

PENCIL POINTS

An Illustrated Monthly JOURNAL for the
DRAFTING ROOM Edited by RUSSELL F. WHITEHEAD

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EDITORIAL PLANS FOR 1929

LET US BEGIN this month's issue of PENCIL POINTS by wishing all our readers and friends a happy and prosperous New Year.

We are all naturally looking forward to what the next twelve months will bring us. Perhaps it will, therefore, not be amiss at this time for us to let our readers know some of the things PENCIL POINTS proposes to do during this period.

In the center of the book this month you will find a pair of measured drawings of early American details by Kenneth Clark. These we are enabled to offer through the courtesy of George F. Lindsay, and that of the Monograph Series on Early American Architecture.

The color plates will be continued as in the past and we hope to present during the year much material of this sort which, to judge from the many comments we have received, is of great value to the draftsman and renderer. Incidentally, we always welcome suggestions from our readers as to subjects to be included in this series.

In this issue we begin a series of articles on Perspective Projection in which the problem of laying out perspective drawings is attacked in a way which will be unfamiliar to most draftsmen but which removes a great many of the difficulties associated with this branch of architectural drafts-

manship. We believe that the author of the series, Ernest Irving Freese of Los Angeles, has made a very important contribution to the literature of the subject and we urge all of our readers to follow the series closely.

As heretofore announced, we will at some time during the year run an architectural competition similar in scope to the competition of 1927 which was sponsored by the Arkansas Soft Pine Bureau. We have not yet determined the subject for the competition, but our final decision will be reached through a

consideration of the many suggestions made by our readers in letters already received and in others which will come in in the future. We are anxious to make this competition of real benefit in helping to solve some important problem which commonly occurs in the average architectural practice in this country.

We will continue such features as the articles on lettering by Egon Weiss and articles on good draftsmanship by various authors. Matters of design, especially in the so-called "modern" spirit, will be discussed by competent authorities.

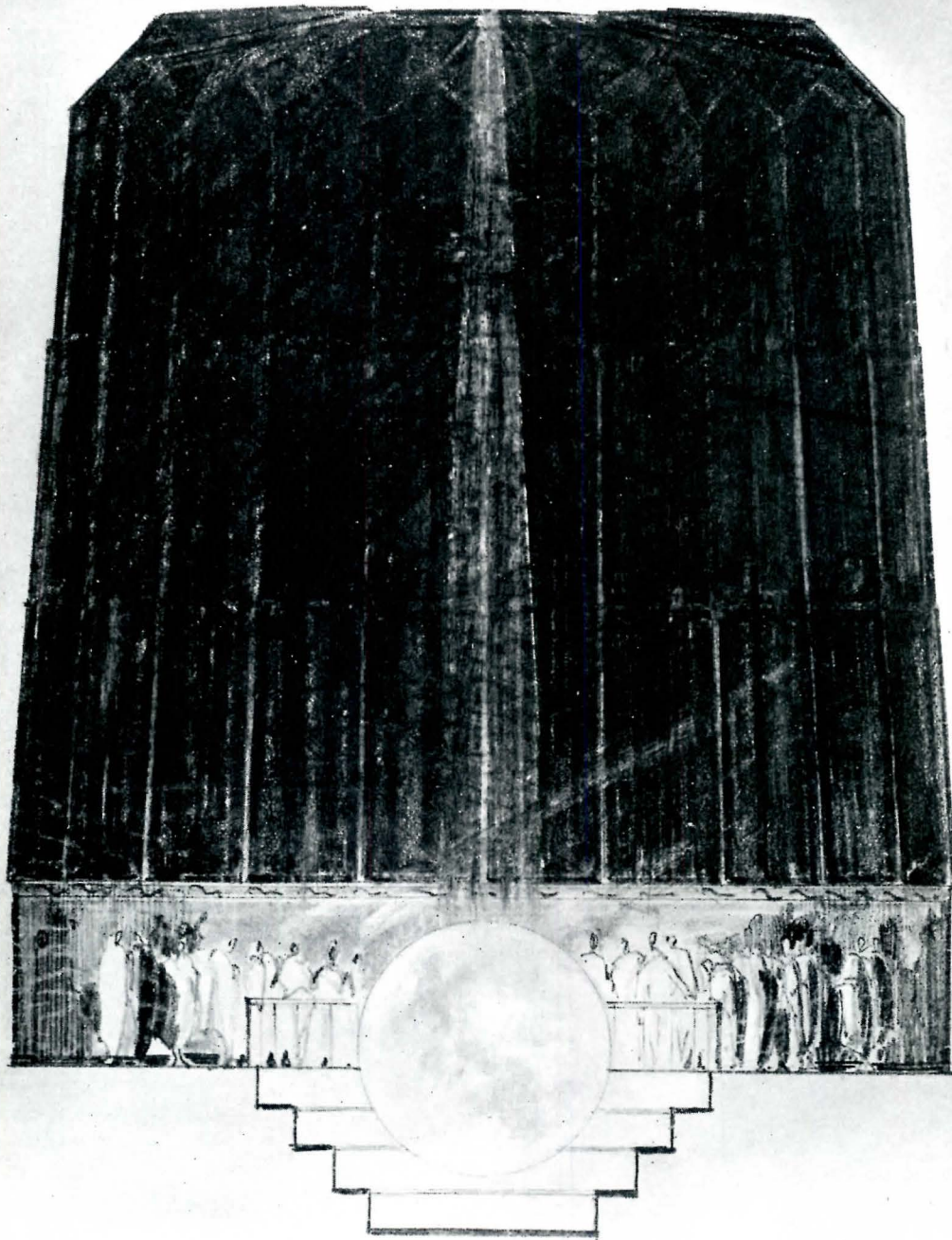
Altogether we are going to make PENCIL POINTS for 1929 as useful and as interesting to the architectural draftsman as we know how.

Again, Happy New Year!

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SECTION SHOWING THE MAIN ENTRANCE VESTIBULE, DAILY NEWS BUILDING, NEW YORK

JOHN MEAD HOWELLS AND RAYMOND M. HOOD, ASSOCIATED ARCHITECTS—DRAWING BY H. V. K. HENDERSON

This vestibule is a many sided polygon in plan, approximately forty feet in diameter. The height of the vestibule is forty-six feet. The walls, above the wainscot, consist of black glass supported by thin bronze ribs. The great ball in the center represents the terrestrial globe. It is lighted ingeniously from the treads of the pit. The wainscot of the room has a silvered surface.

A most original and interesting composition.

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Volume X

January, 1929

Number 1

THOUGHTS ON MODERN, AND OTHER, ORNAMENT

By Rayne Adams

"The man who meditates not, lives in blindness, the man who meditates lives in darkness. The choice is between darkness and darkness,—that is all we have."—Hugo.

WHAT IS THE decorative sense? What constitutes ornament?

The outpourings of the æsthetic genius stir us to exercise our judgment and our taste. If some particular expression is presented to us, we sit in judgment,—and we find ourselves asking: Is this good? And if it is, *why* is it good?

Questions, as Hugo says, everywhere.

No statistician has, I believe, endeavored to number and classify the various literary analyses of the arts which, since Plato, have burdened mankind. Suffice it to say that innumerable treatises devoted to such analysis have exhibited to audiences of limited sympathy the many doctrines, infinitely conflicting and strange, by which the arts,—and the æsthetic sense,—have been pigeon-holed.

Most of these treatises have enjoyed a fate even more humiliating than that which attended the volumes of Bogardus on Human Error,—for at least these became a herbarium for pressing flowers. Most of these treatises are reposing on the shelves of second-hand book shops and the weary tedium of their existence is rarely relieved by visits of interested hands reaching forth to take them from their dusty coffins. The authors of these volumes have been like those hunters searching for the bird they have shot down and cannot find. They have attempted to build up formulæ—principles of art and what not—for the guidance of mankind, by which the arts might be properly appreciated—and the one thing which was never in their possession for an instant was the very thing which they were trying to classify.

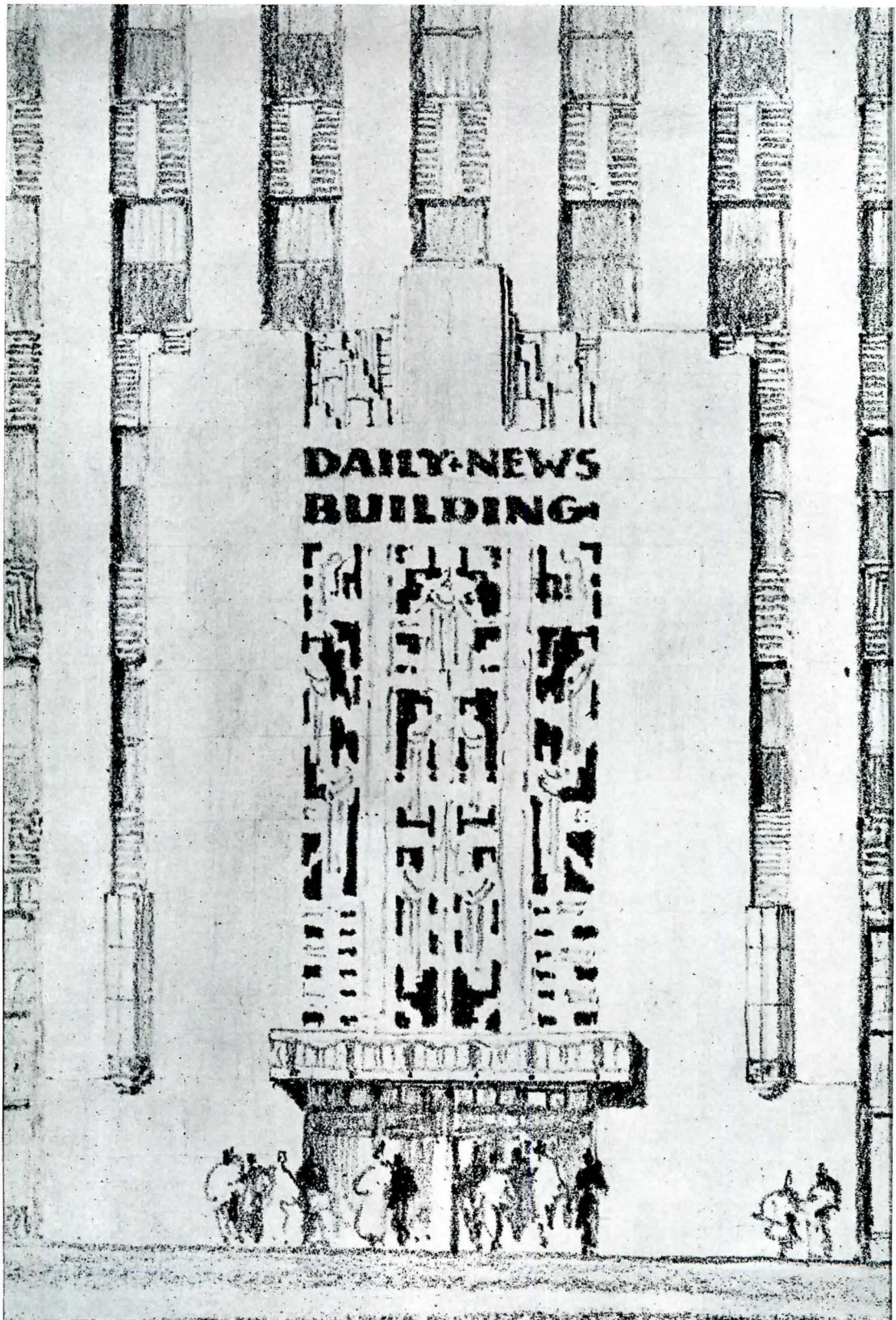
And is this brief article to be only one more ephemeral contribution to the everlasting output? Perhaps. And I am not really calling for a stoppage of analysis,—though I would like to see less vicarious thinking on the subject. My belief is that every artist, every architect—should formulate for himself. Many of them do; all of them should. And this for the reason that the habit of individual generalization gives the only worth-while significance which is possible to the so-called "principles" of art. In the last

appeal such principles are always individual whether or not we have the courage to admit it. And the expression of our taste in terms of these "principles" is no less individual—though we may not be aware of it. If you find in the Strasbourg Cathedral the qualities we so often hear about—good taste, harmony, relatedness of design to function, and so forth—then who shall contradict you?

