PENCIL POINTS

Volume IX January, 1928 Number 1

A LESSON FROM THE DRAWINGS OF RALPH CALDER

By Rayne Adams

MANY YEARS AGO, in the now-forgotten numbers of *Life* every month appeared the joyous drawings of the late F. G. Atwood. His charming elf-like children danced their way to immortality. With their garlands, their great eyes which always laughed, their piquant expressions, they embodied an ethereal grace. Well, they are gone. The stream runs on, and each age buries its immortals and starts creating immortals of its own. So in this latter day Atwood's elfs are no longer known and loved save by those, now aging, whose memories reach back to the distant nineties.

Not gone altogether,—for their spirit is re-incarnated from time to time and we find them again in drawings by those to whom Atwood is a name unknown. They live again in the drawings of Ralph Calder.

Trivial seem such reflections and remembrances, yet, in this shadowy world these slight and fugitive pictured forms come to have an amazing vitality. Why? Is it not because they stir our better selves, giving us a glimpse of beauty so significant, so moving, that though we be unconscious of the charge, we carry the recollection of a happy emotion throughout the changing years? In the welter of shop drawings, working drawings, blue prints, and specifications which forms the sombre background of the later life of those who follow the trail of the genius of architecture, there are moments, as when we come upon such drawings as those by Ralph Calder, which lift us and enable us to see, as a traveller on the plains, a sudden mirage into which are built our dreams. Not alone, of course, are drawings responsible for such emotional stirrings and it would be most uncritical to lay on them an over emphasis. They are simply one of the many outlets for emotion with which we are daily surrounded,—if we but open our eyes. Yet, in a peculiar sense the drawing may be rightly

FROM DRAWING IN SANGUINE ON TINTED PAPER BY RALPH CALDER

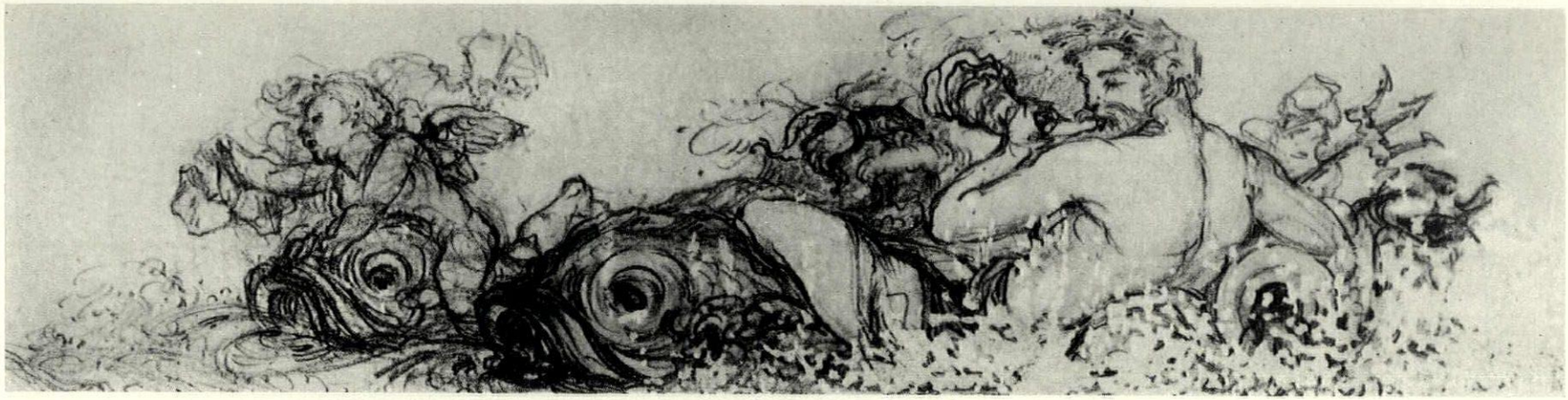
DESIGN FOR CHRISTMAS CARD

Panel to Represent "Earth"

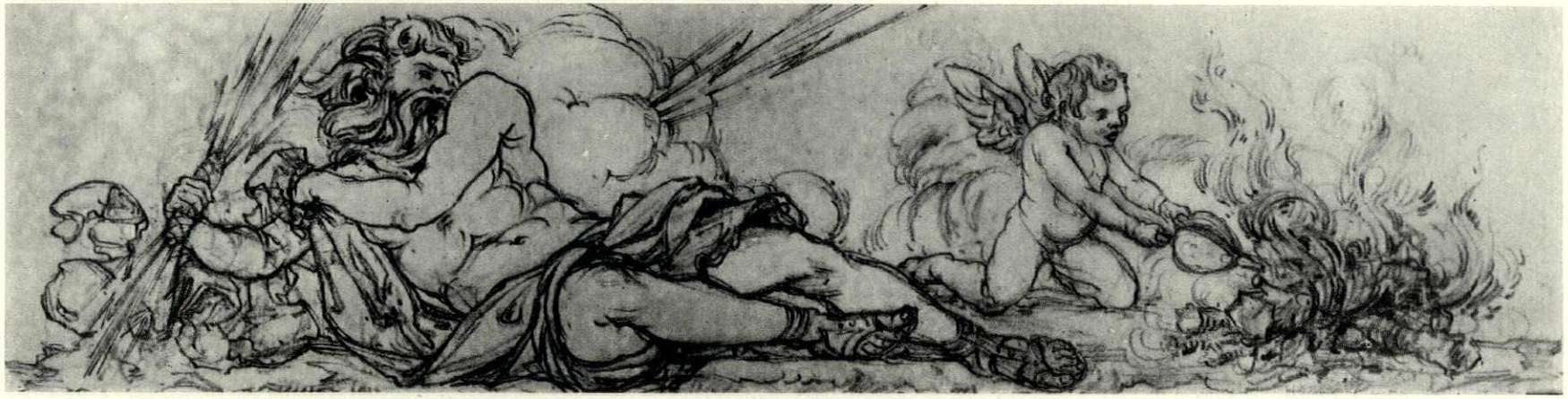
Panel to Represent "Air"

DRAWINGS IN SANGUINE BY RALPH M. CALDER FOR PAUL CHALFIN, ARCHITECT

SKETCH DESIGNS FOR MODELED PANELS—TEA PAVILION—GARDEN OF JAMES DEERING ESTATE, MIAMI



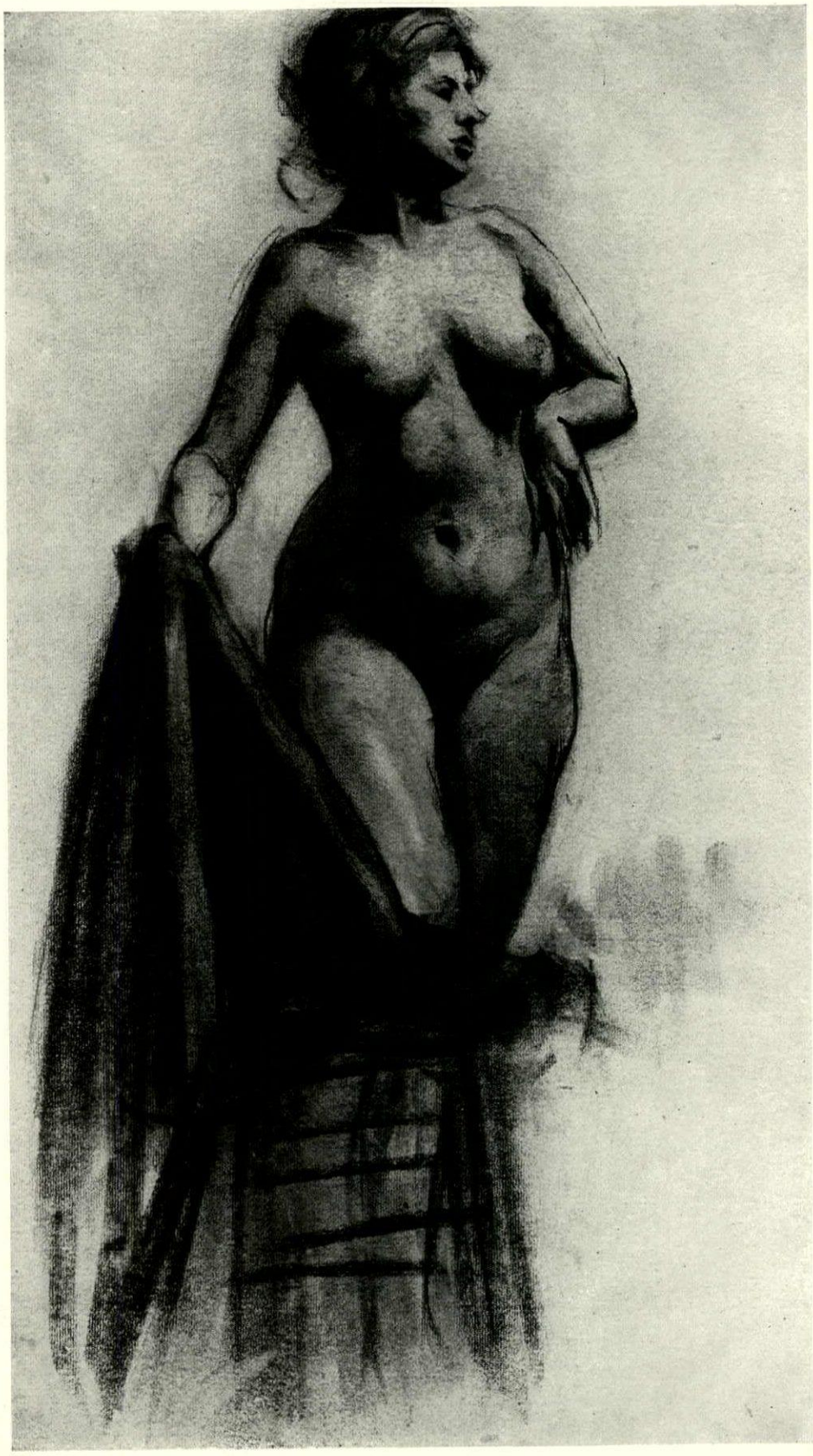
Panel to Represent "Water"



Panel to Represent "Fire"

DRAWINGS IN SANGUINE BY RALPH CALDER FOR PAUL CHALFIN, ARCHITECT

SKETCH DESIGNS FOR MODELED PANELS—TEA PAVILION—GARDEN OF JAMES DEERING ESTATE, MIAMI



CHARCOAL DRAWING FROM LIFE BY RALPH CALDER

FOUR HOUR SKETCH MADE AS PUPIL OF ROBERT HENRI

stressed to the draftsman because if he be at all sensible to aesthetic design, architectural or other, emotion expressed through drawing may be of first-rate importance in re-creating his ideals.

There is room for much pessimism in the contemplation of our modern life. The high pressure under which we work has long been recognized. Many of us,—most of us,—know its danger, but we do not realize how close the danger is to our own doors. The draftsman is,—or ought to be,—a particularly favored individual. He stands upon the bridge which joins the world of practicality to that of the imagination. In the one hand, figuratively at least, he holds Kidder's Hand Book and in the other d'Espouy's "Monuments." Only, strangely enough, the Kidder generally outweighs the other.

We are conscious of the "paper" architecture of today. No thoughtful and imaginative draftsman can escape the melancholy conclusion that the working drawing is in some way the winding sheet of his dreams. And his excuse,—our excuse,—for aquiescence to a regime which we all condemn, is the old justification of economic pressure. Well, in the strange comedy in which we so often feel that we are wrongly cast, there is, for those who have the power of will, a means of escape from this closely bounded stage.

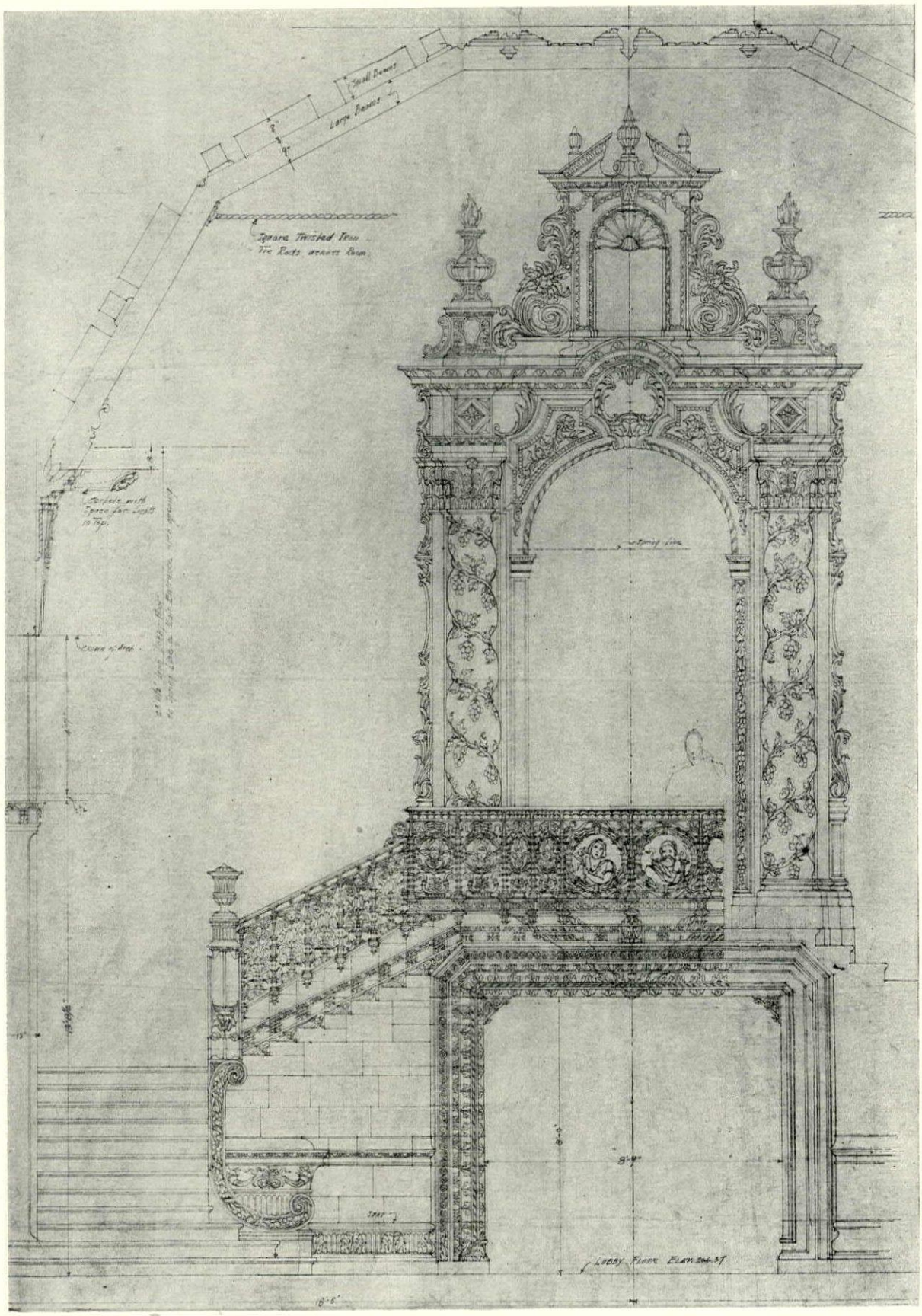
CHRISTMAS CARD BY RALPH CALDER
DRAWN IN PEN AND INK AND COLORED PENCIL

Compare for a moment Ralph Calder's drawing of the stairway of the Los Angeles Biltmore Hotel lobby (shown on pages 8 and 9) with the drawing of the "Holy Night" panel. Beautifully drawn as is the first, it remains, after all is said and done, a matter of fact affair. Beautifully as it is drawn, to say that it is emotionally stimulating would be hazardous indeed,—although such is the variation of human appreciation that to dogmatize on such a matter may be even more hazardous. Such a drawing is the child of necessity,—of a sort of intellectual necessity,—a recognition, carefully expressed, of the fact that since buildings have to be built, there must needs be a geometry for their expression. And so we make, and shall continue to make, drawings which, because of the attention paid to line only, destroy and deaden, in an insidious manner, our understanding of the free drawing the main object of which is simply one thing: the expression of emotion.

That which moves us in the "Songs of Innocence" finds a reminiscent counterpart in Ralph Calder's touching drawing of "Holy Night, Silent Night." It has the peculiar quality which Blake infused into his lyrics and which his drawings show so imperfectly. Such a drawing is a rebuke, gentle though it may be, to our determination to tread the thorny path of practicality. With what assurance is the yearning for some indefinable aspiration brought home to us. As for the masterly technique of the drawing it is not necessary to speak; so poignant is the impression that the question of technique enters as a subordinate consideration.

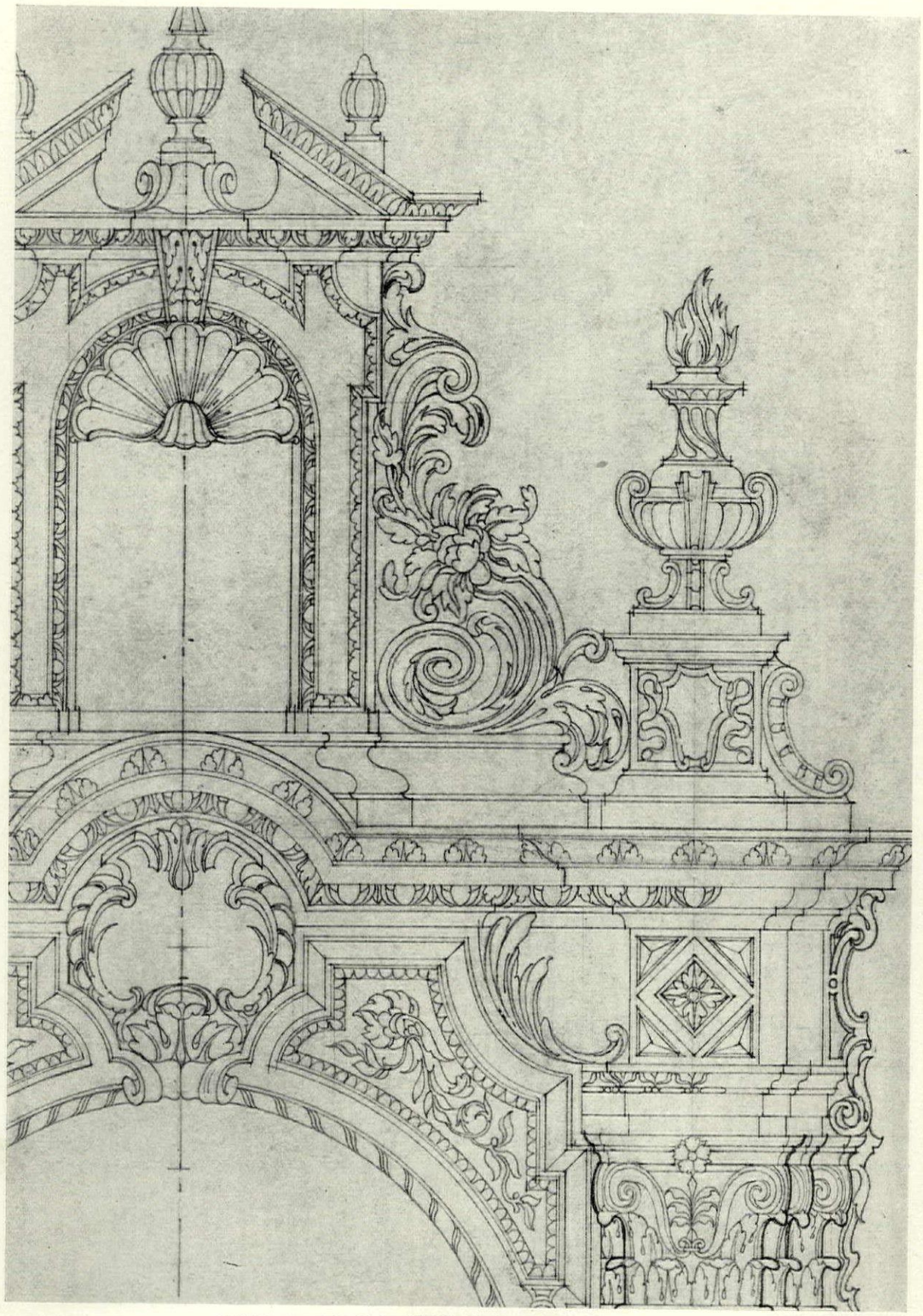
To every draftsman to whom drawing is, or may be, something more than a graphic document,—a more or less leaden transcript of a thousand compromises; to the draftsman whose sense of beauty is obscured by the constant necessity of forcing his design to meet the exigencies of the "practical" problem, there is no counsel more pertinent than that he take up, as an avocation, some form of drawing and design into which sheer practicality does not intrude. Talent or no talent, the tonic value is indubitable. Who knows or who cares whether the bridges and the prisons of Piranesi could have been built? The search to express one's emotion freely in some free medium,—whether it be pencil, water color, pastel, etching, or what not,—will do more towards broadening his outlook on life and improve his sense of design, than will the making of a thousand thousand working drawings or geometric line drawings, no matter how Letarouillian his gifts may be. Let him not forget, however, that in his attempts at emotional flight, in his contact with nature and her abounding inspiration, his desire for expression will be fruitful only as he gives himself without constraint or affectation born of cynicism or self-consciousness.

That is what Ralph Calder has done. Born in



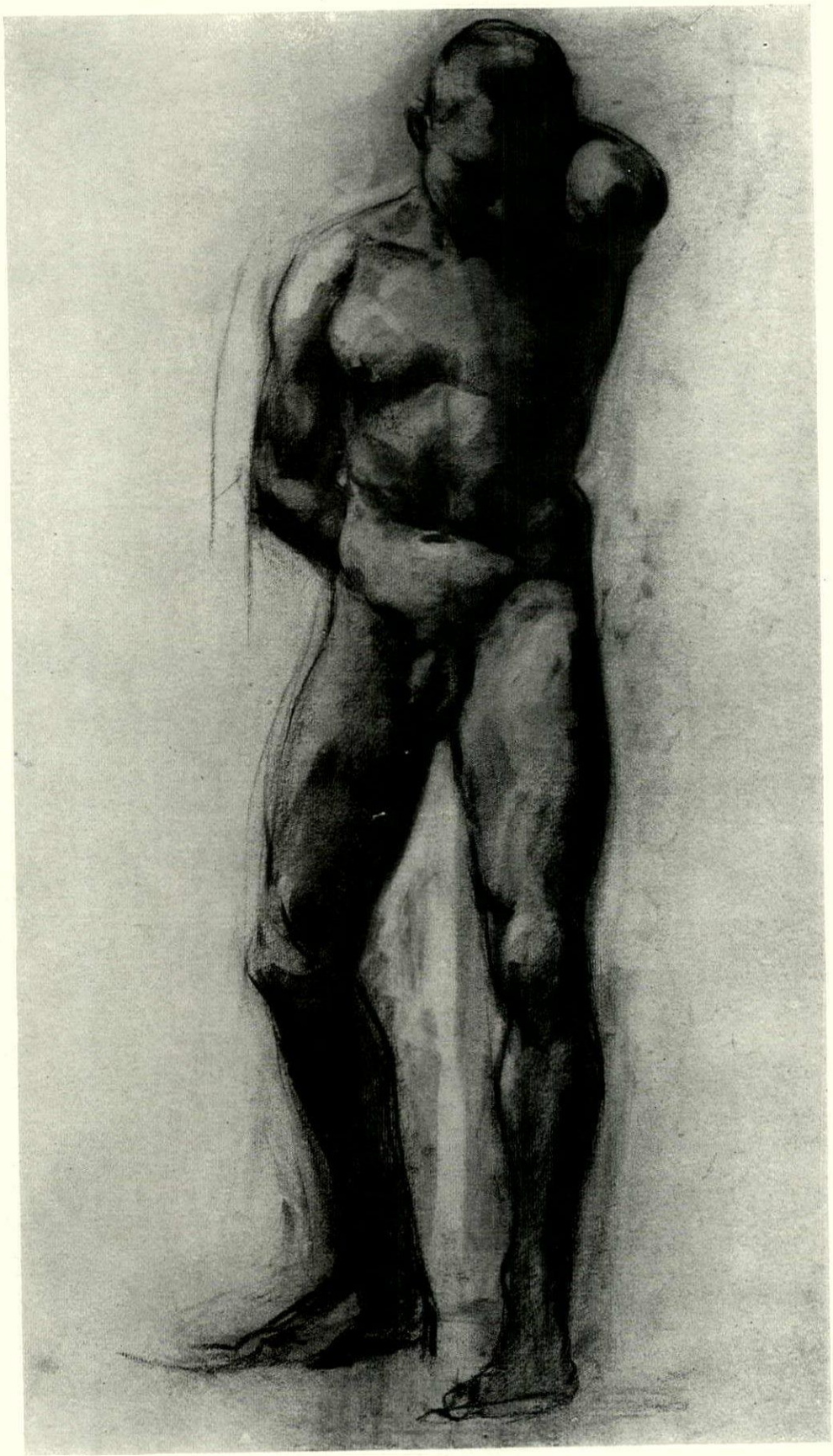
¾" SCALE DETAIL OF MONUMENTAL STAIRCASE AND DOOR—LOS ANGELES BILTMORE HOTEL

DRAWN BY RALPH CALDER FOR SCHULTZE AND WEAVER, ARCHITECTS



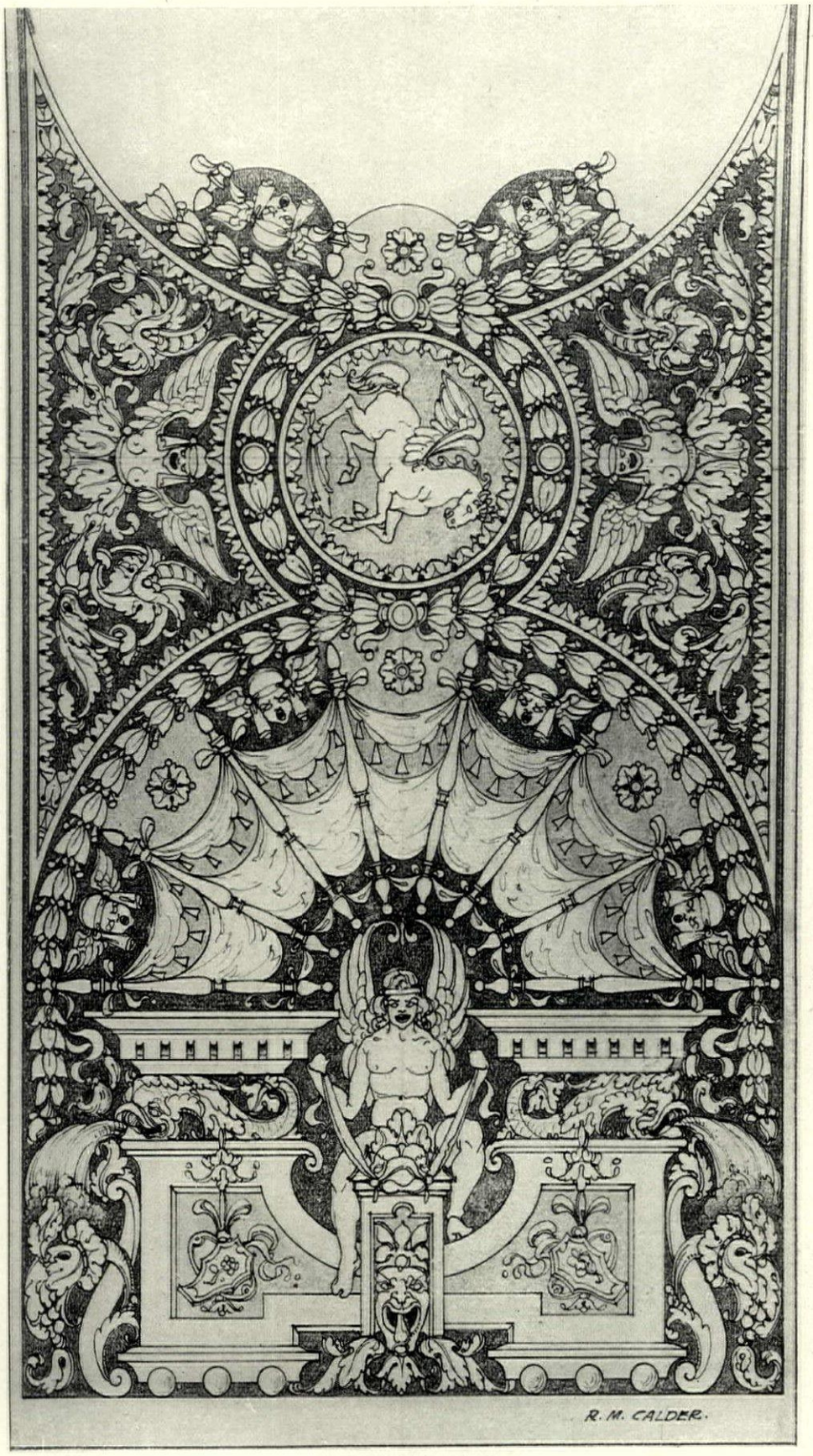
DETAIL OF PENCIL DRAWING SHOWN ON OPPOSITE PAGE

THIS FRAGMENT IS REPRODUCED AT THE EXACT SIZE OF THE ORIGINAL DRAWING



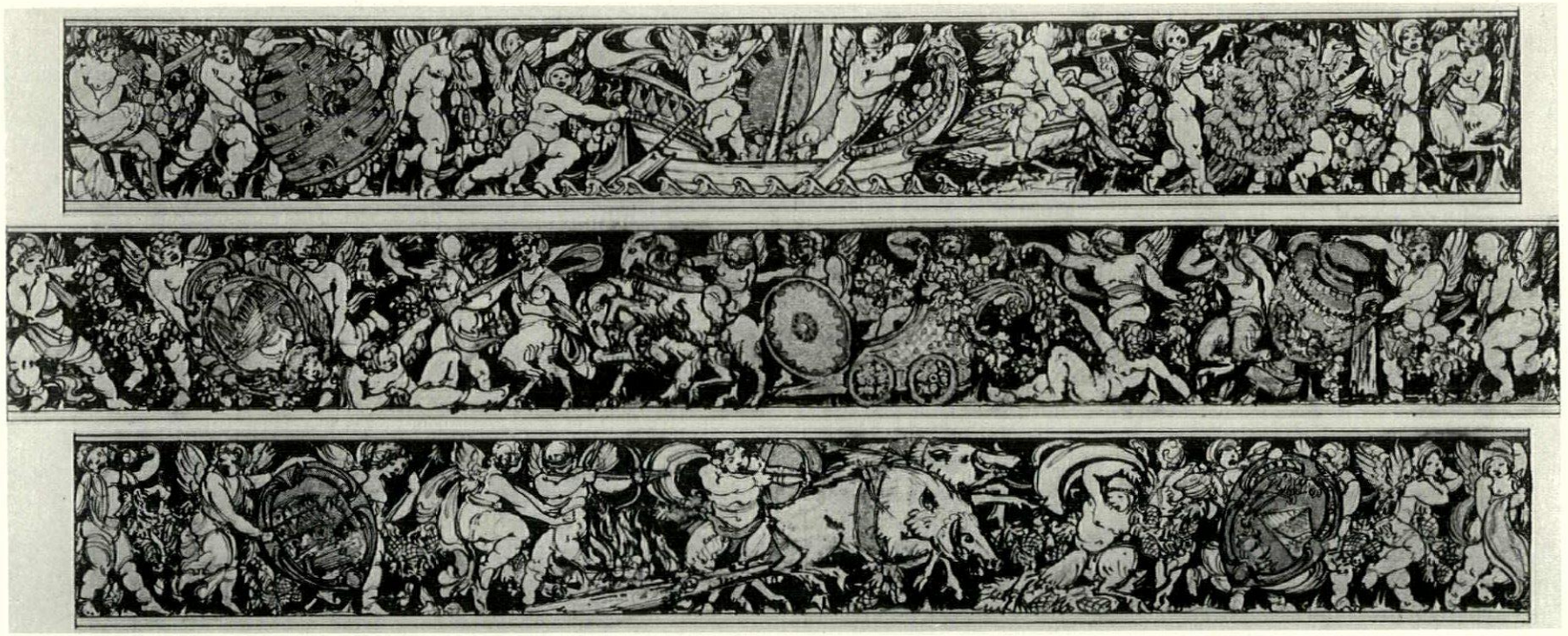
TWO HOUR LIFE STUDY BY RALPH CALDER

DRAWN AS A PUPIL OF ROBERT HENRI



SGRAFFITO DESIGN FOR BARREL VAULT—LOGGIA OF RYAN ART GALLERY

DRAWING BY RALPH CALDER FOR CARRÈRE AND HASTINGS, ARCHITECTS



COLOR SKETCHES BY RALPH CALDER FOR SGRAFFITO PANELS

The sketches reproduced above show three of four panels representing the seasons, designed to be executed in sgraffito for the frieze in the dining room of the Lord and Taylor building, New York, of which Starrett and Van Vleck were the architects. From top to bottom they represent Summer, Autumn, and Winter, respectively. The drawings were made with pen and ink on cream colored paper and the color was applied with colored pencils and gold water color. The background is blue, the figures flesh color, and the various ornamental features such as vases, cartouches, flowers, and so on, in gold. In the original the frieze measures 1⅞" high, which will give an idea of the scale of the drawing.

