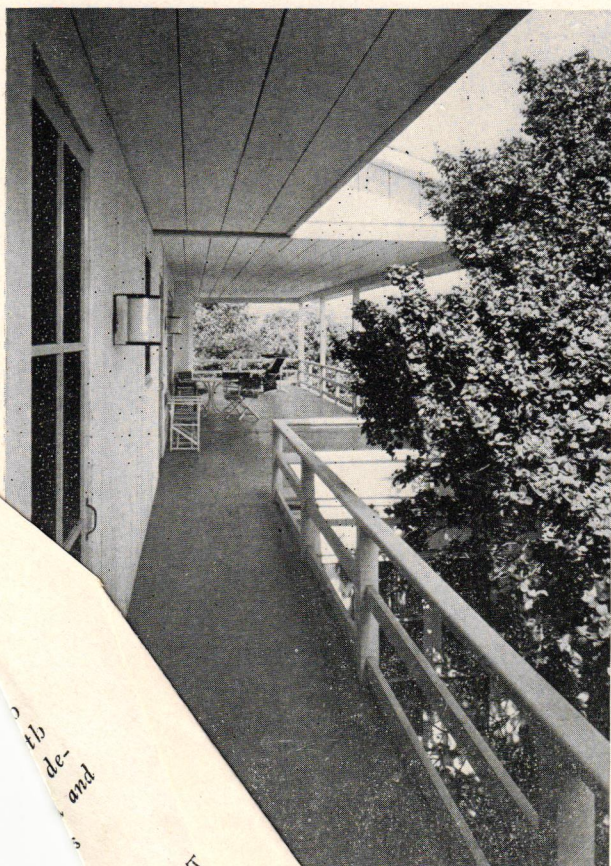
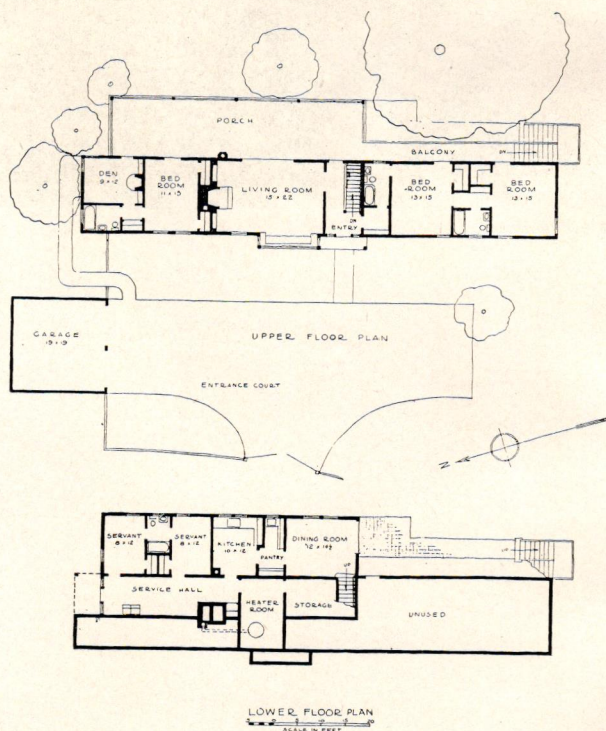


Roger Sturtevant

*For Miss Amelia F. G. Jarvie, near Calistoga, California, Wurster designed an unusual house, obviously planned to take advantage of an exceptional view. The owner came with the essentials of the scheme—the architect worked it out in a beautifully articulated design embodying perfect transitions everywhere between outdoors and in. The bedrooms look out at the view—not at each other. The unusual living room with its free-standing fireplace expands naturally out onto two ample sun-decks and affords, through a large window on its north side, a view to Mt. St. Helena. On this job, again, the handling of wood seems influenced only by the nature of the material and the use to which it is put—which gives it a surprising freshness.*



Roger Sturtevant

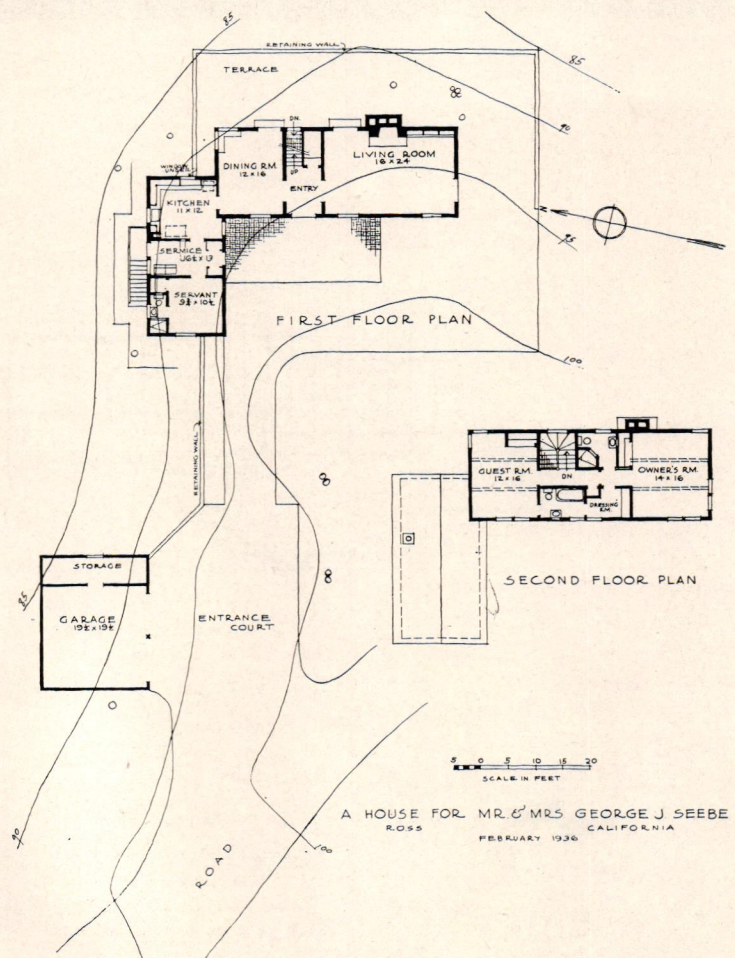


When occasion demands, Wurster calmly ignores conventional rules of planning and sets down a long line of room units, making the whole work perfectly by a back balcony for circulation, as here, or with a glassed-in gallery. This house, which dates from 1935, was for Edwin S. Berry at Pasatiempo Estates. Situated on a hillside, it presents a long low front façade to the approaching visitor, one which avoids being "cute" by its rigorous simplicity. Following the key set by some of his earlier houses, there is a lower story on the down hill side, containing the service and dining quarters. The big porch looks extremely comfortable and makes the inevitable "view" pleasantly accessible

CHITECT  
E HOUS



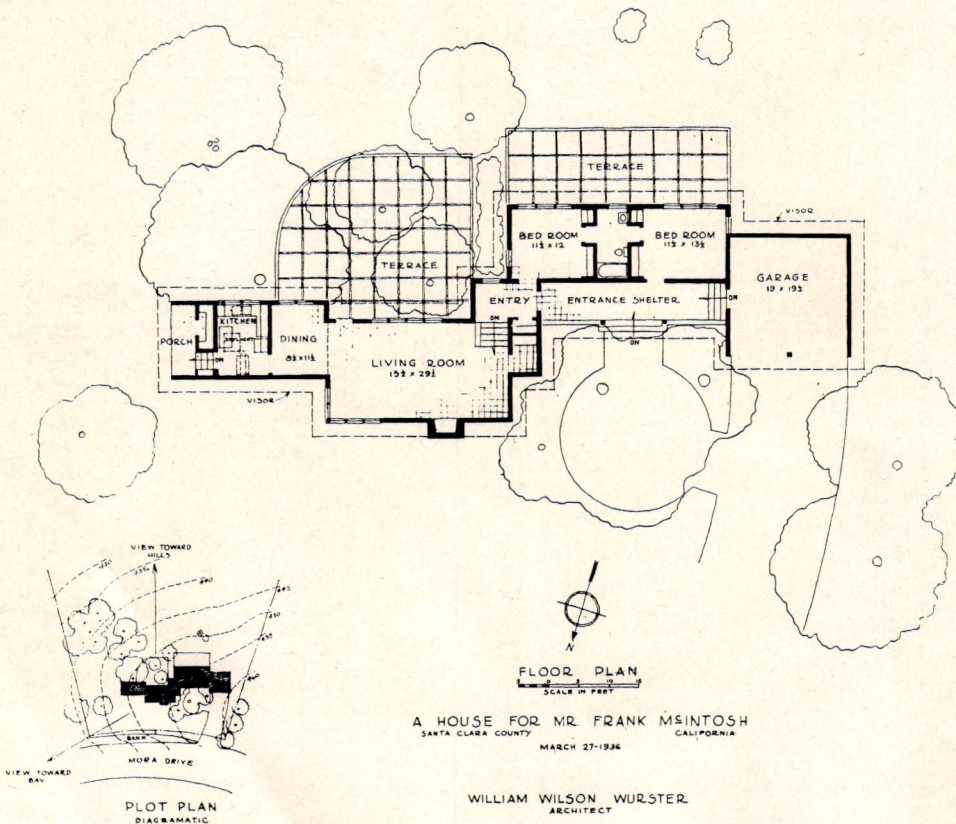
Roger Sturtevant



For Mr. and Mrs. George J. Seebe, at Ross, California, Wurster produced a small, compact plan, built in wood with detail of the greatest simplicity. The plan arrangement is not unusual and, although the building terraced out on a slope, the downhill view was apparently not of great enough importance to warrant bringing it inside through windows. One lives WITHIN this house and the plan lends itself to comfortable placing of furniture and moving about

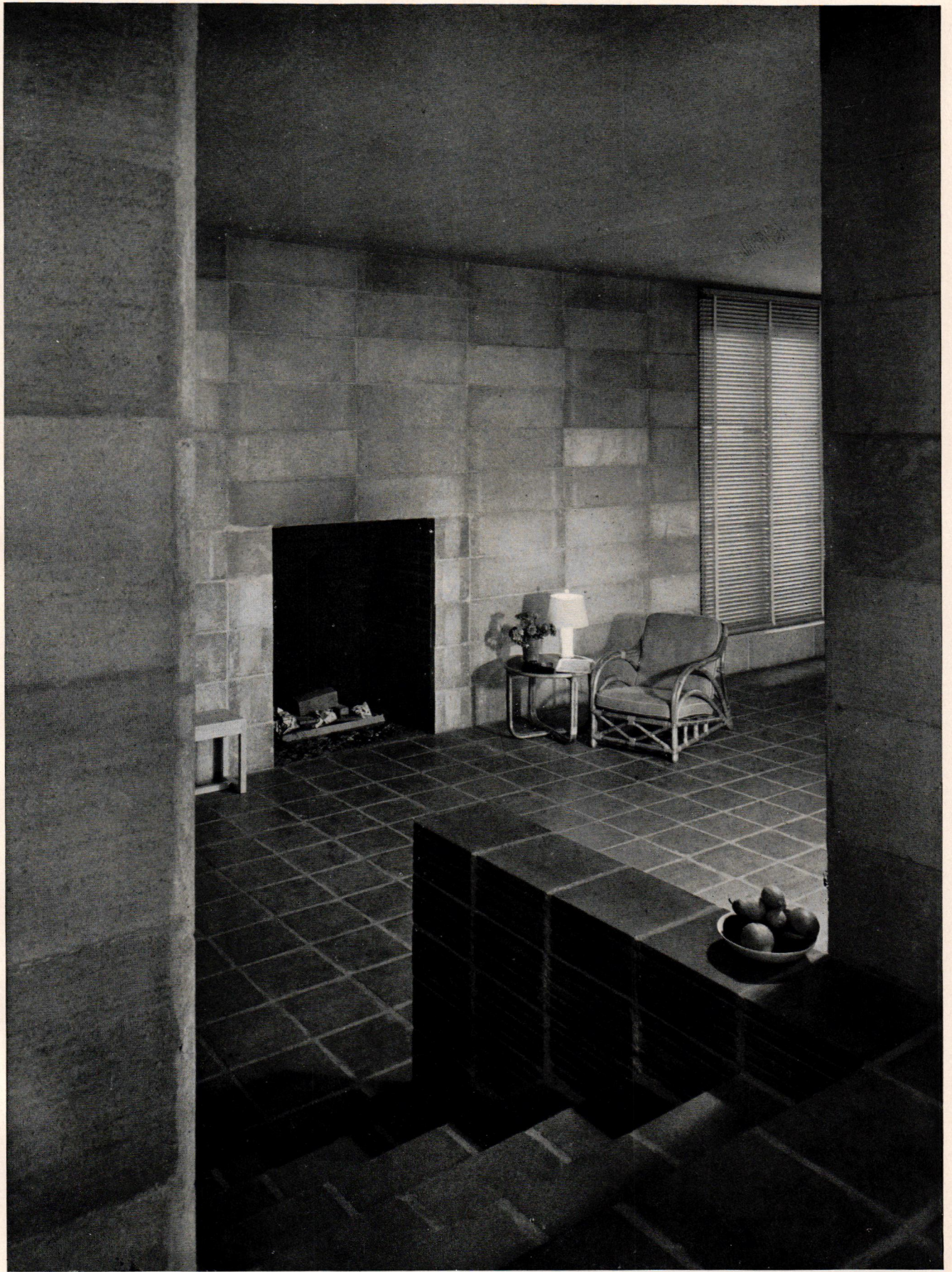


Roger Sturtevant



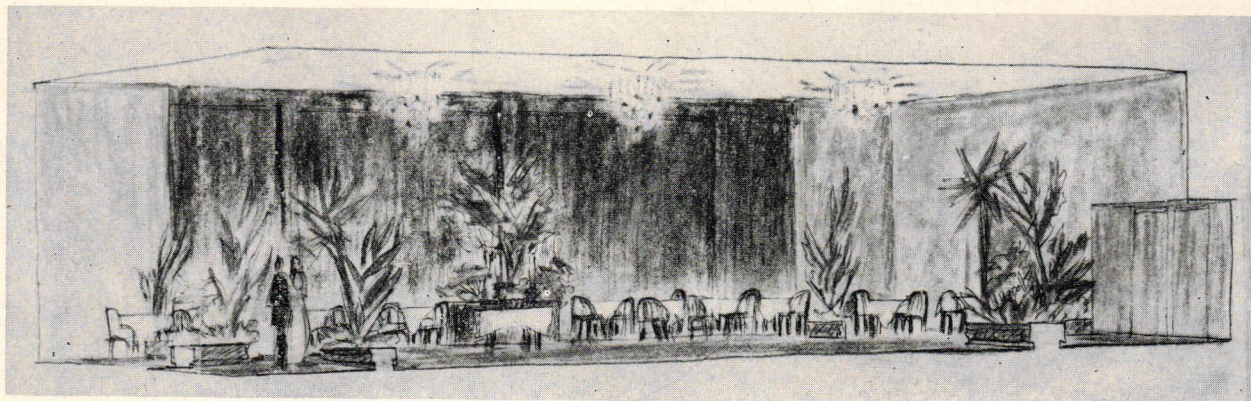
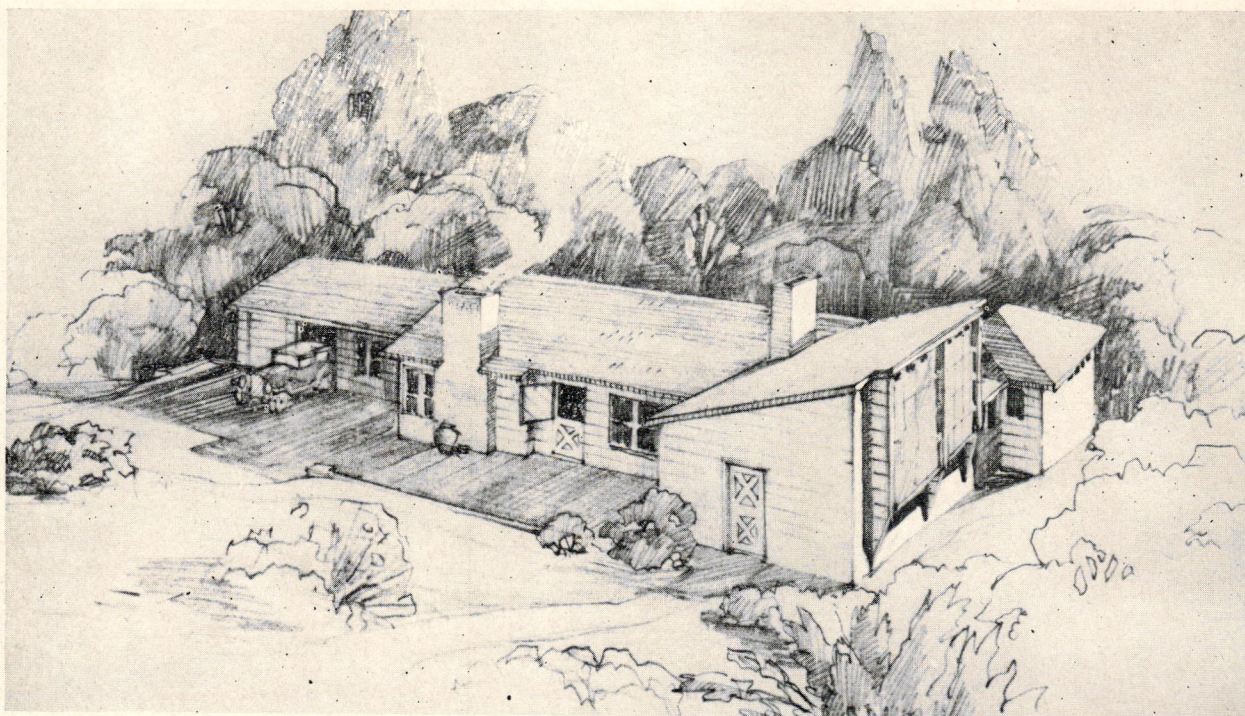
The quality of humble materials used straightforwardly is something that Wurster recognizes more than most architects. Time and again he brings out the beauty that others have passed over and does it so naturally that one is set to wondering why it hasn't been done that way more often. Here, in a house in Santa Clara County for Mr. Frank McIntosh, he employed concrete blocks (Pacific Coast Aggregate unit) with hollow space, reinforced every three feet. The house is primarily for summer use



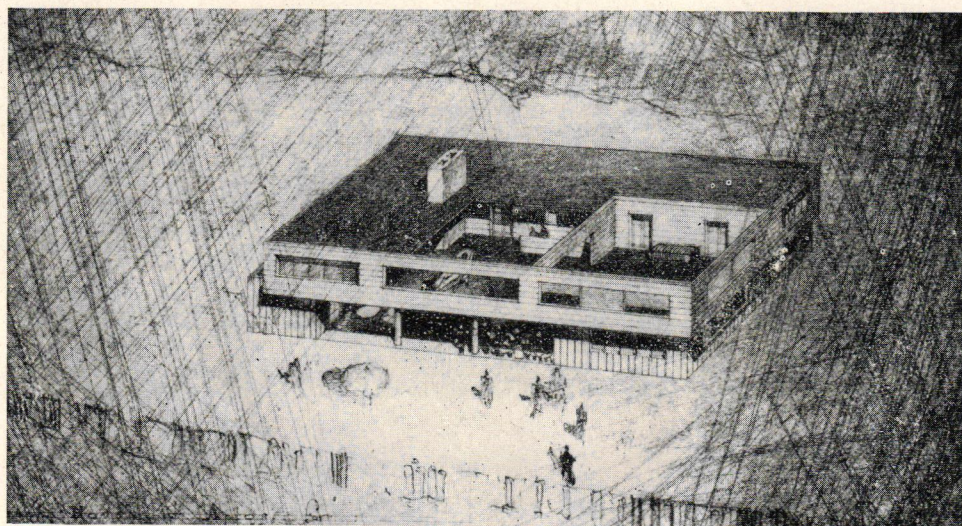


Roger Sturtevant

*For the floors, stairs, etc., hollow wall-tiles, waxed, make an economical, appropriate, and beautiful material to use. The whole McIntosh house is thus fireproof and free from expensive upkeep*



Three interesting renderings from Wurster's office show how unaffected is the study of work there. At top is shown a drawing by Comstock of a house for Thomas D. Church, the Landscape Architect who works with Wurster. At center is a restaurant sketched by Bernardi. The drawing below by Norman Thompson depicts a house designed for California outdoor living



# OF HOUSES AS PLACES TO LIVE

BY TALBOT FAULKNER HAMLIN

LAST month I made the comment that many clients had been taught to think of houses pictorially, and not as places in which to live with the greatest possible comfort, efficiency, and graciousness. A study of many current house plans reveals that architects, also, too often think similarly. The subject seems worthy of more extended study, particularly this month, when *PENCIL POINTS* is showing the work of William Wurster, who illustrates so beautifully the other, humanized approach.

Any study of this question should illumine, too, the necessity for the architect not only to visualize his conceptions before he builds them, but also to put himself into the position of everyone who is likely to come in contact with his work. The ideal architect should become, as it were, a dramatist, and, in his mind, enact a play covering the whole life of those for whom he builds. Part of the task of house design is to be able to know exactly how the client will feel when he comes home tired in the evening, where he will sit, what he will see, and whether the impression will be one of confusion or content. He should be able to enter imaginatively into the lives of the servants in the house or, if there are no servants, into the lives of those whose housework makes living there possible. Is the dishwashing place pleasant, airy, attractive? Are beds easy to make? Are all the storage facilities, alike of food and clothing, easy to get to and easy to keep clean and in order?

This imaginative living in a house that is to be built may become one of the most fascinating parts of architectural creation. All architects have this talent in some degree, but the final quality of the house depends upon the detailed intensity to which this imaginative creation is carried. We are all conscious of the directions of the best views from a proposed site, but beyond the general attempt to take advantage of them how many of us know exactly what the client will see when he sits down to breakfast, or whether the natural sitting places in a living room are so related to the windows that the view may become an added beauty inside the room as well as out?

This problem, of course, is one reason why more and more architects are using built-in furniture and thereby setting a pattern of living calculated to take the best advantage of the house arrangement; but even that is not the entire answer. Flexibility in a room is often as necessary as definiteness, and there is a certain tonic value for a house dweller in occasional complete rearrangement of furniture and decorations. The great design of any room is one which not only allows this flexibility, but also, through the position of its doors, its windows, and its wall spaces, makes only those arrangements possible which are themselves good and consistent with the room's design.

Such a conception of the architect's task, if carried through to the limit, might give rise to a whole new category of unconventional and valuable architectural forms. Even the most modern of us tend to become stereotyped in our thinking; we think too much of "rooms" and are unconsciously swayed by plans we have seen or interiors that have already been built. Our life has changed a great deal during the century—our entertaining is different, our living is different in any number of ways;—and yet, sitting down to design a house, we still are tempted to think in the old fixed terms. A living room means a room of a certain size, oftentimes with a fireplace and a general formality of layout; we make it large enough to hold a davenport, a few comfortable chairs, a table or two, and a book case, and let it go at that. A bedroom is an area with a closet, wardrobe, or dressing room adjacent to it, if possible a connecting bath, and enough wall space for a double or twin beds; if we also get cross-ventilation and space for a small desk and chair, as well as the necessary chests of drawers, we think we have done wonders. Tied down by the desire to produce the most house for the least money, we juggle our partitions back and forth, again and again achieving the practicable minimum rather than the creative contribution.

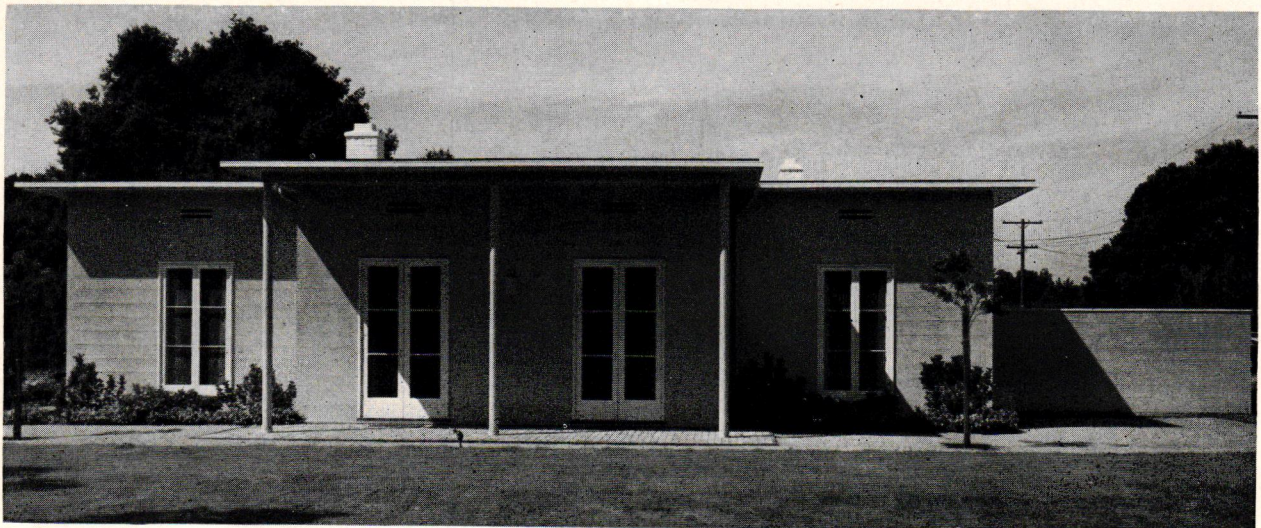
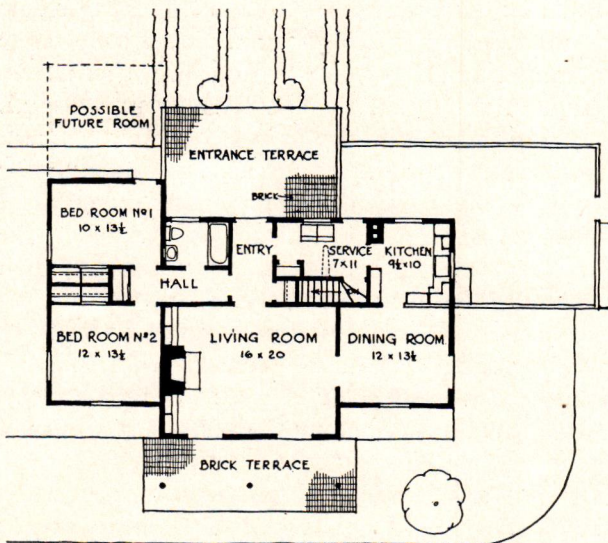
It is here that a study of some of the Wurster plans is so extremely enlightening—the King house, for instance. This is manifestly

a small house, with little waste space, yet studied so imaginatively that the result, both in plan and exterior, has an extraordinary and disarming simplicity. Notice in the living room how the wall surfaces are concentrated and the fireplace group removed from drafts and through passage. To have merged the two French doors into one large opening might have produced even more a feeling of spaciousness and usability, but would on the other hand have taken light from the ends of the room where it is necessary. Notice how the modest bedrooms have been arranged with sliding doors to the closets so as not to take wall space, each room with cross-ventilation, and each with ample space for beds.

Or take the Randall house, where the off-center entrance to the living-room has immense value in making the entire west end of the room quiet and intimate and thoroughly flexible. Notice, too, how on the upper floor

the corner window in the bedroom makes possible wide and pleasant wall spaces. These houses are instructive because in them Wurster uses the more conventional types of rhythmically-spaced, high and narrow openings, which generally increase the difficulties of this kind of flexible and furnishable planning. That he can use the more easily-managed concentrated opening equally imaginatively is shown particularly well in the McIntosh living room, page 484, and that of the very simple, long and narrow Berry house, page 482, where the off-center bay and the wide off-center window on the opposite wall are placed most brilliantly to give the maximum usefulness and at the same time a definite quality of charm. In the Jensen house, page 475, the combined living and dining space is also beautifully handled, with wide spaces on either side of the fireplace and concentrated glass openings around the corner, throwing open the whole view.

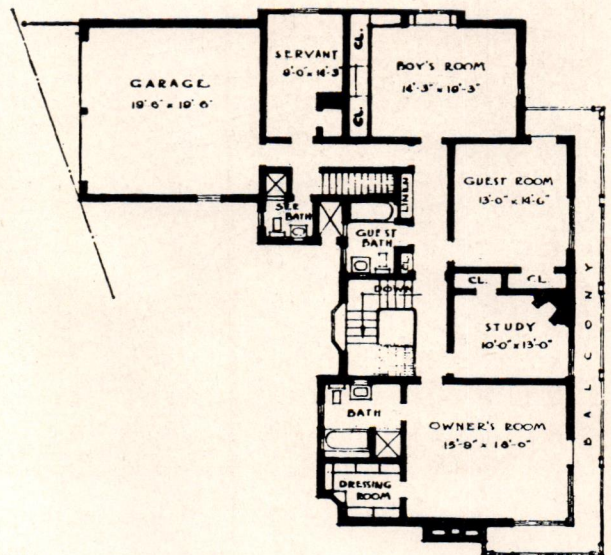
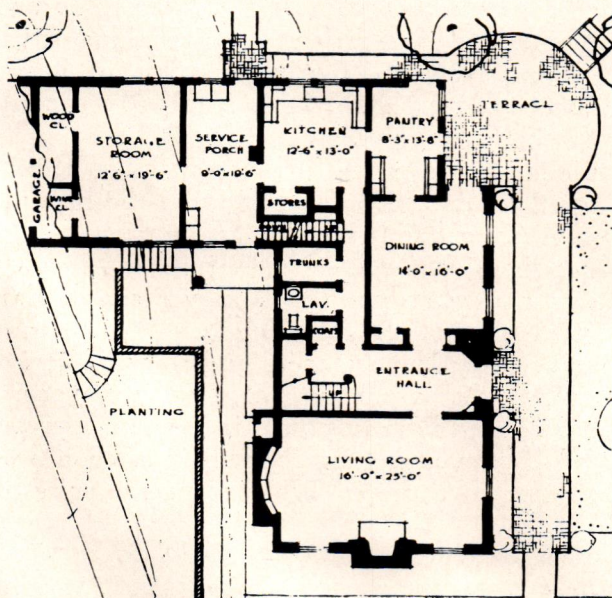
The failure of many of us to achieve this quality of livableness is all the more strange because so much detailed material is easily available to control our design. Standards have been published in various places to show us exactly the space we need, for tables, for chairs, for pianos—in fact, for almost all the manifold utensils and articles of furniture that we are likely to have to provide for. The problem is, then, a mere problem of combining these areas and furnishing wall spaces for these required dimensions. In the actual brute providing of so many lineal inches of wall and so many square feet of floor space, we are generally successful; but the failure comes in the fact that we do not vividly enough imagine exactly what each of these things is to be used

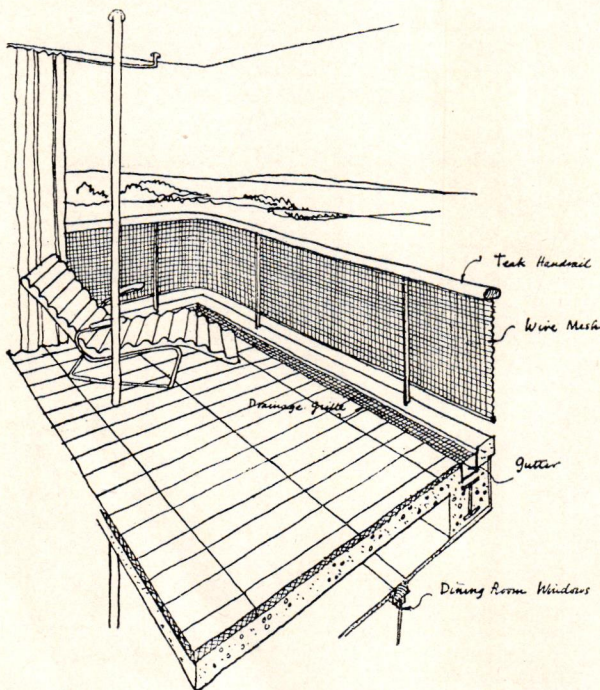
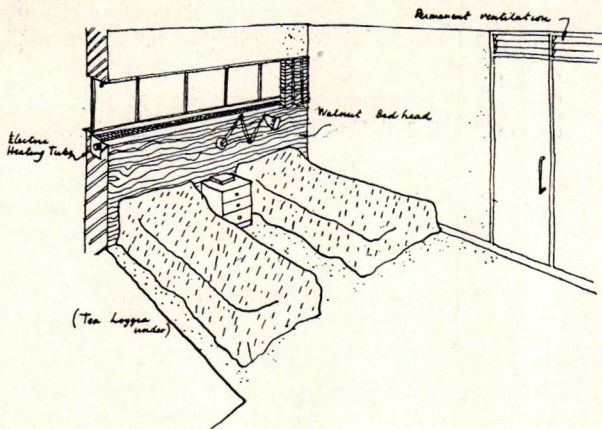
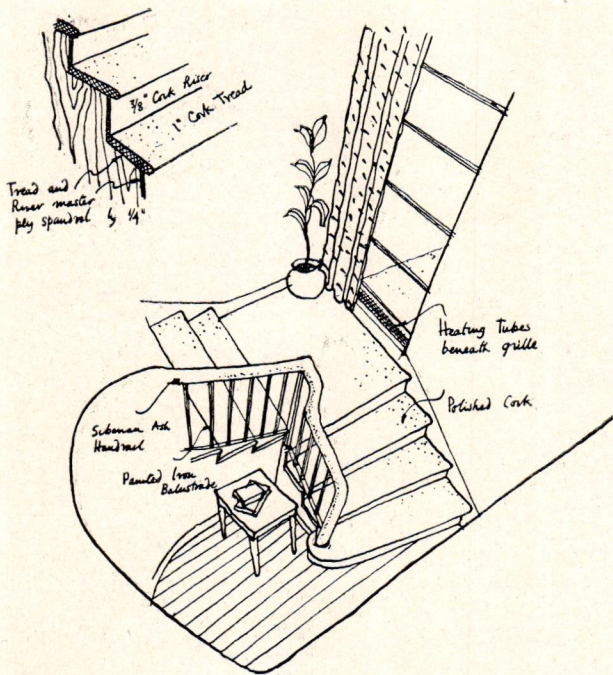


*House designed in 1937 by William Wilson Wurster for Mr. and Mrs. Rowland R. King, Atherton, California, with little waste space yet studied imaginatively and resulting in an extraordinary and disarming simplicity*



*The Monterey Bay section seems appropriate for the use of the covered balcony of the type appearing on this house, designed in 1934 by William Wilson Wurster for Dr. and Mrs. S. B. Randall, Santa Cruz, California. The house has many liveable features*





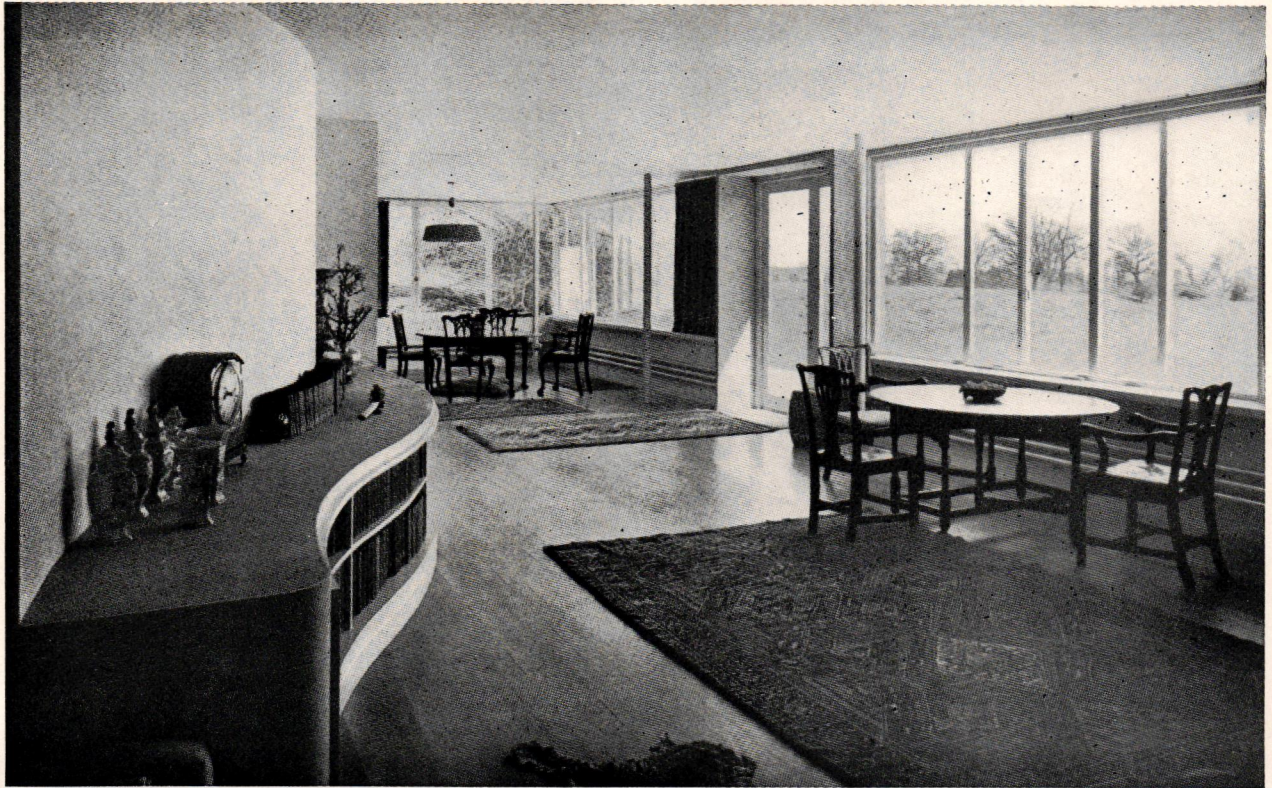
for, in what order, and how. It is shocking to find how many times fireplaces occur where any chair, placed to take the maximum advantage of them, will block a desirable circulation, or where the sofa on which one reclines to read of a Sunday morning is so placed that all the view of the bright outside goes for nothing. In this, I feel, we American architects have been often behind the best in Europe, especially in England; and English houses by the better present-day architects almost always reveal a careful study of furniture placing and relationships, whatever we may think of their exterior appearance.

