

PENCIL POINTS

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HONESTY

WE HAVE ALL been aware, in recent years, of a tendency on the part of a certain proportion of architectural students, to be unscrupulous in competitions for traveling fellowships. The stakes are high and the temptation is great to deviate from the written and unwritten codes which guard these competitions. The methods which have been used are various. The abuse of the "niggering" privilege, where older and more experienced students or even teachers have been known to do a large part of the design and rendering for the competitor, is one. The taking of final scale "calcs," prepared by other hands, into the *loges* where the student is working alone and on his "honor" is another. Cases are not unknown where teachers have discussed the programs with the students before the problems have been given out and have given them *partis* to study and develop.

Honesty, in architecture, as in all professions, is a highly prized attribute. It is a thing which is guarded jealously by all true architects, for they realize that upon it rests the structure of public confidence and regard.

It is obvious that, if we wish the architect to be utterly scrupulous in the discharge of his obligations to the client, it is necessary that he should cultivate the habit of unstrained

honesty as a student and draftsman, before he reaches the time for hanging out his own shingle. The responsibility for making the student into a man of honor rests, to a large degree, upon the schools. "As the twig is bent, so is the tree inclined."

We are now well started on another school year, at the termination of which will come the major competitions for traveling fellowships—prizes which are eagerly sought after by young men from all parts of the country. These young men must be so well

trained to be honest in the minor competitions which make up their design activities during the year, that their ambitions for the highest awards at the end will not lead them to resort to trickery and fraud in their efforts to be successful at any cost.

Let us hope that the teacher, as well as the student himself, will realize that honors won at the expense of self respect are dearly bought; that it is far more profitable to give the best that is in him and lose than to win through cheating, and that the man who succeeds by unfair methods does himself immeasurable harm. The student who, at the outset of his career, gets the idea that winning a prize is a bigger thing than playing the game fairly, is likely to develop into a dishonest architect.

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AQUATINT BY DONALD DOUGLAS—HOUSE IN PALM BEACH—JOSEPH URBAN, ARCHITECT

Size of Original, 9½" x 13"

PENCIL POINTS

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THE ARCHITECTURAL AQUATINTS OF DONALD DOUGLAS

WITH SOME NOTES ON THE TECHNIQUE OF AQUATINT

By Rayne Adams

"TO HIM WHO IN THE love of nature holds communion with her visible forms, she speaks a various language."

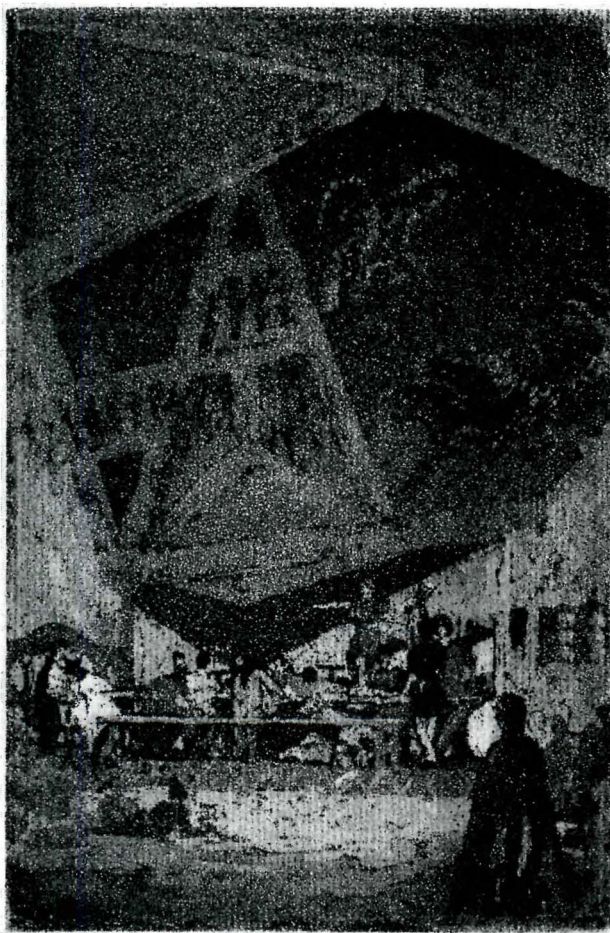
The endless variety of the panorama of nature, the multitudinous and complex mutations of the visible world, the mysterious phantoms and illusions of our daily life—all these have acted as constant stimuli for those inquisitive and restless souls who have sought to catch and re-present the impressions which make up their peculiar worlds. To every student of the graphic arts no disillusionment is more notable, perhaps, than the realization of the limitations of his medium. To what degree these limitations are inherent in the artist himself it is not worth while to ask; a thousand books on psychology would not exhaust the discussion. Even the great masters, the Leonardos and the Rembrandts, must have lived in the shadow of those inhibitions which Destiny has seen fit to lay upon us all. Yet there is, if we wish to be Emersonian, and to take counsel of the pendulum, a lasting compensation for this disillusionment. In the free drawings of the great masters—those drawings to which we return again and again with pleasure and profit—it is not what he sees that captivates the reflecting student so much

as it is that which he doesn't see. Paradoxical this of course is—but it is simply a re-statement of the proposition that a drawing is truly masterful in so far as it stimulates the imagination of the student. Every drawing is, in its way, a sort of crystal ball; in some we may really believe that we see the vision, in others we see only smoke.

Aquatint is a medium which has severe limitations,

but it is a medium whose very limitations may, if properly respected and accepted, serve as a special stimulus to the trained imagination. It is hardly necessary to observe that this statement may be raised to a generalization concerning all media. It is, however, the peculiar limitations of aquatint which serve to give us the compensation which all artists are thirsting to receive. It is a medium which lends itself to broad effects; to the delineation of large and simple forms; to the multiple contrasts of light and shade. Detail, the bugbear of draftsmen, cannot be shown—it must find its expression in suggestion only.

For some strange and unexplained reason the aquatint has not been greatly used. One may note that Goya employs it (in connection with line etching) in his series of studies on "The Horrors of War", but, with all



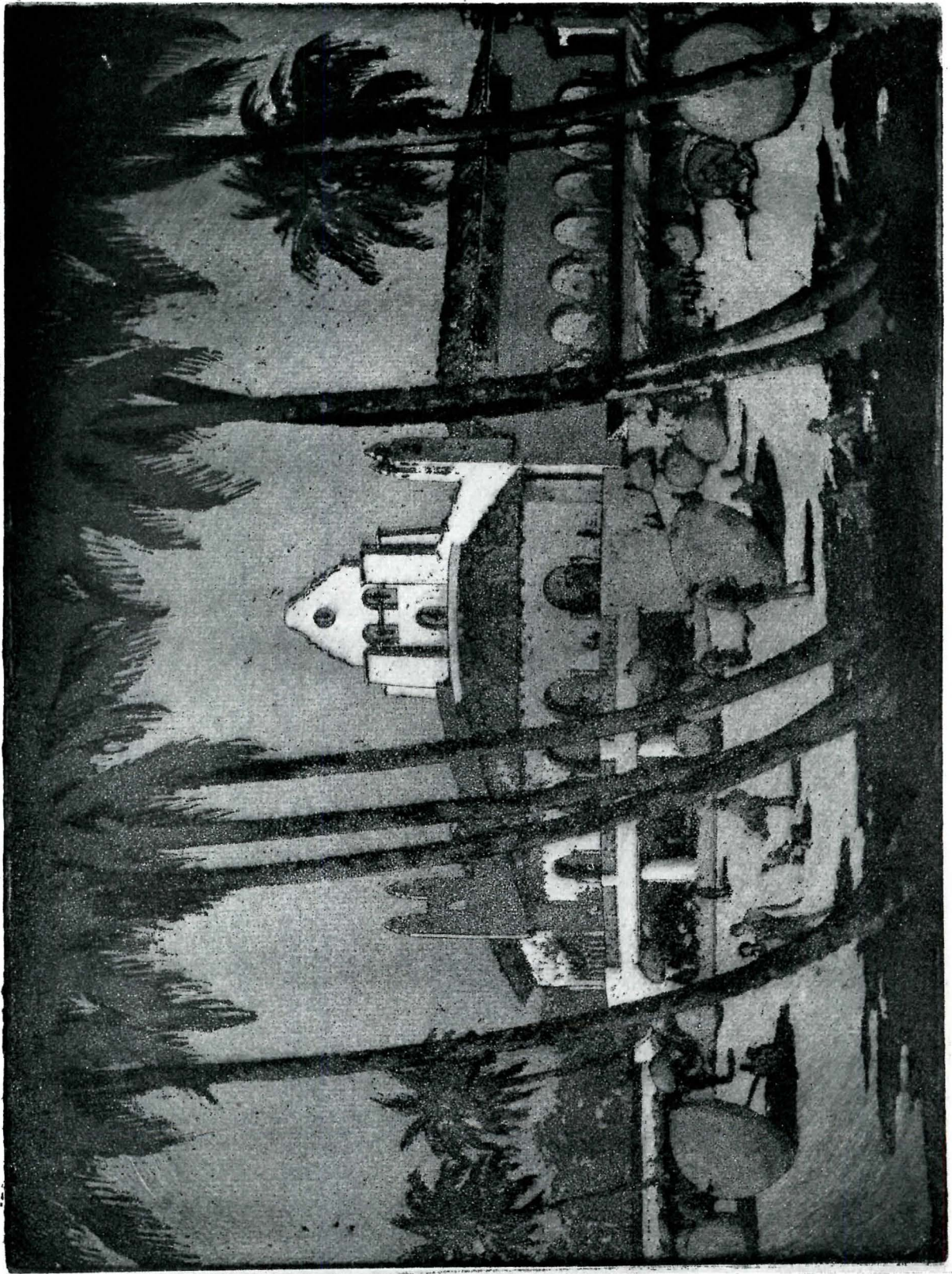
AQUATINT BY DONALD DOUGLAS

SCENE BY JOSEPH URBAN—ACT 1, "THE KING'S HENCHMAN"



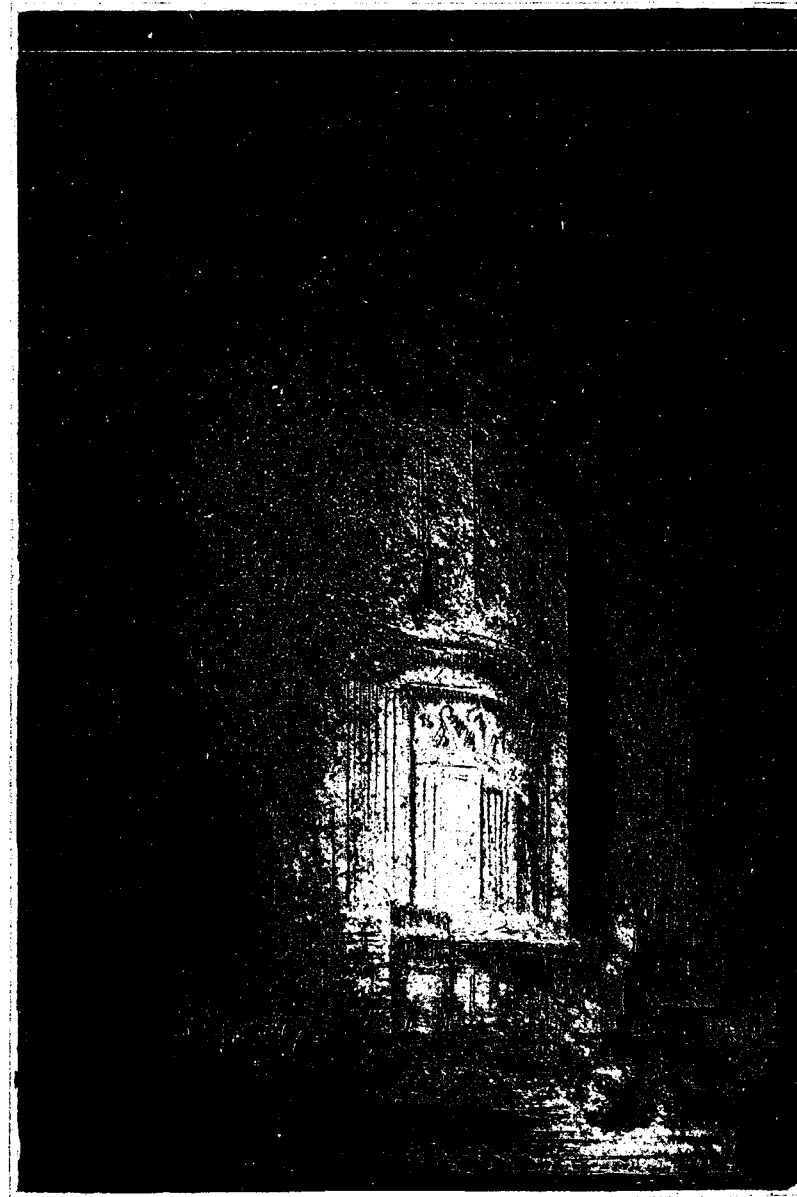
AQUATINT BY DONALD DOUGLAS—NATIONAL BROADCASTING STUDIO—RAYMOND M. HOOD, ARCHITECT

Size of Original, 12" x 8"



AQUATINT BY DONALD DOUGLAS—BATH AND TENNIS CLUB, PALM BEACH—JOSEPH URBAN, ARCHITECT

Size of Original, 11¾" x 8¾"



TWO PRINTS FROM DRYPOINT BY DONALD DOUGLAS OF ZIEGFELD THEATRE, NEW YORK—JOSEPH URBAN, ARCHITECT

ILLUSTRATING THE POSSIBILITY OF SECURING WIDELY DIFFERENT EFFECTS FROM THE SAME PLATE

Size of Original, 8" x 11½"

due respect to Goya, he does not employ aquatint in a manner notable either for effectiveness or charm. The possibilities of the medium, it would seem, remain pretty much undiscovered; even though its limitations—or some of them—appear pretty well established. Its usefulness as a medium for the broad treatment of architectural subjects seems, in the drawings by Mr. Douglas, apparent. One may hope that others will be stimulated to employ a medium which permits of such vigorous and arresting effects.

Just what is aquatint?

To begin with one may remark that whoever gave it its name might, with little effort, have found a more appropriate name. The “aqua” is deceiving; neither the process nor the result have anything to do with water. Nevertheless aquatint is, in a way, a *wash* drawing on copper. It is claimed as a form of etching because the copper plate on which the drawing is made is etched with acid. Yet both in process and result the aquatint is quite different from what is commonly thought of as “etching.”

“Etching,” writes Mr. Douglas, “is the glorification of line. In aquatint there is no line—it is all *tone*—and therefore, much more akin to painting. Moreover it is the only medium that may, I believe, be called unexplored. In painting, with all divergence of taste posited, there is certainly no wise man who dares believe that there will arise a painter whose technical mastery is greater than that of all those who have gone before. In water color, for instance, Mr. Russell Flint has reached the water color pole. In etching there have been Rembrandt and Brangwyn and Walcott. But with aquatint it is very different. The thing has never been done properly; so much is this true that etchers are inclined to look upon it with condescension. Joseph Pennell said that it was the most difficult form of etching—which shows that he knew nothing about it. The fault is not with the medium—it is simply a field that is unexplored. Goya uses it, but badly. Brangwyn uses it, but only as an auxiliary and means to an end. I have seen

two prints in my life that showed a commanding mastery. Most aquatints are terrible. And they have this quality because the possibilities of the medium are under-rated.”

Perhaps some of Mr. Douglas’ judgments may be questioned as somewhat sweeping and exclusive. Yet, since all expression in art is personal, and since all judgments are personal judgments, it is always possible to make out a case for and against any proposition involving the expression of taste, however sweeping it may be. The up-shot remains clear; that aquatint

has been recognized as a supplementary process rather than as a medium entitled to a first rate standing of its own.

The process of aquatint is simple enough, but, like all etching, it requires patience in order to get good results. The first step is the covering of the copper plate with a “ground”. In ordinary etching the ground is wax; in aquatint the ground is powdered rosin. This ground is applied in the following manner. A large box or cylinder, properly supported to permit its free revolution about a horizontal axis, and containing a few handfuls of finely powdered rosin, is revolved once or twice and permitted to come to rest. This movement of the box causes the air within it to become thoroughly surcharged with the rosin dust. Before the rosin has had time to settle, a clean plate of copper

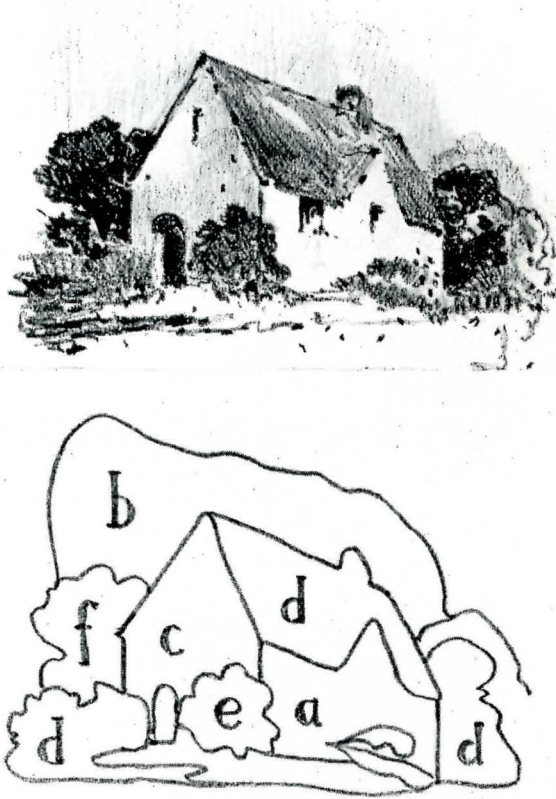


FIGURE 1, DIAGRAM OF VALUES

is inserted in the bottom of the box through a slot and the rosin dust settles evenly upon it, forming a thin layer. (Another type of box, which does not rotate, is fitted with a bellows to blow the dust into the air.) The application of the ground may also be done, if desired, by hand, by using a simple form of dusting cloth, but this method is not as efficient as the mechanical method described. It may be noted that the box used for this purpose may be approximately twenty inches by twenty inches by three feet or less. Boxes for this purpose are sold commercially, but satisfactory boxes may easily be “home-made”. The plate is next heated by means of a lamp or other heating apparatus and the rosin melted;



ETCHING AND AQUATINT BY DONALD DOUGLAS—DETAIL FROM HOUSE AT PALM BEACH—JOSEPH URBAN, ARCHITECT
THE ILLUSTRATION AT LEFT SHOWS PRINT FROM ETCHED PLATE BEFORE AQUATINTING; ON THE RIGHT IS THE FINAL RESULT

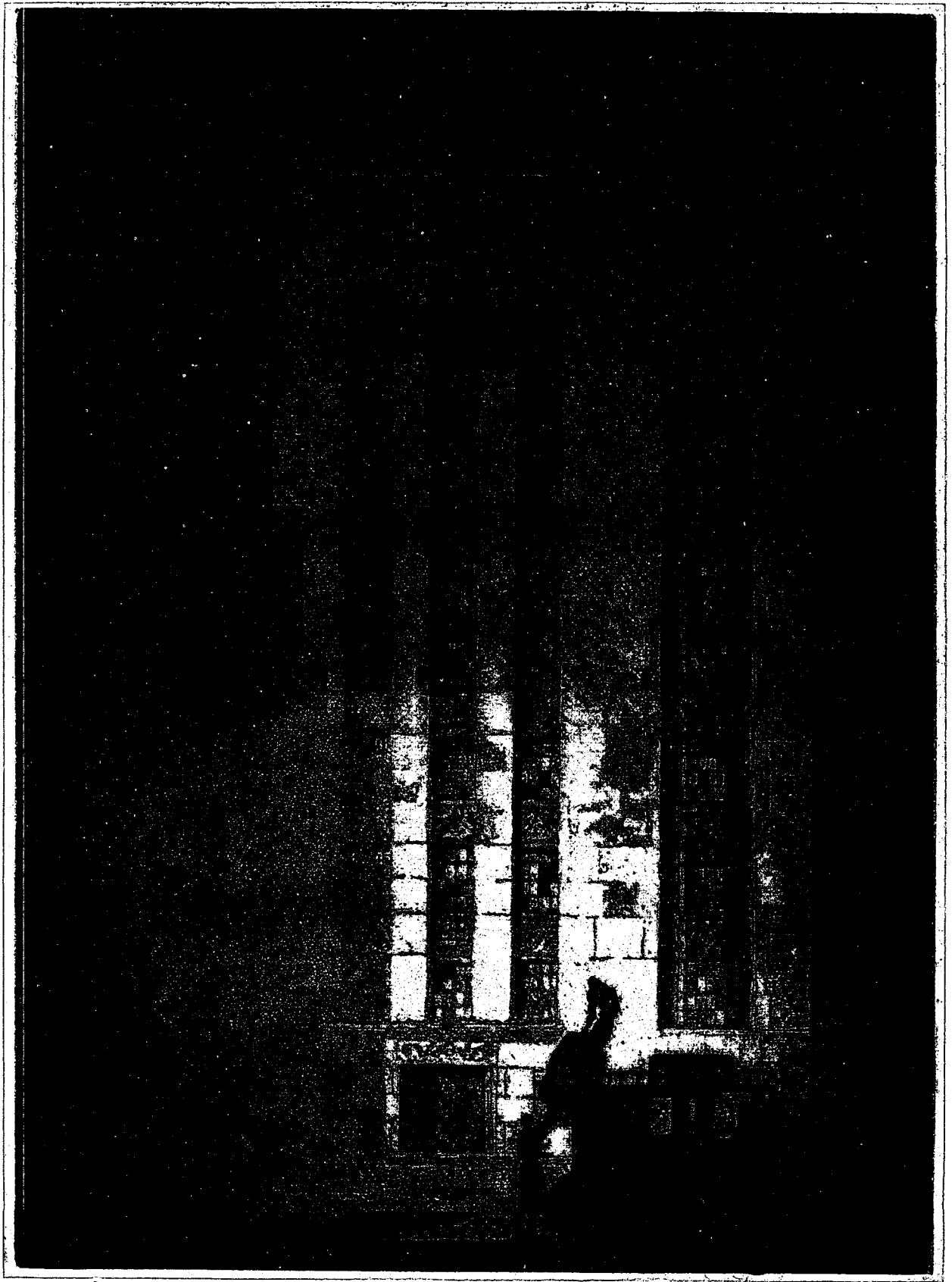
Size of Original, 10" x 13¼"



AQUATINT RENDERING BY DONALD DOUGLAS—BATH AND TENNIS CLUB, PALM BEACH—JOSEPH URBAN, ARCHITECT

Size of Original, 12" x 9"

PENCIL POINTS



AQUATINT RENDERING BY DONALD DOUGLAS

APARTMENT HOUSE IN NEW YORK—RAYMOND M. HOOD, ARCHITECT

Size of Original, 9¾" x 13¼"

the heating causes the rosin particles to adhere firmly to the copper. Between the rosin particles are small interstices or spaces of uncovered copper. The plate is now properly grounded. Care must be taken, in heating the plate, not to *over-heat* it, because if the rosin particles burn, they lose their adhesive quality.

The drawing is made directly on the ground, either by using a 6B pencil or transfer paper. The next step is the beginning of such difficulty as there is in making an aquatint. The artist must decide upon the scale of values according to which the aquatint shall be made. The sketch shown in Fig. 1, illustrates the principle upon which the artist acts. He decides that his aquatint shall have, let us say, six values, ranging from white to black. The area (a) is obviously to be retained as the high light, and the area (f) is as obviously to be made the darkest in value. Between these values are the other values (b), (c), (d) and (e). It is clear that the greater the number of values the artist decides to employ, the greater will be the variation in the finished aquatint. For drawings such as are illustrated in this article, a range of from ten to fifteen values was chosen.

The values decided upon, the next step is to paint out the areas which are to appear whitest in the finished print. This painting out is done with a small camel's hair brush which is used to apply the "stopping out ground"—a stiff and, it might be added, "unæsthetic" liquid having an asphaltum base. The stopping-out ground may, of course, be readily obtained commercially. When the application is dry the plate is immersed in a weak acid bath. The drying takes about half an hour. The acid bath consists of a solution of hydrochloric acid (commonly in the proportions of one pound of C.P. acid to a gallon of water). As in the process followed in ordinary etching, the acid attacks those portions of the copper plate not protected by the rosin or by the stopping-out ground. The plate remains in the bath thirty to sixty seconds, after which it is permitted to dry. The time allowed for

the biting of the acid is regulated, of course, by the depth of etching which the artist desires to obtain. Then the areas (b), next in value to the white, are stopped-out and the bath repeated. Each successive application of the stopping-out ground remains, as applied, till the final biting of the plate. With each successive bath the unprotected surfaces of the copper are bitten deeper, and, finally, when the last bath is given, and the plate washed with kerosene to remove the stopping-out ground, you have a plate covered

with innumerable little holes, or, rather, indentations, shallow where the gray values lie and deep in the black area. In the white areas they are, of course, totally absent. The plate is then inked as in the process of ordinary etching, with a roller or inking pad, and wiped off with a soft cloth. Prints are made in the usual way on an etching press.

With the general process in mind let us examine some of Mr. Douglas' aquatints. It will be obvious that the principal effect sought in all his aquatints is breadth of surface treatment; that details go pretty much by the board, so far, at least, as actual delineation goes. On the other hand, in the hands of a master aquatint etcher, the detail may be suggested in what is, perhaps, the pleasantest of all ways—the technique addresses itself not so much to the eye as to the imagination. The illustration



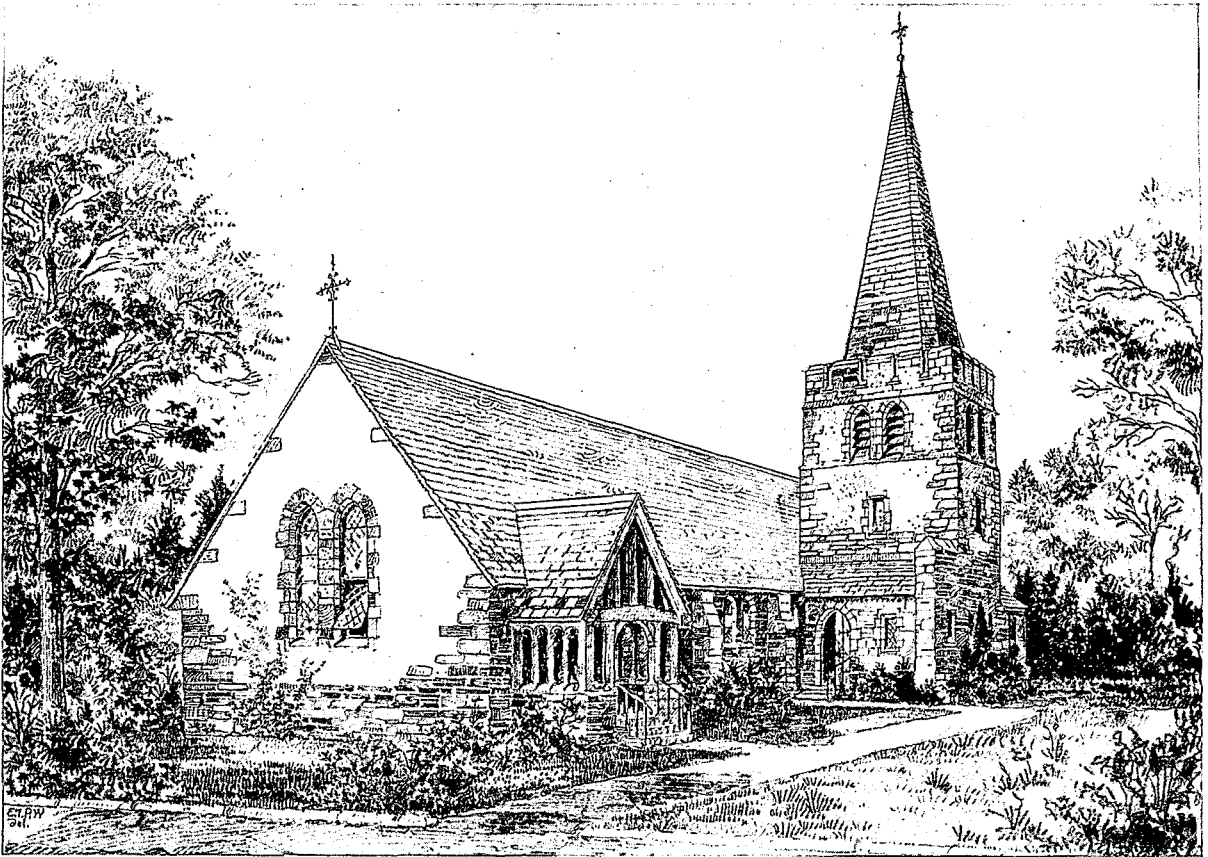
AQUATINT BY DONALD DOUGLAS

SCENE BY JOSEPH URBAN—ACT II, "THE KING'S HENCHMAN"

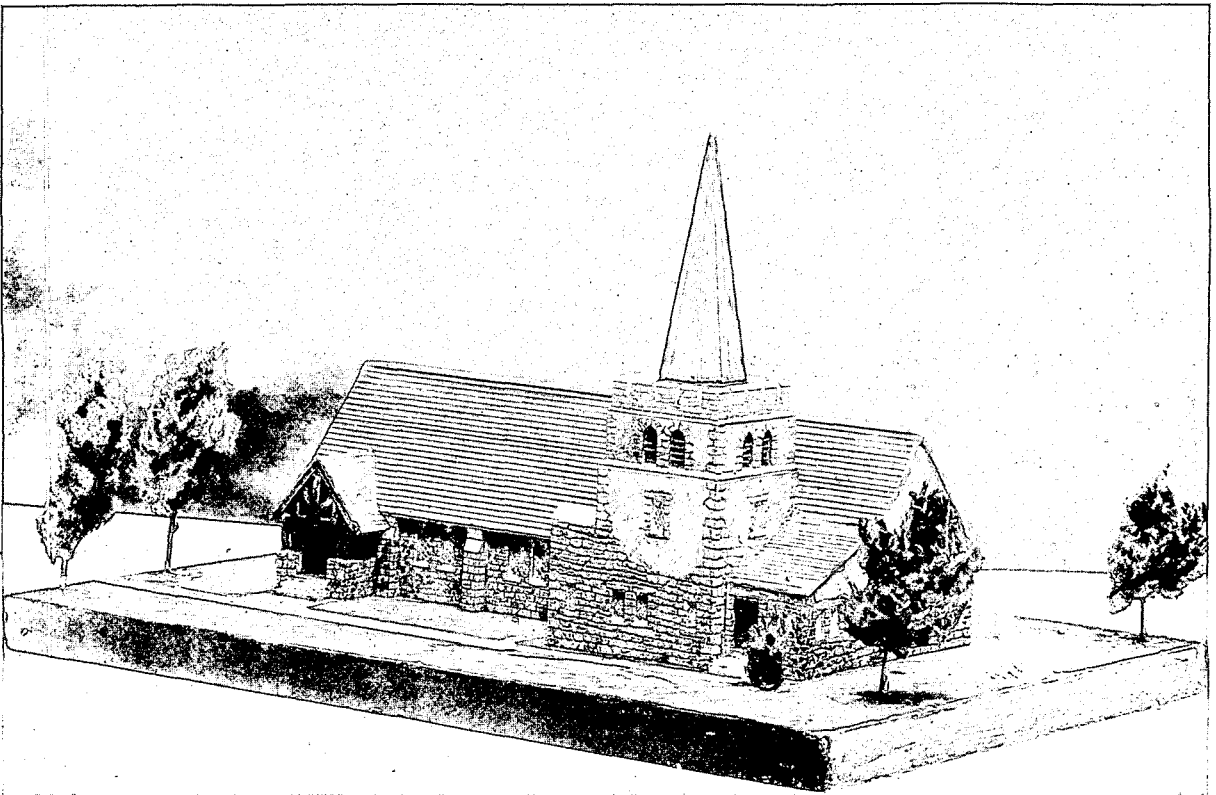
for the first act of "The King's Henchman" contains the essence of successful aquatint. We see the motley group of people—or, rather, we *think* we do. Don't try, however, to verify their existence with a microscope. Unlike the miracle in "The Diamond Lens"—in which a drop of water, magnified, revealed to Mr. O'Brien the vision of a charming young lady—there will be revealed nothing but meaningless patches of gray ink. The effect so exquisitely caught by Mr. Douglas is the *vis viva* of all aquatint work. In some of the other aquatints by Mr. Douglas this effect is not so delicately evidenced, but in

(Continued on Page 700)

PENCIL POINTS



RENDERING BY EDGAR T. P. WALKER OF SCHEME AS ACCEPTED BY BUILDING COMMITTEE



SCALE MODEL MADE FOR STUDY PURPOSES AND SHOWING BUILDING ESSENTIALLY AS BUILT
CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS

A BUILDING ON THE BOARD

A SELECTED GROUP OF DRAWINGS SHOWING THE PROGRESS FROM THE SKETCH TO THE FINISHED WORKING DRAWINGS OF CHRIST CHURCH, HAMILTON, MASSACHUSETTS

Smith and Walker, Architects

THE SUBJECT WE ARE presenting this month in the form of a group of drawings is the design for a small parish church as made by architects Smith and Walker, of Boston. We believe that the drawings will speak for themselves to the discerning draftsman, but the following notes will serve to make certain points more clear.