Philadelphia in 1884, his life as a draftsman began in the office of Cope and Stewardson in 1901. He had the good fortune, thus early in life, to come under the inspiration of the work of Edward Spencer Guidal whose brilliant and free drawings of architectural detail opened to the younger draftsman a world of beauty up to that time only partly guessed. Under Guidal's influence, Calder's desire for self expression crystallized. His subsequent work in architectural design in the offices of Pope, Carrère and Hastings, Starrett and Van Vleck, Paul Chalfin, Schultze and Weaver, and Warren and Wetmore, has been marked by qualities of strength and grace. He has, however, consciously or not, never lost sight of the fact that if architectural design is to be vital, if it is to appeal truly to the æsthetic sense, it is essential that the serene genius of sincerity shall accompany him through the dark portals which open on the Elysian fields. He draws, as the expression goes, "like a painter." The sepia sketch of the ceiling, portions of which are shown on page 14, might have been done by Rembrandt. This may sound extravagant. If it does, let me accept the challenge: pray look more closely at the drawings, particularly at the panels and then, from your portfolio,—if you are fortunate enough to have one,—take out a collection of Rembrandt's sketches and look at them.

CHRISTMAS CARD BY RALPH CALDER

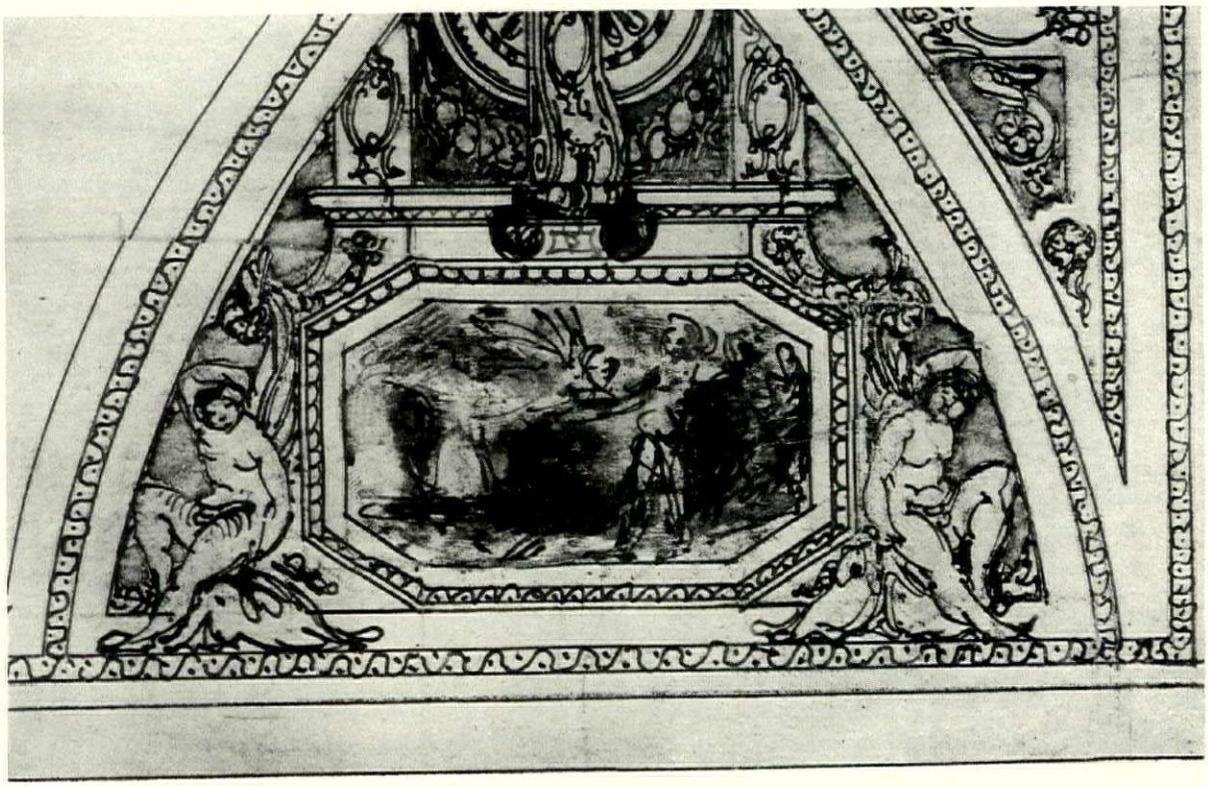
Drawn in ink and colored pencils on thin paper and mounted on gold paper

Realizing the importance of the figure in decorative architectural design, Ralph Calder has made a serious study of drawing from life, but, unlike many architectural draftsmen, he is able to bridge the gulf between sheer life-class drawing and that form of decorative design into which the figure enters as a dominant element. Unhappily our schools of art and our architectural schools are so constituted that practically no draftsman trained in architecture can draw or use the figure decoratively, and those art students who give themselves to painting are, as a rule, totally innocent of the slightest knowledge of architecture. Most painters and illustrators, unhappily, are as unaware of the canons of architecture, and the problems that follow in their train, as though they did not exist. Ralph Calder is one of those fortunate draftsmen who has found the secret both of the architectural student and the painter.

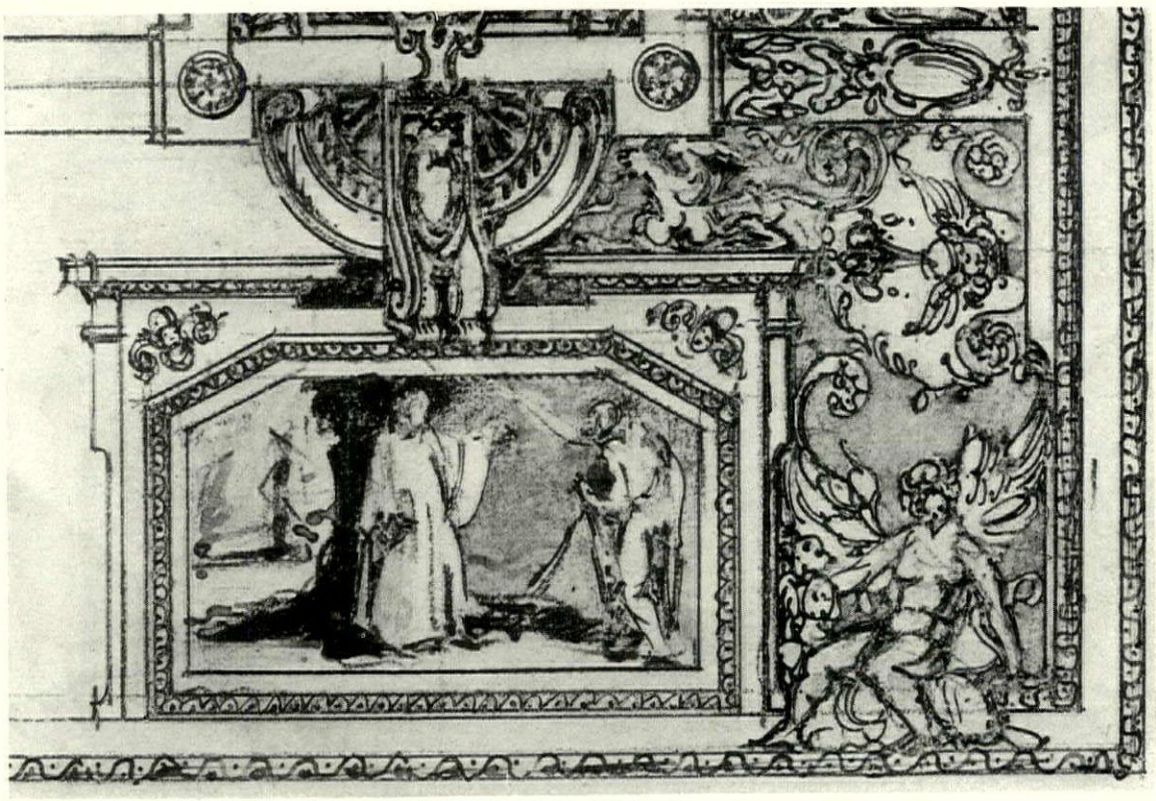
Edward Carpenter, in one of his essays, treating of the sad hurly-burly and rush of our modern civilization, laments the lack of opportunity which is given us for meditation. He offers a solution the upshot of which is this: that by conscious effort we may, in some measure, force ourselves to take time for meditation if we be but minded that way and that the habit of thus taking time may be cultivated. In London, even in its most populous and agitated districts, there are streets, lanes, and courts which somehow commerce has passed

SKETCH FOR BOSS

SKETCH FOR BOSS



PORTION OF SKETCH DESIGN FOR MARBLE CEILING



PORTION OF SKETCH DESIGN FOR MARBLE CEILING

DRAWN BY RALPH CALDER IN BROWN INK WITH SEPIA WASH

by. The stranger in London, by turning unwittingly into such a court, not infrequently may find himself in a strangely quiet and reposeful place where the noise and confusion of the crowds and busses become only a vague rumor. It need not be very different in our busy lives. Whatever our house of refuge may be, whether it be books, or drawing, or the silent contemplation of nature, it will serve to give us that repose if we enter with sincerity and hope.

SKETCH FOR BOSS

There is no sovereign remedy; there is no emollient, which like the eye-lotion of the Payagua Indians of ancient Paraguay, was able to cure every disease and affliction "outwardly," as the old books put it. It is for each of us who feels the rudeness, the ungraciousness, the vulgarity, the disquieting temper of our times, to find his own anodyne. To him who Destiny has marked out as one to follow the path of architectural design, there is no more vivifying thing to do than to give himself to the relieving play of free drawing, drawing which bothers itself neither with dimensions nor materials, neither with Euclid nor practicality, but which seeks only to embody some strong evocation. Not that this will necessarily give him permanent release from the claims and limitations which hold him to earthly misery in its myriad forms, but it will serve to lessen the strain on his moral nature which is induced by the endless compromises and responsibilities of social and professional life and will give him a clearer understanding of the essentials when, after brief respite, the practical problem of earning his living, as the phrase goes, re-presents itself.

By way of postscript and epilogue it will not be amiss to add, in reply to those who may question the lack of comment on the many drawings by Ralph Calder shown in this issue of PENCIL POINTS, that the danger lies in over-comment, rather than in silence. The drawings speak for themselves.

PEN-AND-INK DRAWINGS BY RALPH CALDER FOR SGRAFFITO FRIEZE

DINING ROOM OF LORD AND TAYLOR BUILDING—STARRETT AND VAN VLECK, ARCHITECTS

BETWEEN DRAFTS

By C. Ralph Bennett

MY OFFICE WAS USUALLY well filled with them. They flocked in during their recess minutes from design or from free-hand. They visited me in force every evening when they saw a light shine through the door, and they stayed, and talked, and forgot all about those problems which called aloud from the drafting room, and "absolutely had to be rendered by Friday noon." What interested me was that they liked to come; what fascinated me was the boys themselves. They were architects to be; I was their English teacher.

I remember vividly that first class of them I met, some years back. I was young, fresh from college, enthusiastic, and decidedly frightened. I entered the classroom trying to look so old in the business, and feeling, and acting, oh so young in it. Thirty students stretched before me to the farthest corner of that classroom, thirty, all boys, all embryonic architects. They looked at me. I looked at them. I don't know what they thought. I do know that I liked them immensely at first glance. I decided that it was going to be sport to teach them. Their eyes sparkled. They fairly wriggled with life. They seemed interestingly, naively sophisticated. They would easily become interested if I could "get next" to them. They would keep me alert; I should have to keep moving; there was no bluffing these youngsters. Experience has shown me how true first convictions are.

Teaching English in a school of architecture is an adventure. The reason is just that—because it is a school of architecture. Boys come there to study architecture. That is most important. The other courses which "they make us take" are minor courses. They have a purpose, but the students seldom see that purpose. Often such courses seem foolish. English is a minor course. Therefore the adventure.

There seemed to be the beginning of a problem. Problems have always interested me; I saw my work ahead.

In general method I never conducted my classes any differently from the way I should have conducted them in any other college of the university. It was the atmosphere which was different. These were architects whom I was teaching. They furnished the atmosphere.

I was teaching students who knew each other, knew each other as well as students in a small high school. The drafting room and midnight oil had formed friendships and created comradeships. Mutual understanding had come. I was talking to boys who oozed personality and intelligence, and were alert for life. I was before a group whose whole spirit was informality—I have never seen a formal drafting room. Could I stand on a rostrum, look terrifically dignified and considerably pained, and lecture loudly in the "thus-say-I-and-that-is-final" manner? I could not. I didn't.

Fortunately, I was teaching fascinating material. It was the literature of the world, from the beginnings to our own day. And so I toured through it with my students, looking at it with their eyes, acting as their guide, pointing out, explaining, being thrilled with them. That world literature was just the sort of stuff for architects. It fitted in with their major work. It gave them a new glimpse of the nations' activities, and they saw how often a people which builds majestically in stone and wood builds beautifully, too, in words. Sometimes those words still stand uncrumbled, still majestic, still alive, and the stone and wood have passed to dust. The boys began to be interested.

What I feared was that I should in teaching it deaden this living literature I was teaching. It is so woefully easy to kill living things—visit many English courses in American colleges today and see. I could have lectured *about* that literature. I could have massed dates and flung forth data. I could have droned on and become an unusually effective sleeping potion. I had to think about my method.

Here is what I did. In my classes I read that literature of the world aloud to my students. I let them hear it. We talked it over together, and we learned some interesting facts about it. Authors became living personalities—great writers never really cease to live. Fiction became a story told aloud, the story that it really is, and all, I think, it really is. Poetry sounded in my students' ears the music that it was, a thing to hear and not to see. Drama became the actual, talking life of living people moving about upon a timeless stage. The vivid imaginations of those boys responded. They found life.

I believe in the method which I used, and I believe in it because I know the results which it has brought me. It was not my purpose to fill these students with facts and dreary data, which they promptly forgot, and hated in the filling process. A textbook would supply all they needed of those things. My time was better employed. I was trying to show that what is interesting in literature is literature itself. Other things are secondary. The completed structure makes us pause, not a counting of the bricks which make it.

Those class hours were fun for all of us. I saw those boys gain the appreciation I wanted, get nearer, nearer, to the feeling which informed the whole. We heard the Greeks move on their heaven-canopied stage and play their parts so much like ours, for all the years that bar us. We stood with the old men

before the walls of Troy-town, and looked at Helen on the ramparts, and wondered, as they wondered. Dante became our guide to Hell, and through his eyes we saw men suffer, to rise to higher things. We threaded the awful darkness of the sewers of Paris with Victor Hugo, we helped Cellini cast his bronze, and meanwhile, stab his enemies, we picked pockets with Francois Villon and perhaps even felt a ballad coming on. With Brutus Jones we stumbled through the endless forest, fear and horror in our souls, and death awaiting us. We heard and saw and felt and understood, at least in part.

This is the way to teach literature to architects. Realize the students. Let them use their vivid imaginations, give them opportunity to let their fancies leap. Show them the beauty—they will grasp it quickly and appreciate it deeply. Make it vivid—it is not hard. Literature overflows with life, do not swathe it in grave clothes.

Literature and architecture are fascinatingly linked together. Both are products of minds seeking eternity and beauty. Their great periods have usually coincided. Imagination is the builder of them both. They lend to each other. Without Notre Dame Victor Hugo could not have written a great story. There would then have been no Quasimodo, no huge towers for him to call his own, no world below him for him to mock because it was not his and sneered at him. No mighty bells hung halfway to him. No mighty bells hung halfway to heaven, bells to ride, out and back, and out and back, a devil striding whirlwind. I shall not forget the boys' eyes as I read that scene.

Bit by bit I saw the student interest grow. These architects seemed to find it strange that literature really could be interesting. They may have seen that builders made it, too, and they hoped to build some day. Anyway, the result was certain. They enjoyed coming to class. Expressions from their reading crept into their conversation—O'Neill's *Hairy Ape* impressed them, and now their members who do not fit in with the rest of the group don't "belong." They read other books voluntarily, good books—the only difficulty was that sometimes they read them instead of the prescription; I understood. They are continually bursting in upon me with new discoveries—I can be certain of the bursting when I suggest Hudson's *Green Mansions*. Why, this summer one bright-eyed sophomore took Dostoyevsky's *Crime and Punishment* home from my library. He read it; he is going to read some more of the Russians when he has the time. I told you these architects were interesting.

I hope that I have not given one erroneous impression. I have been teaching architects, not angels. They have been perfectly, decidedly normal. They merely have the capacity for appreciation. They do not tread the corridors sighing of truth and love and beauty. They love fun. They have their quota, and more, of play, and equal quantities of work. They used to curse me roundly, not audibly, for making them come to class on time—I still have a vivid picture of one of the most characteristic of them sliding to his seat one morning after the bell had rung, a very conspicuous front-row seat, a hopeful "maybe-he-doesn't-see" expression on his face. They held indignation meetings at first, meetings featured by "artistic temperament," over what they thought were my long assignments. The assignments went on—they were surprised to find them readable. Sometimes they would have to conduct the class on their own principles, with pandemonium predominating, but class went on as usual. (I did hear at the end of one year that they had conspired against me. All year they prayed for me to say, "Order, please." They were to shout out, "Beer!" I never called the meeting. It was fortunate. I doubt that my gravity would have persisted.)

One day a boy fell asleep in class, a black-haired,

handsome youngster, one of my most intelligent students. I knew there was a reason; he had finished rendering a problem at five o'clock that morning. He looked peaceful. I let him sleep, reasonably. Then I suggested that he would sleep better in the library, where no noises would disturb him. I suggested it sarcastically. The door closed behind him. He was not disgruntled. He was soon in my office to see me, just to talk. No hard feelings, no desire to pussyfoot his way into my good graces, no hope of influencing a grade, perfectly manly—a typical architect, as I have found them.

It was easy to find methods of linking my work with the major interests of these boys. Sometimes I asked them for a simple stage setting, to suit perhaps a play we were reading. I asked them to sketch in words or lines any scenes from their reading which had interested them—the results were varied and interesting, and sometimes bizarre. Each, for instance, had his conception of the sort of person Medea appeared, and each conception, somehow, had "caught on." Once when I asked them, before they had read, to give me what they thought was Dante's conception of the universe, several of them became extremely interested, and spent days on sketches. I had not asked them to—they merely liked to. One student drew me the sketch shown on page 17.

Besides literature, I taught these students composition. Results there were just as I had expected. I assigned wildly imaginative topics, and these architects responded with feats of fancy which would have done justice to Lewis Carroll. Some sensitive boys wrote poetry, what is more, good poetry. Some tried imitation, and succeeded, catching the spirit of the original, burlesquing delightfully because they understood so thoroughly. For life rollicked for these keen-minded youngsters, and the gods are all the more gods when they can stand a bit of rocking. I am firmly decided that the boy who wrote the following had caught the spirit of Russian literature:

GRASS

A blade of grass shivered in the breeze. Ivan Ilyovitch was coming. As he approached, he stumbled over a dog. He scowled. The dog died immediately. He walked on.

Fourteen minutes later, a troop of hussars could be heard coming down the road. The captain was full of vodka. A man failed to salute him as he passed. "Off with his head. Sack his home, and kill his family," he commanded. They were lined up near a chopping-block. "Plop, plop, plop"—their heads fell on the ground with the sound of cocoanuts dropping in a pail of sawdust. The youngest officer went insane, and died in convulsions. The blade of grass shivered again.

A man came walking by. He walked with slow, uncertain steps. He was cross-eyed, and his name was Feodor Zavalshevsky. He was going to kill himself, and was mumbling, "Forty thousand roubles on the ace! The ace of spades! Ah, there is no ace? I shall go mad." He fell to the ground, and chewed violently on the roots of a tree. "Why are the birds not singing?" He was mad. The blade of grass trembled.

At a gypsy camp near the road, a hilarious party was drawing to a close. Seven of its members lay on the grass in a drunken stupor. The sound of guitar music mingled with the throaty rumble of the singers' voices. A joke was proposed. They seized the drunken ones, and threw them into the river. As their white, stupid faces disappeared one by one beneath the water, the others laughed. "More vodka!" they cried. The grass blade shook, as though with a fever.

A young child staggered by, dragging a huge sledge piled high with wood. The child was pale and thin and ill-clothed. A man approached, and tapped the child on the shoulder with his sword. The grass blade prepared to tremble.

"Where are you going?" he roared.

"Yes," answered the child simply.

"I shall help you," said the man. He took the rope, and dragged the sledge behind him.

The blade of grass did not tremble. It did not shiver. It shriveled up and died.

It has been a privilege to teach literature to architects. Students and I, I think, have found it mutually interesting. It is easy to teach them, because they are responsive. They like a human being, and they like that human being to know the material which he is trying to teach. They like someone who will smile, who has a sense of humor, as they all have. They appreciate a teacher who has their point of view, who understands them well enough so that he will know they mean no disrespect, rather a compliment, should he see, as I have seen, a subtle burlesque of himself in the classroom, beautifully mimicked to that last detail, "Take notebook paper, please."

I think that I have come to understand these students I have taught. We have passed pleasant hours together. I have enjoyed immensely their coming to my office. We have all gained from these not-too-official gatherings. I like to feel that perhaps I have been able to open to them just a bit of the strangeness and wonder and reality that literature is, and, it may be, to help these young idealists—for each of them is, and all of them would deny it—better to understand the world of which he will some day be a part. I look forward to these group meetings; the boys are always welcome. I can be sure of a gathering. It only makes things more human to have that "All hope abandon, ye who enter here"—a debt to literature, if you please!—hanging on my office door, done in best architectural lettering. Before the evening is over the youngster who did it will poke his head into the office and ask me how I like his "swell" sign.

STONE AND THE DRAFTSMAN, I

By Marion Davidson

EDITOR'S NOTE:—*This is the first of a series of three articles on stone by Mr. Davidson who has for some time been in charge of the granite, limestone, and marble work for the Hegeman-Harris Co. Inc., Builders. This installment discusses the quarrying operations and brings out a number of points which the draftsman should know about when he is designing or detailing stone work. The second article will be devoted to the manufacturing of the stone into building material and will consider the drawings which are necessary for this process. The third will take up the placing of the stone on the job. We are indebted to Mr. Frank Whiting, Vice-President of the Indiana Limestone Co. for permission to use the photographs used as illustrations.*

KING SOLOMON built the Temple on Mt. Moriah "of stone made ready at the quarry; and there was neither hammer nor axe nor any tool of iron heard in the house while it was in the building."

It is coincident that when preparing stone in this ingenious era of mechanical perfection, we have not deviated from Solomon in making it ready before reaching our buildings. Modern methods on which we so pride ourselves, are based on his wisdom of three thousand years ago! It is even supposed that we still use some of his working tools, though certainly it is not the intention to convey the impression that we have not progressed in the modes of execution. On the contrary, our shops are full of machines that would be wonders to Solomon's hewers of stone. It cannot be said today that tools of iron are not being heard in our buildings. Who of us has not lived through bedlam at some time in the past few years during the construction of neighboring buildings!

It is the purpose of these jottings made from a mental notebook, to set forth a few facts on quarrying, fabricating, and setting stonework, which should interest the members of our profession; and we hope, may form a nucleus of general information which will assist and guide the younger men in their designing and inspection of stone.

No design can be created and successfully executed, unless based upon a knowledge of its material limits. This is a fundamental of good designing. Therefore, the designer must necessarily become acquainted with the problems, the tricks, and the short cuts, as well as some of the worries and pleasures in the stone trade. He, as creator, must interpret his ideas to the men who are to execute them in stone.

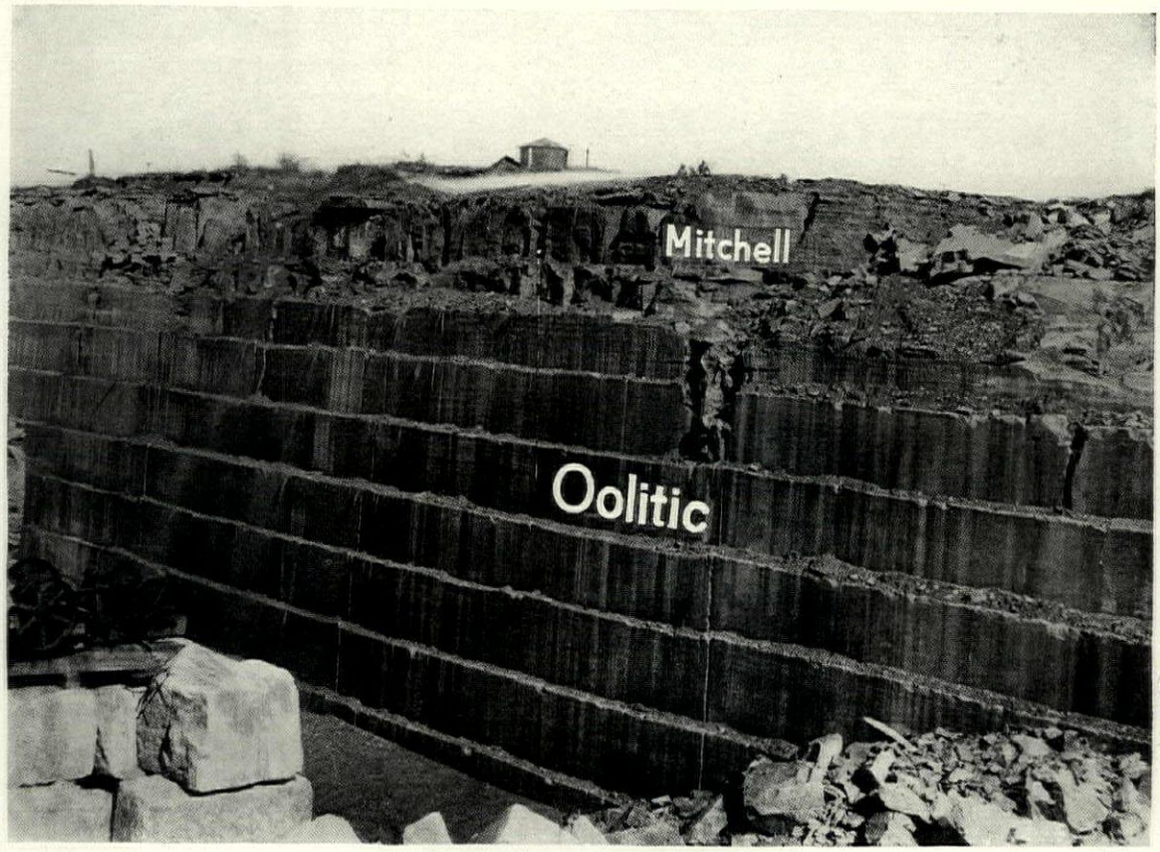


FIGURE 1. STRIPPING TOP SOIL FROM LEDGE HYDRAULICALLY

FIGURE 2. CHANNELLING MACHINES IN OPERATION

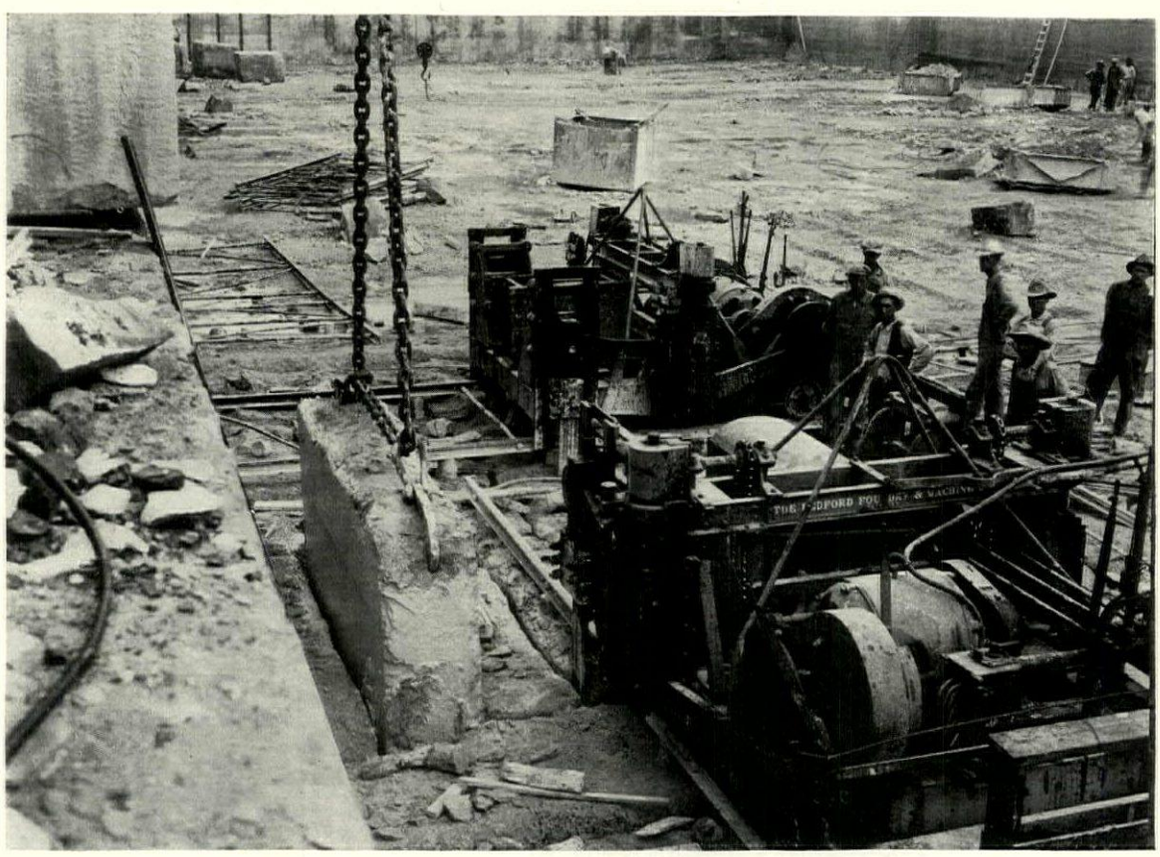


FIGURE 3. REMOVING KEYBLOCK FROM LEDGE AFTER CHANNELLING

This interpretation begins, but does not end, as so often thought, with the preparation of intelligent plans and specifications. Sometimes it requires trips to the quarries; always it demands numerous inspections at the mills and building during the progress of the work. These bring the architect to the artisan and serve as a bridge across the gap between the two. Metaphorically this is a bridge of sighs for results are often unsatisfactory. A few architects who know how things are made visit the shops of craftsmen for inspection and guidance. The majority do not make the effort, and thus fail to acquire this vital knowledge. If young men would realize the importance of this they would find it both profitable and pleasurable.

To be able to make intelligent inspections and criticisms of stone work, it is essential to know something of how it is obtained, the kinds, size of procurable blocks, color, and the general process of manufacturing and setting, including the finishes and weathering qualities. Each of these is indispensable to a design. It is well to remember that the men who operate the quarries and mills have probably learned the trade from their fathers and inherited the business of the family for many years. Information from them is always valuable. It is wise to pick up the vernacular of the trade, for familiarity with some of the terms will lend confidence and be convincing in explaining ideas to the mechanics. Ability to speak their working language always procures respect. If a stone setter refers to Dugan, the reference is to a patching cement, and not to a co-worker from the Emerald Isle.

The various stones are generally classed as granite, bluestone, limestone, sandstone, marble, and artificial stone. Under these are the additional classifications; seam face granite, flagging, curbing, rubble, interior and exterior marble. These memoranda are confined to work classed as cut stone, and are laid down under the headings of quarrying, manufacturing, and setting.

Prior to the war—which has received both blame and applause for many changes during the past two decades, the interest of many architects in quarrying ended with writing in the specifications "stone shall be from an approved quarry."