The house for Dr. Crowe, near Henley, designed by Christopher Nicholson, is a beautiful case in point. Like many contemporary English houses, its exterior is over-complicated and perhaps over-manneristic; yet its plan, which I shall consider more in detail later, is full of precisely those qualities of careful and imaginative study of the areas—not as conventional rooms, but as areas in which to live—which I feel we sometimes lack.

Let us consider the living-room first. What should a living-room for a modern family contain? It must have, first, sufficient area to give a feeling of relaxation; it should have, at least in the usual house, a certain quietness of atmosphere to serve as a therapeutic agent against the crowding impacts of ordinary business or professional life. There are times when it must be intimate, or at least it must have a space or corner in which the sense of intimacy, of being quietly at home, with the world shut out, is definitely present. It must have spaces in which to lounge or to read, and bookcases and places for magazines and the like must be convenient to these places. On the other hand, this same room must be so designed that groups of people can collect in it and talk, either all together or in individual small groups, without laborious moving of heavy furniture. It should be a place where cards can be played, perhaps, or drinks served. At a pinch, it may have to be arranged so that a small dance can be held in it. If the house is in the country, it is only natural that the living room should be as closely related to outside nature as possible; and yet an all-glass room, despite the close touch with the landscape, may be so glaring and so without intimacy that from it, except on very special occasions, the family flees in a sort of terror.

Why does the fireplace remain as an almost constant feature in living rooms, in spite of

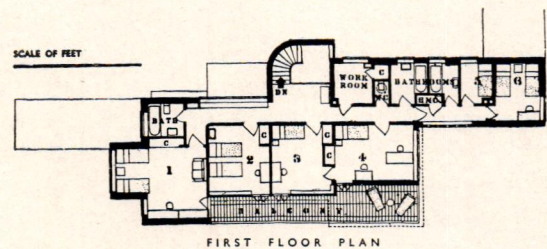
*These sketches by Christopher Nicholson, Architect, checked important elements of the Warren Crowe house*



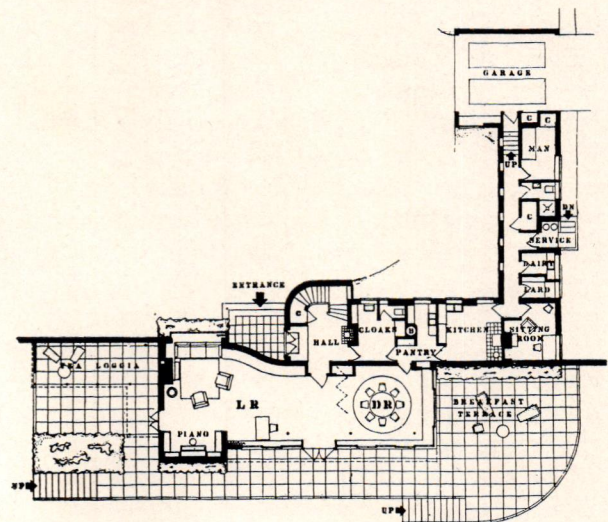
the fact that the necessity for it as a heating unit disappeared two generations ago? It obviously fills some purpose in human living or it would have disappeared with the lambrequins and the antimacassars. If we can find out what this purpose is, it may help us to place it correctly in relation to all of these complicated functions. The fireplace persists, it seems to me, for two reasons: first, because it furnishes a focus and seems to be some kind of living symbol of the unity and the comfort and the warmth of a family home; and, second, because the flickering and changing rhythms of a fire have an actual hypnotic effect that removes worries and inhibitions and makes a group silent or talkative in accordance with their real inner selves. As such, it is an enormous aid to true social intercourse.

From the first of these reasons it would seem that the fireplace should be related somehow to the intimate portion of the room, and at the same time, due to the second function, it should be so placed that a group, large or small, can arrange itself before it without danger of interruption by those entering or leaving, and of course without danger of unpleasant drafts. It is significant of our carelessness in these matters that so frequently a fireplace is designed in conventional houses between two French doors leading out to a porch, or if not there at least close to the entrance door to the room. The door is opened, the wind swirls in, the smoke billows out,

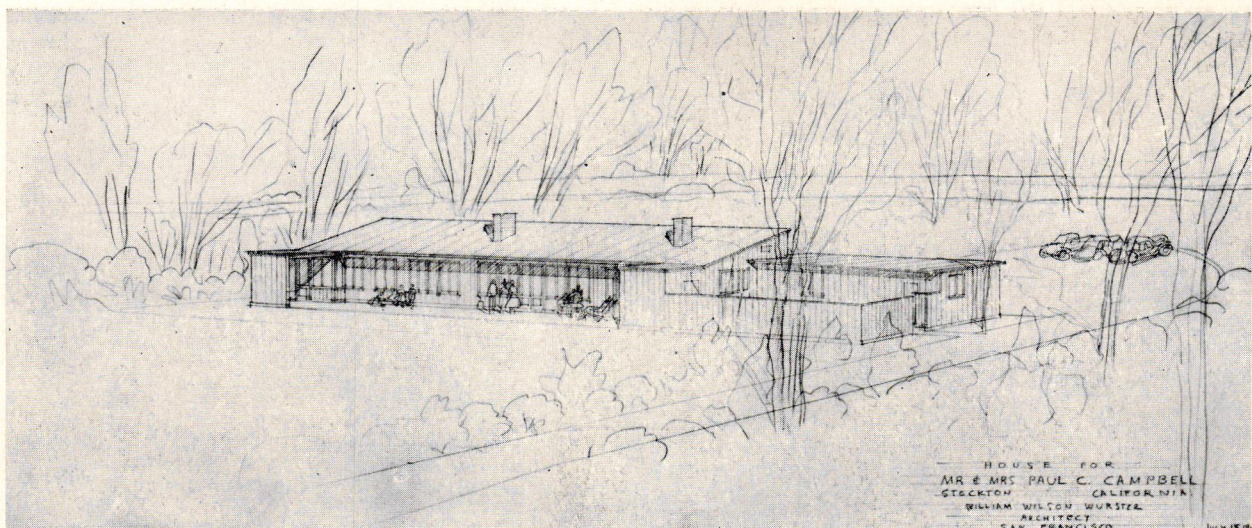
*The house designed for Dr. Warren Crowe on the downs above Henley-on-Thames demonstrates an imaginative study of the plans by the architect, Christopher Nicholson. The sketches, plans and photograph are reproduced from The Architectural Review, published in England*



FIRST FLOOR PLAN



GROUND FLOOR PLAN



people sneeze and cough, and the conversation is dead. Similarly, in L-shaped rooms, in our more radical houses, the fireplace will be found at the projecting corner at the intersection of the "L," all closed on one side and all open on the other. Not only is it almost impossible to make such a fireplace burn symmetrically, but also any group at that fireplace becomes disrupted and disintegrated because of the differences on the two sides.

The Crowe house has, to be sure, a door leading to a porch on the fireplace wall, but it is sufficiently removed so that the feeling of continuity is preserved. It is at the narrow end of the room, and the built-in seats are admirably disposed for intimacy; yet any feeling of over-much closing in is defeated by the widening of the room at this end, not only through the use of the curved wall but also by the great bay window with its last flowers outside on the right, and on the left the projection so cleverly designed to take the piano. This end of the room can become the perfect intimate family center, and yet on other occasions the whole great area can equally well achieve its focus on the fireplace. Notice, too, how the concentration of wall area and glass area produces flexibility in possible furnishing and a great sense of openness, without cross-glare or any feeling of naked exposure.

The same qualities follow through the rest of the first floor plan. The stair hall is most interesting in its relationship to the servants' quarters and the entrance to the living room; and the dining space, with its wide windows and ample area, preserves sufficient wall for quietness, and can be completely shut off from the living-room by accordion doors. There are all sorts of little details which work harmoniously towards the desired end;—the little screen wall at the side of the entrance, which

*In the Paul C. Campbell house at Stockton, California, sketched here by Theodore C. Bernardi of the office of William Wurster, a glazed gallery provides circulation*

has the effect of a little vestibule to the living room, not only by contrast adds to the sense of space of the living room, but also stops the built-in bookcases along the curved wall and makes them seem definitely a part of the intimate end of the room rather than a mere applied string stretched indefinitely.

The problem of bedroom design is frequently even more perplexing, and here the influence of certain recent European designs has been disastrous. Here, especially, the architect must think not only in terms of the owners, but also in terms of the chambermaid. The old days of enormous bedrooms, in which stood the wardrobes and chests that held the clothes of the inhabitant, seem to have gone forever. We can seldom afford the area they demand, and with our more informal living-rooms the necessity of using the bedroom as additional sitting space has partly (although not entirely) disappeared. A bedroom is primarily a place to sleep—this, of course, means beds and fresh air;—but it is also a place in which to get up, and if a separate dressing room is not furnished some means of extra-rapid heating must be furnished. The bed itself is too frequently a conventional product. Why should beds have footboards? Posts? Legs? How high should they be?—high like a hospital bed, or low like an oriental divan? Should a bed face the light, or face away from the light? Some like a bed facing the eastern sun, but there are many to whom such an arrangement is disturbing. How often does the architect know exactly how his client feels about such questions?

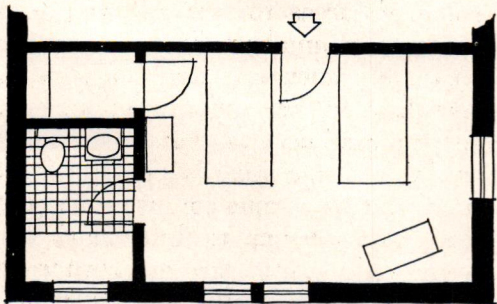
A bedroom is also the place for the most in-



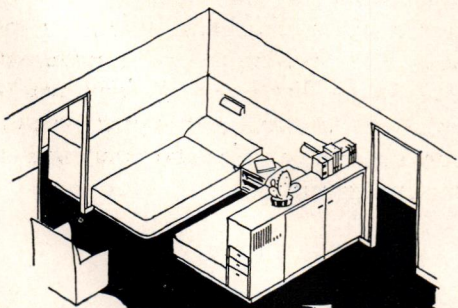
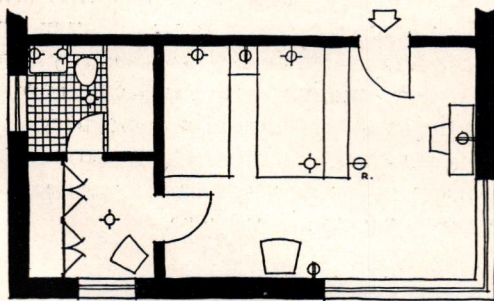
timate and significant functions of married life and love, and these too, as being among the most important and emotionally compelling elements in life, certainly deserve far more consideration from the architect than they usually receive. How do they affect bedroom design? Perhaps these things have no part in bedroom design, and a separate area should be furnished. The eighteenth century boudoir or something to take its place is perhaps the better answer.

A bedroom probably requires more work than any other single room. Beds have to be aired and made, sheets, mattresses, and blankets changed, pillows fluffed up. A well-made bed is a work of art, and the making of beds can be rendered difficult or easy by the architect's design of the room. It is here that European precedent has been disastrous. The European tradition of docile and cheap house service, coupled perhaps with the precedent of such bunk-type enclosed beds as one finds in Breton, Dutch, and Scandinavian peasant

*The plans and sketch below illustrate a revised bedroom layout published by the General Electric Home Bureau*



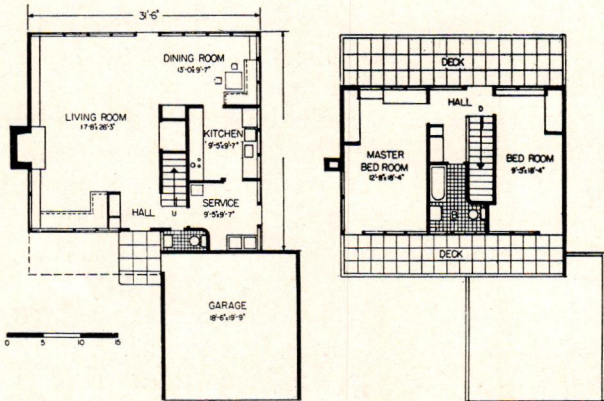
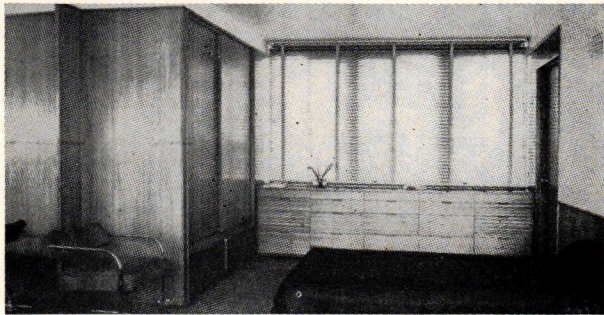
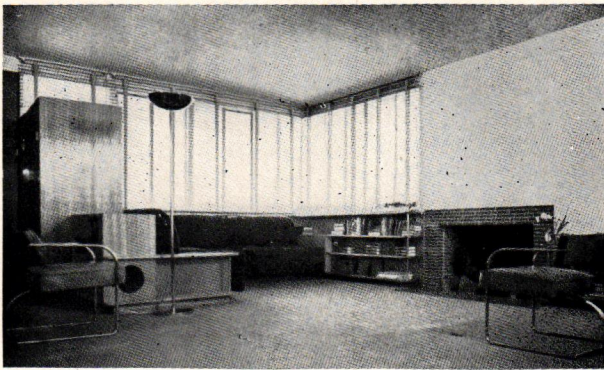
Reproduced from *Architectural Record*



houses, has led many contemporary architects in Europe to use long, narrow bedrooms, with the beds in the corner close against the wall. To make such a bed will mean that the bed must be moved out daily, with resultant wear on the floor and just that additional physical labor. If this is impossible, as in the case of some built-in beds, one has either to be a contortionist or else to use a stick like the Pullman porter's. There may be some excuse for such a bed position where one is working for absolute minimum costs and absolute minimum areas, but in any other cases beds so placed would seem inexcusable. How often in a room so furnished have I seen the floor gouged out in a nice arc at the fronts of each bed, from daily moving! Yet the astonishing thing is that, with all our thought of efficiency and functionalism, such a placing of the beds is more common in American designs today than it was in the old conventional days. Even in such competitions for ideal houses as those conducted recently by various manufacturers of household equipment and building materials, many designs otherwise excellent showed this fault.

A climax can perhaps be seen in the scheme for a revised bedroom layout recently published by "The Home Bureau" of one of these organizations. The illustrations show the room as originally planned and as re-laid out by the Institute. Manifestly there have been gains. The localized dressing area and the greater sense of space are obvious, but the beds! . . . The revised scheme shows the two beds forced into an alcove, with built-in furniture on the outside and with scarcely room between the beds for more than bare passage. Moreover, the beds are so arranged that it is impossible to move them out sufficiently to get behind them to make them, and all the intangible additional feeling of space is gained at the cost of extraordinary difficulty entailed in a daily, necessary task. Surely the designer of such an arrangement might well be condemned to have to make those beds every day of his life. No architect who had thought through the bedroom in terms of the service required would produce such an anomaly.

The Crowe house shows a charming owner's bedroom which has something of the same fault. Here, too, the beds are in the corners of a bed alcove, but here at least the alcove is large enough to permit moving the beds freely. It is interesting to note that, in the sketch made to illustrate the arrangements of the house, the draughtsman has indicated a space between the wall and the bed in each case, as though unconsciously in the perspec-



*The Frank Davis house at Bakersfield, California, was designed by Richard J. Neutra for intimacy and comfort*

tive he had realized the difficulty of the scheme shown on the plan. These rough but detailed perspective sketches, by the way, indicate one way in which a house design may be checked for all sorts of these important elements. Note, for instance, how the sketch of the stair hall makes vivid the whole question of how one progresses from one level to the other, and shows how the stair is amply lighted and open in feeling and at the same time privacy from the entrance drive is preserved; similarly, too, the sketch of the balcony shows the relation of slab, netted railing, and of distant view.

In this search for the detailed solutions which shall mean livable charm under all conditions, the architect of today has enormous

advantages over those of prior generations, and his solutions for that reason should be all the closer to perfection. Concentrated openings, freedom in composition, the accent on horizontality, and regularity of rhythm all lend themselves to this kind of thinking. Notice how effectively Neutra, in the Davis house living-room has concentrated his feeling of enclosed intimacy on the one hand and of open freedom on the other, and how admirably they are combined by the simple regular rhythm. Notice, too, in the bedroom how the long horizontal of the window sills allows drawer cabinets to be built in beneath it, these furnishing not only a pleasant, wide window sill and great storage area, but also a pleasant touch of color in the drawer fronts. At the same time, the banding of two sides of the house with continuous windows allows the other walls of the bedroom to be unbroken.

Baroque domestic design, the tradition of which controlled interiors up to the beginning of the twentieth century, was based on the formal layout of individual pieces of furniture, in many of which the vertical line was dominant. Such an interior was fitted for stiff and formal gatherings, and led to the use of distributed small areas of vertical wall surfaces. The sense of modern living is, on the contrary, basically horizontal and continuous, with a quiet flow of line and muted accents. We lounge and recline, and our furniture is designed to fit. It is this spirit which is behind the charm of the best modern interiors, and it is all the more strange to find many designers, even while using the contemporary "style," going back and thinking conventionally in the older Baroque terms, so that the rooms which they produce are fundamentally hybrid. Our kitchens are famous all over the world as models of efficiency and beauty, and in general this quality has resulted from a careful study of the processes in food preparation. The same kind of study of our habits and our actions in other parts of the house would produce the same qualities there.

\* \* \* \* \*

An apology is due for the incorrect caption on the illustration of Chatham Village in my June article. The architects, of course, are Ingham & Boyd, of Pittsburgh; Theodore M. Kohankie was the landscape designer responsible for the unusually effective planting of this noteworthy group.

# A MOSAIC TILE MURAL

FOR THE LONG BEACH, CALIFORNIA, AUDITORIUM

BY NATT PIPER

THE largest mosaic tile mural in the world is now completed in Long Beach, California. It is located in a great arch, the principal feature of the main façade of the Municipal Auditorium. From the first preliminary sketch made by Henry A. Nord to the tamping in place of the last of 462,000 tiny jewel-like tile units, it has taken scores of artists and workmen over two years to complete. Done under supervision of WPA Federal Art Project officials, it is the biggest single art project yet undertaken by them. S. MacDonald Wright, internationally-known modern artist, project district supervisor, and Albert H. King, ceramic director, developed Nord's first color sketches. It was Wright who devised the unique textural patterns found in the Long Beach mural.

Murals, pictorial wall decorations in various

mediums, are among the world's oldest art forms. Prehistoric Cro-Magnon man, with a sharp flint, crudely scratched hunting pictures on the walls of his cave. Archæologists excavating in Egypt have discovered mosaic fragments 5000 years old and mosaics are found in Assyrian, Persian, and Greek ruins. In the exclusive resorts of Pompeii and Herculaneum, wealthy Romans imported expert Greek mosaicists to richly decorate magnificent summer homes, theatres and public baths. In Pompeii one of the largest and finest mosaic murals of this Roman period was discovered about 100 years ago. It measures 9 by 17 feet and was found in the House of the Faun.

*Two years were required to complete the mosaic mural in the great arch of the Long Beach, Calif., Auditorium*

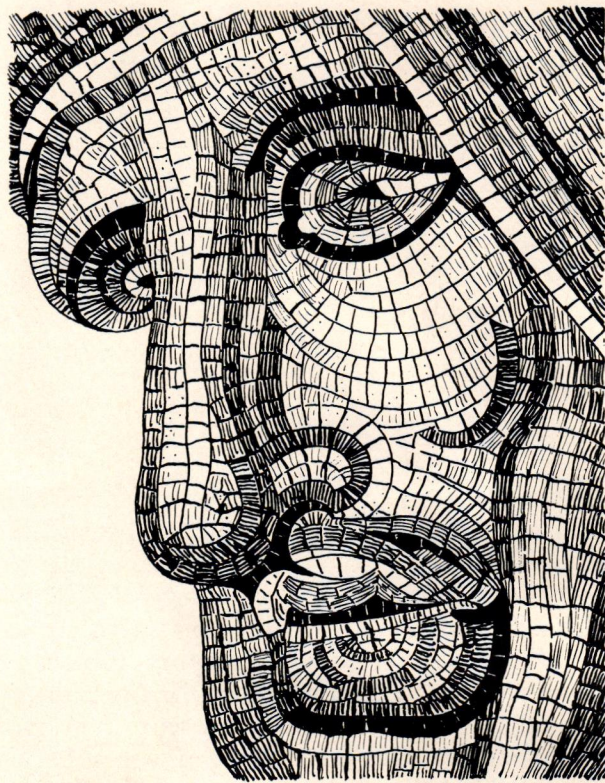


A typical detail of this Pompeian mural, the head of a Persian soldier, shows the characteristic linear placement of the *tesserae*, as the tiny mosaic units are called.

Comparing the casually-cut square marble pieces in this old work with the spirited textural patterns of the clean-cut tile tesserae in the Long Beach mural, it is clearly seen that there is a great difference in the theory underlying the design of the minute shapes which fill different areas. Designing a pattern, to express the texture or "feel" of grass or fabric or water, as the case may be, is a modern innovation in mosaic work. By this new design method, the spirit of the whole composition is carried through to the smallest component part. This technique is also based on the theory that each separate part of a mosaic, or other work of art must be beautiful in itself, for the modern art trend is towards meticulous neatness and finish combined with originality.

Step by step the making of a large modern mosaic tile mural proceeds as follows:

The preliminary sketches are completed and from them color drawings — cartoons — in small scale are made. These cartoons are enlarged to the size they are to be in the finished mural and the different color areas are blocked



*Soldier's head: detail of a mosaic mural found at Pompeii*



off. This full size drawing is done upon the floor on heavy wall board. Each separate area is then stenciled with the textural pattern and in the exact color of tesserae designed for that space. The colored tile,  $\frac{7}{8}$ " square, are then cut with a mosaic scutch or with tile nippers into shapes which fit over the stenciled lines exactly. Cut edges of the tesserae are ground true, leaving about  $\frac{1}{16}$ " between each piece. White organdy, semi-transparent cloth, is pasted on the glazed face of the carefully arranged tile at the end of each day's work. This cutting of tile and placing of the cloth proceeds until the entire mosaic is completed.

While the tesserae are being cut, the wall surface to receive the mural is prepared. In Long Beach, this wall, in back of the arch, is of solid concrete, so a dash coat of rich cement mortar was applied. Next a scratch coat of plaster, followed by a second plaster coat, or bed coat, was troweled on and brought to an absolutely true plane surface. This surface was then marked off into convenient-sized areas which were numbered, making a gigantic setting plan, to correspond to similarly numbered sections of the assembled mosaic, which were cut through the cloth and stenciled wall board. Beginning with the lowest tier, the sec-

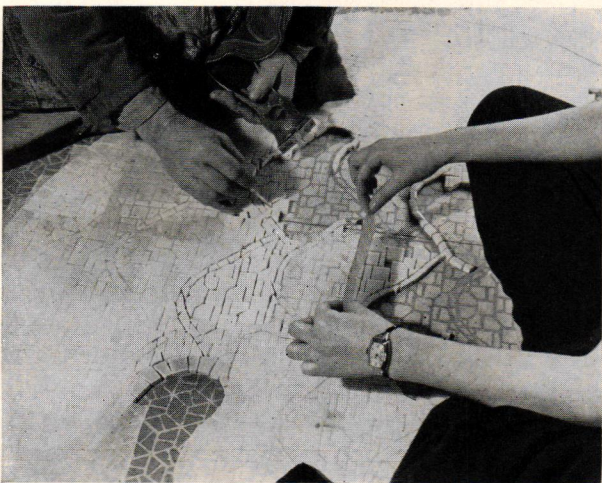
*The preliminary color cartoon for the mosaic mural of the Long Beach Auditorium shows the modern theme—Recreation. This drawing was for study of color values*



*Textural patterns are used in stenciling the color areas, for guidance in cutting the tesserae of the mosaic mural*



*Cutting and assembling colored tile tesserae which fit exactly over stenciled textural patterns of the same colors*



*Semi-transparent cloth is pasted on the glazed face of a tesserae pattern to hold the pieces of the design in place*



*Albert H. King (left), Ceramic Director, helps remove mounted sections of tesserae, numbered for placement*



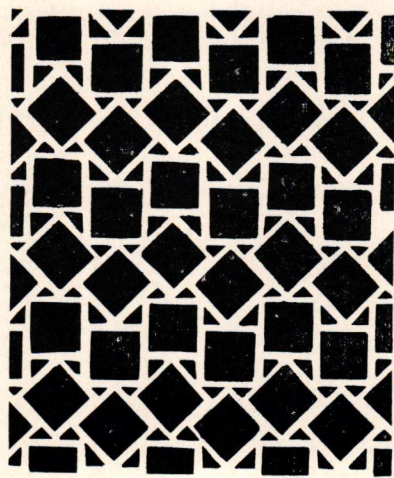
*The tile sections are supported and stiffened by templates of wallboard, the same size as the numbered panels*



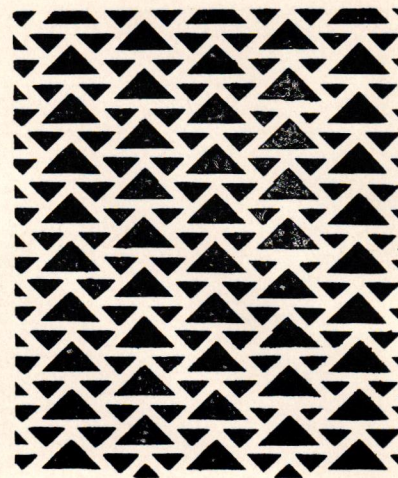
*This detail taken at the 19-foot level of the large mural shows some of the scores of textural patterns employed*



GRASS



FABRIC



WATER

*Varying patterns of the textural designs used are interesting when compared. In the grass pattern, 20 shades of green indicate the constant growth, and the fabric pattern is one of several that were used in the large mural*

tions were then taken to the Auditorium.

Before a section is placed, a pure cement mortar is "buttered" on the back of the tile sections and thinly onto the wall bed coat. Then the sections, each supported by the wall board templates cut from the floor covering, are carefully set and tamped to a true surface with hammers striking a two-inch straight edge placed over the cloth-bound tile. This tamping beds each tessera firmly and the cloth pasted on the face of the tile holds each tiny particle in its correct place.

After several hours, when the mortar has

*The method of bending or tamping sections into place and the removal of the cloth backing, after the tile has firmly set, are demonstrated by the two pictures below*

firmly set, the cloth is washed off with clean water and joints between the tesserae are grouted with the same pure cement mortar used for bedding. When the cloth is stripped, some few tesserae may cling, leaving a pocket, or an edge tile may drop out so workmen must quickly cut new tile to fill all voids.

Finally the entire surface is washed and squeegeed with rubber tools, the scaffolding is removed, and the mosaic mural shines forth.

There is a curious blending of the new with the old in this immense California mural, which contains over 800 square feet—the size of the average five-room house in plan. The subject matter, or theme—recreational activities—is modern, touching nearly everyone's life. The art form is old—one of the earliest.



# INDIGENOUS TO ALL AMERICA

## MODERN TRANSPORTATION BROADENS ARCHITECT'S PALETTE

BY ROBERT NILES

WHEN the question arose of fitting a couple of bathhouses into the foreground of George Arents' Tudor residence, at Rye, it appeared that the only way in which we could avoid an incongruous effect would be to treat them as retainers' cottages. So, in keeping with English tradition, they were designed with walls of field stone, heavy timber lintels, leaded glass casements, and gable roofs, and thatch.

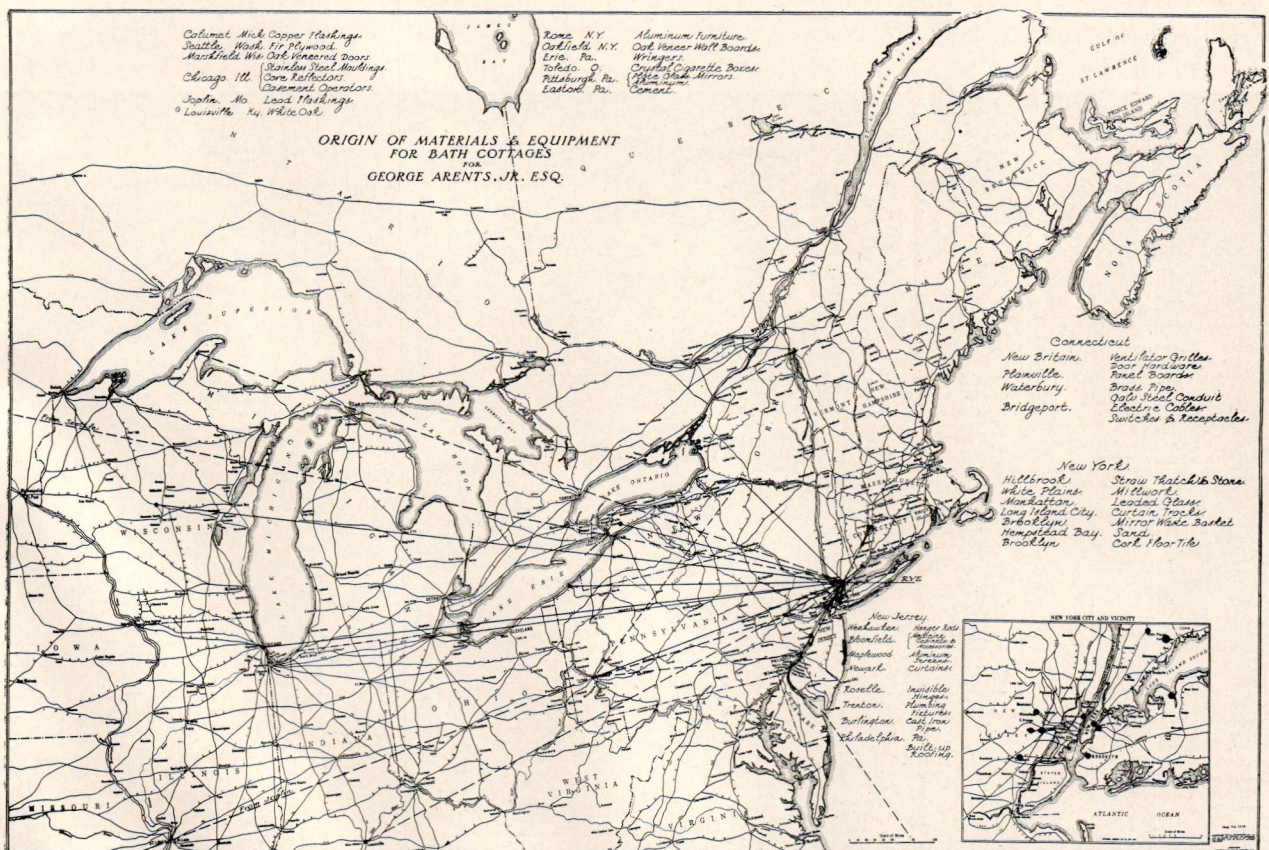
But there connection with the past ended, since the cottages were to be used as dressing-rooms for the swimming pool and thoroughly modern interiors were desirable.

When we had selected walnut veneered wall board and stainless steel mouldings for the finish of the walls, a four-foot unit was suggested, and the dressing room in each case was made twelve feet square, with a five-foot ex-

tension at the rear for toilet facilities needed.

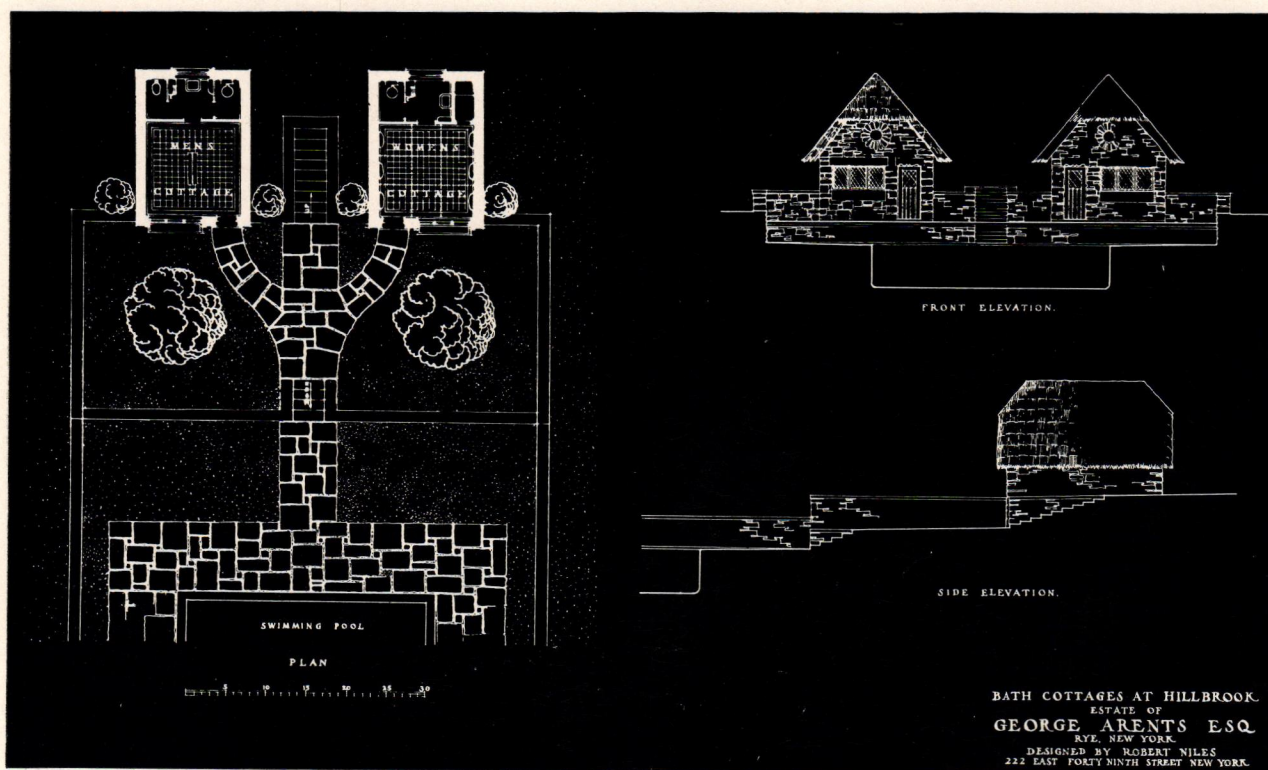
Although no interior sub-divisions were required in the men's dressing-room, we wished to provide individual compartments for the women and to prevent the appearance of a "beauty parlor," we adopted the idea of curtains hung from ceiling tracks. Here again the four-foot unit was suitable and the tracks, of chromium-plated brass, covered the joints in the ceiling panels. By making the longitudinal tracks continuous and hanging three curtains in each track, individual dressing spaces four feet square could be created along each side.

In each wall panel, a mirror with chromium-plated frame was built flush with the walls and fitted with an oak shelf trimmed with stainless steel. An aluminum rod, carrying chromium hangers, was attached to the



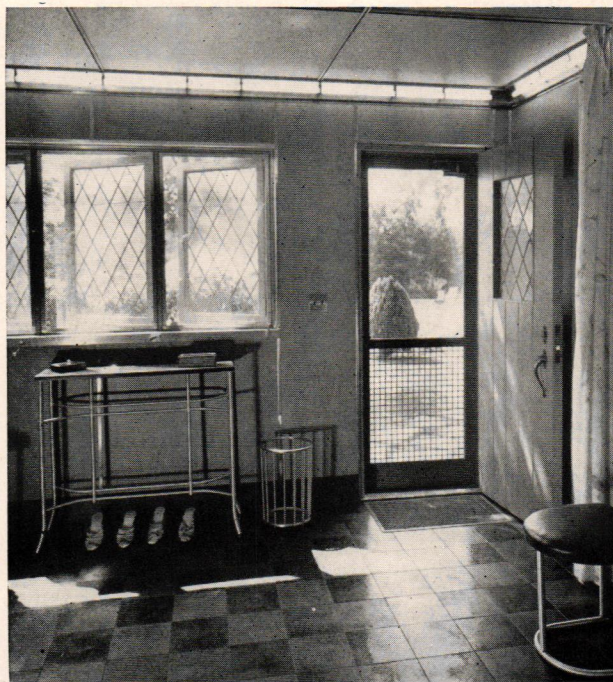


*The materials used in the construction of two bath cottages in the foreground of George Arents' Tudor residence at Rye, N. Y., were sent from all parts of the United States, the architect, Robert Niles, of Niles & French, Bank Architects, of New York, found when he studied the work as an example of the complexity of modern construction. The exterior design in keeping with the English tradition does not extend to the interiors (opposite page) which are modern in treatment as they are used as dressing rooms for the swimming pool on the estate*



BATH COTTAGES AT HILLBROOK.  
ESTATE OF  
**GEORGE ARENTS ESQ.**  
RYE, NEW YORK.  
DESIGNED BY ROBERT NILES  
222 EAST FORTY-NINTH STREET NEW YORK.