The first sketches for Christ Church, Hamilton, were made in 1924 and 1925. They showed an English Gothic type design, with a square tower dominating the design at the front. This plan and type were seriously considered for a time, the question of location being not wholly decided.

Some months later, through the generosity of one of its members, the church, which was then housed in a portable building, was offered a very fine lot of land, a gift which was gratefully accepted.

It was evident at once that the new site did not lend itself in the best way to the type of building which had been considered up to that time, and several new designs were made and submitted. One of these was unanimously chosen by the Building Committee in charge and was subsequently approved by the church.

The accepted drawings indicated a long narrow building with a tower at the junction of the church proper and a future parish house. It was originally planned to be built in stone and plaster, with limestone trim, and followed the precedent of many of the well known English parish churches in feeling.

When actual construction was undertaken, the committee decided to follow the plan of building only such work as could be financed without incurring indebtedness. The result of this was that the foundation work including the concrete slab floor was the first step contracted for.

While this was under way the architects had ample opportunity to review their efforts and to re-study matters of design and detail. An increasing desire on the part of the people to have their church constructed in local stone became evident, and finally various members of the congregation volunteered to furnish the material from stone fences on their properties.

The change in material for the main parts of the building was responsible for certain other changes which unquestionably helped the completed design.

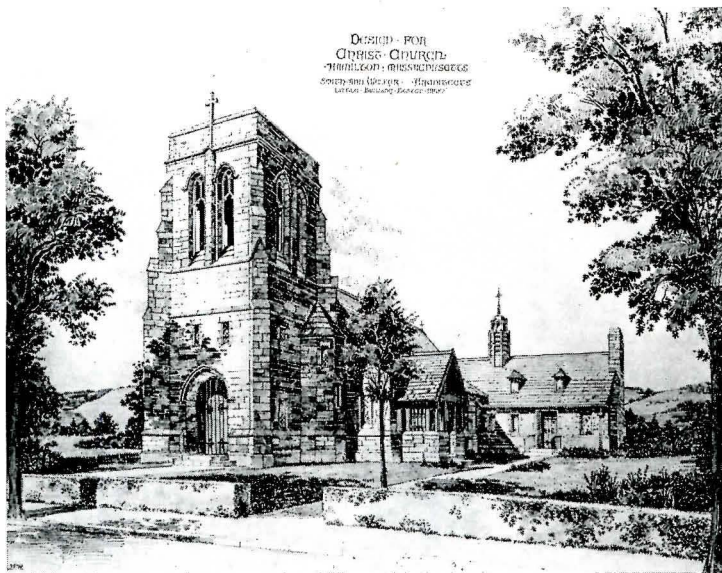
With the exterior walls finished mainly in plaster, limestone had been quite in key for trim such as buttress caps, copings, and so on, but with the change to field-stone, which was unusually well laid, it became evident that this material formed too sharp a contrast, and offered a certain "slick" effect which was not happy. Limestone was therefore abandoned, and in its place heavy slate buttress caps were introduced to match in color and texture the

contemplated roof, and the belt courses and copings were made of granite blocks, slightly shaped.

Prior to this, the clients had authorized the making of a model, which proved very helpful in many ways. This was modified, and worked over, until in its final stage it very nearly indicated the finished effect of the building.

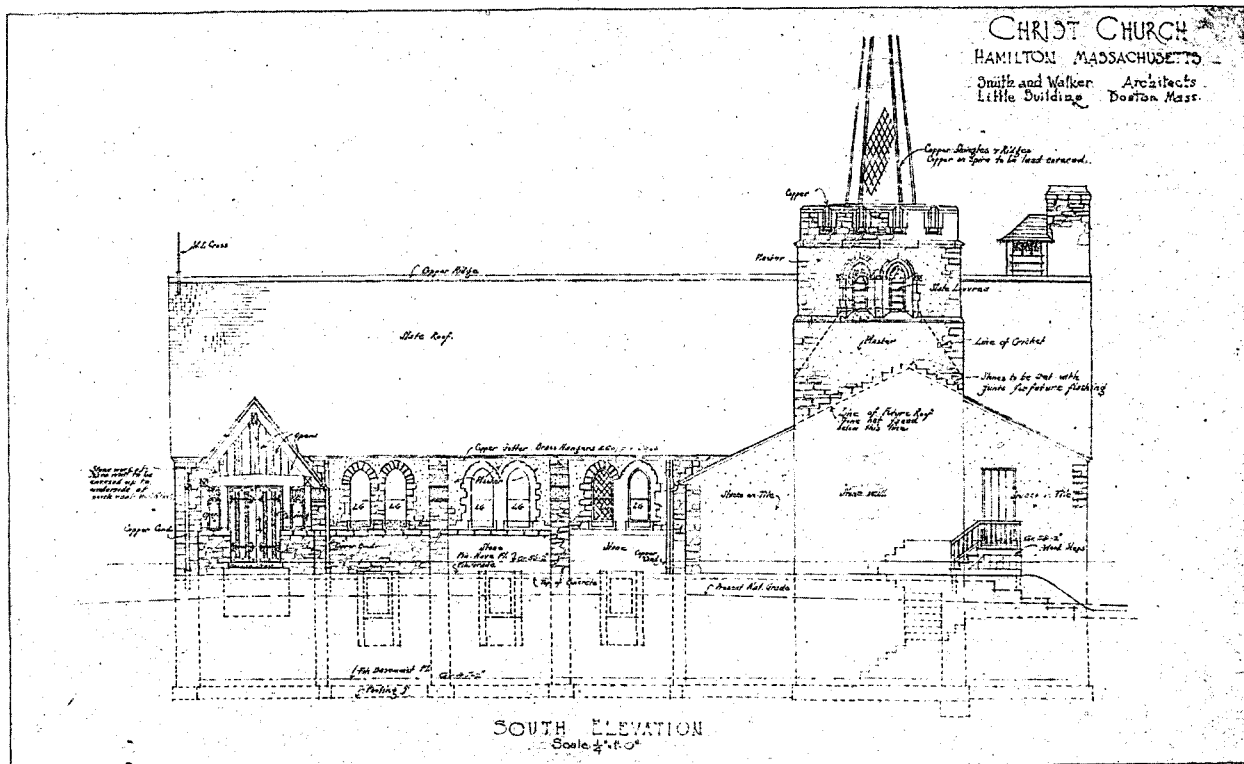
It made clear the fact that the tower parapet should be simpler than was first shown, and brought out certain needs for refinement in the flèche surmounting the stone tower. The color effects tried out on it indicated that copper louvers would be less agreeable than heavy slate ones, and the finished lines of the porch proved susceptible of improvement.

The process of completing the building slowly,
(Continued on Page 699)

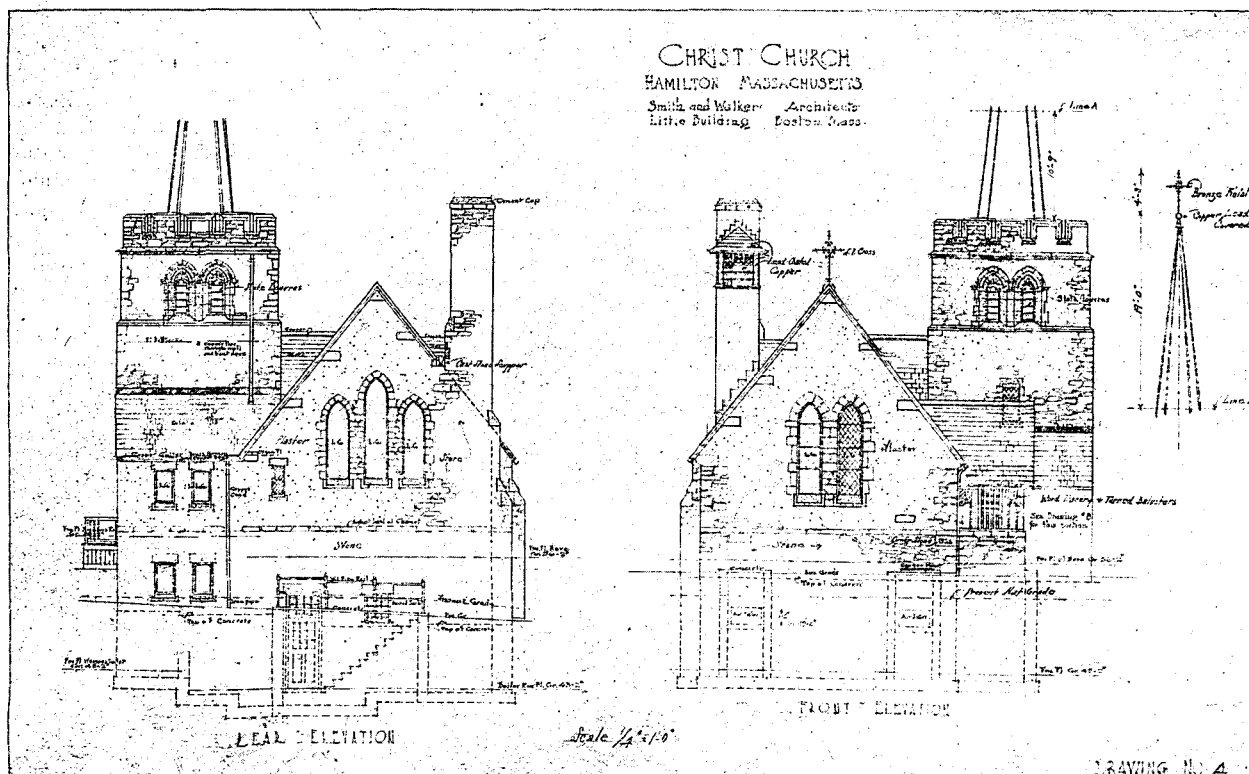


RENDERING OF ORIGINAL SCHEME BY EDGAR T. P. WALKER

PENCIL POINTS



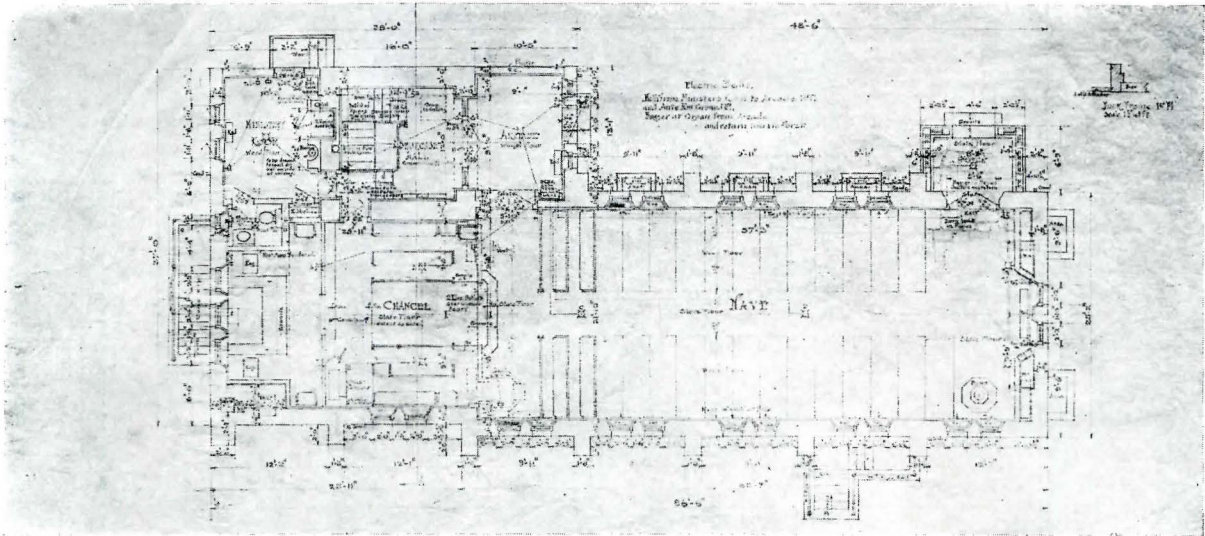
SIDE ELEVATION



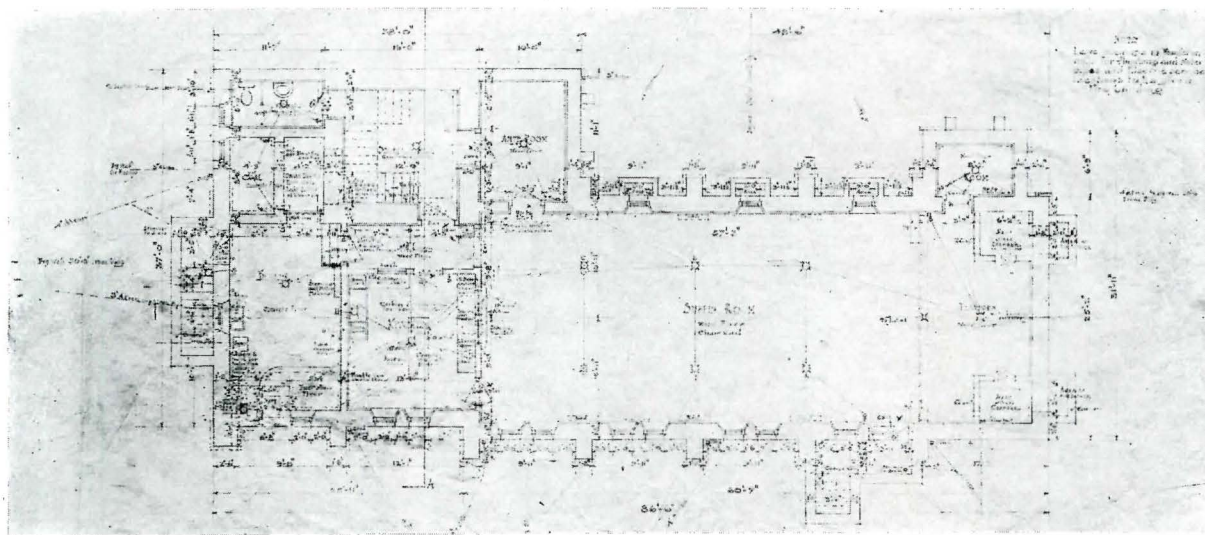
REAR AND FRONT ELEVATIONS

CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS

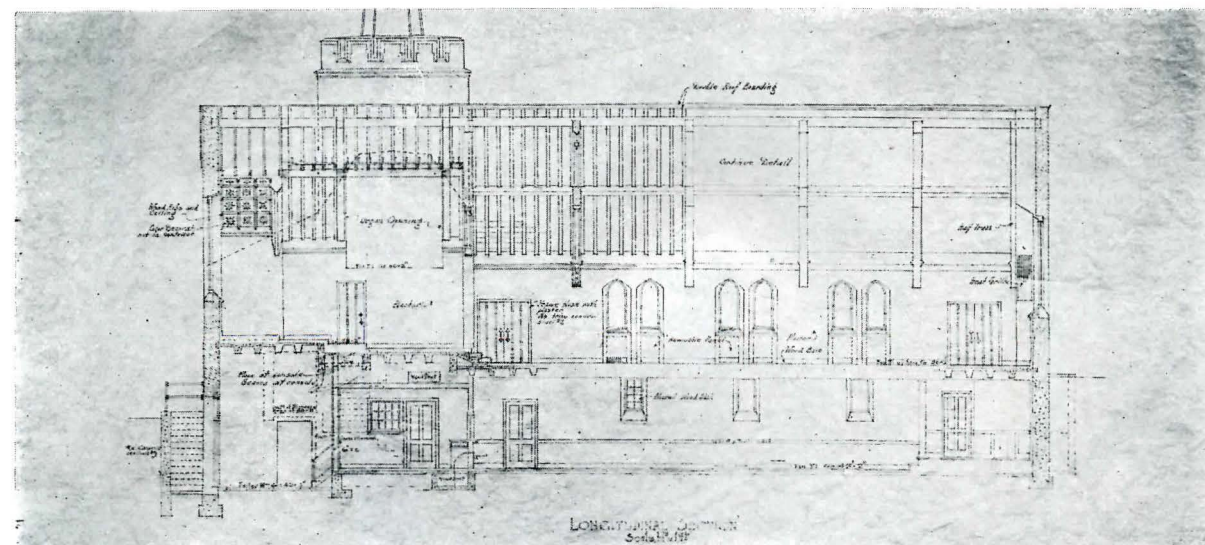
A BUILDING ON THE BOARD



FIRST FLOOR PLAN

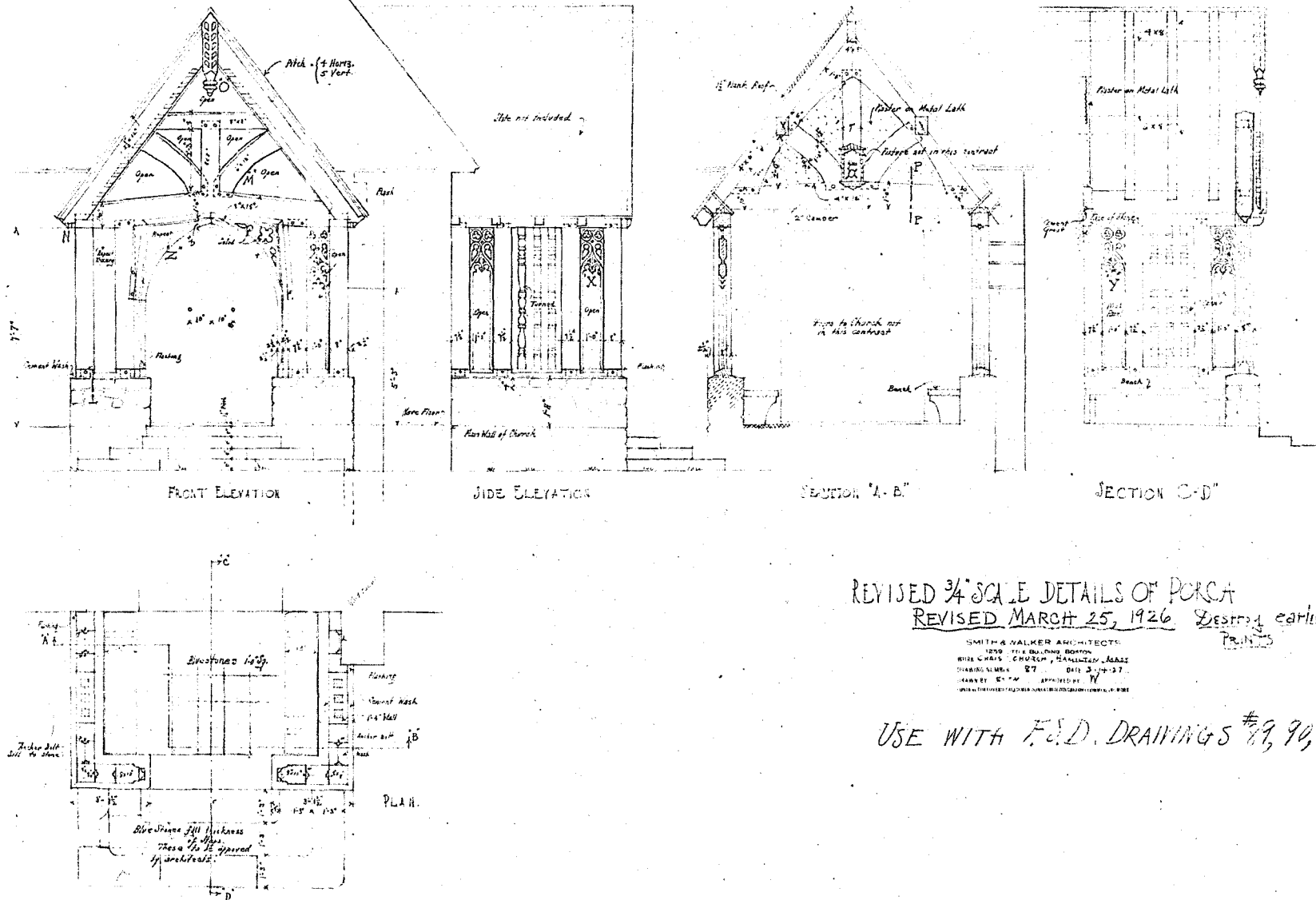


GROUND FLOOR PLAN



LONGITUDINAL SECTION

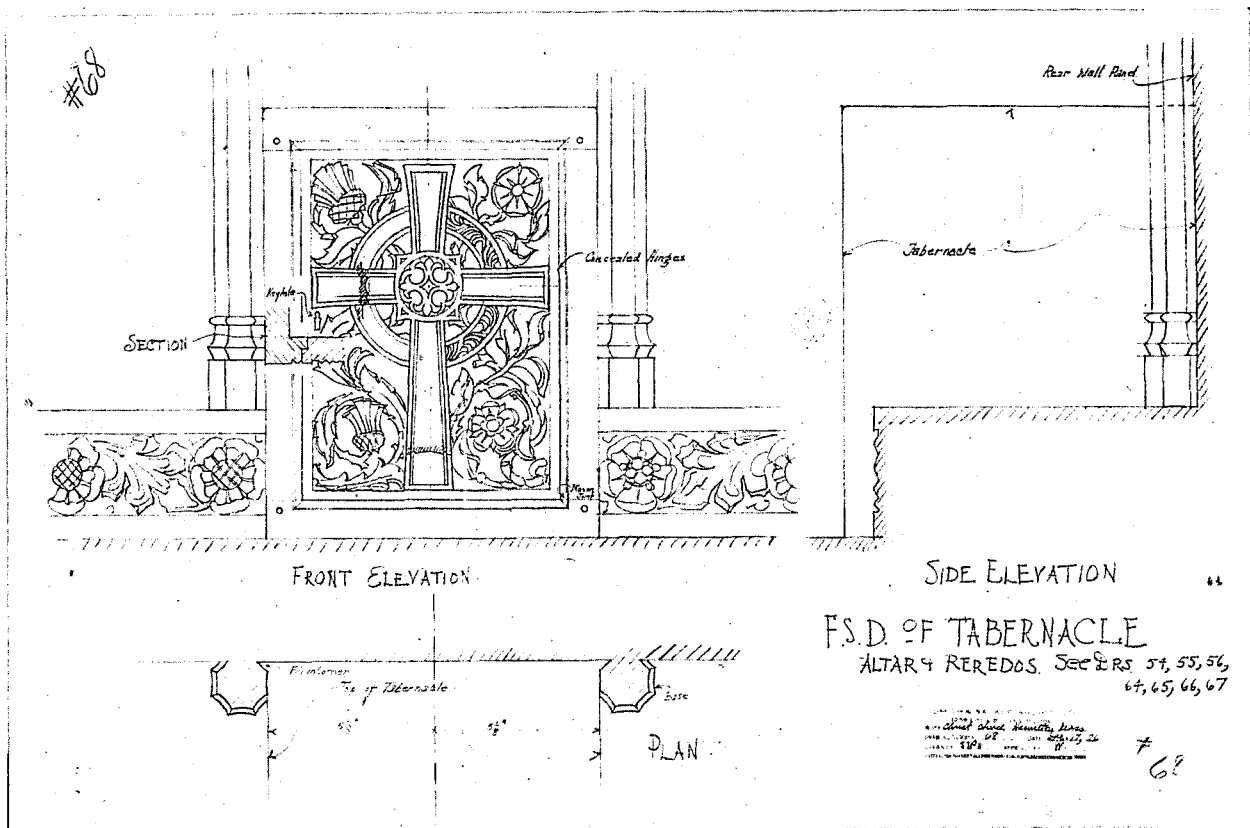
CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS



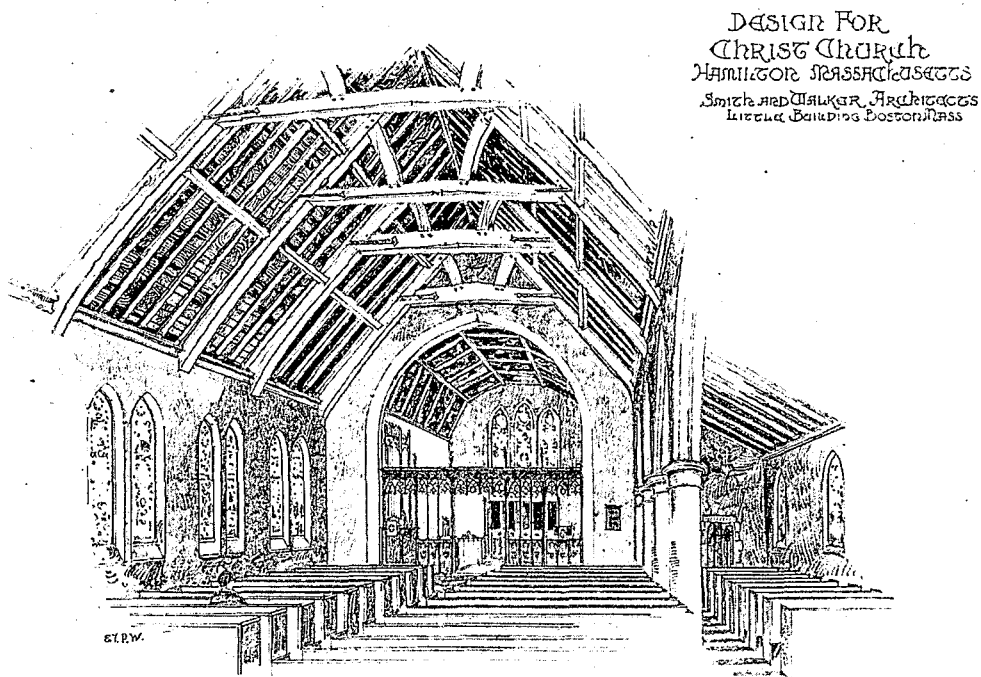
DETAIL OF ENTRANCE PORCH, CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS

DETAIL OF PULPIT, CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS

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DETAIL OF TABERNACLE, CHRIST CHURCH, HAMILTON, MASSACHUSETTS—SMITH AND WALKER, ARCHITECTS
(See Pages 711, 712, and 713 for other details)



PENCIL RENDERING OF INTERIOR BY EDGAR T. P. WALKER

THE SCULPTOR LOOKS AT COLLABORATION

By Alvin Meyer

SOME YEARS AGO there was much talk about the revival of a collaborative spirit among the arts. It was felt that, somehow or other, architecture, painting, and sculpture had become arts very far apart and serving very different purposes. Painting and sculpture had departed into the realms of story telling, building had become utilitarian, and its art had reduced itself to a series of stock style ornament. If there was a surplus of funds, a space, pedestal, or niche was designed to be embellished with the other arts. But when reduction of cost started, the attached arts disappeared first. Consequently the architect always designed these uncertain spaces very gingerly, keeping well in mind that his design primarily must be so constructed as to look well without the supposedly costly and unnecessary embellishments. Just when this state of affairs started and when it will entirely disappear is hard to say. Nor is it easy to explain the cause, unless it is a reasonable state due to the mechanical age in which we live.

If, however, this present movement toward collaboration is a serious one, certain facts must be looked squarely in the face. The architect must trouble himself beyond simply allotting a space for sculpture and painting, and those who practice these arts must in turn learn something about architecture. Our schools, in the past, have helped us but little in the development of mutual understanding. The architect has been taught about the other arts from the point of view of general education rather than with the thought that they had any functional connection with his particular profession. And the sculptors and painters went far afield into a French-Bohemian atmosphere where architecture was as Sanskrit, merely something foreign that they had heard about. The chief artistic aim of each was to tell a story by means of his composition and the decorative connection with a possible future surrounding never crossed his mind. As he had no say in the matter anyway, he merely left this development to fate. Occasionally when he was consulted about a setting, he was lamentably at a loss to contribute anything.

Of recent years schools have been established which, realizing the apparent intolerance of the different arts toward each other, have tried to give the follower of each profession enough insight into the other branches so that he may have an intelligent viewpoint. In theory at least they have been very successful, for their exhibitions from time to time have shown most satisfactory results. Any number of young men in America, trained in these schools, are well equipped to enter a collaboration of almost any nature. But in the profession there is still anything but collaboration; too often it becomes antagonism. Ask an

average professional man about collaboration and he will tell you that there is no such thing; that it is only a hypothesis, and was never meant to be worked out. The architect is of the opinion that it is his privilege to say what art is going on his building, and where. On the other hand, there is an idea quite deeply felt in the other arts that architecture really isn't an art, but merely a mechanical utility. The outcome is that the architect allots spaces and hires somebody to fill them; if a good man won't, a poor one will. The painters and sculptors, equally independent, compose things which are complete in themselves and which need no immediate architecture.