According to Belcher, in contemplating or designing architecture we must bear in mind the following qualities: truth, beauty, strength, vitality, restraint, refinement, repose, grace, breadth, and scale. The *menu* is somewhat varied by Bragdon who proclaims the following qualities as essential: unity and polarity, trinity, consonance, diversity and monotony, balance, rhythm, change, and radiation.

Well, may I be spared from spoiling my enjoyment of the pleasing sights of the world by reposing upon incrustations such as these. If I believed in magic it might be otherwise—for then one might perhaps take a certain amount of *refinement* and mix it with the proper amount of *consonance*—and by a wave of the handkerchief, exhibit a product which, while lacking several vital elements, would be on the road to successful design. I might—and do—realize that all these qualities may be discerned in certain works of art, but I also know that no two men mean quite the same thing by any of them. And, if there were any certainty in these analyses, would there be so much dispute concerning whether such and such a building is, simply, good or bad architecture?

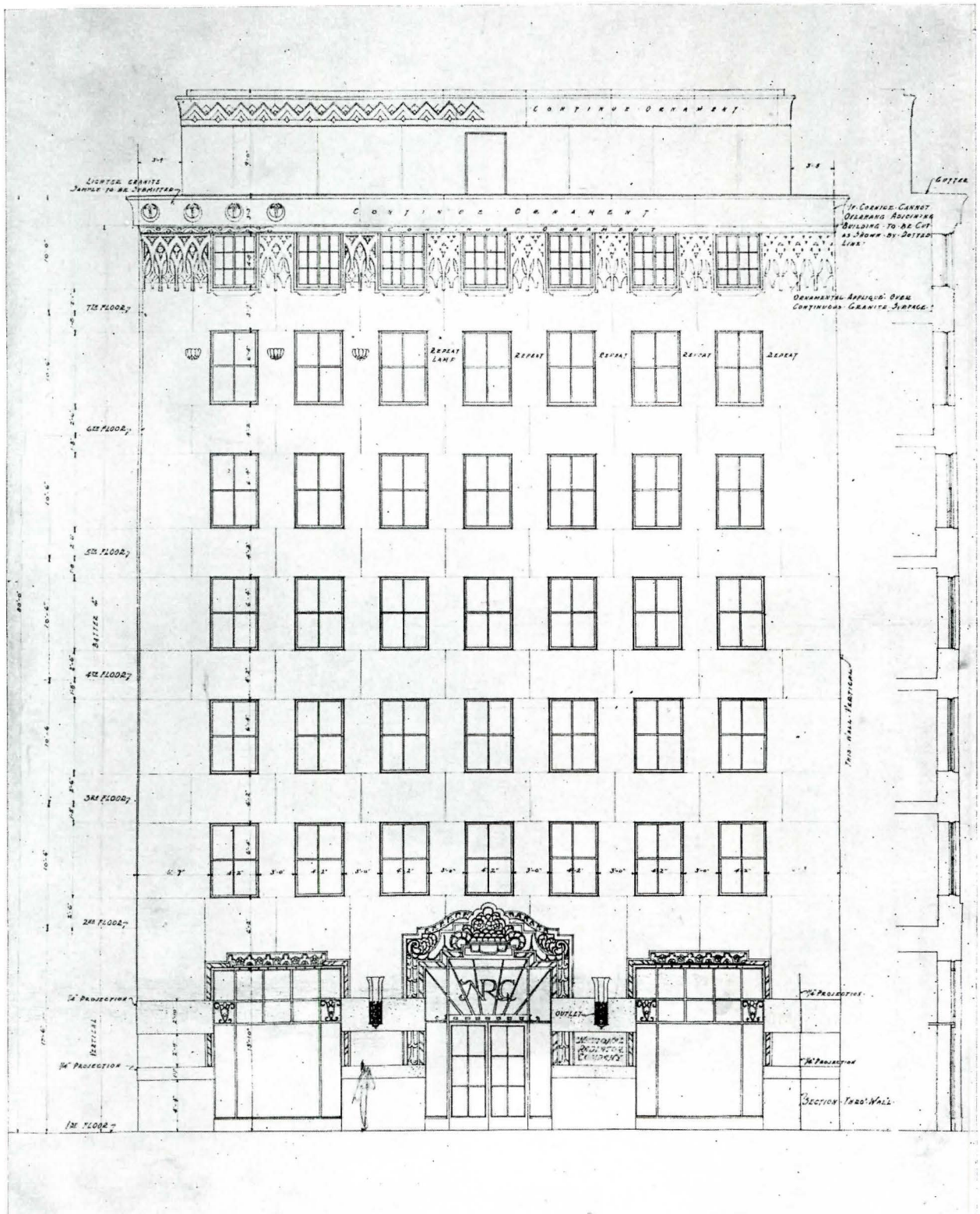
After all, it is an old plea that I am making: it is the plea that we follow our æsthetic sense rather than the sign-posts erected by others. If you like red—like it. If you decide that, after all, you don't like it—well—that's that. If you think the Parthenon inferior to the New York Public Library—well, that is *your* taste. And this expression of independence may, if the clock happens to strike at the right hour, proclaim you a genius. Of course the chances are preponderantly against you,—but who is to say whether or not the clock is right? You are—as we



MAIN ENTRANCE DOORWAY, DAILY NEWS BUILDING, 42ND STREET AND 2ND AVENUE, NEW YORK
JOHN MEAD HOWELLS AND RAYMOND M. HOOD, ASSOCIATE ARCHITECTS—DRAWING BY H. V. K. HENDERSON

*This entrance motif is of polished granite in which the decoration is cut in full relief.
Note the boldness of the decorative forms.*

THOUGHTS ON MODERN, AND OTHER, ORNAMENT

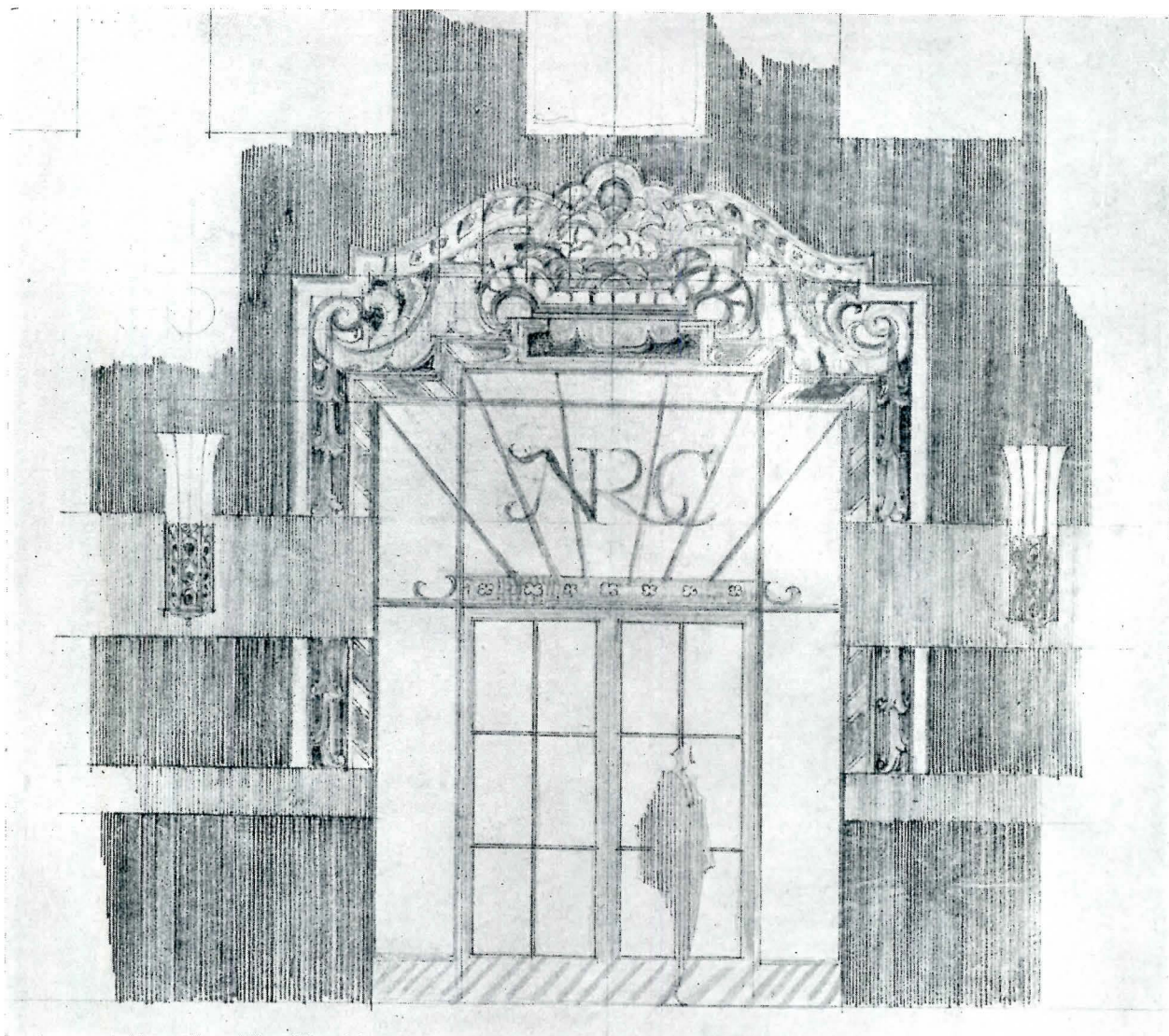


ELEVATION, NATIONAL RADIATOR COMPANY'S BUILDING, LONDON, ENGLAND

RAYMOND M. HOOD, ARCHITECT

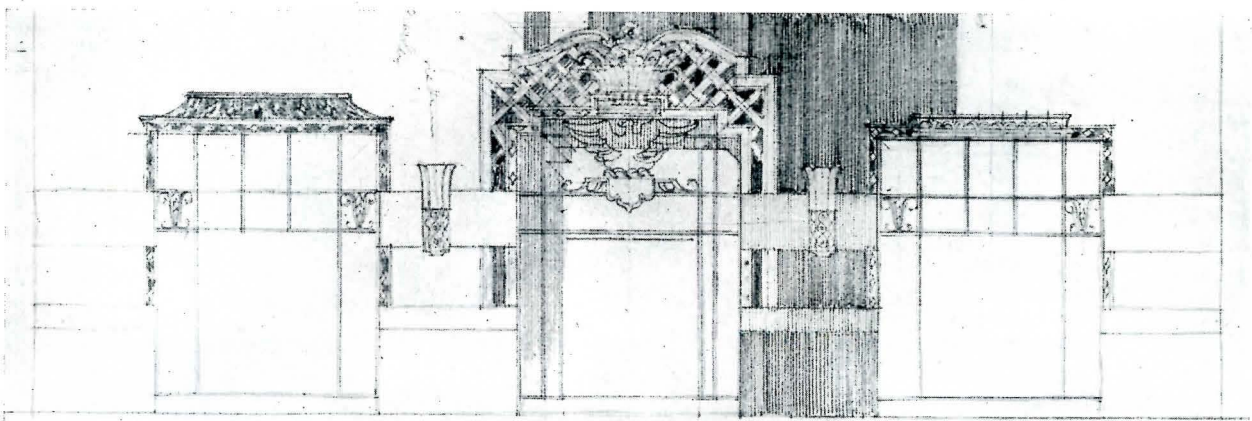
The wall surfaces of this building are of polished black granite with certain courses of unpolished stone. The ornamentation over the doorway and shop fronts, as well as that in the cornices of the building is of polychrome enamel set in bronze. It is interesting to compare the detail of the ornament as shown in this working drawing with the pencil studies shown on following pages.