*Photos by Mattie Edwards Hewitt*

wall at the side of each mirror. In order to furnish the most effective lighting for make-up, a continuous "lumiline" cove reflector was installed at the intersection of the walls and ceiling. As this also served as a cornice, it was mitred at the corners and carried around the room. The floors were covered with cork tile laid over an asphalt tile foundation, and sanitary cork base was carried up six inches.

In the attic of one cottage, a loud speaker was installed, connected with a remote control radio and phonograph system in the residence. The bronze grille covering the exterior opening for this instrument was balanced on the other cottage with an illuminated clock dial, electrically operated.

With the exception of these two modern features, the exteriors of the cottages present the same appearance they would have had a century ago in England when most of the materials that went into their construction would have been obtained from the estate itself. But in this case, only two items originated on the grounds: the stone, which had been blasted from the slope of the hill when the lawns were laid out, and the rye for the thatch, harvested on the estate.

Every other item used for construction and equipment came from a distance—even as far away as the Pacific Coast. As the owner became interested in the complexity of modern construction, as represented in microcosm by these cottages, we prepared for him a map of the Northeastern states, showing graphically the origin of the principal products.

No sooner had the excavation been com-

pleted than modern transportation came into play, providing Portland cement from Easton, Pa., and sand from Hempstead Bay, for the foundation walls. Lead flashings for window and door lintels travelled from Joplin, Mo., copper roof flashings from Calumet, Mich., and built-up roofing from Philadelphia.

White oak for door and window frames came from Louisville, Ky., while oak doors were manufactured in Marshfield, Wis. With the interior finish an even wider territory was tapped—fir plywood from Seattle, oak veneered wall board from Buffalo, and stainless steel mouldings from Chicago. Casement operators likewise were shipped in from Chicago, but invisible hinges came from Roselle, N. J., and door hardware from New Britain, Conn.

Connecticut also supplied aluminum ventilator grilles, brass pipe, galvanized steel conduit and electric cables. Pipe for plumbing lines was cast at Burlington, N. J., and the plumbing fixtures were modeled in Trenton. Oddly enough, although the job was only 25 miles away, the metropolis furnished only three items: leaded glass windows, bronze saddles, and cork floor tile.

The most distant contributor was Dutch Guiana, whose bauxite mines furnished ore to the mills in Pittsburgh for the aluminum wire screens manufactured in Maplewood, N. J. In all, 37 different materials and manufactured articles were required for this small operation, but if each individual raw material used in the preparation of the various products were counted, the number undoubtedly would be close to a hundred.

# CHRONICLES OF A EUPEPTIC—IV

BY HUBERT RIPLEY

WITH two exceptions, the Transportation Building and the Fisheries Building, the architects of the Chicago World's Fair of '93 "used forms with which they were familiar by training, rather than attempt to develop in a short space of time a plaster architecture for which there was no precedent" (Montgomery Schuyler). The Transportation Building with its great Golden Door was an essay in pure plaster architecture, which is now generally conceded to be a brilliant success. The Fisheries Building was an "indisputable success," to use Mr. Schuyler's words. I recently found my old scrapbook of the World's Fair, spent an hour or two poring over the illustrations, clippings from magazines of the '90's, faded heliotypes of fifty years ago. The greatest thrill, real honest-to-goodness prickles running up and down my spine, came when looking at the illustrations of the Fisheries Building. The omission of any mention of Lou Mullgardt's name in connection with the design, raised a poignant pang. Oh well, far-shooting Apollo, god of the silver bow, whom rich-haired Leto bare, will not be unmindful of Lou.

Atwood's Art Building and "Peristyle" were in a class by themselves. Schuyler says of the former; "The expansion of the Erechtheum into a vast building has been managed, as everybody agrees, with great skill." Of the Peristyle it may also be said that the handling of the Order of Jupiter Stator displayed a high degree of creative ability, comparable to the best that present-day Washington has to offer. This happy result was due in large part to the skill and sympathetic understanding of Julius Harder. The detail of the temple of Jupiter Stator is Greek rather than Roman, and the grandeur and dignity of that great order was awe-inspiring.

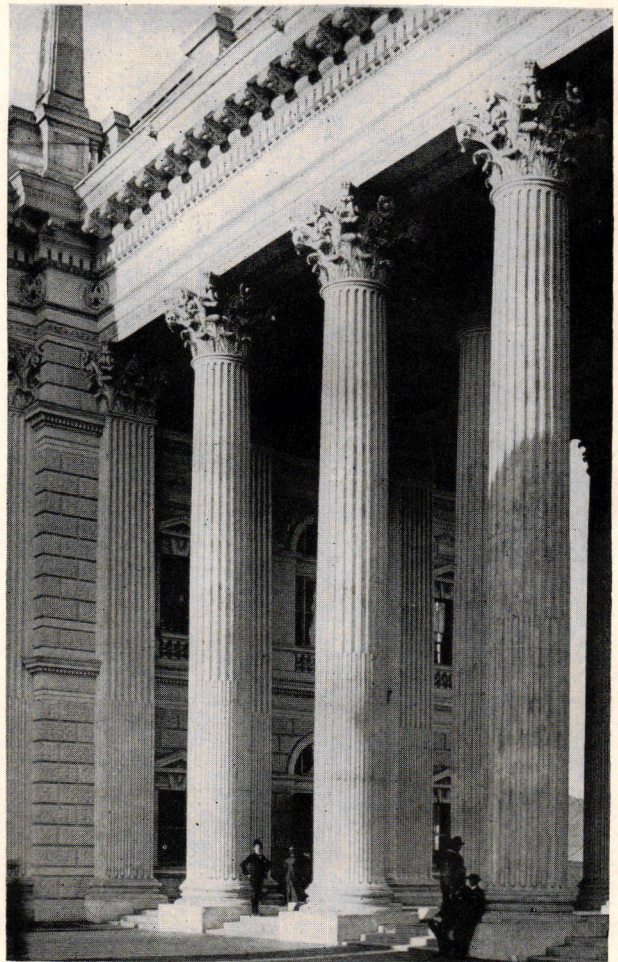
*"And through the trumpet of a child of Rome  
Rang the pure music of the flutes of Greece."*

The World's Fair office had drawn to it some of the best artists in the country, including others from England, France, and Germany.

Every day almost, during the rainy season, a new chap from New York or San Francisco would show up in Jackson Park. The architect through the ages naturally gravitates where great works are in progress, and Chicago in '90-'93 was in that respect like Samarkand in 1350, and Washington in 1933 when Admiral Peoples became head of the Procurement Division.

Chicago taverns and restaurants of the '90's deserve definitive treatment, but I may only mention a few places customarily frequented

*The grandeur of the Order of Jupiter Stator, as used in the famous Peristyle which adorned the Chicago World's Fair of 1893, now is recalled as an awe-inspiring sight*



for good fare. Near Cobb's office was a large establishment called "Kohlsat's," where delicious dishes were on the bill, Prairie Chicken and Whortleberry Meringue—both extremely good — and Steamed English Muffins with Maple Syrup. A smaller and more *récherché* place was "Harvey's Chop House," in an alley near Michigan Avenue. Three-inch mutton chops that must have been cut from a bell-wether, the fragrant fatty side all beautifully charred from contact with the hot coals; Bass' Ale drawn from the wood, served in pewter mugs. Another favorite spot was "The Chicago Oyster House," where the lobsters and oysters arrived fresh every day, shipped in refrigerator cars which delivered their contents in the windy city barely 20 hours out of the ocean. The bartender there was from the Midlands and almost shed tears when Harry Pratt recited "A Lanca'shire Lass." The Lanca'shire Lad, as this Servant of Bacchus was always called, used to make a wonderfully smooth and nourishing drink similar to the "Rum Cow," served in 18 oz. glasses which combined life-prolonging qualities with exhilaration. One or two of these with a dozen freshly opened oysters and the World was yours. "Jingles," still another restaurant, was famous for its Sardellen and potato pancake, Hamburger Eels in Jelly, and Bismark Herring. Jingles, the proprietor, was a true son of Alcæus—courteous, urbane. He was a large man, his waist measuring fully 72 inches, and vast trousers hung around his person like the folds of a theatre curtain. Mrs. Twiggs, our landlady, told us that "Jingles" was the only place down town where "a lady might go for a glass of beer."

One afternoon, Julius Harder announced that Oscar Enders was coming from Saint Louis for a week-end visit. Harry Pratt and I were greatly interested. We were, of course, familiar with Oscar's work; his brilliant draftsmanship had made his name a household word. The committee on ways and means went into a huddle (it was the function of this committee to devise ways to procure means) and when Oscar arrived we had a grand time. Harry Trost, who in later years carved a career of achievement in El Paso and other cities of the great Southwest, and Emil Hoepfner, a tall, rangy Kentuckian with a thirst like that of the Thirsty Sword, were of the party. The introductory ceremonies began at Hannar and Hogg's, a famous old drinking place in the downtown district. The walls of its halls were hung with quaint souvenirs of half a century ago, old prints, and pictures that turned through an arc of 90°.

The night Oscar arrived from St. Louis we dined at Jingles'. It was a good dinner and we lingered long over sea-food and schnitzel. Oscar proved to be a most engaging and lovable chap. He was tall and straight with a resonant baritone and an amazing repertory of song. His paraphrase of "Fra Diavolo" was bizarre enough to cause Auber, had he heard it, to turn over in his grave. Perhaps he has.

Oscar composed "A Dozen Songs for Draftsmen" for the Convention of the Architectural League of America. The pamphlet was illustrated with his inimitable drawings and privately (blue) printed. The most famous of these ballads was "Stoffa di Italiano." In spite of a few metrical flaws, the Boston Architectural Club adopted it for its theme song. I think "Stoffa di Italiano" deserves to be embalmed, so here it is:

(To the Air of Christofo Columbo)

*I'll sing to you about the men  
Whose names you'll find in hist'ry  
Their works are copied right and left  
By men of great sophistry.  
Architects, both young and old,  
Gave way to them quite fitly;  
Their names we know all end in "O,"  
They lived in sunny It'ly.*

*Now in this clan there was a man  
Who built the great St. Peter;  
And they do tell he did it well,  
And never tried hard either.  
Mike, you know you were not slow  
To adopt Bramante's plan;  
With your glorious dome you paralyzed  
Rome,  
And became a famous man.*

*Palladio, you must all know,  
Gave these men a great surprise;  
When on Della Salut' he designed  
A volute of most gigantic size.  
These great and worthy architects  
Then made this declaration:  
"If you can't design in the classic line,  
Go change your occupation."*

*Among these high and mighty men  
Was one who's named Vignola;  
He could draw the orders upside down  
While rowing his gondola.  
Sangallo, too, could do this trick,  
Likewise the Lombardos;  
It gave him the gout when he found out  
He was not the only Dago.*

*The Florentines, you will agree,  
Were surely most artistic;  
An expression of great massiveness  
Was their main characteristic.  
Brunelleschi's name shone out in fame,  
When he drew the Palazzo Pitti;  
But alas and alack! should he come back,  
He'd find one in every city.*

*Now, if you want to shine in this classic line,  
And draw your stuff right smart,  
Lay in a stock of balusters,  
Festoons and eggs and dart;  
Swipe all you can from "Lé Troolay,"  
"Buhlman" and "Raguenasy,"  
Then a song and dance in the Renaissance,  
Will come to you quite aisy.*

#### CHORUS

*Mike Angelo, Palladio, Vignola, and Sangallo,  
They wouldn't do a thing if they heard us  
sing; (hold it!)  
"Stoffa di Italiano."*

Now Harry Pratt was a little feller, about 125 lbs. Troy, and I've never weighed over 158, eight pounds more than in 1892, so you see I've kept my figger. Chaps like Julius and Oscar and Hoepfner were six-feet-one, and ranged around fourteen-stone-two. However, Harry and I consoled ourselves with the thought that Glorious Hermes, lord of Cylene and Arcadia rich in flocks, was a little feller too, at an unconscionably early age, he cut off from the herd of the blessed gods fifty loud-lowing kine, making them walk backwards way. We upheld the tradition of the Hub as best we could, reciting the "Jabberwock" and selections from Sir John Suckling. All told, it was a successful evening, and the deserted canyons between the great office buildings re-echoed to our song.

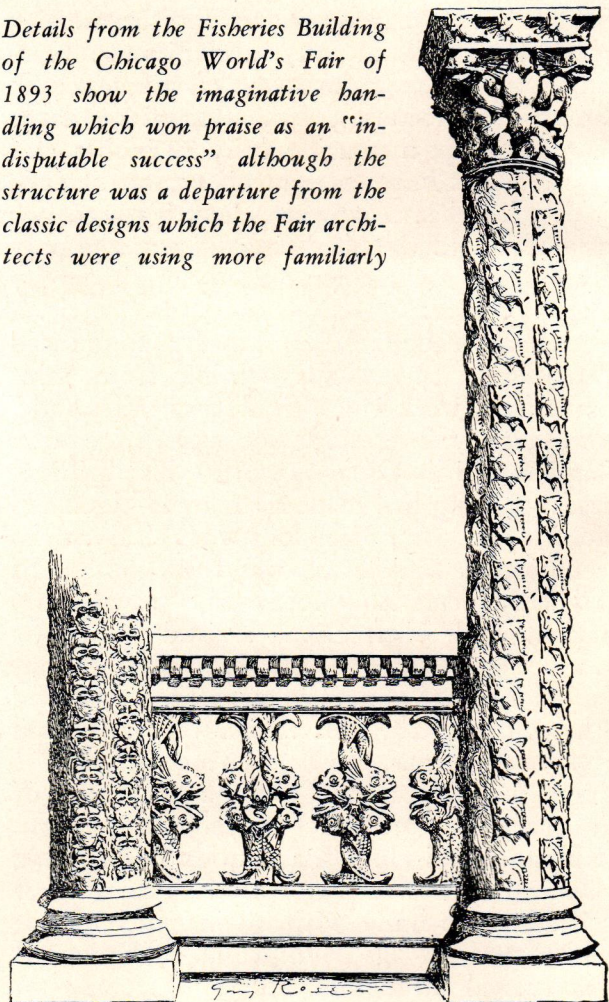
I liked the work in Jackson Park. They let me design, all by myself, the half dozen or so fire-engine houses for the White City. They were a bit stodgy, something like a 5th mention design in second year work at Tech, and as they were all alike, gave the same sensation one has when telling a mildly interesting story to another who's already heard it six times.

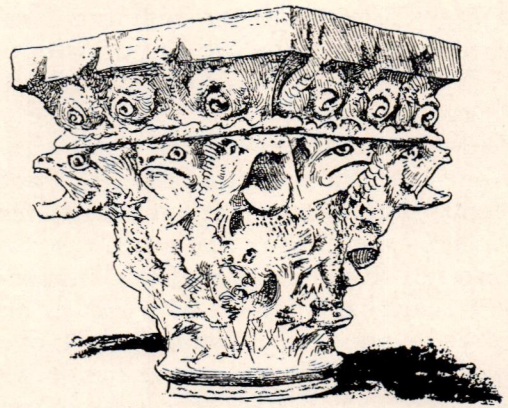
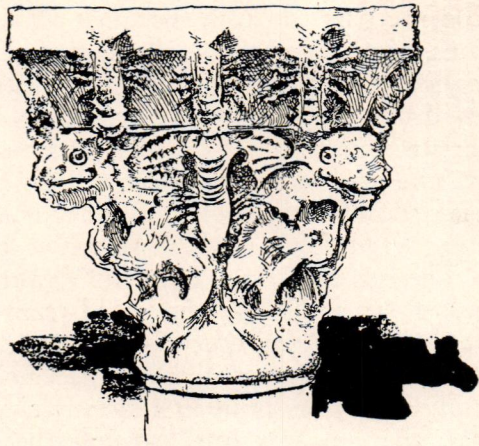
In the Autumn of '92, Lou Mullgardt, who had formed a partnership under the name of Stewart, McClure, and Mullgardt in Saint Louis, offered me a job and I left Chicago to join their office. The new firm had a number of good commissions and the future looked rosy for them. They'd taken a roomy old city house with white marble steps, put a handsome brass sign at the front door, and a negro

porter in the hall. The only weakness in the set-up was that the volume of work was insufficient to pay the overhead of a sizable organization of eight or ten draftsmen and three principals. Had it not been for the "Hard Times" that swept over the country following the closing of the World's Columbian Exposition, I'm sure the firm would have prospered. They had a high reputation, all fine fellows, and had made an auspicious beginning.

The experience gained by a stay of four or five months in St. Louis was valuable, the fellows I met were most pleasant; nevertheless, I became a little homesick as the holiday season drew near. Two years absence from Boston somehow seems longer than a like period away from any other city, except of course, Paris. Even fellows born and bred elsewhere who have spent a few years in the Hub, or even a few months in the *Quartier Latin*, feel this nostalgia creeping over them in the still watches of the night. Uncle Edward is only one of many striking examples. He came to Boston from Cincinnati, having spent some time as a young springald in Hannaford's office, and entered Tech. That was four decades

*Details from the Fisheries Building of the Chicago World's Fair of 1893 show the imaginative handling which won praise as an "indisputable success" although the structure was a departure from the classic designs which the Fair architects were using more familiarly*





*Capitals on the Fisheries Building of the Chicago World's Fair of 1893 were designed by A. Breman del Joseph Richto, Sculptor, with the freedom and individual character which made the exposition structure memorable*

ago and, with the exception of one or two brief interludes, he's remained here ever since. Neither the lure of gold, the love of high adventure, nor wild horses could drag him away. Uncle Edward is a rare spirit; to him intangibles count more than worldly dross. This is no reflection on other localities, for I revere those who feel this affection for their own "pays." I'll gladly admit the excellence, the superiority, the beauty even, of many gracious towns and the charming people who live in them. I'll admit that many things are done much better elsewhere than in Boston, but when it comes to intangibles, only a gross materialist can deny the spell of the Sacred Codfish and the Grasshopper of Faneuil Hall.

In St. Louis I met Harvey Ellis, the most interesting man I ever knew. His reputation as a draftsman and designer of extraordinarily fertile imagination placed him in the front rank of those independent artists of the 80's and 90's, the period immediately following the Glacial Age of American Architecture. When the important competition for the Cathedral of Saint John the Divine on Morningside Heights was held in 1888, Harvey Ellis' dynamic design stood out among the welter like the little candle in Portia's house in Belmont. In later years he achieved distinctions as an aquarellist, but in the early 90's his pen drawings, full of warmth, color, and technique, challenged the imagination by freedom from academic punctilio. The quality of H. H. Richardson's work is notable in the handling of wall surfaces, particularly in the way he used brownstone in combination with limestone and granite. Harvey Ellis' drawings possess this same euphonic charm. He renders a wall with the loving care a skilled artist bestows on exquisite detail. There was no mistaking his work, once seen, it needed no signa-

ture to identify it. Oscar Enders' pen drawings had this quality, though in a somewhat less degree.

Harvey was a West Point man, erect of figure, and his hair was dark and silky. He wore a full beard and the longest mustachios I've ever seen, hanging half-way to his waist. He could, and did on occasion, tie them in a knot at the back of his neck. We never saw Harvey till after dinner in the evening, when he could always be found in a little saloon near 5th and Pine, dreamily sipping a glass of whiskey and gum. He always observed a strict ritual in the preparation of his tippie. In those days you "poured your own," and Harvey enjoyed pleasant banter and leisurely conversation with kindred spirits, sometimes waiting until he'd finished a story before pouring out the mellow Bourbon. He always sipped his liquor with decorum and due regard to the amenities. It was an education in the art of tipping to drink with Harvey.

He seldom made any working drawings. Once he'd formulated the design and made the perspective, he lost interest and became indifferent how the architects whose names were attached to his designs slaughtered his dreams. By that time he'd be immersed in another problem. We'd listen to Harvey by the hour, for he was full of strange tales of art and life and all sorts of curious and arresting things; a courteous, cultured gentleman.

The only reference I ever heard him make to his own work was to the drawings for the Cathedral of St. John the Divine. At the time this famous competition was held, Harvey was working for L. S. Buffington—the inventor of the "Skeleton Frame"—in Minneapolis. Perhaps it's the pioneer spirit of the West to accept a challenge on the spur of the moment, where a conservative Easterner might falter

and grow pale. Anyhow, Buffington said one day, a week or so before the drawings were due, "Let's go into this competition." "Right-O!" replied Harvey, "If you'll give me a locked room all to myself and promise to keep out until the drawings are finished." For seven or eight days Harvey worked twenty hours a day, then called in the boss to see the result as a matter of form in case anything happened. It was a remarkable set of drawings as anyone may see by taking the trouble to look over the files of the architectural magazines of '89-'90. There were sixty designs submitted in the first competition, from which four were chosen for the second competitions of 1890. These four were by William Halsey Wood, Huss & Buck, Potter and Robertson, and Heins and Lafarge, the latter being finally chosen to carry on the work. The great edifices that satisfy the soul are usually the result of centuries. The competitions of 1888 and 1890 failed to produce a Giles Gilbert Scott.

While with Stewart, McClure, and Mullgardt, I had some interesting work on a number of different buildings. One was a large hotel in Colorado Springs (I think) and another was a sweet little city house. Above the entrance door was a hood supported on consoles of limestone. Lou told me to make the large scale and full-size details. My interpretation was along conventional lines, in the manner of Mino da Fiesole. This didn't suit Lou at all. He wanted something nobody had ever done before, and, after a number of fail-

ures on my part to catch the spirit of his suggestions, seized a stick of charcoal and made a magnificent drawing on manilla paper that nearly drove the stone-carver cuckoo.

Christmas morning, 1892, dawned cool and crisp. The sun was shining on a light fall of noiseless snow of the night before. I arose late and wandered down town in search of breakfast. The streets were deserted. Passing the corner of 5th and Pine, I hesitated from force of habit before the door of the much-frequented tavern. After all, this was Christmas morning and I was alone in a distant city, and besides, the sun was just crossing the yard-arm. The saloon was deserted at that hour, save for little Joe who stood immaculate and smiling behind the bar. From a large china basin in the center arose a divine aroma of rare spices from the Coromandel Coast, mingled with the fragrance of choice spirits from Old Kentucky. A creamy mixture filled the bowl, the crust cunningly besprinkled with arabesques in reds and greens and rich browns. It was entrancing and provocative to the nth degree. "What's that, Joe?" I said. "That's eggnog," replied Joe proudly. "Try a little of Nature's lenitive?" Deftly he broke the surface and ladled out a glass-full from the nether depths, not omitting to add a bit of the handsome crust to top it off. With a courtly gesture he placed it on the bar before me and smiled. It was my first eggnog and the memory of that delicious drink is as vivid today as it was 46 years ago, come Yuletide.



## FOUR TREE STUDIES BY DAVID DAVIS

*Sketching trees of the many varieties found in the nearest countryside is the pleasant and useful hobby of David Davis, architectural draftsman of New York City, whose interesting work is typified by the examples presented here. The delineation of trees, always so useful when rendering architectural subjects, is best handled by those who find the time to study from nature. The symmetry and sheltering spread of the tree above lend a pleasing character which the artist has not lost in his effective handling of the subject, subordinating the setting*



*The freedom with which the tree has been sketched in this rustic scene adds interest to the happy combination of weathered field stone and wood found by Davis in the ageing farm building and vine-clad wall*





*His interest in trees of all types has led Davis to record with pleasing sketches such woodland scenes as the one above, in which the bare limbs of a large tree stand out against foliage and sky of light tone*



*Many of the tree sketches made by David Davis, architectural draftsman of New York City, in the pursuit of his useful hobby gain interest from his deft indication of the natural setting of the subject*

# THE REAPPEARANCE OF THE SOCIAL IDEAL

BY ROBERT L. ANDERSON

IN the preceding article it was pointed out that the 19th century theory of evolving society has undergone a great transformation. Retrospective in the beginning, it has come to be employed primarily in its prospective sense. No longer do we examine our past. On the contrary, we speculate concerning our future. To our generation *Origin of Species* is but a twice-told tale. Our leit-motif has been not whence, but *Whither Mankind?*

Likewise it was pointed out that our inherited æsthetic formula has undergone similar transformation. Parrot-like we may still repeat the inherited "art is the expression of society." In reality most of us are trying to get up sufficient nerve to pronounce that "art is the impression of society." Being timid, we compromise and announce that "art is the expression of future society." Thus, where once we were historians of society, we have now become its prophets.

\* \* \*

The question under consideration, however, is whether we will be accepted as true prophets. This I seriously doubt.

Had things worked out differently it is possible, of course, that artists and architects would have been accepted as prophets of the future. So long as the Religion of Art held sway, our position was relatively impregnable. For with that gradual disintegration of religion and philosophy which took place in the 19th century, æsthetics had winged toward heaven. Nor did the doctrine of evolution interrupt the upward flight. On the contrary, it provided the final impetus necessary to establish art securely on the throne once occupied by philosophy and religion. Thereafter, for a brief interval of time, art ruled supreme over the minds of many 19th century men. It was the heyday of the Religion of Art.

If there had occurred simply a shift from retrospective to prospective evolution, *if*, in turning to face the future men had been content to perpetuate the Religion of Art, *if* events had happened thus; possibly art and

the artists might have maintained their pre-eminent position and authority over the minds of men. *If* we had been able to maintain such position; perhaps today we might be accepted as true prophets.

These are, of course, very big *ifs* indeed. For men have done much more than simply turn their eyes to the future; they have done much more than exchange retrospective evolution for prospective evolution. Under the guidance of Karl Marx, many men have exchanged evolution for revolution. Practically all men have exchanged the Religion of Art for the Religion of the Social Ideal. Today, if one desires prophets, one recruits them not from among the artists but from among the social scientists. For economics and politics have superseded æsthetics, just as, for one brief 19th century moment, æsthetics superseded religion and philosophy. Today it is the Religion of the Social Ideal, not the Religion of Art, which rules supreme over the hearts and minds of contemporary men.

In one sense, of course, it is foolish to speak of the Religion of the Social Ideal as if it were a purely contemporary phenomenon. Civilization has always been governed by some sort of social ideal: religious, political, moral, æsthetic, economic, democratic, aristocratic, etc. Even if (as is done here) we employ the term "Social Ideal" to express a desire to secure equal economic advantages for society as a whole, it is foolish to speak as if it were a novel phenomenon.

\* \* \*

Thus, it were better were one to speak of the *reappearance* of the Religion of the Social Ideal rather than of its rise. For as is pointed out in the Encyclopædia of the Social Sciences, Socialism (i.e. the Social Ideal in its economic sense) "appears in practically all periods when masses are living in wretchedness, surrounded by wealth." Socialism, even communistic socialism, is an ancient heritage.

It appeared to some extent in Fifth Century Greece. It appeared in mediæval times with

t h e Cathari-Bergomiles-Patarins-Arnoldists-Albigenses-Lollards— (weird, meaningless words to architects who think the Cathedral of Chartres epitomizes mediæval civilization). It appeared with the Anabaptists during the Reformation. In 1615 it produced Thomas More's *Utopia*; whereby a certain type of literature was named.

It arose during the Cromwellian Revolution with the "Diggers" or "True Levellers." It fermented all through the 18th century, as the old guild system of industry and the ancient manorial system of agriculture fell apart. It appeared in a hundred forms, and a thousand places throughout the 19th century as the Industrial Revolution gathered momentum. In the 1890's it arose in the South and the West with an angry bi-metallic roar against tariff walls and vested interests; with the young Bryan fulminating against "crucifixion on a cross of gold." Forty years later it was to arise again.

Possibly to individuals, the rise of the Religion of the Social Ideal may be a novel phenomenon. As far as society is concerned, it has been perennially recurrent.

\* \* \*

Yet in another sense it is quite possible, even imperative, to speak of the Religion of the Social Ideal as something new. For within the

last seventy years it has become a truly modern phenomenon. Formerly, recurrent manifestations of the Social Ideal had been spasmodic and periodic, isolated in time and space. After the middle of the 19th century, however, the Social Ideal was to become a persistent, integrated movement embracing the entire world.

The need for some such movement had existed from antiquity, of course. Yet it was not until the Social Ideal had freed itself from the highly religious and metaphysical atmosphere in which it had previously worked, that the preliminaries of an integrated movement could begin. Not until after men had first rid themselves of the idea of a celestial Utopia could they diligently and consistently pursue the idea of a terrestrial Utopia.

By the end of the 18th century the foundation theory of the new movement (the technological-economic theory of history) had been completely developed. Yet it was not until Karl Marx and Friederich Engels provided their syntheses that the dynamic impetus of the movement was created. With the appearance of *Das Kapital* and the *Communist Manifesto* the modern Religion of the Social Ideal was born.

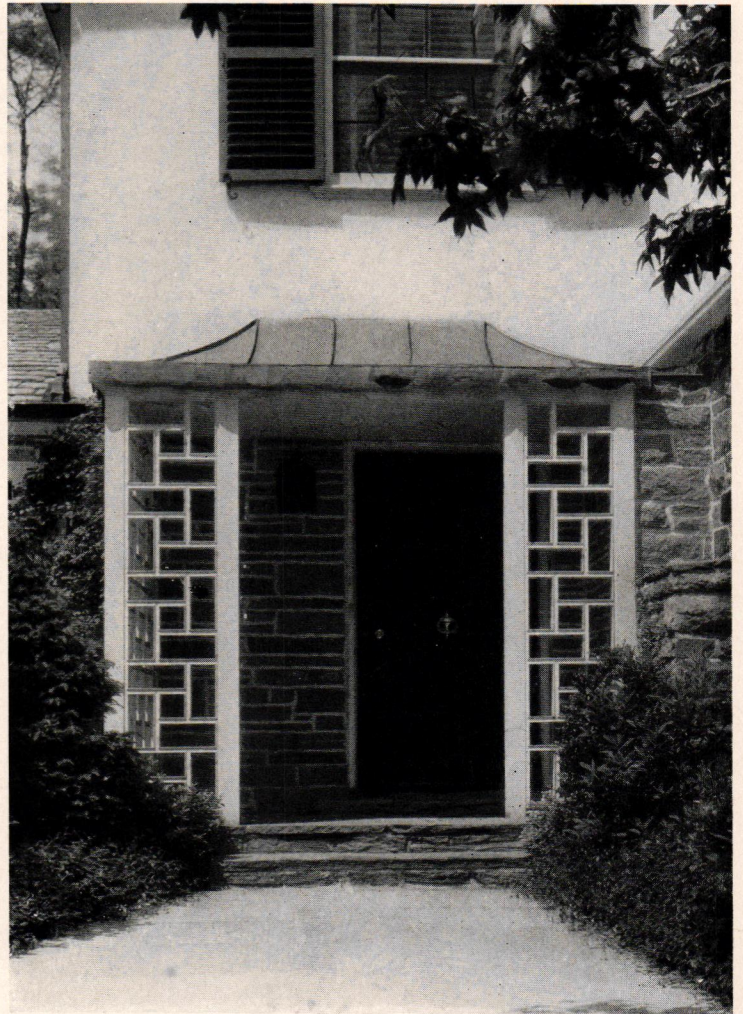
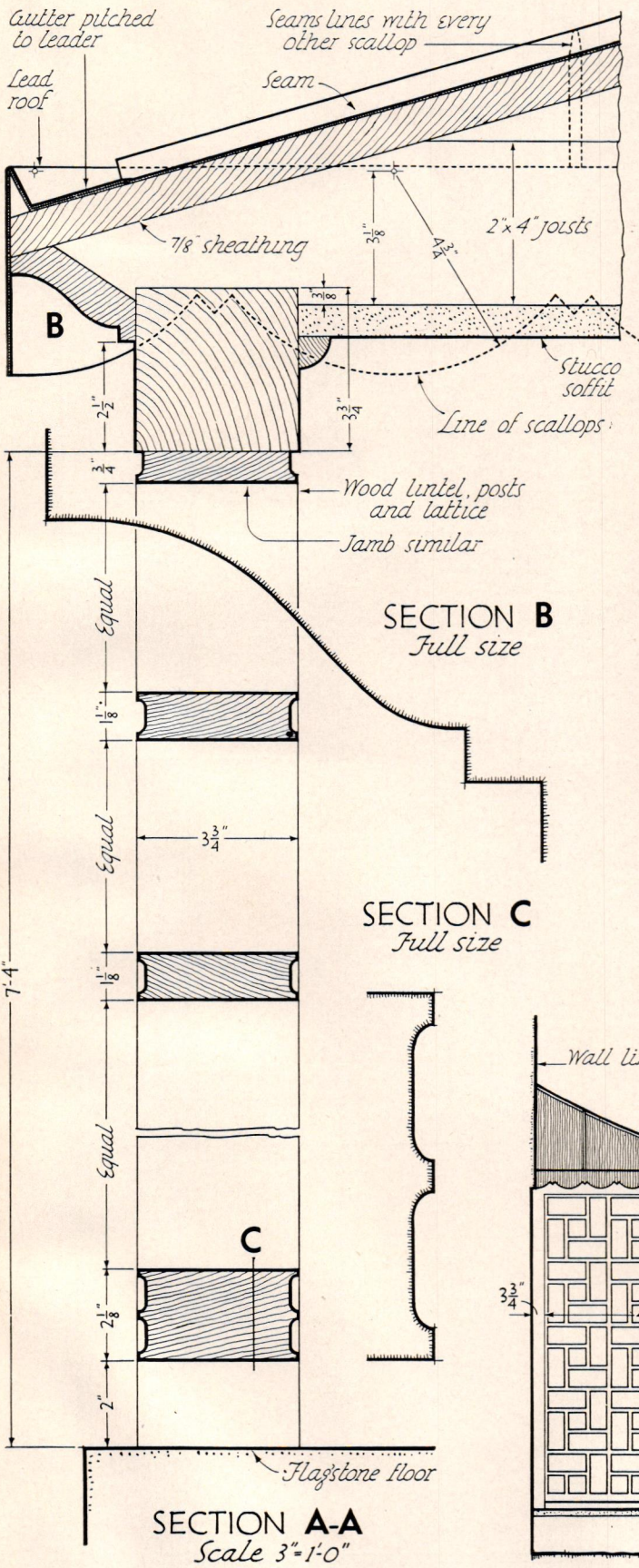
The impact of this new religion upon artists and upon their inherited Religion of Art was to be terrific.