Times have changed. Due to an interest in color and texture an impetus has developed to create finishes and to make stone produce new results. New quarries have been opened and in one case an old quarry, dormant for over one hundred years, is again producing beautiful stone. Many instances occur where quarries are selling grades that once were classed as waste because of too much color. The author recalls an incident: a man who for years had been selecting graystone, for the grind-stone market was approached by an architect desiring to use the beautifully colored stone that had been cast aside, as worthless. The quarryman stood amazed at the request but gladly

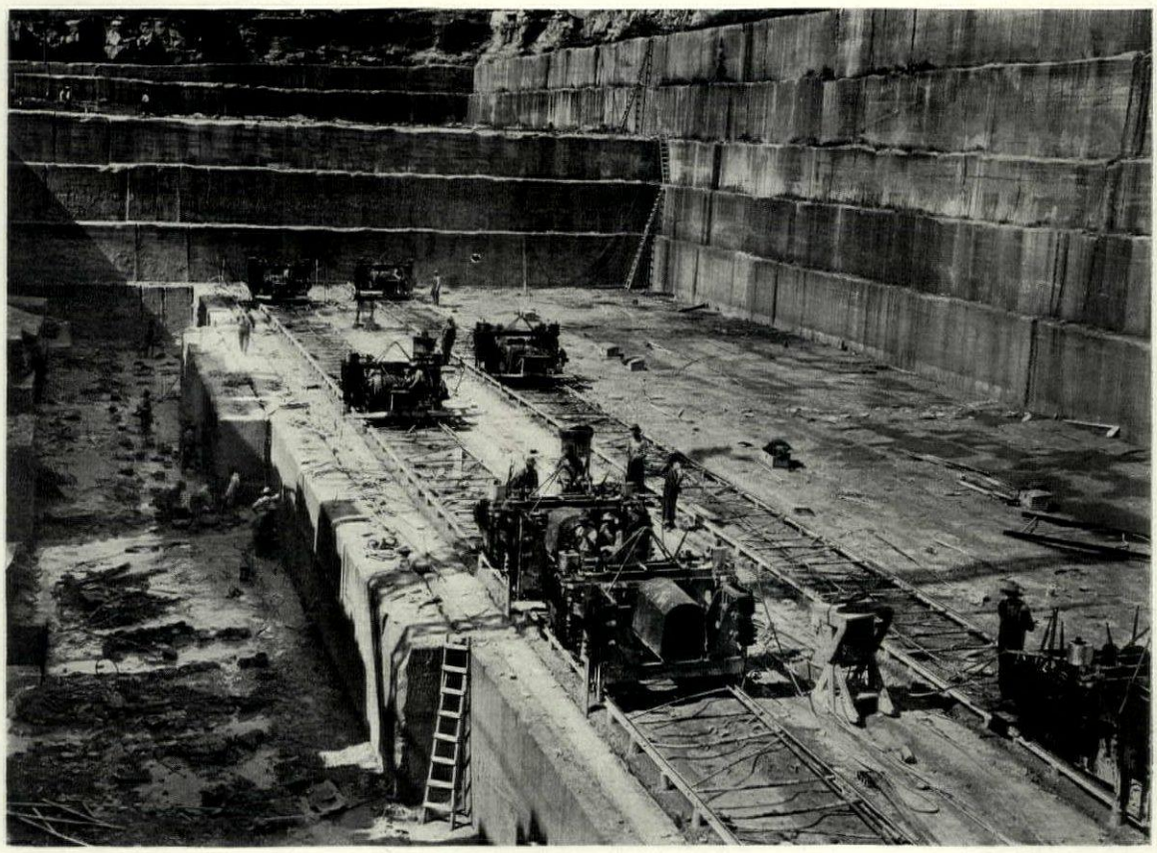


FIGURE 4. CUT READY TO BE BROKEN LOOSE FROM LEDGE

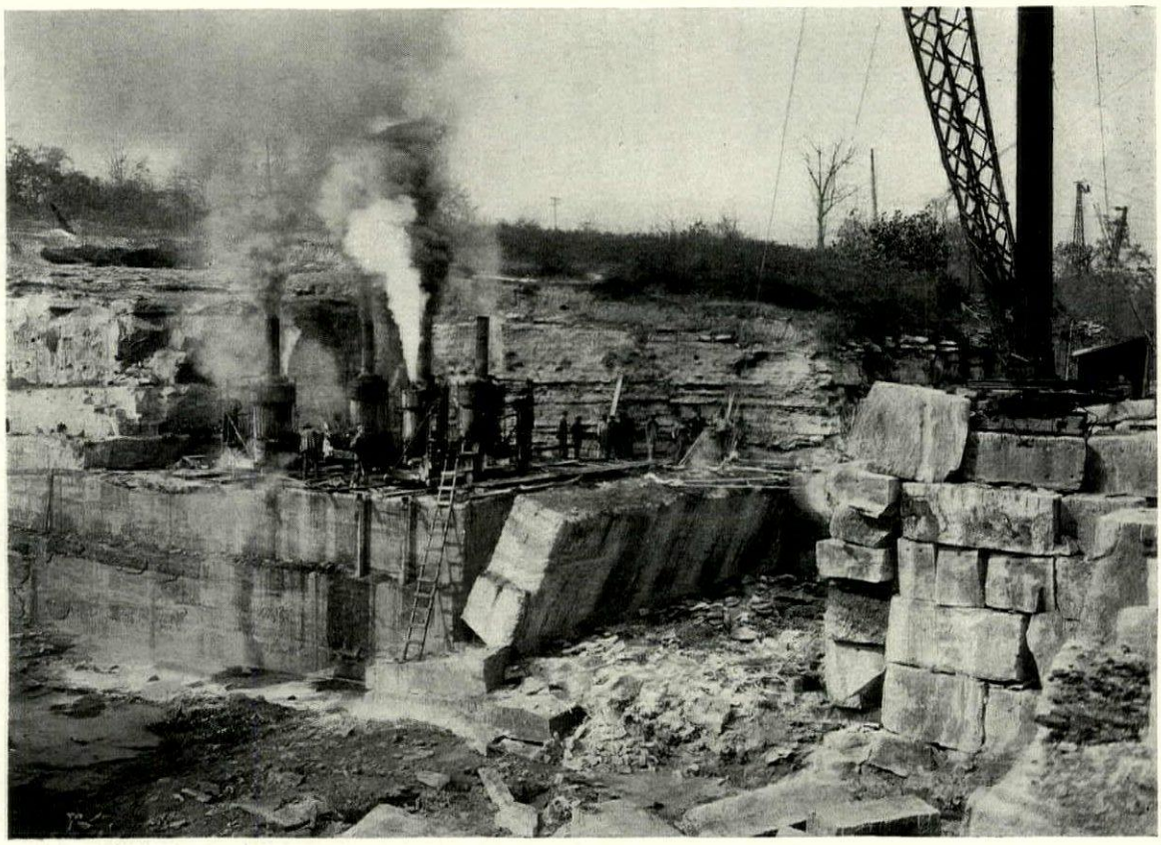


FIGURE 5. CUT BEING PULLED OVER BY DERRICK

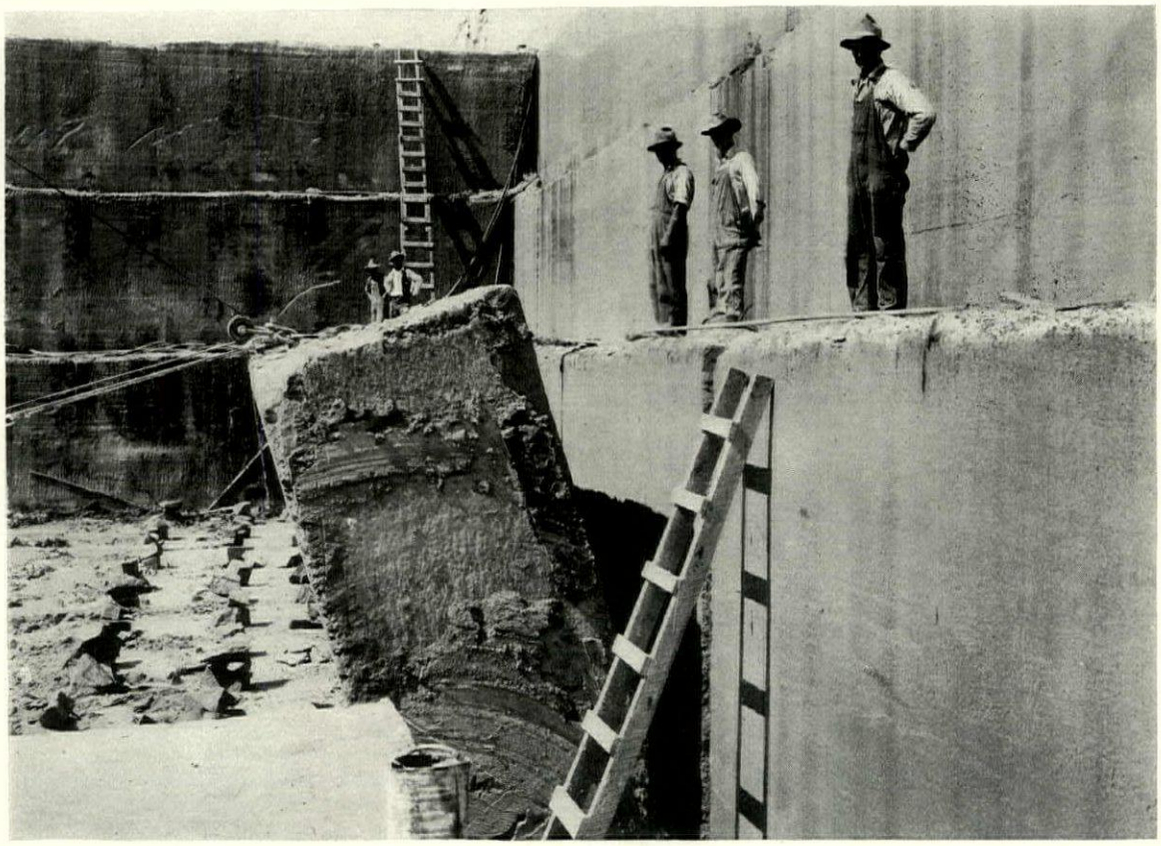


FIGURE 6. CLOSE-UP VIEW OF END OF CUT BEING PULLED OVER

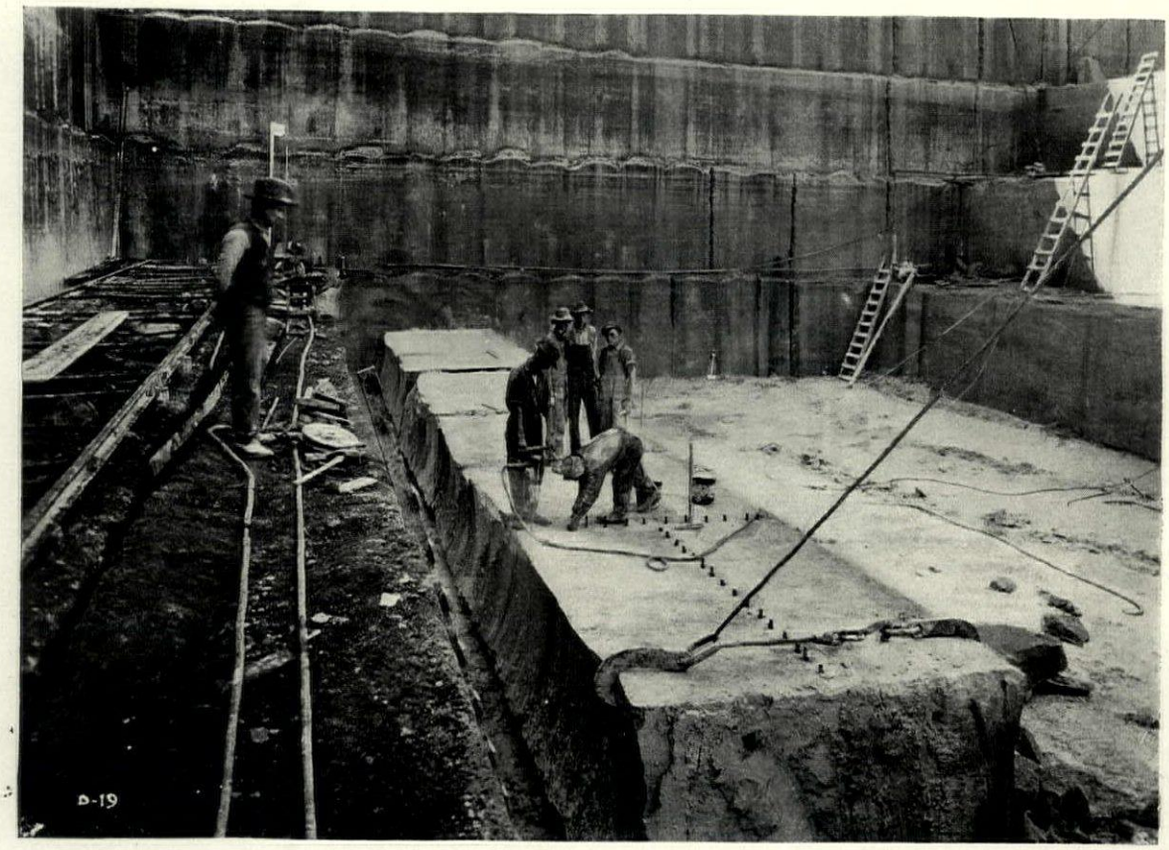


FIGURE 7. WEDGES READY TO BE DRIVEN TO BREAK UP CUT INTO BLOCKS

sold to the "crazy architect" as he aptly expressed it.

The quarrying season is variable and is entirely dependent on location and stone. In some places operations continue all winter; but ordinarily they begin about March first and run till November, which means stock must be stored for use during the winter, when the quarry work is confined to stripping and preparing for the approaching season. This is worth remembering, for it is necessary to quarry special pieces, monolithic columns for example, these should be procured before the season ends, or delay until spring may result.

The top soil and rock, which cover ledges of stone, must be removed before obtaining blocks. This operation is stripping. In figure 1 the top soil, usually four or five feet deep, is being washed off a ledge of Indiana limestone by hydraulic pressure. Below the soil is a layer of stone known as Mitchell, aptly called Bastard by the quarrymen. This is blasted with black powder and dumped over the face of the ledge, often several hundred feet being shot over at one time. Dynamite is never used for it would shatter the oolitic stone underneath. This stone, as is true with that of all quarries, varies in color and hardness from the top downward; that is, it shades from the warm colors in the upper layers to the cool in the lower, which condition is due to the seepage of surface waters into the pores and crevices of the highest courses. From top to bottom, Buff, Variegated, and Gray are the kinds of Indiana stone.

In further explanation of these three names which are so often mis-specified they are divided in seven grades, listed in order of their value on the market:

Select Buff, Standard Buff, Select Gray, Standard Gray, Standard Variegated, Rustic Buff, Quarry Run.

The Select stone is the selected stock of that grade, otherwise Select and Standard are identical. The name Variegated, called "Mixed Stone" in the quarries, is sometimes misunderstood. Its location in the quarry lies between the Buff and the Gray and as its name implies it contains a mixture of these colors. Frequently each may be seen in the same piece. Oftentimes architects think Variegated is obtained by mixing a certain quantity of buff with gray. With this understanding they want to reject the stone when it arrives at the building because most pieces naturally contain both colors. Then an argument ensues! The author speaks from experience. The Variegated also contains a certain number of shell holes, which are characteristic of this grade and must be expected when specified. Although these are sea shells and not gun shells, they are productive of architectural warfare. Rustic Buff contains similar imperfections, but more of them, with flint mixed in. It is cheaper stock but more expensive to work. Quarry Run consists of all colors and qualities—a grade of take-it-

as-it-comes from the quarry. Reference has been made to stones that once were difficult to dispose of. This was true of the last three grades, but in recent years the demand has been eating up the supply.

To return to our story. Following the stripping, channelling machines cut the top of the ledge into long strips, called "cuts." The height of these depends on the stone. In some quarries natural horizontal seams occur at intervals and determine the heights; in others, they are established. A channelling machine, either steam or electric, operates up and down sets of sharp pointed steel chisels, which strike the stone and deepen the channels, as the machines travel back and forth in their movable tracks. Figures 2, 3, 4, 5, and 8 show these in operation. In 4 the channellers have cut the ledge to a depth of ten feet and the cut is ready to be broken loose from the ledge beneath. Slips and wedges are driven into holes that have been drilled along the lower edge and by striking these in turn they split the stone. Notice in 3 that a key block, which is the first to be removed from a ledge, is channelled, then allowing it to be broken loose from its top.

Photographs 5 and 6 were taken of cuts being pulled over by derricks after they had been split from the ledge as just described. As the derricks begin to pull, large steel bull wedges are put into the channels made by the machines to aid in turning over the stones. They fall over with a mighty roar and the impact is taken by the small stacks of spools called "pillows" that act as pads and prevent the cuts from smashing into hundreds of pieces, for they are often over fifty feet long and weigh many tons.

Variations of color and texture, as well as imperfections, exist in all cuts and after one is turned over, the ledge foreman examines the stone and divides it into the greatest number of high grade blocks of uniform color and texture. These foremen are experts in their work. The author once had to inspect blocks in a mill in company with an old German who appeared to have defective eyesight in looking at everything except a block of stone. Crediting myself with superior vision, an examination for loose seams found apparently no imperfections. But the old fellow casually looked over the stone, splashed on some water, and suddenly ejaculated with a shrug of his shoulders, "No gute!" He then indicated with a blue pencil a seam which was nothing more than an infinitesimal line, but actually severed the block into several pieces.

It is well to note that in looking at rough stone it is difficult to judge the amount of color which will show in the finished surfaces. Most architects inspecting blocks at quarries are primarily interested in colors and some idea of them may be obtained by splashing a bucket of water on each block.

When the ledge foreman has marked the outlines

(Continued on page 66, advertising section)

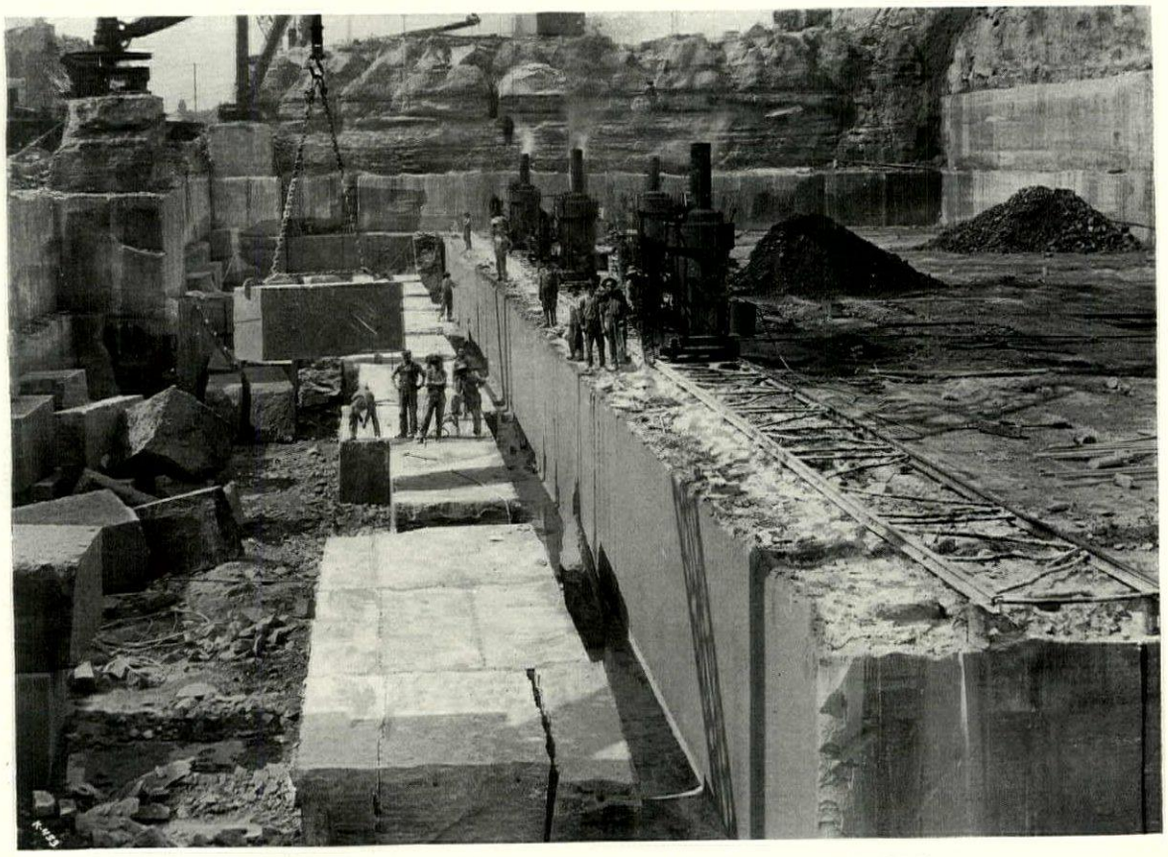
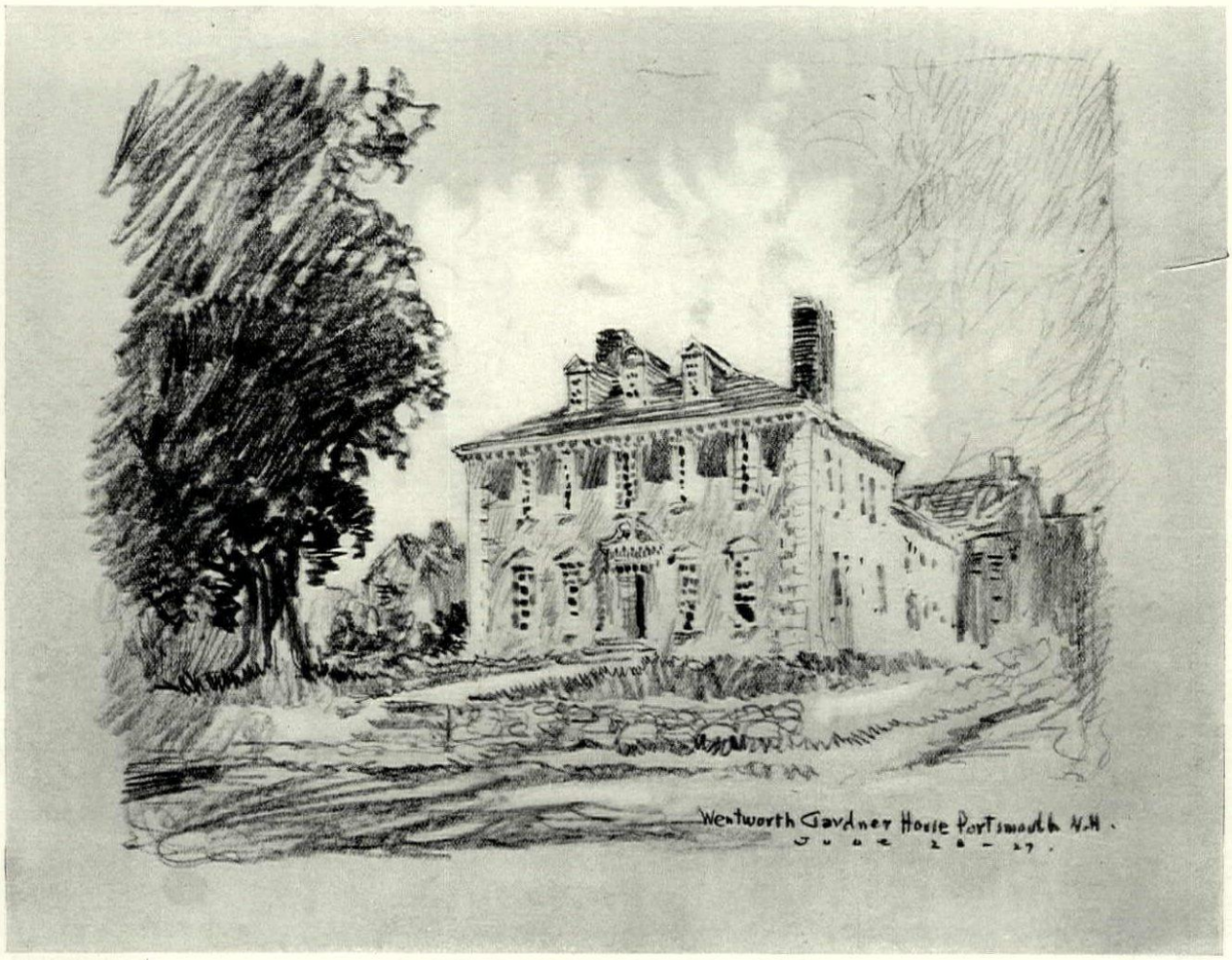


FIGURE 8. BLOCKS NOW READY TO TAKE TO STACKING YARD



PENCIL SKETCH BY HUBERT G. RIPLEY

THE DIMINISHING GLASS, X—EARLY AMERICAN

For the King's ships went to Tharsis
with the servants of Hiram once in
three years: and they brought
thence gold and silver, and ivory,
and apes, and peacocks.

2 Paralipomenon.

By Hubert G. Ripley

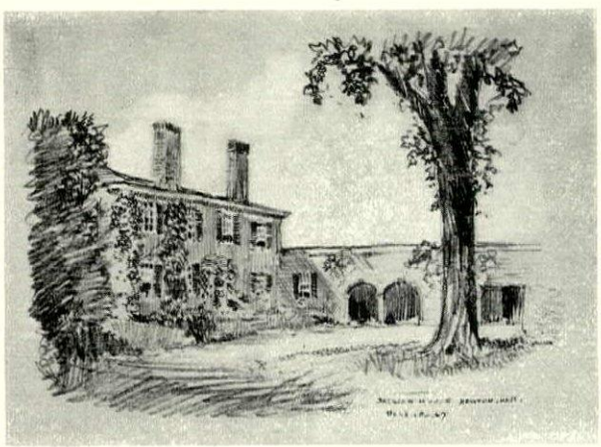
THE FIRST HOT DAYS of June had come. The breeze from the southwest, fresh and clean after the early morning showers, was redolent of the sea, mingling with the odor of Baltimore belles in the trellised arbor and the scent of clover of the fields. Joseph Minch glanced with complacency at his new small clothes and the black shoes with silver buckles, that had arrived the day before on the Harwich Packet, and thought it an ideal day for opening the dewlip season. The brook that ran through the garden just back of the Counting House was lush with cowslip, cress, and mint; in the Spring House was a basket of freshly boiled lobsters and a crock of unsalted butter, while from the open kitchen window in the ell came a divine smell of new-baked loaves that Delia was taking from the brick oven on her long pelle. Delia came from the Barbadoes and was of a velvety blackness, like the Vanderlyn tulips that

WOODWARD HOUSE, NEWTON, MASS.

grew in the box-bordered garden, "touffu comme un grotte en Arcadie," as Anatole France phrases it.

Joseph, who had a happy conceit in contrasts, always maintained that Delia baked the whitest bread of any cook in the Colony.

The panes of glass in the Counting House windows were six inches by eight inches, and the muntins, painted white, measured one and one-quarter inches wide by one and one-eighth inch in thickness. These details, seemingly inconsequential, are really of prime importance, as will be readily appreciated by the intelligentsia. (In the early nineties the Intelligentsia used to be called the Illuminati; a decade or so later they were known as the Cognoscenti,—both "c's" pronounced like k—but it really makes little difference, they are all alike *au fond*, as one might say.) Through the delicately tinted sea green glass of the upper sash Joseph watched Geordie Wull stepping briskly down Kings Street, whistling "Bonny Prince Charlie" in a minor key, as he made his way towards the Cock and Bull Tavern in front of the big linden tree in the Square. Geordie Wull had emigrated from Aberdeen some six or seven years previously under the patronage of his kinsman, the Earl of Arundel, when that nobleman made his valiant attempt to save the vestige of his once great fortune, an attempt that was, unfortunately for Geordie, only partially successful. Joseph and Geordie, though differing in temperament, had formed an attachment that lasted many years. Their tastes were alike. Each believed thoroughly in the analogy between good food, good drink, and the spiritual uplift that comes with the development of the purely cultural side of our intellectual cosmos.



JACKSON HOUSE, NEWTON, MASS.

"Where are you going, you old rum-hound?" called out Joseph.

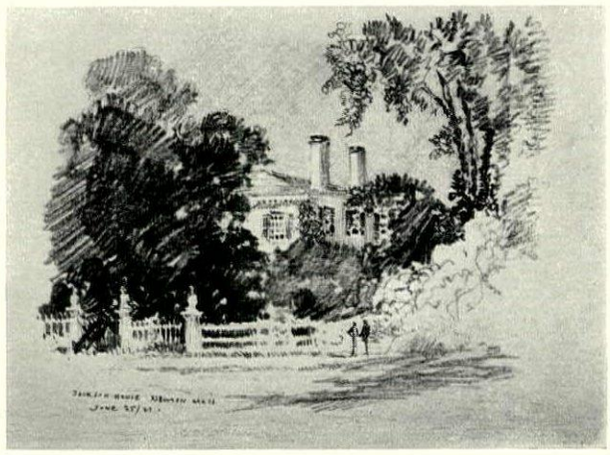
"To Ephraim Snoots, the brass-monger, with the pattern of Colonel Winterbottom's newell for the front steps. The Colonel approved the model and gave the order this morning," replied Geordie.

"You're a cheerful liar. You know damn well you're going to the 'Cock and Bull' for some of that old French Cognac that came over last week in the hold of the 'Sarah E. Prime,'" was the grinning rejoinder. "Step in the Counting Room a minute, Uncle Amos is down at the Docks for the rest of the day. Captain Bottomly is taking the 'Bouncing Betty' to Yarmouth at five when the tide turns, and Uncle Amos forgot to tell him about the salted bloaters. He won't be back for two or three hours. When Eldad Bottomly begins yarning about the Coromandel Coast, Uncle is like a little child. It's a pity he never went to sea himself, he mightn't be so hellishly romantic about it."

In those days young men talked quite freely together, and their conversation was frequently interspersed with forceful, and, to our ears, sometimes indecorous language.

"It's time for early tea, and there's lobsters in the Spring House," Joseph continued, busying himself with two tall silver goblets, a large spoon and swizzle stick, which he took from the locker under the counter.

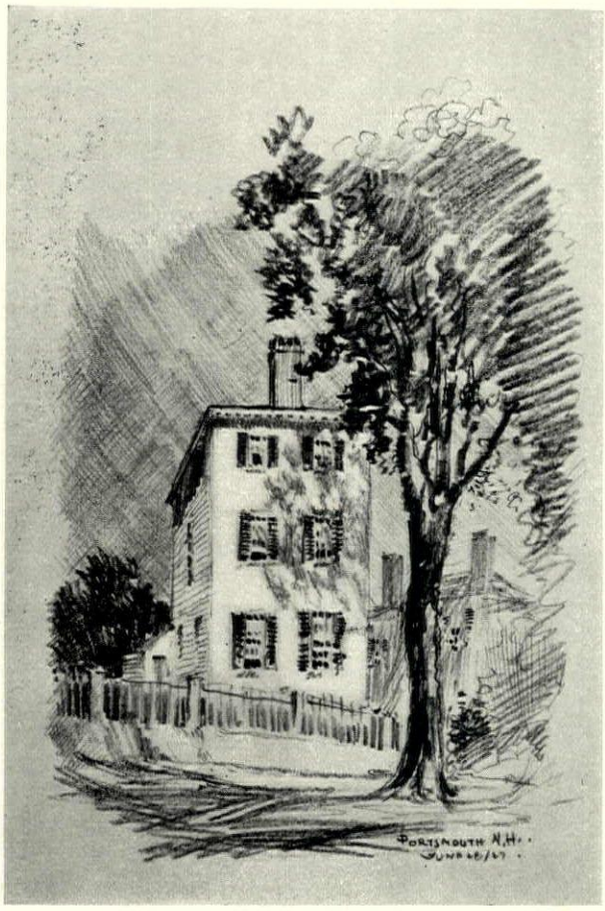
"Hassam," he said, to the swarthy East India boy who stood at the door, "run down to the Spring House and fetch a pitcher of cold water. Dip 'way down to the bottom for it, and bring back a goodly bunch



JACKSON HOUSE, NEWTON, MASS.

of mint. Take the lobsters and some cress to Delia. Tell her to open the lobsters and put the meat on the Spode (see footnote) platter on a bed of cress. May Allah guide your steps!"

Salaaming low until the plume of the jewelled aigrette pinned at the front of his folded turban swept the ground, Hassam gravely departed, softly closing the door after him. Unlocking the high press that stood at one end of the room, Joseph next produced a tall thin bottle of French Brandy, whose label bore the arms of the Duc d'Ushent, and a squat stone jug of Jamaica Rum. From the top shelf he took down a conical loaf of sugar and a little silver rasp, with which he rasped off a goodly modicum of coarse grains. Half filling the silver cups with sprigs of cool fresh mint, on which the clustered dew of the babbling brook still clung, the impresario added a scant spoonful of sugar to the green herbage. With the swizzle stick he gently pressed the fragrant leaves and crystals of sugar down in the bottom of the cups. A small wineglass of ice cold water was then added and swizzled around a bit previous to the putting in of an equal amount of Rum and twice the quantity of Brandy. All was then thoroughly stirred and the cups crowned with a cropped bouquet from the remainder of the mint, through which, their faces buried in the bosky frondage, the liquor was allowed to trickle slowly down their expectant throats.



HOUSE AT PORTSMOUTH, N. H.

Meanwhile, Delia had sent in by Hassam, the Spode (or Wedgewood, whichever the Editor prefers) platter of rosy lobster on its green cushion of watercress, together with a huge plate of thickly sliced bread and a pat of unsalted butter. Hassam spread a cloth over the painted pine table, laid the silver and set out the bread and lobster, while Joseph concocted a second dewlip.