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STUDY IN PENCIL AND COLORED PENCILS BY HARRY V. K. HENDERSON

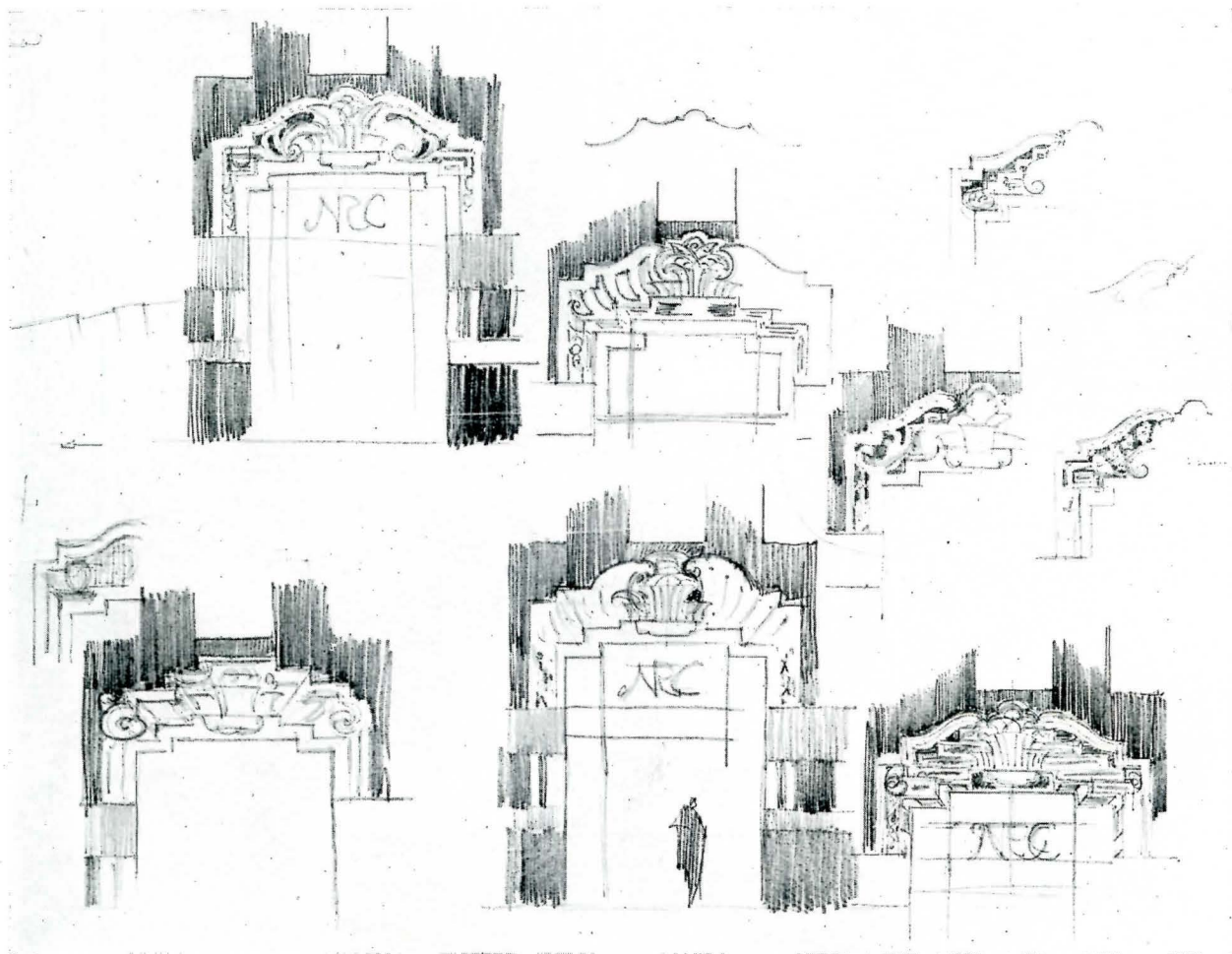
This study, which is reproduced at exact original size, showed the color effect which was to be obtained through the use of colored enamels. Green, yellow, and orange were combined to secure a very gay effect.



PRELIMINARY STUDY BY H. V. K. HENDERSON FOR ENTRANCE

NATIONAL RADIATOR COMPANY BUILDING, LONDON—RAYMOND M. HOOD, ARCHITECT

The entire façade of this building is shown by the drawing on page 5.



SKETCHES FOR DOORWAY TREATMENT, NATIONAL RADIATOR COMPANY BUILDING, LONDON

RAYMOND M. HOOD, ARCHITECT—DRAWN BY HARRY V. K. HENDERSON

It is interesting to compare these preliminary croquis with the final study and the working drawings shown on pages 5 and 6.

all are—in one or the other of Mr. Hugo's chambers—and the choice is between darkness and darkness.

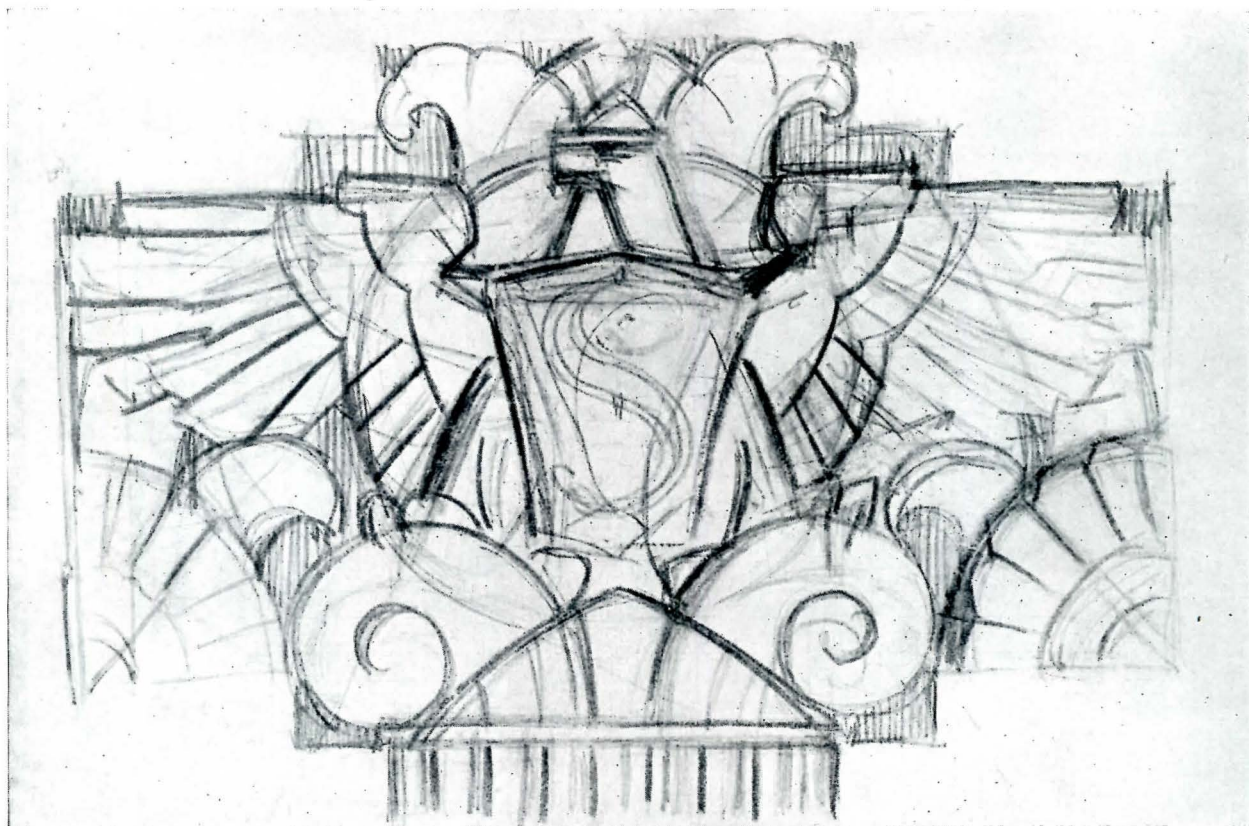
And what, you may ask, is the application of all this dogmatism?

We are living in an age which has been the witness of the birth and development of a new type of architecture. It is called "modern"—for want of a better name. Its obvious beginnings came to us thirty or more years ago and its innovators were met with the lack of appreciation traditional in such innovations. And this "modern" architecture, by the emphasis laid on the structural forms, the use of new materials—and the moulding of the conception of architectural design to meet the exigencies of zoning laws, building codes, and the like—has given rise to problems of decoration and ornamentation quite other than those presented by the academic architecture so commonly known as Roman and Renaissance.

The influences which were brought to bear upon the development of the type of decoration which we

call "modern" were many and various—and architectural decoration has profited much by the contributions of the other arts. One of the earliest innovations came with the revolution caused in painting by Monet. Among the first, he sought in his paintings to show, essentially, not objects, but the effects of light. In his remarkable painting of Rouen Cathedral it is questionable whether one could make out that the vague shape shown is Rouen Cathedral or not. But we may gather from this work a pertinent illustration: Monet achieved certain results which the older painters were unable to obtain. He was able to catch the vibrant effects of light and to hold them,—because modern science had produced permanent, high-toned pigments. Similarly in furniture design—in ceramics,—in jewelry design—and in many of the minor decorative arts, advantage was taken of new materials. Substitutes for wood, new alloys of metals, rustless iron, enamels, glass, and many other materials had been brought to great perfection, and the minor arts

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SKETCH MADE AS GUIDE TO MODELER FOR DETAIL SHOWN BELOW



MODEL FOR ORNAMENT ON SUFFOLK TITLE AND GUARANTY CO. BUILDING, JAMAICA, L. I.

DENNISON AND HIRONS, ARCHITECTS—RÈNÉ CHAMBELLAN, MODELER

This ornament, in colored terra cotta, occurs at the ninth story.



MODELS FOR SPANDREL MOTIVES, SUFFOLK TITLE AND GUARANTY CO. BUILDING, JAMAICA, L. I.

DENNISON AND HIRONS, ARCHITECTS—RÈNÉ CHAMBELLAN, MODELER

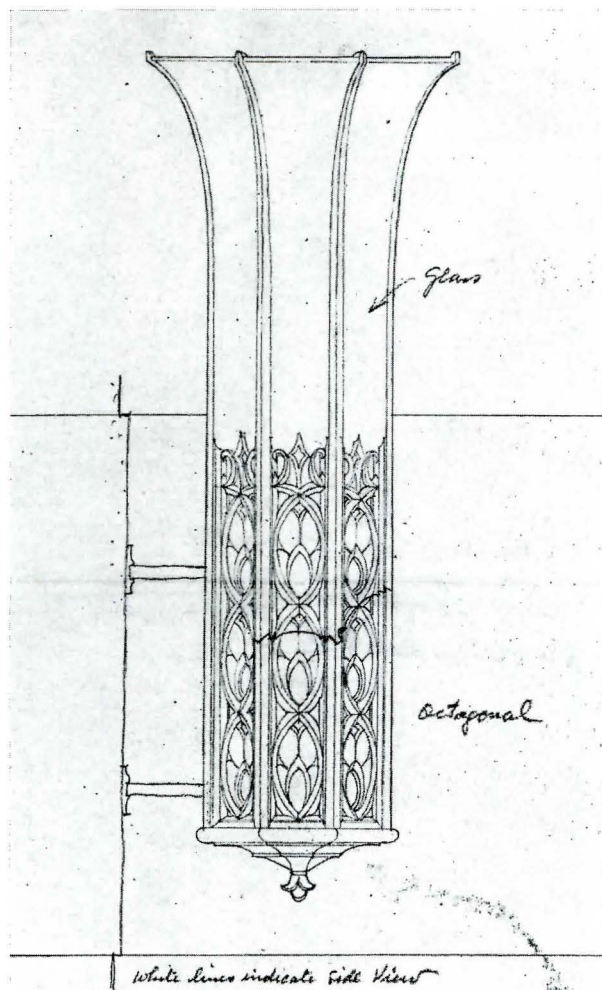
These are to be about 6 feet wide and are to be executed in colored terra cotta.



ENTRANCE DOORWAY TO CITY NATIONAL BANK AND TRUST COMPANY BUILDING, BRIDGEPORT, CONN.

DENNISON AND HIRONS, ARCHITECTS

A composition in black granite, wrought iron with touches of gilt, and glass.



BRONZE LIGHTING FIXTURE

For National Radiator Co. Building, London, by Raymond M. Hood, Architect. Designed to be in harmony with rest of building.

