

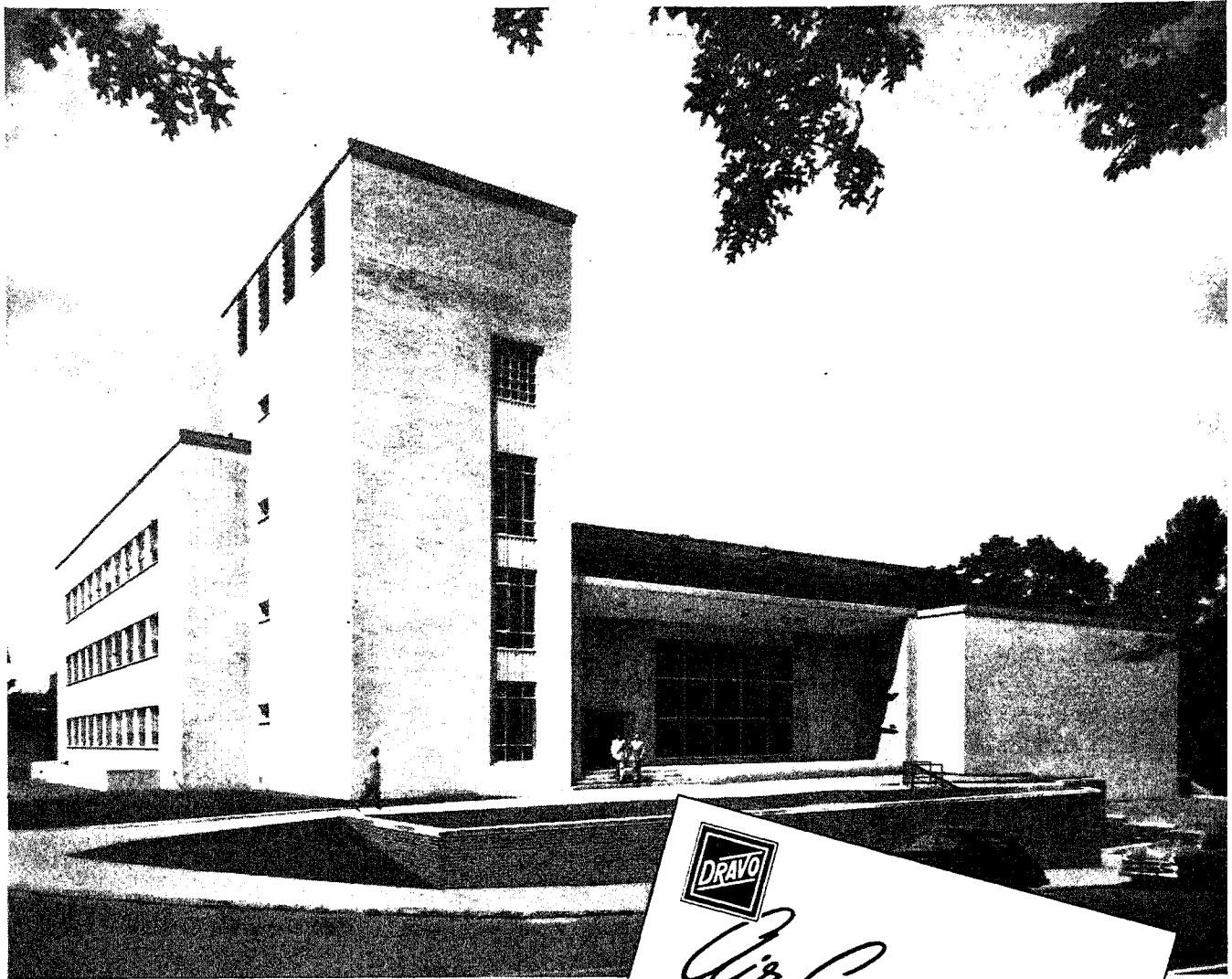
December 1952

OFFICIAL PUBLICATION OF PITTSBURGH ARCHITECTURAL CLUB • PITTSBURGH CHAPTER AIA



CHIARETTE

• PENNSYLVANIA SOCIETY OF ARCHITECTS



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The newest, most modern school building in Pittsburgh—completely equipped in every respect to meet today's and tomorrow's educational requirements—has just been dedicated at Carnegie Institute of Technology. Founded by W. L. Mellon, it is the nation's first Graduate School of Industrial Administration.

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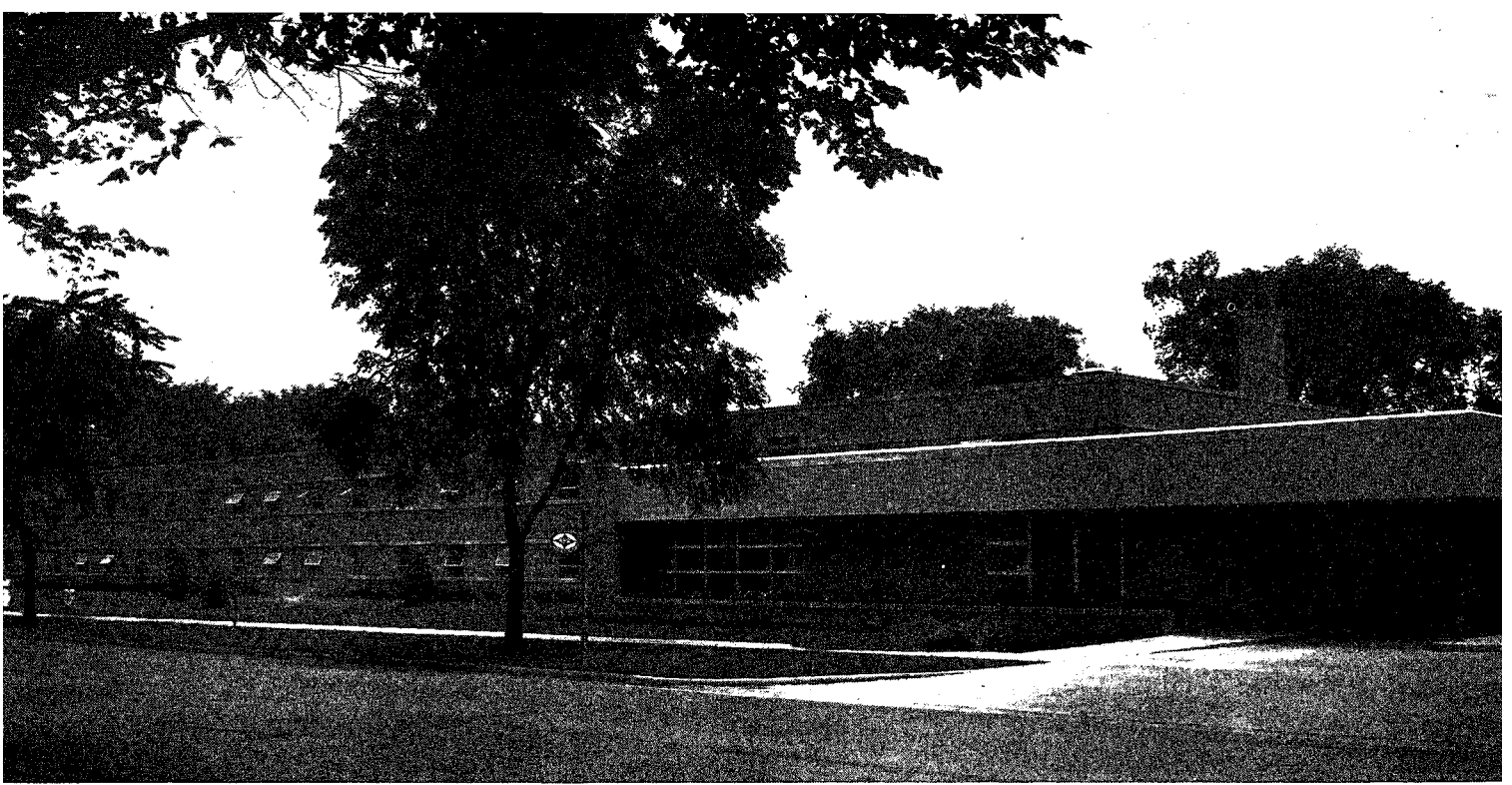
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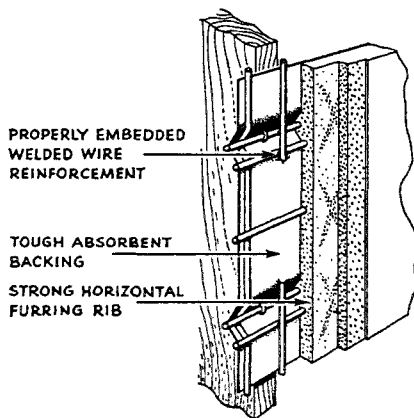
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Note from the drawing at the left and the photo below the horizontal furring rib formed in the welded wire mesh. This provides a truss system which greatly strengthens the plastered wall.

By combining the informality of a tourist court with the services of a downtown hotel when he designed the Mead Hotel in Wisconsin Rapids, Wisconsin, architect Donn Hougen may well have started a trend. He may well also have started a trend when he specifically designed every facet of the structure for low upkeep and maintenance in years to come.

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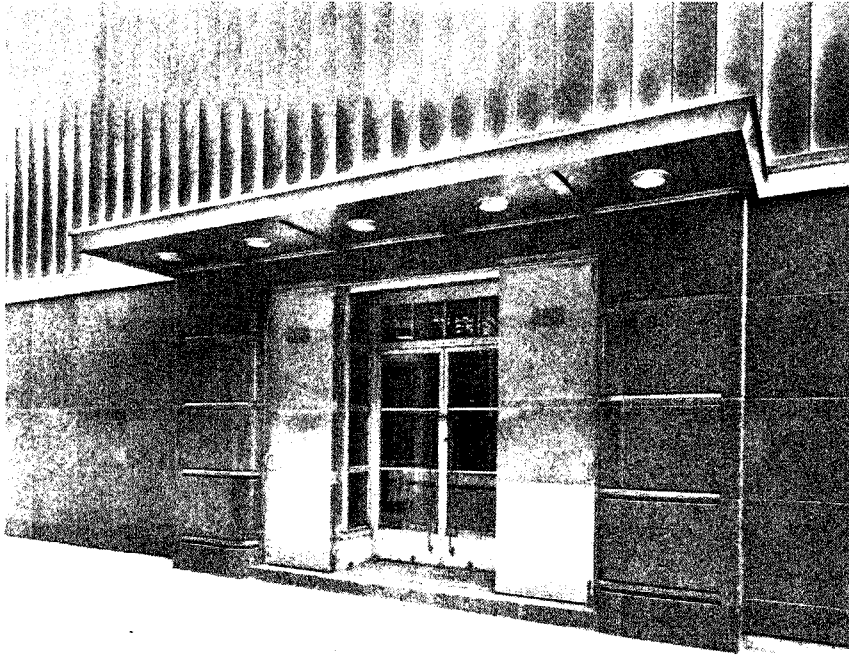
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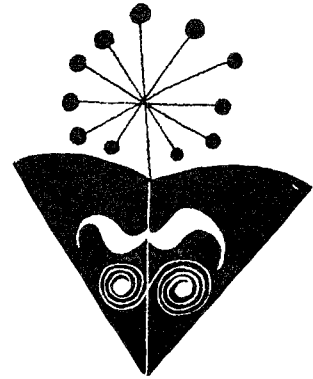
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LETTERS

EDITOR:

A part of your Products Parade section of the September issue of *Charette* was devoted to a write-up and illustration of the "Multi-Purpose" Laboratory Furniture Unit manufactured by our client, John E. Sjostrom Company.

Your editorial treatment, as usual, was excellent and greatly appreciated. As promised, you forwarded us a tear sheet of this article. In addition, however, we wonder if you would be kind enough to send us six copies of the September issue of *The Charette* for our files and records and for our client.

Sven O. Swanson

c/o Harris D. McKinney Advertising
12 S. 12th St.
Philadelphia 7, Pa.

* * *

EDITOR:

We wish to compliment you on your article about the Sara Jenoff Inc. project. May we have five extra copies of the September issue featuring this?

Sarah Jenoff

House of Fashion
3811 Fifth Ave.
Pittsburgh, Pa.

* * *

EDITOR:

Please put me on your mailing list to receive *The Charette*. I have been reading and enjoying it for months at the office and would like to have my own personal copy for my files.

James E. Stricklin

c/o Wheeling Corrugating Co.
924 Hughes Ave.
Martins Ferry, Ohio

* * *

EDITOR:

Will you please change my address on your records to my new home address at 928 North Meadowcroft Avenue, Pittsburgh 28, Pa.

Robert Buchter

1595 Bevan Rd.
Pittsburgh 27, Pa.

(Continued on Page 6)

JOHN J. McKEE
Publisher

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THIS MONTH'S COVER

Pittsburgh Architect Richard Benn, after proving the saleability of architect-designed homes produced en masse, has turned once again to his first love—homes for individuals. Reminiscent of homes designed by Frank Lloyd Wright, this house in Pittsburgh is attracting large crowds of potential clients. Story on Page 8.