Drawing up their chairs, the two friends sat and talked long about art and life, while the faithful Arab brought fresh supplies of mint from time to

FOOTNOTE. *The author here evidently means "Jasper Ware," sometimes called "Wedgewood Ware," or "Queen's Ware," which Josiah Wedgewood (b. 1730, d. 1795) through the aid of the celebrated sculptor Flaxman, and his own assiduity raised to the level of a fine art. (vid. Lleywellyn Jewett and Eliza Meteyard.) Wedgewood ware consists of fluet, Potter's clay, carbonate and sulphate of barytes, and zaffre. Even in these days the early examples of Queen's Ware are highly valued by antiquarians for the beauty of their classical designs. The earliest "Spode" scarcely antedates 1800. The factories were established in Staffordshire, and like Caughley, Coalport, Swansea, and Nantgarw, the earlier pieces should really be classed as "Minor British Pottery." Spode could hardly have been used in Colonial days and of course, only the earliest of the Jasper Ware.*—ED.

WARNER HOUSE, PORTSMOUTH, N. H.

LADD HOUSE, PORTSMOUTH, N. H.

time as the need arose.

"These cups, which by the way hold three gills, were fashioned by a young man named Rouvier or Revere, who lives around Boston way, they tell me. Rather a good feel to them, what?" said Joseph.

"Too modern for my fancy," replied Geordie, "I like the older forms better. Did you ever see thistle cups they have in Aberdeen? No bigger than an acorn. Ah, mon, a mickle o'whisky whan the mist's upon the braes!" A tear stood in Geordie's eye.

"Lang may y'r lannie reek!" he added, draining his cup.

"Here's to Long John's—Hist! that must be Uncle Amos."

Joseph stood up as the sound of heavy footsteps and the rhythmic tapping of the old man's acajou stick on the brick sidewalk came nearer and nearer. The two young men quietly faded from the picture, leaving Hassam struggling to remove the remnants of their feast before the mildly astonished eyes of the head of the Firm.

"The sly dogs!" muttered Uncle Amos, entering the Counting Room. "I might have known—hum—Any of that lobster left, Hassam? and—ahem! you might leave the mint on the table."

PART II

Early American architecture, furniture and decoration takes on a distinctive flavor of its own, after being imported from the Mother Country, just as the beverages of Old England, while still possessing the same elements, once they became implanted in our Colonies, took on new vigors, new flavors, a spirituality of their own, so to speak. It was no less true, from all accounts, in Colonial times than it is at the present day. The Scotch we import from Great Britain, for example, seems to absorb new elements previous to its delivery at our kitchen doors. The cordials of France seem to lose some of their cordiality after reaching our distributing centers. As Benny Brooks used to say, (or was it Longfellow?) "Things ain't always like what they seem!"

Around 1700-1740, the variation between the forms used in England and her colonies is not so marked, but during the latter half of the 18th century the architecture of America became distinctly Colonial. Just as Jerome Lane of Salem, a century before, combined "mint herb and heating spirits, which is grateful to the palate when cooled in a stone jug at the spring," so the later Renaissance of England underwent a chemical change in the hands of the Colonial builders of 1760. The stately mansions of Portsmouth, New Hampshire, for example, possess characteristics independent of, though fused with, their prototypes in London, in Bath, and in Toppingham Downes. There is a distinctly American flavor—though still Colonial—to the Warner, the Wentworth, and the Ladd Houses, although many of their decorative features were brought from England. On the other hand, the tall, narrow, clapboarded house, of a latter date, is wholly American. A people inspired by, and capable of conceiving, the mint "dewlip," would naturally go far. Some even went too far. The Boston Gazette of August 17, 1697, contains a local item in which occurs the statement that the "drowneded man was known to have drunk several goblets of a mixture composed of Holland gin, flavoured with mint, before he fell off the wharf." The Gazette adds that "this should be an example to those who have lately formed the habbit of inbibing with too much frequency what the publickans and tavern keepers call mint dewlip."

From 1800 to 1840, the best period of all, as many maintain, the architecture of this country led the world. It inspired Europe to perpetuate the glories of Greece, and stimulated the imagination of our philosophers and transcendentalists. The 17th Century gave us the pabulum of simplicity. There is a naiveté, an untutored charm about our 17th century farmhouse interiors that appeals to the multi-millionaire, causing him to reproduce them in his private office on the forty-first floor of the Jungfrau building, and in the den of his country seat on Lake Plafond. Early American tearooms, restaurants, and coffee shoppes, may be found in our most exclusive hotels, in the smart shopping centers of great cities, and at fashionable watering places.

Only the other day we saw a lovely lady go into raptures over an early 18th century *chaise-percée*, in an antique shop in South Londonderry, Vermont.

"That'll be just darling in our summer home!" she cooed. "I'll put a figured chintz slip cover over it. It's awfully comfortable, and *might* come in handy in case George—Oh! Look at that *dear* spinning wheel. You don't want those grog glasses, George! they've got some just like them at the five and ten!"

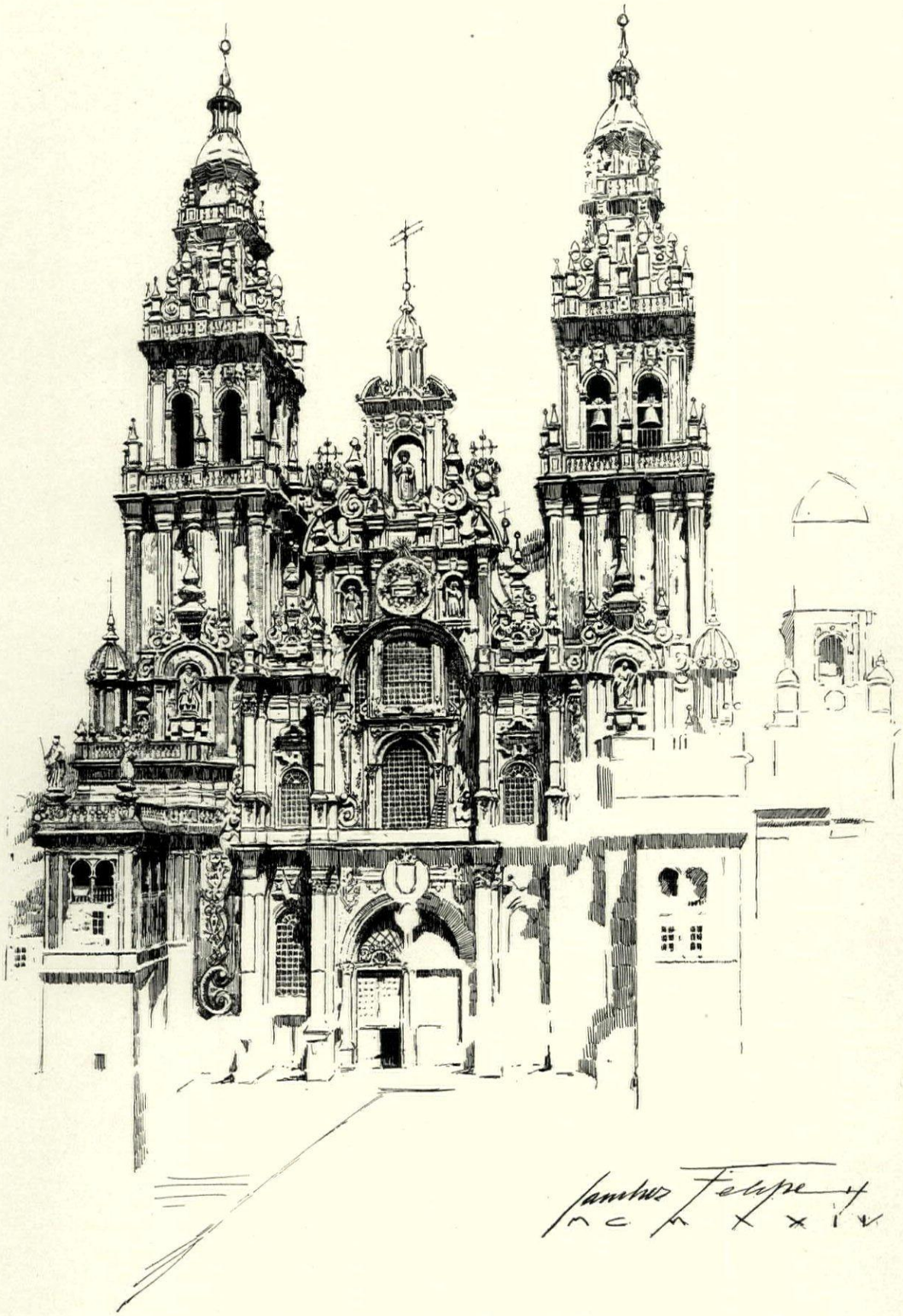
It's true, they have. The popular stores are reproducing much of our old china and glass at prices the old china and glass originally sold for. If the popular stores would reproduce the simple forms of the 17th century furniture, and do it with nicety, a great step in the education of the masses would be made, and our enthusiastic female antiquaries would stop poking about in antique shops, fussing with cans of paint remover, and devote their activities to the dawn of the Golden Day.

In the sense that all liquor is good, (it cannot be entirely spoiled, no matter how illy combined) all architecture is good, although some combinations are better in effect and taste than others. Even synthetic architecture and synthetic liquor, when not utterly poisonous, are relished by some.

"Who dare blaspheme the twisted tendril as a snare?"

Take the invention of the cocktail now. It has

(Continued on page 66, advertising section)



PEN AND INK DRAWING BY SANCHEZ FELIPE

SANTIAGO DE COMPOSTELA, GALICIA, SPAIN

PLATE 1

VOLUME IX NUMBER 1

This plate shows a brilliant pen-and-ink drawing by Sanchez Felipe, a well known Cuban artist.

FROM COLOR SKETCH FOR MOSAIC DECORATION BY CARLO CIAMPAGIA

NICHE FOR FAIRMOUNT MAUSOLEUM, NEWARK, N. J.—W. H. DEACY, ARCHITECT

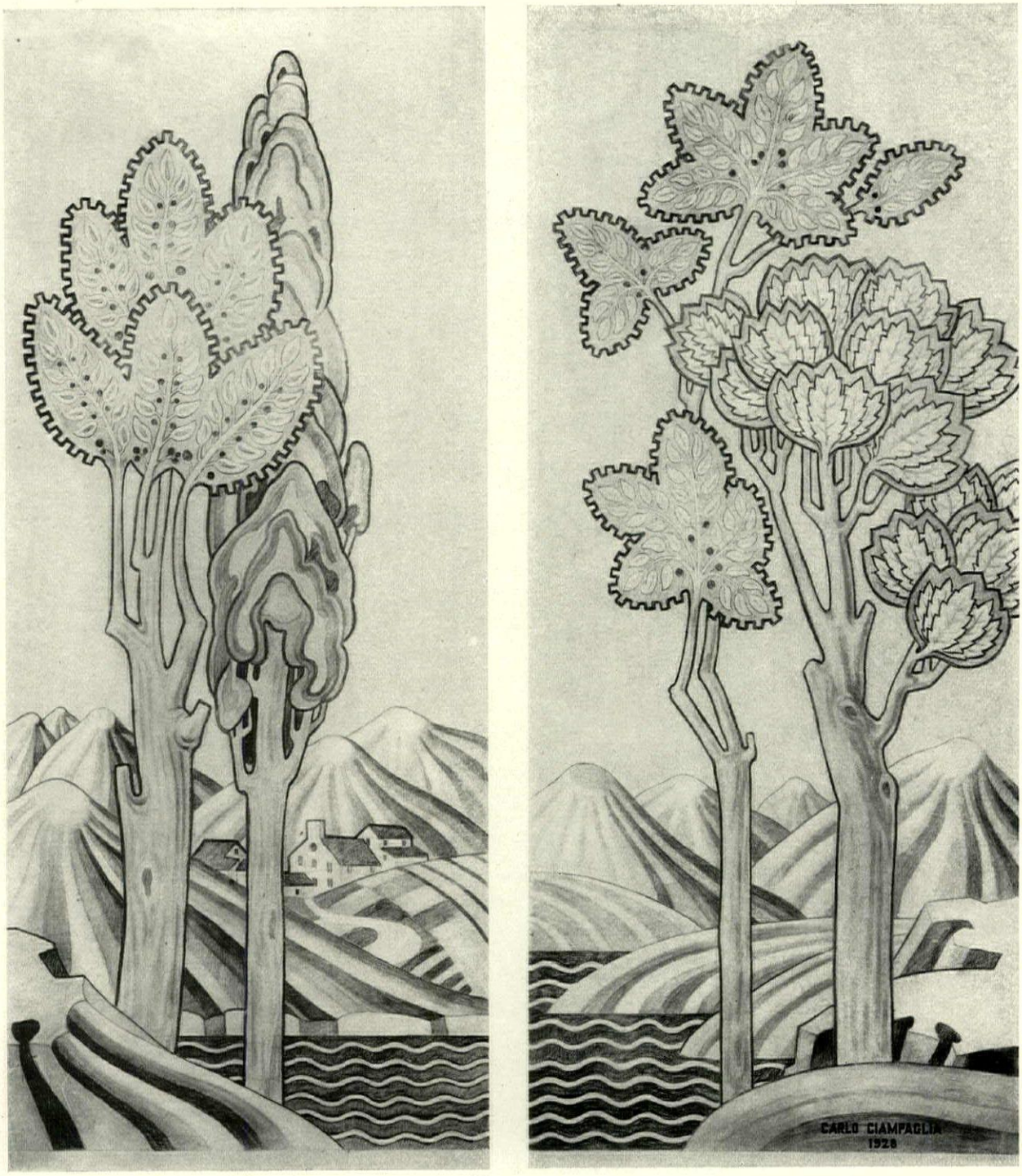


PLATE II

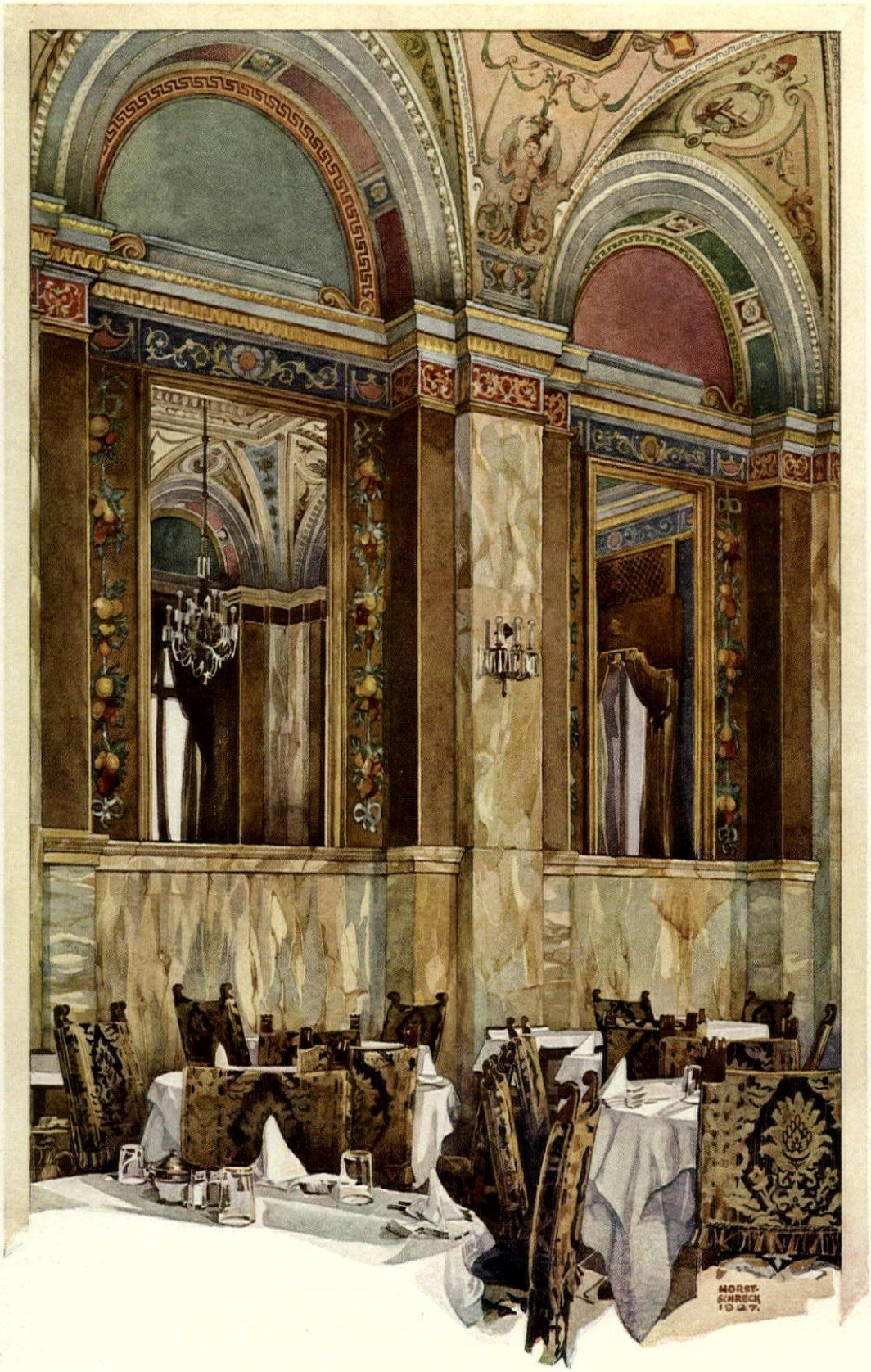
This mosaic decoration for a niche in the chapel of the Fairmount Mausoleum at Newark, N. J., depicts the allegory of the soul leaving the earthly regions and entering into the heavenly state. The central figure, representing the soul, is being gently lifted by the angel on the right, who holds in her left hand a poppy, symbol of sleep. The angel on the left is about to drape the soul with the robe of immortality. Portions of the cartoon, which were drawn at full size, are shown above. The entire niche is on the reverse.

PENCIL POINTS SERIES
of
COLOR PLATES

The rendering on the reverse of this sheet was made with water color on absorbent canvas and was then touched up with a little oil color. A pale cadmium sky wash was first laid over the whole sheet and the building was put in with Payne's Gray, warmed with a little raw sienna. After this preparation the detail was strengthened with pencil and modeled with oil color. By following this procedure the annoyance of having colors dry out to lighter values than when applied is avoided. The oil color dries with no change in value and, since the absorbent canvas takes up the oil, there is no perceptible shine to differentiate it from the water color. The size of the original drawing was 14" x 21".

WESTMINSTER ABBEY, LONDON

RENDERING IN WATER COLOR BY CHESLEY BONESTELL

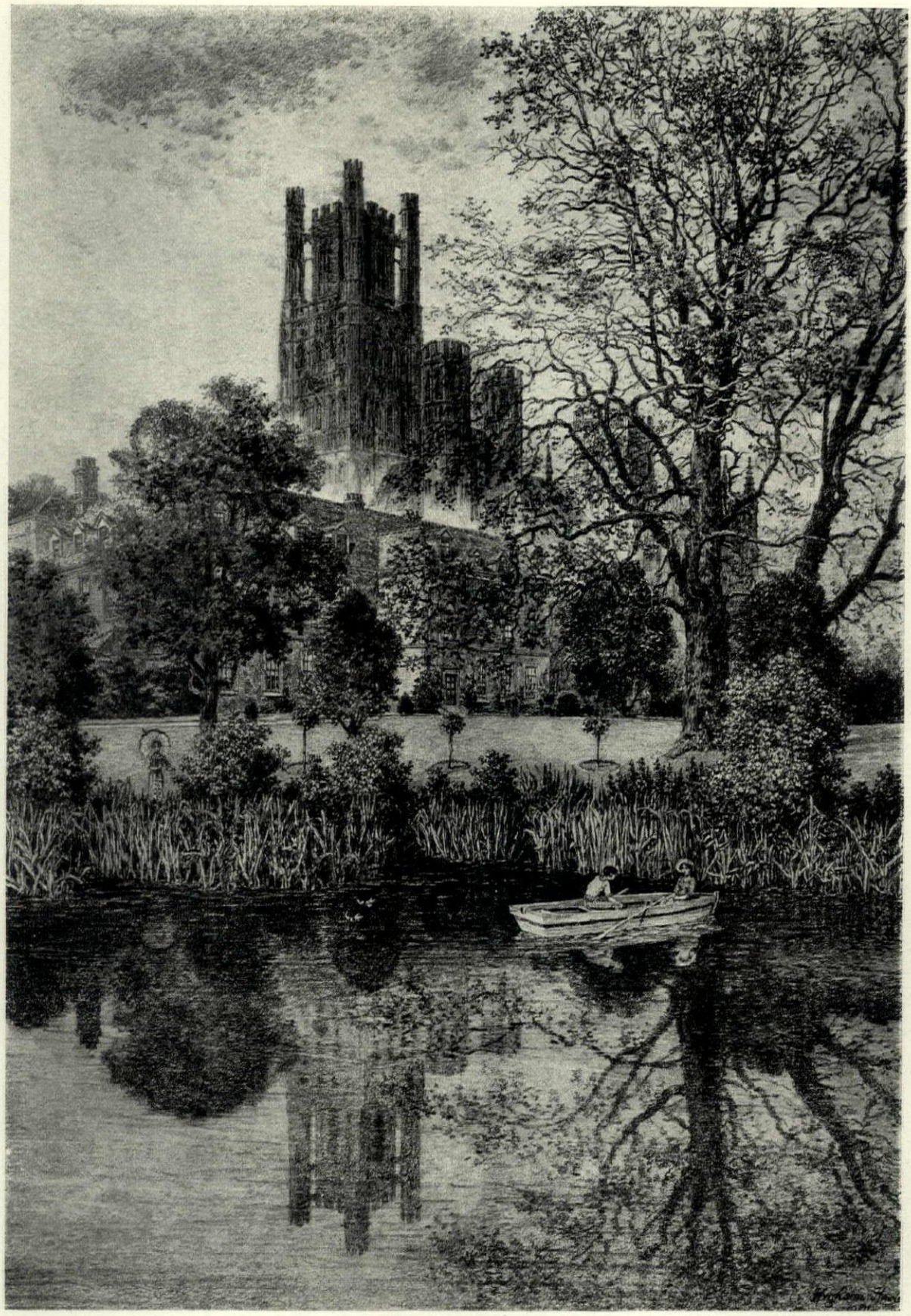


DINING ROOM, ELKS' CLUB, PORTLAND, ORE.—L. L. DOUGAN, ARCHITECT

WATER COLOR RENDERING BY HORST SCHRECK

PENCIL POINTS SERIES
of
COLOR PLATES

The subject of this plate is a water color rendering made on a sheet of illustrators' board over a preliminary layout in pencil. Several common problems faced by renderers in showing interiors have been here solved quite satisfactorily; especially the expression of the marble, the reflections in the mirrors, and the furniture in the foreground. The original measured 11½" x 17½". It is interesting to know that the renderer, a man of over forty, had spent his life up until about two years ago in a profession entirely removed from architecture and indulged in drawing only as a hobby. Upon reaching a decision to go in seriously for architecture, he developed his ability to its present stage in the short space of one year.



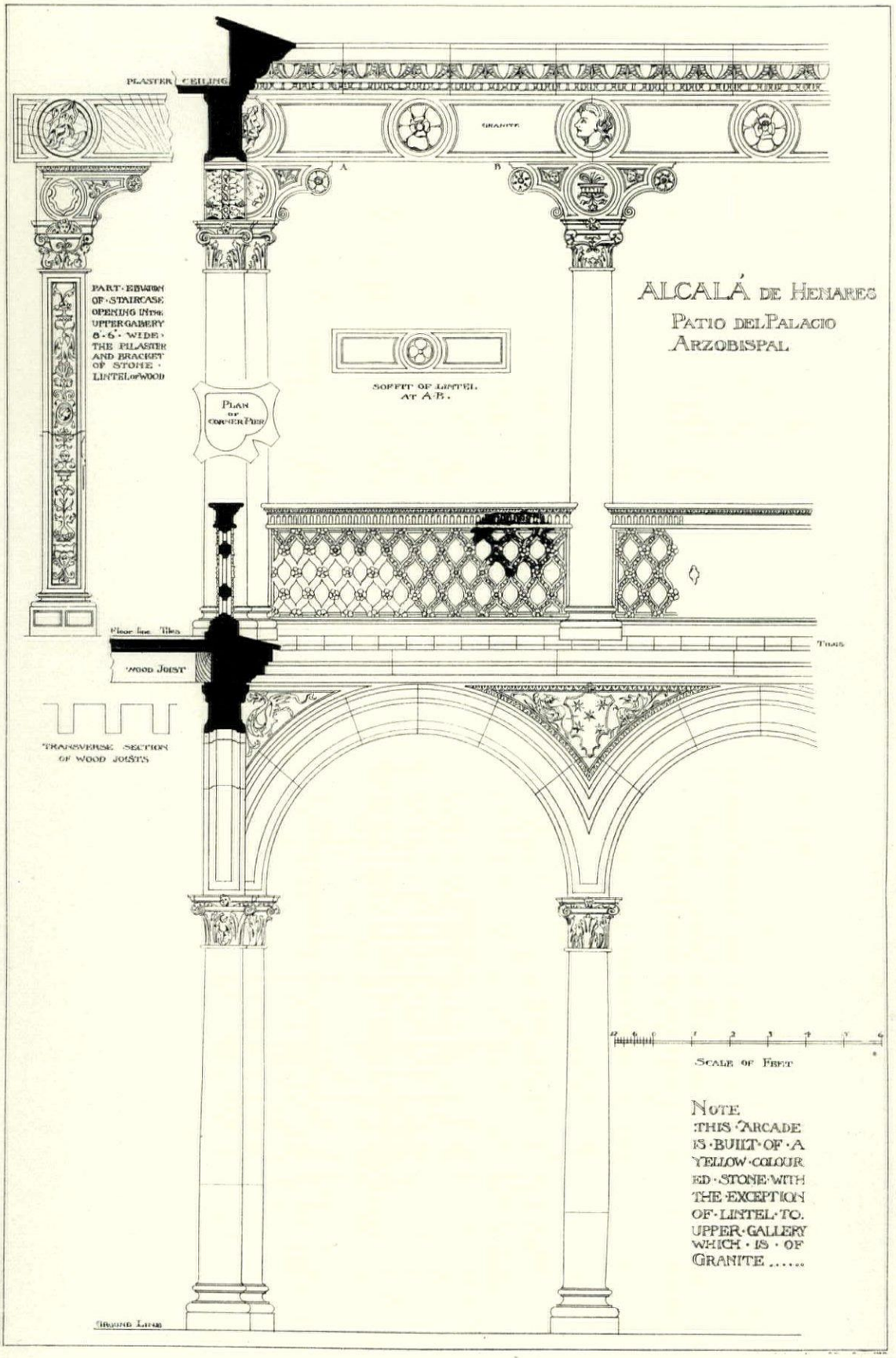
PENCIL DRAWING BY HUGHSON HAWLEY

ELY CATHEDRAL

PLATE III

VOLUME IX NUMBER 1

Hughson Hawley, who might be called the dean of architectural renderers in America, is represented here by a recent pencil drawing. Mr. Hawley has made more than eleven thousand renderings during the forty-eight years he has been at it, but this is the first time he has made a drawing with the pencil alone. We are proud to be able to present his maiden effort in this medium.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PLATE IV

VOLUME IX NUMBER 1

"This celebrated patio was probably built by Cardinal Fonseca, whose 'escudo' appears in the spandrils of the arches, and is supposed to be the work of the architect Alonso de Covarrubias. It bears many points of resemblance to the patio of the Hospital of the Holy Cross at Toledo, especially in the details of the balustrade and grand staircase. The upper story affords very graceful examples of the bracket capital, a similar form being repeated at Lupiana. The delicately cut stone balustrade is very curious, and quite peculiar to Spain."

A. N. PRENTICE

THE COMPETITION EXTRAORDINARY

FOR THE NEW BEAUX-ARTS INSTITUTE OF DESIGN BUILDING

By Francis S. Swales

A MORE THAN USUALLY interesting competition for the selection of an architect was held in New York on November 17th. The subject was the new building for the Beaux-Arts Institute of Design. Its novel character and features will be indicated by the letter of preliminary announcement, the summary of a supplementary notice, and the program and report of the circumstances in which the designs were produced, given below. The preliminary announcement which was sent out by Clinton MacKenzie as a letter to the members of the Beaux-Arts Institute of Design, dated October 13th, 1927, was as follows:

1. The competition for the selection of an architect for the new building of the Beaux-Arts Institute of Design will be held on Thursday, November 17th, at 12 o'clock noon *precisely*, in the Institute building at 126 East 75th Street, New York.

2. The competition will be of façade only, in the form of an *esquisse-esquisse* of four hours duration *en loge*.

3. It is open to all members of the Beaux-Arts Institute of Design who are practicing architects.

4. The entry fee is TWENTY-FIVE DOLLARS. If you are a practising architect and do NOT enter the competition your fee is THIRTY-FIVE DOLLARS. The winner receives the pot, less expenses of the competition, as his architectural fee for the design, specifications, supervision of the building and the usual full services.

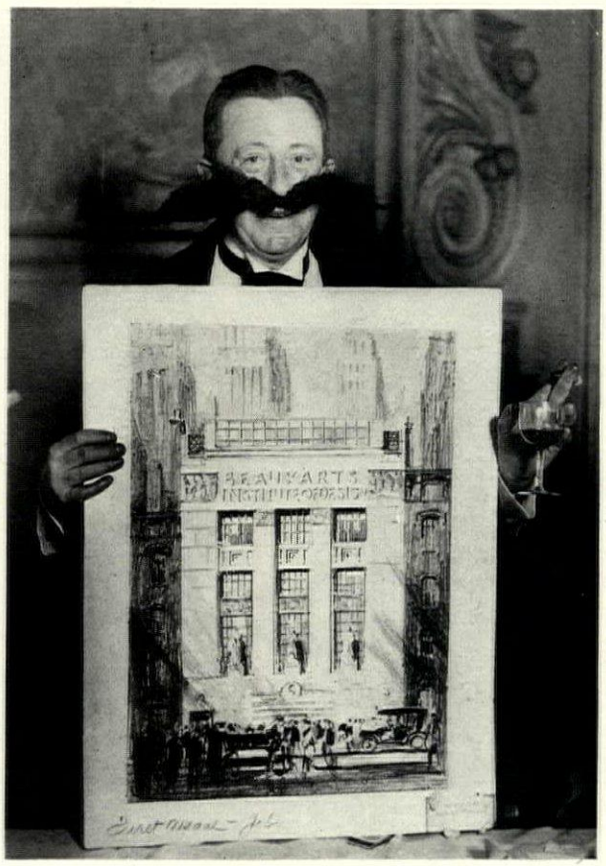
5. The Jury will convene at FOUR O'CLOCK OF THE SAME DAY and will announce the verdict at the Annual Dinner of the Beaux-Arts Institute of Design which will be held at the Harvard Club at EIGHT P. M. THE SAME DAY.

6. The names of the Professional Adviser and the Jury will be announced later. (Everything will be legal.)

7. You will bring to the *loge* the same assortment of tools that you used to carry to an *esquisse* in the *Ecole des Beaux Arts* in your salad days.

8. Please reply immediately to Henry R. Sedgwick, Secretary, Beaux-Arts Institute of Design, 126 East 75th Street, enclosing your check for either $25.00 or $35.00 as you see fit. In any case you can regard it as your contribution towards our new building.

9. The Trustees of the Beaux-Arts Institute of Design reserve the right to associate with the winner of the competition another architect, if in their opinion this is deemed advisable.



THE WINNER AND HIS DRAWING

"This was the noblest Roman of them all."

The points to note in connection with this preliminary announcement are:

1. The application of theory to practice by the extension of the method of the *Ecole des Beaux Arts* in the discovery of talent especially available for a given problem at a particular time.

2. The recognition of the truth of the reverse of the equally true, but trite direct saying that "a good plan makes a good elevation." In short, the designer who can solve either a plan or an elevation problem can solve both, for the main point is the same—one of composition—of simple and direct arrangement.