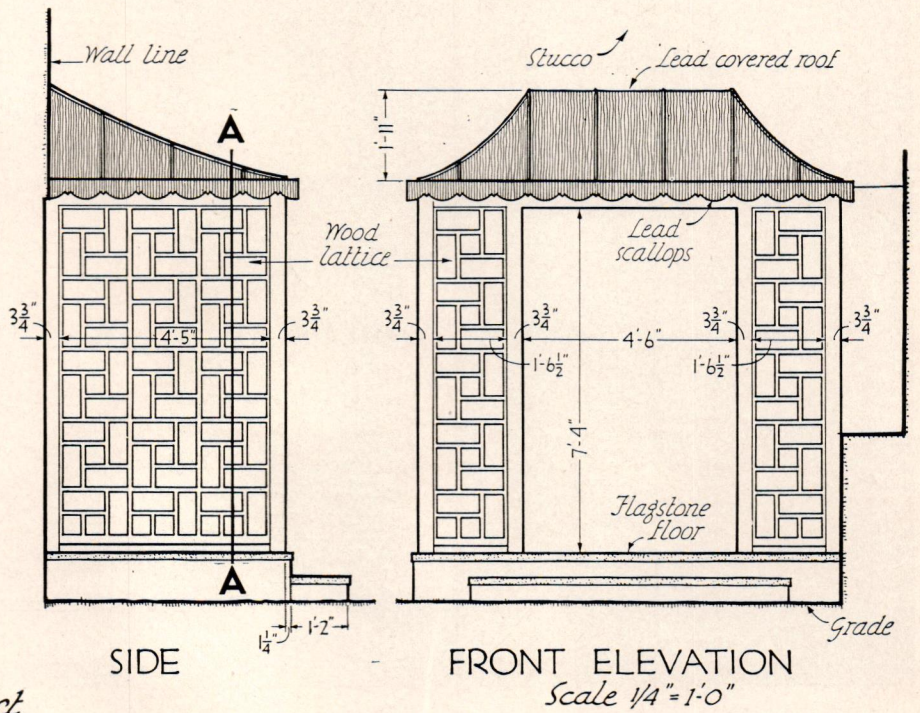
THE ROGERS BUILDING OF THE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

1866-1939

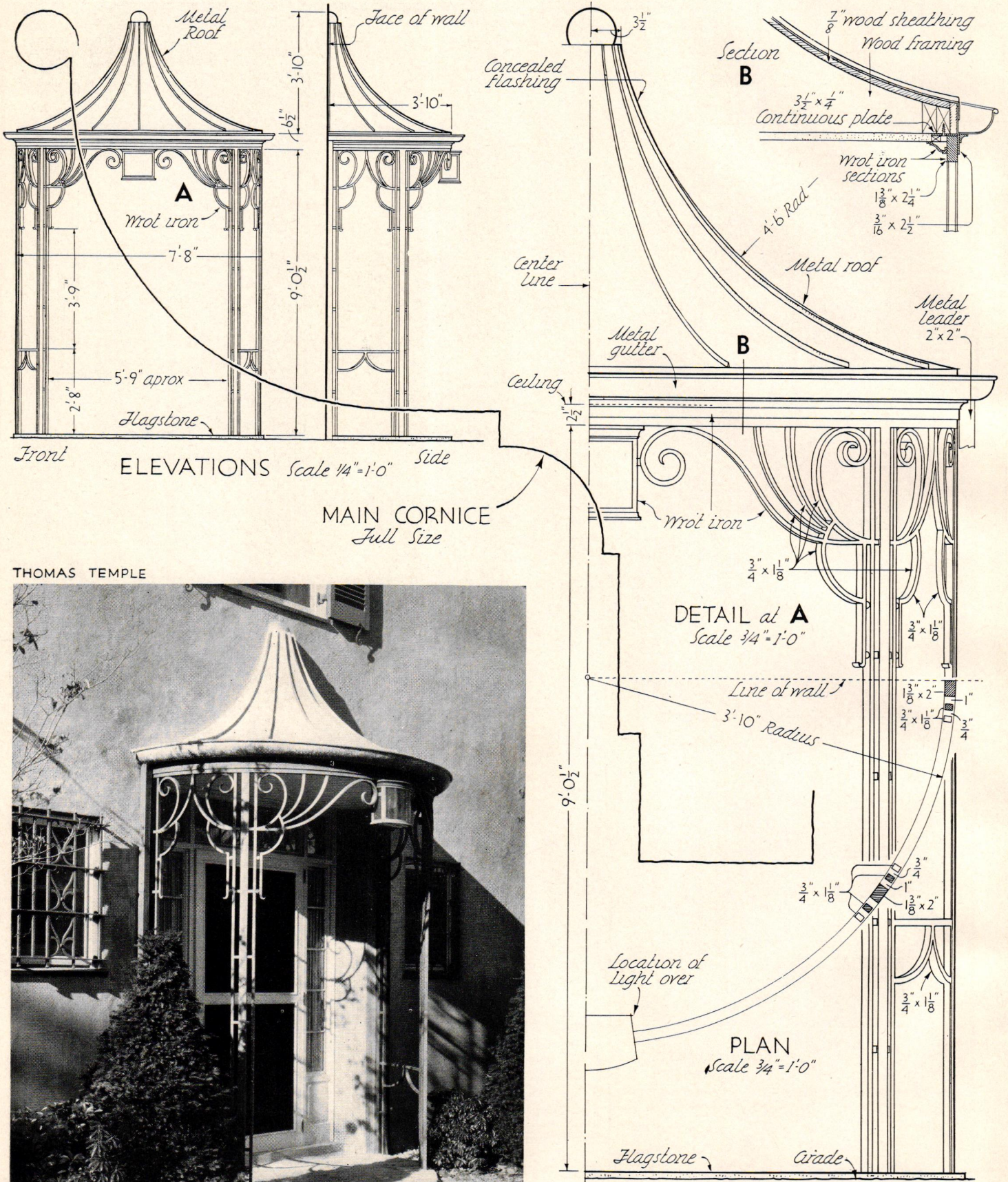
*To commemorate the passing of the Rogers Building of the Massachusetts Institute of Technology, home of its Department of Architecture since 1916 and a sentimental symbol to the generations of Tech students, this handsome drypoint was made by Samuel Chamberlain. The architects for the stately structure were Jonathan Preston and William G. Preston. The latter was for many years treasurer of the Boston Society of Architects. The Rogers Building was completed in 1866. It will be razed next year to make room for an office building*



THOMAS TEMPLE



WILLIAM GEHRON Architect



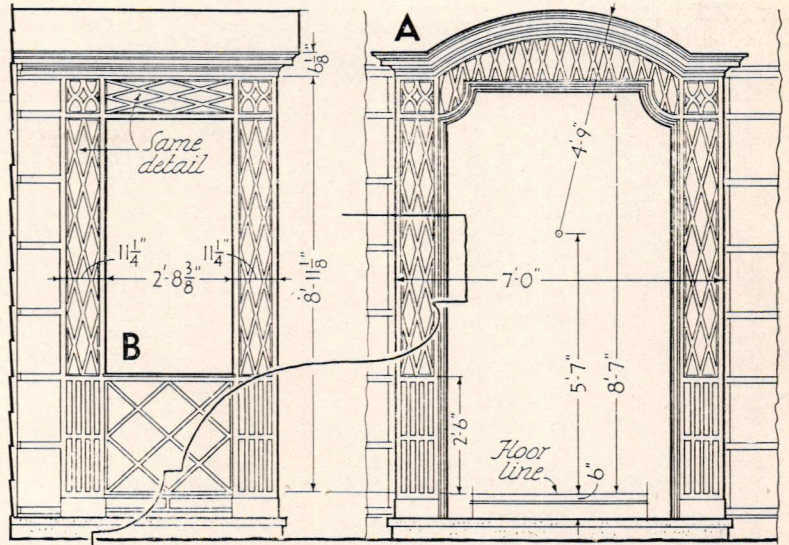
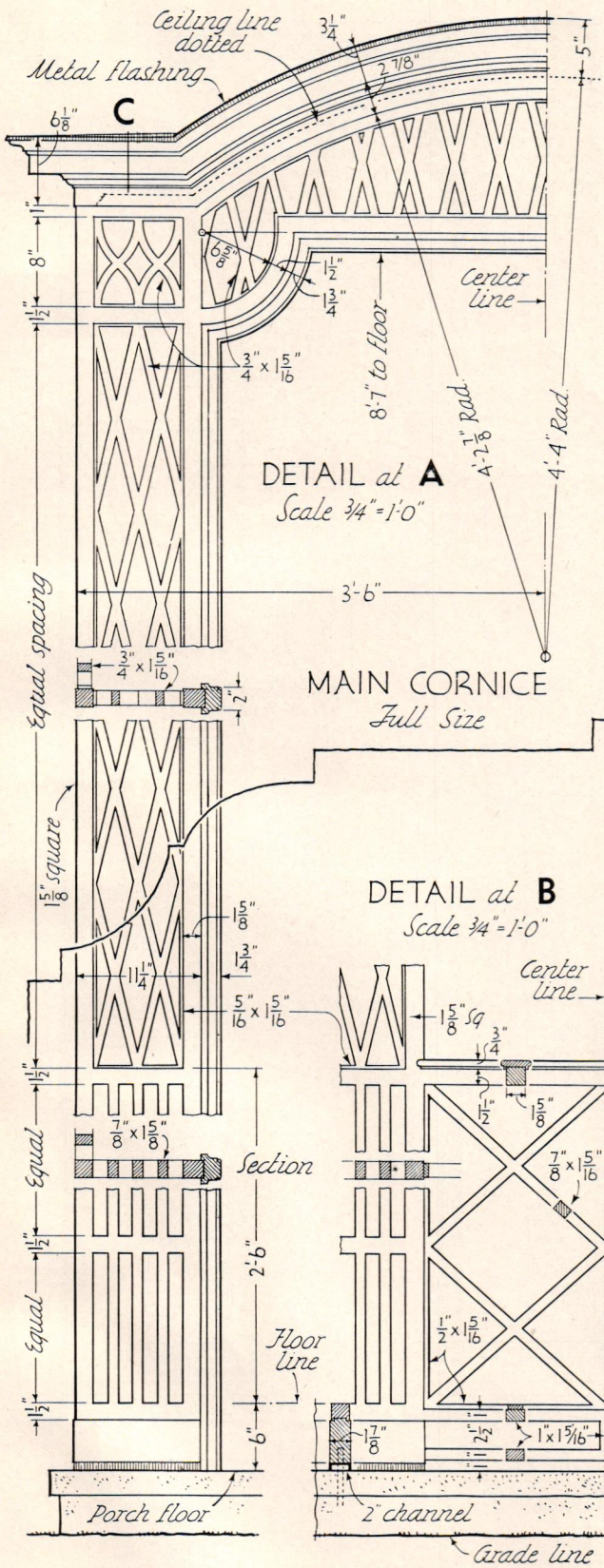
Front Side  
ELEVATIONS Scale  $\frac{1}{4}'' = 1'-0''$   
MAIN CORNICE Full Size

THOMAS TEMPLE

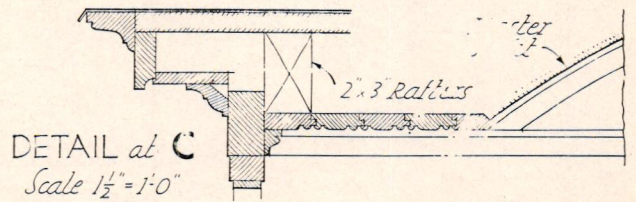


MORRIS & O'CONNOR Architects





ELEVATIONS Scale  $\frac{1}{4}'' = 1'-0''$

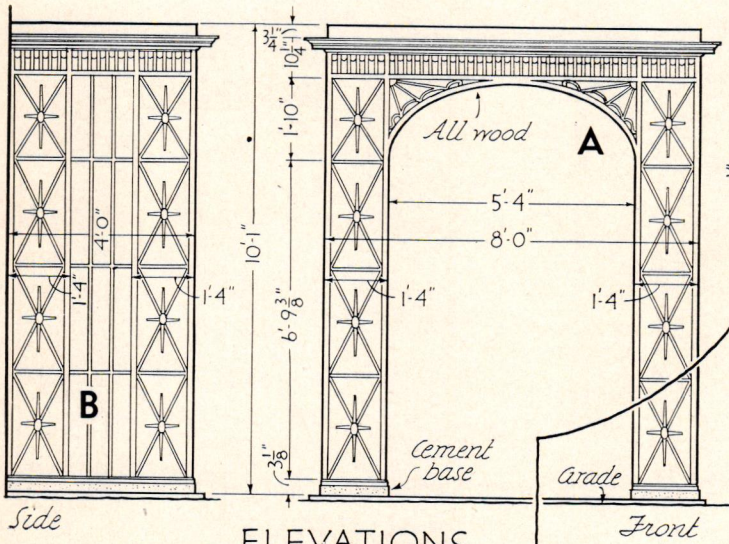


SAMUEL H. GOTTSCHO



CHARLES A. PLATT  
WILLIAM & GEOFFREY PLATT  
Architects

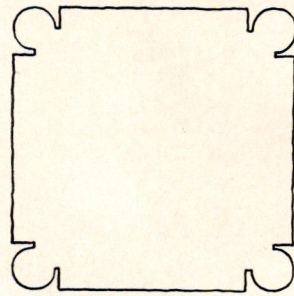
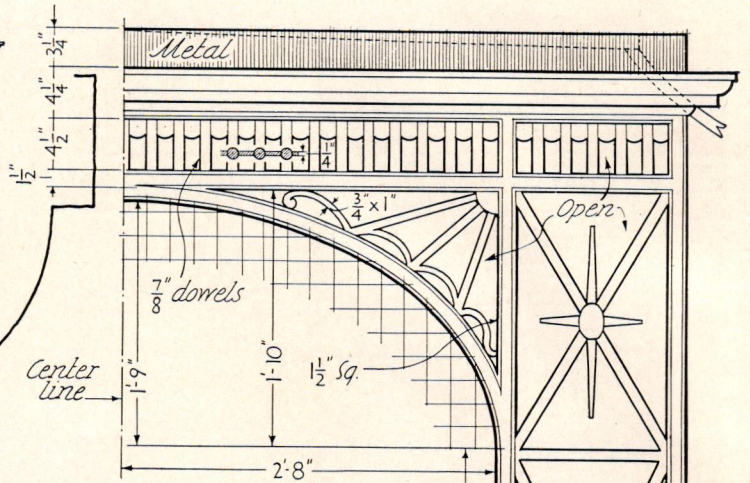
# COMPARATIVE DETAILS



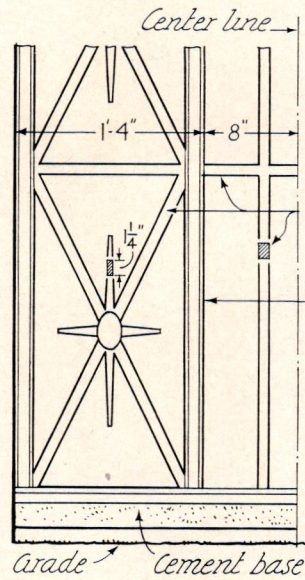
ELEVATIONS  
Scale 1/4" = 1'-0"

MAIN CORNICE  
Full Size

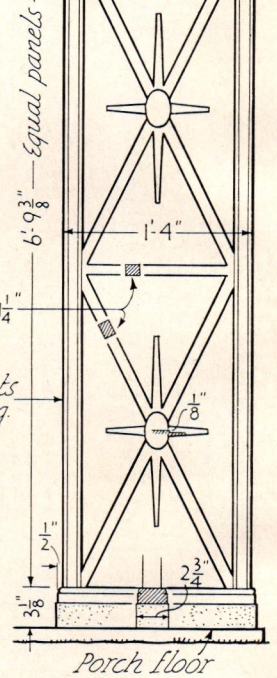
CAMERON CLARK



PLAN of POSTS  
Full Size

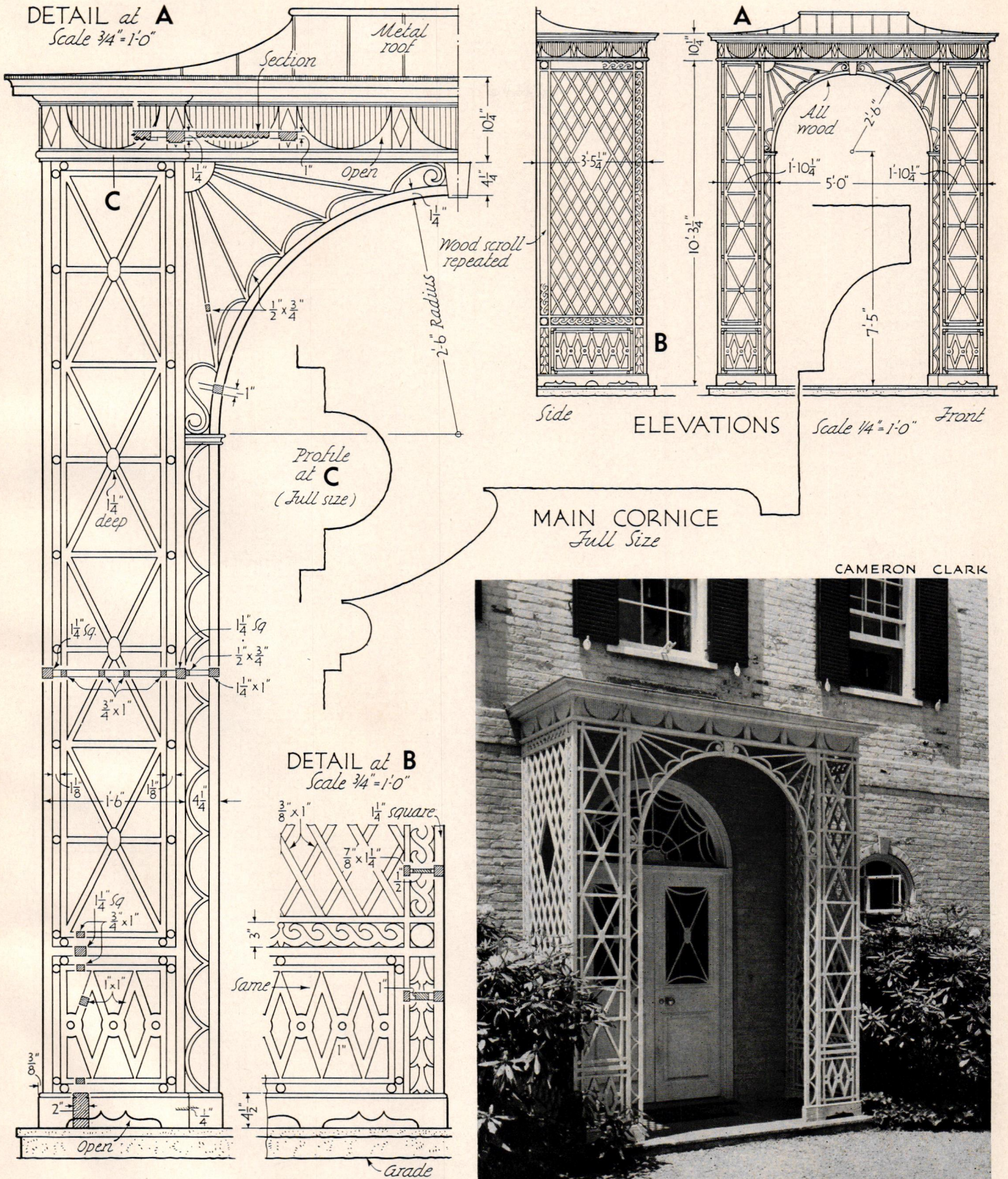


DETAIL at B  
Scale 3/4" = 1'-0"

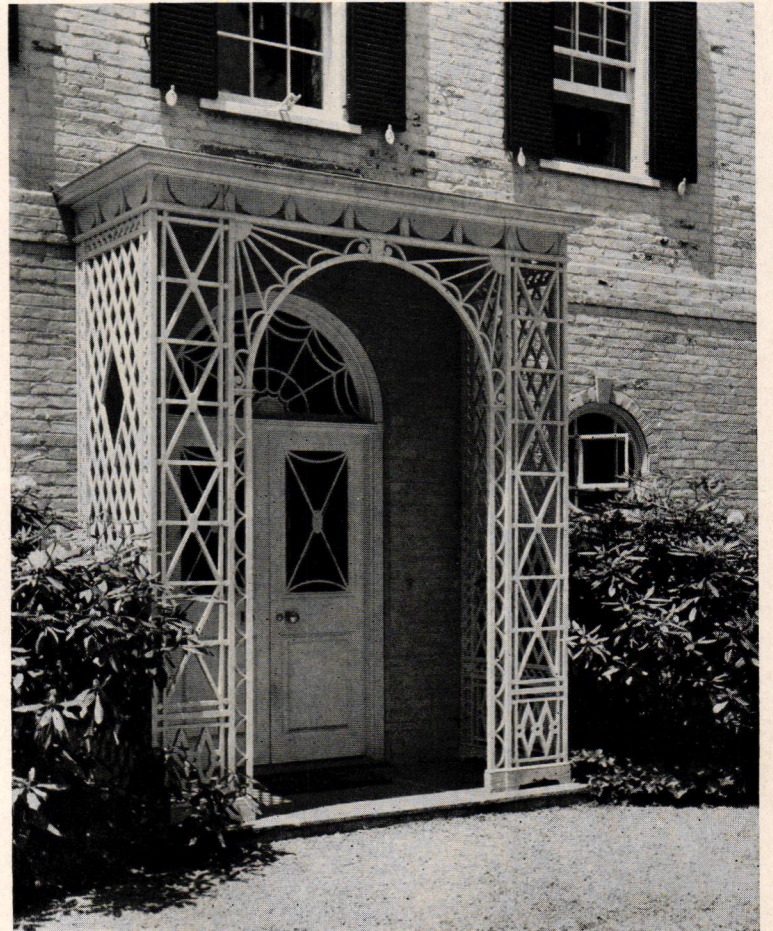


DETAIL at A  
Scale 3/4" = 1'-0"

CAMERON CLARK *Architect*

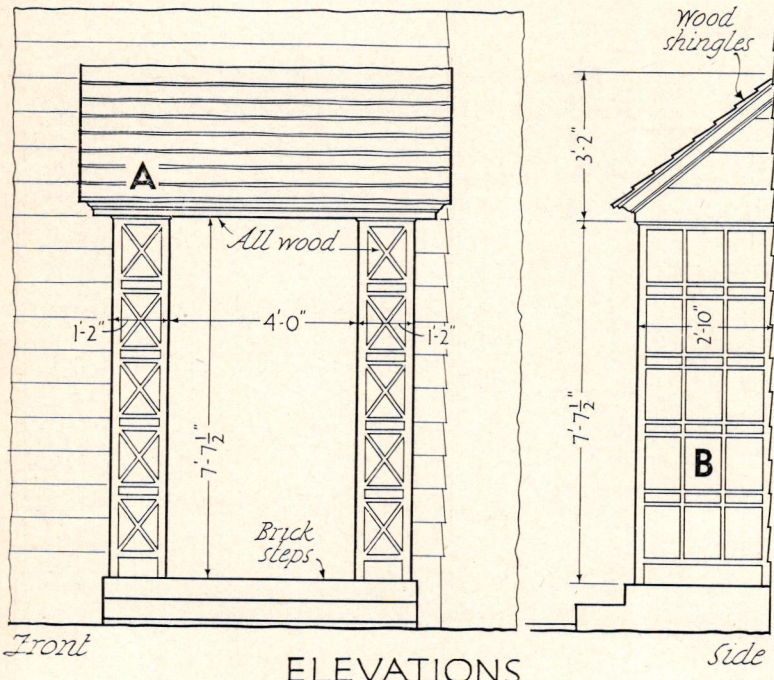


CAMERON CLARK



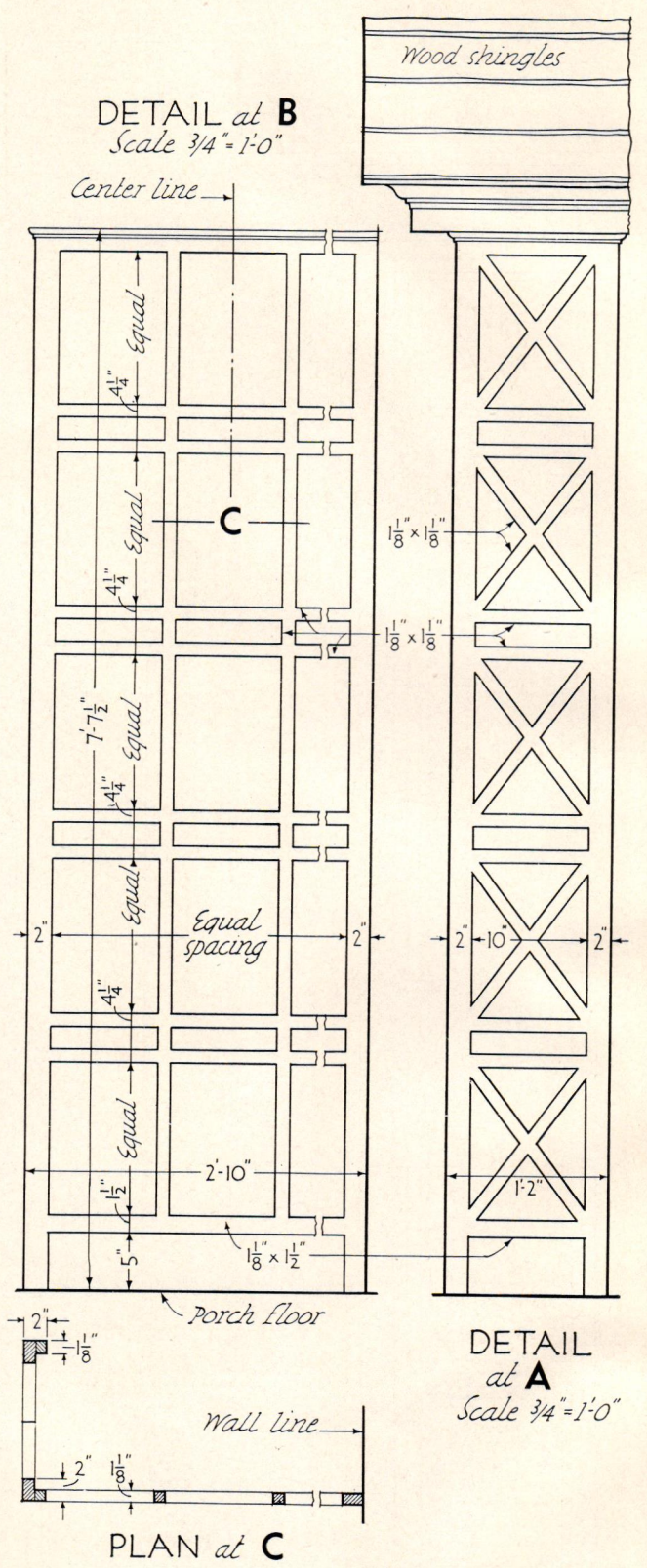
CAMERON CLARK Architect

# COMPARATIVE DETAILS



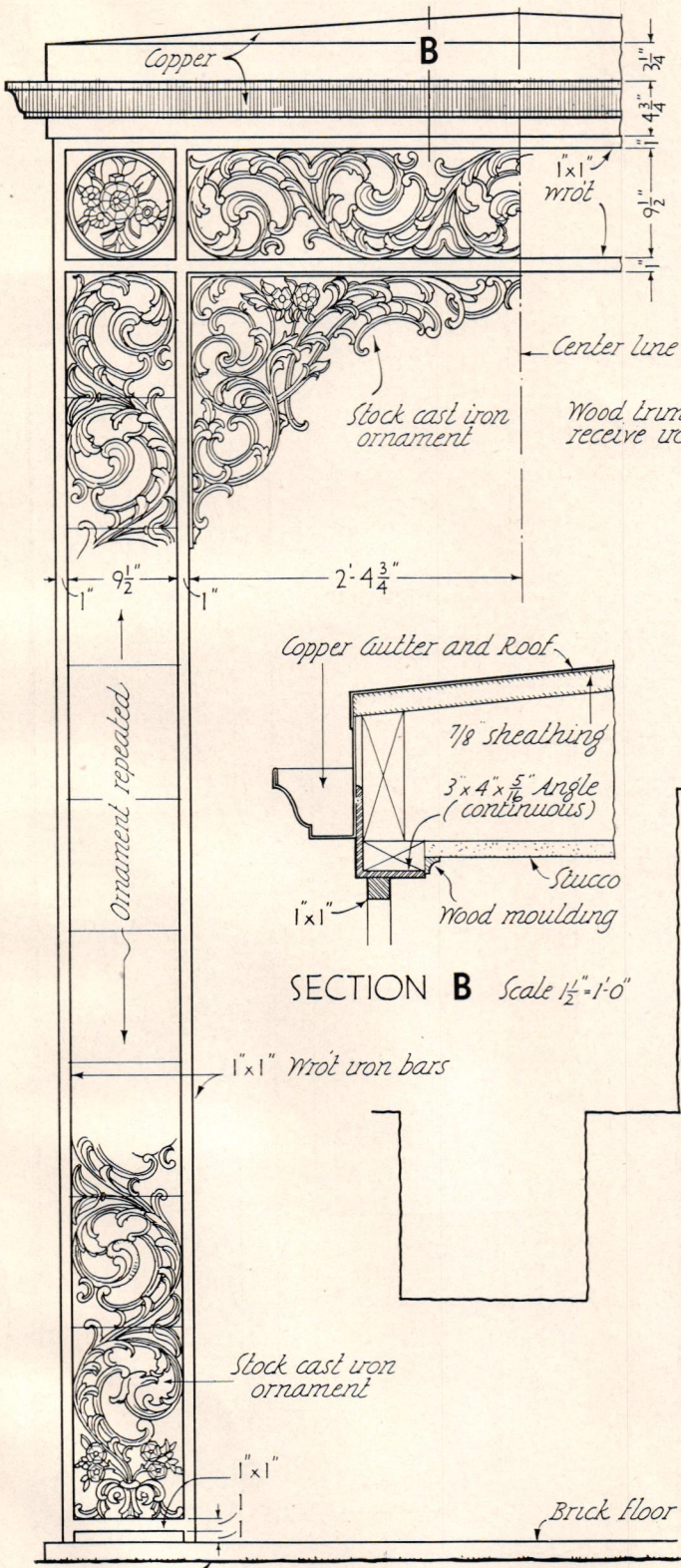
ELEVATIONS  
Scale 1/4" = 1'-0"

PHILIP B. WALLACE

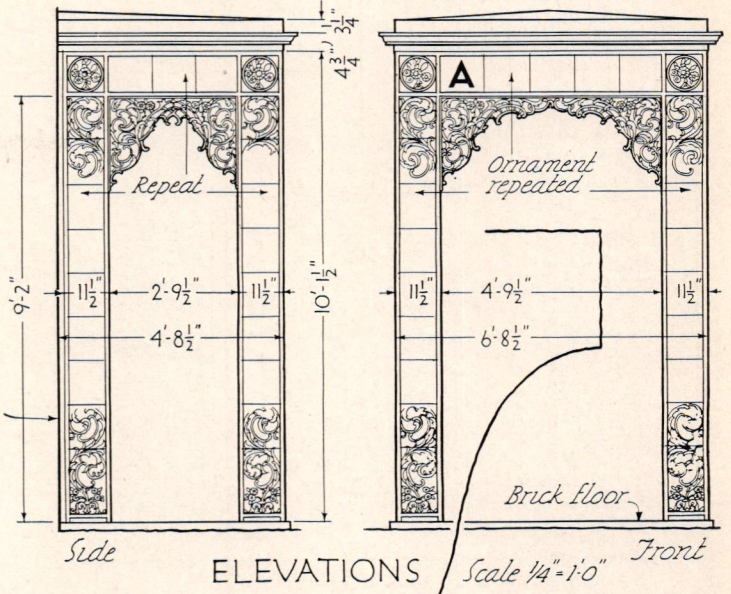


PLAN at C

SAVERY, SCHEETZ & GILMOUR  
Architects

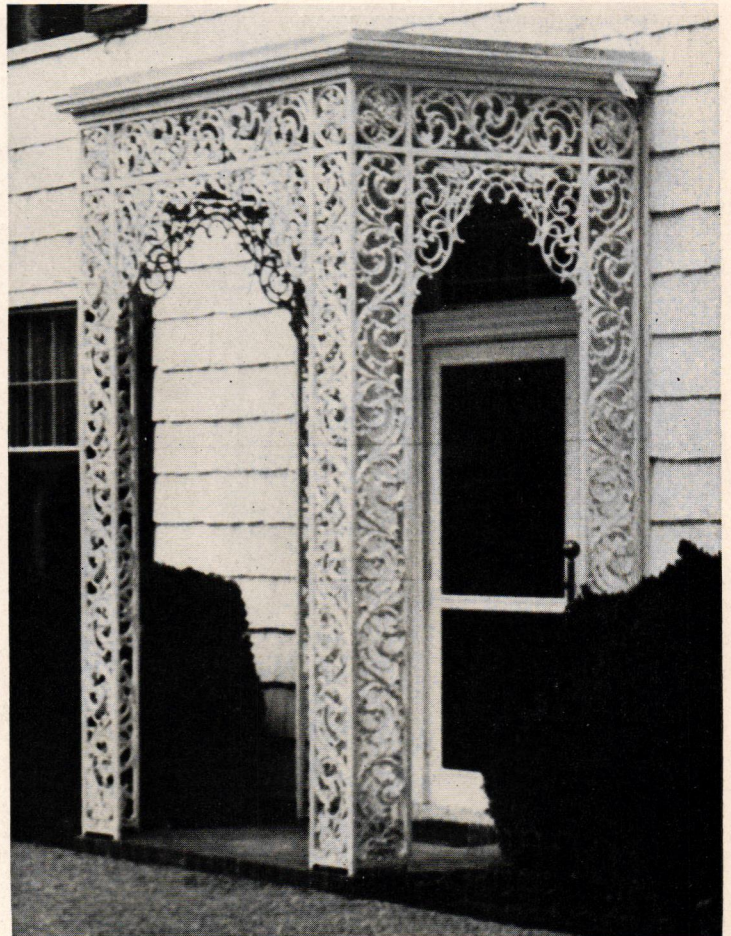


DETAIL at A Scale 3/4"=1'-0"



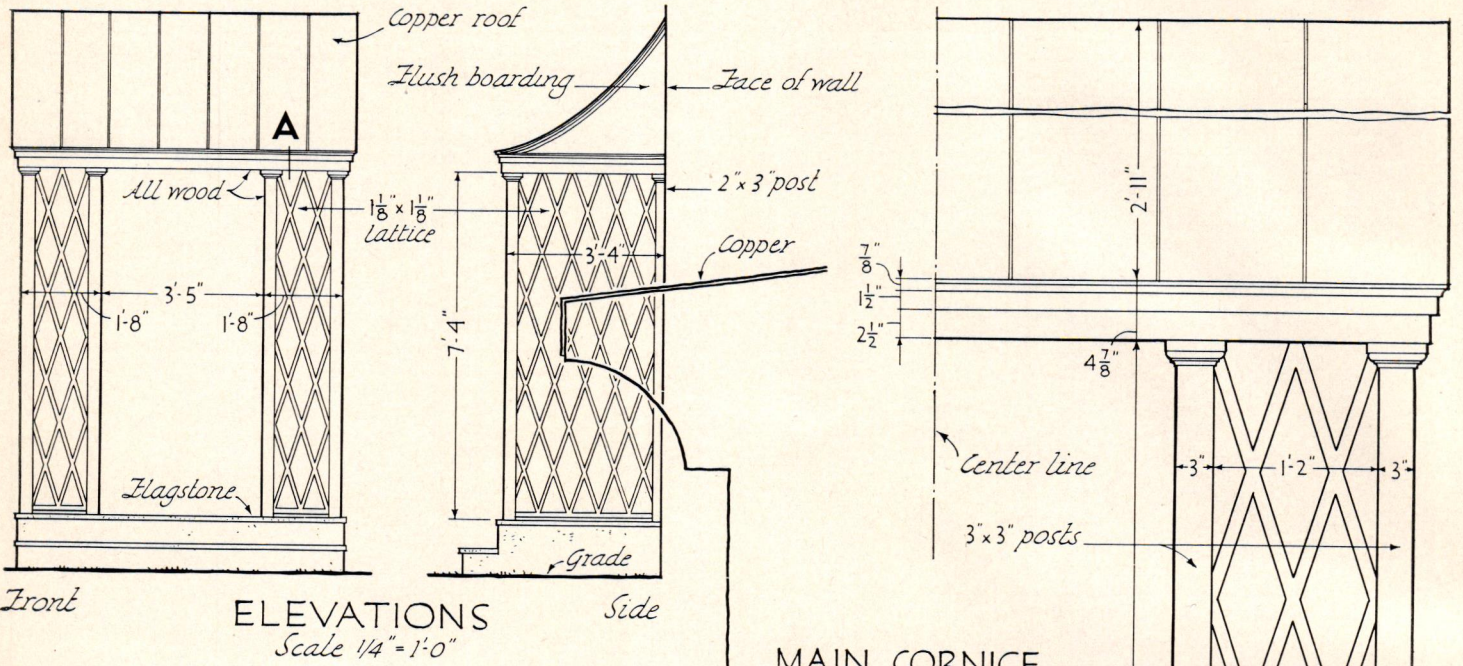
MAIN CORNICE Full Size

LEWIS G. ADAMS

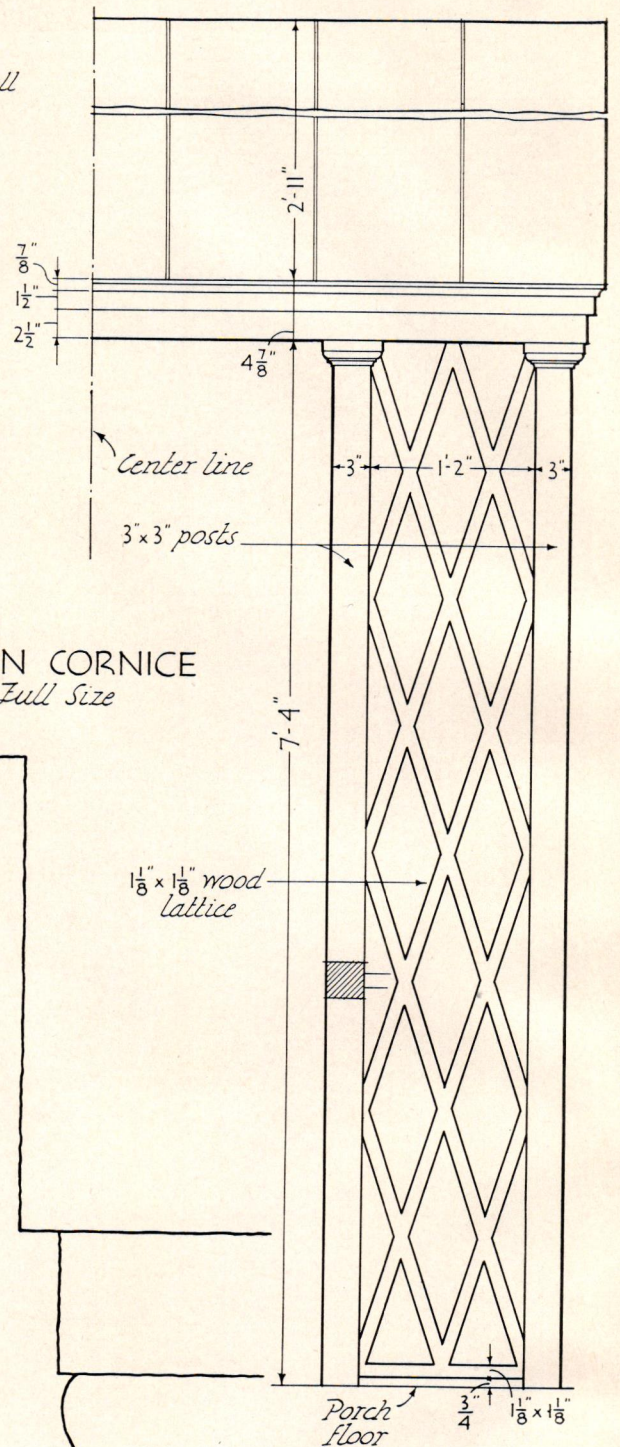


ADAMS & PRENTICE Architects

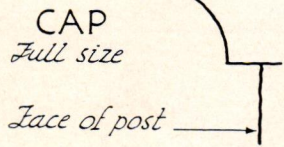
# COMPARATIVE DETAILS



MAIN CORNICE  
*Full Size*



DETAIL at **A**  
Scale  $\frac{1}{2}'' = 1'-0''$



GEORGE H. VAN ANDA



ROBERT CHARLES KILBORN  
*Architect*

# PENCIL POINTS DATA SHEETS

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

# DISREGARD OF THE OBVIOUS

Did you know that June was Charlie McCypress "Appreciation Month"? We just discovered it and are overwhelmed by contrition! All because we neglected to read the funny-paper section every Sunday, we lived on in blissful ignorance of the momentous importance in the great Scheme of Things of our debt to darling little Charlie McCypress.