The question is, can there be any collaboration? If history means anything there certainly can. Looking back at the different ages we find that at times there were unusually good collaborative periods. The Egyptians had nothing short of an absolute one. But since we know so little about the history of Egyptian building, and since the mental state of the builders play such an important role in collaboration, we gain little from the consideration of Egypt. The Greek, while it is lauded as the height of artistic endeavor, nevertheless shows the first signs of failure in the attempts at collaboration. Here it is seen that there was a distinct allotting of spaces, and that as the centuries rolled by the work put into these spaces gradually had less connection with the building. Compare, for instance, the pediment group of Olympia with that of the Parthenon. Notice how much more structural the former is than the latter. The age of Pericles is usually considered the top of the Greek art, but individualism had already ripened to the extent that it was detrimental to the artistic result as a whole. It was of greater importance for the sculptor to promote the welfare of his own work than to contribute anything to the building. The Roman period hardly brought anything new to light, but chiefly followed the precedents set by the Greeks.

After emerging from the dark ages we again find unusually good collaboration in the Byzantine period, chiefly distinctive for its even distribution of the importance of the different arts minus any individualism. The Romanesque period, except for the unaccountable shortage of painting, was equally good. One would be convinced that the secret of collaboration lay in the absence of individualism. However, the Renaissance period proved that this is not true, for it was then that astounding wonders were achieved in collaboration and the names of the individuals of each branch were equally honored. It is the one time in history that can be studied which fits modern-day conditions. During the Baroque period the individual again was lost,—at least he was never considered a collaborator. In the various later revivals of the

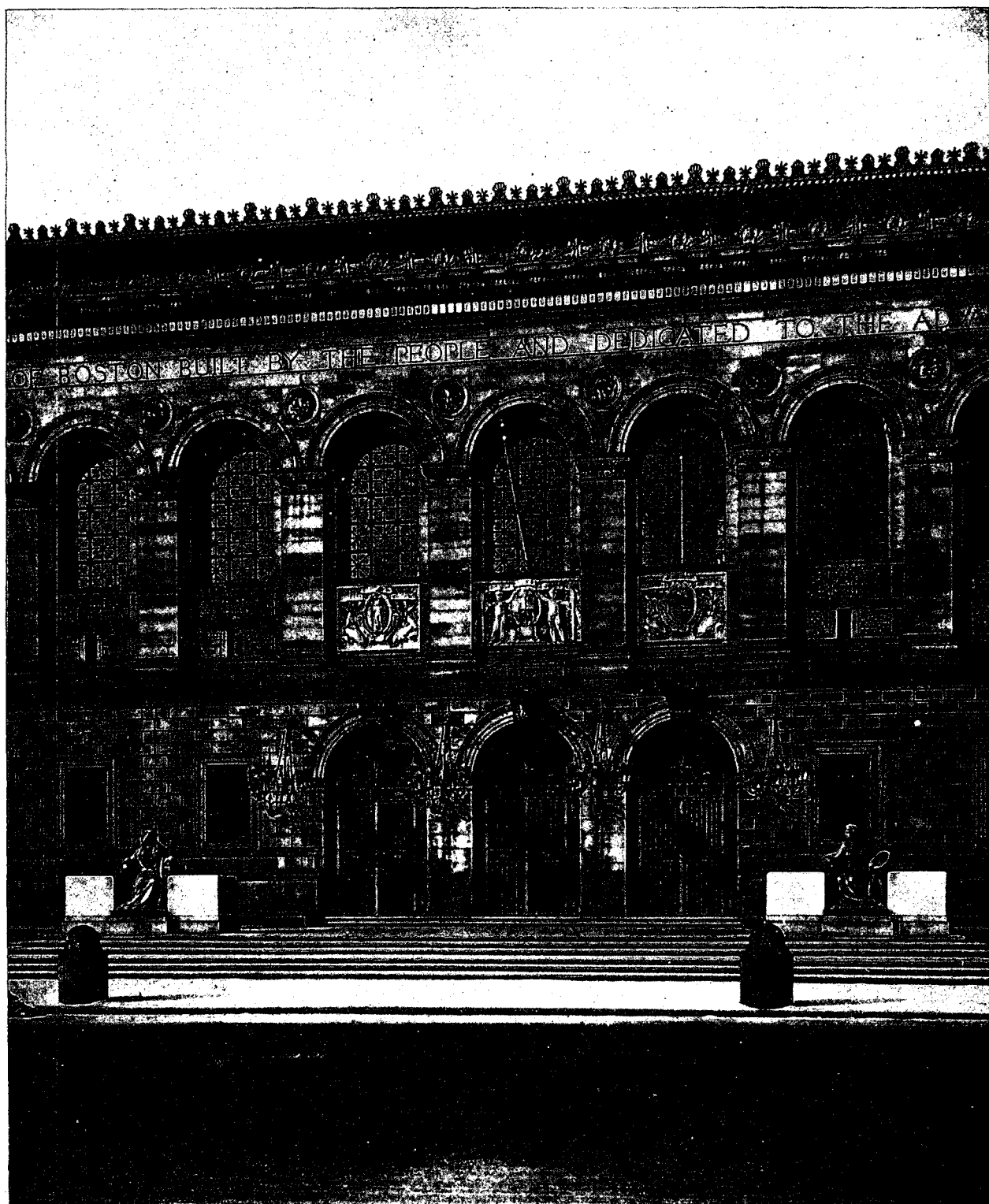


Photo by Paul Weber

ENTRANCE TO THE BOSTON PUBLIC LIBRARY—A HAPPY COMMINGLING OF SCULPTURE AND ARCHITECTURE

This well known masterpiece of the firm of McKim, Mead, and White, was one of the earliest successful examples of collaboration in America. Mr. McKim, whose interest in collaboration finally led to the establishment of the American Academy in Rome, here made use of the foremost sculptors of the day. The panels just above the doors are the work of Augustus St. Gaudens, the center one after a design by Kenyon Cox, the painter. The seated figures flanking the entrance were originally to have been done by St. Gaudens but were finally done, many years later, by Bela Pratt. The circular medallions below the cornice were executed by Domingo Mora.

Classical period collaboration was carried on more in the way of copying problems which the ancients had already perfectly solved.

Arriving at our own day, we find ourselves, first in the Victorian period, chiefly governed by French thought. In this age the accepted object was for each man to make himself seen regardless of the other arts, for men craved to perpetuate their own names. It is true that good individual work was done, but for the most part a horrible collaborative conglomeration ensued. It was then that the allotting of spaces came to be such common practice. The explanation would seem to be that the architect said, "I have given him his space, but I am not responsible for what he has done." There was more truth than poetry to that. Nor have we quite shaken the practice yet of employing men of reputation to do the chief work, by virtue of their reputations rather than because any of them is the man for the job. Since we now fully realize the difficulty of collaborating, and the futility of allotting spaces, it becomes a matter of debate whether the architect should educate himself to become a sufficient master of all the arts, relying entirely on shops to execute his work, or whether he should put himself into the frame of mind to collaborate intelligently with the artist.

Granting that collaboration should be practiced in this day and age, we must consider the individual. Perhaps there is something to the adage that architecture is art, and painting and sculpture are its hand-maidens. However, the architect would have a rather difficult time interpreting it by saying that the architect knows art and the painter and sculptor learned it from him. Often the architect can well use the free and pliable interpretation of his fellow artists, for both the sculptor and painter are in a better position to visualize results more easily owing to the fact that they are not so engrossed with the practical matters relating to the building. For the architect to imagine that it detracts from his dignity to take a criticism from sculptor or painter is only a reflection upon his state of mind.

Quite often artists are given a space to fill, but specific care is taken that a line is drawn where one art begins and the other ends. The rest of the building, ornament and figures, is turned over to a shop to be executed after the drawings of the detail man. In no sense of the word could this be called collaboration. The artist, even though he may be beyond criticism, has often not been trained to collaborate, and is not equipped to do anything beyond the line where his art ends. In fact he considers the rest of the ornament as garnish and below his dignity to design. The architect has employed this prominent man chiefly for the beauty of his own work, knowing full well that it will always be a thing apart, and consequently he has placed it so. Had the artist been forced to have a hand in the detail as well as the center of interest, automatically his work would have

had a connection. However, no architect will jeopardize the beauty of his building for the sake of permitting a painter or a sculptor to experiment. He is right. But first he should assure himself that the man doesn't exist who can fill the bill before he promiscuously turns his work over to a shop. Regardless of the advantages of sidestepping the men of the other arts, the architect invariably reduces the quality of his work by doing so.

On the other hand, granting that collaboration should not be practiced, it then becomes part of the architect's education to be a good judge of what is known as shop work. For the architect to design spaces to be filled by men who work in a shop and have no more interest in their work than the pay check, falls somewhat short of the best judgment. That some recent attempts have been successful is probably more due to the fact that good men, forced by the impossibility of getting work under their own name, have gone into shops for a livelihood. It is only logical to believe that the same men would do better work should they get the credit. For the architect to deceive himself by believing that the quick and reliable results obtained from a shop were beneficial to him, only means that in the long run men will not educate themselves any more to collaborate. If the painter and sculptor find that the union man in the shop is preferred, it will kill the very nucleus of desire on their part to meet the architect half way. And should the time come when the quality of the work is such that a shop cannot fill the bill, neither will there be any painters and sculptors who can do so. If the architect gives his work to a shop merely to avoid inconvenience and burdensome arguments with impossible artists, he of necessity must fall behind; for shops do not create, they only produce. During the days when period style was in vogue it was no difficult matter for an architect to tell his shop that his desire was to have number this or number that, but with the influx of modern art, he will either have to resort to inferior work or he will have to collaborate.

Should the artist open up a shop? There have been some very successful ventures of this kind in recent years, but they are chiefly successful from the working end of the game. Invariably the work will finally have the shop stamp on it, for all work designed by one person and executed by another, regardless of the name it assumes, is shop work. However, this scheme is highly favored by the architect, because it corresponds so nearly to his method of working. But he must remember that painting and sculpture are not done best under similar conditions, and that to try to impose methods calculated to suit his convenience at the expense of the artistic merit amounts to hardly more than an admission that he really is not a true artist himself. It would seem then that the better way of arriving somewhere is to train young men to collaborate, and *then use them.*

PENCIL POINTS



BRONZE FLOOR SEAL
JOHN GREGORY, SCULPTOR
Outside Diameter, 17ft. 5 $\frac{3}{8}$ in.



© The Cunard Company

INTERIOR OF THE GREAT HALL—THE CUNARD BUILDING, NEW YORK—A SUCCESSFUL COLLABORATION
BENJAMIN WISTAR MORRIS, ARCHITECT—JOHN GREGORY, SCULPTOR

There is a strong movement toward this goal, but as yet for the most part the only architects who are in the position to put it into practice are older men, and the painters and sculptors who are equipped to carry out the idea are young ones. Therefore it isn't very strange that there is a hesitancy on the part of the architects, and a lack of opportunity on the part of the others to get together for the production of collaborative art.

Clubs which have been formed, and are frequented by the different artists, have voiced their approval of developing collaboration. Some of the architectural ones have extended their membership to include other artists. All receive considerable pleasure from the versatility of the conversation, and lectures are given in honest faith to stimulate collaboration. All this seems quite wonderful, and yet, in what is termed "a hard boiled office," almost any one of these same architects has it specifically understood that one class of callers is not welcome—painters and sculptors. He cannot be bothered. The reason for this is that the contract at the club is *recreation*, and the office is organized for *work*. It is the architect's opinion that collaboration is a very expensive pastime, and one which should be indulged in with discretion. It cannot be denied that it does involve expense, but if the architect does not know how it can be conducted profitably by improving the quality of his work, he can hardly lay the fault upon the other professions, forgetting that it is he, primarily, who lacks the vision to utilize the other arts. Perhaps he is so engrossed in calculating floor space that he finds no time to collaborate with anybody. If the head of an architectural firm hasn't the time, he need only consent to the idea, and let his designers assume the burden of arriving at a solution with the men of the other profession. The usual fault lies in the fact that the architect does not care to take the trouble to convince his client that he needs painting and sculpture. Nor has he the time to educate painters and sculptors to embellish his work. As long as he can prosper without the annoyance, he may be right. Seldom does he realize, when he is called upon to combine the arts, that owing to his neglect of harboring a collaborative spirit, the work, which might have been a masterpiece, only falls back into the space allotment class. It is just as logical to realize that an architect can be inefficient in designing his architecture appropriately to take painting and sculpture, if he has no knowledge of these arts, as it is to realize that no painter or sculptor can do his work to fit an architecture which he knows nothing about.

Nor can much be said for the hypocrisy on the part of the painters and sculptors who, after boldly avowing their contempt for the efforts of modern-day architects, nevertheless accept the allotted spaces. Nine times out of ten they make a botch of it, chiefly because of their ignorance of architecture: not necessarily ignorance of the names of the various mould-

ings, but ignorance of the fact that their art must enhance the beauty of the architecture and not fight it.

After sincerely avowing a desire to collaborate, there still remains the necessity of knowing how, and when. Consideration of these factors could easily develop into a lengthy exchange of opinions, but regardless of the varieties and the perplexities of these opinions, certain outstanding facts have been noticed with the advancement of building. As we are gradually arriving at a conclusion of what type of building best pays the client, it is time that we study how we can best decorate his building for him, giving him his money's worth. Art is not always expensive. If judiciously used, its advertising value becomes a good investment. For instance; if a building of about forty stories costs two million dollars, what part of the building might suffer if twenty thousand were invested in a beautiful doorway? In spite of the fact that an average person speaks with pride about certain buildings that have spent this small percentage on the decoration, nine architects out of ten will tell you that the client will not spend the twenty thousand out of the total of two million. However, an average building of that size will cost that much over the real value of the work in almost any of its different departments, such as lighting fixtures or plumbing, which the average person knows nothing about, and never sees.

It has long been the cry that in a building the prime factor is the floor space, and that the client only pays for value received. However, this same cry was in existence when architects spent thousands of dollars of the client's money on enormous cornices which belonged to three-story European palaces and were being scaled to fit twenty-five-story buildings. When buildings reached such an enormous height that even the most orthodox architect perceived his folly, he realized that if he couldn't garnish his work of art with a cornice, the building would become a cheese box. Therefore, we embarked on a period marked by the use of ornamental terra cotta, and the client was impressed with the fact that he was getting much art for his money. "Much art" consisted chiefly in the repetition of non-descript ornament. Now we are in the age when it is believed that if art must be placed on a building, and we expect it to be visible, only the top and bottom are worth while, for conditions, the death warrant of all precedent and tradition, have designated it so.

The value of placing ornament at the top is questionable, due to the possibility of its being overtopped by future buildings. Therefore placing large sculpture and loud colored tiles there is only feasible where available open space is a surety. However when it is possible, there is every reason in the world why it should be done. One definite point must be borne in mind, and that is, the larger the scale the more severe the decoration must be. The stoic

quality of the colossal statues of Egypt was not arrived at by a bunch of dubs. If we will make large art, let us scale our details accordingly, and forget the intricate French interpretation of the refined and sophisticated Greek.

The future holds other features and collaborative possibilities such as surmounting our office buildings with casinos, theatres, churches, and gathering places for human beings seeking fresh air. It is not a myth that some day buildings will be built of blocks of glass with no windows (depending entirely upon ventilation drawn from the top), an arrangement permitting spaces and shapes that can be highly decorated. Conditions, again, demand it. Why breathe gasoline fumes when mountain air is at hand. It is quite certain that the life of our buildings will soon be lengthened. Among the first and most apparent necessary steps for future collaboration are an attempt to decide where to use it, and a search for the right men to do it.

The problem of where to use collaboration, can best be solved by studying possible utilitarian values that art might have (if the supposition is true that the client will otherwise not spend his money). Through history it has been a known fact that when art is utilitarian it directly serves the public. Churches, naturally, always took first place as a repository for art which is useful. However, public squares came in for their share of such things. The entrance and lobby of a modern sky-scraper is in many ways not unlike a public square of an ancient and crowded city, and consequently an excellent place to display art. Invariably in a square there were artistic things such as guiding signs and drinking fountains for the use of the public. People are attracted to paintings and statues, and illustrated signs are invaluable in comparison to lettered ones. When the architect takes advantage of the possibilities of decorative iron work used as lobby furnishings, and utilizes the available spaces for murals, fountains, carved doorways, and so on, it is with the knowledge that the arts of painting and sculpture flourish best under intimate conditions, and that it is wiser to place things of value where they can both be seen and sheltered. How easy it is to mention ten buildings groaning under the weight of stock ornament, each one of which has cost more than a building with, let us say, a concentrated artistic entrance, and yet the name of the one example is a thousandfold more on the lips of the public than the ten others combined. Still the architect sells stock ornament to the client, perhaps by virtue of quantity rather than quality. It would seem then that the stumbling block of collaboration is the inability of the architect to sell his client quality, granting of course, that he really thinks that worthy painting and sculpture will enhance his work. If he tries to make a compromise and sells his client painting and sculpture in quantity, taking advantage of the

numerous establishments which promote art on a wholesale basis purposely to meet such conditions, he must bear in mind that neither his fellow architects or the other artists will laud him. The chief value of his work will be what it has netted him in money, for he will have given nothing to his profession artistically. Should he successfully survive the trials and tribulations of a collaboration, his result will ultimately not only live after him, but will be tremendously good self-advertising. The publicity such a building will get will also be a paying proposition to the client.

If it is true that collaboration is an asset to the artistic endeavor of creating new and beautiful things, then it is highly desirable for the architect to create opportunities for the other branches to enter. Failing in this, he prevents all opportunities for collaboration, as well as preventing the chance of perfecting himself to cope with collaborative conditions when the work is such that it cannot be sidestepped. He must realize that there is no need for establishing schools, and for young men to spend their time studying collaboration, if he deems it unprofitable to use them. He must also bear in mind that the young men who have studied thus are ill equipped to return to the Victorian way of composing illustrative subjects for allotted spaces. Sooner or later, unless something is done they will be forced to it or else will find employment in the shops, thereby serving the same architects with but a small percent of the same interest. The architect is the loser.

Tremendous opportunities are available in landscape, garden, and domestic problems, for the intimacy of the subject gives unusual urge. Public parks and buildings are, and always were, very important places to perfect with the use of the different arts. In this field, the chief enemies of collaboration are the client's desire for quality, and a most silly fad to build architecture around antiques, or to clutter it up with antiques, or, worst of all, to copy antiques for the occasion. The chances for creating new art are greatly reduced by the desire to "keep up with the Jones" by demonstrating one's taste "à la antique." The only probable remedy is for the landscape architects and the architects to point out to their clients that a very respectable modern work of art is available at the same price (usually at a lower price) and that it will in time have considerably more value than a spurious or commonplace antique.

It is no easy matter to educate the public to realize that it chiefly rests upon it to decide whether we will have better art in America or not. This education can only be accomplished by the prosecution of a constant fight against the application of non-creative stale art. Therefore it behooves the different arts to be well united and to equip themselves to promote the welfare of American art.



PENCIL SKETCH BY HUBERT G. RIPLEY—HOUSE IN CHELMSFORD, MASS.

THE DIMINISHING GLASS, VIII

APPLES OF AMBER

*Man is a roaster, "pour être cuisinier,
il a besoin de le devenir."*

By Hubert G. Ripley

THE PERFECT OMELET is like the design of the well-balanced and finely executed building; in both instances the raw materials that nature furnishes are wrought by the hand of man into a work of art. Both are the glorification of the artist's ideal, both inspire æsthetic emotion; the enjoyment of this emotion is a balm to the soul. The art of either cannot be learned in a day. Who shall say whether the name of Vatel, or that of Blondel will linger longer in the memory of man? Each devoted his life to his profession, ennobled it by his efforts and achieved fame. When Louis XV bestowed the order of the *Cordon-bleu* (Royal order of the Saint Esprit), on the *cuisinière* of Madame du Barry, he was using an architectural term, for the word "cordon", means (in architecture) "the edge of stone on the outside of a building; (in fortifications)," a stone jutting out between the Rampart and the Basis of the Parapet.* William the Conqueror bestowed land and title on his

coquorum praepositus and *coquus regius*; the Domesday Book records the enobling of Robert Argyllon who served a dish *de la Groute* on the King's coronation day.

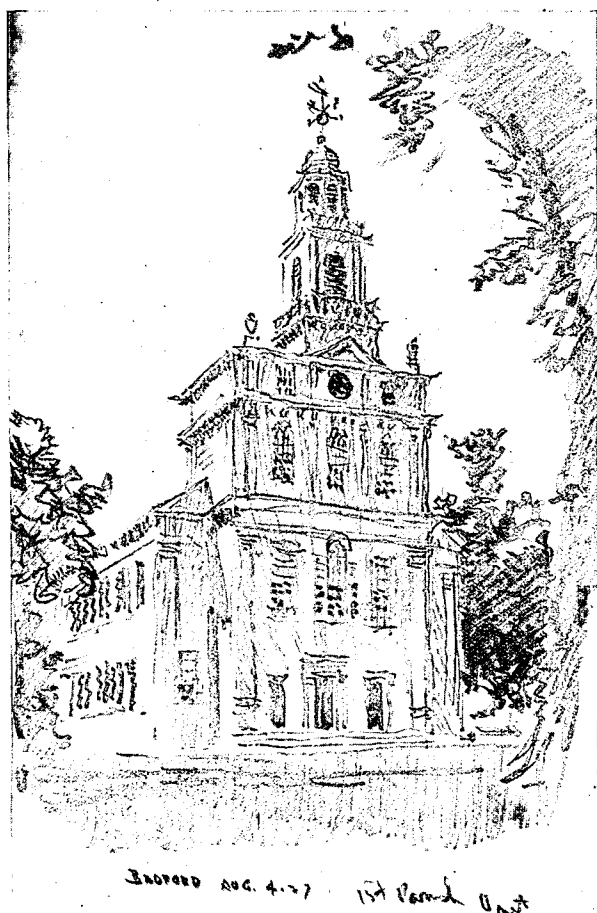
Why do architects devote so much thought and expend so much ingenuity on the design of their chimneys, "the heart of the house," as it were, if not for the unconscious sympathy that exists between good food and good construction? Many fine buildings would be ruined were their chimneys removed; many mediocre buildings are sublimated by this feature. The chimney is the most subtle and vibrant motif of the design; it is the symbol of life and energy; it is the only æsthetic part of a building that is actually alive. It is recognized in every country as an index of its civilization. The most superb of all the chimneys of Belgium is the famous one in the Palais de Justice in Bruges. Launcelot Blondeel is known to have designed it in 1529-31, at the apogee of the Renaissance. It is an admittedly supreme work of art, and

*Nathan Bailey of Stepeney Eng. Circa 1706.

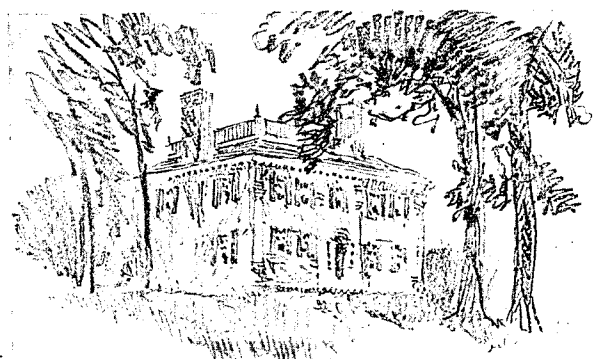
casts of it exist in the Trocadero, in London, and elsewhere in Europe. Blondeel is merely another name for Blondel, just as Leiderkrantz is for Vatel.

The contemplation of a work of art demands a serene mind. It may not serve to dash off for a hurried glance at some fine thing, a picture, a view, an historic monument, unless the mind is prepared for enjoyment; the good draftsman is prone to a liberal observance of lunch hours. It was in this calm and untroubled mental condition that we left town one sparkling morning in early summer. A gentle rain during the night had freshened the air and charged it with ozone, a leisurely breakfast of Casaba melon, a delicately blond omelet with chives, thin crisp toast, and fragrant coffee had charged our systems with osmazome. Lighting our Llaranagas we sank back into the upholstering of the "Pourcontrol," which was the name Arlquist had given to his high-powered Doris.

"One of the most delightful anecdotes in Brillat-Savarin's 'Meditation,'" he remarked, blowing a smoke ring through the window, "is his story of 'L'Omelette du Curé.' 'La Physiologie du Gout,' it may be said in passing, is a philosophy of taste, manners, and culture, as well as a guide for the gastronome. Madame R. . . . (universally acknowledged to be the most beautiful woman in Paris), had



FIRST PARISH UNITARIAN CHURCH, BEDFORD, MASS.



FARWELL HOUSE, TYNGSBORO, MASS.

occasion to visit her spiritual adviser in connection with some little deed of benevolence she had planned for the needy of the arrondissement. The good man was at table, regarding benignantly a Sèvres platter, slightly warmed, that Madame Perdu, his *cuisinière*, her florid face flushed from the fire in the Duparquet, Huot et Moneuse, range (adv't.), had just placed before him. The platter was ornamented with pink cherubs weaving garlands of platycodons for Phyllis and Corydon, stretched out on the heather beneath the shade of the sheltering hornbeam. On this platter, resting gently in its sauce of melted butter,* reposed the Perfect Omelet, its golden wrinkles sending out little puffs of savory aroma, while the tip of a tiny shallot or two peeped from between its folds. An amber stemmed glass and a bottle of 1820 Chablis stood at the Curé's elbow. Madame R. . . . 's eyes sparkled, and her delicate nostrils quivered slightly. She had forgotten her errand of mercy in an animated discussion with the Curé and Madame Perdu on the art of Omelet making."

Arlquist paused, gazing for a moment at a striking doorway that embellished the façade of a fine old house on Brattle Street. It was Doric in manner and remarkable chiefly for its enormous wooden key blocks, stone-like in scale, though otherwise perfectly harmonious to the strictly wooden detail. (Brattle Street, Cambridge, near Harvard Square, is almost a succession of fine old houses, characteristic of the 1760 period.)

The conversation the previous evening had been on the relationship that Arlquist maintained existed between the art of cooking and the art of design. It was to reinforce certain theories that he had in preparation for his forthcoming work (to be published under the sponsorship of the Fullerton Foundation, though its title had not yet been fully decided upon), that he had made the visit to Boston. We had suggested "Skillets and Ruling Pens," "Ab Obo ad Duomo," "Temple Bells and Tangerines," but the

*The sauce for the omelet is composed as follows: cream a lump of butter—"gros comme un œuf"—with a tablespoonful of chopped chives and parsley, add a few squirts of lemon juice and allow this to melt on the warm platter while the omelet is cooking.



STEARNS HOUSE, BEDFORD, MASS.

title that he most favored was "Apples of Amber." In a spirit of mild raillery he had cautioned him that the critics would surely draw absurd comparisons between Scrambled Eggs and Eggs and Darts, but Arlquist was perfectly serious and to us his logic and masterful analysis always seems irrefutable. It must be admitted that much of his argument had a sound basis and considerable historic precedent. Who does not recall for example, the most famous Omelet in Europe that blossomed under the protecting shade of one of the most celebrated monuments in France. A sympathetic rapport binds the two inextricably, and both are mentioned in the same breath. Had Madame Poularde chosen the profession of Architecture, or Music, or Sculpture, she doubtless would have gone far. The memory of her omelets will live while the fame of St. Michael's Church lasts. When Eugene Emanuel Viollet-le-Duc, the great Romanticist, came to the Mont, fatigued from the long journey from Dol, and stretched his rangy legs under the hospitable board of the tavern just inside the old portcullis, he called faintly for food. They brought him an omelet at the sight and savour of which his spirits revived. After a second helping he vowed that his restorations there would astonish the world. The main reason that he and all those associated with him, from the chief massier down to the cider boy who tugged the heavy buckets up the steep slopes for the masons' noon-day meal, did such a remarkable job, lies in the perfection of the omelets made by the deft hands of the Madame Poularde of that day.

When around 1850 the Art of Omelet Making in the United States began to decline, good taste in Architecture practically came to a standstill. The frothy over-baked omelets of the '70's, '80's and '90's, dry and tasteless, have their counterpart in the jejune, florid, and jigsawed abortions of the public and domestic architecture of that period. Now and then one may find a worthy example, just as occasionally one might come across a good omelet in an out of the way tavern, but the leaven was tenuous and the public conscience indifferent.

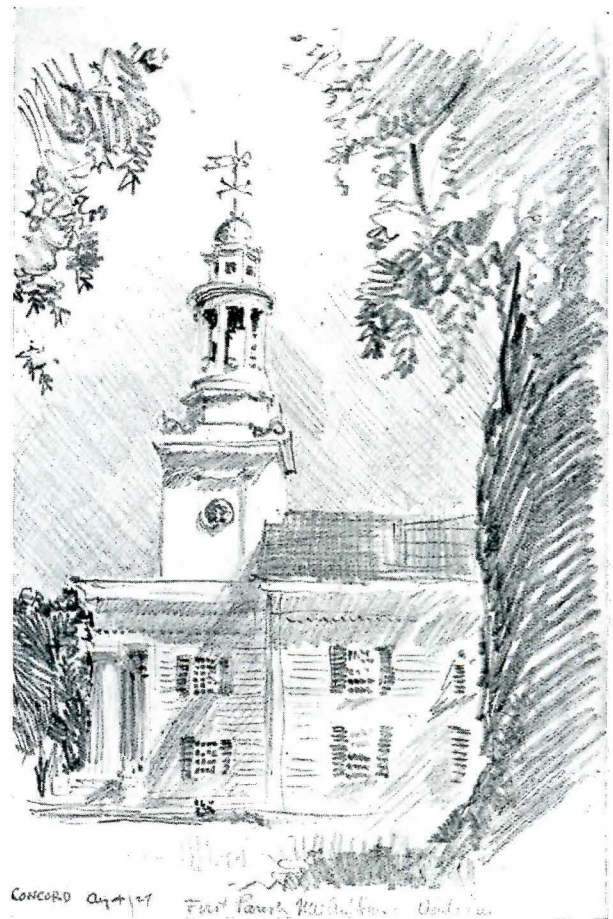
When Massachusetts was a colony, and later on in the early Federal days, good cooking was as universal

as good architecture. Brillat-Savarin testified to this in his "Meditations," where will be found much of interest both to the *bon-vivant* and the antiquary. As an *emigré*, Savarin started a restaurant in Boston which prospered greatly. Here he taught how Julianne soup should be made, the manner of stuffing a wild turkey, and many other important details that had their influence on the culture of the time.

Meanwhile the "Pourcontrol," having passed through Lexington, was tooling blithely along the Bedford Road. On arriving at that town we found a simple boulder** supporting a bronze tablet inscribed with several score names of those who fell in the late war, had been placed on the Village Green in front of the Unitarian Church. The Church dominates the town and while the memorial is not in just keeping with the spirit of early Federal architecture, many of the names inscribed thereon are not early Federal names.

"You see," said Arlquist pointing to the impressive façade of the old Church, "the harmony, balance, finesse, and general air of dignified acquiescence that both this building and the well-compounded omelet

**When boulders are used for memorial purposes they are always alluded to as "simple" or "dignified." When they are not so used they are considered a nuisance and are either buried in the ground, or broken up for foundations.