Donley

ATTIC VENTILATORS

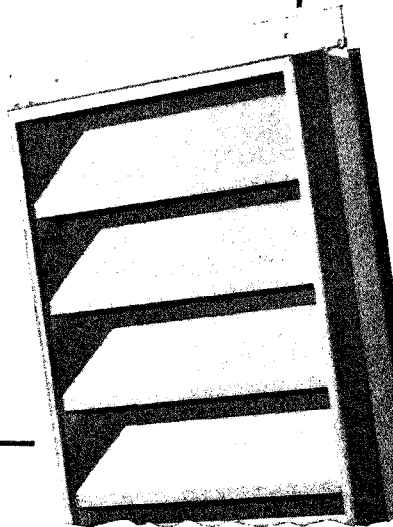
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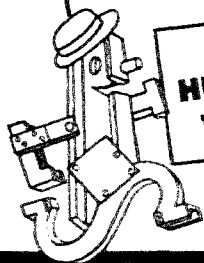
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LETTERS (Continued)

EDITOR:

Since my entrance into the Marine Corps, my copy of *Charette* has been forwarded on to me via my family. Needless to say, its arrival at my duty station has furnished me with some very enjoyable reading moments. I would not want to miss a single copy of *Charette*.

Nicholas Sivetz

Town and Country Apartments
822 Ohio River Blvd.
Sewickley, Pa.

* * *

EDITOR:

Thank you for the tear sheet you sent us containing news of our Full Vision Window in your Products Parade column. May we have a copy of the entire October issue?

M. L. Cornell

Cornell Iron Works, Inc.
Long Island City 6, N. Y.

* * *

EDITOR:

Last August I wrote you requesting *The Charette* as I had become acquainted with it while working in the offices of the Thayer Company of New Castle, Pa. As yet, I have not received a copy.

In that I am a Pittsburgh district man (New Castle, Pa.) and a senior architectural student here at Princeton, I should very much like to receive your magazine so as to keep up with architecture in Pennsylvania. *Charette* has been highly recommended by two of my professors who at one time or another have been associated with Carnegie Tech. Hoping to receive a copy of *Charette* very soon.

Vincent P. Lamorella

101 Little Hall
Princeton University
Princeton N. J.

* * *

EDITOR:

We are enclosing herewith a talk which Mr. David M. Walker, Secretary of Labor and Industry, gave to the Seventh Annual Meeting at Bethlehem on October 4. We felt that the talk was worthy of publication and, therefore, asked Mr. Walker to edit his talk with a view of forwarding it to you for publication in *Charette*.

If, for any reason, you find it undesirable to print, I would appreciate it if you would return the copy to me. I feel, however, that its worth to a larger reading public would be most valuable, and I am hoping you will see your way clear to print it in the near future in *Charette*.

Charles S. Conrad, Jr.
Pennsylvania Society of Architects

Hint

As Christmas approaches and the temptation to buy geegaws and foolish ornaments for relatives and friends (whose glove and sock sizes you no longer remember) becomes overpowering—it is well to remember William Morris' dictum:

"Possess nothing that you do not know to be useful or believe to be beautiful."

We have often thought, too, that this advice applied to design might very well serve as the perfect architectural creed.

Non! Oui!

When architecture makes international news, we feel it our duty to pass the word along. CBS Commentator David Schoenbraun reports that the French populace is up in arms over Le Corbusier's new 17-floor, glass-on-stilts apartment building (equipped with interior swimming pool and park) recently occupied in Marseilles.

An organization known as The Society for General Esthetics is leading the active opposition, claiming that the building is (a) a "wart on the land," (b) a firetrap and (c) was constructed without a building permit.

The fracas has temporarily displaced NATO, Saarism, and the Upsurge of German Nationalism as an editorial and cafe topic. Hands and tongues are flying furiously.

What faction will emerge victorious we have no way of determining but for those, like ourselves, who oppose tearing down the building so soon, there may be some consolation in the fact that the same criticism was levelled at the Eiffel Tower many years ago and it's still standing.

Junk

We were interested in a recent feature in a national magazine, *45 Things to Make from What the Builder Leaves*. "Pick up those scraps of flooring," the article began, "that length of two-by-four, those shingles and bits of molding and wire lath . . ." And it ended with complete working drawings for such handy accessories to good living as a magazine stand, luggage rack, an outdoor sign, a sand box and a fruit basket.

These items represent the kind of refinement that most new home owners are seldom able to achieve during the first few years of down payment depletion, mortgage and furniture commitments. Magazine subscriptions generally elapse, guests are discouraged, an outdoor sign is too inviting both to salesmen and creditors, a sand box is

PLANS & PANS

by
Tally McKee



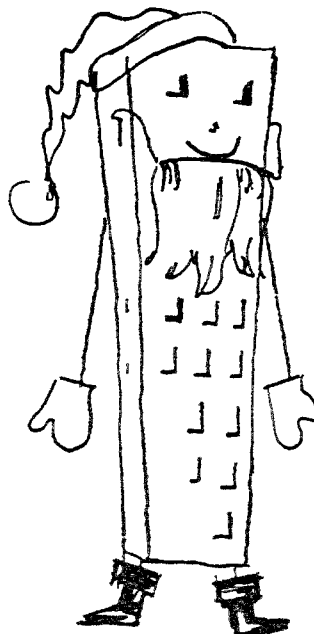
not recommended immediately by Planned Parenthood, and a steady diet of fruit and nuts precludes their reposing for long in any basket.

About the only truly useful items in the list were a boot scraper (for the ungraded lawn), a bucket and mop rack (for some additional things the builder left behind), a chopping block (to crack the nuts on), and a newspaper bundler (for the hasty marketing of old papers for ready cash).

Like so many "How To" articles, this one left us with the impression that the editor said one day, "What's to feature this month?" And a resourceful staff writer came up with the bright idea of building a house so some scraps could be left.

Presto

It is just as well that the Star of Bethlehem is shining benignly, immutably in the manmade firmament at Buhl



HAPPY XMAS!
MERRY NEW YEAR!!

Planetarium this month. The traditional Christmas show follows last month's rather disturbing attraction built around Galileo's home town of Pisa.

In the realistic Pisa skyline projected around the dome, the famed Leaning Tower had been moved from its position a few feet behind the Cathedral to a point on the very opposite side of town.

An insignificant mistake astronomically, but a very shocking one to architects familiar with Pisa's unique Baptistery-Cathedral-Campanile group. Maybe the tower would have obscured Sagittarius or Cassiopeia or Cygnus—and compared to the stars, buildings, even very old and famous ones, are relatively ephemeral. But even so . . .

Note

It's always flattering when architecture makes the Society Column. It did several weeks ago locally when the executive board for Harmarville Convalescent Home met at Mrs. Maynard Stembel's home.

"The Stembel's home," went the social chitchat, "is ultra modern, comfortable and functional. We ate our lunch at a large glass window in the sunshine, looking out on the patio between the living room wing and the bedrooms, which Mrs. Stembel plans to make into a large fish pond."

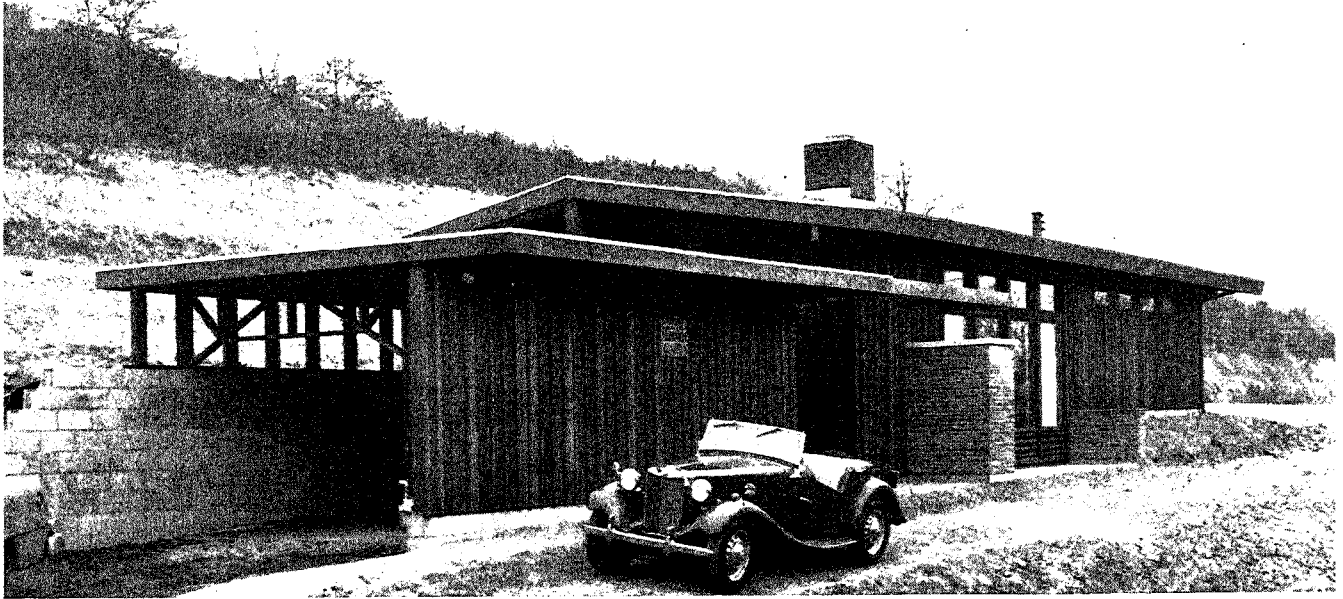
Bargain

For 15c it is possible to avail oneself of the Government's new booklet, "Interim Guide for Design of Buildings Exposed to Atomic Blast." Intended primarily for architects and engineers, this publication briefly describes the effects of atomic explosions on buildings, suggests methods of increasing the strength of new buildings, and points out hazards which should be considered in the design of shelter areas in buildings. Order from Superintendent of Documents by Catalog No. FCD 1.6/3:5-3.

Drama

Architects out in Dallas, Texas, recently wangled enough sustaining time on their local TV station to stage a 13-week program demonstrating visibly what the architect does, how he earns his fee, how he saves money for the client. A house was actually built right before the camera's eye, and running developments such as architect-client discussions, architect-builder pow-wows, architect-manufacturer haguling were included at each stage in the building.

The Dallas Chapter, A. I. A., will furnish the script for any other chapters who would care to make this public relations move.



Photos by Rosslyn Photography Studios

MODULAR PLANNING + IMAGINATION

by ANNE JEAN UNGAR

Richard B. Benn, Architect

Anthony R. Nese, General Contractor

Two years ago Pittsburgh Architect Richard Benn designed his first home for volume merchandising. Labeled The Cottageaire and advertised under the rather ambitious description of a "ranch-type house," it made its debut on the Churchill Valley development of

Pittsburgh's prosperous four-man building team, The Sampson Brothers. Chiefly distinguished by the excellent planning put into its 750 square feet of floor space for the modest price tag of just under \$10,000, it was an unqualified success and sales of all 300 built to

date have moved at an amazingly healthy pace in a decidedly buyer market.

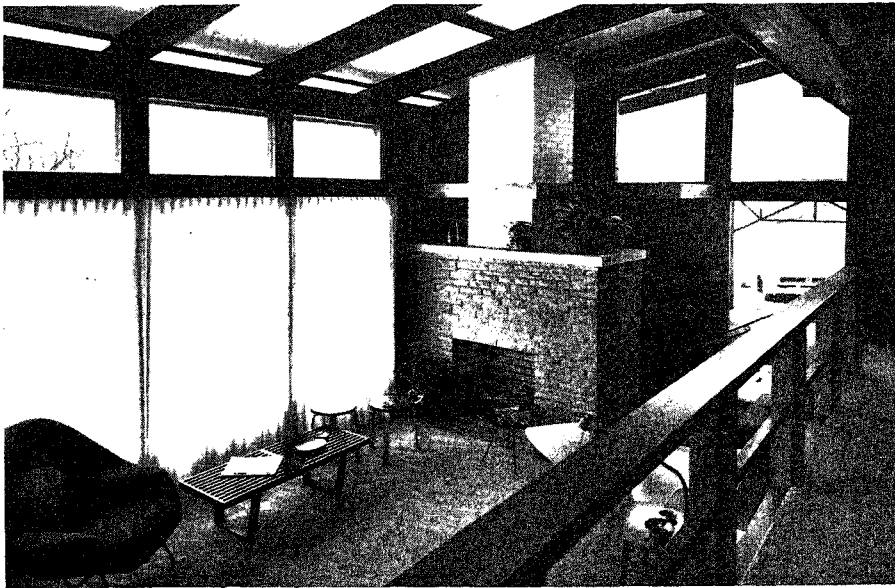
Now, with the proven saleability of the Cottageaire to his credit, Architect Benn has switched back to what he has been doing for most of his 25 years in practice, designing expensive, "to-order" homes, this time for a small (5 to 6 homes a year) builder, Mr. Tony Nese. For Builder Nese, who has spent a lifetime of building only under contract, this represents his first venture into the speculative building field.

The first of six homes to be designed and built during the coming year on the 4-acre development has just been completed and, equipped with the added sales tool of an architecturally furnished interior, is receiving a most enthusiastic welcome from visiting crowds. Notched into a hilly 1/2-acre lot, the house overlooks the green rolling acres of the Churchill Country Club, giving prospective buyers reasonable assurances that, barring the financial failure of the club, the area fronting their site will not be built up in the near future.

(Continued on Page 10)



Situated on a 1/2-acre lot, overlooking the Churchill Country Club Golf Course, the house is a simple rectangular shape attached by a trellis arrangement to the carport. The entire structure is sheathed in vertical redwood boards and batten, with two small areas of stone.