Love, it is said, is the greatest thing in the world, and the ad said "If you love Charlie McCypress, here is your chance to say 'thank you'—all this month." Just think of it, 30 whole glorious days in which to buy great quantities of Chafe & Sunburn's Dated Goo! Thirty times 24 golden hours in which to swill down the mixture, all for love of precious little Charlie McCypress.

What an opportunity we had missed by our inex-

usable carelessness in not reading the announcement of this great tribute to a great American character who has brought pleasure to millions of homes, has made people laugh, has made the great unseen radio audience forget their cares and their troubles.

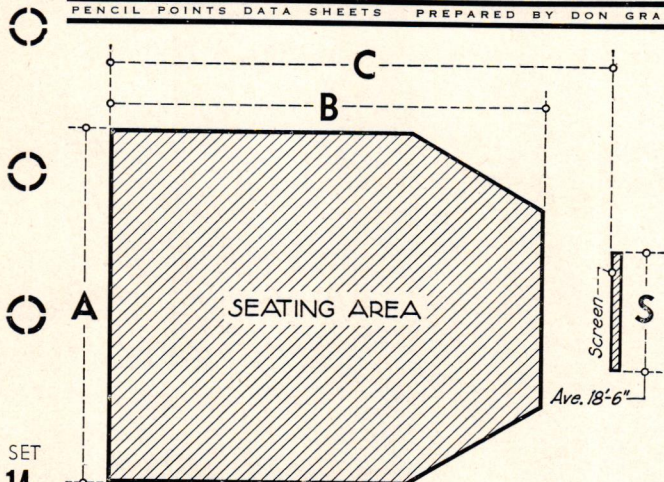
And how thoughtful, considerate and unselfish of Chafe & Sunburn to have spent all that money for advertising so that nobody would forget the great debt they owe to lovable, comical little Charlie McCypress. As the manufacturers so delicately explained in the advertisement, "Don't let Charlie McCypress 'Appreciation Month' go by without showing your heartfelt affection for Charlie by drinking Dated Goo. Just 1 year old, yet millions feel as if they had known Charlie McCypress all their lives. All Charlie's friends will be drinking Dated Goo throughout Charlie McCypress 'Appreciation Month.' Get your 'thank you' order in at

## EXISTING PROPORTIONS SCREEN-TO-SEATING

Index No.

**D9n**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET  
14  
AUG  
1938

RATIO	MINIMUM	AVERAGE	MAXIMUM
<b>B/A</b>	1.52	1.98	2.35
<b>A/S</b>	2.50	3.00	3.50
<b>C/S</b>	4.65	5.20	5.85

**EXISTING MOVIE THEATERS.** A survey recently conducted by the Society of Motion Picture Engineers, covering about 600 theaters throughout the United States, was undertaken to determine the existing conditions under which many millions of persons enjoy and pay for motion-picture entertainment. The value of the survey lies upon the entirely safe assumption that characteristics of the 50% group centering about the gross average represent tolerable practice at the present time. Care was taken that the theaters covered would represent a fair cross-section of all the theaters operating in the country. The survey points the way to further research to determine the improvements that can be made to arrive at more nearly ideal moving-picture theater design conditions.

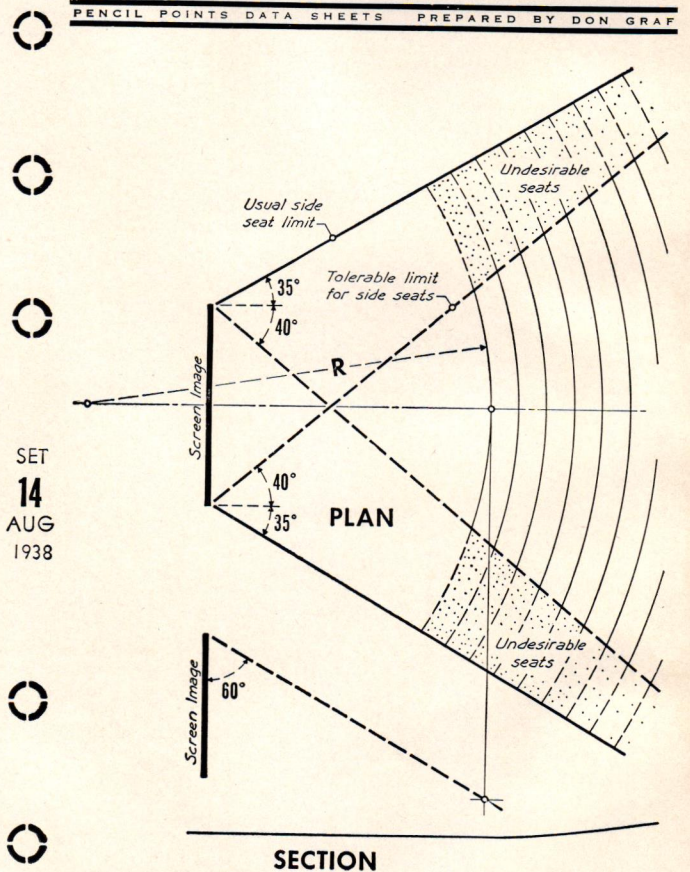
**SURVEY RESULTS.** The results of the SMPE survey are shown above diagrammatically and represent the limits of the 50% group of theaters falling about the total group average. A disparity will be noted if the A or S values are calculated from the 2 ratios in which they both appear. In a statistical compilation of this type such a disparity is natural. The shape of the seating area shown is for diagrammatic purposes only—it does not necessarily represent the forms encountered in the survey.

## SIDE SEAT LIMITS FOR SATISFACTORY VIEWING

Index No.

**D9i**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF



SET  
14  
AUG  
1938

**SIDE SEAT DISTORTION.** Side seats from which the observer sees any part of the screen-image at an angle greater than 40° have been found, in a limited test, to destroy the illusion of reality. The usual side seat limit employed in motion-picture theater design has been a 35° line from the near edge of the screen, as shown. The hatched area indicates undesirable seats and this portion should be kept to an absolute minimum.

**RADIUS OF SEATS.** The seats in both the balcony and on the main floor follow a series of concentric circular segments so that the observers may sit approximately facing the action taking place on the stage or screen. The smallest usual radius for the chair size line of the first row is about 30'-0". So far as is known to this author, no logical rule exists for locating the center of the concentric circular segments.



your grocer's tomorrow for fresher, more delicious Chafe & Sunburn Dated Goo."

Besides loving priceless little Charlie McCypress, we also think we ought to buy a drink of Dated Goo because we love Don O'Peachie, Elson Neddy, Dorothy Pourboire—and all the rest, not to mention Mr. Chafe and Mr. Sunburn. We suppose it is really too late to do anything about it now that "Appreciation Month" is

past, but we are ashamed to go out of the house except under cover of darkness. We could never bear the condemning glances if a Chafe & Sunburn's truckman passed by—we would feel his eyes burning our ingratitude into our consciousness, "There's a guy who did not show his love for Charlie McCypress by getting his 'thank you' order in at his grocer's for fresher, more delicious Dated Goo."

As a matter of fact, we have been so upset we made a terrible mistake in *Data Sheet No. B3a* on angle lintels for brickwork. Cut out the corrected part below and paste it in now on your incorrect sheet:

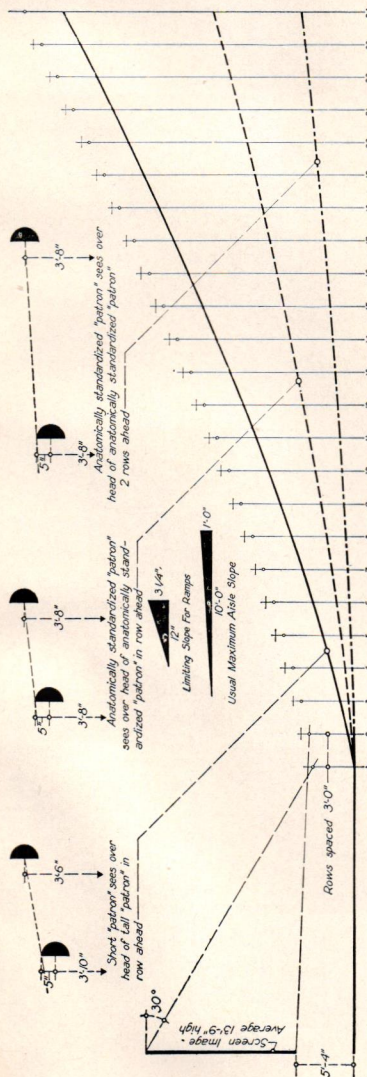
Span in Feet	Total Triangular Load	Equivalent Uniformly Distributed Load	Angle to Use for Each 4" Thickness of Brickwork
7'-0"	848	1180#	$3\frac{1}{2} \times 3\frac{1}{2} \times \frac{1}{4}$
8'-0"	1106#	1475#	$3\frac{1}{2} \times 3\frac{1}{2} \times \frac{1}{8}$
10'-0"	1730#	2307#	$3\frac{1}{2} \times 5 \times \frac{1}{8}$

## CONVENTIONAL VS. IDEAL THEATER FLOOR SLOPE

Index No. **D9h**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 14 AUG 1938



**A QUALIFIED IDEAL.** By assuming that all theater patrons are of anatomically average dimensions but still retaining the premise that first-row sight-line clearance is desirable, we get the second curve shown above. This, too, presents the same difficulties as the first case, altho to a lesser degree.

**USUAL COMPROMISE.** The third curve shows the floor slope designed as recommended in "The Design of the Cinema," Part 2, which appeared in PENCIL POINTS in June 1938. This floor slope becomes legally acceptable, and at the same time represents precedent which has been followed in the past in the design of theaters where motion-picture entertainment is daily enjoyed by millions of patrons.

**THE QUEST FOR THE IDEAL.** An ideal situation implies that a short "patron" should be able to see over the head of a tall "patron" in the row immediately ahead. The chart above shows the resulting floor slope from this condition, for a theater representing the average of United States movie houses.

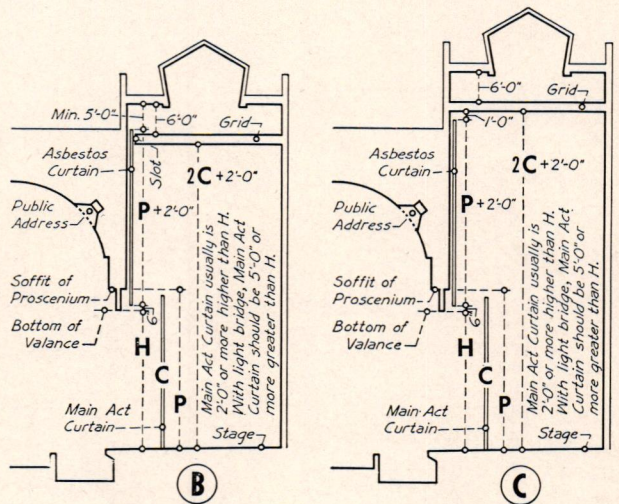
**DIFFICULTIES WITH THE IDEAL.** The theoretically ideal floor slope is steeper than the usual building code limit for aisle slopes—and also exceeds the inclination beyond which the aisle is no longer a ramp. The National Fire Protective Association, International, say, "The risers of steps in aisles, where practicable, shall be uniform in height for any floor or tier." If this recommendation is observed, it effectively prohibits the theoretically ideal slope.

## STAGE HEIGHT AND GRID LOCATION

Index No. **D9p**  
PLANNING

PENCIL POINTS DATA SHEETS PREPARED BY DON GRAF

SET 14 AUG 1938



**STAGE HEIGHT.** The height of the stage is a matter of real importance and one that cannot be given too much consideration. The height of the gridiron above the stage floor depends upon the treatment of the proscenium arch.

**SIMPLEST CASE.** When the soffit of the proscenium construction is also the top of the clear stage opening, the bottom of the grid needs to be twice the proscenium height plus 3'-6".

**SLOTTED GRID.** Many architects, however, prefer to build the arch high—especially on a wide stage, to give it a more graceful effect. A wide valance is then hung in the archway to cut the proscenium opening down to a suitable height. This arrangement is the most common one and produces a pleasing effect. If the valance is a fabric or other non-structural material, the asbestos curtain must lap the actual proscenium soffit 2'-0" in the down position.

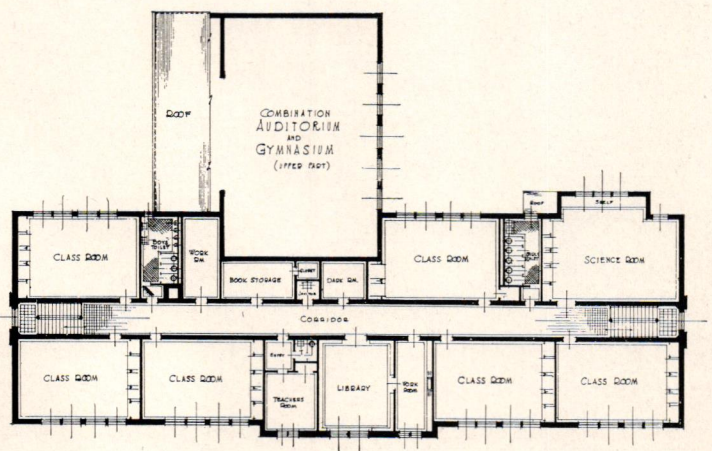
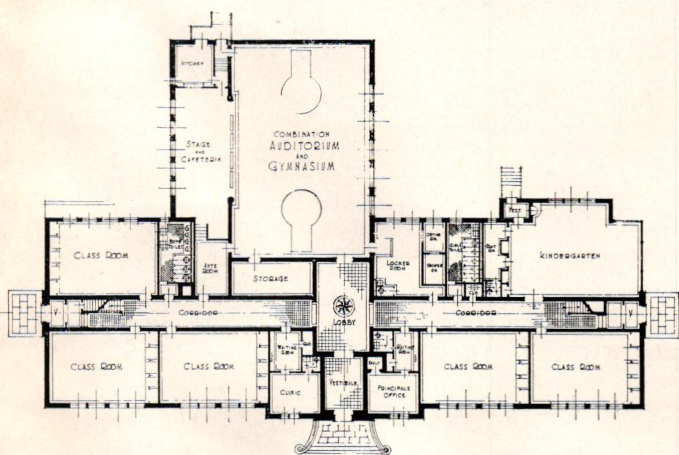
A saving can be effected, as shown in Figure B, by slotting the gridiron to allow passage of the asbestos curtain. Usually 3'-0" or 4'-0" in the height of the building can be saved and by this method the weight of the asbestos curtain is carried by the proscenium wall instead of the gridiron. With deep stages this is particularly important.

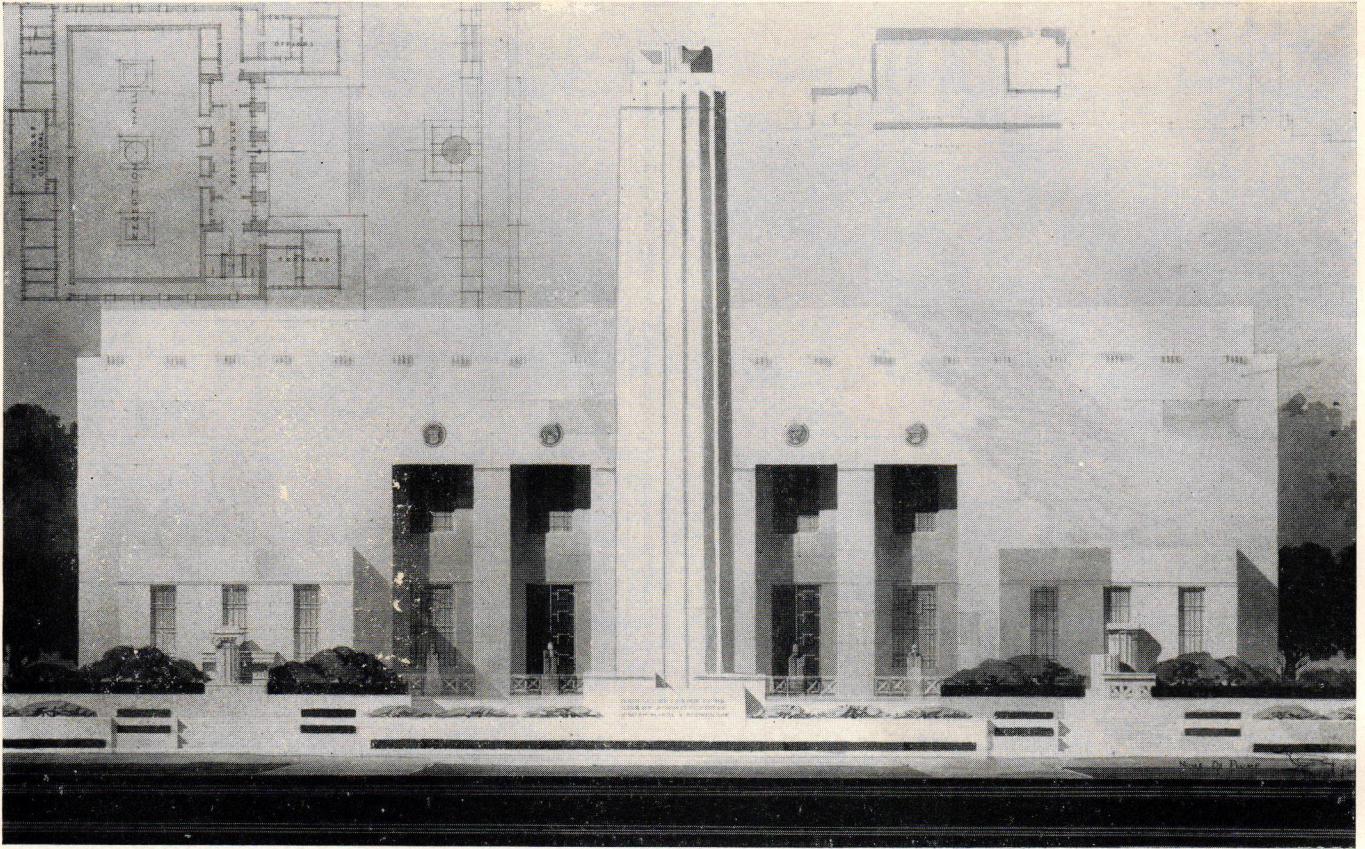
**GRID NOT SLOTTED.** In Figure C is shown the gridiron without slotting for the asbestos curtain, necessitating added height of the stage construction.

**PUBLIC ADDRESS SPEAKER.** Notice particularly in the diagrams that the public address speakers are placed in front of the proscenium arch. Oftentimes they are put backstage so that the performers using the microphone on the stage apron will be in front of the loud speaker. This creates a feed-back of energy which completely destroys the intelligibility of the voice and creates an unpleasant effect. By following the suggestion in the diagram this difficulty is obviated.

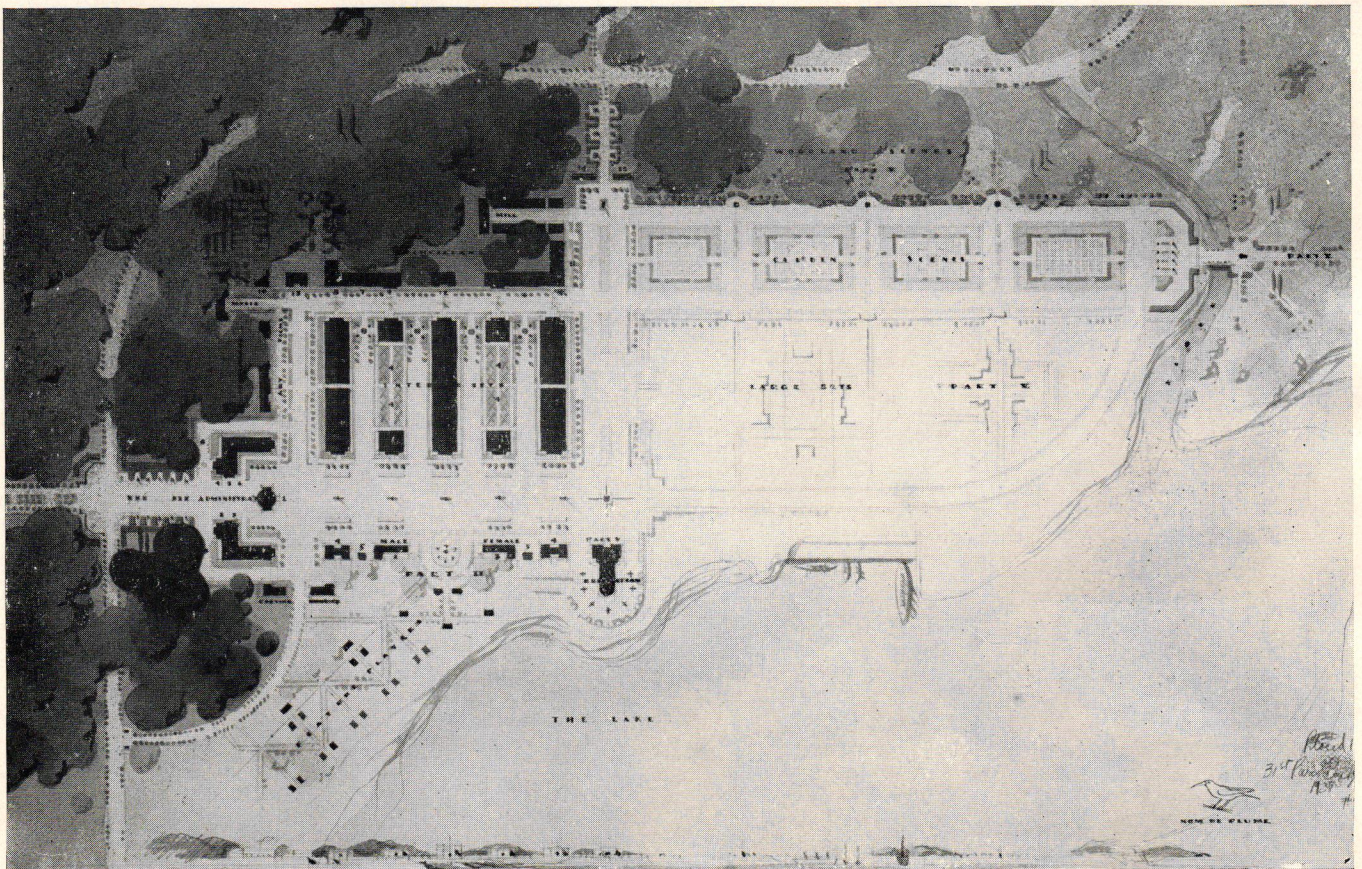


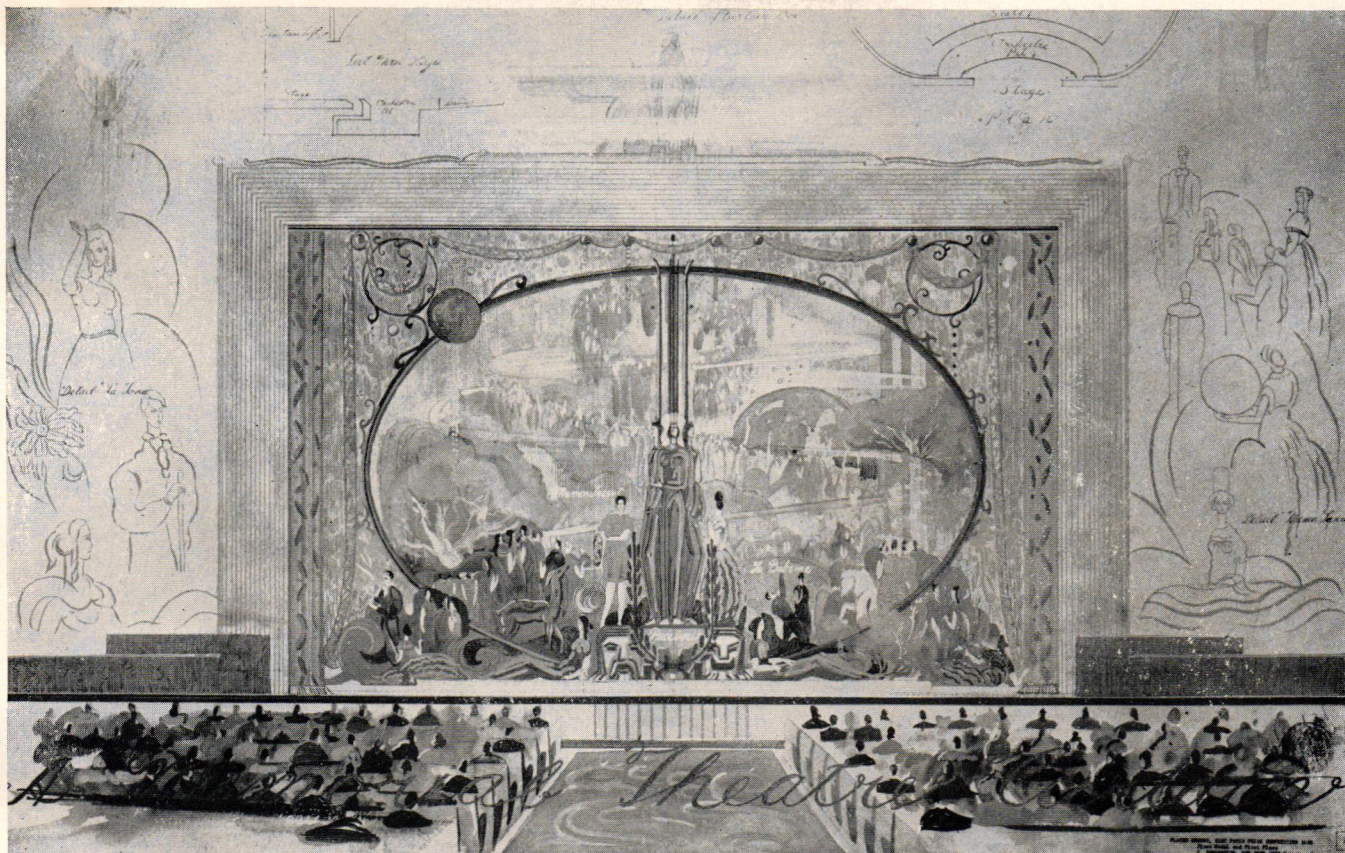
*This rendering by Richard H. Millson, Architect, of New York City, has for its subject the Ocean Avenue School, Northport, L. I., from the office of Adolph H. Knappe, Architects, where he is an associate*



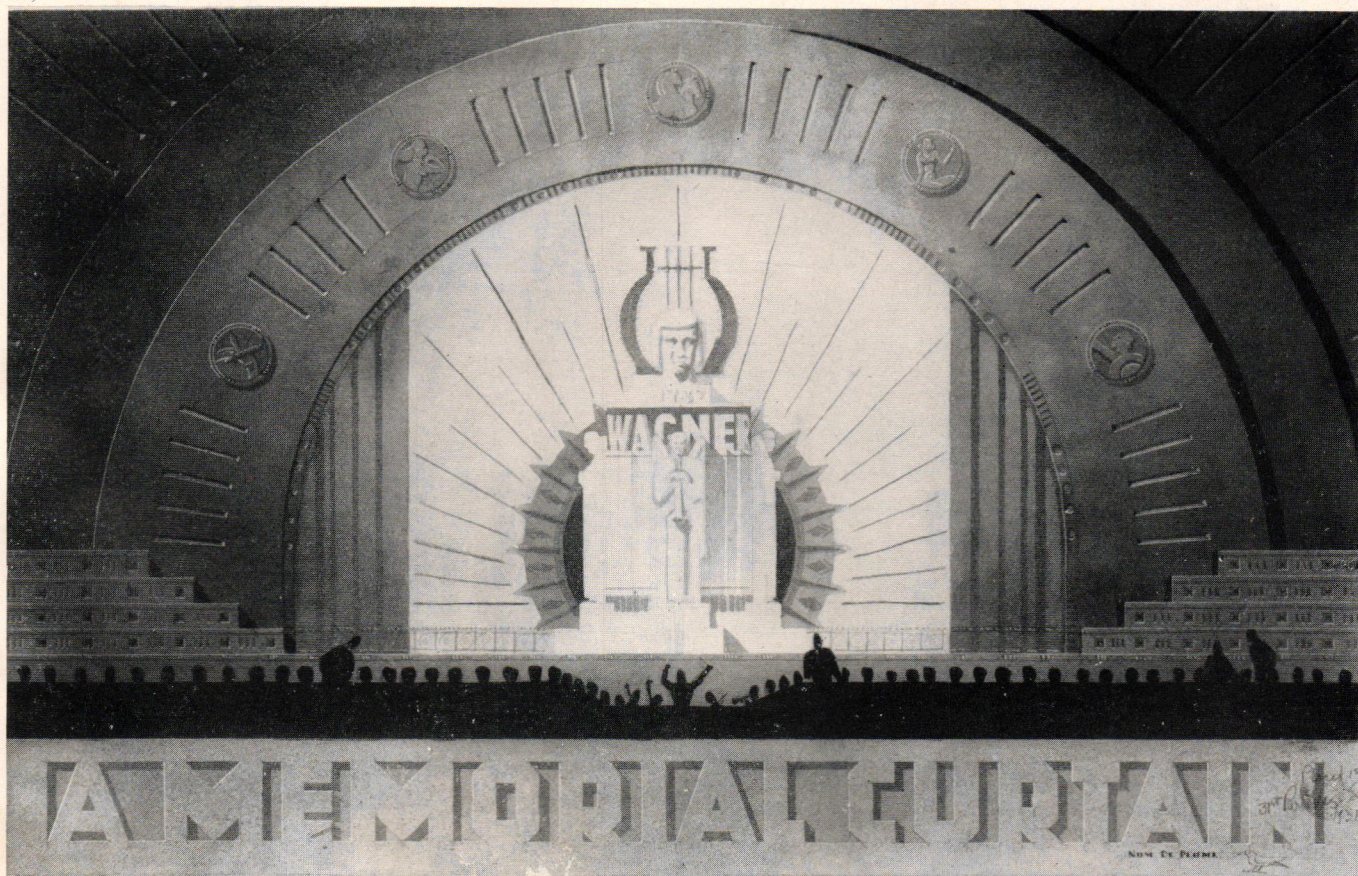


*The designs awarded First Medals in the 31st Paris Prize Competition of the Beaux Arts Institute included the Façade for an A.I.A. Building, above, and the Motion Picture Studio, below, by S. Thomas Stathes, Washington, D. C., pupil of Fred V. Murphy and winner of the \$3,600 Paris Prize for 1938*

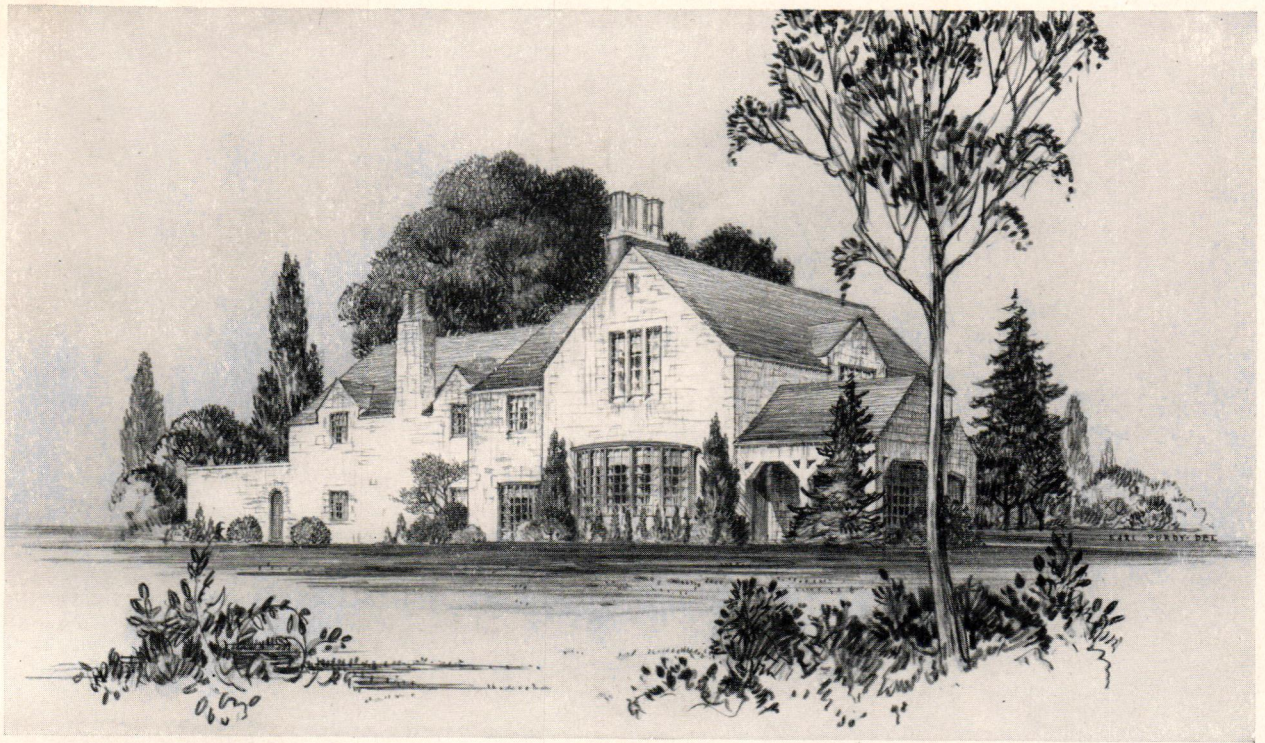




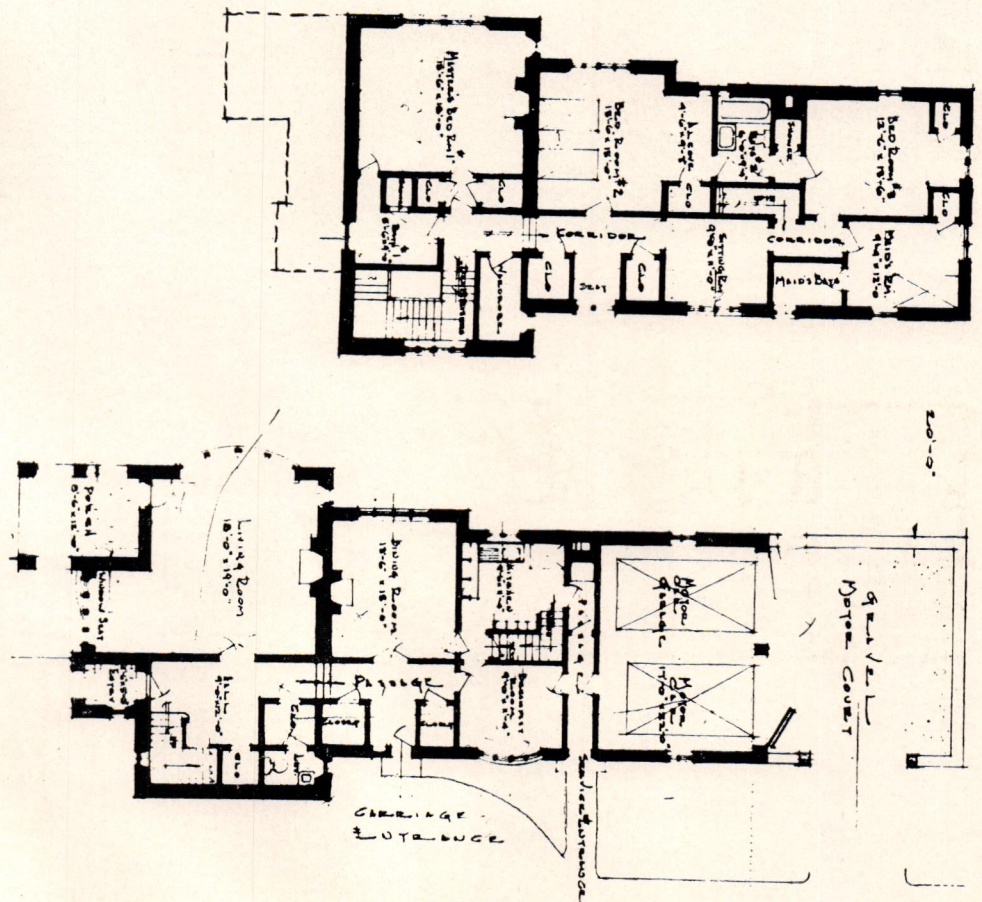
Although his score in the three last esquisses for the Paris Prize made him winner by a wide margin, Stables took fourth place with his Memorial Theater Curtain, below, while the First Medal went to the design above submitted by J. J. Caponetto, New York City, pupil of Lloyd Morgan