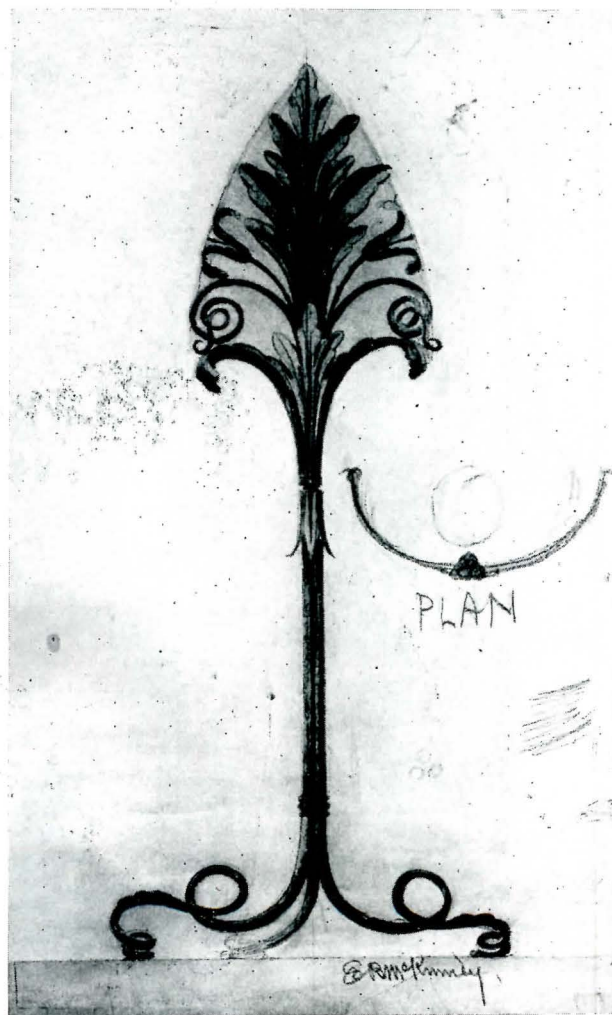
succeeded in finding new expressions in terms of these materials.

Thus, when the new architecture began to be formulated, it proceeded to express itself similarly. Its architects were conscious that modern industry had changed the conditions of living and transformed the requisites of building as well as providing new materials with which to work.

From the fashion of over-decoration common to the architecture of the Victorian and much of the post-Victorian periods, these innovators, recoiled—and the pendulum swung through its diastolic arc to an absence of decoration as such. “With the impetuosity of youth they went beyond the mark; their works, drawn from thematical propositions, were characterized by a spirit of irreconcilable reaction. Since decoration had been abused, they suppressed it radically; since the agreeable and the gracious might appear superfluous, they eliminated, ferociously, all

charm from their works. One might see paintings resembling puzzles, and inscriptions wilfully illegible, like rebuses; furniture rectilinear and without mouldings took the forms of cubes and prisms.” (Roux-Spitz.)

This natural exuberance became tempered in due time and in the later work of the “modern” decorators and architects we become aware that those who have been accorded popular success have, so far as their “principles” of decoration are concerned, gone back to the search for the gracious and pleasing. In making this statement do not think that I am not alert enough to realize that the use of the words “gracious” and “pleasing” places me with Mr. Belcher and Mr. Bragdon and their collection of æsthetic thermometers from which all markings have been removed. I would only say that the decorators in question would, I believe, admit the charge—which



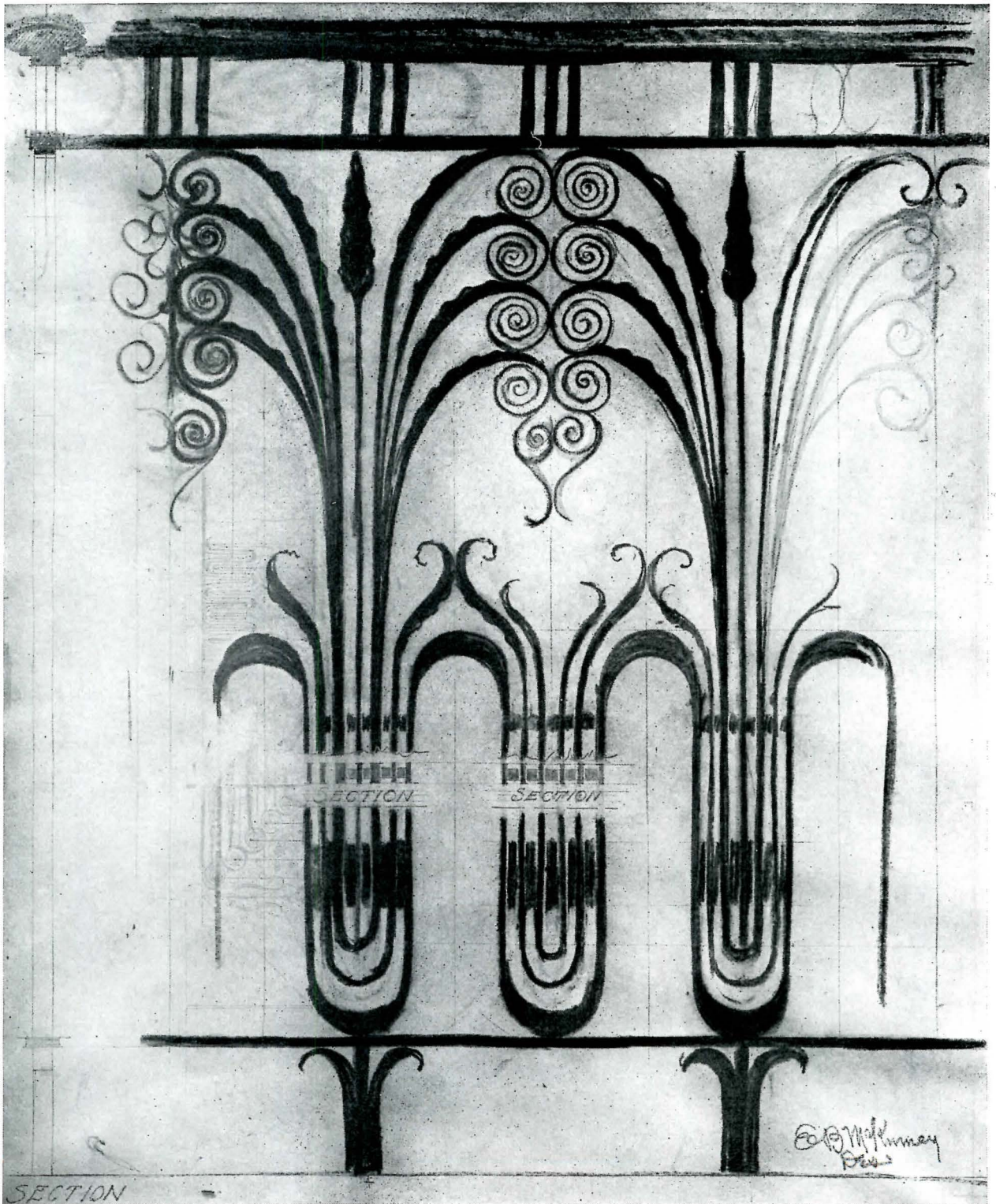
CONSOLE TABLE LAMP

Designed by E. B. McKinney for Sexauer and Lemke, Craftsmen. The shield is designed to throw the light back on a tapestry hung over the table. The metal work is wrought iron.



CHARCOAL DRAWING OF FIRE-SCREEN BY E. B. McKINNEY FOR SEXAUER AND LEMKE, CRAFTSMEN

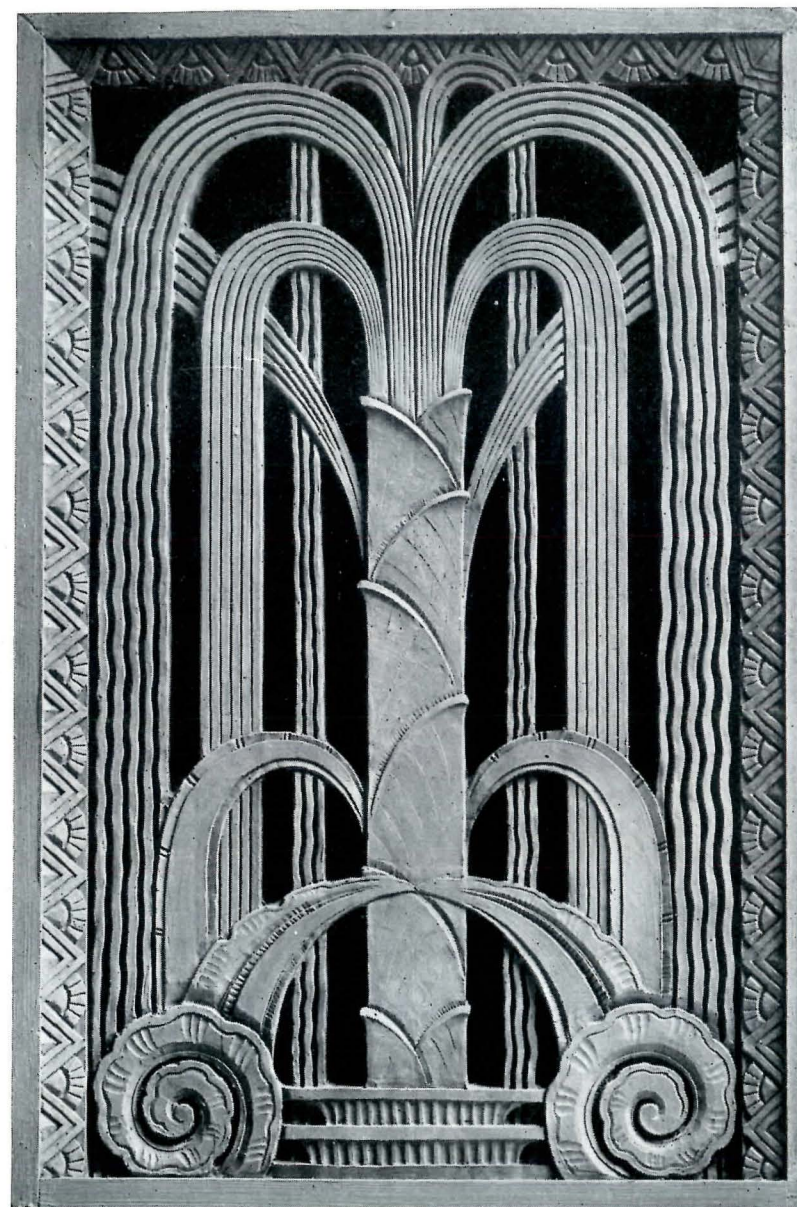
The forms in this screen suggest Egyptian symbolism. The feathers of the wings on either side of the central panel are executed in bright brass, as are also the edge of the boat's prow and certain other minor members of the composition.



CHARCOAL DRAWING FOR WROUGHT IRON GRILL BY E. B. MCKINNEY FOR SEXAUER AND LEMKE, CRAFTSMEN

This balcony grill, approximately three feet high, was executed entirely in wrought iron.

The design has a distinctive "modern" feeling.



DETAILS OF ORNAMENT ON PAN-HELLENIC BUILDING, NEW YORK—JOHN MEAD HOWELLS, ARCHITECT

At the left is shown a crowning spandrel motive between the buttresses at the third story of the building. At the right is a perforated stone grill about four feet wide which screens a ventilating duct at the ground floor.



MODELS FOR ORNAMENT ON BUILDINGS BY DENNISON AND HIRONS, ARCHITECTS—RÈNÉ CHAMBELLAN, MODELER

The large ornament in the center is for a cast iron spandrel on the building of The Home Savings Bank at Albany, New York. It is approximately 4 feet wide. The long panels at either end are bronze and are for the stair rail in the State Bank and Trust Company building in New York. They are about 5" or 6" wide.

frees me, to some extent—from the philosophical trap.

It would seem, so far as the presentation of architecture is concerned, that it has not proceeded along quite the same lines as has decoration in this "modern" movement, and one of the reasons is patent. Architecture, in its essentials, has to meet *practical* conditions and what these practical conditions are—structural, sanitary, mechanical, economic, and legislative—no one knows as well as the architect. As a result the architects of this "modern" architecture have tended to suppress ornamentation and to emphasize the structural and other practical functions of their work.

What then, in "modern" architecture, is the significance of decoration? Certainly such decorative work as is illustrated in this article received other promptings than those which brought forth the older classic and academic decoration. What is its secret?

To get an insight into the answer we have only to realize deeply the meaning of the pregnant remark of Ahlberg, who, in writing of the opposition to the academic methods in architectural design which we have witnessed in recent years, says: "*When all stylistic standards of architectural composition were brushed aside in favor of individual fantasy and artistic ability, then the less gifted stood on uncertain ground.*"

Individual fantasy. Not what d'Espouy, or Vignola, or Cæsar Daly, or Adam conceived in the way of design and decoration—but what *you* conceive.

That is the whole answer—the alpha and omega—of "modern" decoration in architecture.