3. The limitation of the competition to men who are equipped to undertake it if they win.

4. The requirement that the competitor must "bet" twenty-five dollars on his own competence. If he hasn't the stuff to compete he is practically "fined" the amount of the bet he should make, plus ten dollars—for preferring golf, for example! Mention of "the pot, less expenses," of course gave rise to some questions in the manner of the

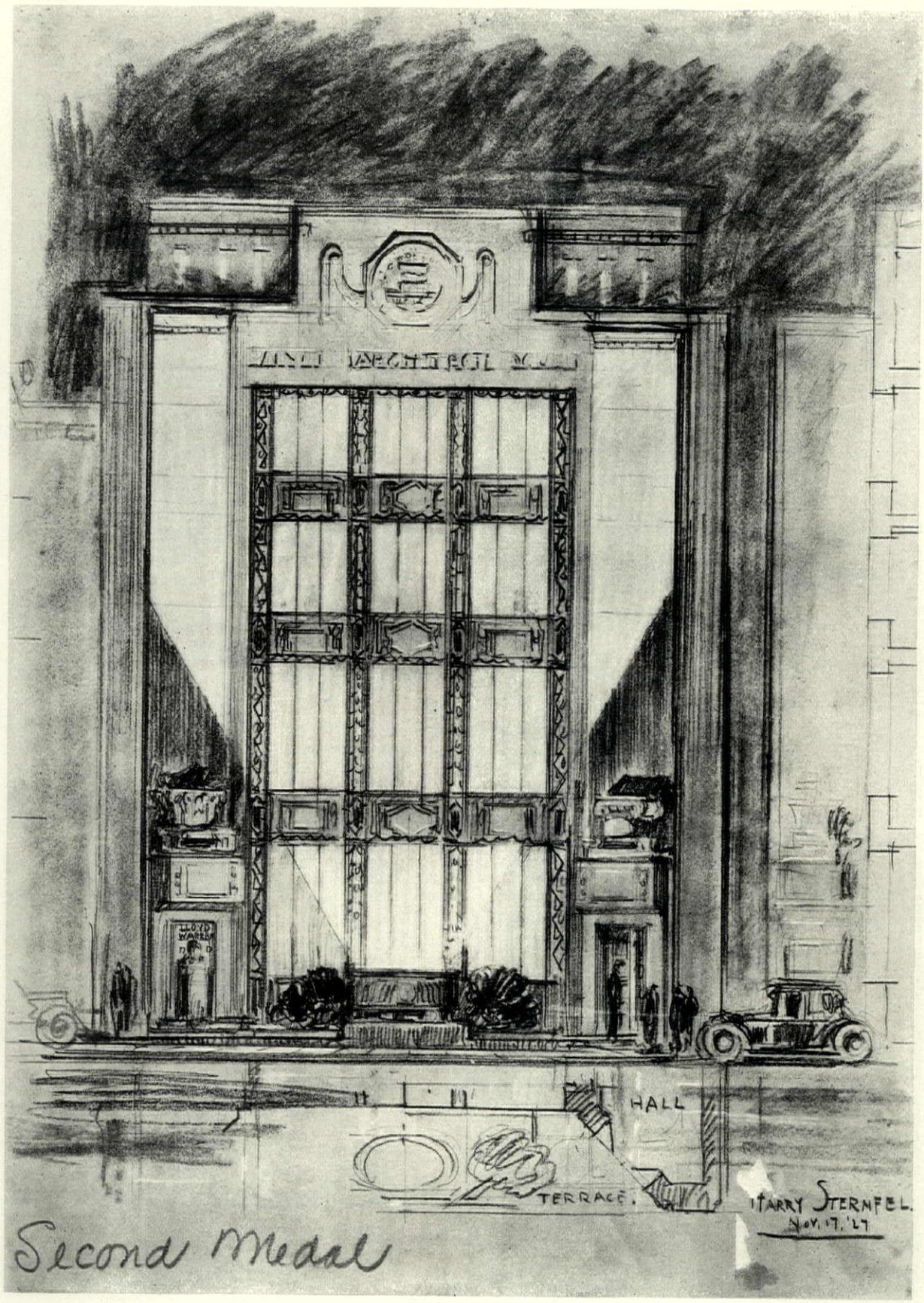
> "Sufi pipkin—waxing hot
> All this of pot and potter—tell me then,
> Who makes, who buys, who sells—who *is* the Pot?"

5. The Jury required to render its verdict, at dinner, the same night.

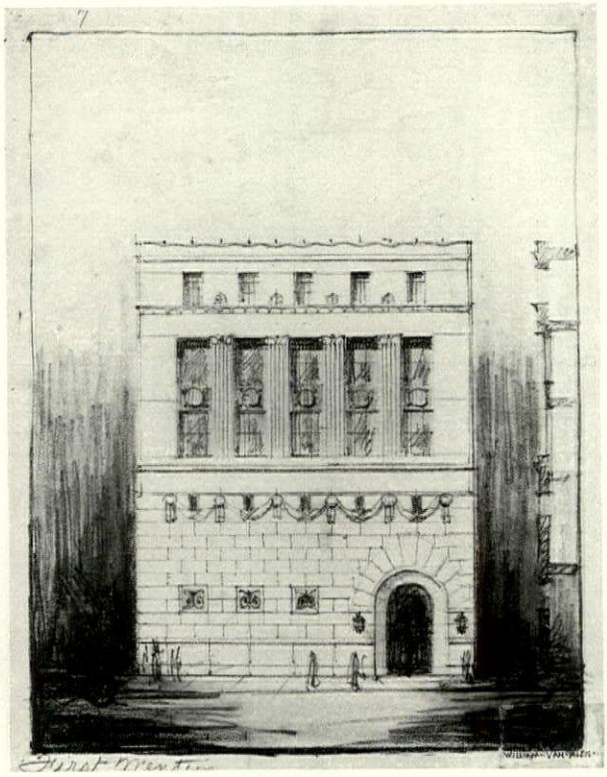
6. The right reserved to associate the winner with another architect if deemed advisable. This last condition is qualified by the final clauses of the Program below which indicate that the idea is to protect the winner against possible allegations of insufficient practical experience, by undertaking to agree upon an associate that the winner would be disposed to accept, and to pay for becoming more or less a guarantor of his work.

The Supplementary Notice answered the "Sufi-pipkin" about "the pot" to the extent of stating "he will receive the full 5% fee" but it did not make clear whether that is

WINNING DESIGN BY FREDERIC C. HIRONS, NEW BUILDING FOR BEAUX-ARTS INSTITUTE OF DESIGN



SECOND PRIZE DESIGN BY HARRY STERNFELD, NEW BUILDING FOR BEAUX-ARTS INSTITUTE OF DESIGN



DESIGN BY WILLIAM VAN ALEN, PLACED THIRD

in *addition* to "the pot"—or is all there would be left in the pot after expenses were paid.

Rendering was to be done in any medium, on cardboard, or paper mounted on cardboard, size 22″ x 28″. Light refreshments were announced so that there would be no necessity to stop on the way for "lunch" and take chances of losing materials, or one's self. Drawings were to be exhibited the same night so that there would be no opportunity for changes before they were seen by all.

Seventy-two names were down on the list when the entrants began arriving to go *en loge*. Each man took one-half or one-third of a table, except Ray Hood whose desire to keep his ears away from the ends of Fred Hirons' moustache required the seizure of two tables. Ed. Denby went in search of a brick, and found one. Man after man, loaded with the heaviest package he had ever carried, came trailing into the room, deposited his load somewhere, and headed promptly to the "light refreshments." A special train from Pittsburgh brought Henry Hornbostel (and we knew at once that the Jury would be preponderatingly from Pennsylvania and Ohio). He announced he had the Jury "fixed." Whitney Warren entered with his right hand bandaged; and fears were expressed that he had visited a "Pacifists" meeting—anyway it was a good alibi. Wm. de Leftwich Dodge came without a drawing board or scale, but was otherwise complete, with a gallon of decorating paint of assorted colors, confident that, as the only decorative painter in the competition, he could beat the architects all to nothing. Fred Murphy and George Oakley Totten came from Washington, D. D. Ellington from Asheville, and Jacques Carlu and H. F. Kellogg from Boston.

It was raining outside and crowded inside but the fellows had sent away their taxis—there was nothing to do but stick around a while. About 12:15 Hood, Milliken and Jack Boyd grew nervous and distributed programs for a Class B Analytique problem. The rest of the crowd tried to roll cigarettes or mop their manly brows with the programs. Walter Chambers had no cartouches with him—he used them up a long time ago! Joe McGuire took off his hat and coat and sat down at one of Hood's two tables—but he had his sleeves rolled up. Ken Murchison, though looking more like George Washington than ever, was suspected of having "documents" in his possession—a bar of Ivory Soap up his sleeve, to provide inspiration for the want of an Ashlar façade. As instigator and chief perpetrator of the competition as well as the *other* member of the Competition Committee, he must have possessed advance information! Anyway he *knew* he was going to

THE COMPETITORS IN ACTION— LEVI, CUSACHS, HORNBOSTEL, AND HOOD IN FOREGROUND

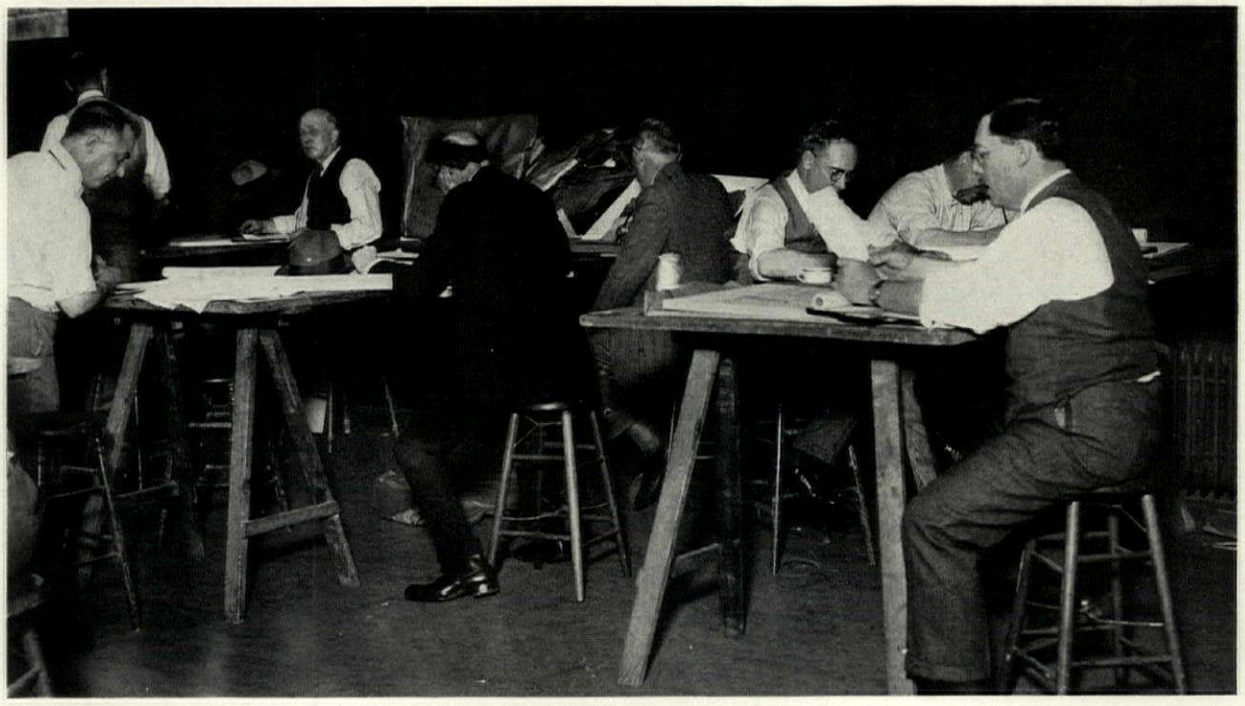
win and designed a triumphal arch to celebrate his oncoming victory! In fact, he put an orange border around it. George Chappell came in to help Kenneth with a critique and stayed to observe that the border was orange "but the design a lemon."

The temperature mounted to 100°F. in the shade—which was everywhere, including the one that should have been on the front window. Arthur Ware reduced weight about twelve quarts. Clinton MacKenzie strode around like a baby elephant in a cage, apparently searching for a drawing board to use as a fan. True to their given names, Julian Clarence Levi and Chester Aldrich tried to look like gentlemen, pulled their coats and cuffs to order, and pretended to be cool. By this time the room looked like the lobby of a small hotel being used for a Democratic National Convention and somebody shouted PROGRAM!!

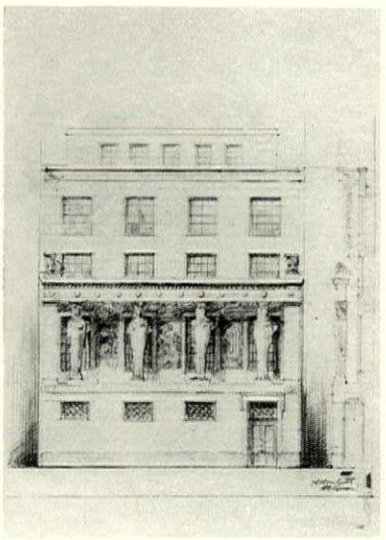
At 12:35 "precisely"—while everyone was undoing packages in their best Christmas-morning style, programs were laid on the tables. Everybody read the first page with apparent indifference. About forty started to sing thirty-nine different songs in as many different keys. Nobody succeeded in starting a "round." Nobody threw chunks of hard bread, or poured red wine over the *loge* partition—for there were no partitions—and these Volstead days put a crimp in the spirit of the Beaux-Arts when anything like a real imitation is attempted. There was a lack of loud, clear *nouveaux* voices. There was no *Cour de Murier,* with a fountain; and no paper bags to fill with the water from it—for neither was there an iron fence like that along the Rue Bonaparte to throw them over when filled. The rain served the purpose of soaking passing pedestrians so that American efficiency was in order. An American crowd, even in its joyous moments, falls short somehow in the "pep" and *esprit* of pre-war Paris. Still, this particular crowd did pretty well in emulation of a real *Ecole* day, and in the words of our late Mayor, "a good time was had by all."

Nearly all the competitors were men between the ages of 35 and 60 years—more than half of them had returned from Paris at least fifteen years ago. Many had not made a quarter-scale drawing for several years. "Bill" Dodge had some trouble finding out what a quarter-scale was and how to use it. To some the competition was like being required to run a hundred-yard dash. The chances seemed to be all with the younger men. Few seemed to think they could produce anything in four hours. The program was given out "precisely" 35 minutes late, but the drawings were collected promptly at 4 o'clock—3 hours and 25 minutes being allowed for the reading of the program and making the *parti* sketches and rendered drawing.

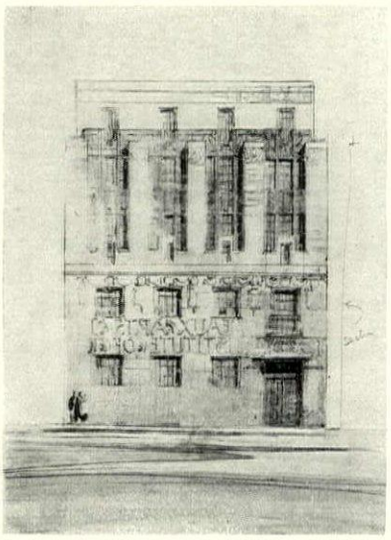
FOURTH PLACE DESIGN, BY A. D. SEYMOUR



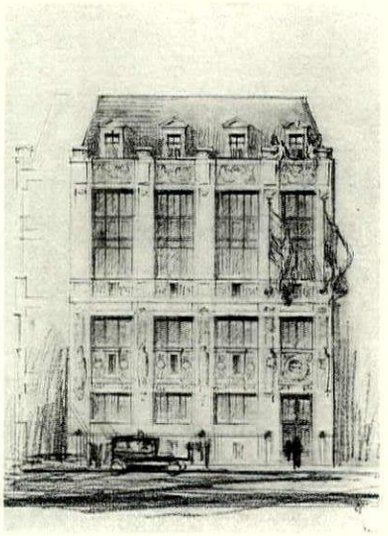
ANOTHER GROUP OF COMPETITORS WORKING UNDER HIGH PRESSURE



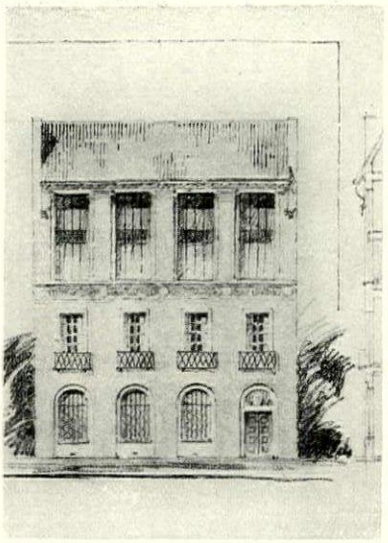
HENRY HORNBOSTEL



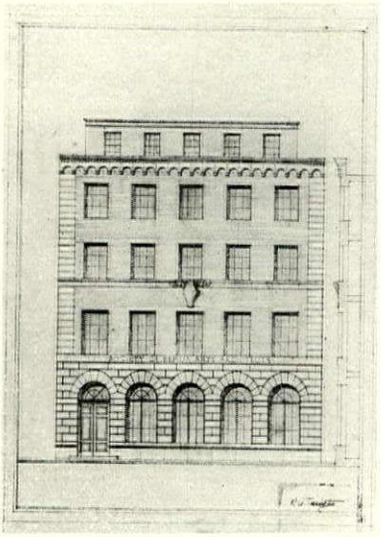
RAYMOND M. HOOD



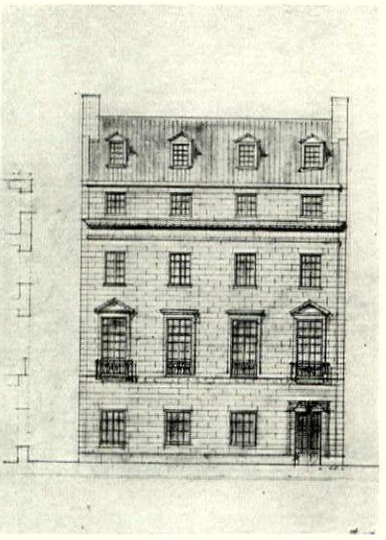
FRANCIS S. SWALES



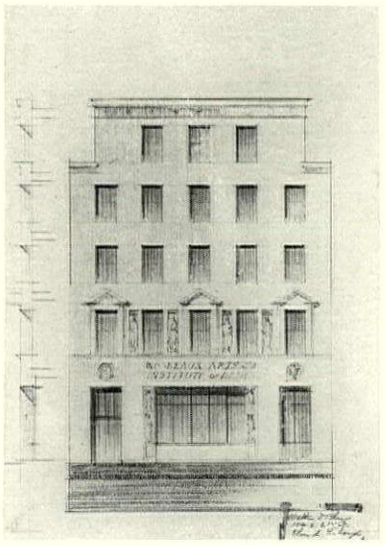
GEORGE A. LICHT



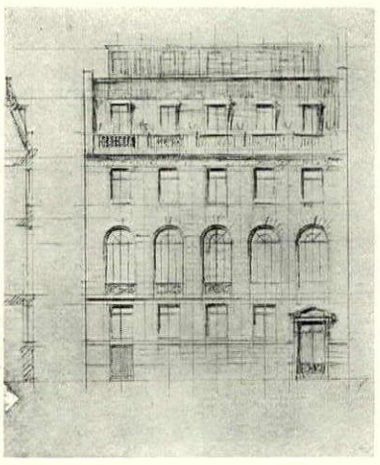
R. A. TISSINGTON



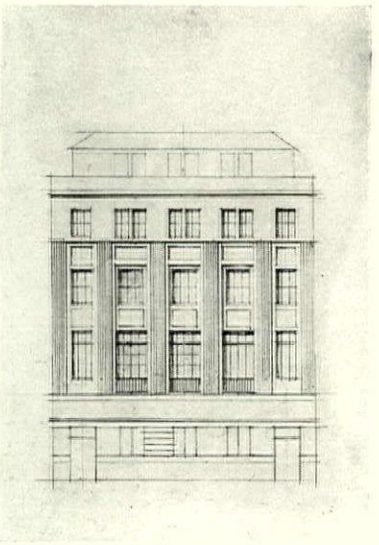
ARCHIBALD M. BROWN



WALTER D. BLAIR



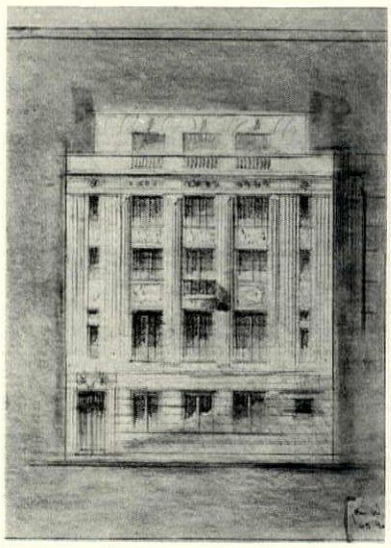
WALTER B. CHAMBERS



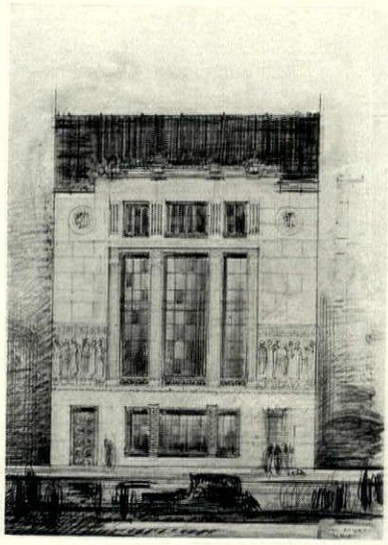
PHILIP A. CUSACHS

DESIGNS SUBMITTED IN COMPETITION FOR BEAUX-ARTS INSTITUTE OF DESIGN BUILDING

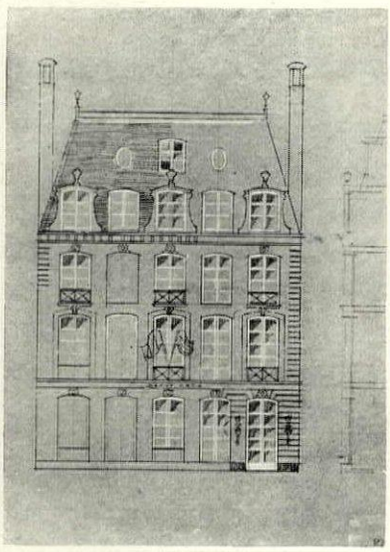
J. MONROE HEWLETT



JOHN W. AMES

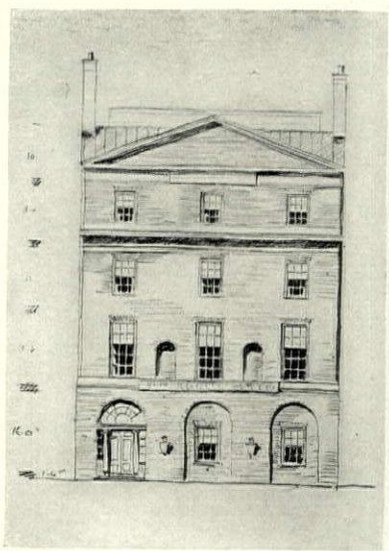


FRED V. MURPHY

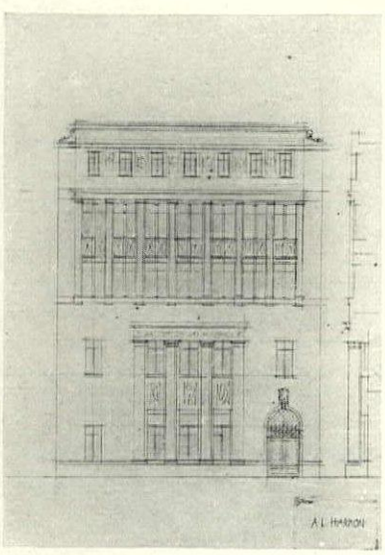


RICHARD H. DANA, JR.

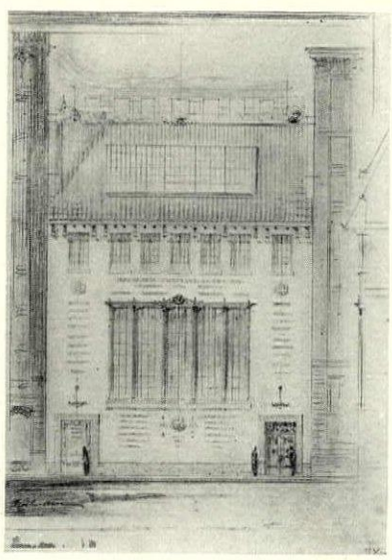
KENNETH M. MURCHISON



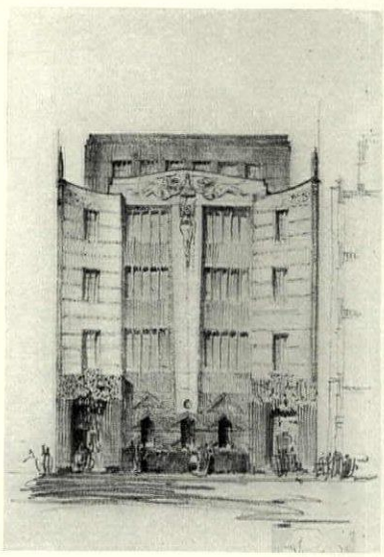
MOTT B. SCHMIDT



ARTHUR LOOMIS HARMON



ARTHUR WARE



RALPH T. WALKER

DESIGNS SUBMITTED IN COMPETITION FOR BEAUX-ARTS INSTITUTE OF DESIGN BUILDING

Few felt satisfied that they had done justice to themselves. Yet as one of the Jurors, Professor Meeks, remarked, "In that exhibition of about fifty sketches at least forty would be capable of study into a first-class façade by any well-trained draftsman." The student body is usually allowed eight to twelve hours for an *esquisse-esquisse* and the lack of time for study is often a cause of complaint. But in a four hour *esquisse* not more than half the time could be spent on study and that left but one hour and forty-two minutes for the final drawing. Professor Laird, another member of the Jury, has suggested that the designs should be published to show the students "that their *patrons* are real sports and can do the very thing they require as teachers."

THE PROGRAM

The new building of the Beaux-Arts Institute of Design to be erected on an inside lot 50 feet wide, 308 East 44th Street, New York City.

The Beaux-Arts Institute of Design has purchased an interior lot at 308 East 44th Street (south side of the street), New York City, and has appointed a Committee with power to hold a competition for the purpose of selecting an architect for the proposed new building.

The Committee has appointed Professor William A. Boring, expert adviser, to conduct the competition which will be done under the procedure approved by the American Institute of Architects.

The competition will be held *en loge* at the Institute building, 126 East 75th Street, and at authorized places in other cities at an earlier date.

DESCRIPTION: The building is to house the activities of the Beaux-Arts Institute of Design in four stories, a pent house, and a cellar or basement.

The story heights will be about as follows:

1st story—16 feet floor to floor,
2nd story—14 feet floor to floor,
3rd story—11 feet floor to floor,
4th story—11 feet floor to floor,
Pent house—9 feet to 10 feet in the clear.

The first and second stories will be used for exhibition; the third and fourth stories for ateliers and workrooms; the pent house for living quarters.

The façade will be 50 feet wide; the pent house 40 feet to 44 feet wide.

The entrance is to be at one side—nearest jamb to be not over 4 feet from the lot line.

Windows on each story to be at least large enough to light rooms for ordinary purposes.

REQUIRED:

A front elevation at the scale of one-quarter of an inch to the foot; also a front wall section at one-quarter inch scale.

Drawings must be on cardboard or paper mounted on cardboard, and may be rendered in any medium.

Drawings must be signed by the author, and the signature concealed by pasters furnished by the Committee.

The Jury named by the Committee is as follows: Professor W. Frank Hitchens, Carnegie Institute of Technology; Professor Warren P. Laird, University of Pennsylvania; Mr. F. R. Walker; Mr. Charles Z. Klauder; Professor Everett V. Meeks, Yale University; Professor E. Raymond Bossange, New York University; Professor William A. Boring, Professional Adviser, Columbia University.

The drawings must be delivered to the expert adviser at 126 East 75th Street, sealed with names concealed, on or before 4 P. M., Thursday, November 17th, 1927.

Drawings not submitted on time will not be judged.

The drawings made in New York City must be made after 12 M. and before 4 P. M. under supervision of the Institute at 126 East 75th Street.

The Jury will convene at 4 P. M., November 17th, 1927, and proceed to judge the designs. They will recommend the author of the design they consider most meritorious to the Committee for appointment as architect of the building, and the one found second best for consideration in case the author of the first selection declines the appointment.

The contract between the Committee and the architect appointed shall be in conformity with that approved by the American Institute of Architects, with the compensation fixed at the rate of five per cent upon the cost of the building.

The Institute reserves the right to have the winner of the competition form an association with some other architect to conduct the execution of the work, but the person so associated shall be satisfactory to both parties hereto and shall be paid for the services he may render out of the said five per cent fee before mentioned.

This Program might well serve as a model for future open or preliminary competitions for proposed public or private buildings. It is clear, brief and not too explicit—perhaps it should have been more so or even less so. It states—

(1) Whom the building is for.
(2) The status of the owner with regard to site.
(3) The location (façade faces north).
(4) The authority for conducting the competition.
(5) Where the competition is to be held, thereby insuring that the architect will make his own design.
(6) A description of the building including its width, general uses, and the heights of stories; also the general classification of the uses:—the *two lower* stories to be exhibition halls; the *two upper* stories to be ateliers; the pent house story to be living quarters.

It might have been more explicit as to whether some covenant deed restriction or by-law, or resolution of the Committee, had made it necessary to limit the width of pent house; the position of "*the* entrance" at one side, and the distance of "nearest jamb to be not over four feet from lot line"; and windows *on each story* to be at least large enough to light rooms for *ordinary* purposes. It would have been better to have been explicit to the point of stating that they were mandatory, and any design not complying would be placed *hors de concours*, or if they were merely the suggestions of the Professional Adviser the program would have been better had that been stated, or those conditions omitted. The result of the Jury's decision was to award first, third and fourth places to designs which ignored in some respect or another those terms of the program. Whether the Jury knew it had been announced that "Everything will be legal" is doubtful. Probably that would have made no difference. In this particular instance, coming from the Beaux-Arts Institute, everybody knew enough to read it in the humor of the *anciens* of the *Ecole* and did not neglect to suspect the "Traprock" style of description of lurking everywhere; so that the above comments are merely to the point that the program, although a very good one, would have been still better if it had stated only the unavoidable and binding limitations, and had left all questions of judgment to competitors. If when writing programs advisers would make it

(Continued on page 66, advertising section)

WHITTLINGS

EDITORIAL WRITER,

For the Toledo Times, discusses European versus American architecture:

"Whenever Europeans compare American architecture with their own they illustrate their point with European edifices built two or three centuries ago. Why? Because they have few, if any, modern buildings that will compare architecturally and none that will compare in size with skyscrapers going up in all the larger cities of the United States. It is characteristic of the Old World to take credit for achievements of past generations."

SIR EDWIN LUTYENS,

One of Britain's foremost architects, comments on American architecture in a statement to the press:

"A great cliff of stone with a column of steam rising from its roof makes the average American skyscraper, to me, look more like a machine than a building. Then those countless windows. Just windows, giving a sort of pigeon-loft effect to the mass. In Europe we like to give our fancy some rein but our ideas run differently, anyway.

"I have, however, a great admiration for American architects. Their architects combine more than we do here and their work often reaches a very high standard. At all events, in the towns. In the country I should say the architecture of the big houses is poor. Such houses would pass here as merely desirable suburban residences. I cannot think why this should be so. But even the smallest houses wear an impermanent air. Why hasn't something been done with the Colonial tradition? There's nothing wrong with it, to my mind."

WILLIAM HARMON BEERS,

New York architect, who has looked the Washington Monument over from all angles during the past thirty years, waxes poetic about it in a plea to Congress to complete its base in time for the 200th anniversary of Washington's birth:

"Gray in the early dawn, golden in the sunrise, brilliant in the bright light, pink in the afterglow, mysterious in the moonlight, black in the thunderstorm, ghostly in the mist, always majestic, stands the memorial to Washington.

"The central feature of a great landscape composition, it is a charming and dignified end to many visits. Seen from the Capitol, the White House and the Lincoln Memorial, it stands imposing in its grandeur; from the river it rises pure and simple with the green hills of Maryland as a noble exedra. Under the brilliant searchlight, the great white shaft stands, pure and spotless against the black sky.

"In the sunlight and shadow, thunderstorm and mists, in the clouds and the clear sky, against the golden sunrise and the red sunset; against the mid-day sky of the blue and the midnight sky scintillating with stars, against the bright, white clouds, and the dark, gray clouds, moving with the wind, bowing to the warmth of the sun, taking the lightning's stroke, ever changing, it is always stately, always beautiful."

INVESTIGATIVE REPORTER,

For the Detroit Free Press, unearths a fascinating account of the original method of making Spanish tiles:

"Tiles, now coming into so general favor as the most appropriate roofing for the currently popular Spanish homes, have behind them a tradition of the best architectural use.

"They were first made by molding wet clay about the bare legs of the workmen, then placing the rounded tiles thus formed in the sun to be baked by its heat.

"Thus the old tiles were variegated in size and shape, for human legs were no more uniform in those days than they are now."

NUNNALLY JOHNSON,

Roving reporter for The New York Evening Post, sends back some impressions from architectural Hollywood:

"When the builders got to work on Hollywood's main thoroughfare, Hollywood Boulevard, they just said to themselves, 'Well, by craps, we'll learn 'em!' The architects then went out in the back yards and broke all of their straight edge rules, their L squares and T squares over their knees. They knew they wouldn't need them. All they'd need were their scroll rules. For the first instruction the builders gave the architects was that there wasn't any art in a straight line.

"There's no way of telling now in Hollywood. There aren't any more straight lines on Hollywood Boulevard than there are in an Italian wedding cake. And, too, there are other vague resemblances between the two forms of endeavor. But, all things considered, the two are not identical, the Italian wedding cake's stern simplicity and severe, almost harsh, structure having been surpassed in giddiness by the local Christopher Wrens."

THE DEMOCRAT,

Of Natchez, Miss., in its editorial column takes a crack at imitation antiquity:

"This is the 'make-believe' age. Everything is mimicry, imitation, camouflage; all is artificial. Nothing is genuine but that it is copied.