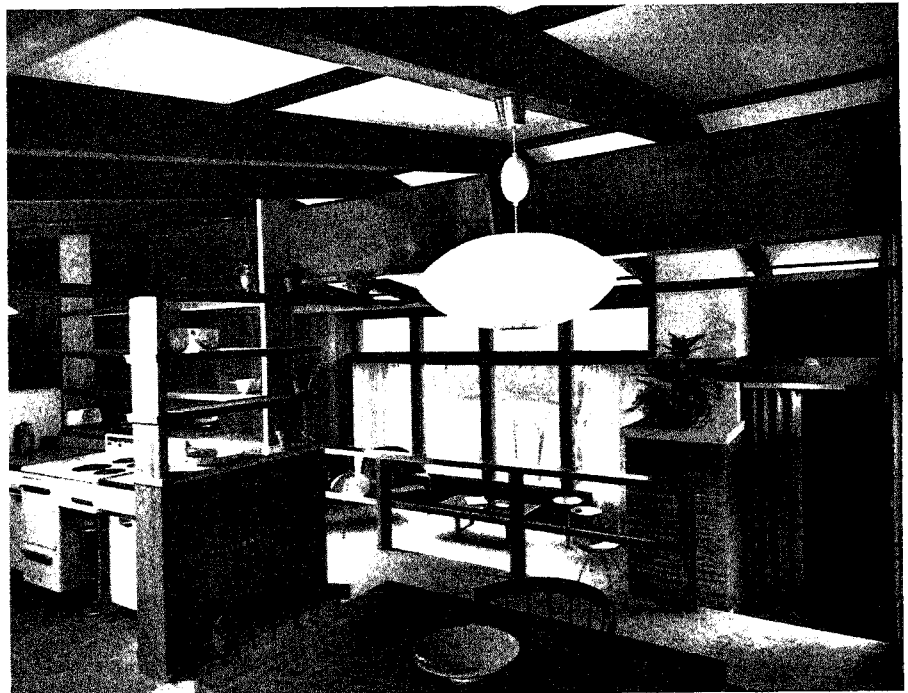


(Above), huge fixed glass areas on the living room south wall and around the main entrance add visual length, width and height to the interior. Furnishings, carefully integrated with the design, were purchased from The Room Inc.

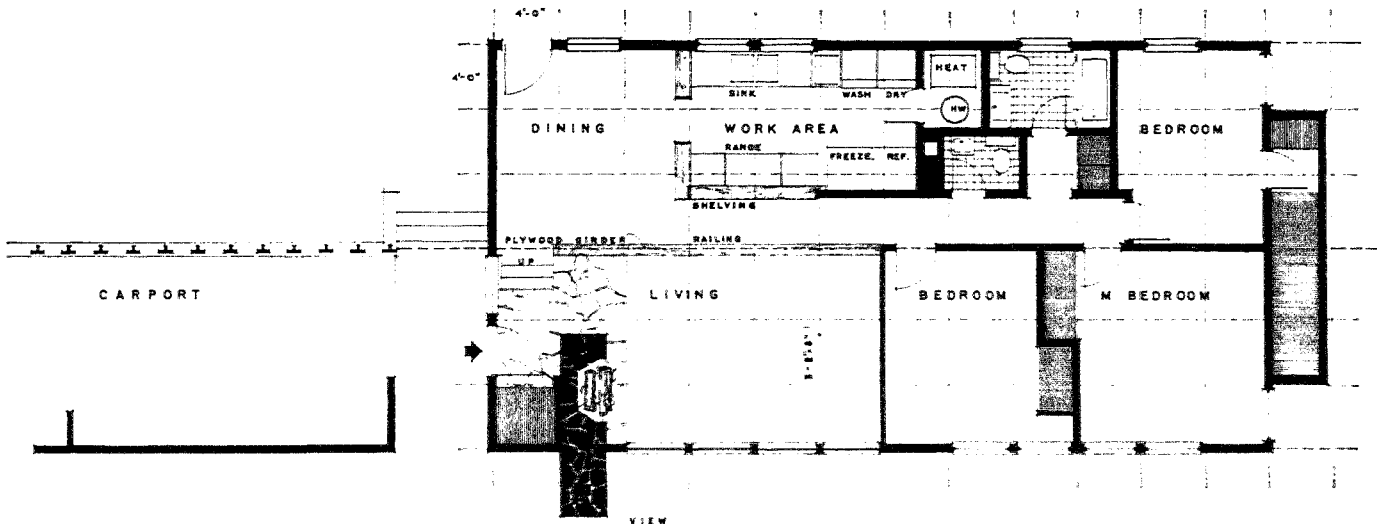
(Above right), the kitchen, separated from the dining room by shelving and built-in storage space, combines the warmth of panelled walls and exposed beams with the efficiency of a formidable array of enamelled appliances. From most angles of the living and dining areas, these appliances are hidden behind the built-in units of red oak.

(Right), the living room, on the first level and the dining room and kitchen on the second, is really one almost uninterrupted space. Heightening the effect of spaciousness is the ceiling following the natural roof line. Liberal use of natural materials, redwood on the walls in social areas and passages, walnut-stained beams and oak in the shelving and railing give colorful warmth to the interior.

(Below), giving structural unit to the interior plan is the use of a 4' module for construction, the 4' dimension being dictated by the width of the cementos panels on the ceiling. Since interior walls are non-load bearing, there is some deviation from the module in the placement of the wall fronting part of kitchen and bathrooms.



UPPER TERRACE



Essentially a simple rectangular enclosure with no jigs or jogs to break up the clean straightforward lines, no busy hodge-podge arrangement of facing materials to cut up the facade, the entire exterior is sheathed in vertical redwood boards and batten. As textural and color contrast, Architect Benn has introduced two small areas of stone, one a continuation of the living room fireplace and the other, the extension, finished in stone, of the retaining wall. The placement of the redwood carport close to and in line with the house proper, joined to it by a trellis arrangement, and the generous 4' roof overhang all around the structure, skilfully but unobtrusively add visual length and breadth to the not too generous proportions.

The interior, chiefly due to the architect's sensitive and adept three-dimensional handling of space, is full of exciting surprises and provides a fascinating interplay of planes, forms and volumes. Realizing that square footage is only half the space potential, the architect has developed his design upward with the same skill employed in his horizontal planning. Overhead, airy volume mounts to the roof ridge, 13' above the living room where the sloping ceiling, following the natural roof line, seems to float over the

exposed beams, over the narrow ribbon windows placed above the continuous plate and out to the distant tree tops and sky beyond. A deliberate contrast to the bold, dynamic spaces of living, dining and kitchen areas is the narrow, high passage, whose walls are panelled in redwood to the 7'8" plate line established throughout and beyond that to the ceiling in plywood.

Horizontally, the open plan of the social area, where space flows freely to, from and around the living room on the first level, and the dining room and kitchen on the second, combined with the high sloping ceilings, give the whole interior a quality of expanding in every direction, heightened further by the liberal use of huge glassed areas. From almost any angle of the living room, dining room or kitchen, the eye can travel in three directions to far-away vistas—through the almost completely glass southern wall of the living room, through the french doors leading from the dining room to the paved area outside and through the large fixed glass panels surrounding the main entrance, over the top of the car port roof.

Giving a sense of discipline and coherence to the architect's unfettered handling of space is the precision of a 4' modular structural system. The 2'x8'

exposed roof rafters running from the underside of the roof overhang to the central load-bearing plywood girder (24' span) are placed 4' part—this dimension was dictated by the 4' width of the cements panels used on the ceiling—as are the posts in the living room window and the uprights in the railing separating the living and dining areas and in the kitchen shelving. All horizontal measurements of the living room, dining room and bedrooms are multiples of 4, although, since the interior walls are non-load-bearing, there is some departure from the 4' module in the kitchen and bathroom dimensions, due to the placement of the wall fronting this area.

Also contributing to the visual and structural unity of the interior plan is the architect's lavish use of redwood or similarly colored woods throughout. All walls in the living room, dining room, kitchen (except for the brick wall in front of the utility room) and in the passages (up to the plate line) are panelled in redwood, blending tastefully with the beams of fir, stained to a dark shade of walnut and the reddish oak of the railing, shelving and built-in units beneath.

Laid out on two levels, the house comprises on the entrance level, a living room boasting a stone fireplace with exposed painted brick chimney, and on the second level, four 8" risers up, a 12' x 12' dining room, a sizeable 14' x 9' kitchen, a utility room housing the hot water tank and radiant heating equipment, a powder room and adjoining bathroom and three bedrooms.

Particularly noteworthy is Architect Benn's skill in reconciling in the kitchen design the two opposing qualities of efficiency and "homey" comfort. Offsetting the gleaming, utilitarian array of freezer, stove, washer, dryer, sink and cabinets is the warmth of natural woods—redwood in the panelling on the back wall, darkened fir in the beams and oak in the shelving and storage cupboards beneath. Very "unkitcheny" is the choice of the Finland House lighting fixture.

In spite of the many visual excitements of the interior, the architect has not sacrificed functional requirements or practical conveniences for studied architectural effects. Exemplifying this are the bedrooms, two of them with cross ventilation — one outside fixed window with operating window below and two smaller high ones provide it—all of them with generous 12x12 feet proportions, high sloping ceilings and

(Continued on Page 25)

CHARENTE—December, 1952



Stone fireplace with exposed brick chimney, painted white, acts as screen between living area and entrance yet does not obstruct view through glassed areas on the west wall. Dining room, panelled in redwood, has large French doors leading out to paved dining area.



Photo by Edward Quigley

SCULPTURE IN ARCHITECTURE

by TALLY McKEE

Architecture and sculpture have a long common history. Who is to say whether the first cave man, hewing a niche for his primordial fire, was sculptor or architect?

In relating form to space, in exploring the essence of materials, and in the coordinating of line, mass and balance, architect and sculptor confront the same creative challenges.

(Continued on Next Page)

* * *

Suave polished surfaces of natural white pine in this spiral stair (above) give play to light and shadows. Each step is solid. The iron rail, though dissecting the window, is gracefully curved.

The doors of Esherick's studio (right) are of painted white pine but achieve massive proportion through carved birds, iron hinges, an ebony latch.



Photo by Emil Luks

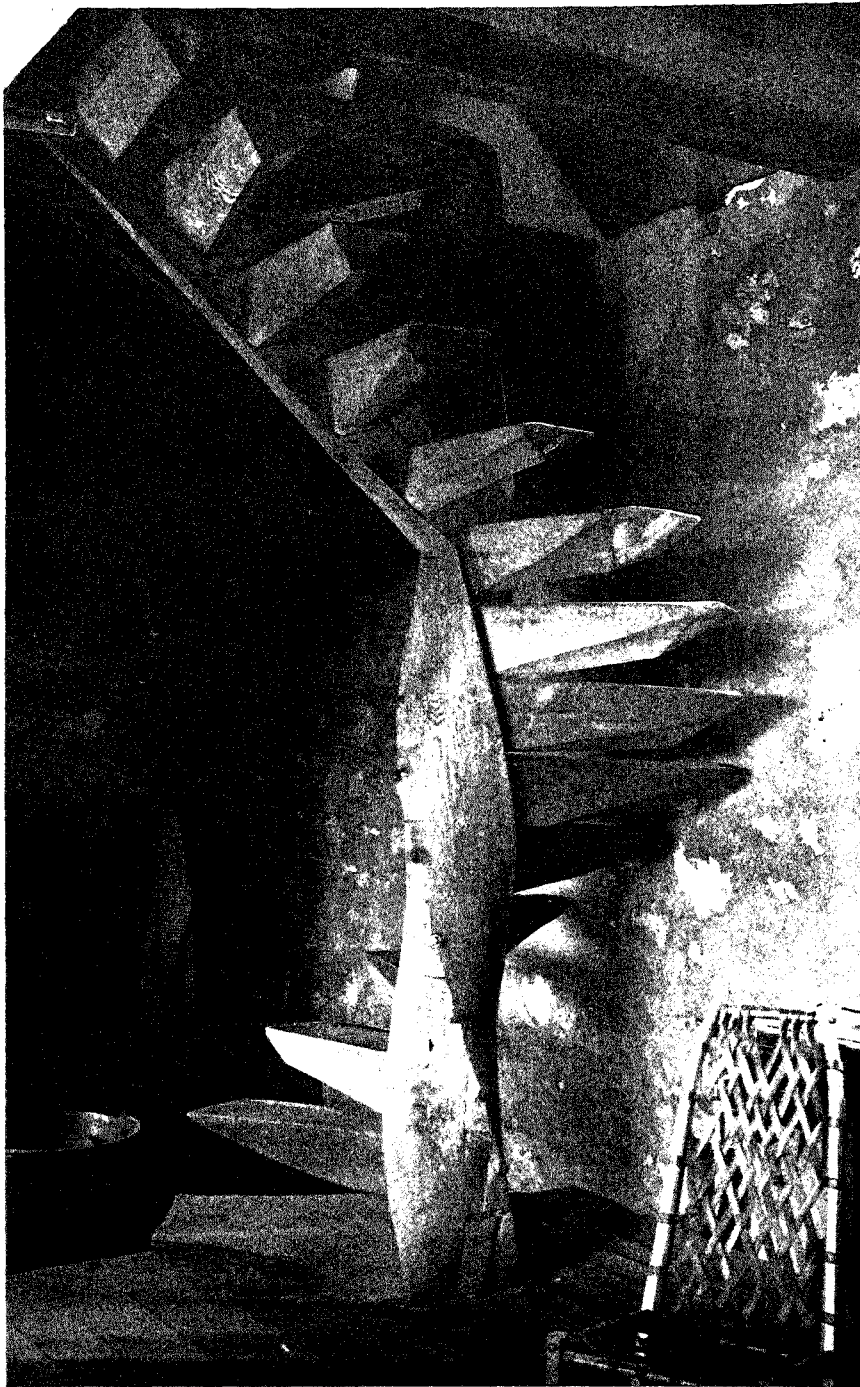


Photo by Kanga

The open-tread stair in Esherick's studio, with its answering shadowplay, is as effective an abstraction as any piece of his sculpture.