FIRST PARISH MEETING HOUSE, CONCORD, MASS.

possess in common. It is, if I may be allowed to use the term, *cuit au point*. Even the platter on which it rests (pointing to the Village Green, with a quiet smile*) has a golden carpet of buttercups."

This seemed to us carrying Transcendentalism to a conclusion worthy of the great Panopotian. We made a hasty sketch while Arlquist carefully examined the exterior of the building.

"This front portion must have been added at a somewhat later date," he announced. "Let us view the Stearns House, just down the road a bit."

"Here we have a 1750 structure unaltered to all intents and purposes. Look at the doorway, and the corner quoins, and the splendid chimneys."

We rang and asked permission to make a sketch, which was graciously granted, but we were not invited to see the interior. We could tell that the front hall ran through the house, and that there was a door under the stair landing on the back. The blinds or shutters, depending whether you are from Philadelphia or not (for there they call the one the other), are especially fine, with splendid great slats measuring over a half inch by $2\frac{3}{4}$ inches, which is somewhat unusual for this section.

We spent a half hour or so and then went on our way to Chelmsford. Here is a fine house right in the center of the town, built about 1810 or 1820, Arlquist thought. Its brick ends are painted white and the main front is ornamented with the Doric order in form of pilasters between each window. The detail is refined and well-executed and the entrance

door quite exciting. This doorway served as a model for several eminent architects, who have here found inspiration for some extremely meritorious work. Arlquist said he didn't believe the house was generally known, and if it were, it was so naive and direct that there was little fear of its becoming hackneyed through undue repetition.

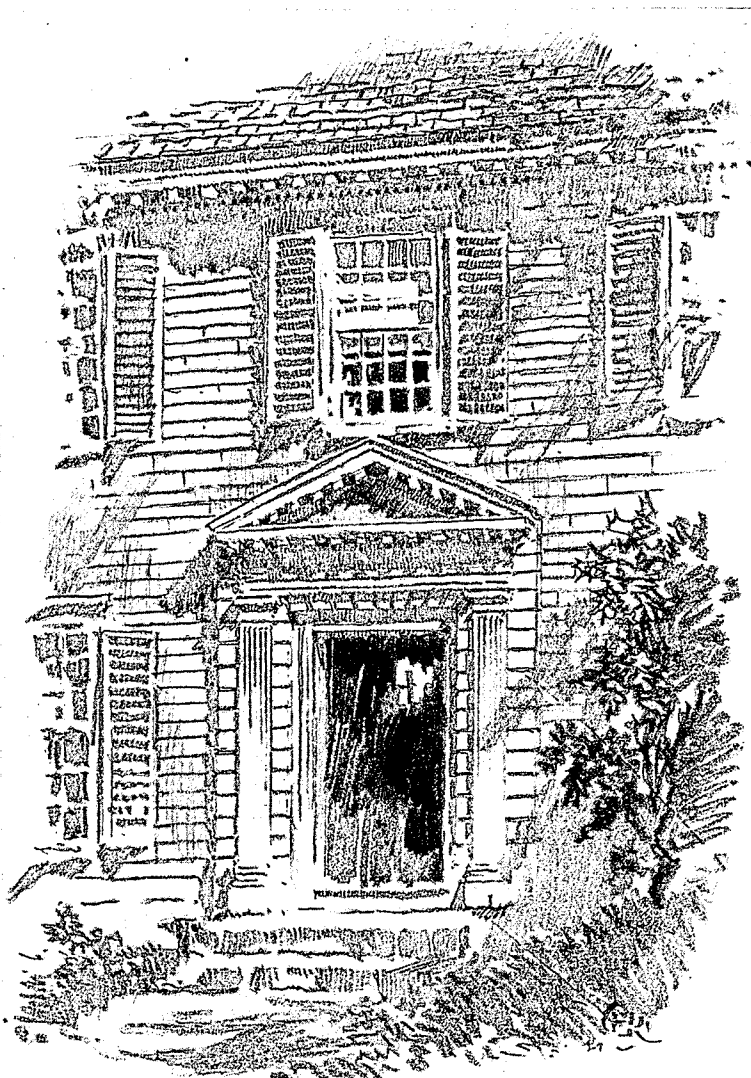
"Here is a façade now that has all the elements of a Gâteau St. Honoré. It is popularly believed that

the recipe calls for six different cordials combined with exotic candied fruits for the filling. There are six pilasters, enframing a doorway that is rich and juicy. The whole conception is redolent of old lavender; like Herrick's Julia, 'the places that her feet trod on, gave scent of bruised cinnamon.'"

We agreed without argument and adjourned across the street to the "Tasty Pastry Lunch" for a basin of biscuits and milk.

The Nashua road shortly brought us to Tyngsboro where there are two splendid mansions, decayed relics of departed glory. The Farwell house, built in 1806, we were told by the gentle

lady who is the present occupant, is rather unusual in detail. We were asked inside and so had a good opportunity to examine it closely and learn something of its history. The main cornice is ornamented with what seemed at a little distance to be a dentil course, but which on examination proved to be a row of flutes turned inside out, if you know what we mean. These inverse flutes were about four inches long, and in combination with the modillions gave an effect of great richness and sprightliness without much apparent effort. The same motif is used around the front



DOORWAY OF THE STEARNS HOUSE, BEDFORD, MASS.

*The *ridens quietus* of the *Heautontimorumenos*.

door, inside on the mantelpieces and in the cornice of the "best room." There are Doric pilasters on the main front, the corner ones set back a little, as the ends of the house are brick. A modern porch, not shown in the sketch, disfigures the façade.

John Farwell, who built the house, was an uncle of the beautiful Betty Tyng (for whom Tyngsboro was named) who married Sir Joseph Brindley. The Brindley house, a few hundred yards down the road, was built some dozen years later for their son, little Jo. The history of the two houses is extremely interesting, especially the episode of the finding of the pot of gold, dug up in a potato patch near the abandoned farm. The old farm house, built in the middle of the eighteenth century, has been vacant for years. It is said to be haunted by the wraith of the unfortunate widow whose savings of a lifetime, earned painfully bit by bit, picking blueberries in the hot summer, and pulling hooked rugs by candlelight during the long winter nights, were ravished by a dastard's hand. The files of the local paper of 1909 give all these details of the family history and relate how these once noble estates fell into decay.

The first parish meeting house (Unitarian) in Concord (for when by only a slightly different route, one may return through that supremely distinctive town, it is imperative to do so) is a superb example of the Greek Revival. On this spot was held the first assembly that started the American Revolution. As a meeting house should be, it is calm, austere, impersonal, and aspiring. A splendid scale is maintained throughout all its parts and the massiveness of its Doric simplicity does not seem inconsistent with the

material employed. It is said the Greeks painted the marble of Pentilicus with a wash of saffron and milk; where marble was not readily obtainable they whitened the baser stone with a thick coating of *gesso duro*, the Crafttex of Parnassus. With hardly an exception, the examples of Greek detail that we have seen executed in painted pine are most satisfying. The joinery of the Golden Age was extremely good, for not a crack is discernible anywhere about the building.

"We should remember," said Arlquist as we rolled along the turnpike on the homeward journey, "that after all is said and done, architecture is not archæology. If there is to be growth and development it must come from within. The past should be studied and its inspiration absorbed. The frankincense and myrrh, the spikenard and cecubum, that animates these old buildings cannot be transplanted, however painstaking may be the copy. We are unfaithful to our trust as artists when we slavishly adhere to precedent; only the porail refuse to open their eyes. Study the architecture of kitchens and their development and personnel. Brunoy and Bougeant's treatise on Cookery likens the ingredients that the *cordon-bleu* uses, to the union that painters give their colors, harmonizing all tastes. Robert (the eponym of the sauce Robert), Réchaud, and Merillion, were the Raphael, Michelangelo, and Rubens of cookery. The golden apples lie in the garden of the Hesperides."

"Can't you get a little more speed out of the old porpoise, Watson? The mint bed awaits us!"*

*Another striking instance of the bond that binds the kitchen to the atelier.



Brindley House, Tyngsboro, Mass. A. F. 27

BRINDLEY HOUSE, TYNGSBORO, MASS.

HE PAYS, AND PAYS, AND PAYS

By Charles Kyson

"WELL, YE VALIANT and Pannish Knights. I hereby sound the call for reasonably solemn order," smilingly announced Tom Kenyon, rapping the table with a gilded potato masher which had been presented to him by a facetious Blade.

The low-ceilinged comfortable dining room of the old cafe "Au Point du Crayon" ceased echoing to the hum of conversation and laughter of the banqueting Blades of Razz.

"Any of you Don Quixotes itching for a conversational tilt with a few windmills this evening?" Tom inquired.

A worthy Blade arose. "Mr. President, may I gnash my teeth and rave a little?"

"Mr. Jackson, the floor is yours and the ceiling is the limit. Remember our motto: 'With Razz to All and Malice to None.'" Tom Kenyon sat down smiling.

"Thanks, Mr. President, I've plenty to moan about. Recently I won a case in court for the collection of an architectural commission. A rather hollow victory, I'd be inclined to say, for I collected only fifty cents on the dollar. 'To the victor belong the spoils' was a bromide in my case—due to the ignorance of the court I was compelled to take a large and unfair loss."

"How come?" a Blade interestedly inquired.

"I had a written contract," Frank Jackson explained, "calling for six per cent; four per cent for the plans and two per cent for supervision. The job was an apartment house. The owner, for personal reasons, decided not to build and claimed in consequence the plans were of no use to him and refused to pay for them. The fee in question was \$4,000 and while I proved that I had performed a satisfactory service—that I had designed the building within my estimate—the court awarded me only \$2,000."

"Well, by the stiff and static whiskers of the Prophet! How did the highjackers arrive at such a fool decision?" interrogated a scandalized listener.

"His Honor didn't arrive; he simply guessed." Sardonicly Frank Jackson looked at the questioner. "The Judge simply decided that \$4,000 was an awful lot of money to pay for a dead horse and so he compromised and allowed me \$2,000. And the worst is not yet. The lineal descendant of Captain Kidd, my esteemed client, sent his attorney around and offered to settle for half of that judgment or \$1,000.; and if I refused to accept, he said they would appeal the case."

"Well, for an accomplished porch climber, I'll say that bozo was no amateur," forcefully affirmed George Clarkson. "What did you do about it?"

"Oh, I'll continue to spend money that I can ill

afford, and fight the appeal. In the course of three years or so, I'll let you know how I come out." Jackson laughed bitterly. "During the three years period, I'll have 85 per cent of the \$4,000 tied up, which I actually spent in getting out the work."

"That shows that we architects have about as much standing economically as the black-and-white incense pussy has socially!" Wearily a Blade slumped in his chair. "Gosh! What made the old walrus of a judge jump at a decision like that, anyhow?"

"Ignorance," answered Frank Jackson; "pure ignorance. I had expert testimony from a brother architect showing my charge was a just one. We proved I had spent over 3.4% getting out those working drawings. On the other hand, my client had an architect who convinced the court that he was an expert, and he said 2% was a very fair price for those plans. Naturally, the court was faced by the problem of having experts in the same line testify differently, and in consequence, the judge sympathizing with the client, decided on compromising the proposition and I got 2%."

"Well, it's a darned shame: a fine sample of boot-leg justice." Disgustedly a Blade relighted his cigar, Whereupon Frank Jackson wearily shrugged his shoulders.

"It just goes to show we architects are in the alley-cat class of the profession, as someone has said before."

"Well, for weeping audibly, what can a chap do about a thing like that?"

"I'll tell you what we architects can do about it." George Clarkson rose heatedly to his feet. "We should do just what the Architects' League of Hollywood, California did when they got out that booklet, 'Your Profit, Friend Architect—How about It?'" In it they gave specific examples of the actual cost to the architects of getting out plans for a number of different kinds of buildings, such as schools, residences, churches, clubs, etc. It showed the average cost of preparing drawings and specifications for a number of buildings in each classification. It was in tabulated form, showing the cost of drafting salary and also the overhead. These costs were taken from a number of architects' offices of repute. Frank, if you had been able to introduce evidence like that, I'll bet it would have brought home the berries."

"Yes, I believe you're right, at that," Frank Jackson conceded. "The only criticism I have to offer about the booklet of the Architects' League of Hollywood, is that it is not sufficiently comprehensive. If, for example, it had shown the average cost of making plans for fifty apartment houses designed by a large number of architects, that kind of testimony would have been practically impossible to break down."

A Blade viciously jabbed his cigar into an ash tray.

"Why in blazes can't the old A.I.A. come out of its trance and do something like that for us? Make a national cost survey; send copies of it to every architect in North America; wise up the innocent price-cutting fraternity—show 'em why, even when they do a big business, they're always broke."

"You're mighty right at that," Frank Jackson contributed with enthusiasm. "If I could have had a document like that, with the weight of the A.I.A. back of it to introduce in court, I would have won my case and a judgment for the full amount. Besides, think how valuable it would be in an argument with one's clients in getting them to pay a fair price for their work as established by the American Institute of Architects."

"I know," objected a listener, "but there would be such a wide variation in costs. Some architects are more artistic and painstaking than others, and consequently they spend more money on their plans. You can't possibly standardize ability, you know."

"As I see it, the matter isn't a question of artistic ability primarily," Tom Kenyon entered the argument. "A set of plans which are sufficiently studied and detailed so that a building can be adequately figured and efficiently built from them costs a lot of real money—more than the public or most architects know anything about."

"Whether the building is, or is not, designed in an artistic manner does not necessarily affect the cost of a set of plans to the architect. You will see by studying table number 1 of that Hollywood Booklet, 'Your Profit, Friend Architect,' the variation of costs comes not so much in the drafting salary, as in the overhead. The conclusion from the findings of the Architects' League of Hollywood, apparently is that architects do not agree even approximately as to how much is their overhead, and that's where they fall down. The item of overhead is much greater than commonly supposed. We never will all be able to agree as to what constitutes good architecture, but we can agree as to the approximate cost of a studied and adequate set of plans and specifications."

"In support of this contention that it is not a question of how artistic the building may be, a member of the Architects' League of Hollywood wrote me a letter in which he said an official of a building company, notorious for the terrible architecture it produced, told him the cost of architectural services, as compiled by the League, in the main agreed with their cost almost identically. What we should try to do is to sell the idea to the American Institute of Architects and get them to make a cost survey along these lines, instead of expending endless time talking about a lot of high-brow stuff that is of no real good to any of us. If they'd only snap into it and help us out with some of the live, vital problems which face us, that would be something to the point and would give 'em a chance to oil up the old cannons of ethics and bang away at a regular target. If they'd start something

like that cost survey, we might all join the Ancient and Honorable Order of Architectural Artillery."

The Blades laughed and applauded this rather pointed sentiment.

"The facts remain," Tom Kenyon grinned, "that we can razz that lofty and sublimely self-satisfied organization all we want; but if we don't like their policy and actions, the most logical thing is to join up and help change it. So if some of you energetic lads would like to do a hitch as rookies in that venerable and moss-bewhiskered corps, they might give you a job as kitchen police and then you could do your 'panning' on the inside where it would do some good."

"That sounds all right," Pat O'Hara disgustedly remarked. "But take our chapter, for example. It is absolutely controlled by a lot of old-line reactionaries. If a fellow gets up and springs a new idea, and makes enough noise about it, the President will put him on a committee with a mentally ossified chairman who is positively known not to have had a new idea in twenty years. Curtains! Tube roses and the funeral march for said idea! For devilish and obstructive unprogressiveness, our chapter has an unbeatable system. The one merciful thing about their meetings is they put everyone to sleep. Why, they've tried to amend the by-laws for a year, and they haven't been able to get a quorum yet. Their meeting lacks snap, pep and interest. They drone away the hours in unending inconsequential piffle and the fellows simply won't turn out for the meetings. The trouble with that outfit is that they're dying of dry rot. Why, Tom, I don't believe they do the profession enough good to justify our paying the annual dues!"

A strained silence greeted this bluntly radical expression of opinion. Tom Kenyon frowned thoughtfully. "Pat, I realize there are many younger men in the profession who feel as you do; but personally, I think it is all wrong. We may not feel in sympathy with the attitude or actions of the A.I.A. but the facts remain, it is the largest and best organized architectural group in the United States. Personally I believe them to be earnest and sincere men, but withal too conservative. However, I think every certified architect and draftsman should join its ranks and work constructively to better conditions in our profession. They have done an enormous amount of highly constructive work and they are the logical ones to carry forward the activities we advocate. A lot of separate architectural groups can not accomplish what one powerful centralized architectural organization can do, so let us join forces under the banner of the old A.I.A. and with the motto, 'Strength in Unity,' surge over the top into the constructive action which we all so desperately need. Let's insist that some definite steps be put in motion to instigate a real publicity campaign and put the architects back on the map."

A hearty burst of approval greeted this sensible expression. Chesterman Heatherstone rose. "Let's

turn away from panning the exalted ones for a while." A tolerant smile flitted across his face. "Referring again to this cost survey thing, there is a phase of it which has only been touched upon, but is of tremendous importance. In a way I dislike to mention so unpleasant a subject; but all of the architects in this city are competing with a few firms which we all know to be notorious price cutters. These people do work for anywhere from 1½% to 2½%—that is, on large commercial buildings. In the last few months, I have been giving this considerable study. I've carefully read that booklet from festive Hollywood; I've checked the figures in my own office. I've talked to a number of other architects and am satisfied that no one can operate legitimately and cut beneath the schedule of prices as set by the A.I.A. Now, every man in this room has at some time or other suffered directly from the competition of these few price cutting firms. Suppose, for example, we demand 6% for our work on a commercial building, and the client comes right back and says, 'Why, that's ridiculous! I can get the firm of X and Y to do it for 2½%, and you can't tell me they don't know their business, when they get the volume of work they do. That's absurd! That A.I.A. schedule you talk about is a lot of second story stuff.' And when friend client emotes thusly, our argument is sunk right there. Now, my belief is that the Architects' League of Hollywood has hit on the only way we can lick this aggregation of highjackers. If work is done at the scale of these price cutters, one or more of the following three things happen: (1) The architect has to lose money on the job. (2) He has to skeletonize his plans and specifications so severely, that the client will not get the service he should; or (3) the architect has to accept hidden discounts and commissions, which is nothing more or less than plain, ordinary graft. Let us analyze this third proposition a little further.

"The architect is the owner's agent. Ethically and legally he is only supposed to be paid by the owner. On the other hand, the contractor who is doing the work for a fixed and guaranteed price, is privileged to accept all the trade discounts and commissions he can get from any of the sub-contractors or material houses. Now, we architects have not seen fit to enlighten the public as to the difference between an architect and a contractor; and due to this confusion the practice of accepting secret commissions has unquestionably crept into architectural profession. If an architectural firm is affected by no ethical scruples in this respect, it can naturally undercut the American Institute schedule and make money out of its business. And we architects who are trying to operate legitimately are the ones who pay and pay and pay. Not only do we individually suffer, but our wives and children pay the price of this iniquitous condition of affairs. Now, what are we going to do about it? Are we going to be boobs enough to let

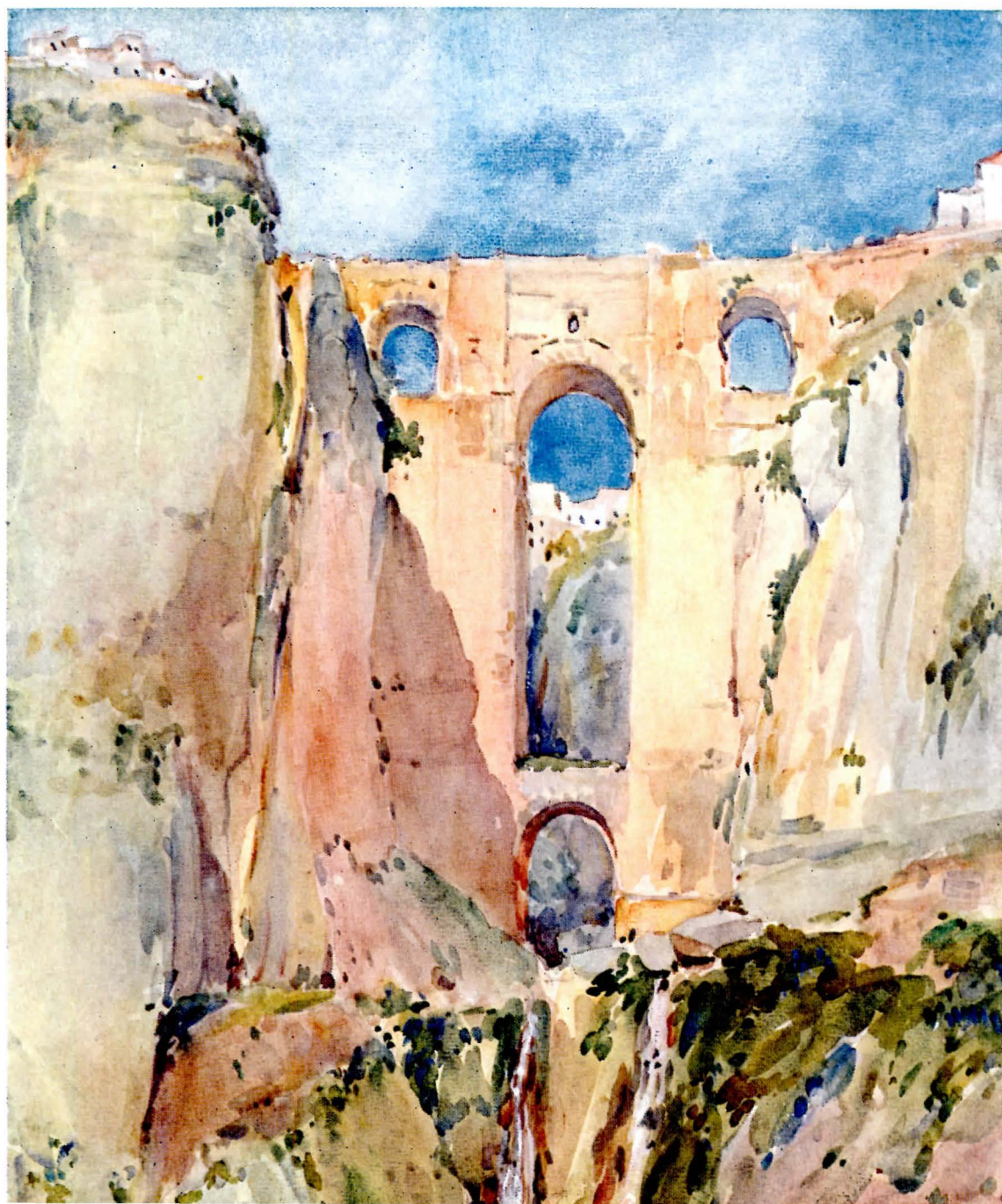
this thing go on or have we the backbone to fight it out and win? If, for example, the A.I.A. would get out a cost survey which would show that it actually costs, let us say, 3% to get out the plans of fifty office buildings, our price-cutting and unethical friends who are getting the great majority of architectural business in this city would be rather hard put to explain how they could do it for 1½% to 2½% in the face of such evidence, particularly if such a pamphlet explained how it was done. Such a cost survey should bear the endorsement of a nationally known firm of cost accountants. If such a survey were made, it would do more to spike the guns of these unethical fellows who are doing us so much damage than anything else that could possibly be devised, and personally, I'm for it."

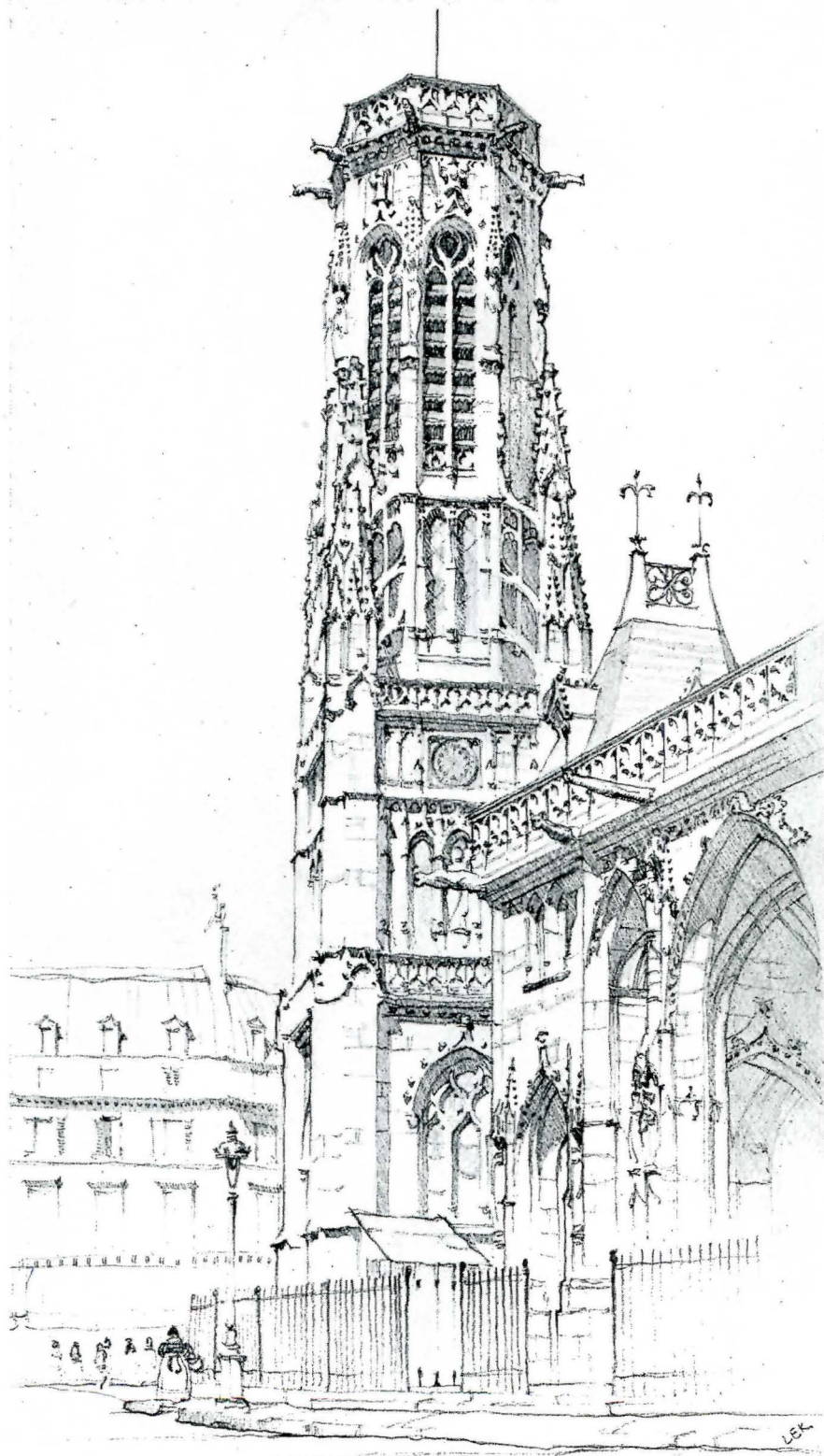
A wild burst of cheering conclusively indicated that Chet Heatherstone had uncovered a sore spot among the Blades. Tom Kenyon pounded the table for order. When the applause had subsided, he looked with enthusiastic approval at the previous speaker.

"Chet, bless your heart; you have hit the nail on the head. To show you how thoroughly right you are, I want to tell you of a little psychological experiment I tried. I sent to 6040 Hollywood Boulevard, Los Angeles, and got a number of extra copies of the booklet 'Your Profit, Friend Architect.' I mailed a copy, with a personal letter, to a member of this big price cutting firm. After he had had a chance to digest it, I called him up and suggested that we architects in this state get out such a cost survey. Well, boys, it was the most laughable thing you can imagine! This chap almost had a hemorrhage. The telephone simply spluttered with cuss words. He was literally the maddest man I have talked to in a long time. He said that kind of activity was simply damnable: it would do an untold amount of harm and that he or his firm would have nothing to do with it. They absolutely refused to contribute any data to any such cost survey, and they said they would use all their influence to block it in every way possible. Now, aside from not having the ethics of a skunk (from his point of view) this chap was a mighty shrewd hombre, because he could see in a minute that if such a cost survey were gotten out, it would do more to discredit the activities of his firm than anything that had ever been attempted, and I want to say that he is a very much worried individual for fear we will do that very thing. His goose is cooked the minute that is done."

"Well, I'm for tearing that boy's curtain good and plenty. He's taken job after job away from me, and I could never beat his line of sales chatter. He filled his clients up with a lot of blat about volume and I couldn't convincingly explain away that fallacy. But if I had the dope that a cost survey would give, believe you me, I'd give that chap the fight of his life.

(Continued on Page 699)





ST GERMAIN L'AUXEROIS
PARIS 1327

PENCIL SKETCH BY LEROY E. KIEFER
CHURCH OF SAINT GERMAIN L'AUXEROIS, PARIS

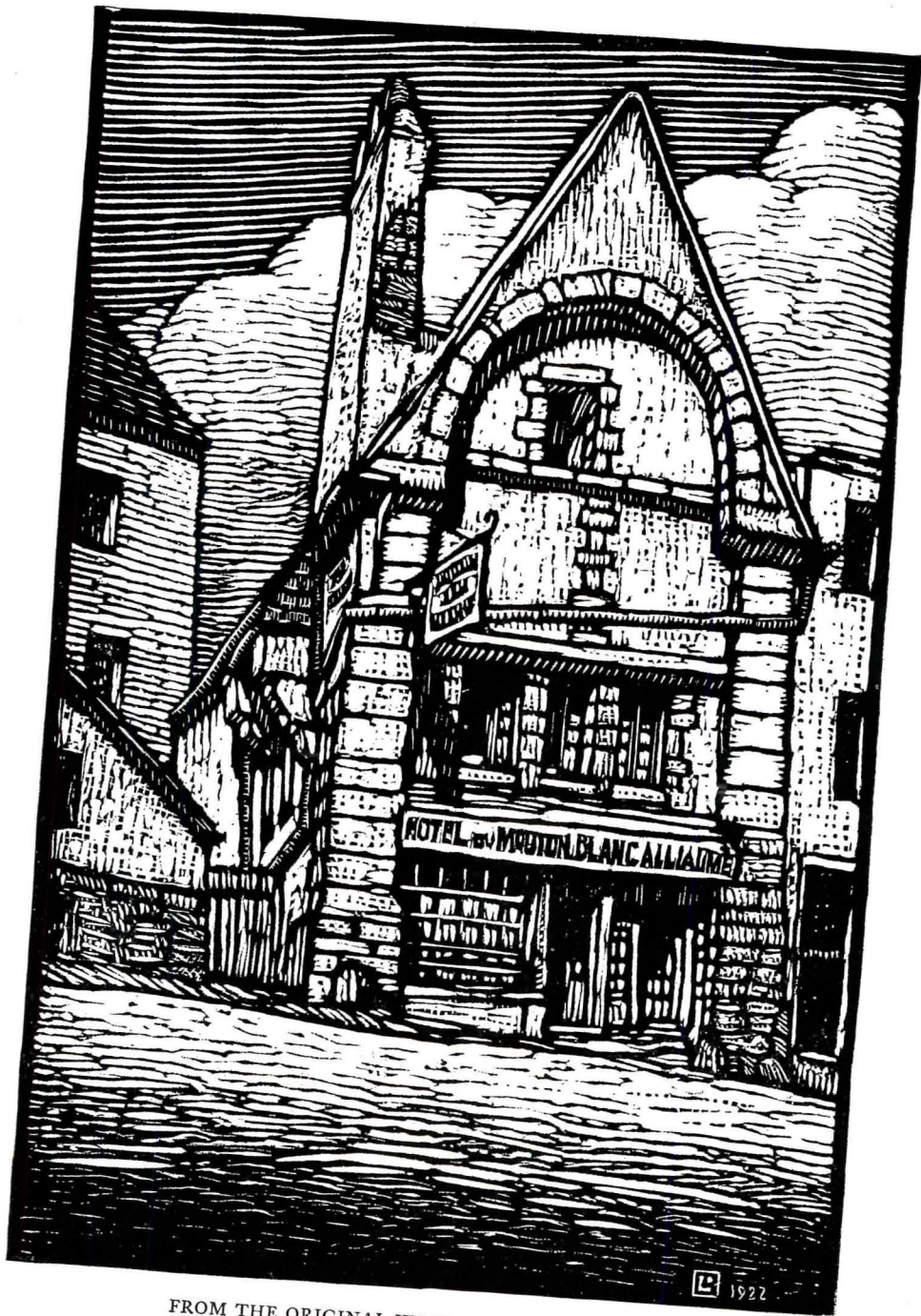
PENCIL POINTS

PLATE XL

VOLUME VIII

NUMBER 11

An extremely delicate pencil sketch by Leroy E. Kiefer furnishes the subject of this plate. It was drawn on medium rough white water color paper and measured $5\frac{1}{2}$ " x $10\frac{1}{4}$ " in the original.