"Ancient Spanish architecture is being copied in new American homes even to the imitation of the cracked masonry and stone exposed by fallen stucco. And along fine boulevards one can see the new and modern homes of the rich with roofs of humble thatch and sagging eaves, not less picturesque, though much sturdier and more permanent than their prototypes. Carpenters and masons with the guidance of architects are building the atmosphere of age in the modern home that this generation may enjoy all that is good in both antiquity and modernity."

WALTER PATER,

In "Marius the Epicurean", turns our attention to the importance of good floor treatment:

"The old Roman architects seem to have well understood the decorative value of the floor—the real economy there was, in the production of rich interior effect, of a somewhat lavish expenditure upon the surface they trod on."

COMPETITIONS FOR THE PRIZES OF ROME

THE ANNUAL COMPETITION for Fellowships in Architecture, Painting, and Sculpture have been announced.

In architecture, the Katherine Edwards Gordon Fellowship is to be awarded, a fellowship recently endowed by the late Mr. George B. Gordon, and Mrs. Gordon, of Pittsburgh, in memory of their daughter. In painting the Fellowship is provided by the Jacob H. Lazarus Fund of the Metropolitan Museum of Art, established by Mrs. Amelia B. Lazarus and Miss Emilie Lazarus. The Fellowship in sculpture is supported by the Parrish Art Museum Fund, given by Mr. Samuel L. Parrish.

The competitions are open to unmarried men, not over 30 years of age, who are citizens of the United States. Fortunately the Academy has been able to increase the stipend to $1500 a year, and also to grant an allowance of $500 for travel, in addition to the present annual allowance of $50. to $100. for material and model hire. Residence and studio are provided free of charge at the Academy, and the total estimated value of each fellowship is about $2500.

The Grand Central Art Galleries of New York City will present free membership in the Galleries to the painter and sculptor who win the Rome Prize and fulfill the obligations of the fellowship.

In architecture, graduates of accredited schools will be required to have had architectural office experience of six months, and men who are not graduates of such schools may enter the competition if they have had at least four years of architectural office experience and are highly recommended by a Fellow of the American Institute of Architects.

Entries for all competitions will be received until March first. Circulars of information and application blanks may be secured by addressing Roscoe Guernsey, *Executive Secretary*, American Academy in Rome, 101 Park Avenue, New York.

COMPETITION FOR LE BRUN TRAVELLING SCHOLARSHIP

THE EXECUTIVE COMMITTEE of the New York Chapter of the American Institute of Architects, as Trustees of the Travelling Scholarship, founded by Pierre L. Le Brun, announces a competition for the selection of a beneficiary. The programme will be issued about January 15th, 1928, calling for drawings to be delivered about March 15th, 1928.

"Any architect or architectural draftsman, a citizen and resident of the United States, not under twenty-three or over thirty years of age, who shall, for at least three years, have been either engaged in active practice, or employed as an architectural draftsman and who is not and has not been the beneficiary of any other travelling scholarship, shall be eligible to compete." "Every competitor must be nominated by a member of the American Institute of Architects who shall certify in writing that the above conditions are fulfilled, and that in his opinion the competitor is deserving of the scholarship. No member of the Institute shall nominate more than one candidate."

All those wishing to enter the competition should arrange at once for nomination by a member of the American Institute of Architects. Nomination blanks can be had from the Secretary of any Chapter, A.I.A., or of the Le Brun Scholarship Committee. Nominations should be sent, so as to be received before January 15th, 1928, to Le Brun Scholarship Committee, Room 530, 101 Park Avenue, New York, N. Y.

OTTO R. EGGERS, *Chairman.*

COMPETITION FOR FELLOWSHIP

THE GOVERNING COMMITTEE of the James Harrison Steedman Memorial Fellowship in Architecture announces the third competition for this Fellowship, to be held in the Spring of the year 1928.

This Fellowship is founded in memory of James Harrison Steedman, M.E., Washington University—1889, First Lieutenant U. S. Naval Reserves, Assistant Engineer Officer U. S. S. Oklahoma in 1917 and 1918, who at the age of fifty, suffering from a malady curable only by rest, refused to quit his post and knowingly made the great sacrifice.

The value of this Fellowship is represented by an annual award of $1,500, to assist well qualified architectural graduates to benefit by a year in travel and the study of architecture in foreign countries, as determined by the Committee and under the guidance and control of the School of Architecture of Washington University.

This Fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens of good moral character, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., and shall be between twenty-one and thirty-one years of age, at the time of appointment to this Fellowship.

Application blanks for registration can be obtained at any time upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, Mo., to whom all candidates are required to forward their application blanks properly filled out not later than January 19, 1928, as well as requests for supplementary information, relative to the rules and regulations governing the Competition.

COMPETITION FOR TWO-FAMILY RESIDENCES

ANNOUNCEMENT IS made by the Portland Cement Association and The T Square Club of Philadelphia, the latter in the capacity of professional advisor, of a prize competition for designs of two-family residences, either semi-detached or duplex, to be built of concrete masonry units with an exterior of Portland cement stucco. According to the rules of the competition, architects and architectural draftsmen, living or working in offices located in the New England States, the States of New York, New Jersey, Delaware, Pennsylvania, Maryland and the District of Columbia, are eligible to compete for six prizes.

For the first prize duplex design, an award of $500 will be made. Likewise, $500 will be awarded the first prize semi-detached design. Other awards are as follows: second prize duplex, $150; second prize semi-detached, $150; third prize duplex, $100; third prize semi-detached, $100. Four honorable mention designs will also be selected by the Jury of Award, to be composed of Messrs. Wilson Eyre, H. Louis Duhring and R. R. McGoodwin, all of The T Square Club.

Circulars of information concerning the competition can be obtained from The T Square Club, 204 South Quince Street, Philadelphia, or the following district offices of the Portland Cement Association: New York, 347 Madison Avenue; Philadelphia, 1315 Walnut Street; Boston, 10 High Street; Pittsburgh, 2051 Jenkins Arcade; and Washington, D. C., Union Trust Building.

The drawings must be delivered to The T Square Club, 204 South Quince Street, Philadelphia, addressed to the Portland Cement Association, Competition Committee, not later than noon, March 1st, 1928. Entrants are advised to obtain copy of rules before entering competition.

TWO DOCUMENTS PREPARED BY ARCHITECTS

FOR THE INFORMATION OF OWNERS

EDITOR'S NOTE:—*We present herewith a booklet prepared by W. O. Ludlow of the firm of Ludlow & Peabody, New York, and another written by Charles T. Ingham of Ingham & Boyd, and subsequently published by The Pittsburgh Architectural Club. Such material we feel is of great value in bringing about a better understanding of the precise nature and value of an architect's service.*

THE OWNER AND THE ARCHITECT

By William O. Ludlow

NOT MANY YEARS AGO trained architects in this country were few, as the appearance of our older buildings amply testify; so it is not surprising, that the duties and functions of the architect are not widely understood.

It is, however, quite natural that the man about to build should want to know what to expect of his architect; and indeed fortunately is this so, for upon such an understanding depends a happy and satisfactory relationship between these two who must be so intimately associated.

That the architect is a professional man is perhaps of first importance—he is neither buying nor selling goods—he has no stock on hand which is bartering for a profit—he has no financial interest in any of the things which come under his control—he simply sells to the owner his training, his experience, and his ability to conceive, to plan and to direct the execution of the proposed building. Withal he is the owner's counsellor and adviser, and for this reason the architect should not and can not guarantee the project in a commercial sense, but acts as the owner's agent in obtaining and supervising the execution of contracts which do guarantee costs and quality of work.

Since the owner usually sees only the original sketches, which are prepared to help him understand the proposed building, and only a comparatively few of the great number of intricate drawings that are made for the direction of the builder, he seldom knows of more than a small portion of the work performed by the architect, and consequently he is not always aware of the mental equipment required for this work, nor of the highly trained and expensive organization that the architect must maintain if he has more than a small practice.

If the architect is to be capable of planning and directing work of some size, he must not only have had a long, thorough, and sometimes costly education, but he must also pass a considerable period of training as a draftsman, often indeed acting as building superintendent, in order to gain the necessary experience to conduct his own office. He must then usually have had some years of small unremunerative practice, for the prospective client's first question, quite naturally, is: "What have you done?"

During this time of apprenticeship and training, the young architect must have educated himself in many things not taught in the books of school and college. For example, he must obtain a general knowledge of the laws relating to building, the preparation of the necessary legal documents containing the many clauses required to protect the owner from liens and damages, and to protect him from loss by failure or through delinquency of contractors, or through any one of the many contingencies which may arise in all the complications of a building operation.

He must learn the laws of the city and the state in which he operates, and, if he practices in New York City for instance, he must also be familiar with the Labor Law, the fire department and fire underwriter's requirements, the Zoning Law, the Tenement House Laws, the requirements of the Department of Water, Gas and Electricity, and the city building code; the latter with its provisions covering the strength of materials, thickness of walls, fireproofing, the requirements of stairways and exits, and a thousand other things.

Then, of course, in order to be able to plan a building at all, he must have a good general knowledge of construction,—know how thick walls must be, how strong steel and wooden beams must be, the forms and strength of roof trusses of wood and steel. He must have a good knowledge of plumbing, heating and of electric wiring. He must have an understanding of ventilation, acoustics, decoration, painting and a score of other things.

A lack of knowledge or failure to comply with all these laws and construction requirements may cause the owner heavy financial loss, while, on the other hand, a thorough knowledge of them may effect a very great saving.

The architect must also know thoroughly, all kinds of building materials and how to use them. He must know the costs of each and he must keep abreast of the new products which are constantly flooding the market, in order that he may use the good and reject the bad.

He must be able to calculate the cost of buildings and parts of buildings, because he is called upon to check at stated periods the value of the work which has been completed by the mason, the carpenter, painter, plumber, electrician, heating contractor and a dozen or score of other contractors, whose work go to make up a building, for only thus can he protect the owner against mistakes in accounting and exaggerated or possible false claims by builders.

He must also have acquaintance amongst builders, engineers, and other experts, to enable him to put at the owner's disposal services of the highest order and to obtain lowest prices.

If he is capable of planning hospitals, colleges, churches, banks, private houses, club houses, industrial plants, and the like, he must have a more or less intimate knowledge of the customs, the usages, and the requirements of their various activities.

The architect is also called upon by clients and prospective clients for approximate estimates on all sorts of building projects and he must be able to arrive at a figure which is fairly near what later will be the figure of the lowest bidder.

This kind of knowledge, coupled with training and experience in planning, may make all the difference between a success and failure; for example, in an office building, the difference between getting 60 per cent. and 75 per cent. of the total area as actual rentable space will make the difference between a good or bad business investment.

Moreover, the efficient planning of a trained designer will often save 10 per cent. to 25 per cent. of the size of a building which means a corresponding saving in cost.

Of course, it goes without saying, that the architect must know architecture as a fine art—he must know the

classic architecture of the Greeks, the medieval architecture called Gothic, the Rennaissance, and also modern forms in all their variety, so that he may build beautifully as well as usefully.

Such an appalling amount of knowledge, experience and ability seems in its recital almost too much to be comprehended in a single individual; and so it is, in detail, but nevertheless a general knowledge of these things is essential and a particular knowledge of some of them. For much of the necessary technique he must, of course, rely on his organization, and so must have in his employ, draftsmen, superintendents of construction and engineers, and he must be able to direct them and counsel with them.

But it must be remembered too, that the architect is not merely one who allocates brick and mortar, stone, steel and wood, for the purpose of forming a structure which is physically fit for its purpose, but he goes further than that—he actually creates a spiritual value, because—let this truth be emphasized—a building has that superphysical quality which we call character just as surely as the man who plans it.

Does not every building reflect the mind and character of its architect? Does not even the uninitiated recognize that a fine building is substantial, efficient, enduring, honest, beautiful, that it contributes something of enduring value to its community, according to the capacity and spirit of its creator?

And what is this thing which we call character that the architect has infused into a building? Recall, for a moment, the buildings of two or three generations ago when architects were almost unknown—those miles of brown stone fronts with monstrous cornices of sheet metal —those rows of pressed brick façades where the criterion of excellence was that every brick should be the exact shade of color of every other brick,—the steep pitched slate roofs, known as mansards, ugly with filigree crestings,—the jigsaw patterns and scrolls cut into marvelous convolutions by the artist of the band saw. But, worst of all, was the planning or lack of planning of these buildings —the badly shaped and dark rooms, the small windows and the many rooms without windows, the winding narrow stairways, and such bad arrangement of plan that large areas of space were literally thrown away. Contrast all this with the buildings of today that are the work of men trained to plan and trained to design. If an architect now cannot save to the owner his commission several times over by economical and reasonable planning, and produce withal something good to look upon, he has no right to his title and a discerning public soon finds it out.

While considering the architect's function, we should remember, too, the heavy responsibility which he must carry. He cannot, of course, calculate personally the strength of every column and beam in each building which he designs, nor can he personally determine the size and location of every pipe and wire—these things are done by his draftsmen and engineers—but he must be personally responsible for the proper planning of every one of the thousand details that go to make up a building, because failure of any one of these details may entail substantial loss to the owner or may even endanger the structure.

Perhaps all this bears on what an architect's services are worth. Is an architect usually overpaid—is $6,000. too much to pay him on a hundred thousand dollar building—is $60,000. too much on a million dollar building?

It is not an uncommon supposition that an architect makes his drawings largely with his own hand, and that he superintends his work in person, and that therefore his fees are largely profit. This was true of the architect of forty years ago and it is still true of the young man starting his independent professional career. But it is necessary for even the man of moderate practice today to employ a force of draftsmen and superintendents, and in addition to this to pay a considerable office rental and to pay for blue prints, stenographic services, etc., and these under most efficient management, cost usually a sum equal to the entire salary roll of draftsmen and superintendents and sometimes more. And rentals, and the overheads, necessary in all business organizations, must be carried at all times, whether the work be slack with little money coming in, just the same as in times more prosperous, when the business carries its overheads more easily.

But perhaps the most patent answer to this question of remuneration may be in pointing out the fact that an architect who has become wealthy in the practice of his profession is almost an unknown quantity, and the architects in this country that might be called "well off" could be numbered in less than a figure of three digits. In proportion, therefore, to the education, experience, and responsibility involved, and the heavy cost of running an office, the architect can hardly be called "well paid."

It remains to add just a word as to the practical application of what we have said.

We know that every relationship whether business or social is likely to be happy and successful only when there exists a mutual understanding. As we have suggested, this paper has been written with the hope that it may add something to an understanding of what an architect's part is in producing a building. But it is quite as important that the architect shall know very fully the purposes and needs of the owner—also that he shall know what are the owner's tastes and inclinations and what he can really afford or really expects to spend, for only when the architect is in full possession of the facts can he counsel with the owner effectively.

Let the prospective owner then select an architect he fully trusts and give the architect his entire confidence. Let the architect be frank and sincere with the owner as a confidential adviser should.

Then will there surely develop a high mutual regard and often a real friendship through the bonds of a common interest and through mutual forbearance such as shall be the reasonable and happy outcome of the relationship of owner and architect.

A CIRCULAR OF INFORMATION AND SUGGESTIONS TO THOSE WHO CONTEMPLATE BUILDING

By Charles T. Ingham

THE OWNER'S PROBLEM.

One who contemplates erecting a building generally has a definite knowledge of his requirements and perhaps a mental vision of the contemplated building. Often, however, he has only a vague understanding of the process involved in the realization of his vision. It is the purpose of this document to outline this process and to define some of the principal functions of an architect.

That his building shall be attractive in appearance is a prime consideration; that it be economically planned and suitable to its purpose is necessary to its success; that it be of safe, sound and sanitary construction is demanded by the community.

The building must be adequately described by drawings and specifications for the information of contractors and of public authorities having jurisdiction over building con-

struction. It is necessary that the construction be properly supervised and it is desirable that the owner's financial relations with his contractors be safeguarded.

As a consequence there is need of employing, not as a luxury, but as a necessity, an expert to handle these matters for him. It is the province of the architect to furnish this service.

THE ARCHITECT.

An architect's training involves years of study in a college or technical school supplemented by an apprenticeship in an established office and usually by foreign travel. He must acquire a knowledge of the history of architecture and its various "styles" or "periods," and a familiarity with the allied arts of interior decoration, landscape design, sculpture and craftsmanship. A knowledge of building materials and methods of construction, of plumbing, heating, ventilating, and electrical systems is an essential part of his training. In short, he must have a fundamental knowledge of his art as an expression of beauty; he must have the ability to plan practically and economically and to design the structure in a safe, sound and sanitary manner.

Before he can practice as an architect in Pennsylvania, and many other states, he must give satisfactory evidence of his qualifications by examination or otherwise to a Board of Examiners who may then qualify him as a Registered Architect.

The practice of architecture requires, in addition to the foregoing academic qualifications, business executive ability of a high order, and as the owner's financial interests are involved in the architect's actions, it is essential that the architect's integrity be beyond question.

THE ARCHITECT'S DUTIES.

When an architect has been appointed he receives his client's description of his requirements and studies the problem from various angles to determine the best solution, and in so doing he should be ever mindful of the limitations of cost.

If an absolute limit has been imposed which, in the judgment of the architect, is not sufficient to meet the requirements established by the owner, the architect must frankly advise him of this fact, and of what adjustments seem necessary to keep the cost of the building within the limit.

When the preliminary studies or sketches have been completed and approved, working drawings are prepared showing the building in all its parts by means of plans, elevations, sections and details, with figured dimensions. Specifications are written describing the material and methods of construction to be employed.

The preparation of working drawings is very costly and should not be begun until the problem has been thoroughly studied and a satisfactory solution reached so that major changes will not be necessary during the production of these drawings.

It is to the owner's interest to allow ample time for the study of the problem and for the production of working drawings and specifications. By so doing he will have the benefit of the architect's thoughtful study of his problem and the consequent improvement of the design.

The working drawings and specifications being completed, the architect will advise his client in the selection of bidders: will conduct taking of bids, and assist in the awarding of contracts.

When the contracts have been awarded, the architect will, from time to time, furnish to the contractor such large scale and full size detail drawings as may be necessary to illustrate more definitely the character of the work to be done; when necessary he will define the intent and meaning of the drawings and specifications; he will supervise the construction of the building to make sure that it is being built in conformity with the drawings and specifications or directions; he will certify to the payments properly due the contractor under the terms of the contract; he will keep the accounts and administer the business affairs relating to the building.

The relation of the architect to his client, the owner, is primarily that of professional advisor, and this relationship continues throughout the entire course of his service. When, however, a contract has been executed between the owner and a contractor by the terms of which the architect becomes the official interpreter of its conditions and the judge of its performance, an additional relationship is created under which it is incumbent upon the architect to maintain an unbiased attitude and to see that the terms of the contract are fulfilled in a just and equitable manner as regards both owner and contractor.

CO-OPERATION OF OWNER AND ARCHITECT.

It is essential to the successful prosecution of a building operation that the owner and his architect cooperate to the fullest extent. Having engaged his architect on the basis of confidence in his qualifications to advise him in matters pertaining to his building, it is to the best interests of the owner to trust in the experience and ability of his architect and not impose conditions which are incompatible with those which the architect's knowledge convinces him should prevail.

The Owner should understand that it is rarely possible to establish both a limit of cost and definite, unalterable requirements; unless the cost limit is high enough, one or the other must yield.

Both owner and architect should be mindful of the public welfare, and should not encourage any practice which is contrary to law or hostile to the public interest.

All dealings between the owner and the contractor should be through the architect. The owner's interests are best protected by having the work directed entirely through the office of his architect.

THE ARCHITECT'S CHARGES.

The architect is generally paid on the basis of a percentage of the cost of the work, the minimum fee for complete service being six per cent. When the operation is divided into several contracts, the architect's work is greatly increased and his fee should be proportionately raised. Also in the case of alteration work and work requiring an unusual amount of drafting in relation to the cost, it is usual to charge a higher fee.

Other forms of compensation are sometimes agreed upon, such as a specific lump sum instead of a percentage of the cost or the architect may be reimbursed at stated periods for his expenses in doing the work, plus an agreed sum for his personal services.

The matter of compensation should be discussed frankly by owner and architect and determined definitely at the beginning of the operation. There should also be a definite understanding as to the services to be performed by the architect for the agreed compensation.

ARCHITECTURE A FINE ART.

It is as a fine art that architecture has attained the eminent position it holds in the minds of men. Were it merely the science of building, its appeal would not be so forceful. To good building, architecture adds the quality of beauty. Those who build should realize that a building well planned and attractive in appearance is not only a better investment, but is also an asset to the community in which it is erected.

THE ARCHITECTS ASSOCIATION OF INDIANAPOLIS STARTS SOMETHING

OUR LAST MEETING, held November 9th at the University Club, was inspired solely and entirely by the article in the October issue of PENCIL POINTS, *Strike a Blow for the Profession of Architecture*. This article was read slowly and seriously. To say that it has awakened a new interest in Indianapolis, would be putting it mildly. Things have happened since and are still happening as a result of this meeting, which we called a Bolshevist meeting, and at which everyone wore a beard, as the photograph (reproduced herewith) will show. It aroused such interest and the Association got so much pep that it arranged for two pages of the building section of the *Indianapolis News*, that will be dedicated to better construction and general educational programme for the advancement of better architecture. We propose to show why poorly designed and poorly constructed building is a bad investment for the owner, also that the architect's function is more than just prettying up the building and that he is really an economic necessity. These pages will be entirely under the jurisdiction of the architects.

Mr. Fred Wallick, Chairman of Programme and Publicity Committee, conducted the meeting referred to, and has the matter of publicity in hand.

FREE COURSES FOR DRAFTSMEN

TEXTILE EVENING High School Classes now being formed in Architectural Drawing, Design, and Freehand Drawing. Classes held Tuesdays and Thursdays, 7:00 to 9:00 P. M. Instruction free. 124 W. 30th St., New York.

ADVERTISING ARCHITECTURE

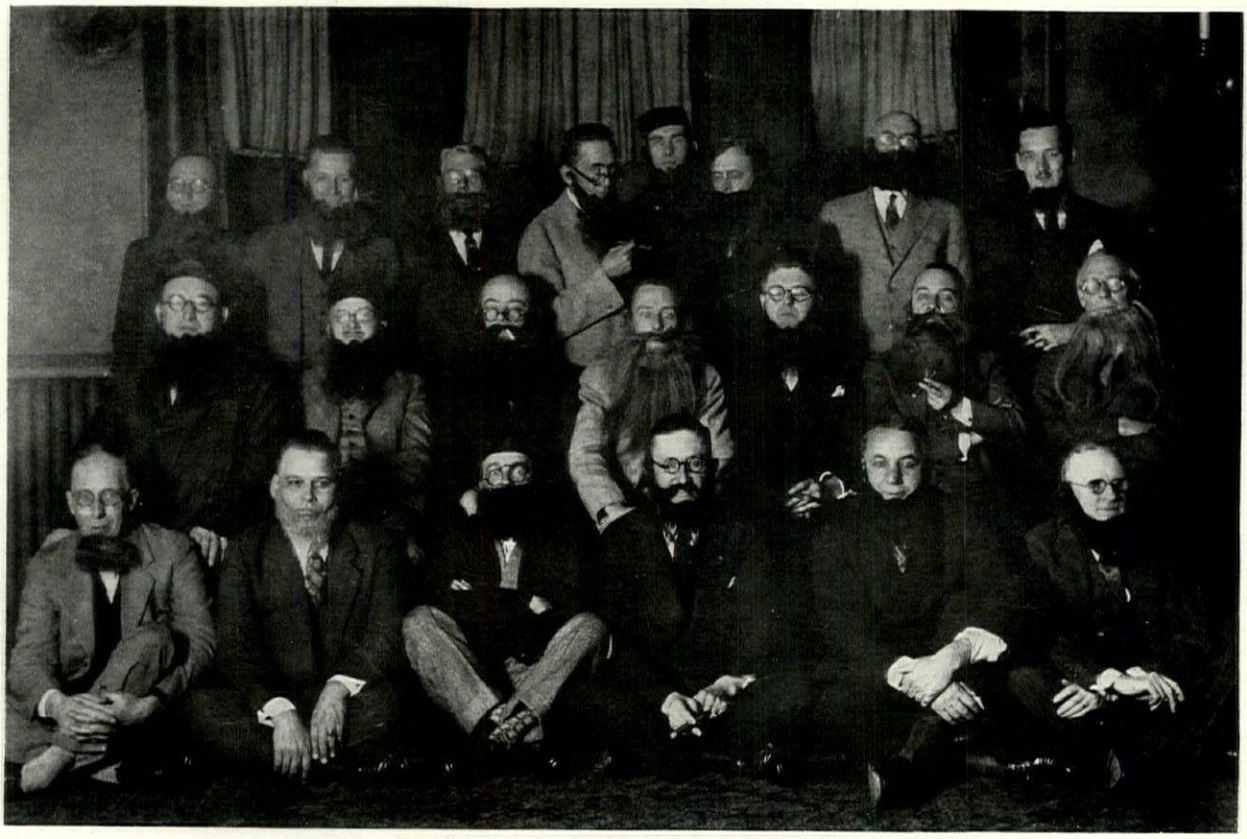
BY ROGER ALLEN

Reprinted from "Architectonics," The Monthly Bulletin of the Architectural Club of Grand Rapids, Michigan.

THE PRACTICABILITY of advertising a trade or a profession as a whole has been demonstrated by the success of campaigns such as those sponsored by the National Terra Cotta Society, the Copper and Brass Research Association, the White Pine Association and the Indiana Limestone Association, to mention only a few of the largest and most notable. The individuals that make up these associations are astute and experienced business men; if this group advertising had not proved itself to be successful in its purpose, it would long since have been abandoned.

If the various building and material trades have found collective advertising valuable, why should not architecture find the same means of informing and educating the public equally valuable? Surely no profession is so little known and so little appreciated by the layman. To begin with, it enjoys the unenviable distinction of being the only profession whose name the general public habitually mispronounces. The prospective client begins by mispronouncing architecture, and ends by misunderstanding the aims and objects of its practitioners.

It is unnecessary to waste space with another recital of the doleful facts that we are all familiar with; that on only a small percentage of construction projects are architects employed; that architects are classed as unnecessary luxuries by a certain percentage of owners; that the word "architect" is associated in the minds of many business men with the idea of a visionary artist with a flowing tie



THE BOLSHEVIST MEETING OF THE ARCHITECTS ASSOCIATION OF INDIANAPOLIS

Bottom Row: Seymour Van Meter, O. H. Hackemeyer, Fred Wallick, D. J. Zimmerman, Harry H. Hall, Lee Burns. *Center Row:* E. D. Pierre, Richard E. Bishop, E. D. James, Orval Williamson, Clarence Myers, Roy Carson, Herbert Foltz. *Top Row:* George C. Wright, Donald Campbell, A. A. Honeywell, Kurt Vonnegut, Maurice Thornton, Merritt Harrison, Lynn Knowlton, Norman Six.

and no horse sense; and all the other misconceptions and misunderstanding that have plagued us for years. No architect in his sober senses can deny that the education of the public is a vital necessity if the profession is to take its rightful place at the head of the professions, and if the individual architect is to be of the maximum degree of usefulness to his community.

We cannot blame the public for an ignorance that we have taken no pains to dispel. If we believe that a building designed by a competent architect is worth more money in dollars and cents than one erected without an architect, why not say so, and give reasons? If we believe and can prove that an architect can save the amount of his commission to the owner on every job, why keep this interesting information to ourselves? In other words, why not advertise?

There may be some difference of opinion as to the exact form this advertising should take. The writer has obtained estimates of cost of various forms of publicity and has asked the advice of advertisers of experience and of professional advertising writers. Without any exceptions, the people consulted have advised in favor of newspaper advertising. A larger number of people can be reached at a less cost per person than by any form of direct mail advertising, and newspaper advertising has other real though less apparent advantages.

With the help of competent writers a series of advertisements would be prepared, each containing a simple and convincing explanation of some phase of architecture, "What an architect is," "Why you need an architect," "Why an architect can save you money," and so on. At an expenditure for the first year of $500 or $1,000, the architectural fraternity of Grand Rapids could obtain publicity of the highest type that would not only have a dollar and cents value that would be hard to estimate, but would elevate the whole profession in the eyes of the public.

In the writer's opinion, nothing that our organization can do would be more lastingly beneficial to our members, collectively and individually, than to sponsor and carry through a project of this kind. The actual amount of money required is not so large as to present any insurmountable obstacle to the plan; if the project can align every practicing architect in the city solidly in its support, there can be no doubt of success.

THE T SQUARE CLUB OF PHILADELPHIA

THE T SQUARE CLUB is delighted with the amount of enthusiasm with which the monthly meetings have been received this year. This is particularly gratifying to the Executive Committee, which is exerting every effort to provide an interesting program. These monthly meetings have developed into somewhat of an open forum for the discussion of things architectural and otherwise.

The discussion entitled *Moderns and Conservatives* was without question responsible for the great success of our November meeting. A delightful dinner was served to 81 members and a total of 95 were present for the talks.

President Paul P. Cret opened the meeting with a very interesting but impersonal talk on the ideas and theories advanced by the modernist school of Paris. Dr. Cret was followed by Mr. George Howe, who gave some of his very striking impressions on the subject. Mr. Arthur Meigs then brought out some very positive and humorous facts. To close the formal part of the evening, Mr. Leichester Holland approached the subject entirely from the practical standpoint. The floor was then opened to general discussion and Messrs. Kelsey, Hough, D'Ascenzo and Harbeson participated in a spirited discussion.

For the December meeting, held on the 7th, we procured Mr. John J. Earley, Architectural Sculptor of Washington, D. C., as our guest speaker. A great surprise has been arranged for our January meeting.

The Walter Cope Memorial Prize Competition, issued annually by The T Square Club, will be held the early part of next year.

HENRY G. RIEBER, *Secretary*.

ST. LOUIS ARCHITECTURAL BOWLING LEAGUE

AT THE BEGINNING of the bowling season a number of the men found it necessary to drop out and a great deal of thought was given to the possibility of failure. This was wasted energy for up to date the league has enjoyed the best of health.

Jamieson and Spearl may feel proud of Schmidt with the high game thus far of 247, and Charle with the high average thus far of 176, while any number of the fellows are breaking out with 212, etc.

The standing of the teams to date is:

	Won	Lost
Gargoyles	26	13
Jamieson & Spearl	25	14
Maritz & Young	21	18
LaBeaume & Klein	18	21
Independent	16	23
Ittner	11	28

J. I. CHRISTIE, *Secretary*.

NOTES FROM THE DETROIT ARCHITECTURAL BOWLING LEAGUE

WE HAVE ALWAYS taken our bowling so seriously (?) that we have neglected the social side to a great extent. This year, however, we decided to give a thought to the ladies and on Dec. 6, 1927, held our first dinner dance and bridge party at the Detroit Yacht Club on Belle Isle.

The attendance was not as large as we had hoped, but the party was nevertheless a grand success from every standpoint, and we intend to have something of this kind regularly, during the season.

For once, Cleveland was right, we *are* OFF them, until they cease this childish prattle about what they *think* they can do, and give us an opportunity to take them ON. Our matchmaker (?) Mr. J. N. French, care of Albert Kahn, Inc., 1000 Marguette Bldg., Detroit.

Our standings, including Dec. 9th, are nothing to be ashamed of, are they?

	Won	Lost
McGrath & Dohmen	26	10
Smith, Hinchman & Grylls	25	11
Frank H. Nygren	20	16
Louis Kamper	19	17
Donaldson & Meier	18	18
Albert Kahn	18	18
Janke, Venman & Krecke	17	19
Van Leyen, Schilling & Keough	14	22
Malcomson & Higginbotham	13	23
Weston & Ellington	10	26

High ind. 1 game—Krecke (J. V. & K.)—266
High ind. 3 games—Jolson (F. H. N.)—654.
High team 1 game—Van Leyen, S. & K.—1006.
High team 3 games—Smith, Hinchman & Grylls—2765.
Jolson (F.H.N.) has twelve 200 scores so far this season.

Greetings to the Boston Architects' Bowling League! But why don't they use man-sized pins?

THE PRATT ARCHITECTURAL CLUB

REPORTING THE HAPPENINGS at the Fall convening of the Pratt Architectural Club is certainly a pleasure. There were sixty-one members present and several distinguished guests. Ray Ritchie, his standing among the members not impaired by the fact that he is our president, presided as only he can preside.

We heard with astonishment, and of course unconfined joy, that our treasury and our treasurer, Al. Cole, still had a comfortable balance. For this we rejoice as we often wondered just what did happen to our dues anyway. John Maycock, our auditor, brazenly admitted that he had checked up these accounts and found them honest. Both treasurer and auditor are close friends, we think, but of course that has no connection whatsoever, you understand. The minutes were studiously and painstakingly recorded by our Secretary, Dan Bugel. Between us, he is considerable secretary. We really mean that, as we have proof. We required some addresses a while ago, and lo, after writing him we actually received them.