A fascinating example of this wedding of the arts is the work of Sculptor Wharton Esherick, a Pennsylvanian who is currently sharing a two-man Associated Artists exhibit at Arts and Crafts Center here with Painter Itzhak Sankowsky.

Whether Esherick is designing a whole interior (with "built-in environment" as one of his wealthy but esthetically impoverished clients has phrased it), a piece of furniture to occupy some unusual space (his functional specialty), a fireplace as satisfying in its dimensions as a painting, or a rough-hewn wood sculpture to stand exquisitely integrated in an outdoor garden—Esherick is constantly exploring the sculptural potential—of material, scale, environment.

A Philadelphia painter (now living in Paoli) who experimented first with woodcuts, book illustration, sculpture and furniture design before discovering that his basic philosophy of "decorative simplicity emerging from the essential idea" could be applied to the wider field of interior design, Esherick has carved a particular niche for himself as "a sculptor with an ideal."

Preferring to work in wood ("I am aware of its limitations yet challenged always by its possibilities"), Esherick is currently exhibiting ceramic and bronze sculptures as well. Of particular interest to architects, however, are his interior details and furniture (shown here) in which he has used stone, plaster, brick, wood, copper and even rubber as well as wood to create what art magazines have called "his emotional quality of form in space."

In his work one can appreciate the elemental quality of design common to sculpture, furniture, interiors and architecture. "The important thing," Esherick often says, "is the establishment of a mood congenial with the existing or created environment."

The mantle for this fireplace is of solid chestnut oak. The hearth is stone with sheet copper in the foreground. Sculptural quality here is beautifully combined with functional simplicity.

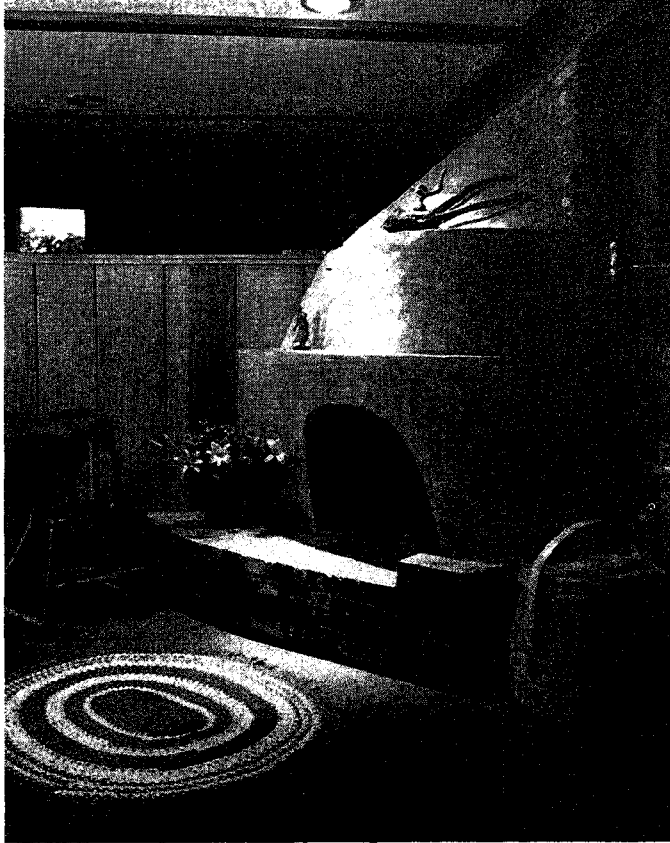


Photo by Gretchen Van Tassel



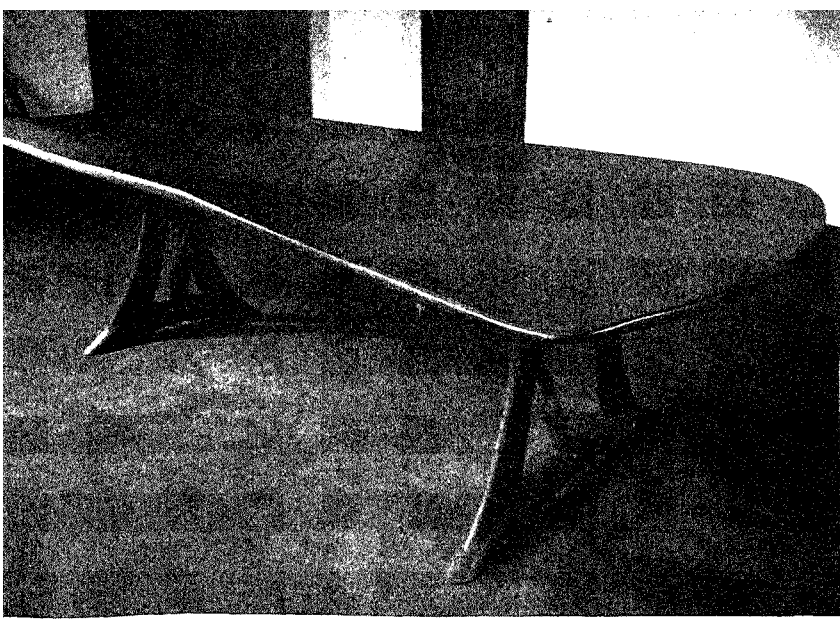
Photo by Emil Luks

Plastered brick fireplace tiered sculpturally with unusual decorative appeal. Esherrick's work is divided almost evenly between roughly formed or primitive designs and smooth, uncluttered abstract forms (see below). The hickory side chair here has a laced leather seat.

Photos by Edward Quigley

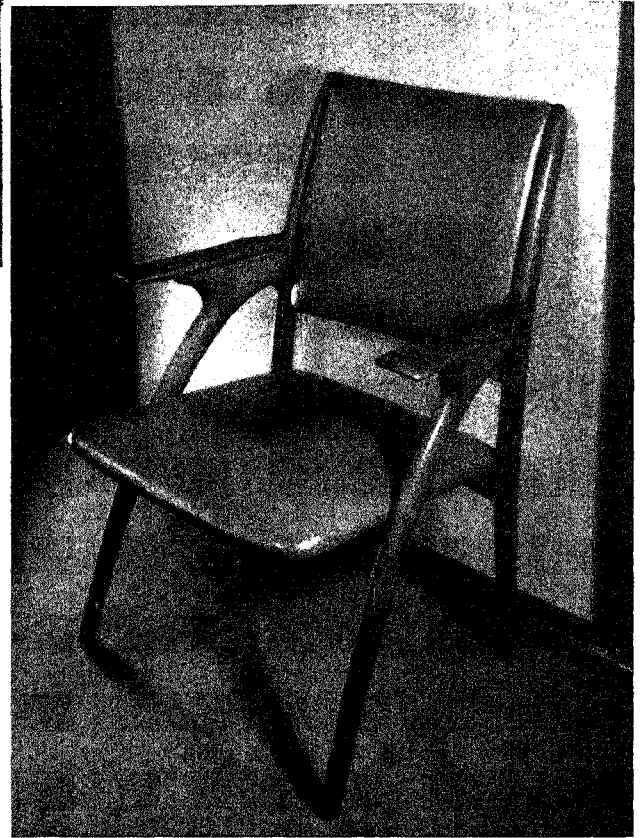
View from library to music room shows fireplace, mantle and door arch of white oak. Stone hearth with studded copper front. Music room has fireplace of plastered stone, white oak walls and ceiling of white pine with full length tongued and grooved boards.





Furniture for a Factory Directors' room. Black walnut table 9 ft. long, 24 in. at tapered end, 60 in. at wider end.

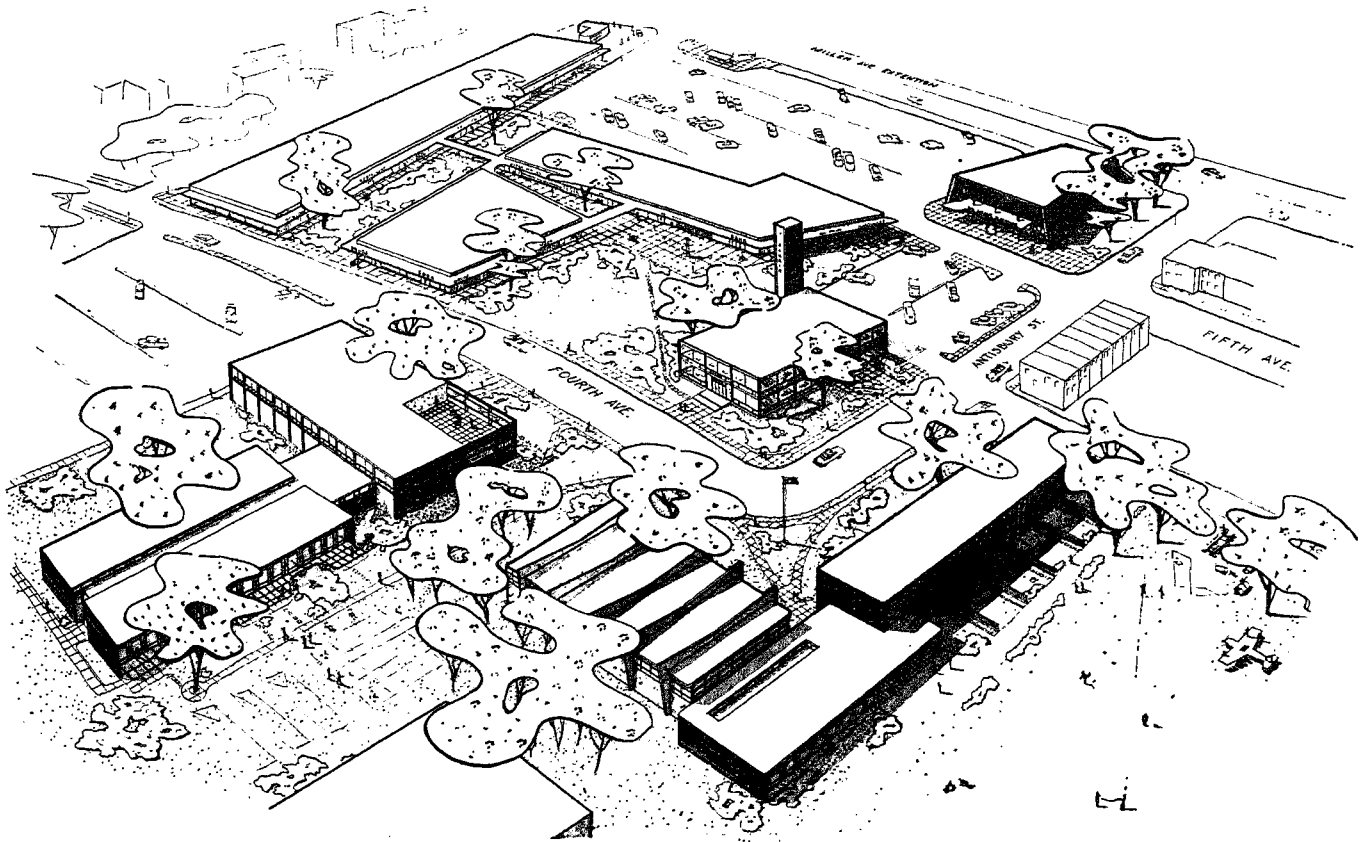
Photo by Edward Quigley



Arm chair of black walnut with red leather seat and back for Director's Table.



Desk for Factory Directors' room is of black walnut with a matching black walnut waste basket



perspective of rebuilding

FACELIFTING FOR RANKIN, (PA.)

Redevelopment Authority of Allegheny County

by Anne Jean Ungar

A new look, with a 4 million dollar price tag, is currently being considered for the 300-acre mill town of Rankin, eight miles down the Monongahela from Pittsburgh. With its smoke puffing mills, its eroded hillsides and glaring furnaces, the town, like Topsy, just grew and grew during the last 25 years, without plan or design. Its narrow streets are congested with snarled traffic, slow moving trolleys and on-street parking, its many slopes are disfigured with stunted, once healthy trees, its homes huddle in the shadow of its factories.