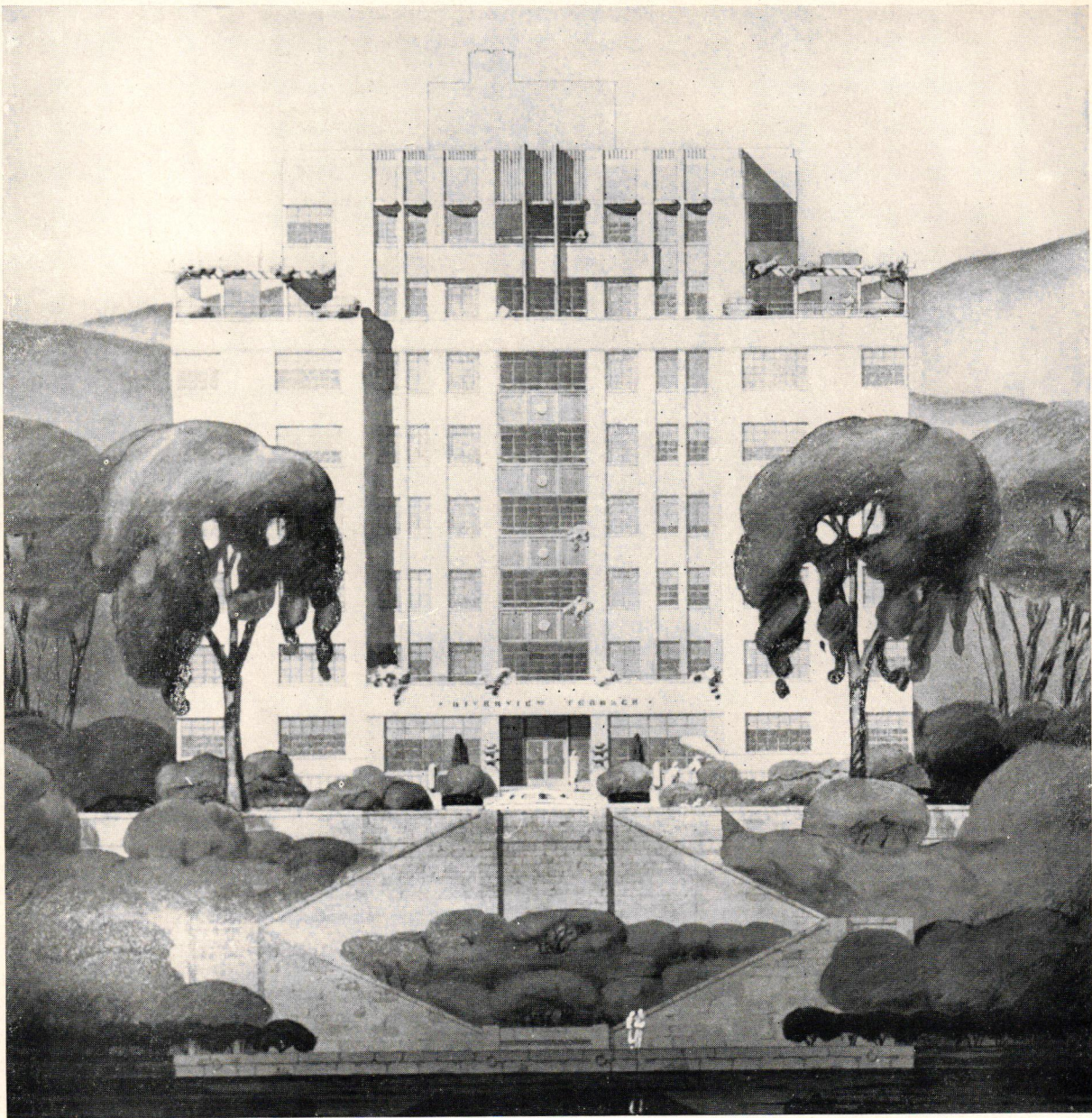




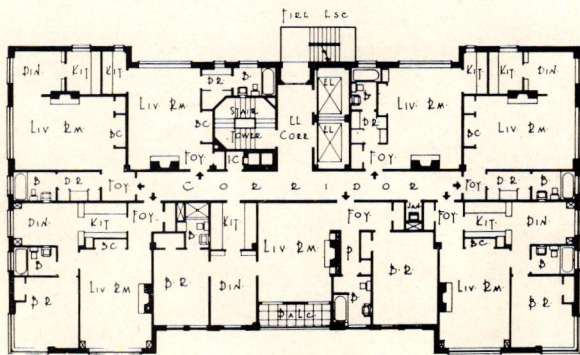


*This rendering by Earl Purdy depicts an English "cottage style" house on Long Island designed by George S. Steele, Architect, who used native stone, white-washed, with a roof of varied shades of slate*

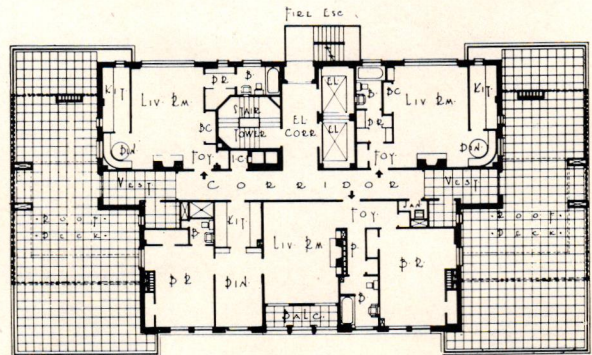




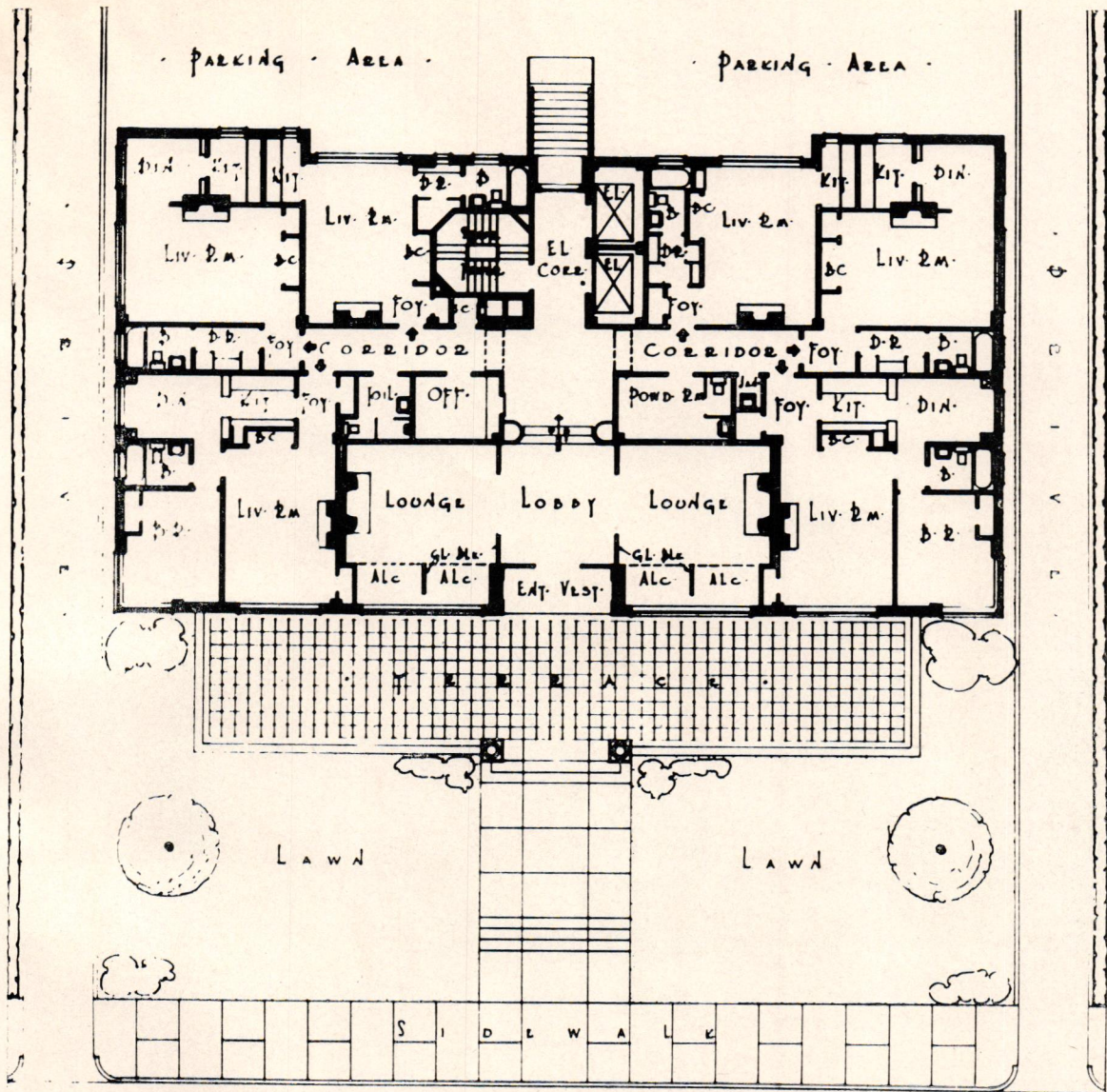
The Riverview Terrace apartment building recently completed in Charleston, West Virginia, closely resembles this preliminary rendering in wash by Charles Pabl, of the office of Walter F. Martens, Architect, of Charleston, who designed the structure. A photograph of the building is on the next page with the main floor plan. Aluminum spandrels of the center bay are the decorative feature



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



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



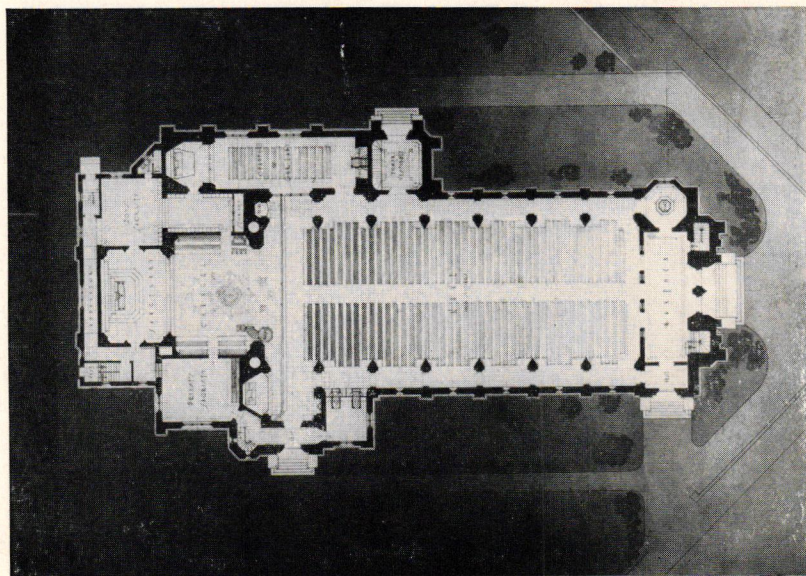
The arrangement of 47 apartment units of one to five rooms each in the eight-story Riverview Terrace in Charleston, West Virginia, is indicated by the ground floor plan from the office of Walter F. Martens, Architect. The photograph shows the building completed except for the exterior light standards and deck covers shown in the rendering by Pabl on the preceding page







*The Church of St. Mary in Hudson, N. Y., shown here in a rendering by Richard H. Millson, Architect, of New York City, was designed by Frank Morgan, Architect, and built as indicated by the floor plan, reversed from the rendering of the original study for the edifice*



B-F-2H

# ELDORADO SCOOPS

●ARCHITECTS will find that the Foundation Design Chart, reproduced here, may frequently save many hours in solving typical architectural problems.

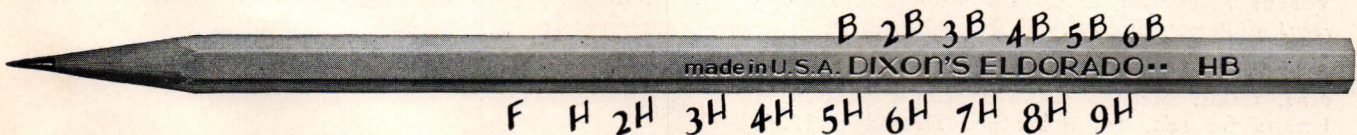
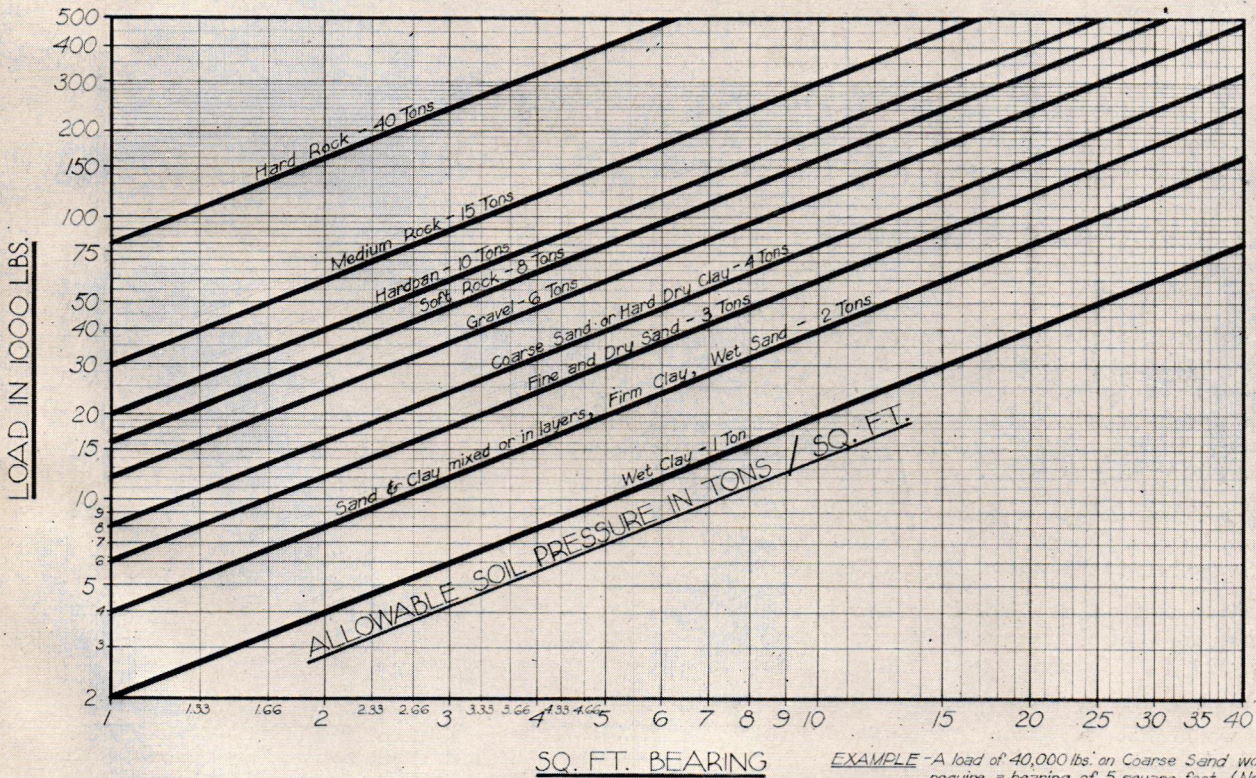
The "curves" were made with an Eldorado B since they must be black and heavy for easy reading. For the lettering an Eldorado F was used.

To obtain lines which were light, yet sharp, an Eldorado 2H Pencil was used. This pencil is ideal for this purpose because there are a great number of these lines and the pencil maintains its point so well that the lines are uniform.

For use in the drafting room, a blueprint of the chart which might be tacked upon the wall, is offered without cost by the makers of Eldorado, the Master Drawing Pencil. Write address below:

Pencil Sales Dept. 167-J8, JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.

## • FOUNDATION • DESIGN • CHART •



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

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

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

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

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

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

## THE MART

Will pay 35c each, plus postage, for copies of the June, 1938, issue of *PENCIL POINTS*. Must be in good condition. Subscription Department, care of *PENCIL POINTS*.

Harold S. Davis, 42 Mount Vernon Street, Boston, Mass., would like to obtain Vol. 3, No. 4, of the *White Pine Series*.

T. S. Denke, 1417 Coal Street, Wilkesburg, Pa., would like to purchase the following copies of *PENCIL POINTS*: November and December, 1929, and November, 1932.

Asher Walter, 15 Moore Street, Room 314, New York, N. Y., has the following copies of *PENCIL POINTS* for sale: March, July, September, November, December, 1934; May, July, September, November, 1935; January, February, March, July, September, 1936; January through June, 1937.

Henrietta Terry, College of Education, University of Illinois, Urbana, Ill., would like to obtain a copy of the September, 1928, issue of *PENCIL POINTS*.

**DECORATIVE GOTHIC** partitions from remodeled bank building are available. Inquire of Max Bane & Company, 329 West Cabarrus Street, Raleigh, N. C.

Nancy Chappellear, 96 Grattan Street, Harrisonburg, Va., would like to obtain *Architectural Graphic Standards*. State price and edition.

We will pay \$1.00 a copy for the following *White Pine Series of Monographs*: Volume I, numbers 1 and 3; Volume II, number 1. Address *White Pine Department* of *PENCIL POINTS*.

Donald D. McMurray, 480 California Terrace, Pasadena, Calif., has the following copies of *PENCIL POINTS* for sale: November and December, 1924; all of 1925 except October.

Aaron G. Alexander, 20 Exchange Place, New York, N. Y., has the following copies of *PENCIL POINTS* for sale: all of 1924, 1925, 1926, and 1928, with the exception of September, 1926.

## PERSONALS

GEORGE C. CREIGHTON, JR., and WILLIAM L. WEST, JR., *Architects*, have opened an office for the practice of architecture in the Colonial Building, Myrtle Beach, S. C., under the firm name of Creighton & West.

ZACHEE LANGLAIS and GABRIEL POITRAS, *Architects and Engineers*, Quebec, have dissolved partnership by mutual consent. Mr. Gabriel Poitras, *Architect*, has opened a new office at 100 Boulevard Langelier, Quebec, under his own name.

L. HARDING, *Architectural Design*, has moved to 1912 Lincoln Park West, Chicago, Ill.

GEORGE MACEO JONES, *Architect*, has opened an office for the practice of architecture at 417 East 47th Street, Chicago, Ill.

ARCHITECT wishes to contact architect in Connecticut, New Jersey and Florida, to secure a mailing address in those states, leading to a possible associate basis on several projects. Please address Miss Flag, care of *PENCIL POINTS*.

## FREE EMPLOYMENT SERVICE

### POSITIONS WANTED

ARCHITECTURAL draftsman, designer, and colorist desires position. Thoroughly experienced in all classes of buildings. First sketches to erection. Scale and full size detailing. Perspectives. Dependable, rapid, accurate. No incumbrances. Will go anywhere. Interstate experience. Highest references. Box No. 811.

JUNIOR architectural draftsman, age 20, 4 years' training, 1 year of experience, desires position in Metropolitan area. Any reasonable offer accepted. Box No. 812.

ARCHITECTURAL engineer, age 28, B.Sc. Penn. State, 2 years in steel sash, reinforced concrete, little structural. Carpenter by trade. Desires position with architect or engineer. Roland Mowry, 236 S. Mercer St., Greenville, Pa.

YOUNG man, 18, desires practical experience in an architect's, structural engineer's or draftsman's office. Tilden Tech. graduate (architectural course). Willard Cole, 3019 Wallace Street, Chicago, Ill.

ARCHITECTURAL drafting—specification writer—superintendence. Part time or regular. 20 years' experience various types building construction. Follow through and capable assuming responsibility. Box No. 813.

*(Continued on pages 37 and 38, Advertising Section)*

# FOR THAT EXTRA-SPECIAL OFFICE

*design a Cork Tile floor*



*Your clients will like the quiet dignity of this luxurious resilient flooring*

IN THIS PRIVATE OFFICE of the Coca-Cola Bottling Company, Los Angeles, the floor is 12" x 12" blocks of light and medium Armstrong's Cork Tile with a light feature strip.

**N**EXT time you plan a room where quiet, dignified luxury is the keynote, consider Armstrong's Cork Tile for floors and walls.

Cork offers a combination of quietness, comfort, and distinctive texture found in no other material.

Armstrong's Cork Tile is quiet and restful because it provides an "air-cushion" floor. Each cork cell encloses a dead-air space that makes the material resilient and exceptionally quiet under impact.

The three rich shades of brown combine harmoniously with furniture and woodwork.

Cork Tile is available with either squared or beveled edges. The bev-

eled material is often preferred for its decorative effect and because it requires no sanding when installed on uneven subfloors.

In addition to Cork Tile, Armstrong also manufactures Linotile (Oil-Bonded), Asphalt Tile, Armstrong-Stedman Reinforced Rubber Tile, and Linoleum. Armstrong's

Architectural Service Bureau will gladly furnish technical data and design suggestions if you wish.

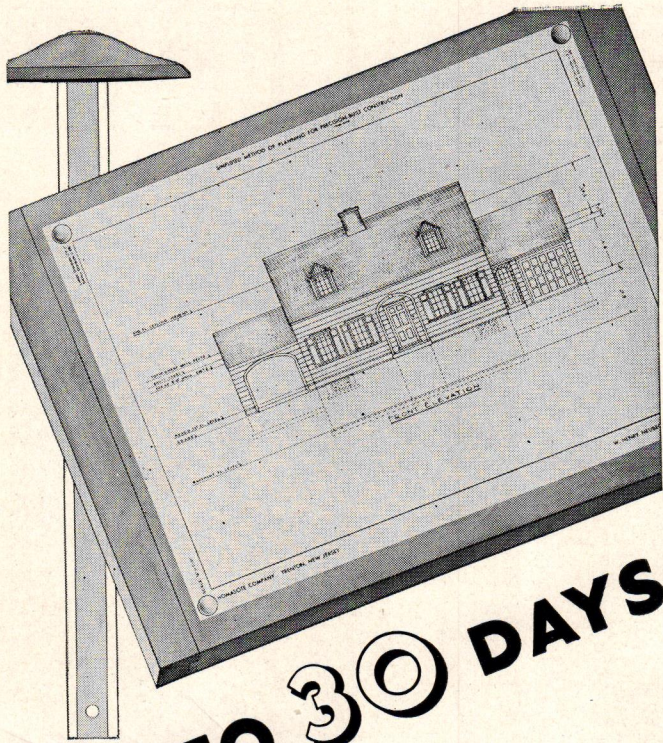
See *Sweet's* or write for a file-sized copy of "Cork Tile Floors." Armstrong Cork Products Company, Building Materials Division, 1206 State Street, Lancaster, Pennsylvania.



**RUBBER TILE • LINOTILE (OIL-BONDED) • ASPHALT TILE**

*Armstrong's* **LINOLEUM**  
and **RESILIENT, NON-CERAMIC TILES**

**CORK TILE • LINOWALL • ACOUSTICAL CEILINGS**



**10 TO 30 DAYS**  
**from your board  
 to the finished house**

**D**ON'T lose clients because of slow construction methods! When you can promise a finished house in 30 days or less, your client has no reason to "put it off."

With the Precision-Built method, any house—of any size or design—can be completely built and ready for occupancy in a minimum of time. With the Simplified Method of Planning, your own time for drafting and supervision is likewise reduced to a minimum. With our advertising and merchandising plans, you have business brought to you—by your local lumber dealer, contractors and realtors. You can handle even low-cost homes at a profit.

Let us send you our Simplified Method of Planning—show you how it saves many hours

in both drafting and detailing. The entire system is incorporated on 20 compact, convenient cards—which are a joy to use. The system includes the most revolutionary method ever devised for calculating rafters of every type. You have complete flexibility—no limitations on your design. You do not have to modify a single dimension.

More than \$1,750,000 of architect-designed Precision-Built Homes have already been erected. Standard materials and quality construction are used throughout.

We invite you to write for the full details. The Simplified Method of Planning is sent at your request—without charge. New business is now available to you. Get your share.

**HOMASOTE COMPANY**  
**TRENTON • • • NEW JERSEY**



## 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.*

### WAKEFIELD RED SPOT LIGHTING SPECIALTIES.

—New catalog showing the latest developments in Wakefield commercial lighting equipment as well as the latest designs in the company's other lines. Dimension data. 40 pp. 8½ x 11. The F. W. Wakefield Brass Co., Vermilion, Ohio.

*Published by the same firm, "Recommendations for Classroom Lighting." Bulletin presenting the requirements in lighting which will materially aid in reducing the amount of defective eyesight found in schools and universities. Prevailing conditions in school lighting are discussed and suggestions are offered as to how adequate lighting can be secured which will meet the various standards that the Society for the Prevention of Blindness has set. 16 pp. 8½ x 11.*

### REX TRANSLUCENT BAKELITE BLINDS.—

Illustrated bulletin describing the outstanding features of a new type of Venetian blind manufactured from translucent Bakelite laminated in eight different tints. 4 pp. 8½ x 11. The Rex Co., 716 Columbus Ave., Boston, Mass.

### EXIDE BATTERIES—FIFTY YEARS OF ACHIEVEMENT.—

Attractive brochure issued in honor of the fiftieth anniversary of the founding of The Electric Storage Battery Co., Philadelphia, gives a brief history of the growth of the company and illustrates many applications for which storage batteries are now used. 36 pp. 8½ x 11. The Electric Storage Battery Co., Allegheny Ave. and 19th St., Philadelphia, Pa.

### WESTINGHOUSE ELEC-TRI-CENTER KITCHENS.

—A new and colorful presentation of Westinghouse Elec-Tri-Center kitchens dealing with the subject of planned electric kitchens. By dividing the kitchen into its accepted arrangement of the refrigeration and preparation center; the range and serving center; and the sink and dishwashing center, it is shown how a complete presentation can be made by the use of individual centers. The various centers are illustrated with the necessary equipment both as they appear—as separate units and as they would be included in the complete planned kitchen. 16 pp. 8⅞ x 11. Westinghouse Elec. & Mfg. Co., Mansfield, Ohio.

### NEW IRON FIREMAN AUTOMATIC OIL BURNER.—

Folder announcing and describing in detail a new line of oil burning equipment. 8½ x 11½. 8 pp. Iron Fireman Mfg. Co., Portland, Ore.

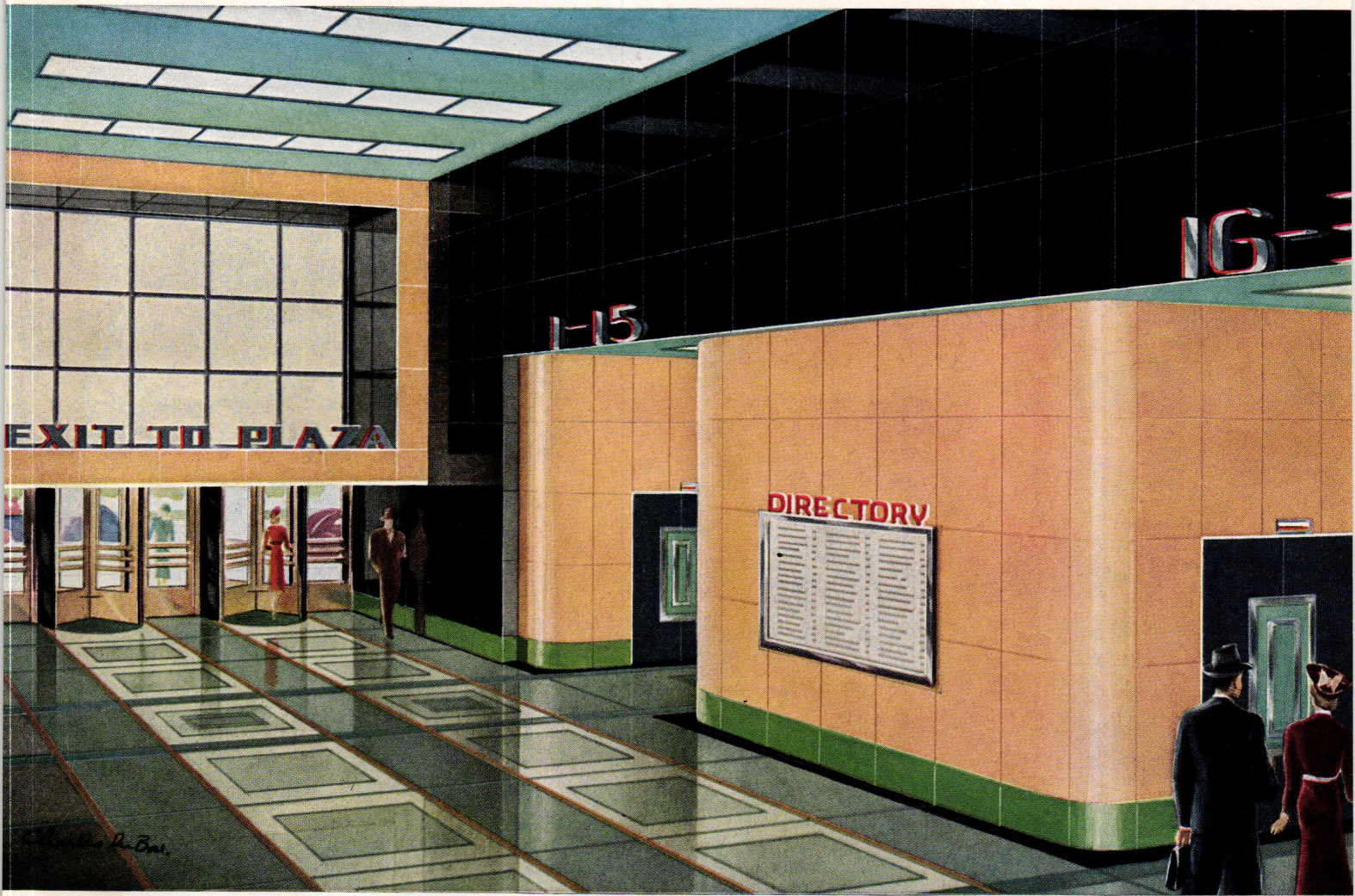
### THE JANITROL CIRCULATING HEATER.—

Descriptive folder covering a new self-contained forced air circulating type heater unit for small low cost homes now under construction and for modernizing existing homes of the same type. 4 pp. 8½ x 11. Surface Combustion Corp., Toledo, Ohio.

*(Continued on page 33, Advertising Section)*



# MODERN VISTAS OF GLISTENING LIFE-LASTING VITROLITE



Vitrolite Structural Glass offers definite advantages for corridors and lobbies: 1. A wide range of sparkling colors and decorative surface effects that inspire many interesting modern designs. 2. Dirt, grime, soot and even finger marks rest lightly upon Vitrolite's gleaming, glass-hard surface. 3. An occasional wiping with a damp cloth will main-

tain Vitrolite's original beauty indefinitely. 4. It is unusually durable and practically immune to temperature or atmospheric changes. Vitrolite Structural Glass is equally serviceable and economical for modern entrances, building facings, theatre and store fronts. If you are not thoroughly familiar with the amazing versatility of Vitrolite, write us. Complete color chart, and illustrated liter-

ature describing Vitrolite installations in homes, stores, theatres and buildings of all types and sizes will be sent you. Our Architectural Service Department will gladly cooperate on any unusual design problems. Libbey-Owens-Ford Glass Company, 1309 Nicholas Building, Toledo, Ohio.  
(Member of Producers' Council)

*Make certain your Vitrolite installation is made by an authorized L-O-F dealer*

## LIBBEY • OWENS • FORD

For mirrors, L-O-F Polished Plate, clear or in colors. For display windows, L-O-F Quality Plate Glass. For lighting, the new Vitrolux color-fused, tempered plate glass

*Vitrolite*  
COLORFUL STRUCTURAL GLASS

Libbey-Owens-Ford Glass Company pp-8  
1309 Nicholas Building, Toledo, Ohio

Please send me Vitrolite chart of complete color range and surface effects, and new literature for  Bathrooms and Kitchens  Store Fronts  Construction Details.

Name.....  
Address.....  
City.....State.....

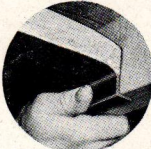
# All CARDS ARE ON THE TABLE WHEN YOU SPECIFY *Balsam Wool*

INSULATION that makes you *guess* about performance—application—permanence—won't meet 1938 standards. Balsam-Wool SEALED Insulation lays all its cards on the table—meets every requirement and need. Today, at a 50% saving in application costs, it provides the SURE way to insulate. You will find it worth while to have complete information—yours for the asking.




## Sure APPLICATION

- New method cuts application cost in half—makes a more efficient, tighter job.
- Balsam-Wool is firmly fastened in place—once applied, it is there to stay.
- No job skimping with Balsam-Wool—no half insulated or uninsulated spaces.



## Sure EFFICIENCY

- Factory controlled density and thickness.
- A moisture barrier proved by 16 years of performance.
- Windproof—fire-resistant—protected from termites and dry rot—three thicknesses to fit every need.



## Sure PERMANENCE

- Balsam-Wool keeps its efficiency permanently—does not disintegrate or change its form.
- Balsam-Wool does not sag, settle, or get out of place.
- Balsam-Wool, with its new method of application, provides the double air spaces which assure maximum lasting insulation efficiency.

## WOOD CONVERSION COMPANY

ROOM 117-8, FIRST NATIONAL BANK BLDG., ST. PAUL, MINN.



BALSAM-WOOL...PRODUCTS OF WEYERHAEUSER...NU-WOOD

## PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 30, Advertising Section)

**VENETIAN BLINDS BY COLUMBIA.** — Attractive brochure with numerous four-color plates and photographs showing the use of Columbia residential Venetian blinds as part of the window treatment and decorative scheme for the various rooms of the home. Included are suggestions for choosing colors and description of the practical features of this line of blinds. 40 pp. 6½ x 9¼. The Columbia Mills, Inc., 225 Fifth Ave., New York, N. Y.

**MORGAN AUTHENTIC WOODWORK (INCLUDING WILLIAMSBURG ADAPTATIONS).**—Valuable handbook for architects and builders showing a carefully selected and correctly reproduced sequence of designs of early American and later Colonial woodwork, including entrances, doors, windows, shutters, stairways, trim, mantels, etc. The book is filled with interesting woodwork suggestions for home building and remodeling. 88 pp. 8½ x 11. Morgan Co., Oshkosh, Wis.

**TRUSCON RESIDENTIAL DOUBLE-HUNG STEEL WINDOWS.**—Series 138. A.I.A. File No. 16-e. Catalog describing the construction of a newly-developed line of double-hung steel windows for residences. Included are specifications, installation details for various types of wall construction, types and sizes and data on screens and Tempryte insulating windows. 16 pp. 8½ x 11. Truscon Steel Co., Youngstown, O.

**KNAPE & VOGT SHOW CASE AND CABINET HARDWARE.**—Catalog No. 16 lists and illustrates a complete line of K-V hardware for show cases and store fixtures, bar fixtures and refrigerators, cabinets and wardrobes, furniture and millwork, also K-Venience clothes closet fixtures. It contains a great many additions to the K-V line. Indexed, price list. 164 pp. 8½ x 11. Knape & Vogt Mfg. Co., Grand Rapids, Mich.

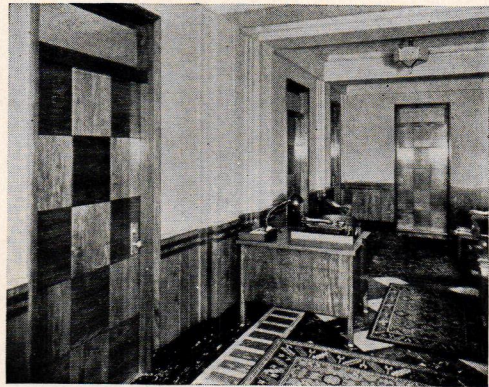
**GENERAL CERAMICS PLUMBING FIXTURES.**—Catalog GB, just issued, covers a complete line of vitreous china and porcelain plumbing fixtures. Attractively printed in colors, it contains eight different classifications of fixtures. In all, there are 106 different fixtures illustrated and described in detail, with roughing-in drawings, complete with dimensions, included for each fixture. 68 pp. 8½ x 11. General Ceramics Co., Sanitary Ware Division, 30 Rockefeller Plaza, New York, N. Y.

**THE BYERS FLASHING.** — A.I.A. File No. 12-h. Bulletin with complete descriptive and specification data, details of fabrication and installation covering a type of self-locking flashing for use in both old and new walls. 8 pp. 8½ x 11. The Byers Flashing Sales Division, 737 N. Michigan Ave., Chicago, Ill.

**THE LCN MIRACLE STREAMLINED DOOR CLOSER.**—Bulletin announcing and describing a new surface type door closer. 8 pp. 9 x 11¾. Norton Lasier Co., 466 West Superior St., Chicago, Ill.

**ATLANTIC METAL PRODUCTS.** — New spiral-bound catalog for architects, engineers and builders containing general description and detail drawings covering a full line of elevator enclosures, hollow metal doors, hollow metal bucks and metal covered work. 200 pp. The Atlantic Metal Products, Inc., 5-15 48th Ave., Long Island City, N. Y.

(Continued on page 34, Advertising Section)



Roddis doors, Tego-Bonded  
at Dollar Savings & Trust Company, Pittsburgh

## TEGO-BONDED

MEANS MORE THAN  
GOOD PLYWOOD

WHEN plywood is bonded with Tego Resin Film, it is virtually a different material.

It is made by precise engineering methods, with synthetic resin.

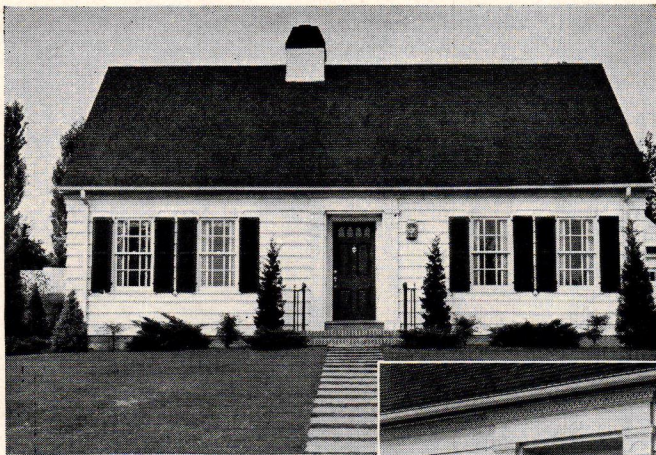
It will withstand exposure *anywhere*—hot, cold, wet, or dry.

It offers important structural and decorative possibilities.