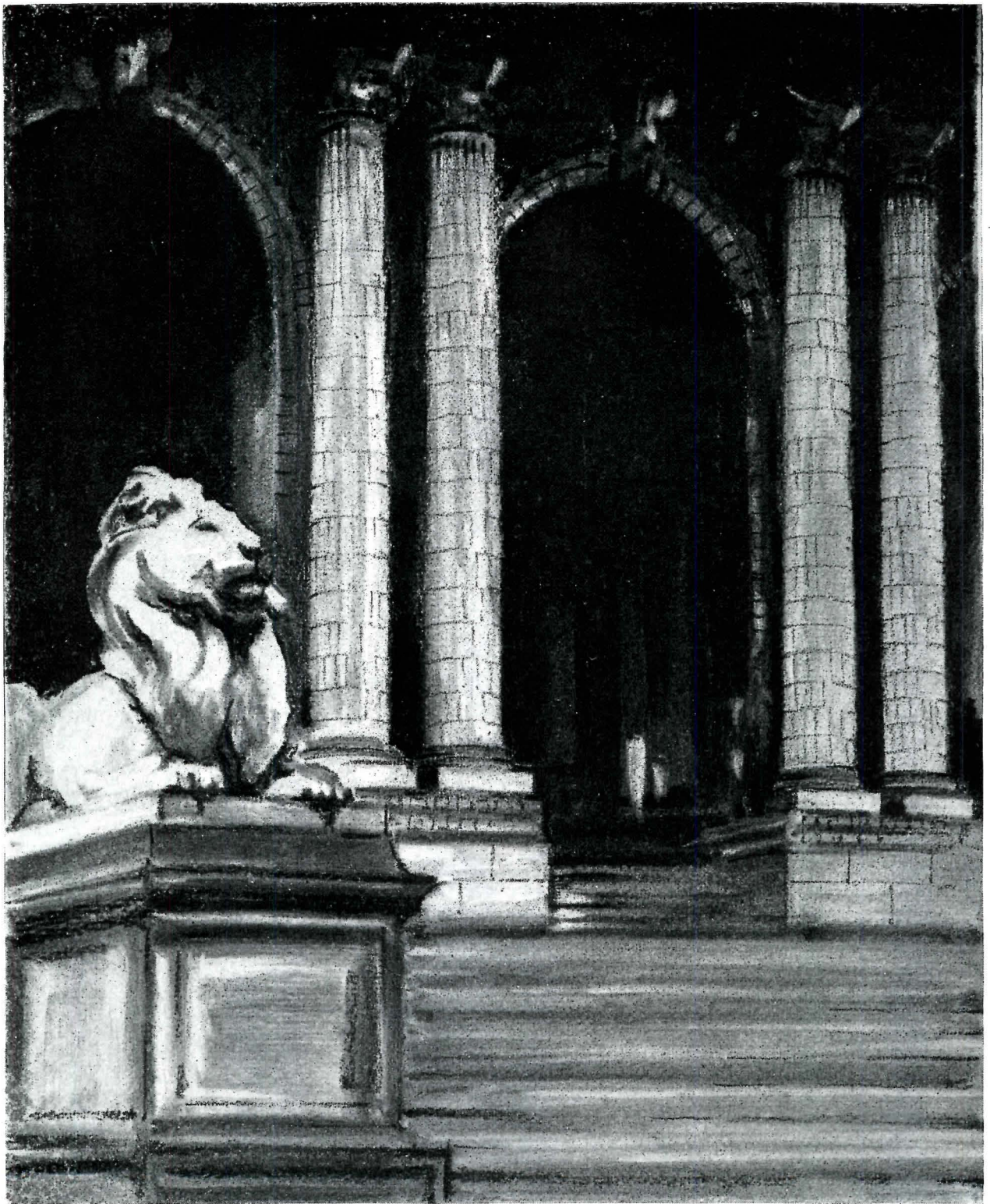
FROM THE ORIGINAL WOODCUT BY J. J. LANKES
"IN MONT ST. MICHEL"

PLATE XLI

VOLUME VIII

NUMBER 11

We have reproduced on this plate a woodcut by J. J. Lankes, who is one of the best known of all contemporary American artists working in this medium. The reproduction is at the exact size of the original, which was printed on thin hand-made silk paper.



CHARCOAL DRAWING BY F. V. CARPENTER
ON THE STEPS OF THE NEW YORK PUBLIC LIBRARY

PLATE XLII

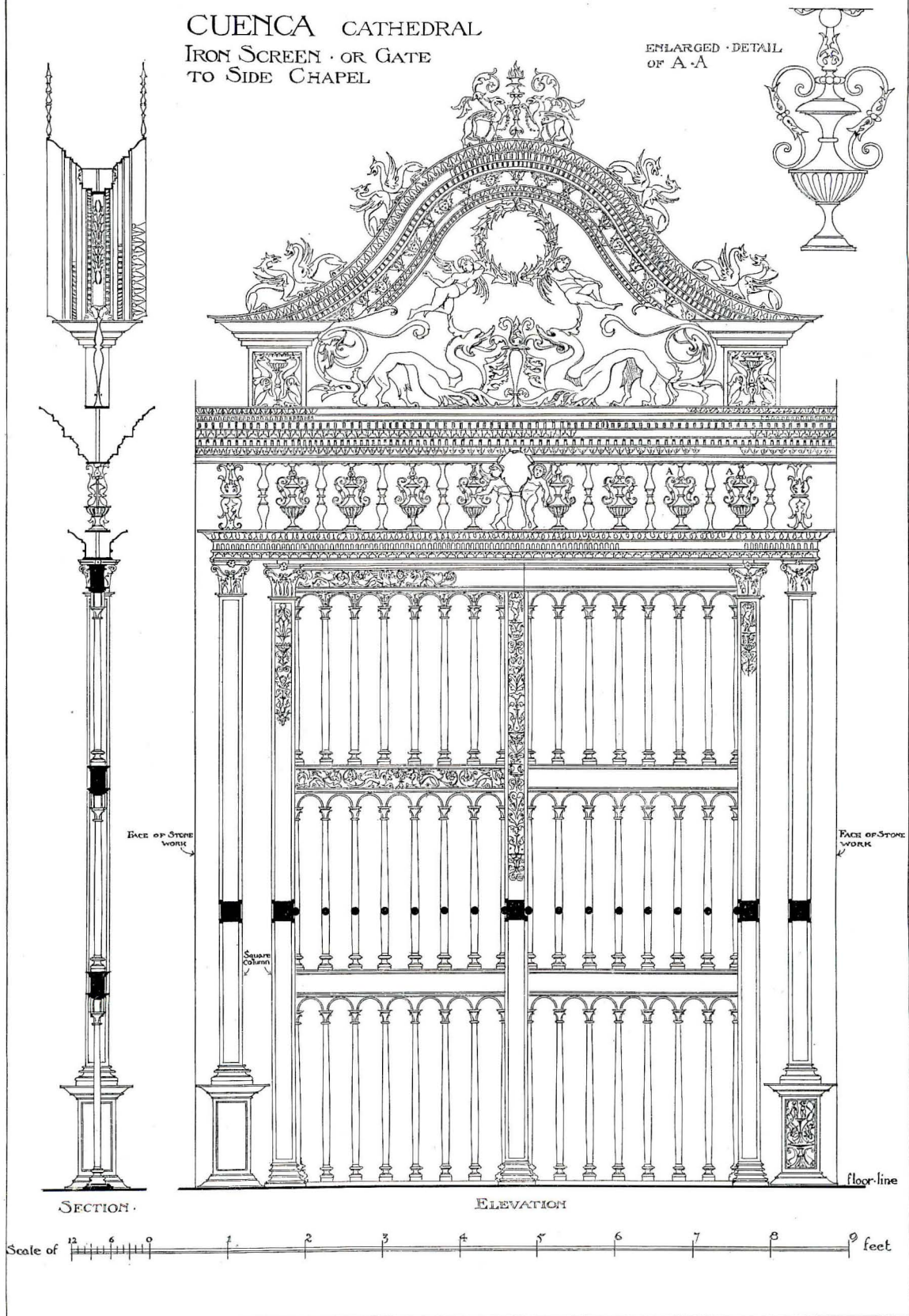
VOLUME VIII

NUMBER 11

This plate shows a charcoal sketch by F. V. Carpenter, whose work as a sketcher of architectural subjects is widely known. His usual medium is the lead pencil, but in this case he has employed the less usual charcoal to such good effect as to suggest that it might advantageously be used more frequently for outdoor work. The reproduction is at the same size as the original.

CUENCA CATHEDRAL
IRON SCREEN · OR GATE
TO SIDE CHAPEL

ENLARGED · DETAIL
OF A-A



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN
FROM THE WORK BY ANDREW N. PRENTICE

PENCIL POINTS

PLATE XLIII

VOLUME VIII

NUMBER 11

"This plate shows the wrought iron screen or gateway to a Chapel in the north transept [of Cuenca Cathedral]. The design appears to have been suggested by the form of the cusped Gothic arch under which it is placed; the points of the cusps occupying the space between the griffins, shown on the top moulding of the screen. This screen does not present so heavy an appearance as is given to it in the geometrical drawing, much of the design being open work. A glance at the section given will help explain the mouldings, which are hammered and shaped out of thin iron plates. The under portion, however, is solid, and the ornament on the square pilasters is evidently cut with the chisel."

A. N. PRENTICE



W H I T T L I N G S

RAYMOND M. HOOD,

Speaking at a meeting of the Chicago Chapter of the A.I.A. at which he and his associate, John Mead Howells, were presented with a gold medal for their design of the Tribune Tower, says a few words for competitions:

"If a governmental body decides to buy a carload of lumber, the contract is let by competition so that the public will get the most for its money and so that no politics enter into the purchase. Why shouldn't the city, county and state buy architectural services the same way?"

"Furthermore, why should any public official be given the authority to decide who is the best architect for a particular job? The only fair method of answering this question is by competition."

AN APPRECIATION,

Of Louis H. Sullivan, written by Carter H. Harrison, Jarvis Hunt, Jens Jensen, Cyrus McCormick, Jr., Thomas O'Shaughnessy, and Potter Palmer, comes to light again in a discussion of a memorial to the great architect:

"He flung upward his piers and disposed his windows as necessity, not tradition, demanded, making the masonry appear what it had in fact become—a shell, a casing merely, the steel skeleton being sensed, so to speak, like the bones beneath their layer of flesh. Then over it all he wove a web of beautiful ornament—flowers and frost, delicate as lace and strong as steel."

WILLIAM H. SILK,

New York real estate man, points out one phase of the relationship between social customs and architecture:

"Not many years ago fainting was one of a young lady's major social accomplishments. Today we read with some amazement in the pages of Dickens or Thackeray how fashionable spinsters swooned gracefully over a hassock when their tea was served with two lumps instead of three."

"That concept of women had its effect on the architecture of the period and on the interior decoration of the home. Fancy designs and an artificial dignity prevailed."

DOROTHY GRAFLY,

Writer in the "Philadelphia Public Ledger," considers a more modern phase of the reaction of architecture to social changes:

"Take, for instance, the development of the airplane and its future meaning in the physical no less than the mental equipment of the world. Consider the coming metropolis with its great towers piercing the night with shafts of light to guide the airship to safe harbor. It is a modern thought, and it stirs the modern imagination; yet it has found scant echo in the pretty landscapes and marines and still-lives of the domestic wall or the art exhibition. They are rather a thing apart from life, grasping only that which is obvious."

"Architecture, on the other hand, cannot stand apart. It must grapple with every new problem offered by the constant changes that affect the life about it. For it is

the architect who must house the life and in the housing give support to new ideas and make possible their enlargement."

HENRY WRIGHT,

Chairman of the Committee on City Planning of the A.I.A., in a recent report:

"We can take it for granted that cities will continue to sow their wild oats of extravagance in projecting unnecessary and useless extensions of territory so long as the speculative urge is uppermost in the minds of their citizens."

"There is, however, growing evidence from many quarters that cities are beginning to cast up their balances or are taking an inventory of their stocks in hand, and that the question of how to carry over large quantities of damaged goods is at least a live issue."

C. GRANT LA FARGE,

Noted architect and champion of collaboration, in an interview with Gordon Dane of "The Brooklyn Eagle":

"The great cathedrals and other buildings that we treasure as noble heritages of civilization were cooperative enterprises, the very names of whose architects, craftsmen and builders in practically all cases are unknown to us."

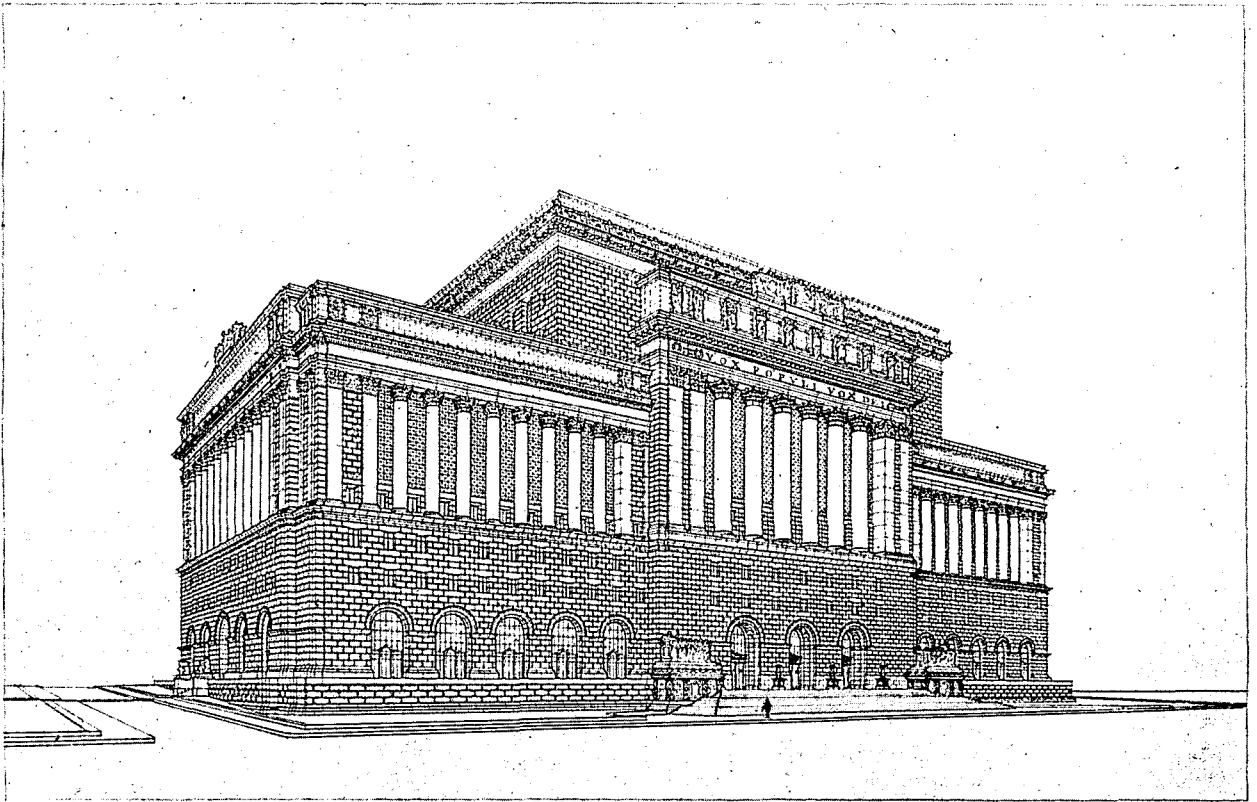
"The architects of those days did not make in elaborate offices all the details of every feature of the building and then order a modeler-shop to follow the drawings in clay and cast the models in plaster so that a stone carver or a wood carver should cut from them, and so perpetuate the mud. They did not summon sculptors and say, 'Here are some places for some statues; make them, and make them fit,' or painters, and go through an equivalent formula. No, they knew better."

"And it is for us of this generation to realize the same truth, that each worker does his best when cooperating with his fellows."

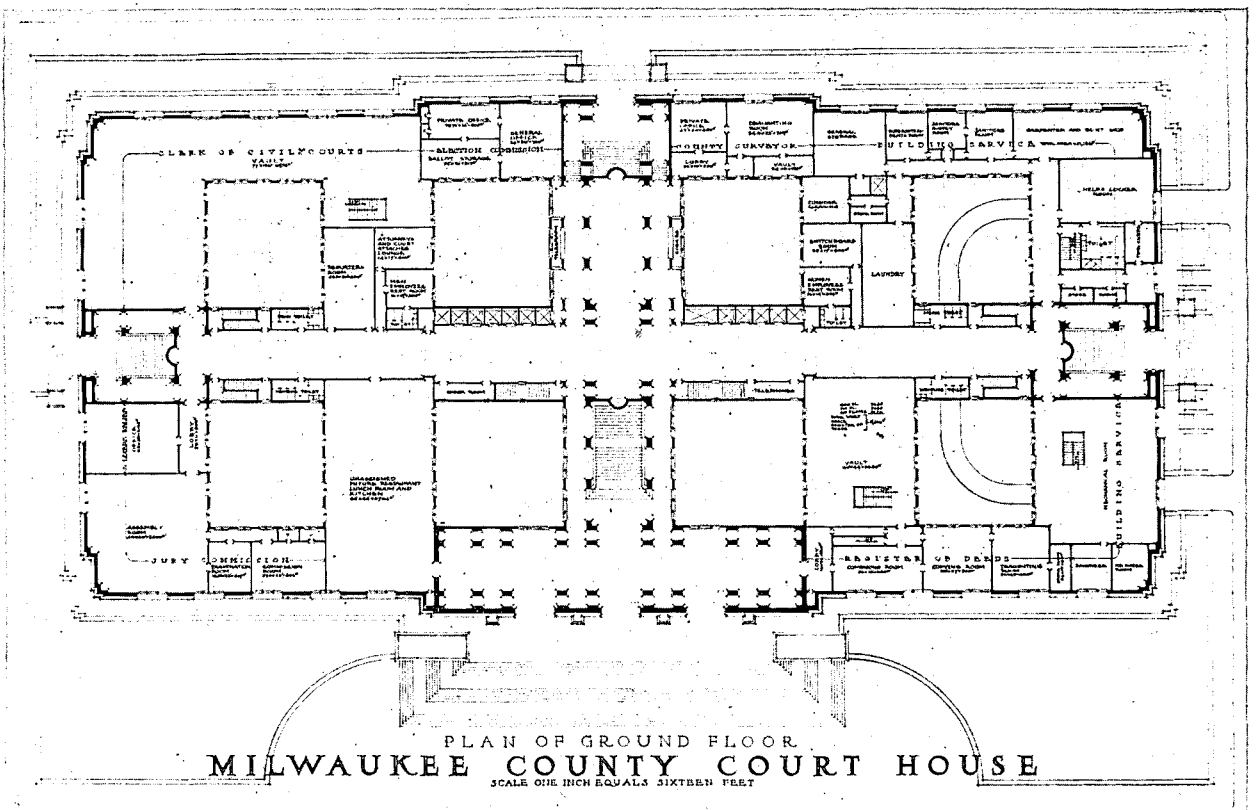
VOGUE,

Magazine of fashion and elegance, in its current editorial compares the design of feminine modes with the design of buildings:

"The art of these [fashion] designers has much in common with modern architecture and various other forms of art expressed in modern terms. One famous couturière has done something as radically new as the building of the first skyscraper. She has used seams, not as something to be endured and disguised, but as a means of accentuating a geometrical expression of form. She has rediscovered pure line and translated her discovery into clothes that modern women can wear suitably and comfortably. In many ways, this designer is ahead of the average architect, though she resembles the best of them in America, for the average architect is just beginning to disencumber himself from ideas about decoration—columns, plinths, pediments, and all the rest of it. For twelve years, she has been building her frocks around practically nothing but the equivalent of steel girders—her exposed seams."



Perspective



WINNING DESIGN IN COMPETITION FOR MILWAUKEE COUNTY COURT HOUSE
ALBERT RANDOLPH ROSS, ARCHITECT

COMPETITION FOR THE MILWAUKEE COUNTY COURT HOUSE

REPORT OF THE JURY OF AWARD

Alfred C. Clas, Professional Adviser

THE UNDERSIGNED MEMBERS of the Jury of Award, appointed pursuant to Section 6 of Part 1 of the Programme of Competition for the selection of an architect for the court house in Milwaukee County, beg leave to report.

The undersigned members of said Jury of Award met on the 25th day of July, 1927, at 2 o'clock p. m., at the court room of Branch No. 6 of the circuit court of Milwaukee County, at the Court House in the City of Milwaukee, for the purpose of making examination of the various designs submitted in said competition and of making award pursuant to said programme. At the meeting held on the 25th day of July, 1927, the Jury of Award organized by electing Wm. E. McCarty as chairman of the Jury, and Frederic Heath as secretary.

The Jury of Award continued in session throughout the 25th day of July, 1927, and thereafter held sessions on the 26th and 27th days of July, 1927, more than two sessions being held on separate days, and at each such session all of the drawings submitted in said competition were carefully examined and the recommendation and classification made on the 27th day of July, 1927, were so made as a result of this examination and consideration of the designs, in accordance with the conditions and provisions of the Programme of Competition.

The Jury studied the programme and the modifications made through communications, and satisfied itself as to the accuracy of the admirable report of the Professional Adviser.

The Jury found that the Professional Adviser's report that three of the competitors whose drawings were numbered 21, 30, and 32, had violated mandatory requirements was correct, and their drawings were excluded from the competition.

Thereafter and at each of the sessions held on the 25th, 26th and 27th days of July, 1927, the undersigned considered at each of the sessions held, all of the drawings submitted in said competition and the recommendation and classification of the five prize winners is the result of such consideration and examination given to the designs in the manner provided by Section 8 of Part 1 of the competition.

The undersigned during consideration of the designs and in making its recommendations and award made no effort to learn the identity of the various competitors and the undersigned, as such Jury, and individually, do hereby affirm that they have remained in ignorance of the identity of each of the competitors, and now have no knowledge as to the identity of any of the competitors in the competition, and particularly of the competitors hereinafter mentioned.

As a result of a secret ballot the Jury of Award does hereby make its recommendation and classification and does hereby make award of the five prizes as noted in Paragraph

10 of Part 1 of said Programme of Competition, each such prize being determined by a majority vote of the Jury as follows:

- First prize to design No. 15;
- Second prize to design No. 24;
- Third prize to design No. 29;
- Fourth prize to design No. 20;
- Fifth prize to design No. 33.

The following is a statement of the reasons for the finding and recommendation of the Jury of Award of its first choice:

The unanimous selection of the set of drawings numbered 15 as its first choice was made because in both interior arrangement and exterior design these drawings evidence the ability of their author to solve the intricate problem presented, and to take advantage to the fullest extent of the magnificent site on which the building is to be erected. Convenience, utility, and accessibility of all departments, and the court-room units, all clothed in an impressive and dignified structure, make this design one of outstanding merit. The design presents a solution not only of the requirements of the programme, but an appreciation of all its co-related problems and the conditions surrounding the site. It has achieved a monumental appearance without sacrifice of any utilitarian requirements and without undue cost.

Second place—No. 24, because of the excellence of the plan and design.

Third place—No. 29, because of the excellence of the plan.

Fourth place—No. 20, because of the excellence of the exterior design.

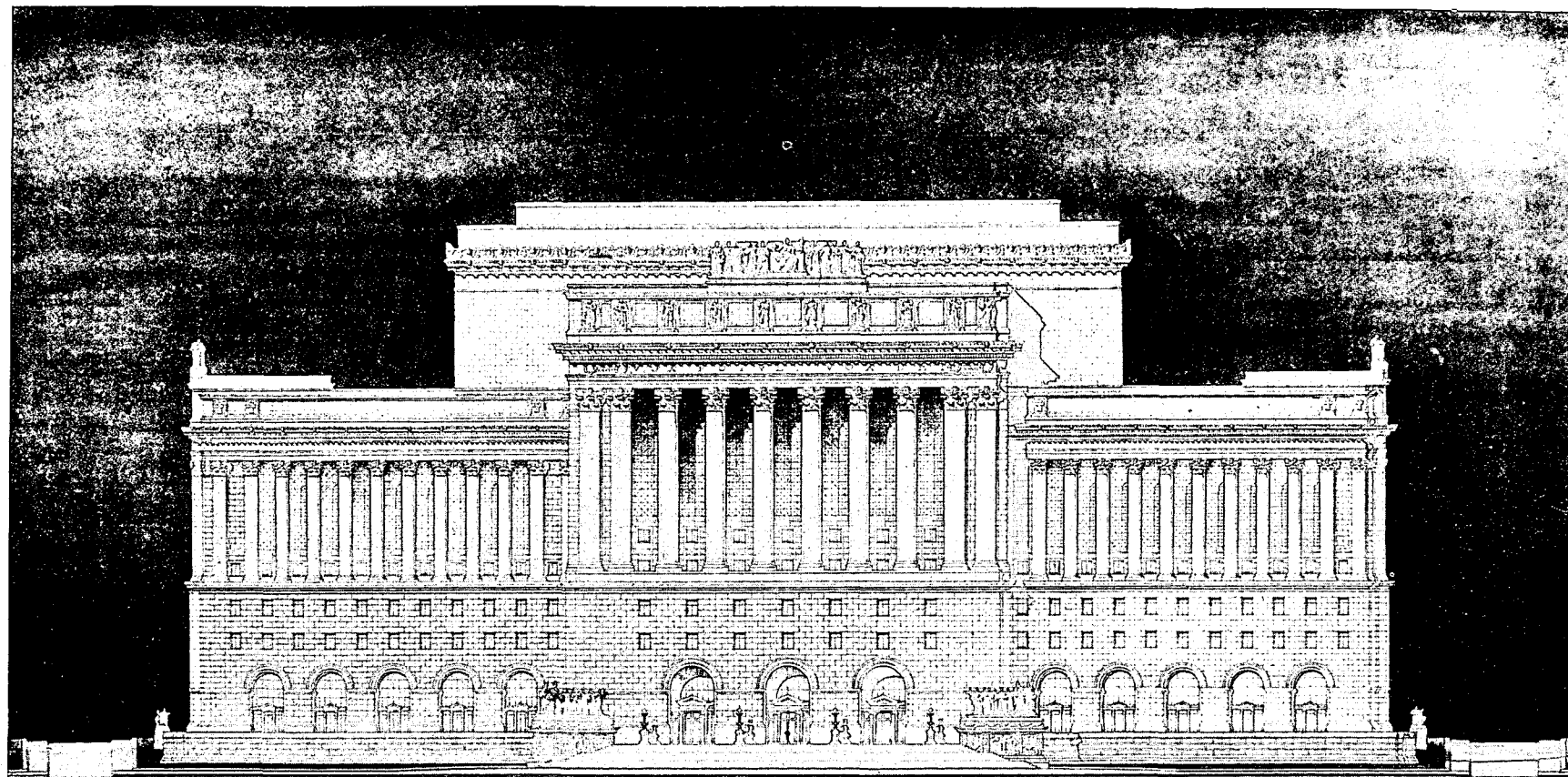
Fifth place—No. 33, because of the good plan and dignified exterior.

All of which is respectfully submitted.