During this 25 years of growth, when each new mill was matched by more and more sprawling, crowding

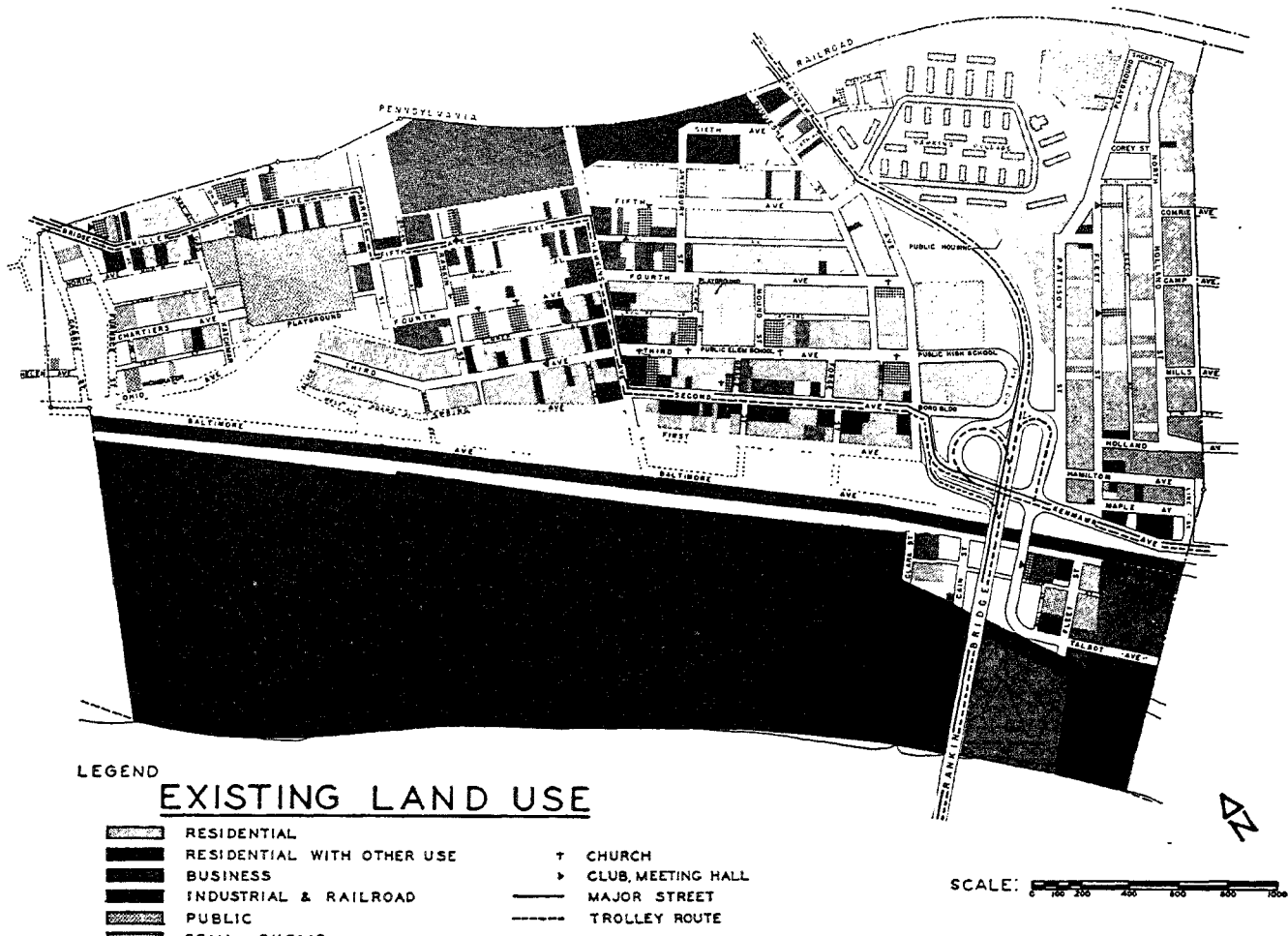
business, civic and residential structures, Rankin workers have gradually been seeking better environments for their families in nearby communities and have been practicing daily what has now become a time-worn saying around the town: "If you work in Rankin, you live in Swissvale and shop in Braddock."

Faced with this mass exodus and resultant waning community coffers and trade, Borough Councilmen finally put their heads together and decided to retain the New York Community Housing and Planning Associates to mastermind a sweeping, 25-year redevelopment plan for the Rankin area, coordinating all physical aspects of the district and relating them to social

and economic requirements. This plan, presented to the Council a few weeks ago, is not intended to be final and inflexible but is rather a unified body of suggestions based on all inter-related elements, to be used as a guide for the undertaking of all future improvements and programs.

Generally the plan suggests that slum areas be eradicated primarily by cooperation with the Redevelopment Authority of Allegheny County and by private enterprise; traffic congestion and parking requirements be met locally via specific curatives; future uses of land be regulated by the community through zoning and other land de-

(Continued Next Page)



velopment controls and school and recreation be solved through local efforts by a long-range program of public capital expenditures which would ration outlay according to planned requirements and priority of need.

The plan for residential development suggests numerous housing types, separated by a sea of open space: grass, trees, shrubbery, play areas for pre-school children, benches for adults. The section closest to mass transit, shopping and civic activities is reserved for taller 6 to 13-story apartment houses, with balconies, community space for laundry, games, tenant activities and oriented for sunlight, air and breeze. A second section is set aside for garden apartments, also with liberal structural spacing and outdoor landscaping. A third area consists of row houses, 4 individual duplex apartments to a row, following natural contours and provided with adequate front and rear lots for family use.

The Planning and Housing Associates believe that major surgery is necessary in three blighted districts: 1—South of the B. & O. tracks near

Baltimore Avenue, where 37 dilapidated structures are shoe-horned into the area between Rankin Bridge and Bethlehem Steel's McClintock-Marshall Plant. 2—North of Chartiers Avenue where 84 per cent of the housing is sub-standard (a survey showed that 58 per cent of all Rankin's dwelling units is sub-standard, half of them lacking even proper sanitary facilities), and 3—West and east of Hawkins Avenue, where blighted housing extends for depths of about one block perpendicular to the main business district. To help provide accommodations for families displaced when the slum clearance begins, the Allegheny County Housing Authority is scheduled to open a 60-unit addition to Hawkins Village Project in January of 1953.

Already the County Redevelopment Authority is rushing plans for "Palisades Plaza," the unofficial name for a new shopping center to replace the present seedy business district along Hawkins and Second Avenue. The plaza will include, besides the shopping center itself, an 88-unit cooperative housing project for middle income families and parking facilities for

shoppers and project dwellers. The plan has been evolved in such a way that there can be stage development, making it possible to maintain stores on the west side of Hawkins while new portions are built up in the Fifth-Hawkins, Fourth-Antisbury rectangle.

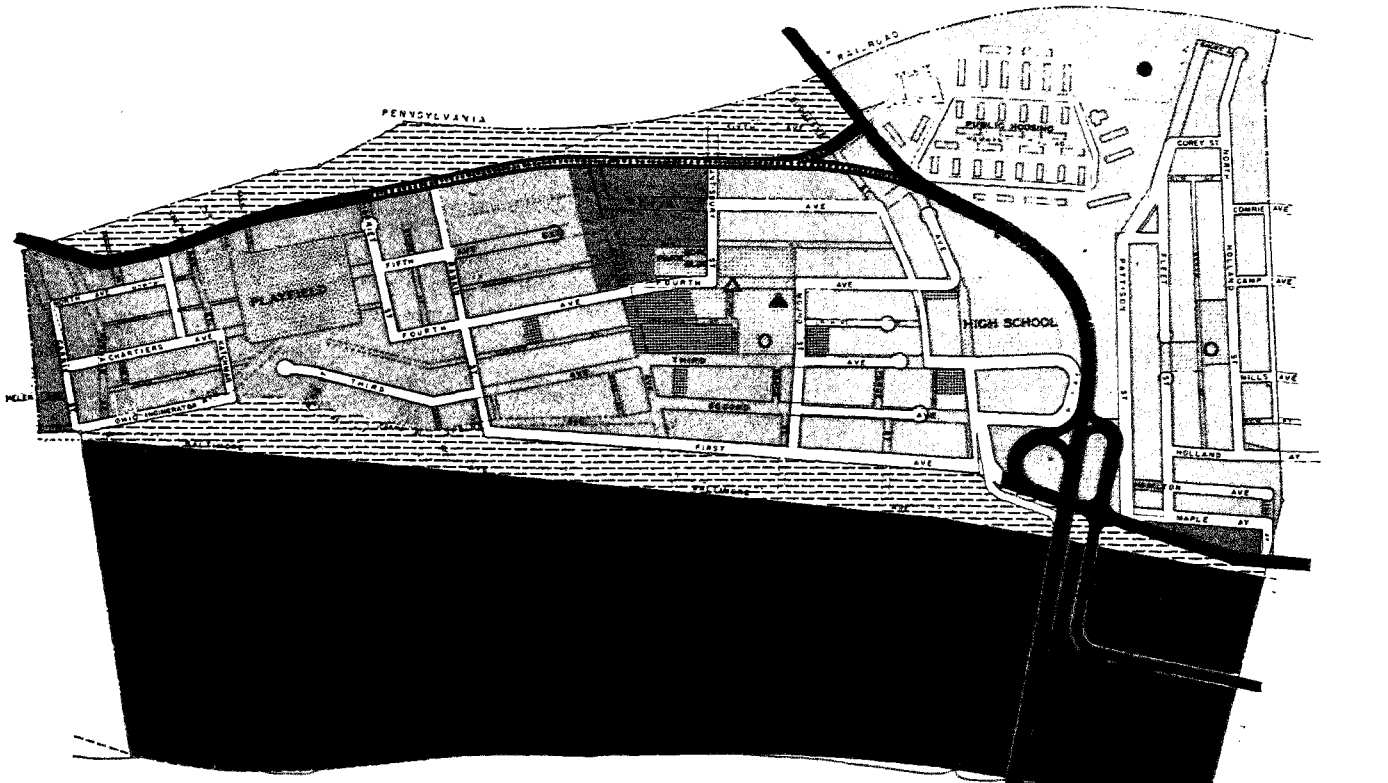
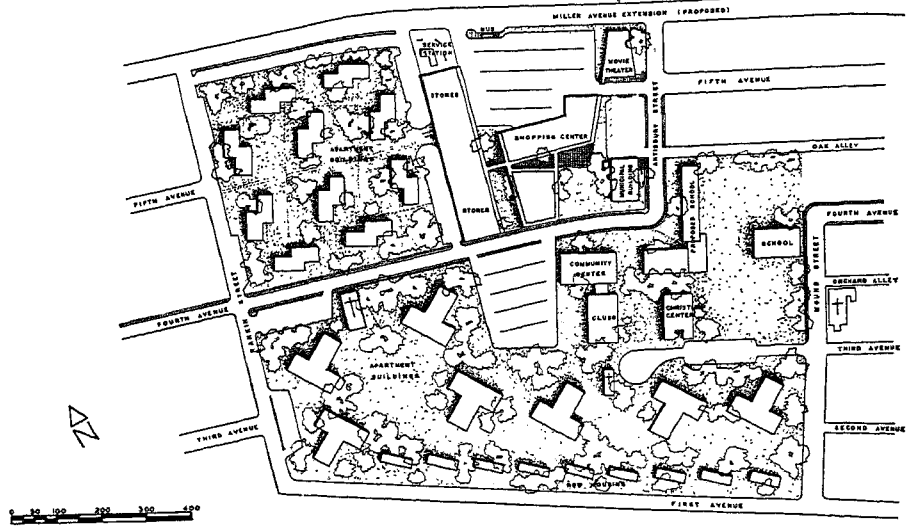
Planning blueprints for the civic redevelopment call for a centralized elementary school-playground area, related to residences and other structures, so that pupils may quickly and easily reach school and play space without having to cross dangerous streets. The playground is fashioned out of existing school grounds and a vacant section of land north of Fourth Street. Because of the proximity of the Rankin Christian Center, used by most community groups and individuals, the school plan allows for a coordinated scheme involving school, play and the Christian Center activities. The open area closest to the Center may be used most efficiently by the Center, the school and the proposed All-Nations Community Center for minor sports, such as tennis, handball, vol-

ley ball and other activities which can be carried on in relatively small areas. On the other hand, the playground can be employed for major sports like football and baseball.

A unique feature of the redevelopment scheme is the idea of an all-Nations Community Center, coordinated architecturally and spatially with the school. Planners hope that Rankin's many diverse nationality groups will place their club activities under a single roof instead of "maintaining a myriad of separate scattered club houses." As well as a common auditorium, gymnasium, dance hall, large meeting hall, kitchens, dining space, bowling alleys and lecture rooms for adult courses, separate wings are envisioned so that each club would be provided with space for private meetings.

To re-route the heavy traffic presently knifing through the heart of the town, a new express highway along the northern fringe of the borough is proposed. This road would be an extension of Miller Avenue, connecting with Kenmawr Avenue, the principal approach to the Rankin Bridge.

PROPOSED PLAN FOR REBUILDING CENTRAL AREA



LEGEND: PROPOSED LAND USE

- RESIDENTIAL
- BUSINESS
- COMMERCIAL - LIGHT INDUSTRY
- INDUSTRIAL & RAILROAD
- PUBLIC
- SEMI - PUBLIC

- EXISTING ELEMENTARY SCHOOL
- EXISTING PLAYGROUND
- MAJOR STREET
- PROPOSED ELEMENTARY SCHOOL
- PROPOSED PLAYGROUND
- PROPOSED MAJOR STREET

EXISTING TRUCK LANE ALONG MILLER - RANKIN - FIFTH - RANKIN - RICHMOND - RANKIN BRIDGE ROUTE TO BE REPLACED BY PROPOSED BUS LANE ALONG MILLER - KENMAWR - RANKIN BRIDGE ROUTE.

HOW TO BUILD A MUD HOUSE

by Tally McKee

The Point Four Program contemplates both financial aid and technical assistance to underdeveloped areas abroad. Under the technical aid program, the Egyptians who have lived in mud huts since the days of their Pharaoh rulers are now learning from America new know-how methods in mud-hut construction. Associated Press release.