But is it very helpful by way of answer? In saying that this new expression in architecture discards the older forms—the academic column and pilaster, arch and cornice, and the host of standardized motifs—are we getting anywhere unless we can say what are its formulæ, what is its grammar? To bring the matter to a concrete issue: suppose that some aspiring draftsman wishes to do "modern" decoration. How does he go about it?

Well, I will give away an open secret and tell how some American architects and draftsmen are doing "modern" architecture and decoration. They are buying such books as have been published on this subject, chiefly in Germany, Austria, France, and Sweden—and they are *copying* the work of certain European architects of our day even as the architects of thirty years ago copied from the masters of the Italian and French Renaissance. I say copying: if you prefer we will say that they are inspiring themselves from these works. Our architects—that is, some of them—have noticed that the sunflower and the spiral conventionalized leaves of the horse-chestnut enter into the compositions of many of the architects of this "modern" European group, and they

have fallen upon this poor chestnut leaf and this open sunflower with an avidity which would do credit to a thirst-stricken traveller in the Soudan sighting an oasis.

This is, as the reverent law code of Justinian probably puts it, following the letter, not the spirit.

Yet the sending of the inquirer back to his own inner consciousness may seem a bit like giving him a stone when he asks for bread. Perhaps, however, if he chews the stone hard enough it may, as the fairy books put it, "magic" itself into bread.

In the discarding of the academic forms of decoration, the essential problem of gaining unity, coherence, and emphasis—as the masters of analysis put the matter, remains, one may assume, just as it has always been. In the successful achievement of "modern" decoration it is doubtless quite as necessary to search for that element which in the composition is dominant in interest—just as, in the designing of academic decoration this holds true. Whatever holds by way of "principle" for the one holds for the other. The practical difference is this: that in attempting to do "modern" decoration, the designer seeks new forms, new masses, new contrasts of color, new uses of materials and these are all conceived of as free from the limitations imposed by the standardized conventions of the classic and academic architecture. He is not hampered, in his architecture, by the necessity (or desirability) of having his doorways twice as high as they are wide (or some similar formula), nor his columns eight or ten diameters high, nor his cornices (if any) one fourth or one fifth the height of his column (if any). His doorways may be ten times as high as they are wide.

Yes, but by this very fact he will be called upon in all probability to find some decorative expression for his doorways which is pleasing to himself—even if it isn't to others. And there's the rub. It can be done, no doubt—but it requires skill and patience to satisfy the critical faculty. Individual fantasy is the beginning and the end. As soon as we throw into the discard all the forms set up for us by the traditionalist schools, we have achieved a freedom—and it is a freedom which few of us know what to do with.

The examples shown in this article are excellent examples of the conscientious use of individual fantasy. They are not works which may be considered as copies; they are strong manifestations of the desire to do something fresh and different. This does not mean that they are free from motifs which others have used. The vocabulary of the arts is a great granary and even the most original of men use and play with symbols and forms which were old when Memnon first spoke. Yet in some we recognize a certain ability to give us an impression of newness in their work, and, if we are accommodately constituted, we find this newness pleasing.

THE VALUES OF TRADITION

AN ADDRESS BEFORE THE ARCHITECTURAL LEAGUE OF NEW YORK

By H. Van Buren Magonigle

EDITOR'S NOTE:—*The following address by H. Van Buren Magonigle was given at a regular weekly meeting of The Architectural League of New York on December 6, 1928. Following Mr. Magonigle's paper there was some discussion by members of the League of the questions he brought up and we have included the more important features of this discussion. The paper and the discussion should have a great deal of interest for the thoughtful designer.*

WE HAVE BEEN prone to accept rather placidly, even complacently, the statement we have heard so many times from so many sources—and particularly through post-war fiction—that the World War changed us all beyond recognition, in the twinkling of an eye, swept away all our old standards of living and thinking, and left us bewildered, mentally bereft and morally bankrupt, to face a brand-new world, different from any ever known in the history of the human race; this new world was claimed by the young, the inexperienced, the impertinent, the undisciplined and the ignorant to be *their* world, new minted in the furnace of war; liberty was proclaimed as the shibboleth for all forward-looking people, with no very clear notion of what liberty is and how it differs from license.

It would be nearer to the truth, I think, to say that some unbalanced and discontented persons found in the general dislocation of affairs what seemed to them a valid excuse for vagaries of conduct they had longed to indulge in and which had been denied them in a better ordered world; and they made a good deal of noise about the proclamation of their new-found emancipation from the old decencies and standards and traditions the race had been patiently establishing through many generations.

Well, the war has been over for ten years and we have had time to adjust ourselves to post-war conditions and to appraise and evaluate the many new gospels that sprang up and were acclaimed as the last word in gospels by those disordered souls; and when we survey the entire field we find, to the deep chagrin of many who hoped there must be something special about anything they had experienced, that the conditions of mental and spiritual unrest are just about the same as they have always been after every long war.

It is entirely natural that any great cataclysm like the World War should change the direction of some of the currents of thought and produce changes, sometimes even promote progress and set our feet suddenly far forward on paths we had been slowly taking. No doubt we were shocked out of some of our old complacencies, scales were shaken from our eyes and new paths to new goals were revealed to us. But the fabric of life endured substantially as it had been, worn thin in spots, here and there pierced with abiding loss and sorrow, but always as many colored or as

drab, as iridescent or as dull, as it had been before, with, nevertheless, new and noble patterns of heroism and sacrifice to add to those older arabesques that make its glory.

There has been a deal of loose talk and incoherent thinking in the domain of the arts of design; hysterical protest against wholesome discipline has taken more or less permanent form in paint and clay. Around a few salient names of radicals and revolutionaries have gathered a host of imitators, of incompetents, of immature minds, of neurotics, of egocentrics, of sensation mongers and seekers, in the hope that some beams from those luminaries might bathe them also in a glad effulgence. We could afford to ignore them and their antics if it were not that some of the critics are taking so much of this charlatanism seriously, devoting time and space to it, and by the sheer force of the printed word leading the lay public to believe that this stuff is worthy of serious notice. Now, there is a lot of fresh, new, good, and craftsmanlike work being done in all the arts of design. But it is being lumped without discrimination with the work of the charlatans by some of the critics, who seem afraid not to be thought broad-minded and seem fearful that there might be something in it after all and don't want to be caught outside the sacred enclosure when the prophets of the new day are acclaimed. There are thousands of innocent people who believe what they see printed in ink on paper. I have read the most sickening gush about work that is beneath anything even so mild as contempt. And one of the motives that have inspired this paper is to record my protest against this exploitation of charlatanism by the official critics of art. One would like to pick out the good things and praise them and ignore the bad; but so long as the critics continue to poison the public mind by their indiscriminate praises I for one feel that I must speak out. I'm not a bit afraid of being thought an old fogey; let me say at once that I am no reactionary. I am all for progress. And the reason I have chosen to address you on the Values of Tradition is that I believe the time is upon us when those who believe in sanity and the validity of the old disciplines should reaffirm their belief. For one, I want to see progress move along sane and reasonable paths. I feel a sort of jealousy for the credit of this epoch in the eyes of future generations. Every

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time we artists put pencil to paper, brush to canvas, chisel to stone, we are writing the record of our generation, and history is pitiless to the false and trivial.

There are two points of view being expressed, the ultraconservative and the ultraradical; one believes that only by following slavishly the concepts and methods of the past is to be found virtue; the other would discard the past entirely and begin all over again, divesting themselves of all tradition. Well, so far as I can learn by diligent research, there would appear always to have been, at any moment you like in the world's history, these two opposing views. The names change, the battle-cries vary, but the protagonists are the same. Between the two somewhere there must be a region of sanity and sweet reasonableness, of urbanity, of high serenity, where the just claims of tradition and of progress meet and are reconciled.

Some few years ago I addressed the American Institute of Architects and charged them with carelessness and sloth for continuing to reproduce, without material change, the architecture of past epochs for the vesture of the life of our own time—a condition that never existed in any other era of which we have knowledge; and I urged them never to take up their pencils without remembering that we are writing the history of our day, begging them not to let the record be that of a plagiaristic, noncreative epoch. These were seasoned practitioners of sufficiently ripe experience to digest such an exhortation. Signs developed that some of our juniors hailed this as a gospel of emancipation from tradition that appealed to their sympathies and which they would no doubt have liked to put immediately into practice. So I took occasion later to address a body of students in the Boston Tech. and gave them advice in an entirely contrary sense—reminding them they, as students, must, to use Stevenson's telling phrase, "play the sedulous ape," steep themselves in the traditions of Greece and of Rome, of Italy and of France, of England and of Spain, know the work of China, Japan and India, store their brains with myriads of forms and patterns and colors, and extract the essence of their spirit for guidance when the time should come for them to create in their turn. And yet the two addresses were consistent. The riper men were assumed to have passed through their period of garnering and storing up; I only asked them to stop garnering, stop plagiarizing, and make everything they did a step toward the development of an architecture we may fairly call our own. I only asked the students to remember that they must furnish their brains with impressions of everything noble and beautiful in the world before attempting to create.

The tendency of the student just now in the schools of architecture (and particularly in the nation-wide system of education conducted by the Beaux Arts Institute of Design) is very much the same as in the schools of painting—to attempt to fly before learning

to creep; to despise the ways in which the greatest artists in all ages have acquired their mastery, have earned the right to their freedom, disciplined from within, as must always be. For this is a time of short cuts, or impatience to arrive, no matter how unripe the talent, no matter how unfurnished the mind and soul, no matter how untrained the hand and eye.

The right of the trained and formed artist to paint or carve or build precisely as he pleases is not for a moment to be questioned. The artist must be free, he must not be denied wings, and no intelligent being would wish either the arts or the artist to be static. The arts must progress, they must develop; they cannot stagnate or they perish. But progress and development must be orderly, must be above all things natural, unforced, and be based upon and rooted in certain principles that the educated world has come to recognize as fundamental. Here and there, as in the world of flowers, a sport, strangely beautiful, points the way to the formation of a new species; but usually in the world of art departures must be normal if they are to be fruitful and endure.

I trust my own record as to architectural design is perfectly clear; I have stated it often enough—that I look upon it as a problem in form and color, not as a problem in the adaptation of other men's creations to our personal uses; that all the paraphernalia of architectural detail, mouldings, ornament, are to be regarded as shadow-casting elements to be modified at will as will is governed by discretion, not as sacred and inviolable canons, not as the shibboleths of historic styles. But more than this! That these things, the great and beautiful details of all past ages, not one alone or two, but all, constitute, with mass and proportion and the distribution of voids and solids, the alphabet and grammar of architecture. He who is ignorant of this alphabet and grammar of architecture is as illiterate as one ignorant of the alphabet and grammar of his language and the literature of that language. From the alphabet and the grammar of our language flower the glories of our poetry and our prose. How can the architects of tomorrow work without knowing their alphabet and their grammar? How false their rhetoric is sure to be! And yet the current tendency is to neglect the study of the fundamentals of architectural speech and begin with a vocabulary that goes no further back than the Graybar Building or the Chanin. We see it increasingly in the student work of the Beaux Arts Institute of Design and the Colleges. Only a few days ago I met the Dean of a new school of architecture who was in town to buy books on "Modern" architecture demanded by his students; tough food for babes and sucklings; and I understand that there is a tendency in the schools for the undergraduates to demand to be taught as they wish to be taught, not as the faculties deem wise. I wonder how many heads of architec-

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tural schools are going to have the courage to resist the mandates of undergraduate Soviets.

When the students in the Beaux Arts system and in the colleges begin their essays in design with feeble adaptations of the Shelton or the Vesey Street Building or the American Radiator Building or the Nebraska State Capitol they seem not to realize (and I don't believe they are told) that Harmon and Walker and Hood and Goodhue had earned the right, by long study of traditional forms, to depart from them as they pleased, and it was precisely that discipline in design which makes these buildings the solid monuments of architectural progress they are.

The school of architectural thought now happily dying out taught that the highest value of tradition was in the availability of ancient buildings as material to be reproduced as closely as possible. The best architect was he who copied most stupidly the copy set at the head of his page of life. The architecture of the past was not regarded as a marvelous library through which we may roam and read and learn how men have lived, how men have thought, how they have created, that we in our turn may live our own life, learn to think our own thoughts, learn to think, learn to create as they learned to create. Here in a nutshell lie the Values of Tradition.