Jury of Award {
WM. E. MCCARTY
FREDERIC HEATH
HUGO O. P. FRANK
JAMES GAMBLE ROGERS
ALBERT KAHN
JOHN LAWRENCE MAURAN
OSCAR M. FRITZ

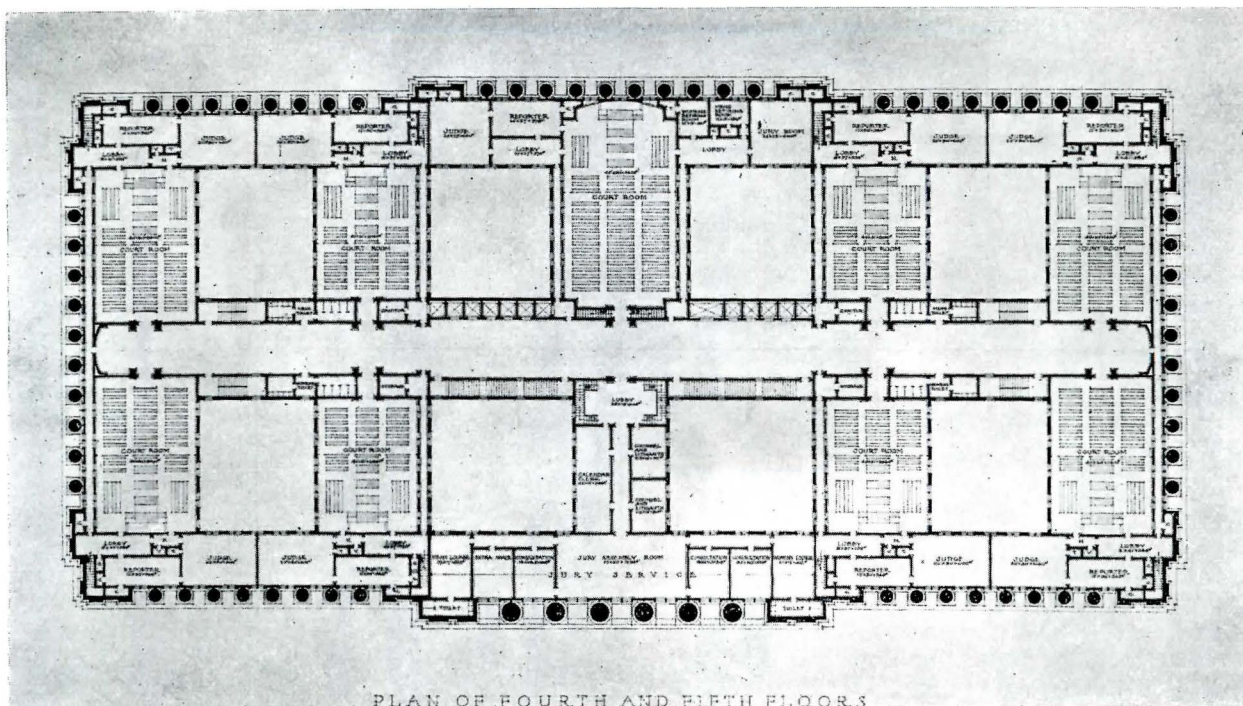
The names of the winners and the prizes awarded were:

First Prize, \$10,000, to Design No. 15, Albert Randolph Ross, New York; Second Prize, \$7,500, to Design No. 24, W. W. Ahlschlager Inc., Chicago, Ill.; Third Prize, \$5,000, to Design No. 29, Robt. Messmer & Brothers, Milwaukee, Wis.; Fourth Prize, \$3,000, to Design No. 20, La Farge, Warren & Clark, New York; Fifth Prize, \$2,000, to Design No. 33, Bakewell & Brown, San Francisco, Calif.

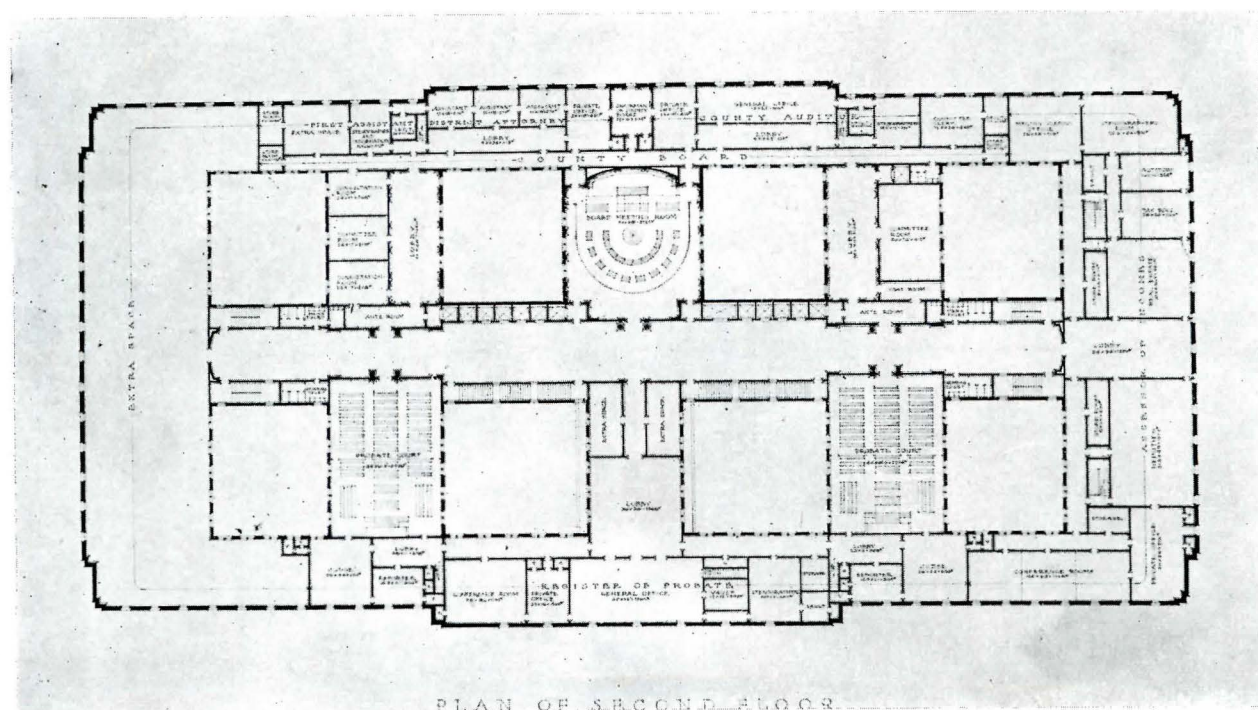


EAST ELEVATION
MILWAUKEE COUNTY COURT HOUSE
SCALE ONE INCH EQUALS SIXTEEN FEET

EAST ELEVATION, WINNING DESIGN IN COMPETITION FOR MILWAUKEE COUNTY COURT HOUSE
ALBERT RANDOLPH ROSS, ARCHITECT



Plan of Fourth and Fifth Floors



Plan of Second Floor

WINNING DESIGN IN COMPETITION FOR MILWAUKEE COUNTY COURT HOUSE
ALBERT RANDOLPH ROSS, ARCHITECT

THE NEW YORK ARCHITECTURAL CLUB, INC.

DURING THE SUMMER months activities in the club were pretty much at a standstill, due to the usual conditions at that time of the year, when people seek the out-of-doors as much as possible, participating in various athletic sports and vacation travels.

About that time Mr. George A. Flanagan, the president of the club, had a very brilliant idea which he put into execution at once, and that was to obtain permission from the Society of Beaux-Arts Architects to exhibit in the club rooms all of the nineteen winning designs of the Paris Prize competitions, starting with the year 1904 down to 1926, with the exception of 1915-16-17-18, in which years no competitions were held because of the World War. As no such combined exhibition of these drawings was ever held before, the Beaux-Arts Institute readily agreed to loan the drawings to the club. It required a great deal of work to clean up and re-mount the drawings, most of which work was done by Mr. Flanagan himself with the assistance of some of the boys, but he found it very much worth the effort when he saw how many people were interested in the exhibition, several thousands viewing the drawings during the two months that they were up. The drawings will be distributed by the Beaux-Arts Institute to various architectural schools, universities and ateliers throughout the country, and it is hardly possible that they will ever be exhibited in this manner again. For this reason all of the drawings, some seventy in number, were photographed, and will be issued in book form in the near future through THE PENCIL POINTS PRESS, INC. The book should prove very interesting to all students of architecture, and there will probably be a big demand for it.

The club, through its fourteen committees, has mapped out a very interesting program for the Fall, Winter and Spring, whereby the members will have the opportunity to enjoy a variety of lectures on Architecture and the various building arts, dinners and dances, as well as work in the atelier or life class, more of which will be mentioned from time to time.

The atelier numbers about twenty-five students and these are very busily at work on the season's first problems in the various classes of work. Mr. A. D. Seymour and Mr. E. L. Babbs are active as Patron and Sous-Patron, respectively.

The life class is also in session every Tuesday and Friday evenings, with Mr. Theo. B. Voyvodick in active charge. Mr. Albert Jacobson, who has studied extensively both in this country and abroad, is the very capable critic of this class.

The club rooms are acquiring a cozy and comfortable atmosphere since several large, beautiful sofas, armchairs and floor lamps have been added to the furnishings, and will soon be in tip-top condition, as complete in every detail as can reasonably be expected.

THE ARCHITECTURAL BOWLING LEAGUE
OF NEW YORK

The bowling schedule of the Architectural Bowling League is now in full swing, and the "Knights of the Rolling Thunder" are at it every Thursday evening from 7 to 11 P. M., on the 4th floor of "Uncle Joe" Thum's famous recreation place at Broadway and 31st Street. It will be, without a doubt, the most interesting season ever, as considerable rivalry exists between the various teams and players and already they are reaching for the higher record scores. The game is very enthusiastically participated

in and affords not only a lot of fun, but a good way to prevent curvature of the spine, due to bending too long over drafting boards, as well as to take the kinks out of draftsmen's elbow. Besides the prizes at the end of the season are very much cherished, some forty or more trophies, banners, silver cups and medals being distributed at the end of the various tournaments for five, three and two man teams. Six ladies' nights have been scheduled for this season, during which three of the eleven alleys are turned over to the ladies for their exclusive pleasure and enjoyment.

The teams this year are from the following sixteen architects' offices:

Voorhees, Gmelin & Walker, Schwartz & Gross, Peabody, Wilson & Brown, Cass Gilbert, William Whitehill, Alfred C. Bossom, Starrett & Van Vleck, J. E. R. Carpenter, James Gamble Rogers, Andrew J. Thomas, Guilbert & Betelle, Warren & Wetmore, John Eberson, Ludlow & Peabody, William H. Gompert, Thomas W. Lamb.

HENRY SASCH, *Secretary.*

A CORRECTION

THE CAPTION APPEARING under the reproduction of the interior of the "New York Telephone Company Building" on page 615 of the October issue was not correct. The iron work for this building was executed by Samuel Yellin, the bronze was done by John Polachek. Ulysses Ricci and John deCesare were the collaborators in the architectural ornament work, Mr. Ricci doing the bronze tablets and bronze work generally, and Mr. deCesare doing the plaster models. Edgar I. Williams collaborated with Mack, Jenney & Tyler to make the painted decorations a success.



"BRITANNY FISHERWOMEN"—CARTOON FOR MURAL
DECORATION, BY FANNIE BAYERS.

Drawn with charcoal on detail paper.

THE T SQUARE CLUB OF PHILADELPHIA

THE FALL MEETING held on October 12th started the active Club year of the T-Square Club. This meeting was entirely successful from every view point.

The summer sketch exhibition was judged and the Dr. Paul P. Cret Prize awarded as follows:

- 1st Prize—Matthew Ehrlick
- 1st Mention—James J. Jackson
- 2nd Mention—Albert Kruse

At the close of the Club Dinner, Dr. Cret introduced Professor Jean Hebrard, the Patron of T Square Atelier. Professor Hebrard told us of some of his very interesting experiences and travels.

Vice-President Trautwein then introduced Mr. Chas. Z. Klauder, who delivered an inspiring and instructive address. Mr. Klauder gave us a summary of his experience along with many helpful suggestions in the study and practice of architecture.

Later, Dr. Cret spoke on the changes of design in residential architecture as pertaining to the different historical periods. This was a very complete and thorough study.

The Club now has a news bulletin known as the "Girandole". The first issue met with great general approval.



LEROY E. KIEFER

LEROY E. KIEFER has just returned from his travels as holder of the George G. Booth Travelling Fellowship in Architecture of Michigan University, which he won in 1926.

Mr. Kiefer started his architectural training at the University of Michigan in 1921 and received his bachelor's degree in June, 1925. The following year he returned for more work and took his master's degree and won the Fellowship. During his training at the University of Michigan he studied under Eliel Saarinen and Samuel Chamberlain.

While abroad Mr. Kiefer travelled and studied in France, Italy, Austria, Germany and England. One of his sketches is reproduced as a plate page in this issue and other of his drawings will be presented in future issues of PENCIL POINTS.

CINCINNATI ARCHITECTURAL SOCIETY

AT THE SEPTEMBER MEETING of the Cincinnati Architectural Society, six new Directors were elected to take the place of the retiring members of the board. There are nine Directors, three of whom have another year to serve. They are: C. O. Boyce, Wm. B. Ward, and Lawrence Tefken. The six new members are: Ted Thauwald, Oscar Freidhof, John Baker, C. B. Woodward, John Deeken, and S. N. Hannaford.

The Board of Directors elects the officers from its own membership.

The October meeting will be presided over by the new President, Ted Thauwald, assisted by the new Treasurer and Secretary, C. O. Boyce and S. N. Hannaford.

The educational work carried on by the Society has been taken up where it left off last season and six men are now busily engaged working out the latest Beaux-Arts problem. A sketch class was conducted during the summer months and at the October meeting judgment will be passed upon the various efforts and prizes awarded for the best ones.

DETROIT ARCHITECTURAL BOWLING LEAGUE NOTES

WE ARE OFF to a good start again this year, and whether it is due to our new shirts and ties or the big prize list, competition and rivalry are as strong as ever.

It might be a good idea for Cleveland to adopt a few more of our brilliant ideas, and outfit the C. A. B. L.-ers with nice white shirts similar to ours. They have apparently done their best to emulate the shining example set by us, judging from their article in October PENCIL POINTS.

Incidentally, if it is instruction in bowling that our neighboring suburb wants, it may be had cheerfully and without restraint. They will hear from our matchmaker.

The standings of the teams on October 7th were as follows:

	Won	Lost
McGrath, Dohmen & Page	9	3
Donaldson & Meier	8	4
Smith, Hinchman & Grylls	7	5
Albert Kahn	7	5
Louis Kamper	7	5
Janke, Venman & Krecke	6	6
Malcomson & Higginbotham	5	7
Frank H. Nygren	4	8
Van Leyen, Schilling & Keough	4	8
Weston & Ellington	3	9

BOSTON ARCHITECTURAL CLUB

AT THE ANNUAL MEETING of the Club the following officers were elected: Millard Burr Gulick, *President*; Robert M. Blackall, *Vice-Pres.*; Charles G. Loring, *Treasurer*; Harry R. Shepley and H. Daland Chandler, *Directors*.

The classes and work in the atelier are now in full swing with one of the largest enrollments the Club has ever had. There is a very fine exhibition of summer sketches in the Great Hall, which consists of work done during the current year by Club members.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the third of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

September 28th, 1927.

Dear George:

I may as well write about that promised subject of drafting, for there was in my mail today a letter from a young man who was starting in the architectural profession just where so many start—in the file room. The drawings are really a mystery at first and only by number of job and sheet are they kept in the right file drawer.

Later, through inquiry and study of these drawings or possibly through night school study, the file room clerk begins to see the reason for all the work which he has seen on the various drawings.

What this young man asked in his questions, as to what was necessary for him to study to become a draftsman, would seem to many successful men as unnecessary, but my answer is for him. If any of you are at all wise you will read it, maybe you will get a different idea of drafting and change your idea of being just so many "slaves", while the other fellow gets the cream of the work to do. Yes, "slaves," that is what some draftsmen call themselves.

Now, my young friend, since you first entered day school you began making marks on paper in certain forms or characters. Eventually you grouped those forms into words, then sentences, then paragraphs, and so on until you not only recognized those forms in print and writing but were able to write those forms, first slowly and with effort because it meant memorizing each one, but later that writing was automatic. Your mind then was given over to the thoughts you were writing in those characters so that it could be rounded out to convey to others just what you were thinking.

So with drafting, in school the drawing lesson to many was a bore and it is admitted, many times, it was not made interesting. You thought just drawing lines of different length and thickness and in different forms was nonsense; surely, if that is drafting you will have none of it; but if that part became automatic and the thought given to that which you wanted to convey to someone else, why then the labor changed to pleasure.

Now, if you will think carefully over those last two paragraphs you will see that there is a similarity between writing and drawing. You may say that there is not a set of forms like letters of the alphabet to group together as in writing; and that is true to some extent. You will see what I mean if you will picture to yourself what you would see if you could, with a large saw, cut through the walls just about three feet above the floor and remove the upper part. Help visualize such a condition through watching building construction from week to week. You will soon find that the window and door openings, stone, brick, walls, floors, and other details, correspond with the letter forms.

Don't think you can ever put a piece of paper on the board, and with square, angle, and pencil complete a drawing without making some change. I have known draftsmen to exaggerate the thoughtful study of the problem, drawings for which they were to make, by visualizing in its completeness the full solution of the problem before putting pencil to paper. That is impossible for the most able architect or draftsman. Do what any author does, put down with lines and curves what he would in letter forms, then shift, change, erase and redraw until the

problem is solved in all three dimensions—plan, elevation and section.

When you have mastered drafting you have not mastered design for you have only mastered the means by which design is shown or conveyed to the thoughts of another. Keep clearly in mind that the work of each draftsman, whether he conveys design of the whole problem or some portion, or whether he is putting down the lines and notes regarding the mechanical trades, or whether he is making details, his work is necessary to the successful carrying out of the construction as a whole.

Each one has his part to do in constructing the building on paper just as the co-ordinated, well directed effort of the men of the different trades makes the successfully completed buildings—you have your part in that co-ordinating of effort.

Sincerely,

Your Uncle.

NEWS ITEMS

FROM THE AMERICAN ACADEMY IN ROME

A NEW ACADEMIC YEAR started on October first, and the staff and new Fellows were already in residence. The latter include Homer F. Pfeiffer in architecture, Dunbar D. Beck in painting, George H. Snowden in sculpture, Michael Rapuano in landscape architecture, Alexander L. Steinert in musical composition, and Howard Comfort, Collice Henry and Mildred McConnell in Classical studies.

About the middle of September, Francis S. Bradford concluded his fourth year of residence at the Academy as Fellow in painting, and started on his return trip to America by way of France and England.

Harry P. Camden has completed the term of his Fellowship in sculpture and has returned to America to become Head of the Department of Sculpture in the University of Oregon.

A. Clemens Finley is remaining at the Academy for a limited time beyond the three-year term of his Fellowship in painting in order to complete a canvas upon which he has been working.

George Fraser, third year Fellow in architecture, is planning to draw out the recently excavated Baths at Leptis Magna in Tripolitania; he already has received permission to do this work, and has been invited by the excavators to live with them at the site itself. Fraser was expecting to start for Africa toward the middle of October, so that he might obtain his measurements before the rainy season, and, also, that he might be in Rome in January for the annual collaborative problem. The Baths at Leptis Magna are unusually good in general arrangement, and Fraser is delighted to be able to undertake the work of restoring them, even if it is only on paper.

Walker Hancock, third year Fellow in sculpture, reports from Berlin that he finds the Kaiser Frederick Museum one of the best places on earth to study Italian art—all art in fact.

Stuart Shaw, special Fellow in architecture, has been motoring through Southern France. His search for cloisters and the Romanesque was apparently successful.

Announcement of the annual competitions for the various Fellowships at the Academy will be made next month. As heretofore, applications will be received until March first.

HE PAYS, AND PAYS, AND PAYS

(Continued from Page 682)

Boy, I'm with you." Pat O'Hara's heavy fist crashed on the table, upsetting a coffee cup and spreading destruction. A roar of savage approval showed a fighting sentiment had been aroused. A Blade rose excitedly to his feet.

"Say fellows, we must be sure and adopt that catchphrase: 'Your plans and specifications are more the foundation of your building than the concrete under it.' And then ask friend client if he would like to have a bum foundation due to a cheap set of plans. That ought to make 'em think."

"That's the stuff," enthusiastically approved another Blade. "You bet! If we get that kind of stuff going around among the building public, we'll get somewhere."

The enthusiasm of the moment was carrying the Blades off their feet. The meeting was getting boisterous. Tom Kenyon pounded the table for attention.

"Fellows, I believe this is the most profitable meeting we have had to date, and I hope the PENCIL POINTS Microphone will make the old Architectural ether sizzle. If the boys who push the pencils and the boss who pays the bills will get up in Chapter Meetings and pound the table, yelling good and loud for action all over the United States, I say unto you, we'll pry something loose—the mountain's going to move. We'll be doing more for the profession of architecture than has ever been done before. Whether the individuals be radical or reactionary, they can see our idea is going to correct a whole host of evils in the pro-

fession. While there will be a terrific howl go up from some architects, the great majority of them will sympathize with it because it means ultimately that it will put money in the pockets of everyone in the business."

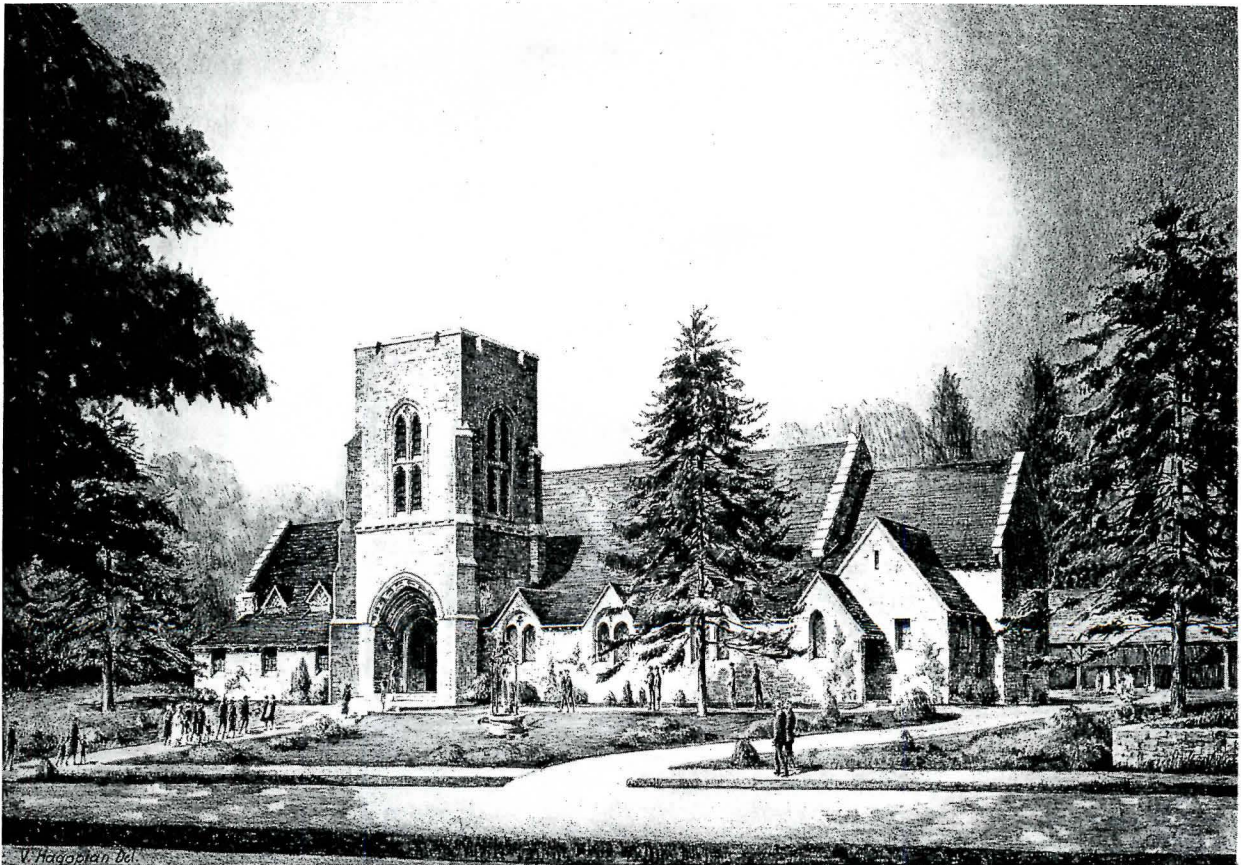
"Well, we've been broadcasting for several months now, so if you fellows out there in the land of static think there is anything to this opus, tell it to the editor, because I certainly want to stand in with the old boy. You know, the friendly old cuss strongly maintains that 3,000 words of verbal therapeutics is a sufficient dose—that is in one issue. He's afraid I'll put you to sleep. Hot cats! Snore that one off if you can! Well boys, the alarm for the gas attack is sounded, so get out the old gas masks, and put them on for the next issue!"

A BUILDING ON THE BOARD

(Continued from Page 663)

and step by step was helpful in connection with the interior treatment also. It made possible the careful study of plaster texture and color, the tonality of the truss work, and the various needs of the chancel with regard to furniture.

Early in the work a committee, known as the "Arts and Gifts Committee," was appointed by the church. Its duty was to pass on all gifts and details, none being accepted until they had been unanimously approved. The architects had a voice in all the decisions of this committee. This resulted in a singular harmony of effect, which has proven of great help to the architects.



LITHOGRAPH BY VAHAN HAGOPIAN

PROPOSED CHURCH FOR MILBROOK, EWING & ALLEN, ARCHITECTS

PRATT ARCHITECTURAL CLUB

DEAR FELLOW MEMBERS:—

After a lapse of a few months, we received the Bulletin and read it fore and aft with much pleasure until we discovered that we are on the Publicity Committee again, having thought we had successfully sidestepped the job. From then on the Bulletin became more interesting, it taking our mind off our job again.

Dropping into New York we hustled over to the luncheon at the Fraternity Club and immediately felt at home, for there we met many of our fellow members. We really envy the men who are located in the metropolitan district for they sure have it nice—every Friday a wonderful friendly crowd around the Pratt Long Table. There is the place that our exalted “profs” must come down to our level and we can sass them as we please.

We found that our membership is in a healthy condition, and flourishing, but always plenty of room for more. There are many yet who have just kept putting off getting in line. It only takes a few moments to fall in and become a member.

Soon the fall dinner will be held. As we get it it will be a very snappy and peppy dinner. Ashly is lining up the talent as only he can line them up. Undoubtedly much will be expected from our profits in the way of, well everything. So come along with us and hear, for our profs are certainly different off duty. We are early with the dinner announcement but then you cannot say you were not warned. Watch out for the Committee's announcement and refuse to forget to come.

Next month we expect to be able to tell you much about the club activities and inside business, as we will do some snooping (it's national now, we believe) and we are some snoopers.

Philip Knobloch is papa to a baby girl, and has decided to keep it.

Best wishes until the next outburst.

THE COMMITTEE,
P. G. K.

THE ARCHITECTURAL AQUATINTS OF DONALD DOUGLAS

(Continued from Page 661)

all there is a notable justification of massed values.

It is interesting to compare the aquatint method and result with those of ordinary etching and, for that reason, we have included, in the illustrations shown, one of Mr. Douglas' etchings in line of the Ziegfeld Theatre. (Page 656.) This etching shows that Mr. Douglas is quite at his ease in line work. There is, however, a peculiar interest in this plate inasmuch as it illustrates something that is not commonly understood regarding etchings—and that is, the importance of the inking of the plate preparatory to printing. Compare the illustration shown on the left with that shown on the right. Different as are the two effects, both prints were made from the same copper plate. The one shows day-light; the other, night-light. The difference in effect is gained simply by the difference in the application of the ink to the copper plate. And it is proper to make note here that the proper inking of the plate—whether in line etching or aquatint—spells success to the print, as the improper inking spells something worse than defeat. Before the first satisfactory print is secured, dozens may have to be discarded. After one print is found acceptable, however, it is comparatively easy to produce others like it by following the same manner of inking and wiping.

The two processes of ordinary line etching and of aquatint may be employed sometimes to great advantage on the same copper plate. The line etching shown on the left on Page 658 was first made; then the copper plate was grounded with rosin and treated according to the aquatint process. It is interesting to compare the final result, at the right, with the line etching. The peculiar biting achieved by the aquatint process gives a striking impression of verisimilitude in the deeply pitted stone of the Gothic columns.

The aquatints shown in this article represent a small part of the work which Douglas has done in the past year. It is only recently that he has given himself devotedly to aquatint, and it is only recently, one may add, that architects have realized the importance of aquatint as a means of effective presentation of their architectural and decorative compositions.

Douglas, still young as years go, has given full evidence of his mastery of both etching and aquatint. Born in Houston, Texas, in 1899, he spent a portion of his boyhood in Chicago. Subsequently he went to Yale University and in 1922-23 he travelled and studied in Europe. In New York he has followed the profession of architecture since 1924 when he entered the office of Raymond M. Hood. The following years have been spent largely in the offices of Harvey Corbett and of Joseph Urban. Such is the brief biographical notice—introduced here because in the discussion of the work of any artist convention demands that something of his earthly pilgrimage be recorded.

For the rest—the aquatints and etchings shown tell their own story: they need no “explanation” or interpretation such as the writers of voluminous works on aesthetics delight to present to a world already wearied with words. That these aquatints are worthy of study may, I hope, be safely posited; that they are significant will, I trust, be admitted. Just what the significance may be must be decided by the student; the jury of one presides over that peculiar court which judges alike the latest popular magazine cover and the head of St. Stephen by Leonardo.

THE AUTHORS IN THIS ISSUE

RAYNE ADAMS, author of the first article in this issue, is a New York Architect now associated with the firm of Robert J. Reilly. He will be remembered as having written the article on Frederic C. Hiron in our July 1927 issue.

ALVIN MEYER, who writes on collaboration, is a young sculptor now working in New York. He was Fellow in Sculpture of The American Academy in Rome from 1923 to 1926, and before that was holder of the Cresson Traveling Scholarship and the Reinhardt Traveling Scholarship of the Peabody Institute.

HUBERT G. RIPLEY needs no introduction to the regular readers of PENCIL POINTS or to members of the profession in general. For the benefit, however, of those who are making his acquaintance for the first time through The Diminishing Glass, we present him as fifty percent of the genial firm of Ripley & LeBoutillier, Architects, Boston.

CHARLES KYSON, as many of our readers will have guessed from his breezy and ebullient style, hails from Los Angeles, California, where he divides his time between being a busy architect and President of The Architects' League of Hollywood.

ARCHITECTS AND ENGINEERS CONSULT ON NEW YORK CITY PLANNING STUDIES

IN CONNECTION WITH the studies of the waterfront of the City of New York, being carried on by the Regional Plan of New York in connection with the Russell Sage Foundation, the second trip of inspection of the Harbor was made on Saturday, October 1st. This was one of three such all-day trips required to see the vast waterfront of the city. The purpose of these trips is to acquaint the staff of the Regional Plan with existing conditions and provide opportunity for discussion of proposed improvement of the waterfront among the City officials, members of the professional staff of the Regional Plan, and eminent Architects and Engineers, together with Representatives of Civic Organizations, the Regional Council, and others.

Commissioner of Plant and Structures, Albert Goldman, on behalf of the City, gave the use of the steamer *Riverdale* for the inspection.

The guests took great interest in the plans exhibited aboard the ship, and took part in animated discussion of the enormous map-plan of the entire Region prepared under Mr. Thomas Adams' personal direction, and of the more finite architectural city planning by Mr. Francis S. Swales of the strategic areas of Manhattan Island, upon the future of which the fate or fortunes of so much of the rest of the Region will depend.

Mr. Swales' studies were of especial interest, as they were shown by rendered plans and beautifully presented water color elevations, the latter drawn at the scale of 40 feet to the inch, and very comprehensible to the layman. The party travelled more than three and one half miles of the East Side Waterfront, and compared the proposals of the architect with the existing conditions of this vast tract of depreciated land, which borders the most highly developed property in Mid-Manhattan, extending from East 23rd Street to East 90th Street. Competent engineers in the party estimated that the cost of improvements, of raising street levels and creating an East Riverside Drive along the properly planned and planted quays proposed by Mr. Swales, would be a negligible amount compared to the enormous increase of ten to fifteen times the present land values—running to hundreds of millions of dollars—which the plans would create.