Encouraged by the recent news item above, we retrieved from our files a long-buried transcript of an interview we had with a mudhouse expert some years ago. At the time the meeting took place, rammed earth houses seemed unlikely competition to Buckminster Fuller, Lustron or even old-timer Frank Lloyd Wright. So the information was shelved. We present it now with our own axiom to fit the situation: Turn the clock forward enough and you will surely turn it backward.

* * *

The housing situation being what it is, imagine our good fortune running into a charming young lady with the unladylike name of A. B. Lee who is a bug on how to build houses out of mud. We got to talking with Miss Lee (who never even made a mud pie as a little girl) in Washington, D. C., last week-end and before we could raise our eyebrows to say, "Mud houses?" she was off on an enthusiastic explanation.

Seems that some years ago, dipping into history, Miss Lee discovered that such respectable ancients as Hannibal and Pliny built houses of rammed earth that lasted anywhere from 250 to 900 years. Impressed, she began a study of *pisé de terre* construction, the fancy name for houses of mud, and after rooting around in the files of several government offices like FSA, CCC, WPA, and the Bureau of Indian Affairs, came up with an article called "Houses of Earth" which she sold to *Country Magazine*.

Flooded with questions after the article appeared, Miss Lee has devoted her time since to answering letters and has now written a book by the same title which, "with a plot of ground and a dream," as she likes to say, is all anybody needs to build an earthen home.

The advantage of rammed earth houses are staggering, according to Miss Lee. Self-insulated, they are cool in summer, warm in winter, sound-proof, fire resistant, and simply anathema to termites. "Earth houses are healthy, too," she says, "reducing colds and pneumonia and even malaria and bubonic plague because rats and mice can't bear them!"

Economy, however, is by far the greatest advantage mud houses have over other ones. They can be built for approximately two-thirds the cost of any other type of building of comparable space and design. The use of unskilled labor rather than skilled makes the ratio of labor costs to the costs of materials about 70-30, which is normally just the reverse in construction work.

When we asked Miss Lee why contractors don't get on the beam and build *pisé* houses, she said, "Because contracting has become such a specialized business with everybody's getting a cut of the profits from materials and things in your home that it just isn't financially attractive to them. But it is certainly attractive to the *individual* builder."

The cost of mud houses depends mostly on how many men relatives or friends can be induced to help with the job. Aside from labor, a little carpentry here and there, plumbing and electric wiring, a mud house costs almost nothing, according to Miss Lee.

And the way to begin is to scoop up a handful of dirt and send it to a Mr. Thomas Hibben in Vienna, Virginia. For just a self-addressed envelope, Mr. Hibben, an architect, and like Miss Lee

a dirt house crusader, will test your soil and tell you what to do next. In all probability enough material (dirt) for the house will come from the space you scoop out from the basement.

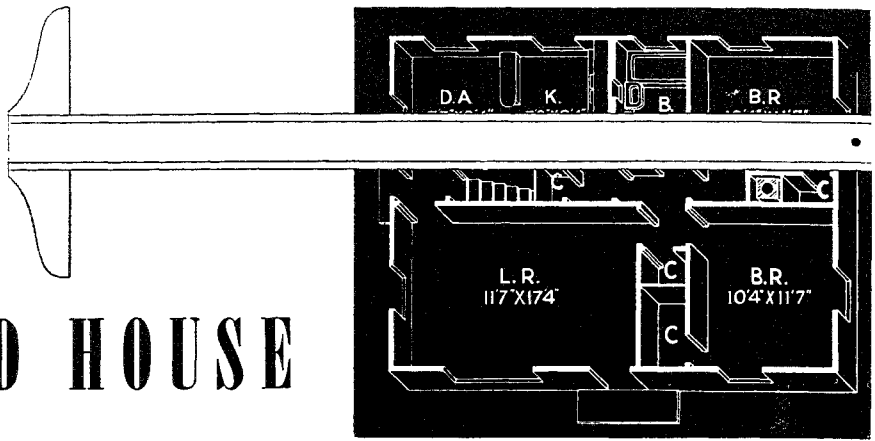
The process is unpatented, free to all, and Old Mother Earth offers you a structure of such a sturdy character that it will outlast your Eversharp pen.

Armed with a blueprint to show you where to put wooden plugs for windows, doors, and things, all you need is a recipe which Miss Lee furnishes in her book (three parts sand, two parts clay, one part coarse aggregate). If you could find some soil in a footpath which has been trampled several hundred years, that would be perfect. Or, if you pick up a dry lump of earth and have trouble crushing it between your fingers that's the piece to be begin with, so get busy.

After sifting the earth (to remove any walnuts, keys, dead humming birds, or the like), you just start ramming. Three men, it is estimated, can ram two cubic yards of wall in a day. You'll need only a simple tool, known as a rammer, and odds and ends like forms, cleats, bolts, joists, rafters, jambs, sills, lintels, stops, bulkheads, blocks, pipe flanges, lugs, slabs, plugs, and stuff, and you're ready to begin.

An ominous statistic which we found embedded in Miss Lee's book and to which we called her attention, concerned a plain adobe house which eroded to a depth of 1 $\frac{3}{4}$ inches in 43 minutes when the Bureau of Standards exposed it to a driving rain. She passed over this lightly and simply suggested either a protective coating of some kind for the walls or an overhang, a kind of built in visor.

"Few things can give you the pleasure that comes from building your house with your own hands," said Miss Lee, adding encouragingly, "and don't let inexperience worry you. Simply follow your blue-print and keep your forms plumb."



WHY HIRE AN ARCHITECT

?

Printed from *Changing Times*, the Kiplinger Magazine

A lot of people say you waste your money. How much truth is there in such talk?

Some crises—marriage, lawsuits or fatherhood—you react to almost automatically. Just ring up a clergyman, a lawyer or an obstetrician and let the particular specialist handle the matter.

But building a house is different. Sure, there are specialists handy. The nation's architects are trained and ordained to preside over the creation of houses. And your first impulse may be to hire one.

Yet you hesitate. You know that many people build homes without an architect's help. So why not you? You ask friends for advice and get comments like this:

"Architect? What are you, crazy? They'll stick you a couple thousand bucks and give you a house full of their pet ideas and none of yours. All you get is fancy blueprints."

Or you get this advice:

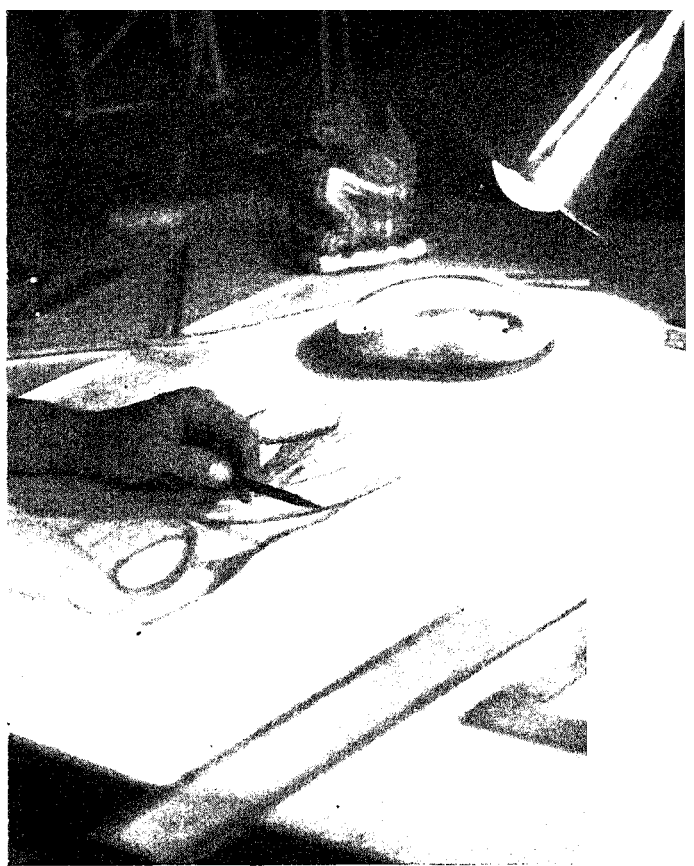
"Look, friend, what do most home builders do, the boys who make real money at the game? Most of them wouldn't let an architect through the gate. Why, no architect touches half of the houses built today. Just get a good builder and leave it to him. He'll have a draftsman to take care of the details."

Or perhaps you are told this:

"Forget architects. You can get ready-made plans for most any kind of house for as little as \$5.00. Get wise. Don't blow your money on an architect. Buy a stock plan and put the difference into a house."

There's truth in all that curbstone advice—but not the whole truth by a long shot. And it's mixed with notions about architects that are dead wrong.

For instance, take that bit about how architects give you nothing but their own ideas. That happens, but not often. No good architect forces his own ideas on a client without sound reasons based on his client's needs. And he does far more to earn his fee than turn out blueprints, as we'll see in a moment.



Likewise, there is some truth — about 50 per cent—in that point about how professional home builders get along without architects. Some do. And some of their houses aren't much to look at or live in. But the best home builders employ good architects.

It's true, too, that you can get ready-made plans for far less than you would pay an architect for made-to-order plans. And some mail order plans are very good, the work of truly competent architects.

If that's so, you may ask, what's wrong with using a stock plan? Wouldn't it be smart?

Architects themselves will tell you there is nothing wrong with using a stock plan—IF. But what a list of ifs!

Here they are:

A stock plan may be a good buy—

If you can tell a good one from a mediocrity, good specifications from poor.

If you select one that really fits your family's individual needs.

If the house can be built economically on your lot without substantial changes.

If the house can be built for what you have to spend.

If the house conforms to local building codes and zoning regulations.

If it permits you to use the best and cheapest materials and equipment now available.

If you can get a big enough mortgage loan without paying premium rates.

If the house will stay up-to-date long enough to protect the value of your investment.

If you can get builders to bid on the job yourself.

If you can select a responsible, competent builder from those who bid.

If you are willing to take on the responsibility of entering into a building contract and seeing it through on your own hook.

Those ifs make you gulp? They should, for there is many a booby trap in building a house from stock plans. Every blunder can be costly. If you shy from these risks, better thin about hiring an architect to steer you.

How to Pick an Architect

Picking an architect is like selecting any professional man. Start by finding out which architects in your town specialize in houses. You can do that by spotting outstanding houses and asking who designed them. Ask the owners how they liked working with their architects. If an owner isn't living in a house, ask the occupants whether they find it efficient, comfortable, convenient.

Talk to the contractors who build the houses, too. They'll know whether the architects were down-to-earth, reasonable, realistic practitioners of the profession.

Then visit the architects who interest you. Ask what services they offer. Ask about their qualifications and experience. Find out if they can take on new work, when they could start

(Continued on Page 22)

Who's *Your* Christmas Gift Problem?

Like to give something different—something that will be enjoyed year 'round—a useful gift, yet distinctive?



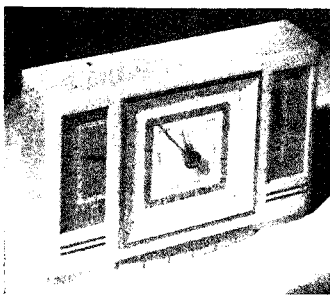
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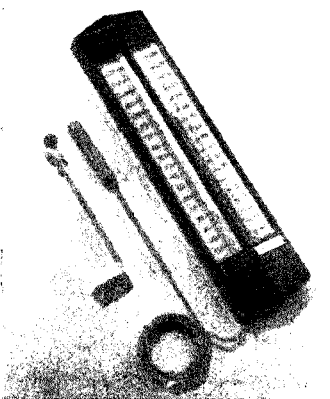
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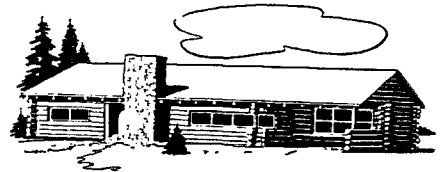
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NATIONAL ASSOCIATION OF HOME BUILDERS ANNOUNCES ANNUAL CONVENTION-EXPOSITION

A dramatic demonstration of housing progress at work is in store for the nation's home builders, judging from the ingredients that will make up the annual convention and exposition of the National Association of Home Builders to be held in Chicago, January 18-22.

With emphasis on the latest technical developments in home building, a corps of business, industrial and housing research experts will cover in detail virtually every subject of current interest to builders. Concurrently, leading manufacturers will treat the industry-wide



gathering to the largest display of building materials and home equipment ever presented.

Products ranging from the forms for the foundation to the raincap on the chimney—and everything else in between—will be unveiled at the Exposition opening Sunday, January 18, in the Conrad Hilton Hotel. Convention-exposition director Paul S. Van Auken reports that some 250 major manufacturers have taken space in the gigantic show which fill 400 exhibit spaces in the main exhibition hall, mezzanine, third floor and sixth floor of the world's largest hotel.

According to Van Auken, scores of exhibitors plan to introduce new and improved products at the show. Manufacturers will send over 2,000 personnel to Chicago to show, explain and demonstrate their products to the builders. Several thousand building material dealers will also visit the displays to get firsthand information from suppliers and firm up their 1953 sales programs.

Highlighting the technical side of the convention program will be a major presentation on residential air conditioning staged by the Air Conditioning and Refrigerating Machinery Association. In further response to the tre-

mendous interest in this new field, a special air conditioning clinic is also scheduled so builders themselves can discuss the subject in detail. In addition, there will be 12 displays of air conditioning equipment in the Exposition.