And now for another element in present tendencies. We hear a good deal these days in the camps of the revolutionaries—from whence it has spread to the schools of art—about self-expression. Ever since the Germans began to express themselves in 1914, self-expression is held to be the right of every self-respecting child. In art this is quite a new doctrine, this conscious effort to express the artist's ego. But it puts the cart before the horse. In the history of every epoch that I have studied is abundant evidence that the artists of other times have concentrated all their efforts upon doing what they set out to do just as well as they could, merely striving patiently and humbly to make something beautiful. It is unnecessary to strive to express one's self—that is absolutely inevitable, but not in the way the revolutionaries mean. Can one imagine Raphael sitting down with himself and musing thus: "I have a calm and tranquil disposition; I am at peace with my world; I am a popular and courted fellow. Go to now, I must express this in my work, and exhibit these excellent qualities and conditions by calm and tranquil compositions of high distinction." Or Michel Angelo: "I am grand, gloomy, and peculiar; I have a broken nose; people don't like me and I despise most of them thoroughly. Therefore I must express this aloofness of mine, and paint and carve so that people will think of my ego when they see my work." Not for one minute! These men were as they were. They were far more interested in their work than interested in themselves, as all true artists are. Thus interested and thus working, they could not fail to put themselves uncon-

sciously into their work, to such an extent that their work is an unconscious revelation to us of these high souls. It is well, if we consciously seek self-expression, to be perfectly sure we have something worth while expressing, lest the self-expressed be found to be disconcertingly unimportant.

For what is the artist's business in the world? It is not to express himself, but to express something beyond himself; to make something beautiful before he dies; happy-starred is he to whom it is given to make many beautiful things; but if, during a long life, he has produced but one really beautiful work that life has not been spent in vain; one such accomplishment is a princely legacy to the ages.

The just reproach that can be brought against the recent movements in art is that they are not in the direction of beauty; in fact their practitioners and supporters are apt to be affronted if beauty is brought into discussion. They say they prefer character to beauty—as though it were possible to make anything beautiful without character; they prefer interesting things—as though it were possible to have beauty without interest. They erect the ugly into a cult and profess to find a kind of beauty in the ugly, the bizarre, and the distorted. That seems to me a perverted, decadent point of view. The usual retort may be expected here: that beauty cannot be defined, and that the idea of what is beautiful has varied through the ages. I entirely agree—of which later on.

Architecture must, thank heaven, have walls and openings in the walls; it must be buildable, it must stand safely up; and these fundamental sanities are its salvation and protection in large measure from the vagaries of the "new" painting and sculpture. Its structural qualities save it from the worst manifestations of the prevailing inclination to relegate to limbo all the lessons the race has so painfully acquired. There are structural qualities also in the modelling of a head, whether painted or carved; there is the structure of the eternal hills in landscape: and the structure, so very different, of the airy domes and pinnacles of cloudland. These qualities, one would think, should save painting and sculpture from the Bolsheviki of art—and they will! For structure cannot be denied; without it there is no permanent pleasure. Sooner or later good sense will demand a return to the sane, the normal and the true, the soundly constructed.

Another reproach that I believe to be just is that many of these people try to make paint and clay do more than by the nature of these media they can do; to attempt to make them express ideas of an order that cannot be expressed in painting and sculpture—ideas that would require some other medium for their right expression—music, or verse, or movement like the dance. Fluid things like the movement of a dancer, flowing one into the other without pause or cessation so that it is impossible to say how much of the effect

of the pose is attributable to that of the instant before or to the preparation for the movement about to be made—such ideas are only truly expressible in terms of their own technique. Even a master of the craft of draftsmanship like a Degas or a Troy Kinney, both famous for their drawings of dancers, can only give us the impression of a single instant of a dance. Music is not static, the dance is not static; painting and sculpture are; they give us immobile records of the mobile; and they are impotent to record ideas that music or the dance or poetry are alone capable, each in their sphere, of making us hear, or see or feel. It is a test, an infallible test, of the rank of an artist that he never oversteps the limits of the medium in which he has chosen to express his ideas; and that he never chooses the wrong medium; his artistic tact warns him instantly whether such and such a medium is fit for the expression of such and such an idea. You will observe that I am talking about the expression of ideas, not of egos.

Triangles and rhomboids and tetrahedrons and all such geometrical shapes, as abstract conceptions belong rightly in the domain of science; to intersect a magenta rhomboid with an isoscoles triangle of a sour green is not very attractive mathematics and it is very poor art. To embed in such a diagram a countenance that looks like some of those distortions which occur when the film on the negative of a portrait photograph melts and runs in the heat of the dark room, improves neither the mathematics nor the art; and to give this arrangement a title so obscure as to be incomprehensible is no assistance to the literature of art.

Akin to the current tendency to try to force an art to express the inexpressible in the vehicle is the inclination to treat sculpture like painting or painting like literature; this is not quite the same thing as choosing the wrong medium for the expression of an idea; it is a technical question, involving a most interesting analysis of the technique proper to painting and to sculpture—but we are working toward an understanding of the Values of Tradition, and must not go too far afield just now.

Suffice it to say that those masters of painting and sculpture who have through their tact and taste given us our best traditions have always understood the proper fields of painting and of sculpture, and have known where the right boundaries lie. David made his painting look like colored sculpture; Rodin tried to deal with light and shade more like a painter than with sculptural form as such; instead of using definite form to produce light and shade, he used light and shade to produce the impression not merely of form but of color and emotion.

It is worth noting that these "new" movements in art are not the fruit of our own soil. They are importations from centres of jaded or outworn civilizations, or from those countries in the experimental stage of development which lack artistic tradi-

tion of value. Work from the latter sort is acclaimed as "fresh," "vigorous," "unspoiled"—work that to the trained eye looks merely raw or offensive; and even the African savage has been drafted for exploitation by the cultists of the unlovely. We Americans with our avid desire for the new—anything a week old counts as *vieux jeu*—leap gladly upon these fads and clasp them to our bosoms with loud cries of joy—luckily to be relinquished presently for another new-comer.

One remembers very well when works of the Impressionist School began to appear here. How strange they seemed at first! But they made their way and established themselves as true art because the underlying principles were sincere and sound. They had a hard road to travel in France where art must have a certain official sanction in order to prosper, and Manet and Monet and their comrades were assailed almost as bitterly as Matisse and his lot today. But we must distinguish between the two schools, The Impressionists did not discard tradition—they developed from it. They did not discard the old tools and pigments. They did not invent a new language and speak in that gibberish and be pained, ostensibly, when they were not understood in it. There was a difference of accent, of idiom, like the difference between the Italian of Florence and that of Naples, but they spoke a comprehensible tongue. They did not try to do literature in paint, or nightmares in paint. The group was trying to approximate, more closely than artists had theretofore been able to do, the effect of light; light was made the principal protagonist in the picture; they tried to give the effect of the vibrations one is conscious of on a piping hot summer day, the dance of the gilded dust, the motes that fill the air as the sun rides low. But they did not paint a large lump on a woman's thigh and explain it by the statement that the lady was thinking of a mountain—most strange stigmata.

Well, our friends the Futurists, the Post-Impressionists, the Cubists (I am conscious that these names are already as old-fashioned as the states of mind they connote) say they too are looking at things in a new way—as a little, little child would see them, or a simple, simple savage. Presently we shall be asked to see things as a horse sees them, or the "harmless necessary cat," or even be favored with the simple vision of Archy, Don Marquis's immortal cockroach. I see no limit to the field of exploitation—the entire animal, mineral and vegetable kingdoms may be levied upon, and the soul-cry of the cabbage may be expected to haunt our dreams.

Now we are not little children, nor are we simple savages. We are a highly sophisticated people in a highly sophisticated age; and it would seem to be in the line of progress (for these new movements are supposed to be progressive) to place all our sophistication at the service of art. That is what all sophisti-

cated peoples have done from the time of Pericles to the French Revolution. But no, as Henry Ford is said to have said, "History is bunk." And we must climb back into the crib with a bottle of hot milk, or return to the jungle where all is so beautifully simple. We must go backward in order to progress, it seems. I prefer to progress forward.

One attribute of sophistication is cultivation; to be sure, we may be sophisticated without being cultivated; but it is impossible for us to be cultivated without being sophisticated. And I for one cannot but feel, when I look at the work of the golden ages of art, that this work is the product of highly cultivated societies. I shall ask you to remember this when presently I show you some illustrations; please ask yourselves how far the work of these new movements betray a tincture of cultivation.

One of our most serious quarrels with some aspects of these recent movements in art, particularly in painting, is the disregard of good workmanship, good craftsmanship. This is much less evident in recent sculpture, for, no matter how weird and distorted the forms and proportions, the sculptors of the new schools seem to take pride in the exhibition of their skill in carving or modelling. But one of the tenets in the "new" painting is to disregard technique.

Let us remind ourselves "technique" means simply this: the way a thing is done. There are many beautiful and workmanlike ways to do a thing, and there are many lazy, slipshod, woolly, greasy, slippery, ignorant, ugly ways to do it. One of Whistler's dicta was that a picture is not finished until every trace of the process and the labor that brings it into being has been eliminated, and the beholder can be conscious only of the mood of the picture, of its inner soul, of its meaning, and not of the painter or the painter's hand. This, mark you, from a painter who was supposed to be the embodiment of egotism! Nothing at all here about "self-expression"; and I think you will agree with me that in most cases one's first impression of a Whistler is consciousness of character or mood, not of mere technique, mere handicraft.

But our "new" people disdain the old traditions of draftsmanship and design and the skillful handling of pigment. These time-honored characteristics of great painting are held to distract the attention from the subject, or if, as often happens, there is no subject, then from that. So far, the theory runs parallel with Whistler's—but with this difference: that he painted just as well as he could with every resource he gathered through years of faithful study and observation, every secret of the craft of the painter, while they paint—do I say paint?—just as crudely and badly as possible, with what often seems deliberate perversity, like the conduct of naughty children; with the result that all one can possibly think of is the horrid mess they have made, a mess of outrageously

bad drawing, and color discordant, muddy or opaque, or shrieking to heaven.

It is so easy to be misunderstood that I want to say in unmistakable language that I neither want nor expect nor prefer any modern artist to express himself in any idiom but that of the present day. The vivid, gay and beautiful color which characterizes our shows of paintings nowadays is typical of our time, and gives me a sense of joy that the older tonalities do not convey. When I pass through Chicago it is to the galleries of contemporary work in the Art Institute that I go first. But I should be very sorry if, in other moods, I did not take just as keen pleasure in the tonalities of 1830 or lose myself in amazement in that room in the Pitti Palace where every picture is a masterpiece of the Italian Renaissance. The present tendency toward immense simplification in sculpture gives me exquisite pleasure when it does not ape the archaistic sculpture of a sterile epoch in Rome. And when I see Ely Kahn and Fred Hiron enriching their buildings and enlivening the American scene with their essays in polychromy, they too give me keen pleasure.

Let us however maintain a detachment sufficient for cool judgment; let us not forget that John Ruskin, who led critical opinion in the arts for the Victorian age, who may be said to have created that opinion, said of one of Whistler's loveliest creations that it was an affront for a "coxcomb" to ask a certain number of guineas "for throwing a paint-pot in the public's face." Now that the dust has settled over the arena in which the dispute was fought out, now that we have emerged from the Victorian Shadow, we know that Ruskin was wrong and that he grossly and arrogantly maligned a sensitive and conscientious artist. So we must ask ourselves when we animadvert upon the methods of the Modernists, or whatever they may wish to be called, whether we are grossly maligning sensitive and conscientious artists. Happily we have our touchstones. We have superb traditions of honest, sincere, and beautiful craftsmanship, of superb and exquisite and resonant color. We have the work of the Van Eycks, the first painters in oil; we have Ver Meer, exquisite artificer of deathless beauty; we have Rembrandt, Velasquez, Titian and a host of others. A Van Eyck is like a lovely enamel, clear, pure, and translucent, in color and quality; a Ver Meer has a surface like satin, with harmony in every delicate tone; Rembrandt in his later days, his most powerful days, loads on the paint with a full-charged brush; Velasquez, as Whistler said, seems to have dipped his brush in light and air; a Titian is rich and mellow, like a delicious fruit, slowly ripened, as we know his practice was. Place a Matisse, a VanGogh, or any of their imitators and followers beside the work of such master craftsmen. How do they compare? Do they give pleasure? Do they paint beautiful things beautifully? You will have the oppor-

tunity in a moment to answer the question for yourselves. They seem to despise tradition—and its Values. Suppose none of us had ancestors—we wouldn't be here, would we? Well, how is a painting or a building or a statue or a book or a symphony to get along without ancestors. It is our ancestors who have built up our tradition. Let us never forget that we, in our turn, are building up tradition, that we, in our turn, will be ancestors. Happy those whose ancestry is derived from worthy sources.