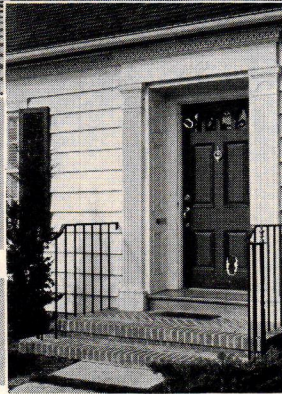
A list of sources of Tego-bonded plywood is available on request. See also Sweets 8-23 and Time-Saver Standard K 4.3.1.—*The Resinous Products and Chemical Company, Inc., Philadelphia, Pa.*

RESINOUS  PRODUCTS





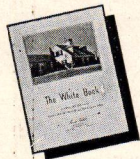
House in Bartlesville, Okla., painted with Cabot's DOUBLE-WHITE. (Roof stained with Cabot's Stains, shutters painted with Cabot's Gloss Collopakes.) Architect, H. H. Livingston, Minneapolis, Minn.



**WHITE**

**that stays white  
year after year**

Year after year, Cabot's DOUBLE-WHITE retains the whiter whiteness that distinguishes it from all other paints. Its carefully chosen pigments are not turned yellowish or grayish by exposure to atmospheric gases. And it is made by our patented Collopaking process, in which the pigments are divided hundreds of times finer than is possible by old-fashioned methods. The result is greater hiding power and longer life.



**FREE: Latest edition of  
THE WHITE BOOK**

New 1938 edition. Contains large photographs of many recent prize-winning houses, painted with Cabot's DOUBLE-WHITE, Old Virginia White, and Gloss Collopakes. If you have not yet received your copy, write Samuel Cabot, Inc., 1294 Oliver Bldg., Boston, Mass.

**Cabot's  
DOUBLE-WHITE  
and Gloss Collopakes**  
(COLLOIDAL PAINTS)

## PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 33, Advertising Section)

**SAFETY FIRST GRIP-TRED.**—Folder describing an abrasive composition for the elimination of slip hazards, recommended for resurfacing stair treads of all kinds. Data on a variety of other non-slip floor maintenance materials is included. 4 pp. 8½ x 11. Walter G. Legge Co., Inc., 11 W. 42nd St., New York, N. Y.

**NEW GLEASON-TIEBOUT INDIRECT LIGHTING GLOBES.**—Set of two bulletins describing the Clipper and Ranger, two new indirect enclosing globes for use in schools, offices, hospitals, stores and hotels. 4 pp. 8½ x 11. Gleason-Tiebout Glass Co., 300 Fifth Ave., New York, N. Y.

**ELLISON ARCHITECTURAL BRONZE.**—New catalog presenting descriptive data, specifications and construction details covering the Ellison line of balanced doors. The catalog also features bank interiors and ornamental metal work. 12 pp. 8½ x 11. Ellison Bronze Co., Inc., Jamestown, N. Y.

**WINDOWS BY VENTO.**—General catalog for 1938 covering a complete line of residence casements, French doors, architectural projected windows, industrial and commercial steel windows, mechanical operators, continuous windows, etc. Specifications, installation details, standard types and sizes, etc. 32 pp. 8½ x 11. Vento Steel Products Co., Muskegon, Mich.

**STANDARD SPECIFICATIONS No. 7, 8 and 9 FOR JOSAM DRAINS AND SPECIALTIES.**—A.I.A. File No. 29-c. Series of thirteen standard specification brochures covering plumbing drainage systems for every type of building. No. 7 features a system for industrial and manufacturing buildings; No. 8 for social and recreational buildings; No. 9 for transportation and storage buildings. 8½ x 11. Josam Mfg. Co., Empire Bldg., Cleveland, O.

**BALSAM-WOOL SEALED INSULATION.**—New catalog illustrating graphically the advantages of insulation—tells how and why insulation should be used and describes how much is needed. The new spacer flange which was designed to increase the insulating efficiency and to reduce application costs is also shown. 16 pp. 8½ x 11. Wood Conversion Co., St. Paul, Minn.

*Published by the same firm, "Nu-Wood Color Harmony." Recently issued catalog presenting a complete description of Nu-Wood interior finish products, together with Nu-Wood insulating lath and insulating sheathing. Four-color illustrations show wall and ceiling treatments in Nu-Wood tile, plank, wainscot and board, also the newly-developed line of Kolor-Trim predecorated moldings. Included are sizes, colors and thicknesses. 8½ x 11. 32 pp.*

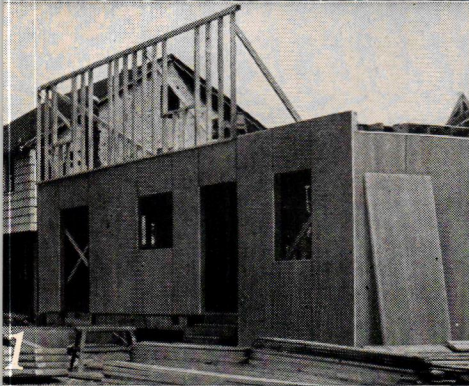
**ARCHITECTURAL LAMICOID.**—Useful handbook for architects and designers on the subject of architectural Lamicoid—Bakelite laminated prepared by Vahan Hagopian, A.I.A. It briefly describes architectural Lamicoid, as manufactured by the Mica Insulator Co., and contains practical instructions for the application, veneering, paneling, joining and fastening of the sheets. It also includes eight original architectural interior and exterior designs and some original designs showing the possibilities for obtaining paneling effects. 20 pp. Mica Insulator Co., 200 Varick St., New York, N. Y.

(Continued on page 36, Advertising Section)

# SPECIFY THE WEATHERWOOD\* INSULATED WALL

— Complete Low-Cost Wall Construction that Includes Insulation — Lath — Sheathing.

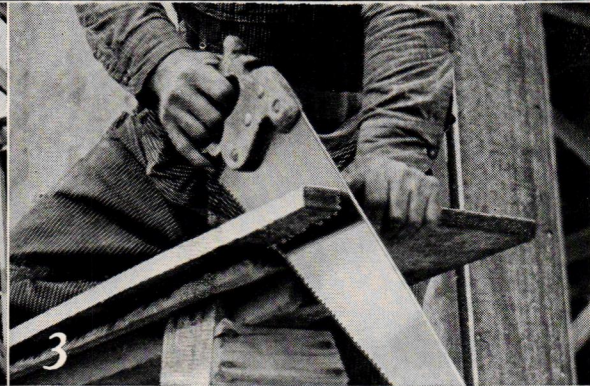
## OUTSIDE — WEATHERWOOD INSULATING SHEATHING



1 Insulates, braces, protects against weather during construction and throughout life of house.



2 Applied quickly—every joint goes over stud, sill or header, thus reducing wind infiltration.



3 Cuts readily—an easy material on saws and tools.

## INSIDE — WEATHERWOOD REINFORCED INSULATING LATH



4 Providing both insulation and plaster base in one product. Note joint reinforcement.



5 Sheets span 3 studs—yet one man handles easily.



6 Exclusive USG reinforcing to minimize plaster cracks.

Here's a modern and highly efficient answer to the problems of economical housing because it provides the comfort and economy of insulation along with rigidity and weather-protection at a low total cost.

*Weatherwood Reinforced Lath* combines insulation with a natural plaster base in one product. Weatherwood Lath

is reinforced at each horizontal joint with a patented metal mesh, to reduce the possibility of unsightly plaster cracks.

*Weatherwood Insulating Sheathing* is strong, rigid, durable and a barrier to wind and other elements. It is 25/32" thick with great bracing strength. Its large sheets go in place easily, quickly. Weatherwood Sheathing is heavily coated

with asphalt—provides weather protection during construction and for the life of the building.

The USG Weatherwood Insulated Wall provides insulation and weather protection at low cost. Let us give you complete details about this modern, superior wall construction. Ask your USG representative or return this coupon.

## United States Gypsum Company

300 WEST ADAMS ST. CHICAGO, ILLINOIS

Sales Offices at:  
 Atlanta, Ga. • Baltimore, Md. • Birmingham, Ala.  
 Boston, Mass. • Buffalo, N. Y. • Cincinnati, Ohio  
 Cleveland, Ohio • Dallas, Tex. • Denver, Colo.  
 Detroit, Mich. • Houston, Tex. • Indianapolis, Ind.  
 Kansas City, Mo. • Los Angeles, Cal. • Milwaukee, Wis.  
 Minneapolis, Minn. • New York, N. Y. • Omaha, Neb.  
 Philadelphia, Pa. • Pittsburgh, Pa. • Portland, Ore.  
 St. Louis, Mo. • San Francisco, Cal. • Washington, D. C.

\*Registered trade-marks



UNITED STATES GYPSUM COMPANY  
 300 West Adams St., Chicago, Ill.

Please give me complete details on the USG Weatherwood Insulated Wall.

Name.....

Address.....

City.....State.....

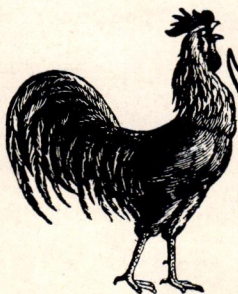


## Man working on a Million Dollar Project Can't PINCH PENNIES ON A DRAWING PENCIL

Walk into an important architectural or engineering office—into the drafting room of a large manufactory. More often than not you will find them using "Castell" drawing pencils *exclusively*. They can't afford *not* to. When a million dollar project is at stake craftsmen don't pinch pennies on pencils. It only costs a trifle more to work with "Castell"—the world's standard of quality. You will turn out better presentations with "Castell", the pencil that never flakes, grates or crumbles. 18 accurately graded degrees. 7B to 9H.

**"CASTELL"**  
DRAWING PENCIL ★ 15c

In the metal box  
MADE IN BAVARIA



No Grit  
No Scratch  
No Smudge

**AW FABER Inc.** NEWARK, N. J.

## PUBLICATIONS ON MATERIALS AND EQUIPMENT

(Continued from page 34, Advertising Section)

**IMPROVED FOR FOOD SERVICE EQUIPMENT—**  
No. 35 MONEL.—A.I.A. File No. 35-c-1. Attractive brochure telling about the new harder temper, mill-finished Monel sheet especially developed for the food service and hospital fields. Included is description of the characteristics of No. 35 Monel together with numerous illustrations of typical Monel installations. 16 pp. 8½ x 11. The International Nickel Co., Inc., 67 Wall Street, New York, N. Y.

**S. M. A. UNIFORM STOKER RATING.**—Booklet containing standard stoker rating formula adopted by the Stoker Manufacturers' Association, together with definitions, charts and a complete table covering all sizes of stokers up to 1200 pounds of coal per hour capacity along with detailed explanations on how to use the charts and table. 8 pp. 8½ x 11. Stoker Manufacturers' Assn., 307 N. Michigan Ave., Chicago, Ill.

**KINNEAR ROLLING GRILLES.**—A.I.A. File No. 35-p-8. Bulletin describing the construction and methods of installation and operation of a line of rolling grilles for doorways, windows, gateways or other openings in commercial, industrial or monumental buildings, institutions or residences. Specifications, clearance dimensions, etc. 8 pp. 8½ x 11. Kinnear Mfg. Co., 2450-70 Fields Ave., Columbus, O.

**HOFFMAN HOT WATER CONTROLLED HEAT.**  
—Catalog giving detailed description of the operation of the new Hoffman hot water controlled heat system. Profusely illustrated with photographs and diagrams. 8 pp. 8½ x 11. Hoffman Specialty Co., Inc., Waterbury, Conn.

## MANUFACTURERS' DATA WANTED

**GABRIEL POITRAS, Architect,** 100 Boulevard Langelier, Quebec, Canada.

**CREIGHTON & WEST, Architects,** Colonial Building, Myrtle Beach, S. C. (Data and samples on stores and residences.)

**CAMPBELL ALDEN SCOTT, Architect,** 318 E. Swon, Webster Groves, Mo. (Data for A.I.A. file.)

**CLIFTON C. FLATHER, Architect,** Department of Building Construction, State School, Delhi, N. Y. A file is being set up for the purpose of selection and use of building materials and products in their construction problems. All types of data is requested.

**CARL SCHMUELLING, Architect,** 6224 Kennedy Avenue, Cincinnati, Ohio. (Data for complete A.I.A. file.)

**THE W. E. JOYCE CO., Inc., Engineers, Architects and Contractors,** P. O. Box 188, Kingston, N. Y.

**GEORGE MACEO JONES, Architect,** Suite 218, 417 E. 47th Street, Chicago, Ill.

**WALTER H. CROFT, Draftsman,** Hammonton R. D. No. 3, Braddock, N. J.

**L. HARDING, Architectural Design,** 1912 Lincoln Park West, Chicago, Ill. (Data on remodeling residences, kitchens and offices, including interior decorating.)

**SAMUEL A. BOYAR, Industrial Designer,** 294 E. 95th Street, Brooklyn, N. Y. (Data for A.I.A. file.)

**A. N. DINGLE, Student,** 1604 Merrill Avenue, St. Paul, Minn. (Also data for A.I.A. file on homes and small buildings.)

# FREE EMPLOYMENT SERVICE FOR READERS OF PENCIL POINTS

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.

## POSITIONS OPEN

- ARCHITECTURAL** draftsman-superintendent, for checking drawings, writing specifications and superintending construction. State age, last employers, experience. Box No. 800.
- ARCHITECTURAL** draftsman capable of handling school plans from preliminary stages to completion. State salary and experience. Northeastern Ohio. Box No. 801.
- ARCHITECTURAL** draftsman who can carry job through from start to finish. Court house work. Four or five months work at least. Box No. 802.
- ARCHITECT** or draftsman by established Miami, Florida, architect as partner or associate. Must be A-1 designer and able to invest at least \$1500 for half interest. \$1,000 cash or terms arranged required. Write full particulars. Box No. 803.
- AN** experienced architect of good character and personality to join an established organization active for 27 years in a rapidly growing Florida West Coast City. Applicant must be skillful and willing to assist in all branches of the work, but not necessarily in design, also he must be prepared to buy an equal  $\frac{1}{3}$  interest with two present partners. Would prefer an associate who is qualified to assume full office management. Our contracts consist of all types of masonry structures chiefly high class domestic. Box No. 804.

## POSITIONS WANTED

- DRAFTSMAN**-estimator, 8 years' experience, acid-proof masonry linings, absorption towers, radial brick and reinforced concrete chimneys, steel building construction, etc., Sidney G. Lind, 62 Liberty Place, Weehawken, N. J.
- DRAFTSMAN**, age 26, 5 years' experience. Columbia University and N. Y. U. School of Architecture. Frank Rista, 646 Monroe Place, West New York, N. J.
- DRAFTSMAN** and renderer, age 25, graduate I.C.S. Inexperienced but eager to work. Paul Pavlik, 5688 Boulevard, North Bergen, N. J.
- REGISTERED** architect desires partnership in well established small office. University graduate, 17 years' experience. Excellent training in design, housing and rendering. Has had complete charge of important buildings for better eastern office. Box No. 805.
- JUNIOR** draftsman, age 21, graduate of Wentworth Institute. Inexperienced but willing to learn business. Henry Racki, 60 Forrester St., Salem, Mass.
- COMPETENT**, experienced, Christian secretary stenographer. Accustomed to responsibility. Box No. 806.

(Continued on page 38, Advertising Section)

Look for the  
**COLORED SPOTS**



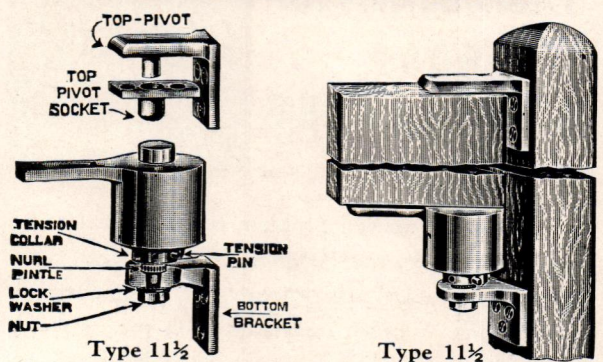
● Samson Spot Sash Cord can be instantly identified by the colored spots, our trade-mark. Its installation means at least 25 years of service without replacement. Spot Cord comes in one quality — the best we can make. In cost per year of service, it is the least expensive material for hanging double-hung windows, and it is noiseless.

## SAMSON SPOT SASH CORD

Write for Specification Data and Samples  
**SAMSON CORDAGE WORKS**  
89 BROAD ST. BOSTON, MASS.



# BOMMER SPRING PIVOTS For Office Gates



**Ball Bearing—Aligning Feature**  
**Adjustable Spring Tension**  
**to suit varying conditions**  
**after gate is hung.**

**Bommer Spring Hinge Company**  
Brooklyn, N. Y.



**For  
Instant  
Information**

on Heating Equipment made by Burnham, look in Sweet's.  
Boilers for coal, gas and oil. Conversion boilers. Slenderized radiators.  
Air Conditioning Unit for either new or old steam and water systems.

**Burnham Boiler Corporation**  
IRVINGTON, N. Y.                      ZANESVILLE, OHIO

*Burnham Boiler*

**BURT**

*Headquarters for*  
**ROOF  
VENTILATORS**



Every roof ventilation problem is different. No set rule presents the best solution. With a background of over 35 years' experience, Burt Engineers are able to give valuable assistance as to the best way to meet any situation. This service is freely at the disposal of architects and engineers. Burt makes a type and size of roof ventilator for every purpose. The Standard Fan, illustrated above, is the latest addition to the extensive Burt line, efficient yet not expensive. Write for descriptive literature and data sheets.

**THE BURT MFG. CO.**  
929 SO. HIGH STREET                      AKRON, OHIO

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

*(Continued from page 37, Advertising Section)*

**DRAFTSMAN**, experienced. Cooper Union. Box No. 807.

**ARCHITECTURAL** draftsman, 10 years' experience, capable handling job from preliminary stages to completion. Highest references, moderate salary, any location. Box No. 808.

**REGISTERED** Architect, having B.S. degree in architecture and 20 years' experience including number of years of private practice desires position teaching in architectural department of some University, or work that will permit him to live in University town. P. O. Box 394, Kingfisher, Oklahoma.

**ARCHITECTURAL** draftsman and designer. Available immediately, age 23, single. Graduate Pratt Institute. Four years' experience. Willing to travel anywhere in U. S. Consider any offer, ambitious, willing worker. Box No. 809.

**MECHANICAL** engineer, 1938 M.I.T. graduate, 23 years of age, capable, industrious, reliable. Box No. 810.

**OPPORTUNITY** wanted in office of architect or landscape architect. Have experience in private office and nurseries. Private practice in residential work, including designing and supervision. Capable of handling job from start to finish. Graduate of an outstanding university in landscape architecture. Research and design in colonial gardens of North and South. Can sketch and handle all kinds of renderings, readily. Can submit references and examples of work. 30 years of age, married, and would like employment in either New York or New England. R. B. Lillie, 7 Sumner Road, Cambridge, Mass.

**LANDSCAPE** designer — progressive, capable, would like connection with progressive architectural or landscape architectural firm, pre-fabricated house company, park department, planning commission. Garrett Eckbo, 61 Garfield Street, Cambridge, Mass.

**SUPERINTENDENT** or general foreman, 31 years' experience all types construction, steel and general. Frank Blair, 3220 Northwestern Ave., Detroit, Mich.

**LANDSCAPE** architect, college graduate, 27 years old. Three years' experience roadside improvement work, one year private work of responsibility. Wilbur Wahl, 423 West Main, Chanute, Kansas.

**YOUNG** man, graduate of Cass Tech. Junior architectural draftsman, will gladly furnish working drawings and some renderings. Willing to learn and work hard. Robert Rienecke, 3736 Maybury Grand, Detroit, Mich.

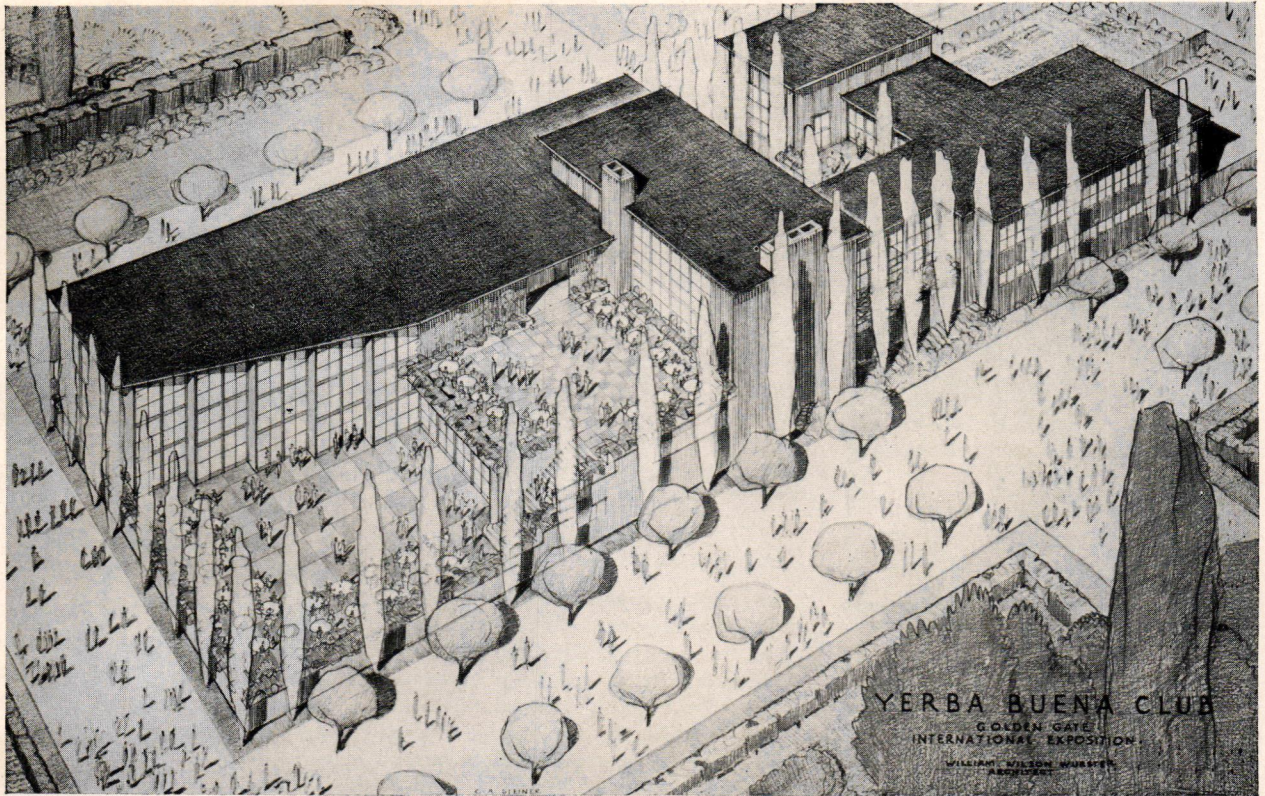
**ARCHITECTURAL ENGINEERING**  
**A practical course (HOME STUDY) by mail only**

Prepares Architects and Draftsmen for structural portion of  
**STATE BOARD EXAMINATIONS**

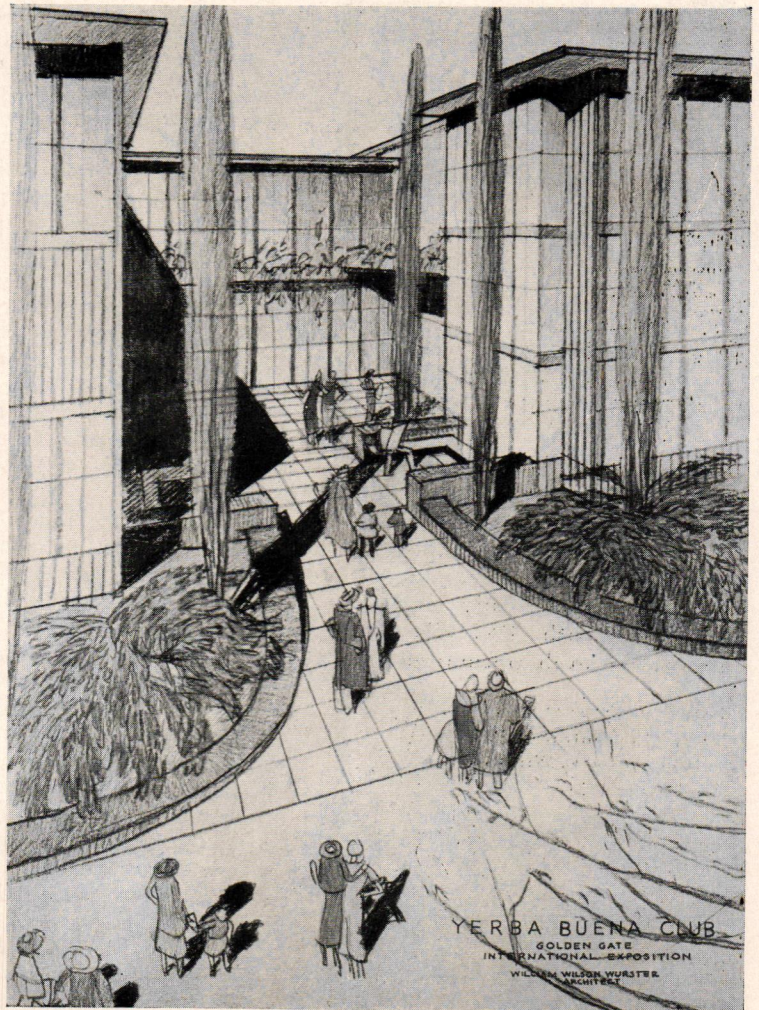
For many this is the most difficult section of the examinations. Qualifies for designing structures in wood, concrete or steel. Successfully conducted for the past five years. Our complete Structural Engineering course well known for twenty-six years.

*Literature without obligation—write TODAY*

**WILSON ENGINEERING CORPORATION**  
College House Offices                      Harvard Square  
CAMBRIDGE, MASSACHUSETTS, U. S. A.



As distinctive as the residence work of William Wilson Wurster presented in this issue is the Pacific Coast architect's design for the Yerba Buena Club at the Golden Gate International Exposition in San Francisco Bay, shown here in an aeroplane view sketched by C. A. Steiner, above, and in a study of the entrance court of the glass and treillage building, by Arne Kartwold. Of light construction and "out-turning" in design, the structure will be unusual among the "in-turning" buildings of the exposition. It is designed for women's use



# 6 new BUILDINGS EQUIPPED FOR LIFE

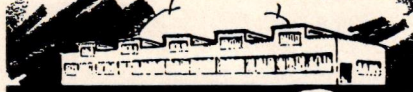
with **MESKER** **GW**  
RUST RESISTING  
*Steel Sash*



**PUBLIC SCHOOL**  
VINTON, IOWA  
NORMAN HATTON  
Architect



**STATE HIGHWAY DEPARTMENT BUILDING**  
JEFFERSON CITY, MISSOURI  
H. H. BOYD  
Building Supervisor



**FACTORY BUILDING**  
National Electric Products Co.  
Ambridge, Pennsylvania



**ALUMINUM COMPANY OF AMERICA**  
Building Number 6



**ALUMINUM COMPANY OF AMERICA**  
Building Number 7



**ALUMINUM COMPANY OF AMERICA**  
Building Number 12

**FACTORY BUILDINGS**  
Aluminum Company of America  
LOS ANGELES, CALIFORNIA

Mesker Steel Sash with rust-resisting **G**enuine **W**rought Iron sills will last the life of any building, because over 90% of all steel sash maintenance cost is concentrated at the sill. Only Mesker Steel Sash with **GW**I sills can guarantee such permanence.

Write for the free booklet  
"Only Concentrated Protection Reduces Window Maintenance Cost."



**Mesker**  
SINCE 1879  
MESKER BROS., 424 S. 7th ST., ST. LOUIS, MO.

## Harmon Relected By New York A.I.A.

Arthur Loomis Harmon, of the architectural firm of Shreve, Lamb & Harmon, New York City, has been relected president of the New York Chapter, A.I.A. He also is a past president of the Architectural League of New York and has received many other honors in the profession.

Frederick G. Frost was named vice president and Robert B. O'Connor, secretary. Alfred E. Poor was named recorder and Cornelius J. White was relected treasurer. Members of the executive committee with the officers are James C. McKenzie, Eric Gugler and Francis Keally.

## Potomac Patter

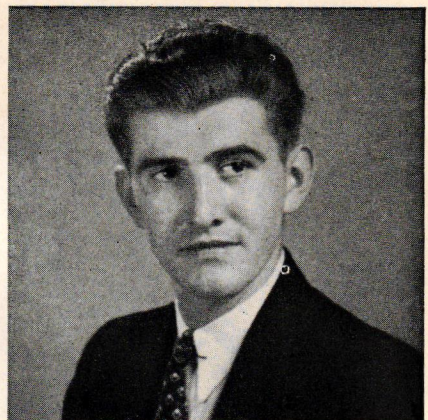
Few conscientious architectural men in the Government service today can give vacations a thought, with the machinery set in motion to put the huge new building program into effect. In fact, it is already moving fast enough to require all hands at their posts.

To see and understand the technical working of the vast organizations producing Federal architecture of associated functions and varied services, with the required co-ordination with other agencies having some relation to the program, is exciting enough to thrill the most stoic architect or draftsman. There can be no doubt that participation also gives a personal satisfaction; having a hand in the creation of a Federal architecture certain to influence future trends.

Our more phlegmatic "permanents" will, however, submit to their usual two weeks at the sea-shore, have the usual fun at the usual price; send back to "the boys" at the office the usual post cards and return with the usual "brown coat." Of course, it is not meant to infer that "brown coat" means half-plastered, for these imbibe only when they are alone or with somebody else.

July 8 was the banner day for the Federal architects. In spite of the heat, the air-conditioned Mayflower Hotel provided a comfortable meeting place that was packed by 235 members of the Association of Federal Architects and their guests to give ear to no less a personage than Richard J. Neutra, of California. The chairman of the committee on arrangements, Abraham Waronoff, of Procurement, took advantage of the presence of Mr. Neutra in Washington and arranged a symposium on American architecture. This particular hobby of Mr. Neutra's is one on which he could expound uncommonly well. And so he did.

Ordinarily, no Association meetings are held during the summer months



S. THOMAS STATHES  
*The designs which won the Paris Prize of 1938 for S. Thomas Stathes, Architect of Washington, D. C., and a graduate of the Catholic University of America, in the annual Beaux Arts competition are presented on pages 528 and 529 of this issue. Stathes receives a \$3,600 award for two and a half years of study at the Ecole des Beaux Arts in Paris and for travel*

but the opportunity to hear one of the leading exponents of contemporary architecture in America was too good to miss. Mr. Neutra's presence here was occasioned by the fact that he was serving on the Jury selected to judge the designs in the recent U. S. Post Office competition. His talk before the Association was general. Opportunely, his tracing of the history and development of civic architecture throughout the nations of the world from the time of the Egyptians to the present was edifying and left the Federal men in a happy state of mind.

He spoke of his envy of their position; pointing out that an individual architect, even as free as he could be, cannot and does not influence the development and growth of an epochal architecture. Conclusion: mass groups and mass use, such as the Federal Government provides, are factors in the influence of a desirable trend in American architecture. Haven't we been saying the same thing for ever so long?

Two of the four gentlemen who apprehensively subjected themselves to the Architectural Registration examinations in the District of Columbia, recently, were elated by the news of their successful attempt to prove to the Board of Examiners their proficiency in the science of architecture. Max Barth and Abraham Waronoff were the lucky fellows. Although the privilege of using the title "architect" is now theirs, it's of no immediate avail since both are Federally employed.

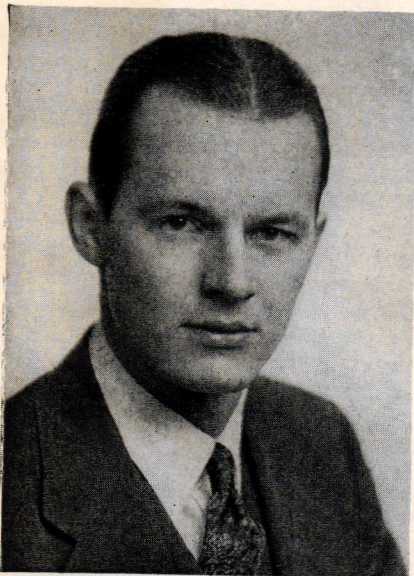
RED

## Competition Posted for Doorway Panel

Announcement of a national competition for the design of a bronze panel illustrating the theme "News" above the main doorway of The Associated Press Building under construction at Rockefeller Center, New York City, has been sent out. The first national competition ever held for decoration of a Rockefeller Center structure, it is open only to sculptors who are American citizens and will close September 30.

Three prizes of \$1,000, \$500, and \$250 are offered and in addition, if both Rockefeller Center, Inc., and The Associated Press approve the winning design, the sculptor will receive \$6,500 for carving the panel, which is to be 18 feet wide and 23 feet high, cast in solid bronze. The sketches and models submitted will be displayed in a free, public exhibition at Rockefeller Center after September 30.

The jury to select the best designs will be composed of John Gregory, Sculptor, president of the National Sculptors' Society; Lee Lawrie, Sculptor; Holger Cahill, National Director of the Federal Art Project; Wallace K. Harrison, Architect, and L. Andrew Reinhard, Architect, as architects of Rockefeller Center; Lloyd Stratton, general manager of The Associated Press; and W. T. McCleery, executive editor of the A.P. Feature Service. Leon Solon will be director of the competition.



DAVID B. RUNNELLS

The award of the Francis J. Plym Traveling Scholarship in Architectural Engineering to David Benton Runnells, of Greeley, Colorado, has been announced. The recipient, who is a graduate of the University of Illinois, sailed June 22 for study in Europe

## Correction Corrected

The confusion surrounding the credit for the design of the New Orleans Cotton Exchange, reproduced in the April issue of PENCIL POINTS, was cleared up recently upon the receipt of a letter from Marcel Livaudais, Architect, of New Orleans. According to the following facts concerning this project, as set forth by Mr. Livaudais, the correction noted in the May issue was inaccurate. He writes:

"Your illustration of the New Orleans Cotton Exchange was credited to Messrs. Favrot & Livaudais. This is correct, and the letter of Mr. Francisco Lopez in your issue of June is incorrect.

"Mr. S. S. Labouisse drew up a set of plans for the Exchange and, after his death, Messrs. Favrot & Livaudais were called in to complete the project. Due to the fact that the Exchange had to economize, it became necessary to discard the original design and drawings, and Messrs. Favrot & Livaudais were commissioned to design an entirely new project. The building as illustrated by you is the design of Messrs. Favrot & Livaudais."

## Insulite Company Receives Award

Architects who have had brought to their attention various samples of building materials in transparent wrappers, will be interested to know that The Insulite Company of Minneapolis, Minnesota, has received one of the gold awards in the 1938 All-America Package Competition for its printed cellophane-wrapped Insulite samples.

The designs were created by Charles Kenneth Foslien, Senior Artist in The Insulite Company's Advertising Department. The gold medal awarded the Company is the first known to have been won by a building material manufacturer for distinctiveness of sample wrapping, and was presented to E. W. Morrill, General Sales Manager of The Insulite Company. The competition was sponsored by the magazine, "Modern Packaging."

## Lowthorpe Faculty

Faculty appointments for the coming School year are announced by the Lowthorpe School of Landscape Architecture for women in Groton, Massachusetts. The School conducts spring and fall terms in Groton and the winter term in Boston. Those appointed are Walter L. Chambers and Americo J. Nemiccolo, graduates of the Harvard School of Landscape Architecture, and Agnes Tamm, graduate of the Stockbridge School.

these plates  
A.I.A. FOLDER SIZE  
free to architects

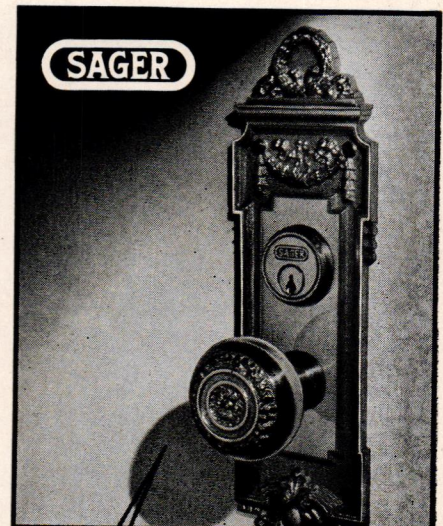


Compiled after extensive research, the following list of period information plates is now available to architects in handy reference form:

Adam  
Colonial GEORGIAN  
EARLY ENGLISH  
Contemporary  
Gothic ENGLISH  
GERMAN  
TUDOR  
Mission  
Moorish  
Renaissance FRENCH  
GERMAN  
ITALIAN  
LOUIS XIV

The authenticity of this information will appeal to all architects, as will the quality of workmanship in which Sager Period Hardware is rendered.

May we send you file copies? Your request will be honored immediately.



Authentic  
period hardware

write to  
SAGER LOCK WORKS  
Division of The Yale & Towne Mfg. Co.  
North Chicago, Illinois

PENCIL POINTS  
AUGUST, 1938



## Second Pittsburgh Glass Competition

Opening of the second annual Pittsburgh Glass Institute Competition for architects, decorators, designers, home owners and builders is announced by the Institute, which offers forty prizes totaling \$3,600 for photographs of the most original and distinctive uses of glass in architecture and decoration. The work must have been completed since April 30, 1937.

Entries will be classified as residential, commercial, industrial, public or general and will be received until midnight, November 1, by the Competition Adviser, Pittsburgh Glass Institute Competition, care of the Architectural Forum, Room 427, Chrysler Building, New York, N. Y. More than one entry may be sent in one package but the name of the competitor must not appear on the photographs or front

of the mounts, it has been specified.