Among the many down-to-earth events designed to help builders go back home and do a better job will be a series of "how to do it" presentations developed through NAHB's famous Operation Trade Secrets Program. Convention chairman Joseph Haverstick has announced these subjects are to be included: How to build trusses, how lumber is graded and how to use a moisture meter, how to use lumber, how to get good masonry, how to apply and tape dry wall construction, how to apply insulating board sheating, and how to get good concrete. At another session builders will see a scale model house in which the various trade secrets ideas have been incorporated. A panel of outstanding builders will discuss the numerous cost and quality features involved.

Feature presentations on the most

Season's Greetings



THE CHARETTE

TALLY MCKEE

ANNE JEAN UNGAR

JACK A. McDONALD

JOHN J. MCKEE

efficient use of gas and electricity in today's homes will be made on January 20 and 21, respectively. Each will be staged three times to accommodate the large number of delegates expected to attend.

Outstanding builders, government leaders and economic authorities will participate in a panel discussion of the principal problems to be faced by the industry in 1953. Other panel discussions will be devoted to improved house design, land planning, merchandising, public relations, public housing and urban rehabilitation.

The ever popular "shop talk" sessions and clinics will cover a wide range of business and technical topics including: tax savings and tax planning for both large and small builders, paint problems and answers, cooperative housing, slum clearance, selling cooperative housing, remodeling, processing applications for financing, FHA-VA questions and answers, and defense housing. One of a host of featured convention speakers will be Nathaniel Ownings of Skidmore, Ownings and Merrill.

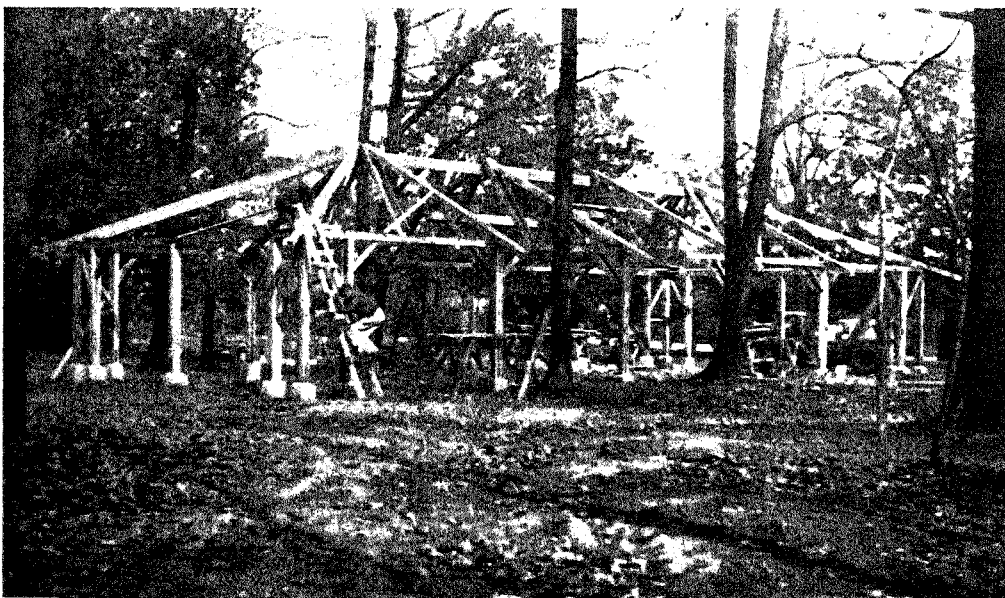
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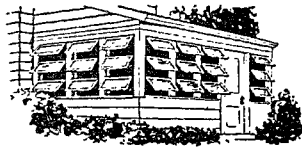
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WHY HIRE AN ARCHITECT

(Continued)

about how long it would take to finish plans and specifications.

Don't be skittish about fees, either. Ask about them early, because there are no set charges for architectural work. Local chapters of the American Institute of Architects, the profession's national society, have recommended fee schedules, but each architect sets his own. Most often they are a percentage of the cost of the house to be built. Fees may range from 8 per cent to 15 per cent, depending on the architect, locality and job.

Since you'll spend many hours with your architect, look for one you can get along with. But don't expect him to whip out preliminary drawings for nothing. Such drawings are apt to be just pretty pictures to lure you into signing up, anyhow. And most architects won't provide any drawings until they have been retained for the project.

Once you find the right architect, the work begins. You present your ideas, explain just what you want, how much you can spend. If you need to, you can bind him by contract to plan a house that can be built for a certain amount. Then, courts have held, you won't owe a penny if it turns out that the house can't be built for that sum.

He will analyze and comment on your ideas, point out problems, and show how you can get what you want for less, or get more for just as much. Together you work out the general idea of the house, step by step. When the conception is agreed upon, he will set to work on preliminary sketches, outlining specifications and making a rough estimate of the cost.

Next come working drawings, showing all dimensions and details. Complete specifications are made out, too. These will go to builders, with an invitation to bid on the job.

There's a lot of paper work at this point. You need forms for bids, performance bonds, contracts and such documents. Most of them have legal force. Your architect can't give legal advice—he's no lawyer—but he does have standard forms available that may save you a lawyer's fee.

When the bids come in from builders, he'll analyze them and recommend the builder who should get the contract. Since an architect knows the work and reputations of local builders, he'll know which can be counted on to do a good job. He may recommend awarding the work to a man who

wasn't the lowest bidder to protect you against a shoddy building job.

The architect's work is not done when the building begins. He may continue to make large-scale drawings for the builder's guidance. Often he'll be right out on the building site, supervising construction, inspecting materials, giving on-the-spot directions, watching out for defects or deficiencies.

He also acts as a sort of paymaster. As various construction stages are completed, the builder submits requests for partial payments according to a schedule set up in his contract. Your architect goes over these requests, certifies that the work has been performed satisfactorily as provided in the contract, and authorizes payments. If extras crop up, he will check the estimates for them.

And on that happy day when the builder announces that the house is done, your architect will make a final inspection, note any last-minute details to be taken care of, and certify to the satisfactory completion of the work.

All of this takes months, of course. As the months pass, you will be impressed by the variety of things your architect does for you. He's counselor, artist, consultant, planner, business manager, co-ordinator and expeditor, all rolled into one.

Why You Come Out Ahead

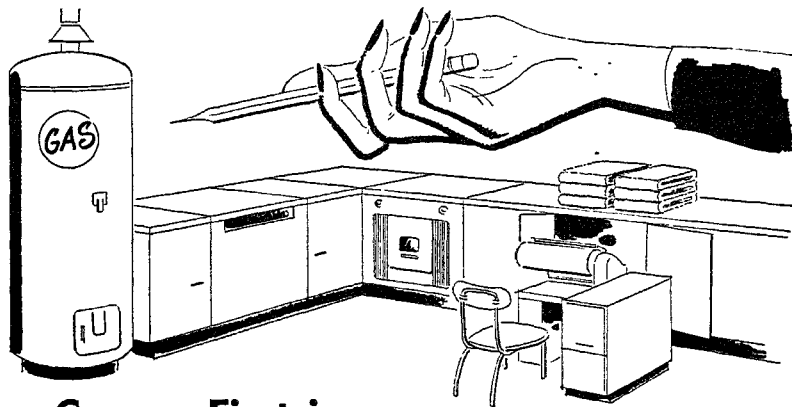
And when everything is added up, what do you gain by hiring an architect? You can figure you're ahead on two counts:

First, the architect helps you make the most of the house you build. Individual planning, for your family alone, gives you a house designed from top to bottom for your own interests, activities and needs. Because he has upkeep costs in mind, you get a house that will be cheap and easy to maintain. The architect's designing skill helps arrange the house so that the space, which is expensive, is not wasted and often does double duty. Careful advance planning spares you the cost and trouble of expensive afterthoughts.

The second big gain is that you get the most for your building dollar. Your architect's plans help you get a good loan. His plans and specifications make it possible to take competitive bids. By adapting the house to the lot, you save on excavating and foundations. Because he is familiar with the vast array of materials and equipment on the market, you get the best you can afford. And because architect-designed houses ordinarily

(Continued on Page 24)

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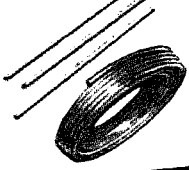


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WHY HIRE AN ARCHITECT
(Continued)

have a better resale value than scrap-book houses, you feel good about the security of your investment.

There you have a picture of what a good architect can do for you when you retain him for his full service. But does it follow that an architect is always a must when you are in the market for a house?

Well, suppose you were buying a suit of clothes. You could have a tailor make you a fine custom outfit, carefully fashioned for you alone with every detail to your liking. Custom tailoring, however, has its price. Your budget might dictate a ready-to-wear suit instead. By careful shopping, you could get a durable, presentable suit for less money.

It's almost the same with houses—except that you do invest a lot more in a house than you do in a suit. An individually designed and built house has many advantages. But the economies of multiple production are not among them. If you can't pay the price of custom planning and building, look for a good architect-designed builder's house instead.

But let your decision turn on whether or not you can afford to build for yourself, not on whether you think you can afford an architect's fee. If you can afford to build for yourself, you can scarcely afford not to have an architect's skilled help. His services may well save enough to cover his fee—and you'll have a far better house, too.

* * *

To get the most from your architect— Hire the right man. Choose an architect with experience and a reputation for doing the kind of work you want done. Pick one who understands you and your problem and is sympathetic.

Hire him for what you need. Maybe all you want is advice on whether to buy or build, whether to remodel or add. Maybe you need planning but not construction supervision. Hire him for partial services as needed.

Hire him early. Every decision affects the job. Have his know-how on tap before you start making decisions.

Put your cards on the table. Be candid about what you can spend, what you expect, your doubts, worries and reservations.

Take his advice. Don't lay down rules. Talk things over. Get all the advice you can and give it the weight that professional knowledge deserves.

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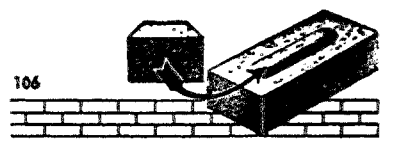
Dunbrik is the super-brick. Truer in form than ordinary brick. Higher in insulation value, lighter in weight. Dense . . strong . . moisture-resistant . . fire-safe. More color variety. In addition, Dunbrik-Dunstone construction costs less—much less. So much less that it puts high-grade masonry into the price range of frame.

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copious storage space. One bedroom has an 18' x 3' walk-in closet. Throughout the house, the problem of providing storage, particularly important in a basementless house, has been given special attention. As well as the bedroom closets, two other outside ones are included—one to the right of the main entrance, concealed behind a folding door and the other outside the bathroom.

Owner and Builder Nese, originally sold by the architect on the liveable qualities and saleability of well designed contemporary homes for his development, is breathing easier now that the first model has been unveiled and is drawing good crowds of interested visitors and potential buyers. Not at all dismayed by the mixed reception—"Either people like it very much or not at all"—Mr. Nese has become so attached to the house that he is thinking of removing the For Sale sign and moving into it himself—surely the supreme compliment to Architect Benn's design.

John B. McCrady Announces Formation of New Company

John B. McCrady, former vice president and sales manager of McCrady-Rodgers Co., has announced the formation of a new building supply firm to be known as the John B. McCrady Co.

Officers of the new firm as announced by John B. McCrady, president, include Alfred R. Naser, vice president and sales manager, and Frank B. Maxfield, secretary-treasurer.

The new company has acquired a river hoist and a transit mixed concrete and building supply plant located at Verona. This plant was formerly a part of the McCrady-Rodgers Co. operation.

The new company, which will have a sales office and display rooms at 1201 Century Building, has been formed as a "condensed version" of the McCrady-Rodgers business with the exception of the older firm's river sand and gravel dredging.

Jack Mulvihill, Russell Sturgeon, Fred Gaw, Jr., George Seel and William Shannon, formerly in the McCrady-Rodgers sales department, are all affiliated with the new company which, according to Mr. McCrady, already has an aggregate of more than 200 years' experience in the building materials business.

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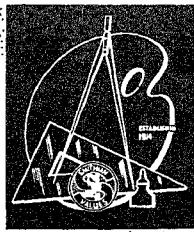
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LONG SERVICE FROM SHORT LENGTHS OF FLOORING

by P. W. Abendroth, Chairman
Grades Committee, Maple Flooring Mfrs. Assn.

There is a definite opportunity of double economy in flooring with "short lengths" of Northern Hard Maple, Beech and Birch Flooring—the economy of price and the economy of durable, lasting service characteristic of these three floorings.

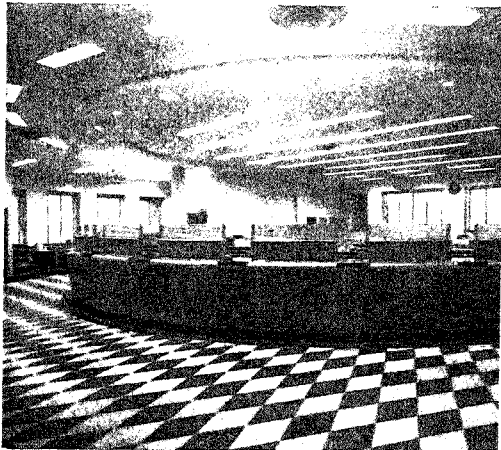
Floors of all short lengths provide the same strength, durability and smoothness as a floor laid with the standard lengths. There is the same resistance to wear under the most trying conditions — in factories, school classrooms, gymnasiums and other public buildings.