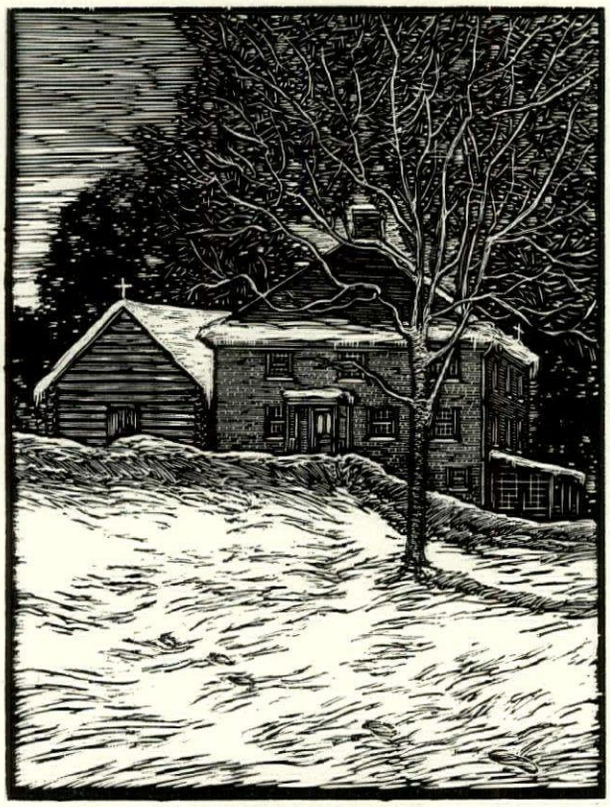
The Club again voted to continue the Scholarship at the School of Architecture as we did last year. Following this the Nominating Committee was appointed and we fully expect that the candidates for the next election will be active. We feel certain that many bribes in the form of hempish cigars will be offered to influence our vote. Your correspondent will not be bought but we would rather have a package of tobacco. Candidates please note.

Dan Larsen, our Vice-President, commuted in from Flushing, no one seems to know just how, and immediately was appointed Toastmaster. Confidentially, Ritchie passed the buck that time. Yes, sir! It is nobody's business, but Dan did recite a poem which was in the nature of a testimonial to Mr. Frank O. Price, our prof and friend. He responded saying that——etc. (Censored) The speakers, Malcolm Gray and Will Mayer Jr., were extremely well appreciated, in fact as well as any architects can appreciate anything. Good speakers and good dinner, that's a combination for you. It was by all means the most successful dinner that the Club had. When better dinners are given the Club will give them!

Mr. Hawley, '28, the winner of the Club scholarship, was later introduced, spoke a few words and then was congratulated by all. Hawley is both honor student and athlete. The two do go well together when handled rightly.

Then the adjournment. In closing we add, that if you were not among those present you have something to regret forever. Again, the luncheons are still going on with large attendance at the Fraternity Clubs every Tuesday at 12:30 P. M. Thank you.

THE COMMITTEE, P.G.K.



WOODCUT BY ERNEST THORNE THOMPSON

"OLD COLLEGE CHAPEL, NOTRE DAME, 1842"

CHICAGO ARCHITECTURAL SKETCH CLUB

OFFICERS OF THE Chicago Architectural Sketch Club announce that Arthur F. Deam, Prix de Rome, 1923, has been appointed a critic in architectural design in their educational department. The department will be known as Parsons-Adams-Deam Atelier. Heretofore, William E. Parsons and A. F. Adams have been the only patrons of the Atelier, which is one of the oldest in the United States.

Mr. Deam began the study of architecture at Ohio State University; later he entered Columbia University, where he graduated with the Bachelor of Architecture degree. Harvey Wiley Corbett and Frederic C. Hirons were his critics at Columbia. Prior to his graduation, Mr. Deam was employed for three years in New York offices. At present he is a designer with D. H. Burnham & Co.

PASADENA ARCHITECTURAL CLUB

ABOUT FORTY ARCHITECTS and draftsmen gathered together at luncheon last June and organized a club on a temporary basis to see if it could succeed in a city the size of Pasadena, Calif. The result obtained far exceeds the fondest hopes of its charter members. Since its inception the Club has met weekly for luncheon and a talk, having as a speaker one of its own members or some representative of the material men. Members have visited numerous new buildings under construction including the new Civic Center and other City Planning Projects. Excursions have been made to other cities to study their building and planning projects, the most notable being a visit to Santa Barbara which included some sixty members in a caravan of some twenty-five cars. This made a very notable impression on the citizens of that fair community.

The club plans to have all the usual activities this winter usually found in the large city clubs so well known on the Eastern Coast.

Officers elected are: Wm. J. Stone, *President;* Orrin F. Stone, *Vice-President;* Wm. J. Buyers, *Secretary.*

ANOTHER B. A. I. D. COMPETITION

THE SUCCESS OF the four-hour competition among the architects for the façade of the new building for the Beaux-Arts Institute of Design which was originated and conducted by Mr. Kenneth Murchison, while President of the Society of Beaux-Arts Architects, has induced him and Mr. Raymond Hood to take up the proposal to hold a similar competition among the sculptors who are members of the B.A.I.D. for the designs of the three sculptured figures shown in Mr. Frederic Hirons' winning architectural design which is shown on page 38. Announcement will be given out later.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the fifth 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.*

DEAR GEORGE:

Among the many letters that have come to me I find that there is an erroneous opinion as to the exact part played by the architect, engineer, and builder in construction work. We have discussed the building of structures on paper. The various materials to be installed by the various trades have been chosen and indicated on the drawings for the purpose of arriving at an outside cost. You note I said indicated. The general drawings cannot do much more than indicate up to this stage of the work because many times the actual sizes of the material units have not been determined, and again it may be that the actual materials will be changed owing to price conditions, or certain materials are more readily available in the vicinity where the building is to be erected.

When actual estimates are required on which to base contracts the general drawings show more than the coordinated work of the various mechanical and structural trades—such as steel, heating, plumbing, elevators and electrical work—which, together with the specifications, should give the necessary and sufficient information for bona fide estimates.

Many times on large work the contractor, engineers who specialize in the various trades, and the architect are selected by the owner. The work of planning, designing, and coordinating the requirements of all trades is started at one time and many months is saved thereby.

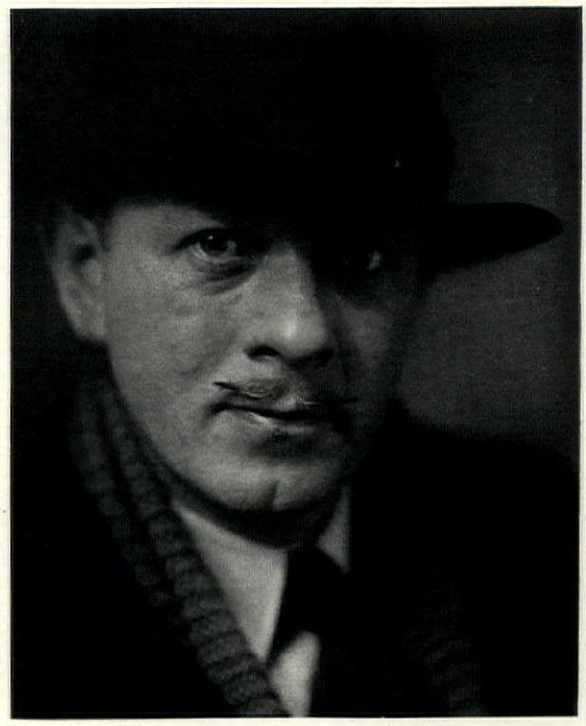
This sounds more or less like the same old thing—drafting; but can't you see that again I am emphasizing the fact that drafting is telling in groups of lines and forms just what someone else wants to know—illustrating the written description. Then again I want you to see that the architect's part in construction is coordinating all the requirements of the different trades, weighing the values of space economy against the efficient operation of the equipment of each trade.

In a large proposition the calculations of the various trades should be shown on separate drawings by the engineers. On smaller projects the work is outlined for development by the architectural draftsmen either showing the equipment on the general drawings or making separate drawings.

To show construction properly it is of great help to visit the building on which you, as draftsman, have worked, or some other building where you can see the putting together of the different materials. It is important to know: a, how to point masonry work; b, how to dimension window openings in masonry; c, how to proportion the size of stones. You say that this is designing. Not at all. A stone that can only be thin due to steel frame behind or adjoining cannot structurally be large on its face measure—proper jointing of masonry and opening frames is essential in keeping out water.

The greater your knowledge of the above facts the more efficient and interesting will be your drafting. Doing a little more than what is asked—studying all conditions relating to the work you have in hand and taking responsibility will show your interest in your work and form a stepping stone to advancement. Sincerely,

YOUR UNCLE.



RALPH M. CALDER

Mr. Calder's work is the subject of the leading article in this issue.

BOSTON ARCHITECTURAL CLUB

THE ACTIVITIES OF the Boston Architectural Club started this fall with far more promise than usual, as there were over a hundred new students, and many of the regulars returned.

The work to date has been very good giving hope of a fine year for the Club's atelier. The recently started Harvard Technology Analytiques have given new life to this class and many members are starting this work. A number of former Harvard and Technology students are taking the Conjective Problems.

The exhibition of summer sketches was the best in many years, there being a great many very fine sketches from the senior members as well as a considerable number of excellent sketches from the junior members.

The Thanksgiving Dance was a great success and everyone who attended is looking forward to the New Year's Dance.

The Smoke Talk by Mr. Harold Field Kellogg was very interesting. Mr. Kellogg is an architect who works in many mediums and had an oil, pastel, plaque, bust, and ship model in the summer exhibition.

The exhibition of the prize drawings from the Roxbury Latin School Competition, with sketches, working drawings, three-quarter inch details, full sizes, and photographs of the finished building, was very interesting and attracted a good deal of attention among the older members.

The exhibition of antique electrical fixtures by Bigelow Kennard & Co. was very fine and so unusual that it also was very well attended.

Mr. Bogner, late Rotch Traveling Scholarship holder, had a very interesting exhibition of work done while abroad for his report to the Boston Society of Architects.

At present there is an exhibition of water colors of Italy, Spain, Bermuda, and Mexico, in the great hall.

It is not too late to enter the Christmas Card Competition being conducted by this department for a prize of $10.00. Cards must be received at this office on or before January 10th and should be addressed to R. W. R.

The prizes for the December Competitions have been awarded as follows: Class One—John Knobel; Class Two—Philip Metcalf; Class Three—E. Lagershausen.

No award was made in Class Four. Remember that this class includes all miscellaneous items. Send in your stuff!

MEDITATIONS AT THE END OF A HECTIC DAY

By Philip S. Metcalf

(Prize—*Class Two—December Competition*)

"My hair is gray, but not with years;
Nor grew it white
In a single night
As men's have grown from sudden fears:"

Ah, no. But constant strain and strife
With shrewd contractors whose whole life
Is spent in dodging some expense,—
Small wonder my hair-roots grow tense!

The specifications that are mauled
Is another reason I grow bald;
To call for brass and then get lead,—
I sometimes wish that I were dead.

The client wants the doorway here,
And then he wants the doorway there,
And then he wants it back again,
And then,—I find it won't go in!

(Cho. "My hair etc., etc.)

But don't believe this doleful dirge,
The joys I have o'ertop the scourge.
Why another life, if given me
Another architect I'd be.

IF

(With apologies to Mr. Kipling)

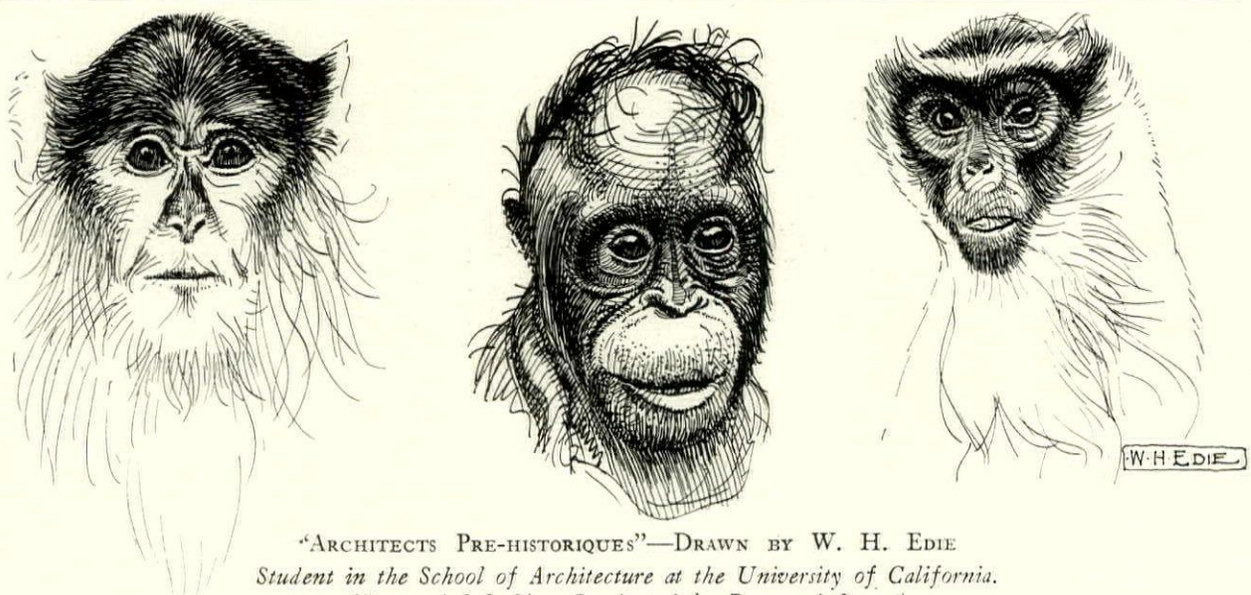
By R. J. Smith

If you can get your jobs when all about you
Are getting none and blaming it on you;
If you can give your client all that's coming
Yet for yourself get everything that's due;
If you can crowd three bedrooms and a hallway
Into a space that was only meant for two;
And get in an extra bath and clothes-press
And have lots of headroom in your stairway too,

If you can design and not make Design your master,
If you can think and never miss your aim;
If you can meet the Contractor and the Salesman
And treat those two Imposters just the same;
If you can design each and every footing
And satisfy the fault-finding Engineer;
And specify all of your materials
Without favor and without fear;

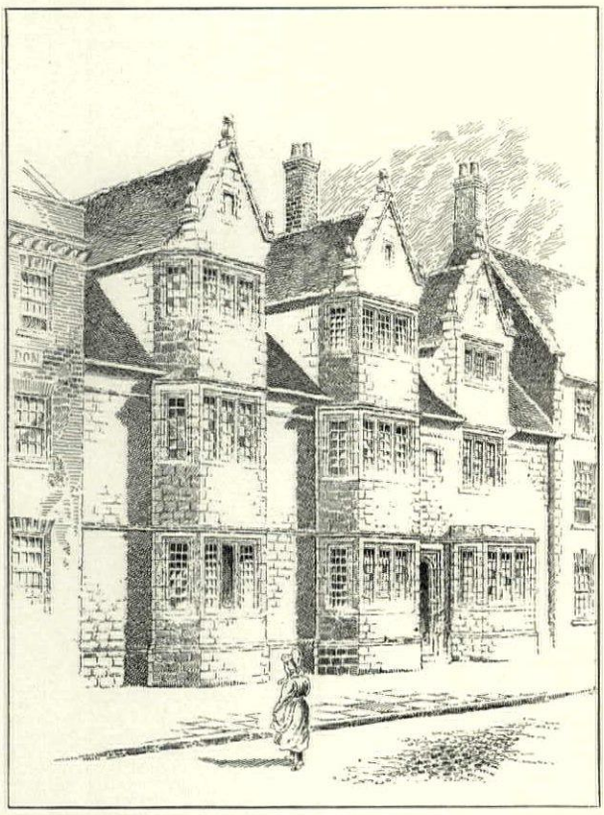
If you can wait and not get mad at waiting
Yet know that each wasted minute means a loss;
If you can keep the sub-contractors in good humor
Yet let them know that you are always Boss;
If you can keep your stenographers and your draftsmen
Working long into the night,
And have each plan ready when it's wanted
With every detail worked out right,

If you can talk with women and keep your temper
When they propose ungodly color schemes;
If you can take their crudely drawn sketches
And make from them the dwelling of their dreams;
If you can find a profit on your ledger
After all your jobs are done;
Yours is the Earth and any job that's in it
And what's more you'll be an Architect, my Son.



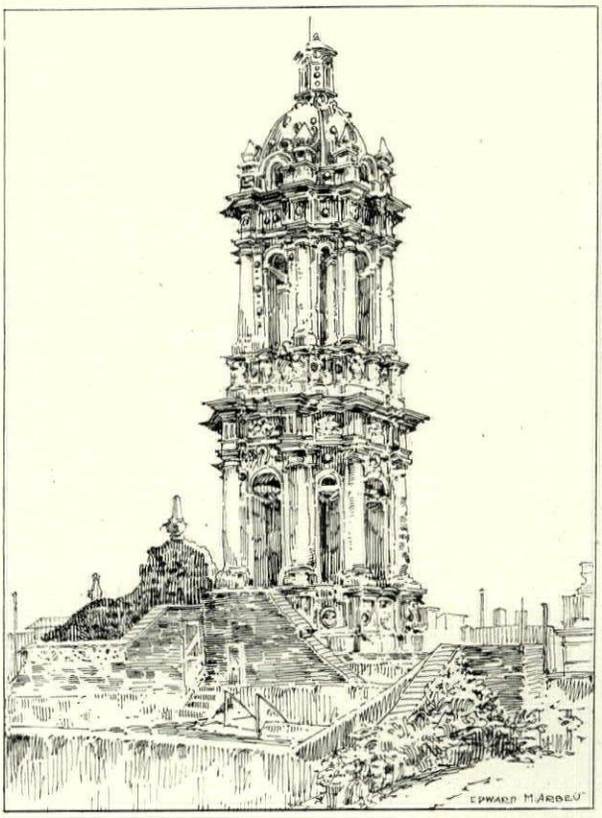
"Architects Pre-historiques"—Drawn by W. H. Edie

Student in the School of Architecture at the University of California.
(Pen and Ink Class Conducted by Raymond Jeans.)



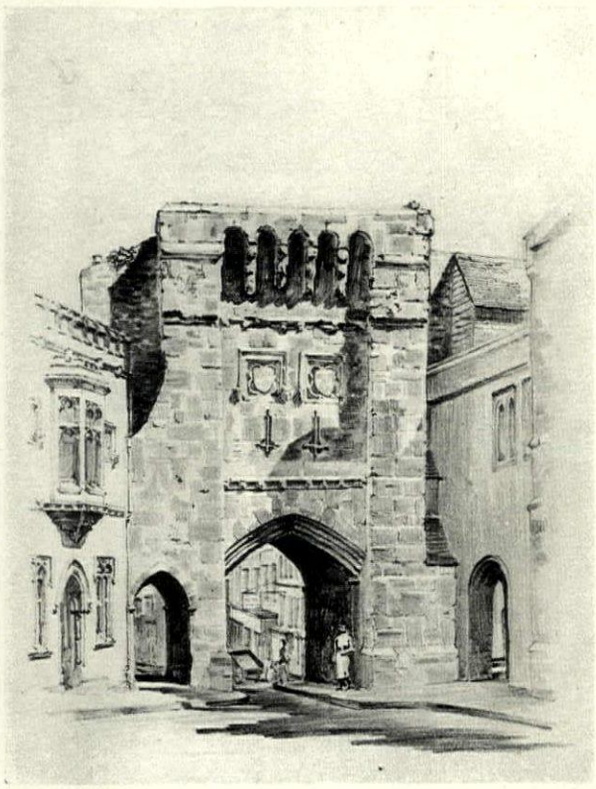
PEN AND INK SKETCH BY WILLIAM EATON, CARDIFF, SOUTH WALES, ENGLAND

White Lion Hotel, Oundle



PEN AND INK SKETCH BY EDWARD M. ARBEU OF LOS ANGELES

Tower in Mexico City

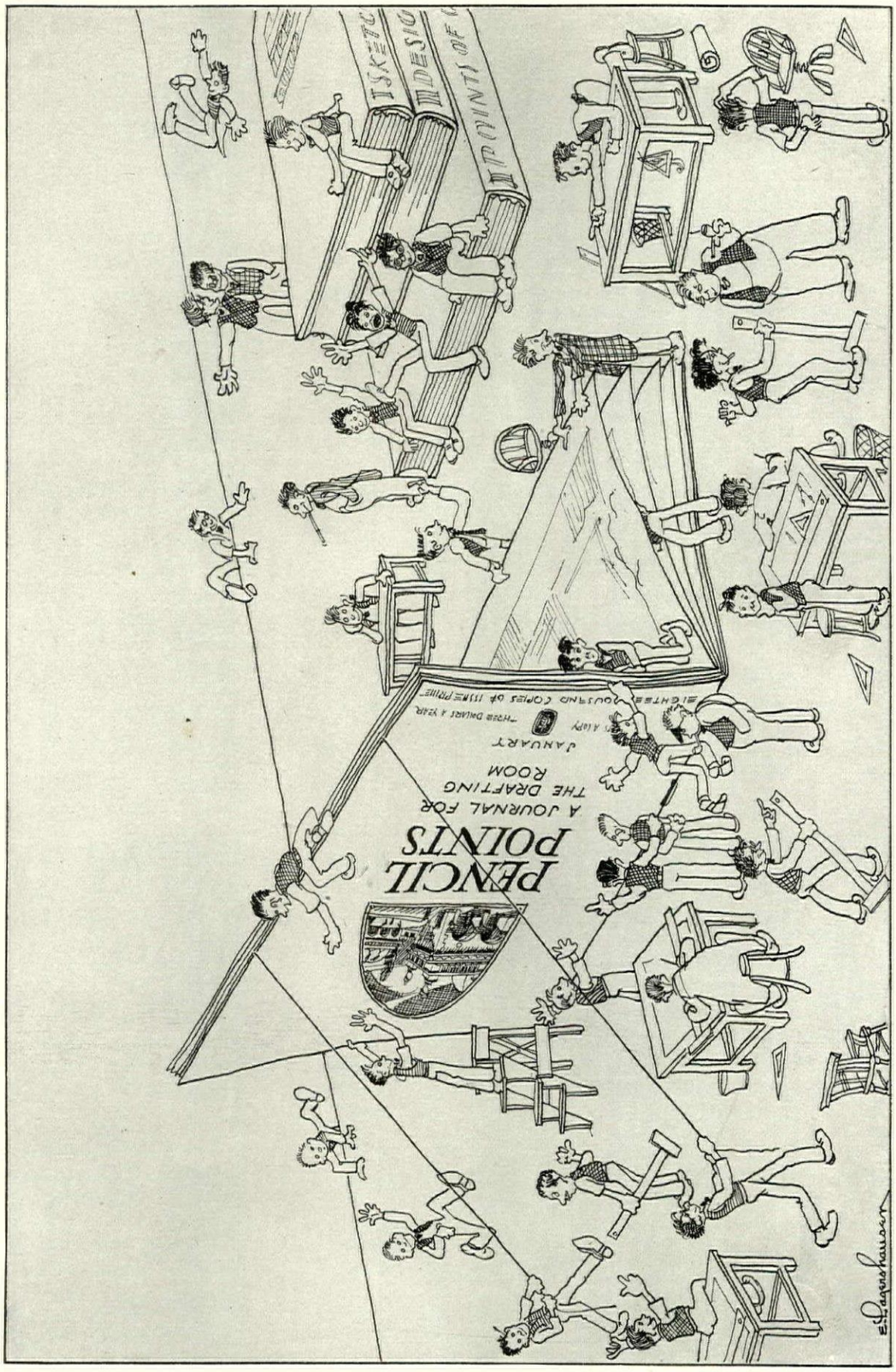


PENCIL DRAWING BY JOHN W. KNOBEL OF NEW YORK

(PRIZE—*Class One—December Competition*)

PEN AND INK SKETCH BY IAN A. MOODIE, ABERDEEN, SCOTLAND

Pine and Birch, Braemar, Aberdeenshire



"The Grand Opening for 1928"—Drawn by E. Lagershausen of Wilmette, Illinois
(Prize—*Class Three—December Competition*)

FRANCES

ALBERT

ETHEL

BEN

THESE CHILDREN NEED HOMES

The readers of PENCIL POINTS will recall that from time to time we have published the pictures and stories of children who are being cared for by the State Charities Aid Association of New York City. Several children have found desirable homes as a result of this activity on our part and so we are showing the pictures of four more children now available for adoption. Let it be explained that legal adoption is not necessary if those making a place for the children in their homes prefer not to take this step.

FRANCES

First we come to Frances, the oldest of the group, 11 years old, a pleasant, friendly and capable little girl, with dark brown hair and eyes and a winning smile.

ALBERT

Albert is eight years old, of slender build, large dark brown eyes and dark brown hair. He is responsive, affectionate and reliable. Parents both American.

ETHEL

Ethel is an affectionate, appealing little girl of eight years old, brown hair and blue eyes. A nice child and bright. Parents both Americans.

BEN

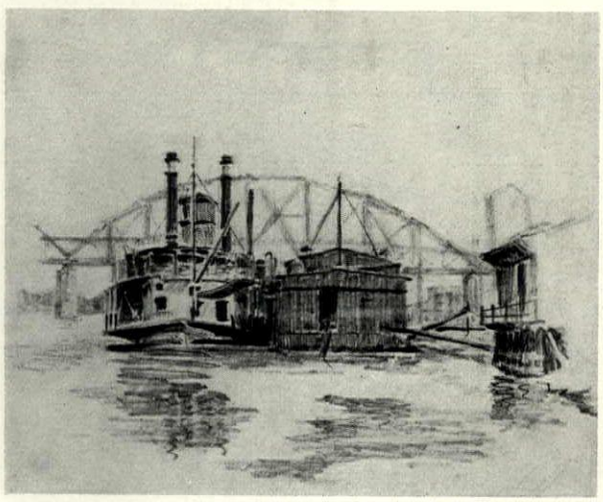
Ben is another eight-year-old, sturdy of build, healthy, dark brown hair and brown eyes, full of mischief, good natured and a real boy. His parents also are both Americans.

Complete information regarding these children, and lots of others, can be secured by addressing *Miss Sophie Van S. Theis, State Charities Aid Association, 22nd Street and 4th Avenue, New York, N. Y.*

WHY DO THEY CALL US PENK-IL POINTS IN AUSTRALIA?

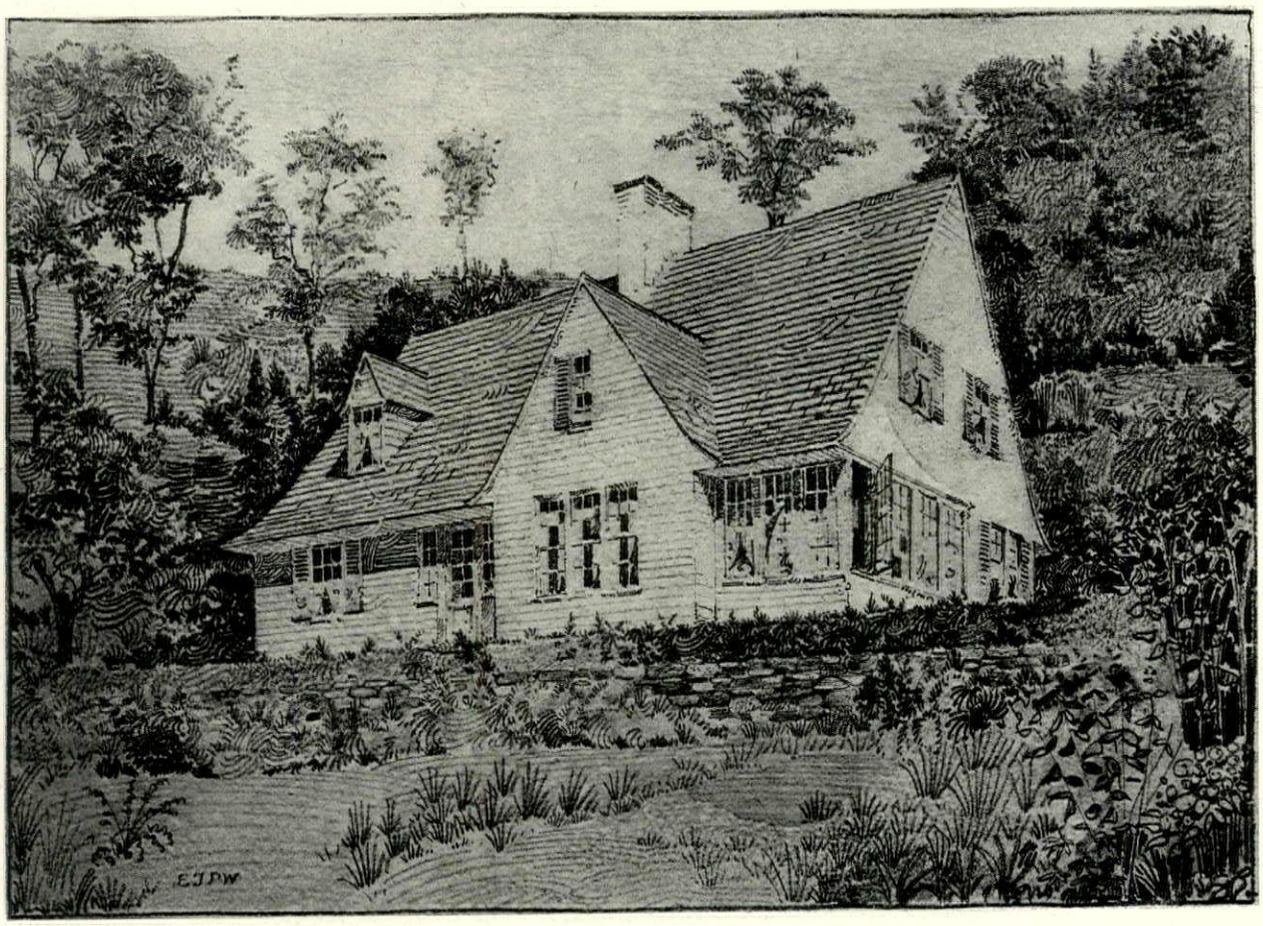
WE HAVE A letter from Pencil Pointer Harry Smith of Sydney, N. S. W., from which we blushingly quote as follows: "The draftsmen in our office all get this journal and it is used for practically everything. If we want a design for flats, banks, etc., 'get hold of PENCIL POINTS.' Funny thing it is always pronounced as 'Penk-il Points.' It's a book we could not do without."

Just as soon as we receive an explanation of this peculiar pronunciation of the name of our well and favorably known paper we will print it right here in this department.