The splendid ancestral line from which any good work of art has sprung has built up traditions of good craftsmanship, of beauty of line and color, and composition. And it is the right use of such traditions that establish their values to us. It seems to me the very pinnacle of impertinence to wave away our splendid past, our artistic heritage, with a flippant modern hand. That is as pathetic as Henry Ford's reputed comment upon the value of history. But because we respect our traditions, honor them, study the works of the masters who wrought them out, is no reason for copying them, for never progressing. Some of the best painters and sculptors in this country are in the younger group who have had the advantage of study in the American Academy in Rome; they are in many ways the most truly progressive men we have; their work does not suggest the masters they went to Rome and elsewhere to study; but one is conscious of sound training in technique—although their techniques are their own; of beautiful draftsmanship; of well-knit and balanced composition; of fine and harmonious color. Their work is new in spirit, based on the best traditions; it is of our own time, and our time has a vast inheritance of beauty; and it does not betray neurotic impatience with old and tried canons of beauty; it is sane and wholesome and really progressive, because it respects tradition without imitation, carries on the torch. They have found the spirit behind the great works of the past, and work in that spirit. And these men are not alone; there are dozens of others, men and women, who never went to The Academy, doing sane creative work. No artist may escape the influence of his time—nor should he seek to escape it. The great men of past ages have always been of their time, yes, of their very hour. And they did not despise tradition. Brunelleschi, studying the ruins of Augustan Rome with the young Donatello and returning to Florence to design that airy miracle, the Pazzi Chapel, knew the just values of tradition. He built upon tradition—a sure foundation—but his superstructure was his very own. The mode known a few years ago as "Art Nouveau"—how many "new" arts we have had since then—began without tradition, without foundation, without roots in the past from which it could draw sustaining sap, and withered and died a swift and unlamented death. And so will any phase of art that disregards the laws of normal growth and development.

And now, if we may have the lights down, we may compare the old and the new, what is called progressive and what is alleged to be unworthy as inspiration and guidance for this brand-new world of today. I shall show you only a few. (Applause)

(Mr. Magonigle was presented with a bunch of vegetables.)

Mr. Magonigle: I ask that if they be vegetables, they be soup greens. (Laughter)

(At this point Mr. Magonigle showed a number of slides selected to bring out the differences between the traditional and modern schools of art and design. The slides were as follows:

1. Donatello—"Saint Cecelia"—Bargello, Florence.
2. Brancusi—Portrait Bust of "Mlle Pogany."
3. Laurana—"La Femme Inconnue" of The Louvre.
4. Mino da Fiesole—Portrait of a Lady—National Museum, Florence.
5. Archipenko—"Reclining Nude."
6. School of Praxiteles—"Psyche"—Greek Torso.
7. Rodin—"Eternal Springtime"—Metropolitan Museum.
8. Archipenko—"Family Life."
9. Author Unknown—"Narcissus," Græco-Roman Statuette.
10. Brancusi—"Bird."
11. Rodin—"The Hand of God."
12. Michel Angelo—"Madonna and Child with Saint John." An unfinished tondo in the Bargello, France.
13. Michel Angelo—"Medici Tomb," Florence—"Il-Penseroso."
14. Botticelli—"One of the Heads in the "Allegory of Spring."
15. Picasso—Portrait.
16. Rembrandt—"The Noble Slav"—Metropolitan Museum.
17. Matisse—"La Coiffeuse."
18. Velasquez—"The Topers."
19. Matisse—"The Desert"—Moscow.
20. Velasquez—"The Tapestry Weavers"—Prado Museum—Madrid.
21. Rembrandt—"Old Lady Cutting Her Nails"—Metropolitan Museum.
22. Van Gogh—"L'Arlesienne"—Mannheim Museum.
23. Whistler—"Portrait of His Mother"—Luxembourg, Paris.
24. Ver Meer—"Lady with the Pearl Necklace"—Berlin Museum.
25. Helmle & Corbett—"Bush Terminal Building."
26. Arthur Loomis Harmon—"The Shelton."
27. Dudok, Architect—"Columbarium" at Westerveld, Holland.
28. Voorhees, Gmelin & Walker—"Vesey Street Building."
29. Sauvage, Architect—"Apartment House"—Paris.
30. Helmle & Corbett—"Apartment House—No. 1 Fifth Avenue."
31. Buchman & Kahn—"No. 2 Park Avenue."
32. Dennison & Hiron—"Bridgeport Bank."
33. Pataut, Architect—"Apartment House"—Neuilly.
34. Bertram G. Goodhue—"Entrance Pavilion" Nebraska State Capitol.

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35. Bertram G. Goodhue—"Tower"—Nebraska State Capitol.
36. Raymond M. Hood—"American Radiator Building.")

Now a few more vegetables. May I have the lights up, please?

Perhaps the pictures we have seen have given us a clearer notion of what I have been trying to say than any words I can speak. I chose them to show some of the masterpieces from which our traditions are derived; and to exhibit some of the masterpieces of the new schools.

Washington said in his Farewell Address: "Let us erect a standard to which the wise and honest may repair." And it is upon this note that I will close. Do you know the story of Mary? Mary had painted or drawn something and her mother, showing the work to visitors said "I think they are pretty good—for Mary." "Pretty good—for Mary" is a pretty low standard. All work, even that of our beloved Mary, must be measured against the best that has been done in the world. No man or woman should be content with anything less than that standard.

Matthew Arnold quotes Sainte-Beuve as relating that "Napoleon one day said, when somebody was spoken of in his presence as a charlatan: 'Charlatan as much as you please; but where is there *not* charlatanism?'" "Yes," answers Sainte-Beuve, "in politics, in the art of governing mankind, that is perhaps true. But in the order of thought, in art, the glory, the eternal honour, is that charlatanism shall find no entrance; herein lies the inviolableness of that noble portion of man's being." And Arnold goes on to say, "Charlatanism is for confusing or obliterating the distinction between excellent and inferior, sound or unsound or only half-sound, true and untrue or only half-true."

And as to the standards by which we may detect charlatanism, Arnold says in another place, *The Study of Poetry*, "The specimens I have quoted differ widely from one another, but they have in common this: the possession of the very highest poetic quality. If we are thoroughly penetrated by their power, we shall find that we have acquired a sense enabling us, whatever poetry we laid before us, to feel the degree in which a high poetical quality is present or wanting there." This is the function of all great art, of all great tradition—to give us a measure of judgment of perfection. If we look often enough and long enough at objects of the highest artistic quality we shall know how to judge of the quality of any work, old or new, that may be laid before us.

Let me quote once more from this great critic: Still speaking of poetry he says "If to our English race an inadequate sense for perfection of work is a real danger, if the discipline of respect for a high and flawless excellence is peculiarly needed by us, Milton is of all our gifted men the best lesson, the most salu-

tary influence. In the sure and flawless perfection of his rhythm and diction he is as admirable as Virgil or Dante . . ." The danger to the English race to which he refers menaces America also. What is true of the art of poetry is true of the arts of design. Only the loftiest standards are worthy touchstones. Only a high and flawless excellence is the worthy goal toward which to aspire with dauntless courage in the face of daily failure; once in a while to our hungry souls there will come a morsel of accomplishment that is sweeter than praise. Once in a while we shall do something to add to the sum of the world's beauty. Once in a while we shall be worthy of our great traditions. No artist need ask more.

Thank you. (*Applause.*)

[*From the ensuing discussion we have selected the portions which seemed most pertinent for architects. We quote from remarks by Horace Moran, Chester B. Price, and Ely Jacques Kahn.*]

MR. MORAN: If, Mr. Magonigle, the modern cult is that of self-expression, the results as we commonly see them form a type, an agglomeration of forms which at a glance we recognize as a very distinct type almost devoid of self-expression. It seems to be robust and to have a great deal of kick—well, perhaps it further resembles the mule in that it has no pride of ancestry or hope of posterity, whereas your art with a tradition can carry on and is safe.

You will recall that in Tennessee a group of serious judges sat in solemn conclave on their tailless spines and decided that there is no evolution; and that in that state a few weeks ago there was born a child with a seven-inch tail, showing that in its evolution the human race can reveal its source from time to time. Perhaps in this instance, the tail of tradition is objectionable; but in the case you present in your brief for art, I believe tradition to be very precious.

MR. MAGONIGLE: I am glad to be reassured, Horace.

MR. PRICE: Mr. Magonigle's address was so broad and inspiring, so wholesome and timely, that there is only one question upon which I should like to venture a remark—the question of architectural education and particularly its application to the American Beaux Arts system.

Mr. Magonigle has criticized the lack of discipline in the schools and the effort of the students to get away from the use of old forms in their designs, to express their individual tendencies. I believe strongly in discipline, in sound draftsmanship and in an intimate knowledge of the old traditions, but it seems to me the students should have the right and the opportunity to carry on in their way, in school, as those architects of today whom Mr. Magonigle mentioned are carrying on in their way in actual practice. They,

of course, were trained traditionally, but, knowing some of them I know that at least one or two were always somewhat in rebellion from the start, even in their school days, at the methods of teaching and at the results of the teaching in the schools.

Unquestionably a great deal of the student work shown at the Beaux Arts exhibition is "paper architecture"—some of the winning designs were merely a silhouette and a splash of color—but they did have form and the designers were evidently trying to get away from a hackneyed expression of what form was supposed to be. So I do not think, and this perhaps is to argue something that is taken for granted, that the students should be held down to learning tradition only, and going through old-world processes. Let them, if they are going to be the designers of the future, have a little of this growth that is being fostered and developed by the more experienced men.

MR. MAGONIGLE: Just off-hand, Chester, if you go into the realm of music, suppose a man does not learn his harmony and his counterpoint and all those things, the things that make musical composition; suppose the architect in the few years that he has (one, two, three, or four, utterly inadequate time) has only time to learn his five-finger exercises in the scale. He has to learn a little about composition, a little about counterpoint, a little about the use of light and shadow; he has not the time to become a finished designer in the new mode. If I were in charge of that school of architecture I would make him go through the old discipline, because it is the lack of discipline in this world, morally, mentally, and in every other way that is proving an impediment.

MR. PRICE: The discipline and restraint that come from a knowledge of tradition are wholesome and necessary, but if a student is given a modern problem in design—suppose an office building—why attempt to solve it by the use of old forms.

MR. MAGONIGLE: Why do they begin with office building problems?

MR. PRICE: That is one of the things they will have to design when they get out of school.

MR. MAGONIGLE: They are going to school to learn to design, just design; not to design office buildings or state capitols or small country houses. They are just going to learn how to handle their forms; and I do not know of any better way than to put them through the old discipline. I cannot think of any other way.

MR. PRICE: Of course there is no criterion for the modern efforts in design except that of good taste and a sound knowledge of form and structure. But isn't it better to teach its application in the schools,

particularly to the more advanced students, under sympathetic, broad guidance, rather than to hold the student down entirely to a study of old forms and not give him a chance to tell his story—vague, immature, and undeveloped as it may be. Certainly, he would be better equipped to carry on in the same way after he left school—he would not be so inclined to throw everything to the winds, including his knowledge of tradition.

MR. KAHN: It is distinctly a strange impertinence for any group of men to sit down in calmness and assume judgment on the art of the world. Here are some sixty men whose knowledge of the art of Sweden, Finland, Denmark for example, in all likelihood is so restricted that it might be embarrassing to press the question, yet the group accepts allocation of these peoples as artists, without comment. The modern movement in Europe has produced works of great interest in the north as well as in France, Germany, Austria, Switzerland and even England in quite recent times. The "Kungsholm," a ship just making its initial trip to New York, was a revelation in showing the possibilities of artistic co-operation, in evidencing a healthy degree of artistic intelligence in the design and execution of the interior of a great ship. More examples of collaboration are to be found in Stockholm, Vienna, Paris, Berlin, Dresden, where the vigorous existence of an active and intelligent group of artists is evident. Much work of inferior degree, to be sure, is found in any country; it is highly important to avoid concentration on the weaknesses of one man to prove the low standard of all of his fellows.

Mr. Magonigle, himself, as a staunch supporter of the strength of tradition, is the designer of one of the important modern monuments in this country. Here Mr. Magonigle, adding the skill of his art as an architect to his talent as a sculptor, has produced a thoroughly modernistic and entirely individualistic piece of work that one trusts will be gently dealt with when the Swedish architects in turn comment on the status of American art of the day.