The route followed was to proceed from the Battery south, through the Narrows around Coney Island to Jamaica Bay; then back skirting the Brooklyn and Queens Waterfront, through Hell Gate as far as Riker's Island; then return to the Battery by way of the Manhattan and East River Waterfront.

Luncheon was served aboard the steamer and as arrangements for the trip were in the hands of Mr. Leslie Baker, the efficient Secretary of the Regional Plan Staff, the trip proved not only instructive but was enjoyed by all present under circumstances of beautiful weather and a schedule which operated to perfection.

ATELIER DERRICK OF DETROIT

ATELIER DERRICK concluded the last season of work in conjunction with the Beaux-Arts Institute of Design with a most enjoyable dinner and party. Prizes for the year's work were awarded at that time to Edgar Thompson and Albert Foster. This was the most successful of the Atelier's three years of activity.

We are now hard at work on this year's problems, with the intention of improving our record of last year. Our

membership has increased a great deal and it will now be necessary to arrange for larger quarters.

At our first meeting the following officers were elected: *Massier*, Edgar Thompson; *Sous Massier*, Milton Major; *Librarian*, John I. Bergey.

Branson V. Gamber, a local architect, has again kindly consented to act as local correspondent, and in an advisory capacity for the Atelier.

Patrons for the year are Amadeo Leoni and Lancelot Sukert.

The work of the Atelier was exhibited for the first time at a recent meeting of the Detroit Chapter of the American Institute of Architects, and received much favorable comment.

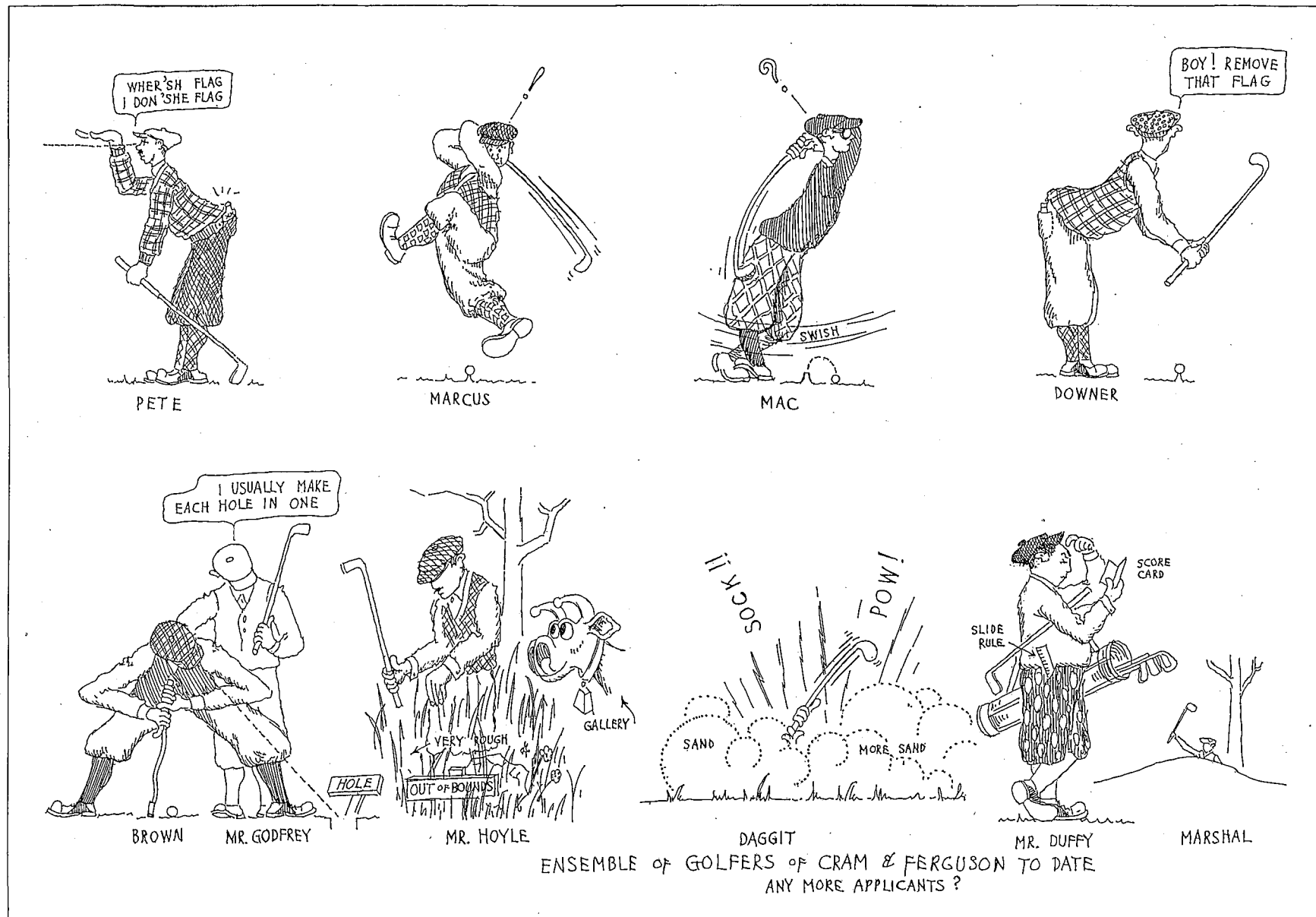
BOOK NOTES

THE PRACTICAL EXEMPLAR OF ARCHITECTURE, being Measured Drawings and Photographs of Examples of Architectural Details, Selected by Mervyn E. Macartney, B.A., F.S.A., F.R.I.B.A. A portfolio of 110 plates, 8½" x 12¾"; price \$7.50; published by The Architectural Press, 9 Queen Anne's Gate, Westminster, S.W.1, London, England. This portfolio, which is in form exactly similar to the previous numbers of this series, furnishes a great deal of valuable reference material, in the form of photographs and measured drawings of interesting details of English buildings. The plates are grouped under the following headings: Almshouses; Admiralty, London; Bridges; Chimney Pieces; Cloisters; New College, Oxford; Cupolas; Doors and Doorways; Exteriors; Fanlights; Gates; Organ Cases; Overdoors; Screens; Shop Fronts; St. Mary Woolnoth, London; St. Paul's Cathedral, London; Staircases; Town Halls. The subjects are for the most part well chosen, and the information about each is given in a clear and complete manner. This work would be a very valuable addition to the library of any architectural office, or to that of any architectural draftsman.

THE ARCHITECT IN HISTORY, by Martin S. Briggs, F.R.I.B.A.; 387 pages, 5" x 7½"; price \$3.75; published by the Oxford University Press, American Branch, New York. The average draftsman and student of architecture has acquired a knowledge of architectural history through the study of the monuments of the several great periods of his art. He can tell you that this or that building was designed by Ictinus, Bramante, Mansard, or Christopher Wren, but aside from knowing that these men were architects, he knows very little of their lives and works, and of their relations to the times which produced them.

Here is a book which goes through the architecture of Greece, Rome, the Middle Ages, the Renaissance, and the 19th Century, and which discusses the architects as figures in society, bringing out clearly, as it goes along, the gradual establishment of architecture as a profession. It can be read with profit by anyone who is connected with that profession, and can hardly fail to stimulate his appreciation of the old masters and his understanding of their works.

The author has supplied with each chapter a complete bibliography, which it is to be hoped a number of the readers of the book will take the trouble to investigate.



THE GOLFING MEMBERS OF THE ORGANIZATION OF CRAM & FERGUSON, ARCHITECTS, BOSTON.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

PAUL J. WIESLER wins the prize in Class 1 of the October competition for his sketch of a "Church Tower," reproduced below. Our old friend Oong Gow has contributed an illustrated poem which takes the prize in Class 2. E. Lagershausen, a new comer to this department, is the winner in Class 3, and W. Godfrey is awarded the prize in Class 4.

We received a letter from Miss Gertrude Wagner telling us in most gratifying terms what she thinks of PENCIL POINTS. Here it is:

Cleveland, Ohio.

Pencil Points,
DEAR SIRs:—

Since reading PENCIL POINTS I'm beginning to feel like a well-seasoned traveler, especially as I travel from "Cover to Cover".

From the view of the modern apartment on Park Avenue I get that flavor peculiar to New York City alone—from the pictured home of some fortunate owner in Connecticut I get a glimpse of the New England countryside—from a photograph of one of Chicago's, Philadelphia's or Boston's latest skyscraper I'm in that particular city and the view of a new Spanish-type school in California carries me straight to the Coast.

But the *piece de resistance* of the PENCIL POINTS travelogue is the Color Plate section—the Grand Canyon of the book, with its beautiful red, blue, green and yellow colorings. They may not be originals, but "they satisfy", especially when framed and hung on my office wall.

(Signed) GERTRUDE WAGNER.

Harold G. Hoeb expresses his opinion of our advertising section as follows:

Ohio Mechanics Institute,
Cincinnati, Ohio.

Pencil Points Press, Inc.,
Dear Sirs:—

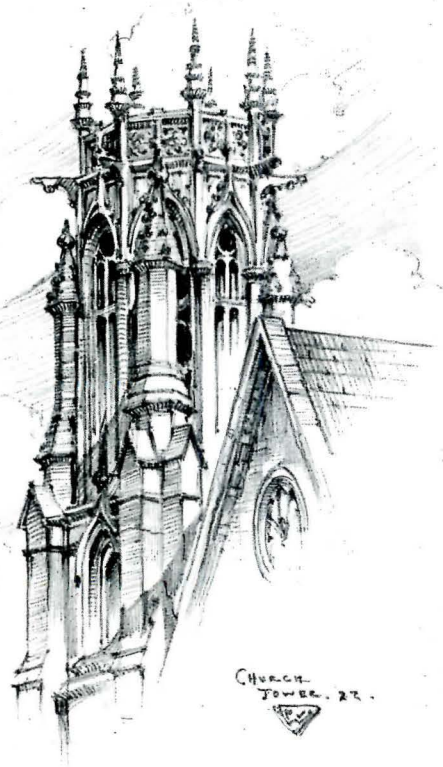
Choosing the best and most interesting advertisement from your magazine is not a very difficult matter.

The best one, for rendering and architectural thought, is the "Authentic Plaster Ornament," of the Jacobson and Company.

Mr. Robert von Emdorf has a fine style of rendering. It is impressive and its value is being profusely spread over the student who muses over these drawings. I think it altogether fitting that persons getting this Journal should pause and deliberate on this drawing.

Yours very truly,

(Signed) HAROLD G. HOEB.

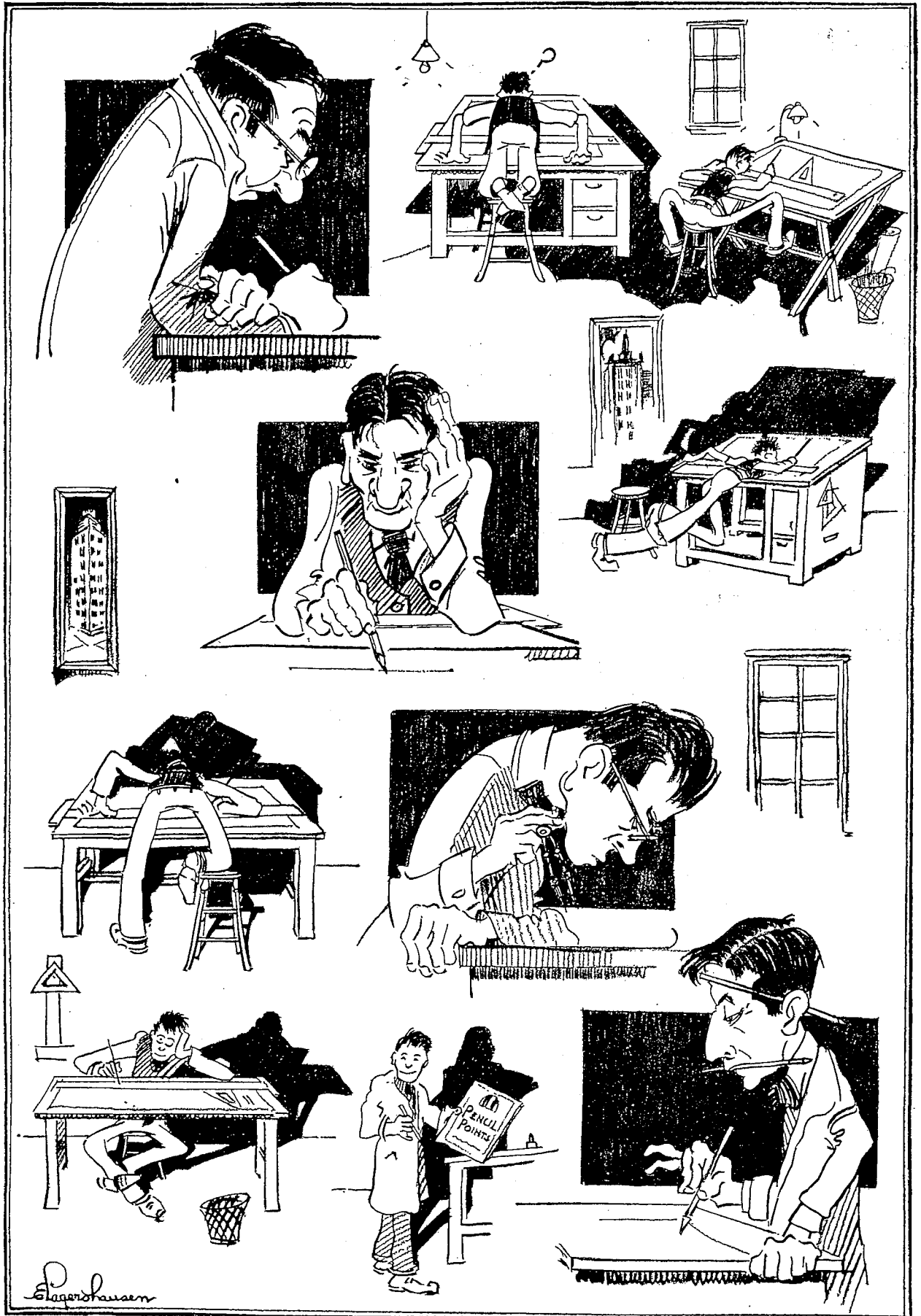


SKETCH BY PAUL J. WIESLER, ST. LOUIS, MO.
(PRIZE—Class One—October Competition)



SKETCH BY J. VAN DER KAR, BROOKLYN, N. Y.
"Street Scene"

PENCIL POINTS



"IN ANY DRAFTING ROOM"—By E. LAGERSHAUSEN, WILMETTE, ILLINOIS

(PRIZE—Class Three—October Competition)



ILLUSTRATING OONG GOW'S POEM

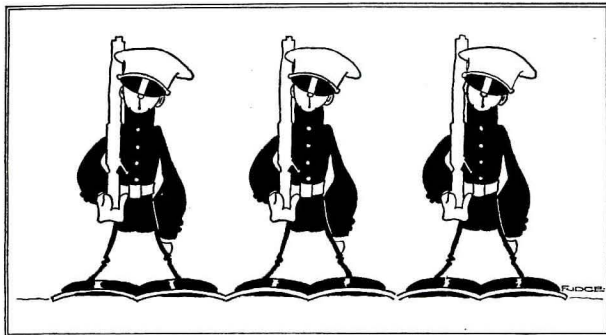
THE SPECIFICATION DESK

(PRIZE—Class Two—October Competition)

By Oong Gow

He said: "Specify
My mortar joint dye,"
And proffered a tin-foiled cigar;
To make himself rasher
This Sanctum gate crasher
Said: "Don't let 'or equal' debar."

When this bounder's free light
Gets it's turn to ignite,
And his product with others of par,
Are considered for mention
It's my fixed intention
To puff them for just what they are.



DRAWN BY RUSSELL C. FUDGE, ELMIRA, N. Y.
"Three Little Marine Sketches"

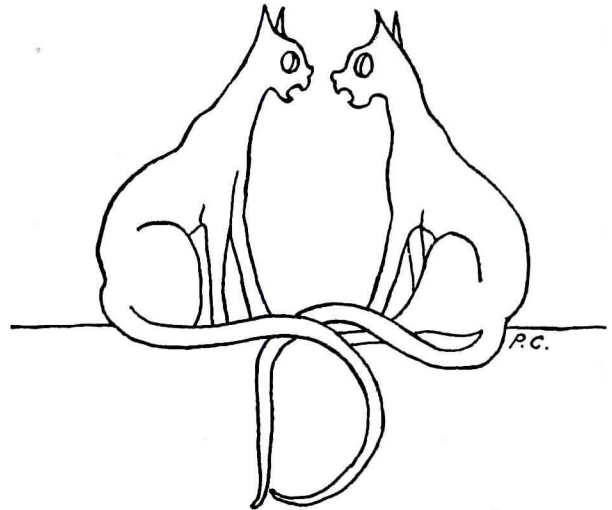
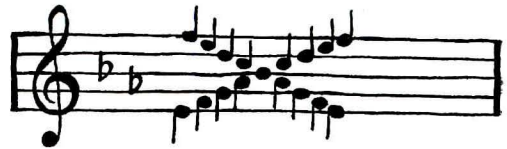
THE DRAFTSMAN'S PLAIN

By Goldwin Goldsmith

All day I work in an office
With a whitewashed brick wall view
To serve as an inspiration
For the charming things I do.
I dream of a noble building
Or a cottage cute and small,
And I see it rise as I visualize
My dream 'gainst that old brick wall.

Why should the Boss's office
Be lost in the City's maw
Where I find no inspiration
For the things I have to draw?

Why not a country office
Where the windows command a view
That would stir the soul of an office mole
And inspire a man to do.



· ROOF DETAILS ·

· SCALES AS INDICATED ·

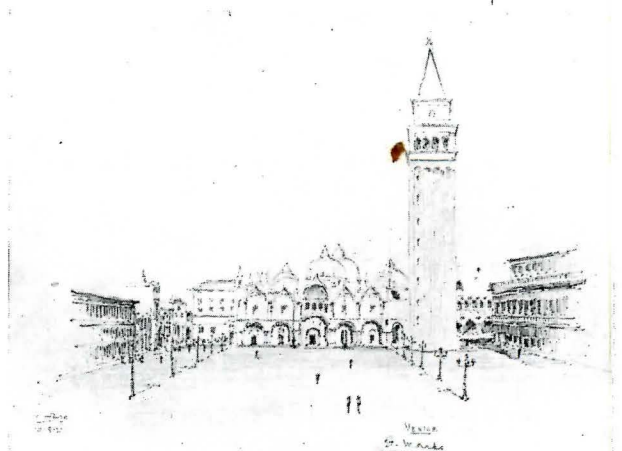
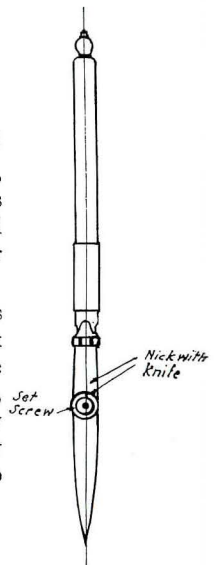
DRAWN BY PHIL COLGATE, LOS ANGELES, CAL.

A HELP IN USING YOUR RULING PEN

(PRIZE—Class Four—October Competition)

W. Godfrey, of Toronto, Canada, sends in this little drawing and his description of how he obtains and gauges a line of equal thickness for ruling pens:

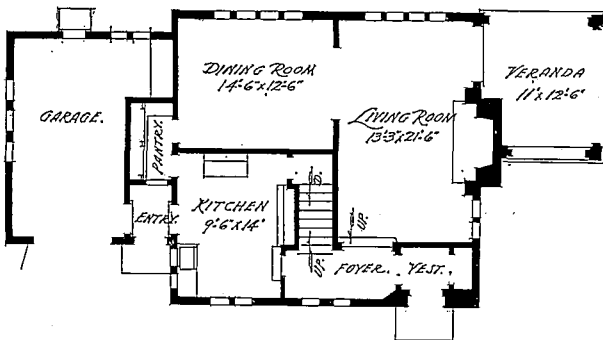
To obtain quickly the exact thickness of line required in ruling pens a nick is made on the set screw, also on the blade of the pen at the usual working, or other convenient place. In this way the thickness of the line required may be easily obtained without having to try out various lines as is usual.



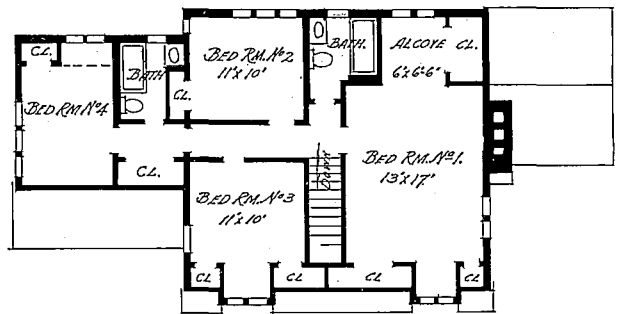
SKETCH ON CAMEO PAPER BY WM. WARD, NEW YORK



Perspective drawn on brown paper with pencil and opaque water color, by Harry C. Starr.



First Floor



Second Floor

PROPOSED HOUSE FOR DR. HOWARD STOUT NEILSON, AT DARIEN, CONN.

HARRY C. STARR, ARCHITECT



THE SPECIFICATION DESK

A Department for the Specification Writer

THE "FLIM FLAM" PAINT GAME

By Frank J. Rollins

EDITOR'S NOTE:—This article by Mr. Rollins discusses a subject in which we believe every reader of this department will be vitally interested and it is therefore reprinted through the courtesy of "The Michigan Architect and Engineer."

IF THERE is any one thing more susceptible to crooked manipulation in the building industry than painting, that one thing would be hard to designate, for crooked work which amounts to absolute thievery is in fact practiced right along by some painting contractors throughout the entire United States and, for that matter, probably all over the world.

Not only that, but the system of "rushing" and "skinning" of painting work is not confined to the small jobs but goes merrily on with some of the largest, to the point that dishonest workmanship and fraudulent materials are combined to rob owners of hundreds of thousands of dollars, if not millions, annually.

The questions arise, who is to blame for the continuance of such indefensible and crooked practices and what, if anything, is the remedy?

Using just ordinary logic it is quite evident that owners who employ architects both to design and superintend the construction of buildings for them, have every right to expect their architects to protect them from substitution, fraud, and skinning work. If that is true, then architects cannot dodge the issue or shirk the responsibility for the systematic robbery of their clients by unscrupulous painting contractors.

It has been stated by those who are inside the painting game that approximately half of every dollar spent for painting is wasted, to put it mildly, because owners do not receive what is contracted for, either in labor or material. Architects, whose duty it is to safeguard their clients, in many cases stand idly by and do not lift their little finger even in protest.

Architects cannot hedge back of the excuse that they do not know what is going on, for that is no excuse at all, inasmuch as their clients pay them to know. If they accept money under such conditions and fail to live up to their obligations, then they too are accessory to the high-handed gouging of their clients. That's all there is to it.

It is not a pretty picture and it will not sound nice to members of the architectural profession who heedlessly take everything for granted and have been in the habit of permitting painting contractors to skimp, skin, rush, and substitute cheap and inferior materials on a job. But it's nothing less than the positive robbing of the owners, and architects who permit it are on a par with the painting thieves they allow on the job.

There is scarcely any need to go into details for every architect and every honest painting contractor are cognizant of just what is going on and doubtless could cite definite

instances of poor workmanship, skimmed coatings, and inferior materials where owners paid for good workmanship, full coatings, and superior materials.

The fact of the matter is that the cheating in painting work has reached such a brazen stage that even workmen are taking notice of the evil which has encompassed their trade, and in certain cities are starting campaigns to wipe it out.

"Rushing" as known to the trade, is doing less work, or inferior and unskilled work as compared with what the specifications and contracts call for.

"Skinning" means the putting on of fewer coats or in other ways cheating in both workmanship and materials.

"Substitution" is, of course, using cheaper and inferior materials than those specified and contracted for.

By these three methods the dishonest painting contractor flim flams the public, and if an architect is in charge of the job, he is at least morally a party to the paint game robbery.

True, it is exceedingly doubtful if, after a paint job is completed, even an expert can tell whether it actually consists of two or three coats and whether or not the materials specified have been really used.

It is because of these facts that there is more chance for deception and fraud in painting than in any other detail of building contract work, and therefore more reason for the closest supervision and inspection from the start to the finish of painting contracts.

On one of the largest commercial jobs in Detroit during the past year, a certain brand of high-grade fillers, paints, and varnishes was specified by name and written in the contract, but the manufacturers of that brand of materials have been unable to trace a single drop of any of their products to that job.

The contractor, through the architect's certificates, received compensation for the highest known grade of materials money can buy. This was what the owners wanted and were willing to pay for, yet the contractor did not buy those materials and the owner was presumably defrauded,—the architect issuing the certificates, to be charitable, was unworthy of the trust imposed in him.

That is only one of hundreds of cases of fraudulent painting contract work, but it serves to illustrate the many and to show the need of immediate action upon the part of conscientious architects, honorable contractors, and honest workmen to stop that type of crooked work.

The first step must be taken by supervising architects who should have a clause written into painting contract

specifications, providing that invoices or other satisfactory evidence proving that the exact kind, brand, and quality of materials specified was purchased for the job, must be presented before certificates will be issued.

But that is not all. Due to the ease with which rushing and skinning in painting work can be done and the practical impossibility of detecting such fraud after the job is finished, architects should have trustworthy superintendents to see that the materials specified are delivered and used, and to follow the job through from the start to finish.

That will put a crimp in the flim flam paint game which will go a long way, where supervising architects have charge, to correct the present evil. To adopt these or other adequate protective measures is clearly the duty of every decent, honorable architect. The others are unworthy of the name and a disgrace to the profession.

It is the passive attitude of many architects to this and other dishonest practices which have crept into contract construction work in the building industry, that is rapidly undermining public confidence in the practice of architecture and creating a doubt as to the real value of an architect, except as to his ability as a designer.

It is strictly up to the architectural profession to purge the building industry of crooked contractors. It *can* be done, and it *must* be done wherever an architect's jurisdiction for his clients extends to superintendency.

Once let it be known that architects have banded together to protect their clients, and that they have efficient ways and means of forcing contractors to live up to specifications, to prevent substitutions, to eliminate skinning in workmanship and materials, just that soon will there be a better public understanding of the true value and right appreciation of an architect's services.

But how "in the name of Jehovah and the Continental Congress" can architects ever expect to demonstrate to clients that they actually earn superintendency fees when they stand meekly by with folded arms, and permit the great contract painting fraud in the building industry to flourish as a green bay tree!

AMERICAN INSTITUTE OF STEEL CONSTRUCTION, INC.

THE AMERICAN INSTITUTE of Steel Construction held its fifth Annual Convention from October 25th to 29th at Pinehurst, N. C. With President W. M. Wood at the head of the Institute it was pointed out that five tangible achievements have been accomplished during the past year.

Through its Field Engineers, the Institute for the first time has been able to establish much needed personal contact with large numbers of architects, engineers, public officials and others in a position to influence the use of structural steel.

Last February, the Institute initiated the first national advertising campaign on behalf of structural steel. The advertisements have appeared at regular intervals in sixteen publications with a national circulation.

A closer cooperative relationship has been formed with the largest steel producing organization in the United States. This relationship has resulted in a financial contribution to the Institute's educational fund.

A Fire-proofing Specification has been prepared by Lee H. Miller, the Institute's Chief Engineer, and a committee of technical experts selected by the Institute. This specification will place steel in a more favorable position as regards competitive materials.

New data for the *Institute's Standard Handbook* has been compiled. The *Handbook* includes the Standard Specification for the Design, Fabrication and Erection of Structural Steel, the Code of Standard Practice, the Fireproofing Specification, and Allowable Load Tables.

Throughout the year the Institute has also carried on a wide variety of other activities, all aimed at the wider and more intelligent use of structural steel for the benefit of all concerned.

Among those who addressed the convention were Karl E. Vogel, of the Omaha Steel Works; Rudolph P. Miller, Consulting Engineer of New York City; C. R. Young, Professor of Structural Engineering at the University of Toronto; Robert D. Kohn, Architect, New York.

Alfred E. Linden spoke on "Reinforced Concrete Construction." Other speakers were Professor Clyde T. Morris, of the Ohio State University; Robert Tappan, Architect; W. R. Basset, of Miller, Franklin, Basset & Company, New York; W. C. Clark, Economist, of S. W. Straus & Co.

The Executive Offices of the Institute are at 285 Madison Avenue, New York.

DIRECTORY OF SHEET STEEL PRODUCTS

THE SHEET STEEL TRADE EXTENSION COMMITTEE, Oliver Building, Pittsburgh, Pa., has just brought out a *Directory of Sheet Steel Products and Fabricators*—the first publication of the kind that has ever been issued.

The volume will prove of great value to all having to do with the steel industry. It contains approximately five thousand names—listing all of the manufacturers of sheet steel, all of the fabricators of products and the names of these products.

A brief history of iron and steel introduces the work, which may be had from the publishers for \$3.00.



MONUMENT TO PLAINSMEN NEAR COLUMBUS, NEBRASKA
Fred. R. Kimball, Sculptor



SERVICE DEPARTMENTS

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 under this heading free of charge.

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

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. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

H. S. White, c/o Geo. E. Savage, Witherspoon Bldg., Philadelphia, Pa., wants copies of February and April 1925.

H. S. Deiser, 85 Water St., Paterson, N. J., has all of the issues from June 1920 to May 1927 for sale. All are in good condition and will be sold to the one giving the best offer for the complete set.

The Kansas City Cut Stone Co., Fifth & Cheyenne Sts., Kansas City, Kansas, wants a copy of June 1920.

Louis Spelman, c/o Silver Bay School, Silver-Bay-on-Lake George, N. Y., has the following copies for sale: June, July, August, September, October, December, 1920; all copies for 1921 except September and October; all copies for 1922 except April and July; all copies for 1923 except June; and January, February, March, April, June, and July, 1924.

Brentano's, 218 So. Wabash Ave., Chicago, Ill., have for sale copies of July and August 1927.

Minneapolis Public Library, Minneapolis, Minn., Att. Miss Foster, wants a copy of November 1926.

Mrs. Florence Morey, Notchland, Bemis, N. H., has the following books for sale: *Folio of Views of Ancient Monuments in Central America, Chiapas & Yucatan*, by F. Catherwood, London, 1844. This work contains 25 Plates, 11" x 15½", of work done on stone, description of each plate and of the country, also maps, printed in browns and greens. *Encyclopedia of Cottage, Farm & Villa, Architecture & Furniture*, by G. C. Loudon, London, 1833; *Builders Pocket Manual*, by A. C. Smeaton, London, 1836; *Treatise on the Theory & Practice of Landscape Gardening Adapted to North America*, by A. G. Downing, London, 1844; *School Architecture*, by Barnard Henry, New York, 1849; *Glossary of Terms used in Grecian, Roman, Italian & Gothic Architecture*, 2 Vols., 3 parts, Oxford 1830.