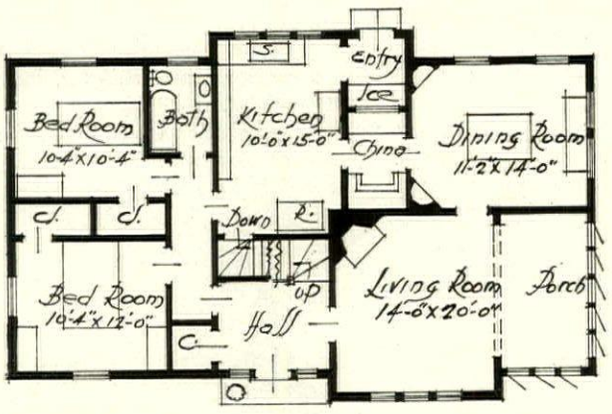


SKETCH ON CAMEO PAPER BY V. J. KUNZ OF ST. LOUIS

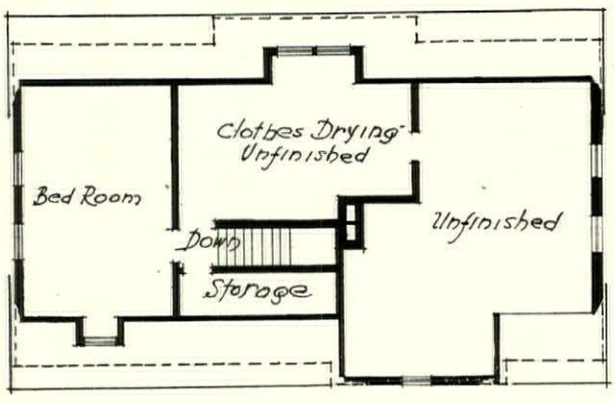
LITHOGRAPHIC PENCIL DRAWING BY WILLIAM WARD OF NEW YORK



Pencil and Wash Rendering by Edgar T. P. Walker



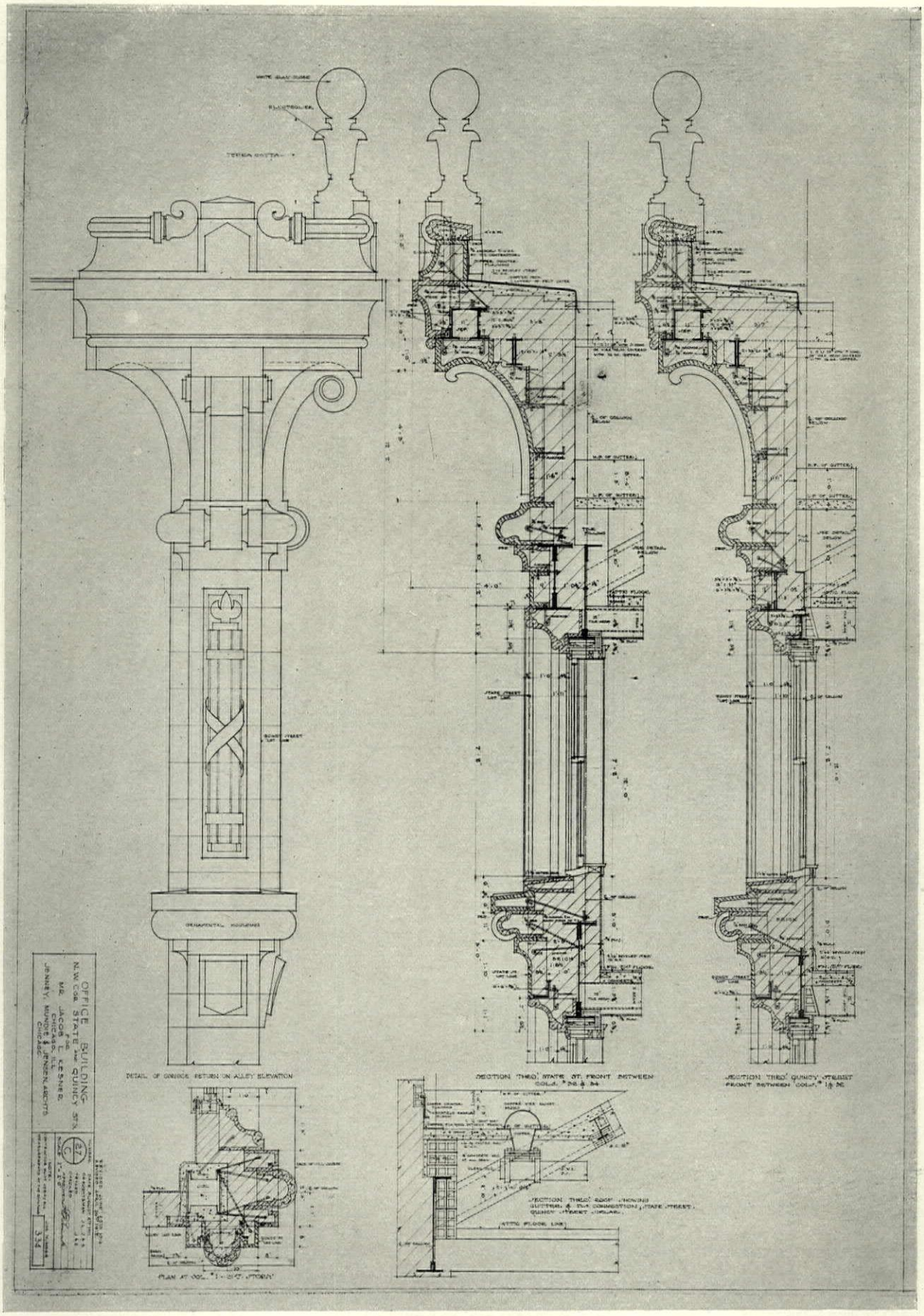
First Floor Plan



Second Floor Plan

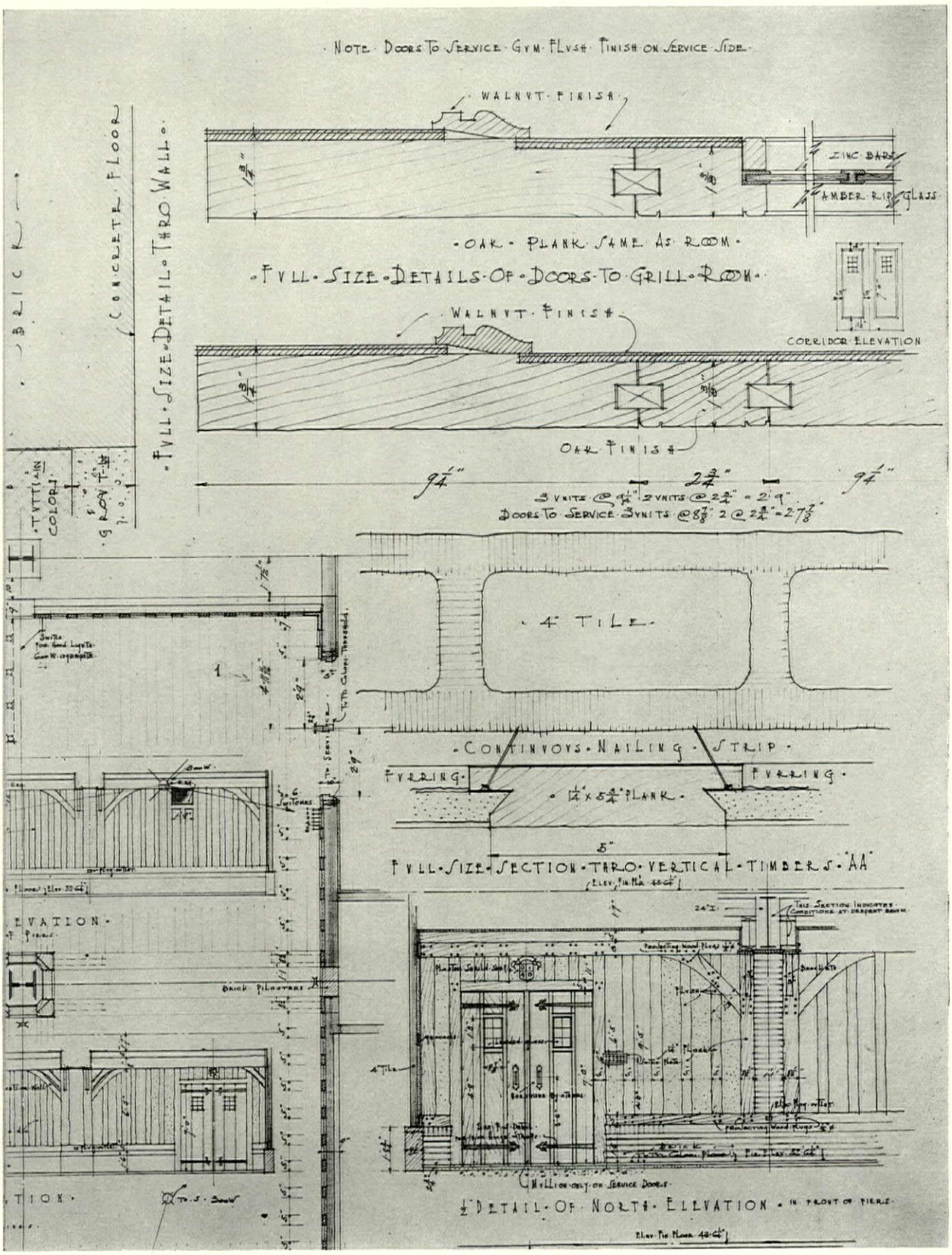
DESIGN FOR A PROPOSED HOUSE AT HINGHAM, MASS.

EDGAR T. P. WALKER, ARCHITECT



DETAILS OF CONSTRUCTION—OFFICE BUILDING FOR MR. JACOB L. KESNER, CHICAGO, ILL.

JENNEY, MUNDIE & JENSEN, ARCHITECTS



DETAILS OF CONSTRUCTION—GRILL ROOM, MORTON HOTEL AND KENT STATE BANK, GRAND RAPIDS, MICH.

HOLABIRD & ROCHE, ARCHITECTS

THE SPECIFICATION DESK

A Department for the Specification Writer

SPECIFICATIONS FOR THE CONTRACTORS

By Louis Z. Slawter

SPECIFICATIONS TODAY have an apparent trend toward brevity, standardization, and elimination, all of which have proven to be assets providing they are not overdone. When contractors estimating on the work are of the highly reliable type many lengthy descriptions may be omitted from the specification as the contractor knows the quality of work demanded by the better offices, and it is his desire to execute his work accordingly, thus producing a building of which he and the architect will be equally satisfied.

A job, however, may be open to public competition, thereby permitting unqualified contractors to compete, and it may finally be awarded to one not sufficiently capable of producing the desired results. Then it would be a mistake to use a too brief and condensed specification with the ultimate result being disastrous to both architect and owner. If the specification is not complete in every detail, this type of contractor will undoubtedly erect the building in his usual manner, for he has not been told by the too brief specification exactly what is required. Such a contractor and his sub-contractors frequently prove their inability to solve the too thoroughly standardized specification and schedules. In one instance, a sub-contractor asked the architect just where certain finishes of the interior of a building were to be applied. He had found in the specification all the materials required, but could not find where they were to be applied. With this specification was a very complete schedule for the finish of rooms throughout the building. This sub-contractor could not follow the specification instructions to refer to the finish schedules. For such sub-contractors, every portion of the specification must be stated in minute detail.

To just what extent to carry brevity and elimination in the specification still remains a question. In the opinion of the writer, this question can be determined before beginning the specification. If the contractors are estimating by invitation, there is no question as to their capability to interpret or execute a thoroughly condensed or standardized specification. If the work is, for certain reasons, thrown open to public competitive bids, too much care cannot be taken in preparing the specification, and excessive standardization, brevity, and elimination, are extremely dangerous factors. The most satisfactory method, in the opinion of the writer, is to prepare the specification to suit the type of contractor that will execute the work.

LOUIS Z. SLAWTER

Mr. Slawter is a member of the organization of Paul Philippe Cret, of Philadelphia, where he is in charge of the writing of specifications. Another article by Mr. Slawter will be published in this department in an early issue.

The contents of this article are not an attempt to prove the majority of contractors inefficient, for they are not; nevertheless, we know from daily experience that there are many who are not capable of producing a building of the quality desired, and for this reason special care must be provided. On the other hand, we find the highly efficient contractor, who, with ample detailed drawings and schedules, can build a most satisfactory building without any specifications at all.

A recent experiment by one specification writer obtained satisfactory results in public competitive work with a number of inefficient and incapable sub-contractors. The specification was brief and condensed, but two general conditions clauses brought about the desired results without lengthy description of the quality of materials under each section of the specification. These paragraphs called for "the approval of all materials by the architect before being incorporated in the building," and "all materials used throughout the work to be of the best quality known to the trades." The writer of the specification

(Continued on Page 64, Advertising Section)

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

Carlton Van Volkenburg, Copley Courts, Washington, D. C., wants a copy of PENCIL POINTS for December, 1922, and June, July, August, September, October, November and December, 1926.

Edward N. Bliss, P. O. Box 734, Austin, Texas, wants a copy of PENCIL POINTS for July and August, 1920.

Rudolph Kruger, 60 Branford Pl., Newark, N. J., wants a copy of February, 1925, PENCIL POINTS.

Paul A. Heady, 1179 West 28th St., Los Angeles, Calif., wants a copy of April, 1925, PENCIL POINTS.

Joseph C. Baldwin, 100 East 42nd St., New York, N. Y., wants six copies of *The Architectural Review* for July, 1918.

PERSONALS

CHARLES SHILOWITZ, ARCHITECT-ENGINEER, has opened an office in the Concourse Bldg., Jersey City, N. J., and would like to receive manufacturers' samples and catalogues.

C. H. HINMAN, ARCHITECT, has moved from Cleveland, Ohio, to 3403 Altamont Ave., Cleveland Heights, Ohio.

ROY CHILDS JONES, ARCHITECT, has moved to 510 Groveland Ave., Minneapolis, Minn.

JOSEPH L. STEELE, 1900 Holly St., Harrisburg, Pa., is starting an A.I.A. file and would appreciate manufacturers' samples and catalogues.

EVERETT RUSSELL ROLLER, ARCHITECT, is opening an office for the practice of architecture in the City Savings Bldg., Alliance, Ohio, and would appreciate manufacturers' samples and catalogues.

LAURENCE COX, 241 Ryerson St., Brooklyn, N. Y., an architectural student, is starting an A.I.A. file and would appreciate manufacturers' samples and catalogues.

CYRIL PROVO HUBERT has opened an office for the practice of architecture at 1210 West 68th St., Los Angeles, Calif., and wants manufacturers' samples and catalogues.

CLARENCE CULLIMORE AND EDWIN J. SYMMES have opened an office for the practice of architecture under the name of Symmes & Cullimore in the Haberfelde Bldg., Bakersfield, Calif.

ROLAND SIMARD AND EUGENE LAROSE have opened an office for the general practice of architecture at 57 Cherrier St., Montreal, Canada, and would like manufacturers' samples and catalogues.

KEMPER NOMLAND AND WILLIAM MCCRAY have opened an office for the practice of architecture at 35 So. Raymond Ave., Pasadena, Calif.

HARRY O'FARRELL, architectural student and draftsman, 1201 Hibernian Bldg., Los Angeles, Calif., would like to receive manufacturers' samples and catalogues.

EUGENE SCHOEN, ARCHITECT, has moved to 115 East 60th St., New York.

W. B. BENES, ARCHITECT, of 1610 Euclid Ave., Cleveland, Ohio, has retired from business.

GEORGE S. HAWES, ARCHITECT, 1459 Poplar St., Flint, Mich., would like to receive manufacturers' samples and catalogues.

W. S. HIBBARD, Chief Clerk of the Works, Public Works Dept. Municipal Council Shanghai, China, wants catalogues and samples of American building materials.

MANLY N. CUTTER is no longer connected with the Syndicate of Specializing Architects.

JULE GUTHMAN, architectural student and draftsman, 2539 North Sawyer Avenue, Chicago, Ill., would like to receive manufacturers' samples and catalogues.

CLARENCE L. CASPARY, ARCHITECT, has moved to Suite 1608-1610 Mitten Bldg., Broad St. at Locust St., Philadelphia, Pa.

ADDRESS WANTED: H. W. Peebles and E. D. Straight formerly of Detroit are requested to get in touch with *The Architects' Small House Service Bureau, Lake Division,* 151 East Market St., Indianapolis, Ind.

PERSONALS (Continued)

(See other items on page 613, Editorial Section)

EDWYN H. WYNDEARO, Apt. 212-B, Killegarry Apartments, Upper Darby, Pa., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

JAMES L. MONTGOMERY & RANDOLPH L. PATTESON have formed a partnership for the practice of architecture under the firm name of Montgomery & Patteson with offices in The Bank of Commerce Bldg., Charleston, W. Va.

COLIN C. MCKENZIE, architectural draftsman, Washington Hotel, Grant Ave., San Francisco, Calif., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

NAIRNE W. FISHER, ARCHITECT, of St. Cloud, Minn., has opened a branch office in the Federal Bank Bldg., Dubuque, Iowa, and would like to receive manufacturers' samples and catalogues.

S. W. DODD, decorator and architectural draftsman, R. 4, Box 156, Barberton, Ohio, would like to receive manufacturers' samples and catalogues for his A.I.A. file. Data concerning materials for residential work is especially desired.

WILLIAM J. KREUZER, draftsman, has moved to 319 Clover Street, Pittsburgh, Pa.

J. WESLEY MCCARTY, architectural engineering student, 1106 West Illinois Street, Urbana, Ill., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

C. USTICK, architectural designer, 3543 West 60th St., Los Angeles, Calif., is desirous of obtaining manufacturers' catalogues.

FREE EMPLOYMENT SERVICE

(Other items on pages 134 and 140)

WANTED: An intelligent young man, architecturally trained, who feels the Architectural Faïence Tile field offers business, selling, and artistic outlets more attractive than straight architecture. Qualifications carefully looked over. Tell all in one letter. Moderate salary to start. Box No. 336, care of PENCIL POINTS.

POSITION WANTED: Stenographer, 3 years' experience in architect's office. Would like to locate in uptown office. Interested in architectural work. Can handle all correspondence, filing, indexing, accustomed to specifications. Salary $40 per week. College graduate. Gladys Osborne, Apt. 17, 353 Mosholu Parkway, Bronx, N. Y. Telephone, Olinville 3290.

WANTED: First class marble quantity surveyor. Must have at least five years' experience on marble shop drawings. State salary wanted. Give details and references. Box No. 335, care of PENCIL POINTS.

POSITION WANTED: Architectural student, staying out one or two semesters, wishes employment. Willing to work. Prefer Detroit or vicinity. R. Stanley Reid, 1491 Collingwood, Detroit, Mich.

POSITION WANTED: Architectural draftsman, 20 years' experience on various classes of work. 45 years of age Salary $60 per week. Transportation to be furnished. Not employed now. Box No. 333, care of PENCIL POINTS.

POSITION WANTED: Secretary-stenographer. Five years with McKim, Mead & White. Experienced in all phases of architectural correspondence. Available at once. New York City location. Box No. 330, care of PENCIL POINTS.

POSITION WANTED: Young man, 22, one year at U. S. Naval Academy, wishes to study architecture evenings at N. Y. University and desires position in architectural office to coordinate studies with work. Bennett L. Mantell, 2102 Coney Island Ave., Brooklyn, N. Y.

POSITION WANTED: General all-round draftsman and superintendent of construction. Practical experience since leaving Cornell in 1916. Box No. 321, care of PENCIL POINTS.

POSITION WANTED: Young woman, student of architecture at the Fawcett School of Industrial Arts in Newark, N. J., would like position as beginner with an architect. Third year architectural drawing and specifications, and fifth year trigonometry. Mary W. Weaver, 769 High St., Newark, N. J.

POSITION WANTED: Registered architect and structural engineer, specification writer, neat draftsman, desires position in medium size office or charge of branch office. Prefer one leading to partnership. Experienced mostly on better class commercial buildings. American, married, 30 years old. References exchanged. Box No. 334, care of PENCIL POINTS.

EVENING WORK WANTED: Stenographer experienced in building line would like work to do at home. Specifications or anything in stenographic line. Located in New York City. Box No. 331, care of PENCIL POINTS.

PART TIME WORK WANTED: Architectural draftsman, 6 years' varied experience on all types of work, neat, accurate and prompt, seeks part time work in New York. Box No. 323, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman, experienced in office buildings, schools, hospitals, institutions, apartments, and industrial buildings, desires permanent position with an architect who can appreciate a conscientious worker. Box No. 324, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman and designer, 25 years' experience. Registered N. Y. architect. Competent to handle drafting room and office. Must be permanent and afford opportunity. Box No. 322, care of PENCIL POINTS.

POSITION WANTED: Designer, 10 years' experience in offices of excellent repute. Masters Degree. Wide range of experience including office buildings, apartments, etc. Ability to do original creative modern work of high calibre, sketches, details, perspectives. Preferably New York City office. Box No. 326, care of PENCIL POINTS.

POSITION WANTED: Young man in New York, architectural student, wishes connection with a good firm of architects. Has some experience and knows building department routine. Will appreciate an interview. Box No. 327, care of PENCIL POINTS.

WANTED: Junior draftsman, beginner not over 16 years of age. Willing to do general office work while learning. Bring samples of work, especially free hand work. Edw. I. Shire, 373 Fourth Ave., New York, N. Y.

POSITION WANTED: Junior draftsman, good tracer and letterer, age 19, 1 year's experience, desires position with architect in New York City. Samples submitted on request. Box No. 328, care of PENCIL POINTS.

WANTED: Draftsman desiring a change of climate is offered a position in a rural town in the Catskill Mountains, 100 miles from New York. Country hotel experience desirable but not essential. Applicants should state age, experience and salary desired, and submit a sample of lettering. Box No. 329, care of PENCIL POINTS.

A TREE STUDY

COMPARE this technique with that of the August Eldorado Page. Except for the paper, the same materials were used. The paper employed for this sketch was a smooth, soft, Kid Finish Bristol. This is my favorite paper. With this smooth paper an entirely different effect is produced with the soft pencils and tortillon stump. Fine detail or large bold masses can be treated equally well in this technique.

The ELDORADO PAGE

Sketching with ELDORADO *the Master Drawing Pencil*

Mr. Watson made this sketch with Dixon's Eldorado, "The Master Drawing Pencil." Are you fully acquainted with ELDORADO? If not, send for samples to the Joseph Dixon Crucible Company, Pencil Department 167-J, Jersey City, New Jersey.

THE DRAFTSMAN'S LIBRARY

New Dimensions, by Paul T. Frankl, with introduction by Frank Lloyd Wright; 122 pages, 9″ x 12″; price $6.00; published by Payson & Clarke, Ltd., New York.

The so-called "Modern Style" is here to stay, say its adherents. Perhaps it would be better to say that it is here to be developed. Be that as it may, the enthusiast will find in this book a great deal of material, both architectural and decorative, to give him food for thought. The designs shown are not all to be considered beautiful but they are all interesting. The designers represented have all been under an urge to express themselves in ways that are "different," and we cannot but feel that they have succeeded.

About half the book is taken up with an intelligent exposition by the author of the principles behind the new movement. Mr. Frankl is a leader in his field and his modernistic furniture and interiors are becoming more and more familiar to readers of periodicals devoted to decoration.

Gothic Ornaments, by Augustus Pugin; 92 selected plates, 8¾″ x 11¼″; price $7.50; published by Carl Wendelin Kuehny, Cleveland, Ohio.

This inexpensive reprint of plates selected from the original standard authoritative work of Augustus Pugin puts within the reach of the average draftsman some valuable material on Gothic ornament. The drawings are all carefully made at a large scale so that they furnish a useful reference.

Handbook of Reinforced Concrete Building Design, by Arthur R. Lord, 261 pages (including index), 5¼″ x 7½″; price $1.00; published by the American Concrete Institute, Detroit, Michigan.

This is a most useful handbook which should be almost a necessity to the structural designer. It supplies in convenient form all the tables, charts, and data that are needed in designing concrete structures in accordance with the 1928 Joint Standard Building Code of the American Concrete Institute.

American Commercial Buildings of Today, by R. W. Sexton; 309 pages, 9½″ x 12½″; price $18.00; published by The Architectural Book Publishing Company, Inc., New York.

This book furnishes the best cross section of contemporary American commercial architecture that has yet been put together. The compiler of this material has played no favorites in the matter of style so that the buildings shown range from those founded on strictly classic precedent to those that are "modern" to the nth degree. They are grouped under four headings—Skyscraper Office Buildings, Private Business Buildings, Stores and Shops, and Banks. The designer who wishes to have a collection of contemporary work will find this volume good for reference. Though a large part of the material has already been published in the architectural magazines, there are a number of plates included which have not yet been shown.

Houses of the Wren and Early Georgian Periods, by Tunstall Small and Christopher Woodbridge, with an introduction by William G. Newton; 139 pages, 10″ x 12¾″; price $10.00; published by William Helburn, Inc., New York.

This book is made up of about one hundred and thirty pages of plates showing photographs and fine drawings of well selected examples of English work of the periods noted in the title. It is a splendidly prepared reference volume for the designer who is doing period work. Details of doorways, stairways, wall treatments, interior woodwork, and so on, are shown with admirable clearness and the drawings give all the elevations, sections, and moulding profiles that would be needed to reproduce them.

A Parallel of the Orders of Architecture, by Charles Normand; 63 plates, 9¾″ x 14½″; price 6/-; published by John Tiranti & Company, London.

The publishers of this work are to be congratulated for their ability to produce it for such a small price. It is a well-made book and should be of particular use to the student of the Orders. The plates are reproduced from drawings by Charles Normand who has shown the details of the classic Orders, as exemplified by the most famous monuments of antiquity, so that they may be intelligently studied.

Planning for Home Telephone Conveniences; 73 pages, 8½″ x 11″; and *Planning for Telephones in Buildings*; 51 pages 8½″ x 11″; published by the Bell System for free distribution to architects.

A useful service to architects, builders and owners has been rendered by the companies of the Bell Telephone System in the preparation of these two booklets. Each presents information relative to the planning for telephone wires and apparatus in advance of construction, so that these may be installed most advantageously from the architectural and building point of view and with special regard to the appearance of the premises and the convenience to the telephone user.

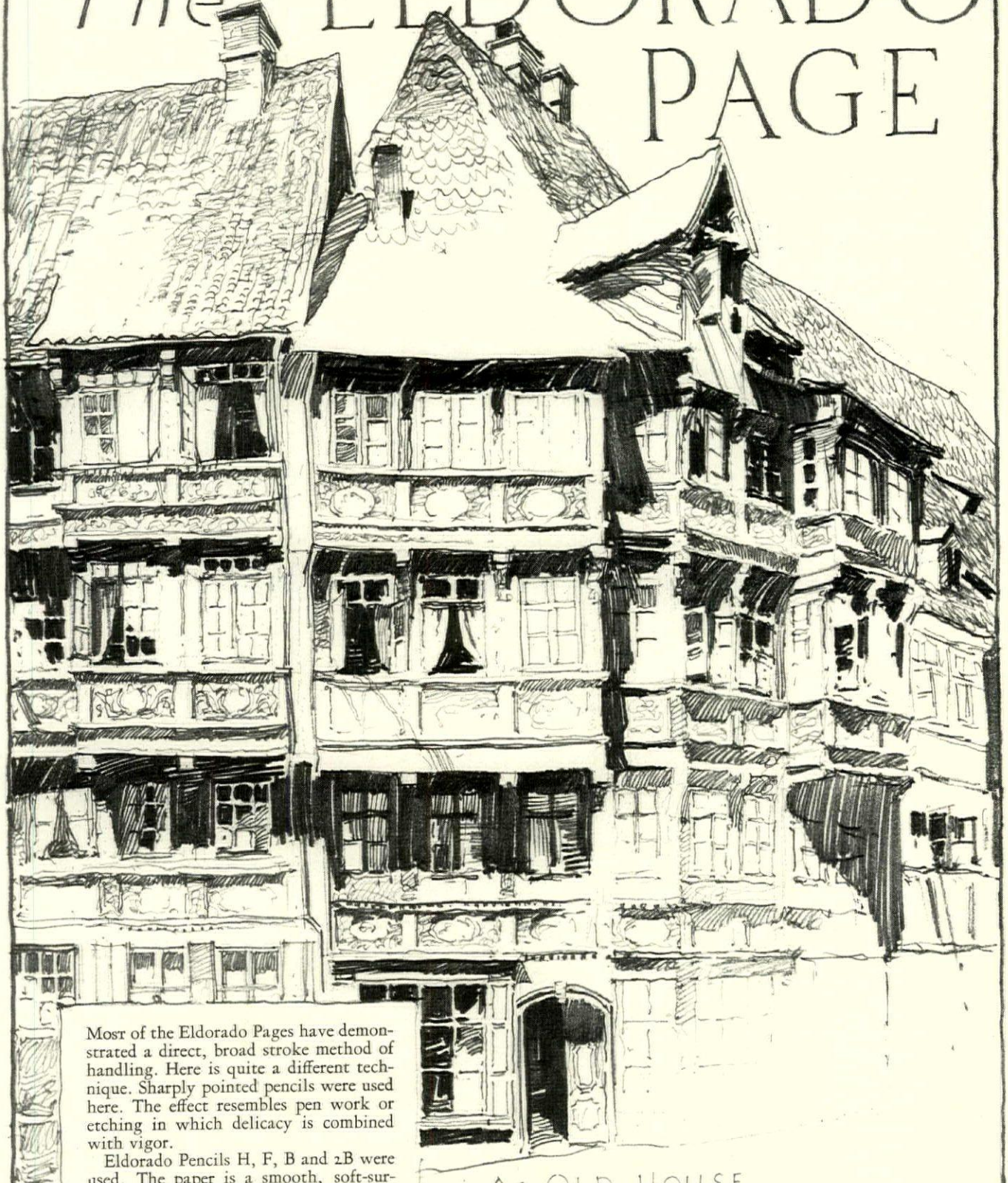
The book referring to residences has many helpful suggestions relating to overhead service entrances, conduit layouts, wiring plans, location of instruments, intercommunicating systems, and many other problems which are simplified if considered in advance.

In the booklet telling of telephone engineering for larger buildings there are particular suggestions regarding construction problems involving cable terminal frames, vertical risers, conduits, splicing closets, distributing terminal cabinets, under-floor duct systems, base raceways, molding raceways and facilities for public telephones.

Both booklets have many drawings and photographs that illustrate in detail the construction methods that have been found best by the telephone engineers after collating and studying the experience of thousands of architects and builders.

It is announced that copies of either or both booklets will be furnished upon request at any business office of the telephone company.

The ELDORADO PAGE



Most of the Eldorado Pages have demonstrated a direct, broad stroke method of handling. Here is quite a different technique. Sharply pointed pencils were used here. The effect resembles pen work or etching in which delicacy is combined with vigor.

Eldorado Pencils H, F, B and 2B were used. The paper is a smooth, soft-surfaced paper: a Kid Finish Bristol.

Mr. Watson made this sketch with Dixon's Eldorado, "The Master Drawing Pencil." Are you fully acquainted with ELDORADO? *If not, send for samples to the Joseph Dixon Crucible Company, Pencil Department* 167-J, *Jersey City, New Jersey.*

THE DRAFTSMAN'S LIBRARY

Northern Italian Details, by Walter G. Thomas and John T. Fallon, with introductory notes by John Mead Howells; 143 plates, 9¼" x 12"; price $10.00; published by The Scientific Book Corporation, New York.

A number of years ago the first edition of this work appeared and met with the immediate interest and approval of architects and draftsmen on the look-out for reliable information concerning the details of old world buildings. It furnished them with photographs and measured drawings of upwards of seventy well chosen details of Northern Italian architecture, including doorways, windows, gateways, stairways, balustrades, fountains, grilles, and church furniture. The drawings were well made and furnished exact information as to dimensions, profiles, and so on, while the photographs showed what the finished work looked like. During the last ten years many of the details shown have undoubtedly been used on American buildings, either copied "cold" or slightly modified to suit conditions.

It has now been found necessary to publish a new edition of this book to meet the demand, even in the face of the fact that architects today have become largely dissatisfied with the practice of copying historical styles and are reaching out for some mode of expression which will be more in accord with modern American life.

We venture to say that the more extreme experiments in this direction are doomed to die but it would be foolish to deny that the trend is away from slavish imitation of old forms. No matter what comes, however, beauty will always involve matters of proportion, balance, unity, and harmony. Something of a feeling for these things can be acquired through thoughtful study of such books as the one we are considering. The difference in the manner of using such documents will have to come from the changed attitude of the user who will, if he seeks rightly, find in them inspiration for true design as opposed to dull plagiarism.

A History of Architecture, by Sir Banister Fletcher; eighth edition revised and enlarged, 929 pages (including index) with about three thousand five hundred illustrations, 6¼" x 9½"; price $12.00; published by Charles Scribner's Sons, New York.

The eighth edition of this classic and monumental work on Architectural History has recently appeared. Written originally for "students, craftsmen, and amateurs" this book has been studied and appreciated by thousands of those who are now architects. It is an admirable textbook and gives a complete and reliable history of the important architecture of all countries and all times, beginning with Egypt and ending with the work of the early twentieth century in America and other countries. The method of treatment which distinguishes this book from other familiar texts involves comparative analyses of the work being done in each period in different countries. This enables the student to get a clearer idea of the historical picture. The work is well illustrated and carries a useful glossary and a complete index.

Color Schemes of Adam Ceilings, by Gerald K. Geerlings and Betty F. Geerlings, with introductory notes by Gerald K. Geerlings; five color plates lithographed from water-color sketches by the authors, 9½" x 12½"; price $2.00; published by Charles Scribner's Sons, New York.

"Adam ceilings" without color have been done time and again in this country, sometimes through lack of information as to the way in which the brothers Adam used color, and sometimes, we suspect, through complete ignorance that color formed an important part of their original designs. In this small portfolio a step has been taken in the right direction by making available to American designers at least a few accurate color records of these ceilings. Ten sketches are shown out of the original hundreds, but those ten were selected to give a fairly wide range of arrangements and color schemes. The designer who has occasion to do an Adam room will find the material presented of immense value.

The Florida Architecture of Addison Mizner, with introduction by Ida M. Tarbell; 185 plate pages, 12" x 16"; price $20.00; published by William Helburn, Inc., New York.

This volume is a notable addition to the number of existing monographs on the works of American Architects. The subject is unique because of the unorthodox training of the architect himself and because he identified himself with growing Florida so that practically all of his work is included within the confines of that state. It is all based on Spanish and Italian precedent and Mr. Mizner's ability to adapt these styles to the conditions of luxurious American life as lived in our semi-tropical playground has made the book of great interest to both architect and designing draftsman. The plates, which were all reproduced from photographs, are printed in a rich brown ink on a fine antique paper, resulting in the attainment of a warm, sunny effect in entire harmony with the subjects. A typographically superb and thoroughly entertaining introduction by Ida M. Tarbell gives an intimate picture of Mizner as a man and as an architect and should be read by anyone who wishes to understand his work as shown by the plates.

Practical Pen Drawing, by E. G. Lutz; 229 pages, 5" x 7½"; price $2.00; published by Charles Scribner's Sons, New York.

This is a handy book for the student of pen and ink drawing and it contains a number of illustrations by the author and by some of the leading pen and ink artists of today and of the past. Mr. Lutz, who is the author of several other books devoted to drawing, has furnished a number of useful bits of instruction in the proper handling of the pen and in the delineation of different types of subjects. It is not written primarily for architectural draftsmen as there are comparatively few illustrations which have to do with the rendering of buildings. The chapter devoted to the rendering of foliage also seems a bit weak, considered from the standpoint of the architectural renderer but the student will find it useful.