The awards, which will be announced immediately after the meeting of the jury, will include \$1,000 in cash to the entry selected as the most effective use of glass; \$100 to the best entry in each of 13 classes under the divisions mentioned above; \$50 to two mentions in each of the 13 classes. In addition, a glass medalion designed by Sidney Waugh, Sculptor, and a certificate will be presented to each winner.

The Jury will be composed of Gardner A. Dailey, Architect, San Francisco; Albert Kahn, Architect, Detroit; William Lescaze, Architect, New York; Alfred Shaw, Architect, Chicago; William A. Kimbel, Interior Designer, New York; Paul R. McAllister, Interior Designer, New York; Raymond Loewy, Industrial Designer, New York; and Howard Myers, Editor, Architectural Forum, adviser.

## Fees for Housing Projects Submitted

A schedule of fees for architectural services on housing projects recently was transmitted by The American Institute of Architects to Nathan Straus, administrator of the United States Housing Authority, for one year's trial.

The committee authorized by the Institute to prepare the schedule included Walter R. McCornack, Cleveland, Chairman of the Institute's Committee on Housing; R. H. Shreve, New York; C. C. Zantinger, Philadelphia; William Stanley Parker, Boston; and Frederick W. Garber, Cincinnati.

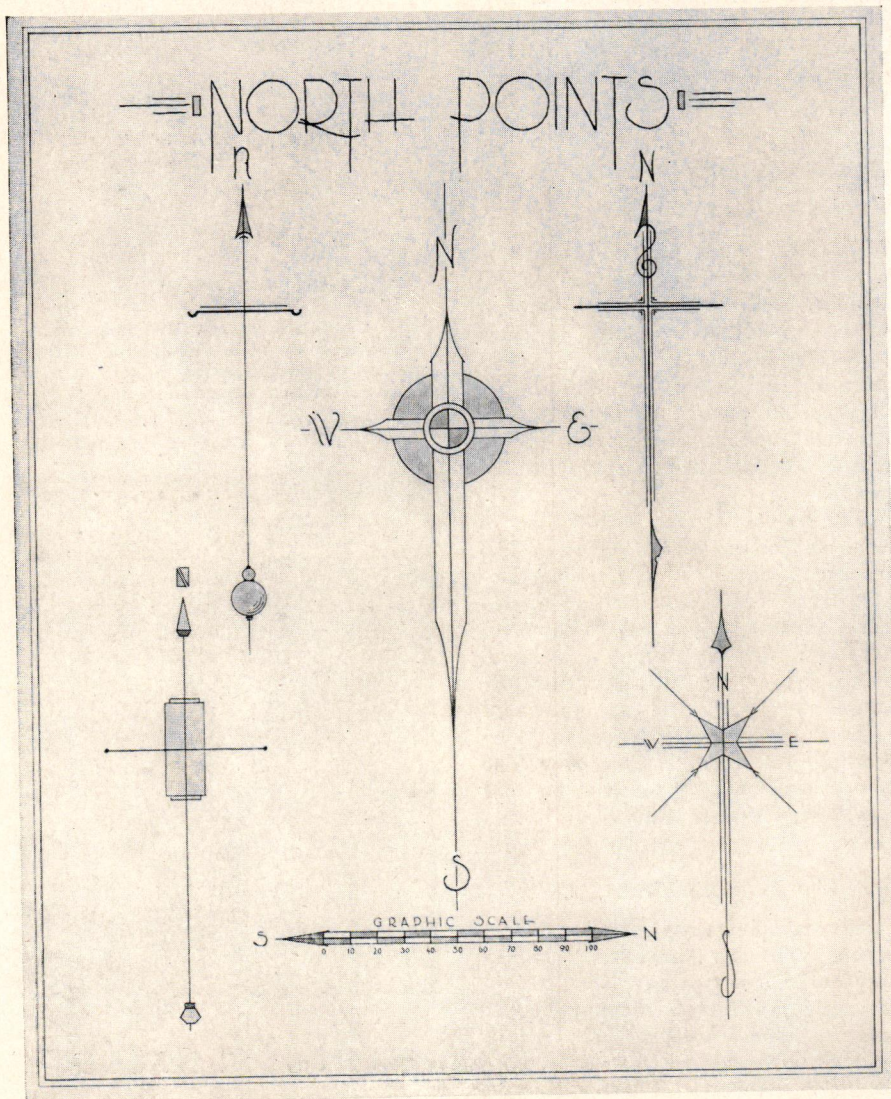
The fees, which include normal engineering and landscape architectural services, range from 5 percent for a project costing \$100,000 to 2.5 percent for a \$10,000,000 project. The committee believes the maximum number of architects on any one project should not exceed three and that this organization might be considered on the basis of a firm of three.

The schedule of fees is as follows: \$5,000, or 5 percent, for work costing \$100,000; \$10,000, or 5 percent, for a \$200,000 project; \$47,500, or 4.75 percent, for a \$1,000,000 project; \$86,000, or 4.3 percent, for a \$2,000,000 project; \$114,000, or 3.8 percent, for a \$3,000,000 project; \$136,000, or 3.4 percent, for a \$4,000,000 project; \$155,000, or 3.1 percent, for a \$5,000,000 project; \$174,000, or 2.9 percent, for a \$6,000,000 project; \$195,500, or 2.75 percent, for a \$7,000,000 project; \$212,000, or 2.65 percent, for an \$8,000,000 project; \$229,500, or 2.55 percent, for a \$9,000,000 project, and \$250,000, or 2.5 percent, for a \$10,000,000 project.

For intermediate costs, the fee is to be revised. Where earthquakes or other special structural conditions exist, or where sub-soil conditions require special foundations or more than one basement is involved, the architect is to be paid the extra cost to him, in accordance with a prepared schedule of fees for structural and foundation engineering services.

According to the Architectural and Engineering Guild, the New York City Housing Authority has agreed to the following schedule for architectural workers: Senior Draftsman or Designer, \$70; Draftsman, \$55; Junior Draftsman, \$52; Sub-Junior Draftsman, \$40; Apprentices, \$25.

These rates are established on a weekly basis not exceeding 40 hours and should overtime work be necessary, it shall be paid for at the rate of time and a half.



These designs for the often-troublesome North Point are offered by Charles W. Barr and Carl S. Gerlach, of the Department of Landscape Architecture at Michigan State College, as suggestions for the busy architect or landscape designer. They point out that these necessary Points may easily enhance the design



ELISABETH COIT

Lower-cost housing practice today is being "enormously influenced by the mere thirty-odd thousand housing units" which represent three years of Federal effort, finds Elisabeth Coit, Architect, of New York, in making a two-year study of methods of economical design and construction of single family and group dwellings, as a Langley Scholar of the A.I.A.

Both living standards and building construction show the effects of the Federal program, according to Miss Coit. At the same time, "only a handful" of the heralded cost-saving prefabrication systems have proved available in any degree for application to low cost housing, she reports to the Institute. Miss Coit will end her study with preparation of a detailed report. She declares:

"The architect who, faced with present-day financing and merchandising methods, current labor conditions, and almost fantastic social standards, achieves any considerable economies in housing design or construction deserves a place in the front rank of the immortals."

### Memorial Competition

The Design Competition for a Cemetery Memorial, sponsored by the Barre Granite Association, Incorporated, will close at 4 P.M., Eastern Standard Time, on September 1, 1938. An announcement concerning the competition was made in the June issue of PENCIL POINTS.

This competition is endorsed by the American Federation of Arts and the National Alliance for Art in Industry together with the Society of Memorial Draftsmen and Designers, who collaborated in compiling the rules. Two or more persons may collaborate in submitting competition drawings.

### Post Office Design Winners Announced

Winners of the ten \$1,000 awards in the Treasury Department architectural design competition for Post Office buildings costing approximately \$50,000 have been announced by Secretary Morgenthau as follows:

Arthur F. Deam, Saugatuck, Mich.; Theodore Fletcher, Wilmington, Del.; Carl F. Guenther, Cleveland, Ohio, two designs; John E. Miller, Cleveland, Ohio; T. Marshall Rainey, Cincinnati, Ohio; Francis W. Roudebush, New York; Harvey Stevenson and Eastman Studds, New York; and Theo. Ballow White, Philadelphia, Pa.

In addition to the two designs by Guenther, the jury of awards also chose another design submitted by Miller and Guenther. All designs remained anonymous until judged.

Selection of the winning designs was made by a jury of famed architects which included Charles Z. Klauder and Paul P. Cret, Philadelphia; Aymar Embury, II, and Gilmore D. Clarke, New York; Philip B. Maher, Chicago; Henry R. Shepley, Boston; Richard J. Neutra, Los Angeles; and Edward Bruce, Washington, D. C. Louis A. Simon, Supervising Architect of the Treasury Department, was adviser.

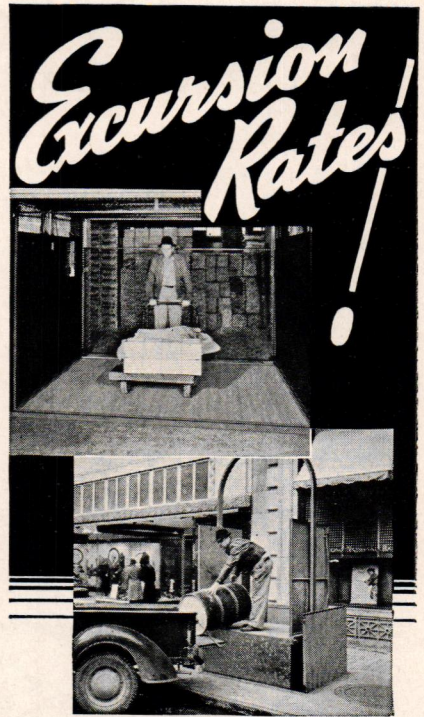
In addition to choosing ten prize-winning designs, the jury voted honorable mention to the following:

Salvatore Grillo, New York; Hubert Ripley and A. B. Le Boutillier, New York; Eldredge Snyder, New York; Samuel A. Marks, Chicago; Frank Wehrle, New York; Clarence O. Morrison, Brooklyn, N. Y.; John T. Haneman, New York; M. Righton Swicgood, New York, two designs; Edward D. Stone and Morris Ketchum, New York, and Hays, Simpson and Hunsicker, Cleveland, Ohio.

### Pottery and Ceramic Sculpture to be Seen

One hundred pieces of pottery and ceramic sculpture to be shown by invitation at the Golden Gate Exposition, San Francisco, in a specially-designed section will be chosen by a Jury of Award at the seventh annual Robineau Memorial National Ceramic Exhibition to be held at the Syracuse Museum of Fine Arts, opening October 27 and continuing through November 20. The invitation is in addition to plans for the regular traveling exhibition sponsored by the museum.

All works to be shown must be received on or before October 15 at the Syracuse Museum of Fine Arts, Syracuse, N. Y. For the first time, Canadian ceramists have been invited to participate in the exhibition.



# Rotary

MEMPHIS

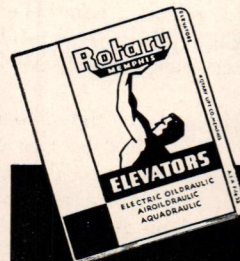
**ELECTRIC OILDRAULIC  
AIR OILDRAULIC  
AQUADRAULIC  
ELEVATORS**

For short travel of 30 feet or less, Rotary elevators afford an unbeatable combination of advantages—Low First Cost; Low Operation Cost; Low Installation Cost; Negligible Maintenance; Dependable Performance; Positive SAFETY.

For freight and passenger service, capacities 500 to 50,000 pounds, speeds up to 100 feet per minute. Installations "Tailor-made" to meet individual requirements.

DON GRAF DATA SHEETS available.

ADDRESS DEPT. 13  
**ROTARY LIFT CO.**  
MEMPHIS, TENN.



Send  
FOR  
BOOK

# NEW PRODUCTS

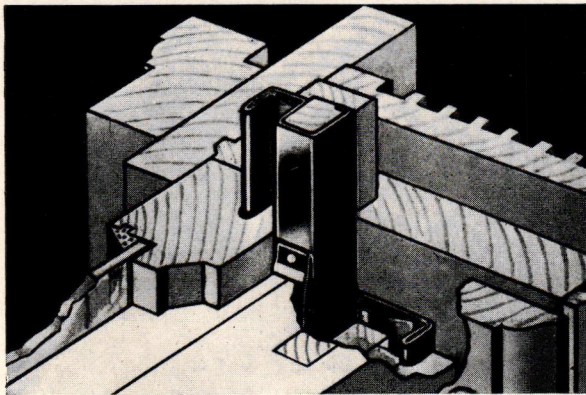
## *Changes in Personnel, etc.*

### NEW ANDERSEN NARROLINE DOUBLE-HUNG WINDOW UNIT

The Andersen Corporation, Bayport, Minn., has introduced a new Narroline complete double-hung window unit which, it is stated, offers architects, builders, and contractors many new features.

Foremost of these new features, perhaps, are the Silver-Seal weatherstrips, for which patent is now pending. They are made of strong, aluminum alloy, electrochemically treated to give a permanently-lubricated, glasslike surface. Maximum weather-tightness and easy sash operation are assured by the new duplex principle.

Another important feature is the development of a sash 1½ in. thick. There is no exposed end wood on the bottom rail. It is glazed with "SSA" glass, bedded in putty.



Flat weight counterbalancing is another feature which is so designed that one flat weight with pulley wheel replaces two ordinary round weights, thus eliminating waste space and permitting narrow mullions and trim.

Sash are completely fitted and ready to install with check and bottom rail weatherstrips applied. Side and head weatherstrips are furnished ready to slip in place without danger of crimping or other damages. Dealers will also furnish the new Andersen Narroline Windows completely assembled and ready for quick installation.

Exceptional care has been taken to assure permanent protection for both frame and window against moisture, termites, and decay. For all Narroline units, the Andersen Pentachlorophenol preservative treatment is used—with thorough penetration accomplished by full three-minute processing.

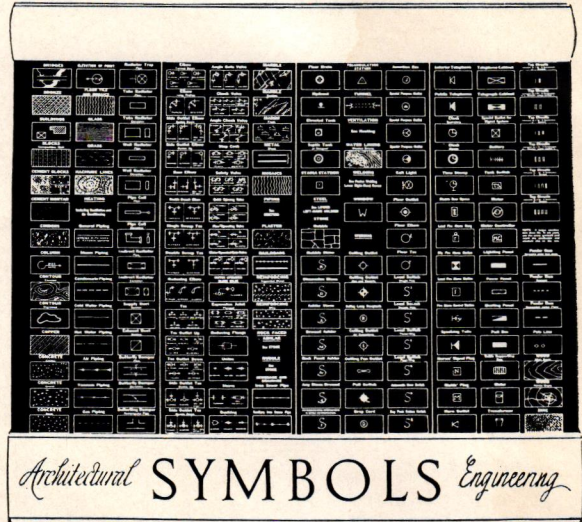
### REX TRANSLUCENT BAKELITE BLINDS

The Rex Company, 716 Columbus Ave., Boston, Mass., is marketing a new line of Venetian blinds made of translucent Bakelite laminated. The new blind, known as the Rex blind, effects a new type of window decoration because light is diffused to produce a soft glowing hue which is not possible with the conventional Venetian blind.

Eight color choices are offered so that the interior of a home or a building can be tinted by diffused light with any one of these colors. The special Bakelite laminated material admits from ten to forty per cent of the light, depending on the color used. In addition, the new blinds have an "S" design of thin slats, which afford compact nesting.

### NEW FREDERICK POST SYMBOL CHART

To eliminate the difficulty of trying to locate the authentic drafting symbol for some form of construction, the Frederick Post Company, Box 803, Chicago, Ill., manufacturers of engineering and architectural instruments, equipment and supplies, has compiled on a single chart 249 symbols which were selected, with the cooperation of architectural and engineering societies and groups, from more than twice that number.

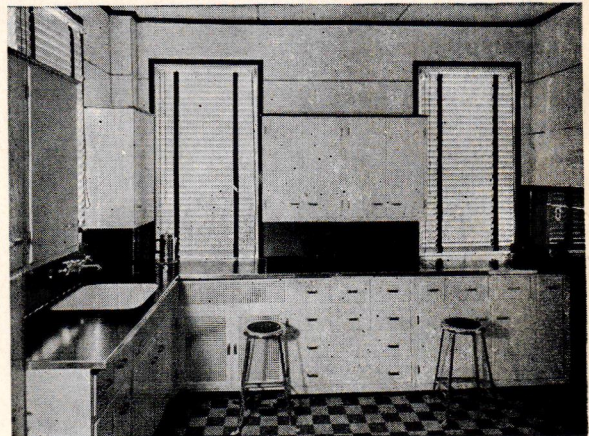


With professional help the Post company was able to reproduce the "everyday" together with a great many of those hard-to-find symbols on a single chart 26" x 35" which they are now distributing free to architects, engineers and users of drafting room supplies through their nation-wide network of distributors.

A request to the Frederick Post Co., Chicago, or a telephone call to the nearest Post distributor will place the required number of charts in hands of all requesters.

### A MODERN WALL AND CEILING MATERIAL

Marlite, manufactured by Marsh Wall Products, Inc., 614 Marsh Place, Dover, O., provides a practical and modern method for creating modern interiors for homes, as well as new and existing theatres, stores, hotels, restaurants, commercial and office buildings. Furnished in large wall-size panels, Marlite cuts, it is claimed, modernizing and installation costs to an extremely low figure



because of the rapidity and ease by which the wall-size panels go into place. The use of Marlite also cuts upkeep costs to a small item. Its glass-smooth surface can be kept lustrous as new for years.

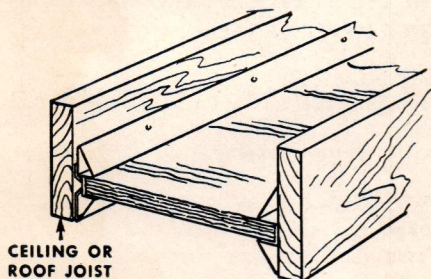
Marlite is applied right over present walls, ceilings and other surfaces by the carpenters doing the modernizing. Obtainable in more than 63 style-creating colors

and patterns, including plain colors, tile patterns, and marble and wood effects, it permits a vast freedom in decorative design.

How to create beautiful interiors is described in an attractive new booklet, illustrating many modern homes and commercial interiors achieved economically with Marlite, which is available free upon request from the manufacturer.

#### AIR-CELL INSULATION FOR HOMES

The Hinde and Dauch Paper Co., Sandusky, O., has recently introduced a new type of home insulator known as Ideal Air-Cell Insulation. This is a built-up structure comprising a number of alternate flat and fluted sheets of chemically pure, thin, hard finished kraft paper, spaced ten barrier sheets to one inch thickness, and bound together along the edges of the fluted members with a fire and water resisting inorganic cement. Laboratory tests, it is stated, rate these materials as long-enduring, free from attacks by rodents, vermin, and destructive fungi.



The new insulator, which is fire resistant, observes the fundamental principle of proper wall ventilation. Installed midway between inner and outer

walls with ample open spaces on both sides for the circulation of air, it serves as a barrier to the passage of heat without filling up those open spaces so necessary to the maintenance of dry walls.

It dissipates moisture. The solid materials are so distributed that in one square foot of material of one-inch thickness, there are approximately forty square feet of surface, which serve as capillaries, absorbing moisture vapor from the overlaid circulating warm air on the one side and passing it through its structure, where it is picked up by the circulating, dryer cold air on the opposite side and passed on out of the building.

Ideal Air-Cell Insulation comes in standard sizes to conform with regular building practices. Installing strips, provided with channels into which the insulation fits snugly, are furnished. These strips are placed on both sides of the insulation and the complete unit is then inserted between the studs or joists and tacked into place for permanency. Odd sizes may be trimmed on the job, using a carpenter's hand saw.

#### FEDERAL STEEL SASH ACQUIRES CRITTALL

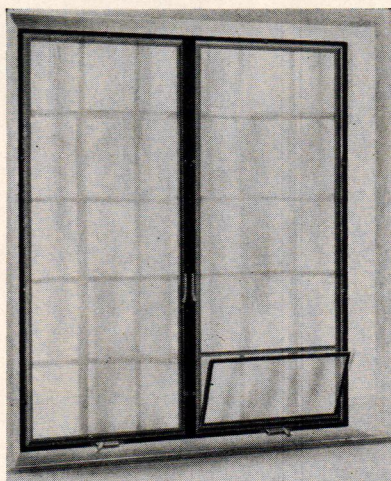
The Federal Steel Sash Co., Waukesha, Wis., has acquired the exclusive American manufacturing rights of Crittall Mfg. Co., Ltd., of England. Federal is taking over the facilities of the former American company and moving the stock and machinery to its plant in Waukesha. The company name is being changed to Crittall-Federal, Inc., to conform with the broader scope of this business.

This company will now add to its original line of steel industrial windows and doors a complete line of steel casements, including light and intermediate types in standard industry sizes, together with custom built casements in the intermediate and heavy classifications.

In keeping with this expansion, Clark M. Robertson, president, has announced the appointment of Ralph H. Sartor, commissioner of the Metal Window Institute since 1929, as sales manager.

#### TEMPRYTE INSULATING WINDOW

Truscon Steel Co., Youngstown, O., announces the addition to its line of a new insulating window which will be identified as the Truscon Tempryte window. These



new insulating windows can be attached only to the inside of Truscon operator-type casements.

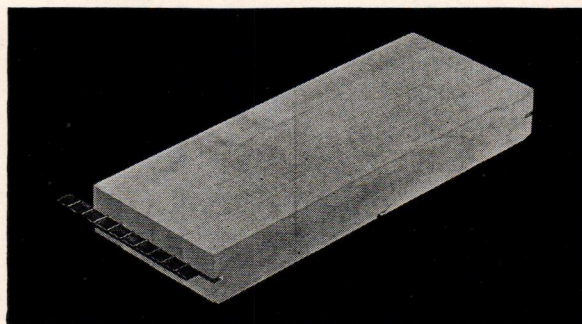
In air-conditioned homes, Tempryte windows may be used throughout the entire year. During mild weather partial ventilation may be effected without removing them. To accomplish this the

glass sill ventilators may be opened. This accessory must be planned in advance of placing order as the ventilator must be factory built. If natural ventilation during clement weather is desired, Tempryte windows are easily stored while screens are in place. This aid to summer and winter air conditioning of the home is designed to fit all Truscon casements equipped with fixed screens and under-screen operators.

#### NEW TYPE OF HARD MAPLE FLOORING

The Robbins Flooring Co., Rhinelander, Wis., announces the introduction of a new type of iron-bound edge-grain hard maple flooring for industrial use.

This new type is manufactured so that the face or top surface is the edge grain of the wood. The iron-bound continuous strip edge-grain floor is built up by laying the edge-grain maple in short, uniform lengths, one at a time, side by side, in parallel courses in mastic — (a permanently plastic adhesive). These short pieces of edge-grain maple are held in an interlocked mat-form surface by saw-toothed steel splines in 10 ft. lengths. Therefore the individual slats are prevented from shift-



ing on the permanently plastic mastic and loose or shifting blocks definitely eliminated. The saw-toothed steel splines hold the flooring slats to a true level, greatly reducing wear.

The wearing qualities of the floor, it is stated, are enhanced because edge-grain material offers greater wearing resistance to trucking and other heavy traffic than does flooring with the ordinary flat grain or soft wood end grain.

Iron-bound edge-grain northern hard maple flooring set in mastic can be laid in all types of structures, both old and new, whether on a concrete slab, steel decking or wood floor.



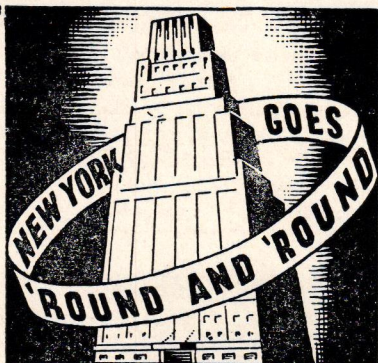
## For A Glorious Vacation

Enjoy the sophisticated atmosphere of this world-famous Hotel and Chicago's unequalled program of summer sports and recreation. Overlooking Lake Michigan.

A. S. Kirkeby, *Managing Director*

# The Drake

LAKE SHORE DRIVE • CHICAGO



## THE Hotel PICCADILLY

45th STREET—JUST WEST OF BROADWAY

WHEN in New York stop at this modern, 26-story hotel, favored by professional men from coast-to-coast. In the very center of Times Square . . . within five minutes walk of "Radio City" and all theatres. Large, cool, luxuriously furnished rooms—all with private baths and circulating ice water. Daily rates from \$2.50 single . . . \$3.50 double . . . \$5 for 2-room suites. Write for reservations.

ROY MOULTON, *Manager*

Write Dept. PX, for a free copy of

"1,001 FACTS ABOUT NEW YORK CITY!"

# INDEX TO ADVERTISERS

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

American Brass Company	15
American Cyanamid & Chemical Corporation, Structural Gypsum Division	11
American Steel & Wire Company	4
American Telephone & Telegraph Company	48
Armstrong Cork Products Company, Building Materials Division	29
Barber Asphalt Corporation	21
Bead Chain Manufacturing Company, Inc., The	18
Bommer Spring Hinge Company	37
Burnham Boiler Corporation	38
Burt Manufacturing Company, The	38
Cabot, Samuel, Inc.	34
Celotex Corporation, The	Back Cover
Crane Company	2
Curtis Companies Service Bureau	22
Dixon, Joseph, Crucible Company	27
Drake Hotel, The	46
Faber, A. W., Inc.	36
Field, Alfred, & Company, Inc.	20
General Bronze Corporation	6
Gibson & Kirk Company	14
Higgins, Chas. M., & Company, Inc.	20
Hoffman Specialty Company	19
Holland Furnace Company	17
Homasote Company	30
Hotel Piccadilly	46
Jones & Laughlin Steel Corporation	3rd Cover
Koh-I-Noor Pencil Company, Inc.	8
Libbey-Owens-Ford Glass Company, Vitrolite Division	31
Lone Star Cement Corporation	16
Louisville Cement Company	9
Mesker Brothers Iron Company	40
National Industrial Advertisers Association	47
Nelson, Herman, Corporation, The	2nd Cover
Pittsburgh Corning Corporation	7
Pittsburgh Plate Glass Company	7
Resinous Products and Chemical Company, Inc.	33
Rotary Lift Company	43
Sager Lock Works	41
Samson Cordage Works	37
Taylor, Halsey W., Company, The	14
United States Gypsum Company	3, 13, 35
Universal Atlas Cement Company	5
U. S. Steel Corporation Subsidiaries	4, 5
Whitney, Vincent, Company	20
Wilson Engineering Corporation	38
Wood Conversion Company	32



# "If I were an ADVERTISING MANAGER"

That's just one of the talks to be delivered anonymously by a masked speaker that will set every man thinking at the Annual Conference of National Industrial Advertisers Association in Cleveland, September 21-23. A second masked speaker will tell what he would do if he were a publication representative.

We're not going to tell you much here—just highlight the program enough to make your mouth water and your brain tingle.

T. M. Girdler, Chairman, Republic Steel Corporation, is scheduled for the opening address and when "T. M." talks he says something.

J. H. McGraw, Jr. will talk on "What I Would Do Now If I Were An Industrial Advertising Manager."

The new Publisher's Statement will receive full discussion.

Clinic sessions, so popular last year, will again cover a wide range of interesting subjects. Two half-day sessions instead of one.

A general conference session will cover such subjects as "Preparing the Plan", "How to Gather Usable Material", "Copy Technique", "How to Sell Management", "Co-ordinating

Sales and Advertising" and "How and Why to Use an Industrial Agency."

Another session will deal with "Problems of the Small Advertiser", "Production Problems", "Public Relations"—and there are many others.

If I were an Advertising Manager, I certainly would start now to make plans to attend the 16th N. I. A. A. Conference even if I had to hitch-hike to Cleveland. And I would send in my advance registration now to—Ed. Bossart, Bailey Meter Company, Ivanhoe Road, Cleveland, Ohio.

**IF I EMPLOYED AN ADVERTISING MANAGER**—I would make certain that he attended this Conference, because changing times and markets demand a changed viewpoint—a new viewpoint that can be obtained only by hearing discussions by men whose experience is up-to-the-minute—right up to September 21st.



**NATIONAL INDUSTRIAL ADVERTISERS ASSOCIATION**

100 EAST OHIO STREET

• CHICAGO, ILLINOIS



**TODAY'S HOUSE is ready for  
TOMORROW'S TELEPHONES**

**C**HILDREN GROW UP . . . family needs change . . . so the house you design today should be planned for tomorrow as well. Built-in telephone conduit planned to serve both present and future telephone needs adds greatly to the flexibility and convenience of a home.

**• COSTS LITTLE DURING CONSTRUCTION**

One or two lengths of small pipe—running from basement to upper floors—usually provide conduit adequate for the small house. The cost per telephone outlet is about the cost of an electrical outlet.

**• PRESERVES BEAUTY OF WALLS AND FLOORS**

Small outlet plates give access to the conduit. When

wires are installed, walls and floors need not be pierced, exposed wires are avoided.

**• CARRY WIRES THROUGH BLOCKED WALLS**

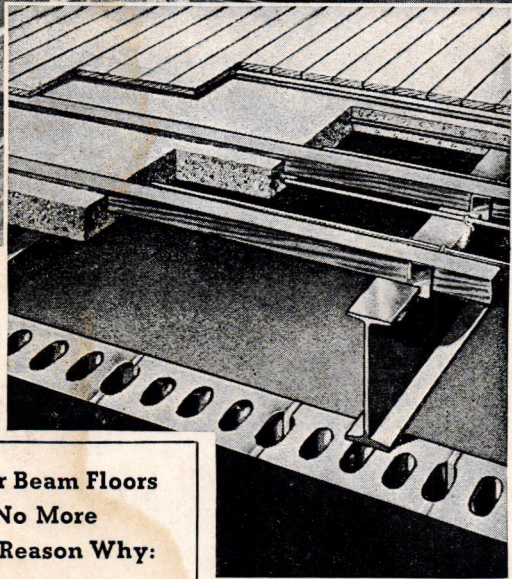
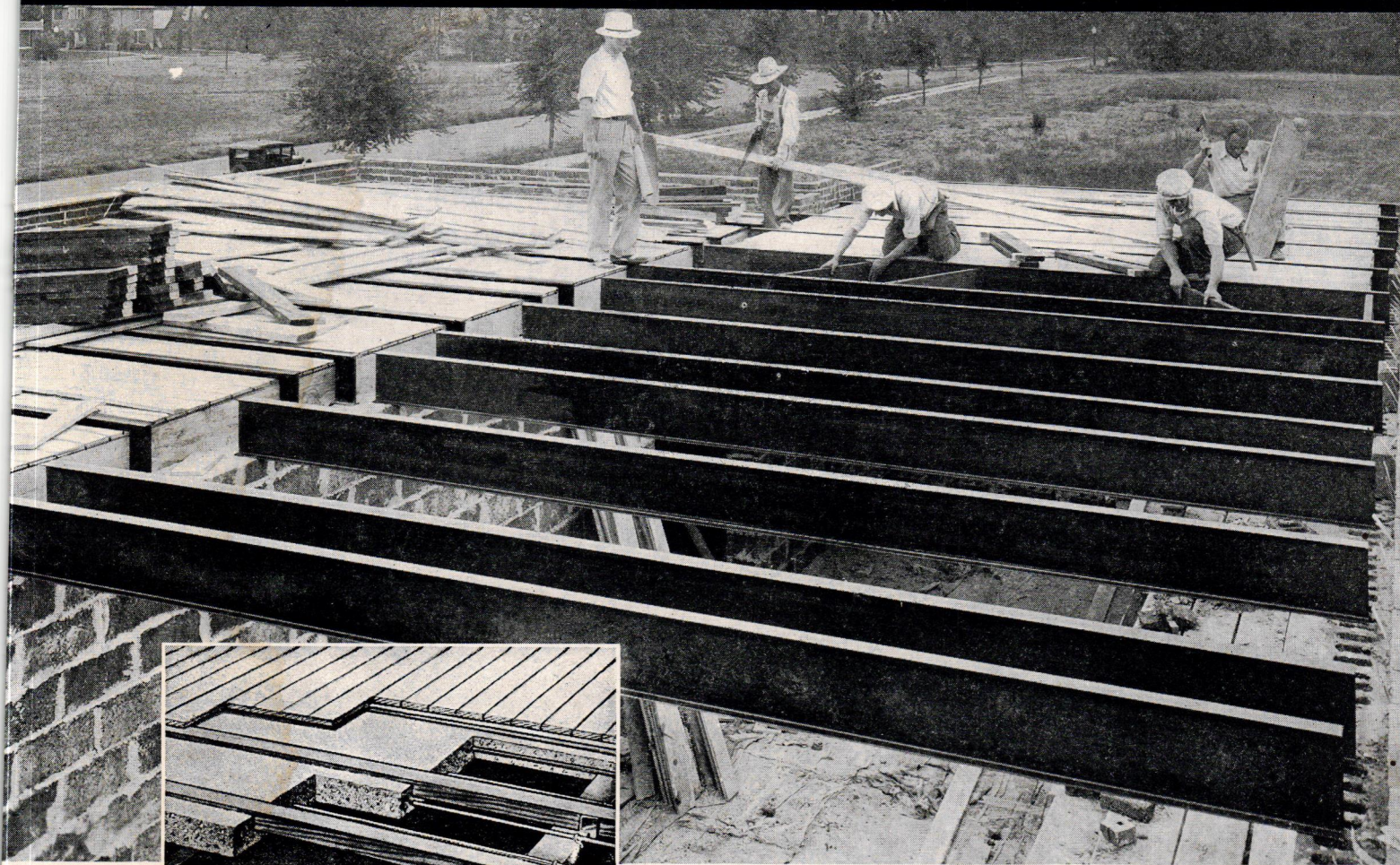
Insulation, fire-stops, stud bracing, and many of today's building methods and materials make it impossible to "fish" wiring through completed walls. Conduit built in during construction allows wiring changes or additions at any time—with all wiring concealed.

Your telephone company's "Architects' and Builders' Service" will be glad to help you plan practical and economical conduit layouts for your projects—without charge.



Floors can't sag when you specify

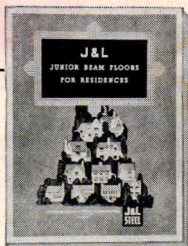
# J & L JUNIOR BEAM FLOOR CONSTRUCTION



## J & L Junior Beam Floors Cost No More

### Here's the Reason Why:

The cost of J & L Junior Beam Floors is no more than the cost of less satisfactory floors. Their structural advantages effect economies in the first year that more than offset the slightly higher cost of materials. Defects developing from the shrinkage that invariably occurs in wooden floor joists necessitate expensive repairs. With J & L Junior Beam Floors, this expense is saved.



Write on your letterhead for this book "J & L Junior Beam Floors." It gives complete information on design and construction.

# J & L STEEL

## And your clients will appreciate the termite-proof, sag-proof, fire-resisting qualities of *J & L Junior Beam Floors*

Now you can design residences with floors that are permanent . . . that will not sag, that are termite-proof and fire-resisting. J & L Junior Beam steel and concrete floor construction, at *no extra cost*, assures sound, safe floors, that add to the sales and borrowing value of the house and assures greater owner satisfaction.

With J & L Junior Beam Floors, the first cost is the last cost. These floors cannot shrink . . . you eliminate the extra expense of strengthening, shoring, replastering.

Jones & Laughlin has prepared simple and complete specifications and designing data to guide architects, builders and contractors in the correct use of Junior Beams. J & L Junior Beam Floors

place no restrictions on architects or building contractors . . . are easily and quickly constructed.

Design and build houses that sell faster . . . that give permanent owner satisfaction . . . that have safe, economical floors. Specify J & L Junior Beam floor construction.

## JONES & LAUGHLIN STEEL CORPORATION

AMERICAN IRON AND STEEL WORKS  
PITTSBURGH, PENNSYLVANIA

MAKERS OF HIGH QUALITY IRON AND STEEL PRODUCTS SINCE 1850



J & L—ALWAYS MAKING  
FINER CARBON STEELS FOR  
NEW AND BETTER USES



# HOW TO MAKE FLAT ROOFS

## *Doubly Useful* AT LITTLE COST

### **New Celotex Product Makes Inviting Recreation Space Out of Old or New Roof Decks**

**C**ELOTEX PROMENADE TRAFFIC TOP is a brand-new product which transforms ordinary flat roofs into useful play or recreation space *at very moderate cost*. Apartment hotels—houses—hospitals and business blocks gain in value and tenant-appeal when they include such an attractive recreation spot as the one pictured here.

Adding no more weight than a slag or gravel surfacing, Celotex Promenade Traffic Top has a resilient non-slip surface which is comfortable under foot. *It deadens sound, and adds years to the life of roofing* by protecting it from blistering sun rays.

Made of special Celotex, thoroughly impregnated with selected bitumens,

this new Celotex Product is available in several colors. *It passes firebr tests, and is proofed against termi and dry rot* by the exclusive, patent Ferox Process.

*Mail the coupon today for complete details on Celotex Promenade Traffic Top.*



THE CELOTEX CORPORATION  
919 N. Michigan Ave., Chicago, Ill.  
Please send me complete information on Celotex  
Promenade Traffic Top, including specifications and sample.

PP-8-38

Name.....  
Address.....  
City.....  
County.....  
State.....

**CELOTEX**  
REG U S PAT OFF  
**PROMENADE**  
**TRAFFIC TOP**

TRADE MARK

Copyright 1938, The Celotex Corp

THE CELOTEX CORPORATION • 919 N. MICHIGAN AVE., CHICAGO, ILLIN  
Sales Distributors Throughout the World