PERSONALS

FRANK C. WALTER, ARCHITECT, has moved to 401 Wilcox Bldg., Tulsa, Okla.

ROBERT B. COLEMAN, JR., has opened an office for the practice of architecture at 316 Story Bldg., Los Angeles, Calif., and wants manufacturers' samples and catalogues.

WALTER P. CRABTREE, ARCHITECT, has taken his son, Walter P. Crabtree, Jr., into partnership under the firm name of Walter P. Crabtree & Son with offices in the Capitol Bldg., 410 Asylum St., Hartford, Conn.

HAROLD ADELSON, architectural student and draftsman, 1177 West 25th Place, Los Angeles, Calif., would like to receive manufacturers' samples and catalogues.

JOHN P. SCHOOLEY, ARCHITECT, has opened an office at 305 Masonic Temple, Zanesville, Ohio, and would like to receive manufacturers' samples and catalogues.

GLENN C. WILSON AND R. H. H. HUGMAN have formed a partnership for the practice of architecture and have opened offices in the Texas Bank Bldg., San Antonio, Texas, and would like to receive manufacturers' samples and catalogues.

ROBERT H. AINSWORTH, ARCHITECT, has opened an office at 314 Braley Bldg., 35 So. Raymond Ave., Pasadena, Calif.

RICHARD W. WARE, STRUCTURAL ENGINEER, has opened an office at 314 Braley Bldg., 35 So. Raymond Ave., Pasadena, Calif.

ALEX M. LINN, ARCHITECT, has moved from Sunnyside, Long Island, and is opening an office for the practice of architecture at 900 S. & L. Bldg., Des Moines, Iowa.

ALEX UMANSKY, 1410 Myrtle St., Sioux City, Iowa, is an architectural student and draftsman and wants manufacturers' samples and catalogues.

J. W. ZAWOSKY, architectural designer, has moved from 408 E. 74th St., New York, to Front St., (R. F. D. 1, Box 1) East Meadow, Hempstead, L. I., N. Y., and desires manufacturers' samples and catalogues.

JOSEPH HUMBERT MESSINEO, ARCHITECT, has opened an office at 160 Palisade Ave., Garfield, N. J. His main office is in Passaic, N. J.

PERSONALS (CONTINUED)

ELLERBE & CO., ARCHITECTS, St. Paul, Minn., have opened an office at 510 Essex Bldg., Minneapolis, Minn., and desire manufacturers' samples and catalogues.

HAROLD J. THOMPSON, ARCHITECT, has opened an office at The Roosevelt, County St., New Bedford, Mass., and would like manufacturers' samples and catalogues.

KARL A. HAUSER, ARCHITECT, has opened an office at Kenwood Ave., Catonsville Knolls, Catonsville, Md.

ELMER F. LINDBLOM, 768 W. Central Ave., St. Paul, Minn., an architectural student, is maintaining an A. I. A. file and wants manufacturers' samples and catalogues.

DAVID KOSVICH AND I. HERMAN KANNER have become associated and will practice architecture under the firm name of Kosvich & Kanner, at 214 Peninsular Bldg., Jacksonville, Fla.

JOHN L. MURRAY, 1025 N. Olden Ave., Trenton, N. J., is an architectural draftsman and is starting an A. I. A. file and wants manufacturers' samples and catalogues.

CLIFFORD LECOURTOUR, 4162 Flora Blvd., St. Louis, Mo., is starting an A. I. A. file and would appreciate manufacturers' samples and catalogues.

CLIFFORD MELVILLE SWAN has severed his connections with The Johns-Manville Corporation to devote his time to his consulting practice in the field of architectural acoustics, with offices at 271 Madison Ave., New York. CITY BUILDING CORP. BUILDERS' EXCHANGE, 6th & Franklin Sts., Richmond, Va., would like to receive manufacturers' samples and catalogues.

WM. W. SLACK & SON are now located in the Trenton Trust Bldg., Trenton, N. J. The members of the firm are Wm. W. Slack and Leon W. Slack.

THOLE & LEGEMAN, ARCHITECTS, have moved to 307 American Trust Bldg., Evansville, Ind.

QUERIES AND ANSWERS

Query: Where can I get an impartial and scientific comparison between the various types of insulating materials used in buildings?

Answer: The Bureau of Standards, Department of Commerce, Washington, D. C., has made an extensive investigation of this subject and has published the results of its tests in Letter Circular 227, which can be obtained by simply writing the Bureau. The title of the report is "Thermal Insulation" and it is dated April 19, 1927, so that the information is pretty well up-to-date.

FREE EMPLOYMENT SERVICE

(Other Items on Pages 122 and 124 of the Advertising)

POSITION WANTED: Architect and graduate civil engineer, 10 years' experience making sketches, working drawings and field supervision of office buildings, hotels, apartments, etc. Expert knowledge of New York City codes and regulations. Box A-325, care of PENCIL POINTS.

POSITION WANTED: Young man, 22 years old, 6 years' architectural study, wishes position as junior or tracer. Salary secondary. $3\frac{1}{2}$ years' experience. Box A-326, care of PENCIL POINTS.

POSITION WANTED: With concern handling development work in or around New York. Age 29, American Protestant. Construction, drafting and landscape experience. Box A-329, care of PENCIL POINTS.

POSITION WANTED: First class superintendent and draftsman, 15 years' experience. Neat, accurate and practical. Can carry plans from sketches to working drawings; thoroughly experienced in field work. Box A-320, care of PENCIL POINTS.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

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.

1-4 Concrete Inserts.—Pamphlet illustrating and describing this product. Midwest Steel & Supply Co., Bradford, Pa.

Redwood Sales Manual.—Twelve new pages to be added to the Redwood Sales Manual. California Redwood Association, Exposition Bldg., San Francisco, Calif.

The Story of Wood.—Interesting booklet on the subject of wood which also contains rules for the prize lumber slogan contest. National Lumber Mfrs. Assn., Transportation Bldg., Washington, D. C.

Webster Drip Trap.—A.I.A. File No. 30-c-2. Pamphlet illustrating and describing this type of drain trap. Tables, sectional drawings, etc. Warren Webster & Co., Camden, N. J.

Stewart's Hand Wrought Iron and Bronze.—Catalog No. 11 illustrates and describes many notable examples of hand wrought iron and bronze. Prices. 43 pp. 7 x 9. The Stewart Iron Works Company, Inc., Covington, Ky.

Celestialite Lighting Glass.—A.I.A. File No. 31-f-23. Engineering data on the subject. Celestialite Division, Gleason Tiebout Glass Co., 200 Fifth Ave., New York, N. Y.

Lupton Casement Windows.—Attractive Catalog No. 217 illustrating and describing steel casements, developed with respect for the best traditions of the past and a regard for the practical requirements of the modern home. Full size vertical sections, horizontal sections, specifications, hardware, details of installations, etc. 20 pp. $8\frac{1}{2}$ x 11. David Lupton's Sons Co., Philadelphia, Pa.

Wooster Safety Treads and Security Nosings.—A.I.A. Folder File No. 14-d-1 containing much information on this subject. Illustrated and described. Data sheets. The Safety Stair Tread Co., Wooster, Ohio.

Standard Specifications for Sheet Steel.—(Cornices) A.I.A. File No. 12-I-2. This document prepared by a Committee representing 70% of the sheet steel making capacity of the U. S. is presented as a practical and up-to-date specification covering the work designated. Detail drawings, together with a group of specification clauses covering other trades closely allied with the work under consideration. $8\frac{1}{2}$ x 11. Standard filing folder. Sheet Steel Trade Extension Committee, Oliver Bldg., Pittsburgh, Pa.

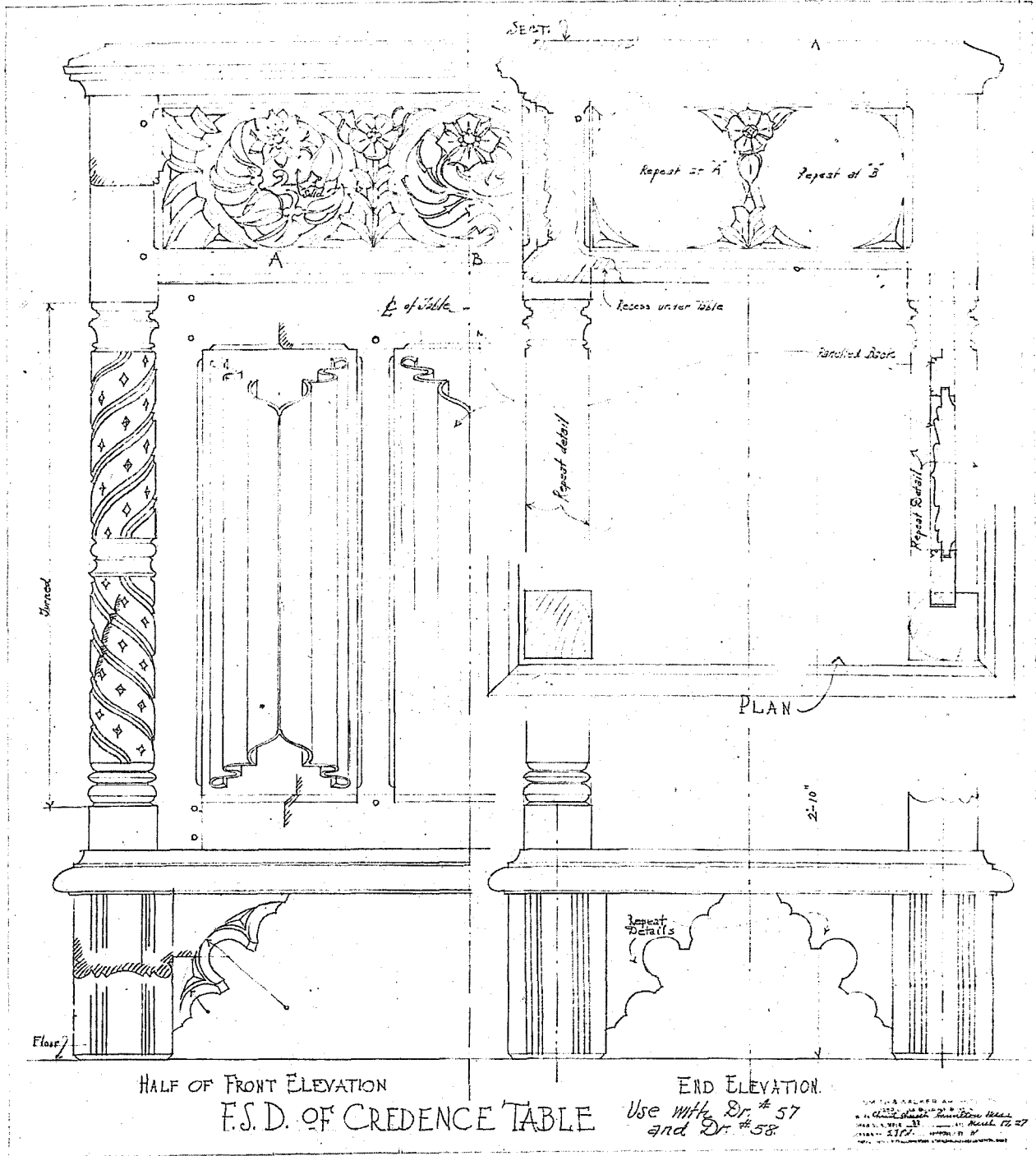
Better Windows for Your Home.—Attractive booklet illustrating and describing Upton Casement Windows. Tables of stock sizes. David Lupton's Sons Co., Philadelphia, Pa.

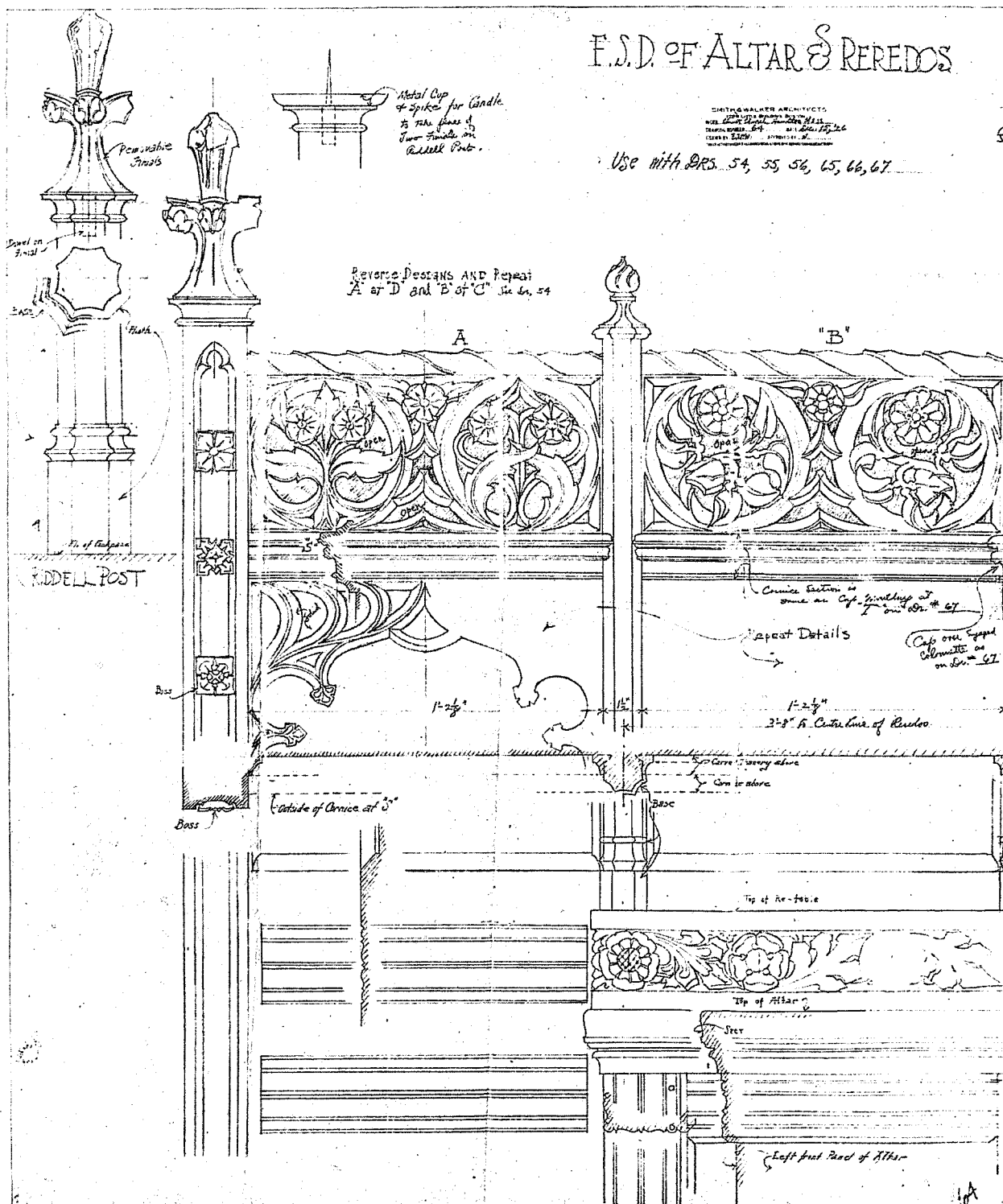
Zenitherm Floors.—A.I.A. File No. 23-g-2. Attractive brochure telling the story of Zenitherm and its general desirability as a material for floors. Beautifully illustrated, tables of standard sizes, color sheets showing standard colors and Zenitherm Art Floors, all contained in standard filing folder. Zenitherm Co., Inc., 390 Frelinghuysen Ave., Newark, N. J.

Published by the same firm, "Zenitherm Walls", "Contractors' Handbook" and A.I.A. Folder of "Architectural and Decorative Ornaments".

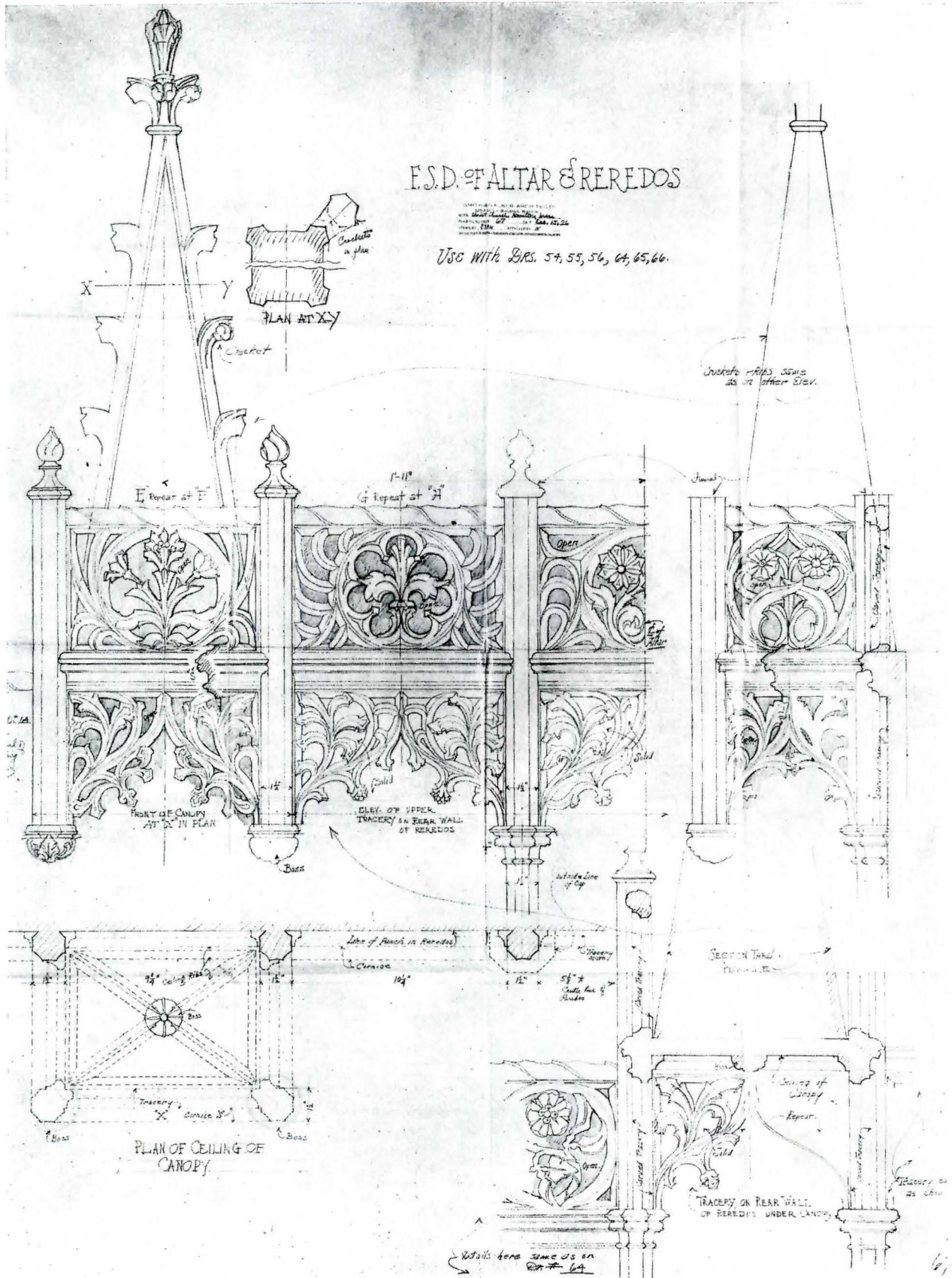
(Continued on page 714)

PENCIL POINTS





DETAIL OF ALTAR AND REREDOS—CHRIST CHURCH, HAMILTON, MASSACHUSETTS
SMITH AND WALKER, BOSTON, ARCHITECTS



DETAIL OF ALTAR AND REREDOS—CHRIST CHURCH, HAMILTON, MASSACHUSETTS
SMITH AND WALKER, BOSTON, ARCHITECTS

PUBLICATIONS OF INTEREST TO THE
SPECIFICATION WRITER

(Other Items on Page 710)

Catalog of School Products.—Sterling lifelong blackboards, old Reliable hyloplate blackboards, globes, erasers, wall maps and other school products. Illustrated and described. Weber Costello Co., Chicago Heights, Ill.

YPS Oval.—Interesting little booklet concerning Youngstown Pressed Steel. Youngstown Pressed Steel Co., Warren, Ohio.

1-2-9 Cold Weather Mortar.—Interesting data and recent test of Lime-Cement Mortar. National Lime Assn., 918 G St., NW., Washington, D. C.

Published by the same firm, "The Binder in Your Wall", "The Fallacy of Unnecessary Strength", "Whitewash and Cold Water Paint" and "Watertight Concrete".

Sylphon Heating Specialties.—Catalog No. 200 contains heating and temperature regulating specialties, fully illustrated and described. Price lists, tables of dimensions, specifications, cross sections, etc. Very handy and useful booklet. 192 pp. 4 x 7, stiff cover. The Fulton Sylphon Co., Knoxville, Tenn.

Electrical Specification Data for Architects.—A.I.A. File No. 31-c. Simplified electrical specifications covering five groups of homes in various price classes; profusely illustrated with complete information for specifying. 36 pp. 8 x 10½. General Electric Co., Merchandise Dept., Bridgeport, Conn.

The Venturafin Method of Heating.—Booklet illustrating and describing this method of heating for plants and factories. Charts, details and specifications, piping details, dimensions. 16 pp. 8½ x 11. American Blower Co., Detroit, Mich.

Lakeside Ventilating Systems.—A.I.A. File No. 30-D. Folder illustrating and describing this type of ventilating systems. Specifications. Lakeside Co., Hermansville, Michigan.

Corrosion in Kitchen Waste Systems.—A.I.A. Folder No. 29-b-8, containing preliminary report to the Research Committee of the American Society of Sanitary Engineers. The Duriron Co., Inc., Dayton, Ohio.

Armstrong's Corkboard Insulation for the Walls and Roofs of Buildings.—Contains complete information for architect, specification writer and draftsman. Armstrong Cork & Insulation Co., 201 24th Street, Pittsburgh, Pa.

Sectional Unit Steel Dressers.—Three blueprints presenting details of the Whitehouse line. Valuable in the drafting room. Jones & Kirtland, Inc., 101 Park Ave., New York.

Porcelain and Electrical Supplies.—Catalog No. 28, contains full information regarding the P & S line of specialties. Price list. Pass & Seymour, Inc., Solvay Station, Syracuse, N. Y.

Royal Brass Plumbing Products.—Catalog No. 8, just off the press, illustrates and describes this line of plumbing fixtures. 158 pp. 8 x 11. Stiff cover. The Royal Brass Mfg. Co., Cleveland, Ohio.

Standard Seam Horse Head Zinc Roofing.—Booklet illustrating and describing this type of roofing. Details and instructions for laying. New Jersey Zinc Co., 160 Front St., New York.

Electrol—Heating—Oil Burners.—A.I.A. No. 30-g-1. Folder explaining the Electrol Oil Burner and its uses. Plans, elevations, details, specifications, diagrams, etc. 29 pp. 8½ x 11. Electrol Inc. of Missouri, St. Louis, Mo.

Cinder Concrete Building Units.—Booklet illustrating and describing this product. Specifications, blue prints, etc. 36 pp. 8½ x 11. National Building Units Corporation, 1600 Arch St., Philadelphia, Pa.

Mid-West Destructors.—A.I.A. File No. 35-j-41. Booklet illustrating and describing this type of incinerators, tables of dimensions, details, typical installations, layouts, etc. 11 pp. 8½ x 11. Mid-West Incinerator Corp., 154 East Erie St., Chicago, Ill.

The Buffalo Breeze Wall Box.—Leaflet illustrating and describing this type of ventilator for all purposes. Specifications and prices. Buffalo Forge Co., Buffalo, N. Y.

The Hamilton Calumet Blue Print File.—Folder illustrating and describing this type of equipment. Hamilton Mfg. Co., Two Rivers, Wis.

Weisteel Compartments.—Catalog No. 12 describing compartments of all types. Blue prints showing construction and method of erection. Specifications, including hardware. A useful book to all in any way interested in industrial buildings, public buildings, schools, hospitals, etc. 32 pp. 8½ x 11. Henry Weiss Mfg. Co., Elkhart, Ind.

Ornamental Iron, Bronze and Wire Work.—Reference book for architects fully illustrated, with an introduction written by Harvey Wiley Corbett. Full page photos of actual work executed by members of the Association with details and specifications. Attractively printed and well arranged. A valuable addition to any architect's library. National Association of Ornamental Iron & Bronze Mfrs., 622-626 Broadway, Cincinnati, Ohio.

Houses of Wood for Lovers of Homes.—New brochure in which is published a selection of the drawings submitted in the competition conducted by PENCIL POINTS for the Arkansas Soft Pine Bureau. In addition to the drawings there is a section devoted to the important details of construction of the small house. Also a glossary of building terms and other valuable information. 48 pp. 9 x 12. Arkansas Soft Pine Bureau, Little Rock, Arkansas.

Standard Electric Ranges.—Catalog No. 15-B illustrates and describes this line of electric ranges and accessories. Price lists, etc. 32 pp. 8½ x 11. Standard Electric Stove Co., Toledo, Ohio.

The Eddy Sink.—Pamphlet illustrating and describing this type of kitchen sink. Measurements, dimensions, etc. D. A. Ebinger Sanitary Mfg. Co., Columbus, Ohio.

Concrete and Permanence.—Circular, A.I.A. File No. 7-B-21, discussing the function of waterproofing in connection with concrete exposed to the weather. Minwax Co., 270 Madison Ave., New York City.

STATEMENT OF THE OWNERSHIP, MANAGEMENT,
CIRCULATION, ETC., REQUIRED BY THE ACT OF
CONGRESS OF AUGUST 24, 1912,

Of PENCIL POINTS published monthly at Stamford, Connecticut, for October 1, 1927.

State of New York)
County of New York) ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared W. V. Montgomery, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Corporation publishing PENCIL POINTS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.

Editor, R. F. Whitehead, 150 East 61st St., New York City.

Managing Editor, None.

Business Manager, W. V. Montgomery, 419 Fourth Avenue, New York City.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

The Pencil Points Press, Inc., 419 Fourth Avenue, New York City.
Ralph Reinhold, 419 Fourth Avenue, New York City.

E. G. Nellis, 419 Fourth Avenue, New York City.
Marion S. Carpenter, 920 Fifth Avenue, New York City.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

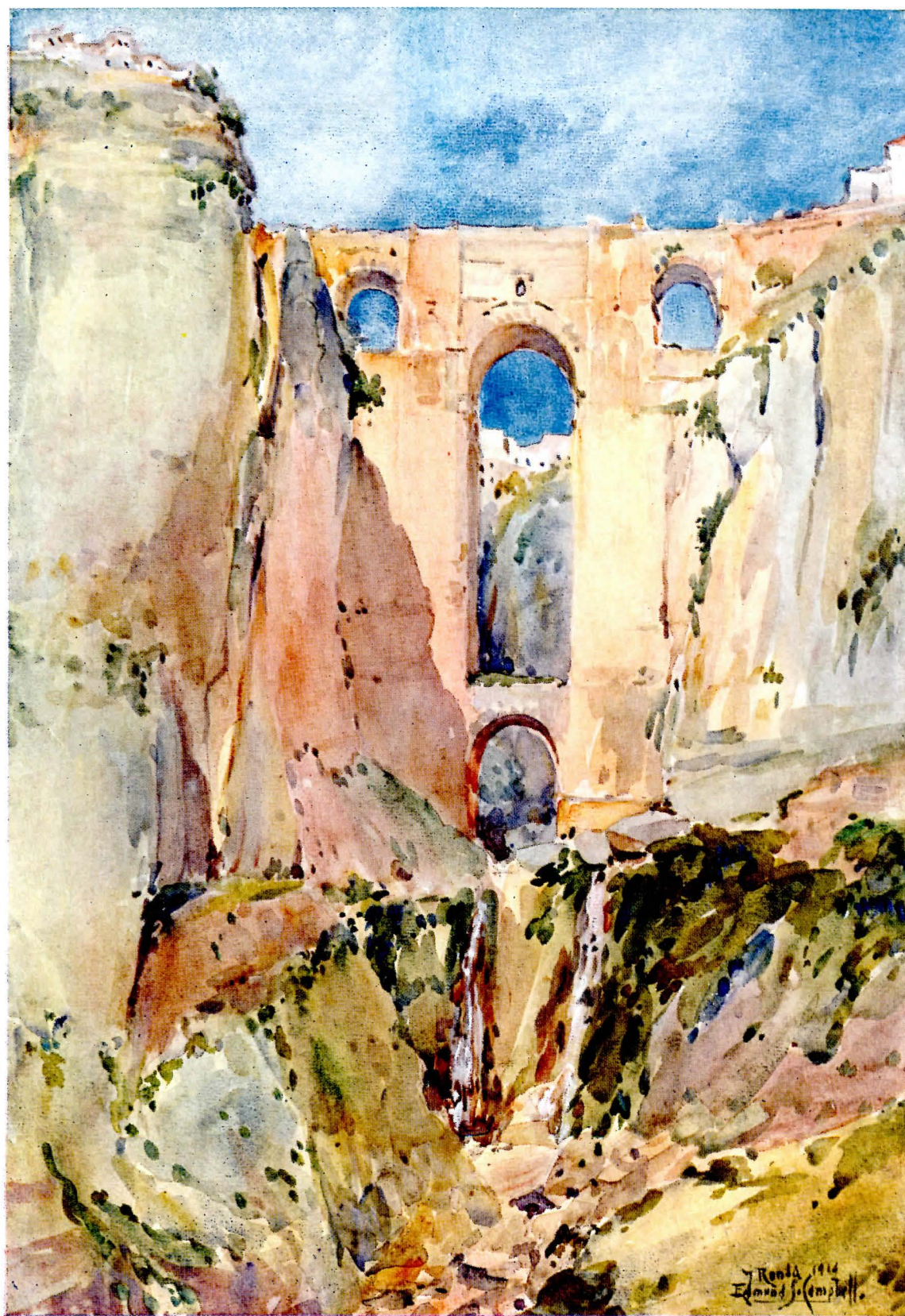
5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (This information is required from daily publications only.)

W. V. MONTGOMERY,
Business Manager.

Sworn to and subscribed before me this sixth day of Sept., 1927.
CURVILLE C. ROBINSON,

Notary Public.

My commission expires March 30, 1928.



THE BRIDGE AT RONDA, SPAIN
WATER COLOR BY EDMUND S. CAMPBELL

PENCIL POINTS SERIES of COLOR PLATES

This plate shows a reproduction of a water color painting by Edmund S. Campbell, who for the past two years has been Dean of the Beaux-Arts Institute of Design and who has recently become head of the Department of Architecture of the University of Virginia. Mr. Campbell is widely known for the excellence of his water colors, which have been on exhibition in a number of cities of this country. The view shown here is a familiar one to artists and travelers who have visited Spain. The original drawing measured 14½" x 21" and was done on Whatman's water color sketching board in transparent water colors.