Short lengths are manufactured identically the same as the standard lengths of Maple, Beech and Birch—side and end-matched. The reason for the short lengths is that after trimming the flooring in the process of manufacture, there remains short end pieces which are as perfect as finished standard lengths. These short end pieces, therefore, are sold under the classification of "short lengths" because they are less than the minimum standard length specified by the grade rules.

The first economy comes with the price of short lengths, as they cost much less than the standard lengths.

The cost of laying all short lengths as compared to that of laying standard lengths remain an open question, even after a variety of tests have been made under conditions as nearly alike as possible. Head carpenters have pointed out in several of these tests that in laying short lengths, their men carry along three or four courses, whereas with standard lengths, they could only lay one at a time, as it was necessary to walk the full length of each piece and tap it up tight.

In August, 1952, we checked with the present owners of a furniture plant, concerning the present conditions of the "short length" floors laid over 40 years ago. Their general manager wrote us as follows: "Floor loads are much greater today than those which were anticipated at the time the flooring was originally laid. In most of our factory, the original flooring is still intact. It has, however, been necessary in cases of extreme load conditions and heavy traffic to renew small parts of the original flooring." In our opinion, this is a good testimonial for both the use of short lengths and the species of Northern Hard Maple.



ARCHITECTURAL PHOTOGRAPHY

by

A. CHURCH

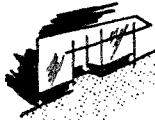
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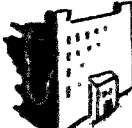
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REGULAR MEETING NOVEMBER 25, 1952

Fellow members met at Gateway Center and went, third time now, to Stauffer's reservation for chitchat, hieroglyphics, and dinner; then just a stone's throw back to Peoples Natural Gas Company's Auditorium for the meeting.

The order of business was reserved until later in the evening, and President Wurmb introduced the speaker, William Damerest, Jr., Secretary of Modular Coordination for the American Institute of Architects.

Summarizing Mr. Damerest's address, the idea of Modular Coordination is to provide the building trade with interchangeable products which may be assembled similar to the various parts of an automobile on an assembly line. The greatest advancement made has been in masonry units, with window sizes a close second.

In 1925, with this approach in mind, Fred Heath, Jr., introduced the coordination of masonry units. The A. I. A. started Project "A-6255" in 1939, under governmental supervision, to coordinate all materials in the building trade. In 1945 a report on the success of this project was published, and in 1950 the A. I. A. established an Office of Modular Coordination.

Various articles have been published on Modular Coordination in "The American Builder"; "Time-Savers"; "Architectural Graphic Standards"; The A. I. A. Bulletin, "Grid Lines"; and the F. H. A. booklet, "Handbook of Modular Design."

Mr. Damerest illustrated his talk with a unique plate-projector whereby he showed manifold examples, one on top of another, in order that a completed detail could be understood when viewed over the basic grid-layout. The future will prove the possibility of cooperation for modular coordination.

The business meeting began with the reading and approval, of minutes of the October meeting, and acceptance of the treasurer's report.

The club voted to dispose of properties now in storage, and a committee consisting of Stanley Pydrowski, Wesley Haines, Jr., R. A. Eichenlaub and Norman Frey, Jr., was selected to enumerate, describe and appraise this property and determine items to be sold and those to be retained for future use by the club. A report shall be submitted to the membership, with recommendations by the committee as to the procedure for disposing of these items.

Remember, the children's Christmas party will be on Sunday, December 14, at 2:30 p. m., at Peoples Natural Gas Company Auditorium. The puppet show is always good!

There is no regular meeting of the club in December. The next one will be on January 27 at Peoples Natural Gas Company, who will also sponsor the program that evening.

As secretary, I extend you a most cordial welcome to come and join us.

James C. Armstrong, Jr.

SEASON'S GREETINGS
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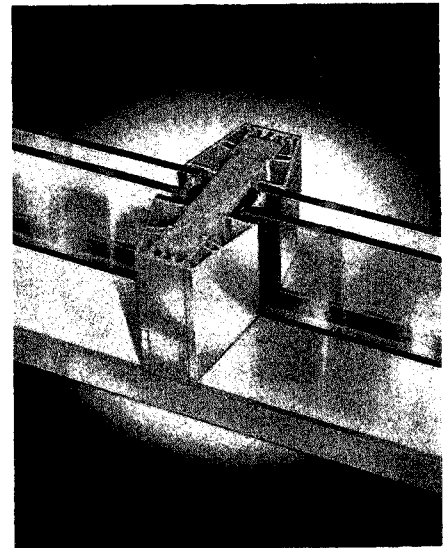
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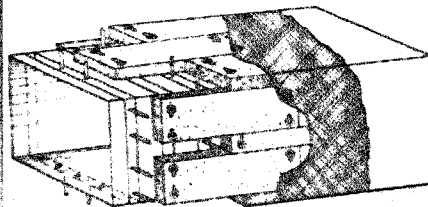


The S. & W. Moulding Company, Columbus, Ohio, has designed three new cove base pieces to add to its Miraplas wall tile line. The cove is in popular tile and a half length, with matching inside and outside corners. The addition of these accessories now makes it possible for the homeowner to have a complete one-color tile installation—or a multi-color job with a choice of 26 trim colors. Miraplas offers scores of decorative designs to match the taste and imagination of each customer. The complete line includes field tile, bull nose cap, feature strip and now the new cove base and corners, in 26 plain or marbled colors. Free full-color literature is available by writing the S. & W. Moulding Company, 990 Parsons Avenue, Columbus 6, Ohio.

Thermo-Sash, a fully insulated aluminum window frame, has been announced by Kesko Products, Inc., of Bristol, Indiana. After three years of field testing in northern climates, the manufacturer has proved that this insulated construction eliminates condensation and frost on the interior metal surfaces at room temperatures and humidity even when outside temperatures drop to 20° below zero. A special rigid structural insulating material has been used to enable them to reduce the heat loss through the window frame to that usually associated with Thermopane Insulating Glass. The structural strength of the frame enables Thermo-Sash to meet all of the setting specifications required by Libbey-Owens-Ford, manufacturer of Thermopane. Contact Kesko Products, Inc., for information and the new Thermo-Sash catalogue which includes architectural details and setting dimensions.

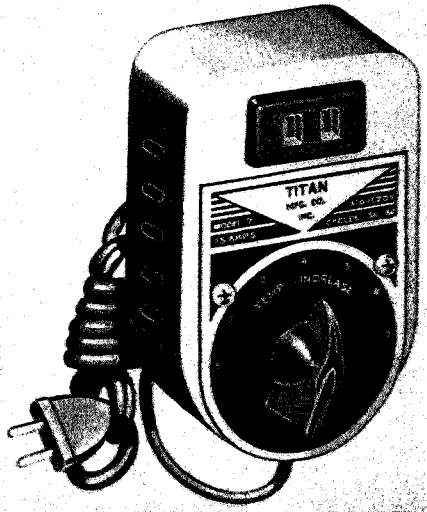
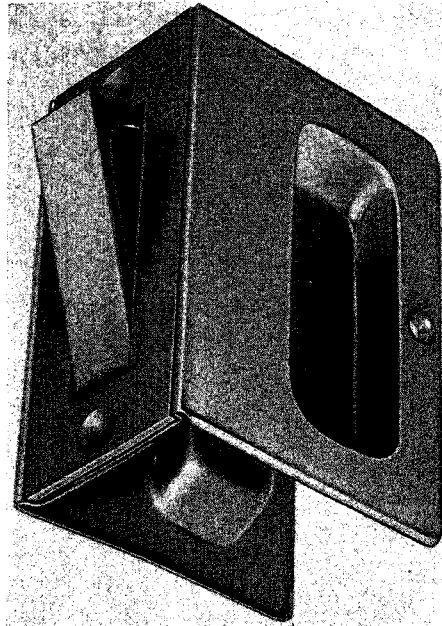


All types of insulation materials are applied quickly and permanently to pipes, ducts, tanks and flat walls with a new metal strapping called Finger Strap, developed by A. J. Gerrard & Co., 1950 Hawthorne Avenue, Melrose Park, Illinois. The new strapping is 3/4" wide in thicknesses from .015 to .035. 1/4" wide tapered fingers are spaced at intervals of 5 1/2 to 12 inches as specified and serve to secure the insulation. It can also be nailed or screwed to a wall or other flat surface. Once fastened, the steel fingers are lifted outward to a 90° angle and the insulation impaled on them. A slit Finger Strap washer is then slipped on the finger tip protruding through the insulation and the tip is bent firmly back against the washer, requiring just a few seconds to complete the operation.



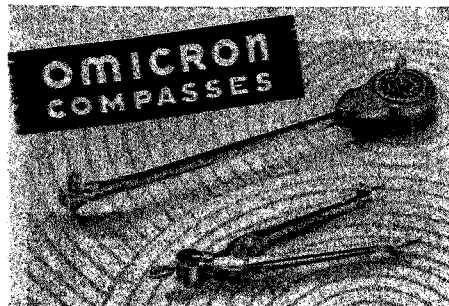
PRODUCTS PARADE

A combination pull incorporating two flush pulls and an edge pull for use on sliding doors has been added to the Adams-Rite line of quality builders' hardware. The flush pulls are deeply recessed and the edge pull is equipped with a spring return. Designated as No. 100, the new pull is easily installed by merely notching the door and is adjustable to fit doors from 1 1/8" to 1 3/4" in thickness. The escutcheons measure 3 3/8" x 2 1/4". A cutout template is packed with each unit. Made in solid brass, the No. 100 is available in seven standard finishes and like all Adams-Rite quality products, is hand polished. Complete information can be secured by writing Adams-Rite Mfg. Co., 540 W. Chevy Chase Drive, Glendale, California.



The A. Partrick Co., P. O. Box 28, Westwood, N. J., has introduced two new compasses. 1—The Omicron Beam Compass, 72-inch radius capacity, and 2—Omicron Model 12, Bow Compass. Outstanding features of the Beam Compass are: Steel beam on edge assures parallel disposition between center pin and scribe. Depressing automatic locking lever moves beam, ensuring positive locking in any dimension. No separate parts to put together, from a few inches to 144 inches diameter all in one self-contained instrument. Price \$7.50. The Model 12 Bow Compass features double adjustment. To open, you press the trigger, to close, press the legs together. It takes less than a second to change settings—no threads, just a smooth rod. Priced at \$4.50. Mail orders accepted. Postage paid and full guarantee with both instruments.

The Titan Manufacturing Co., Inc., of Buffalo 10, New York, makers of well known Titan Portable and Built-in Wall Heaters, is now marketing for \$6.95 an entirely new development, a plug-in thermostat called Therm-O-Dial. A completely self-contained thermostatic unit, the Therm-O-Dial is very easy to attach to any electric heater, requiring no wiring. Just plug the heater cord into the receptacle on the Therm-O-Dial, set the dial to the required temperature, then plug the unit into an outlet and the room will remain at a constant temperature for hours, or overnight, without attention or danger. The moment the temperature in the room exceeds that at which the dial is set, the Therm-O-Dial will shut the heater off.



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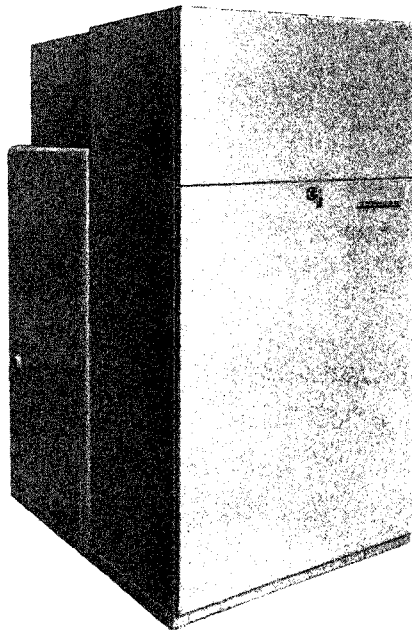
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PRODUCTS PARADE



The Typhoon Air Conditioning Company, 794 Union Street, Brooklyn 15, New York, has begun production of a new residential air conditioning unit for year-round use which they claim to be the most completely automatic unit of its type in the field.

The new model, known as the Typhoon S-W Unit, incorporates the latest engineering and design features. Prominent among these is the fact that changing back and forth from cooling to heating can be accomplished merely by flicking a single switch in the living area. The unit does not require dampers, damper controls, or damper motors.

The Typhoon S-W Unit is designed for use in a new home or as a replacement for present warm air furnaces. Overall dimensions of the complete unit are 50" x 37" x 70" which will allow installation in any convenient space in the house. The cooling section alone can be supplied for connection with existing warm air furnaces.

A new spring-type connector that cannot shake loose and requires no tools has been introduced by Minnesota Mining and Manufacturing Co., 900 Fauquier St., St. Paul, Minn., for making pigtail splices in electrical wiring.

Designated the "Scotchlok" brand electrical spring connector, it is said to provide a tight permanent splice for single—or multi-strand wires up to gauge 10 in more than 300 different combinations.

Easily applied, it is expected to find wide use in the electrical field, for making splices in such things as circuit wiring, fixture hanging, and appliance hook-up.

Made of zinc-plated steel wire in the form of a tapered coil spring, the lubricated connector is easily screwed on the stripped ends of the wires with the fingers. A notched turning stem provides adequate leverage during application and is then snapped off leaving a neat splice with no sharp ends.

The unique coil spring design allows the connector to expand while being applied, but provides a shake resistant, tension grip on the wires once the splice has been made.





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