MR. MAGONIGLE: I do not want to have the last word, but I just want after all these opinions have been expressed, before you go, to just recall the nubbin of my argument, that we must hold to our standards; if we do not hold to our standards we are going to perish. I do not care whether a man wants to work in Renaissance or Romanesque, or anything of the kind, or whether he wants to be as modern as he can possibly be,—he has to have standards. That is largely what I was trying to get at, besides the usual protest that one has to make sometimes. (*Laughter.*)

PERSPECTIVE PROJECTION

A SIMPLE AND EXACT METHOD OF MAKING PERSPECTIVE DRAWINGS

By Ernest Irving Freese

PART I—STRAIGHT LINE FIGURES

EDITOR'S NOTE:—This is the first installment of a series on Perspective Projection in which the author explains a simple system for making architectural perspective drawings without the use of vanishing points. We urge every draftsman who is interested in perspective to follow the series closely. Part I describes the elements of the system and shows how it is applied to simple straight-line figures. Succeeding parts will take up curved-line figures, short cuts, enlargements and reductions, foregrounds and interiors, and all the things which are necessary to know in order to be able to lay out, rapidly and accurately, any perspective drawing with which the draftsman is likely to be faced. Every point will be completely illustrated by the author's admirably clear drawings. Both text and illustrations are copyrighted, 1929, by the author, who is a well-known Los Angeles architect.

PERSPECTIVE DRAWING, as distinguished from geometric drawing, depicts objects as they *appear* to the eye, rather than as they *actually* are. In other words, a perspective is a "picture" rather than a "working drawing."

An accurately-constructed perspective of any object will exactly correspond, in all its parts, with a photograph of the same object taken from the same point of view as that from which the perspective was drawn. For this reason the art of perspective drawing is a valuable aid both to the architectural and the mechanical draftsman, enabling them, as it does, to delineate and thus study the visual appearance and proportions of an object, from any given point of view, before it is actually built or assembled.

Moreover, a perspective sketch will often render great and welcome assistance in the interpretation of ordinary "working drawings," especially so if the latter be at all complicated or difficult of clear presentation. Also, it is self evident that a practical knowl-

edge of perspective drafting affords a useful corrective for faulty architectural design.

In view of the above facts it is, indeed, regrettable that there are but few draftsmen who are capable of constructing with any degree of speed or accuracy, even the most simple drawing in perspective. This condition of affairs is undoubtedly resultant upon the complicated and tedious systems of perspective construction that have, heretofore, been the only means available, as well as upon the extensive and often prohibitive amount of space required by them in achieving the final results thereby.

Nevertheless—textbooks to the contrary, and paradoxical as it may sound—the delineation of accurate perspective drawings requires no especial knowledge of perspective as ordinarily understood. In reality it is extremely simple, and necessitates no greater aptitude in drawing than is possessed by any student or draftsman whomsoever. The simplified method herein to be presented is called "perspective projection" in

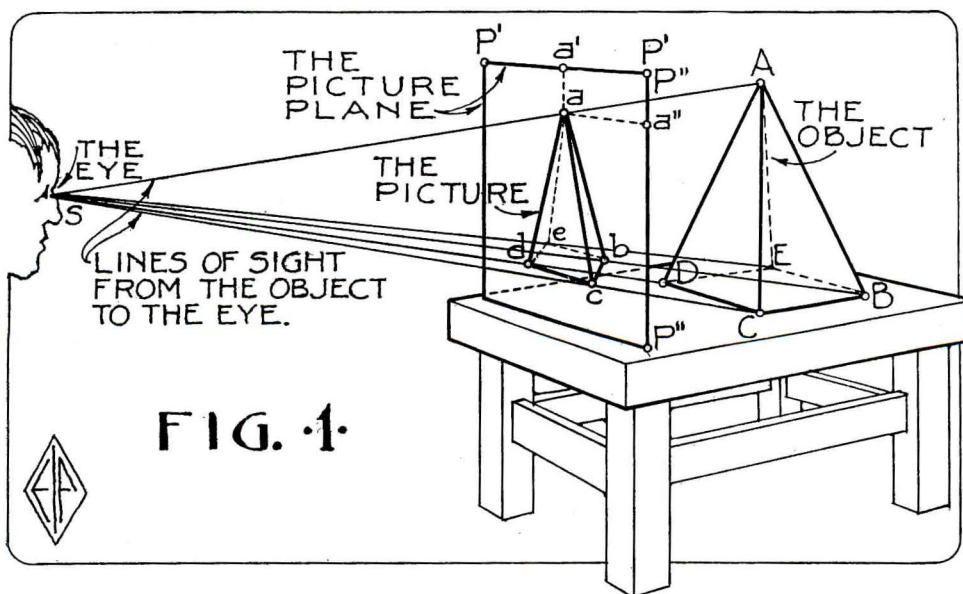


FIG. 1.

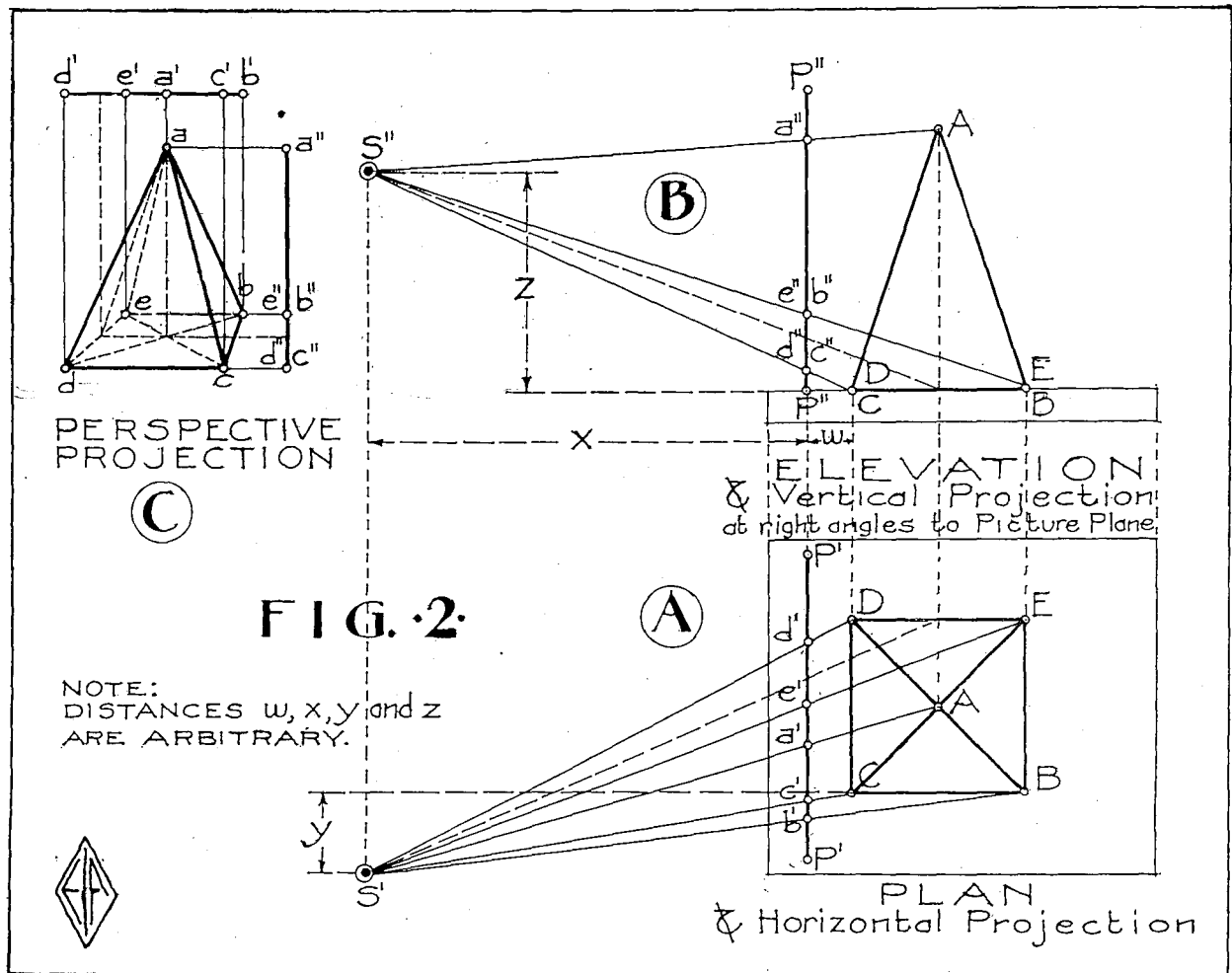
PENCIL POINTS

contra-distinction to the involved and cumbersome systems of perspective delineation already referred to and has been evolved and perfected by the author as a practical means of doing away entirely with all the "theory" and "machinery" of the old way. The "theory" of the author's method, if it has any, will become evident upon further perusal, and a few practical applications in the form of examples will enable anyone with a knowledge of ordinary "projection" to construct perspective drawings quickly, easily and accurately, from the geometric plans and elevations that constitute the so-called "working drawings" of the shop, office, or field.

Figure 1 illustrates, pictorially, all the points essential to a complete understanding of perspective projection. For the sake of clearness imagine a sheet of glass to be fixed in a perpendicular position between the eye of the observer and the object to be drawn. This sheet of glass represents the "picture-plane," or the plane upon which the perspective, or "picture," is to be drawn. In this case, the "object" is the rectangular pyramid, as shown in the sketch. Now imagine "lines of sight" to connect the points *A*, *B*, *C* and *D*, of the pyramid, with the eye of the observer. These lines will then pierce the picture-plane at the

points *a*, *b*, *c* and *d*. And these latter points are the true *perspective projections* of the objective points *A*, *B*, *C* and *D*. Hence, if the projected points on the picture-plane be connected with each other by straight lines, as shown, then the resultant figure, *abcd*, on the picture-plane, will be a true *perspective projection*, or "picture," of the pyramid *ABCD* from the given point of view. If the picture-plane be placed closer to the object, then the picture will become larger, while if the picture-plane be farther removed, then the picture will become proportionately smaller because of the convergence of the lines of sight. In either case, with a fixed point of view, the *appearance* of the picture, or its perspective proportions, does not change; only its *size* is affected. A change in appearance can only be effected by shifting the point of sight. These rudimentary principles can easily be verified by holding a sheet of glass in hand and looking through it at a given object. With the eye fixed, move the glass backward and forward as you may, yet the appearance of the object remains the same. But shift the point of view and the object immediately takes on a different appearance.

Now, to return to Figure 1, let the point *a*, the apex of the pictured pyramid, be projected vertically



to the point a' on the upper horizontal edge $P'P'$ of the picture-plane, and horizontally to the point a'' on the vertical edge $P''P''$, as shown. Then these two points a' and a'' , respectively, are the two right-angular projections of the perspective point a , thus exactly locating the latter point in its horizontal and vertical positions in the picture-plane. Any other point in the picture-plane can be definitely located in the same manner. Hence, inversely, it follows that if the two right-angular projections of any perspective point can be pre-determined, then the true perspective position of the point can easily be found, for it is bound to lie in the picture-plane at the intersection of its two right-angular projections, as is clearly proven in Figure 1. This is the whole "theory" of perspective projection. To make the theory practical, it is only necessary to find the two right-angular projections of the required perspective point. This is easily done, for the two points in question must necessarily be the two intersection-points of a given line of sight with the *plan* and *side elevation* of the picture plane, respectively, as indicated in detail in Figure 2.

At "A" and "B," in Figure 2, are drawn the plan and side elevation, or "working drawings," of the system illustrated pictorially in Figure 1. In Figure 2, all parts and distances are laid off to "scale" so as to be in correct geometric relation, one to another. In the plan at "A" the pyramid becomes the square, $BCDE$, with the apex, A , at the intersection of the two diagonals, while the plan of the picture-plane appears as the horizontal line $P'P'$, and the eye of the observer, or "station-point," is represented by the point S' at a given distance, x , from the picture-plane and a given distance, y , to the right of the object. On the other hand, in the side elevation at "B," the pyramid becomes a triangle with apex at A and with base BC or DE , while the picture-plane here appears as the vertical line $P''P''$, and the station-point S'' is fixed at a given height, z , above the base-line of the pyramid. In both the plan and elevation, the distance of the picture-plane from the object is a given distance, w , as shown.

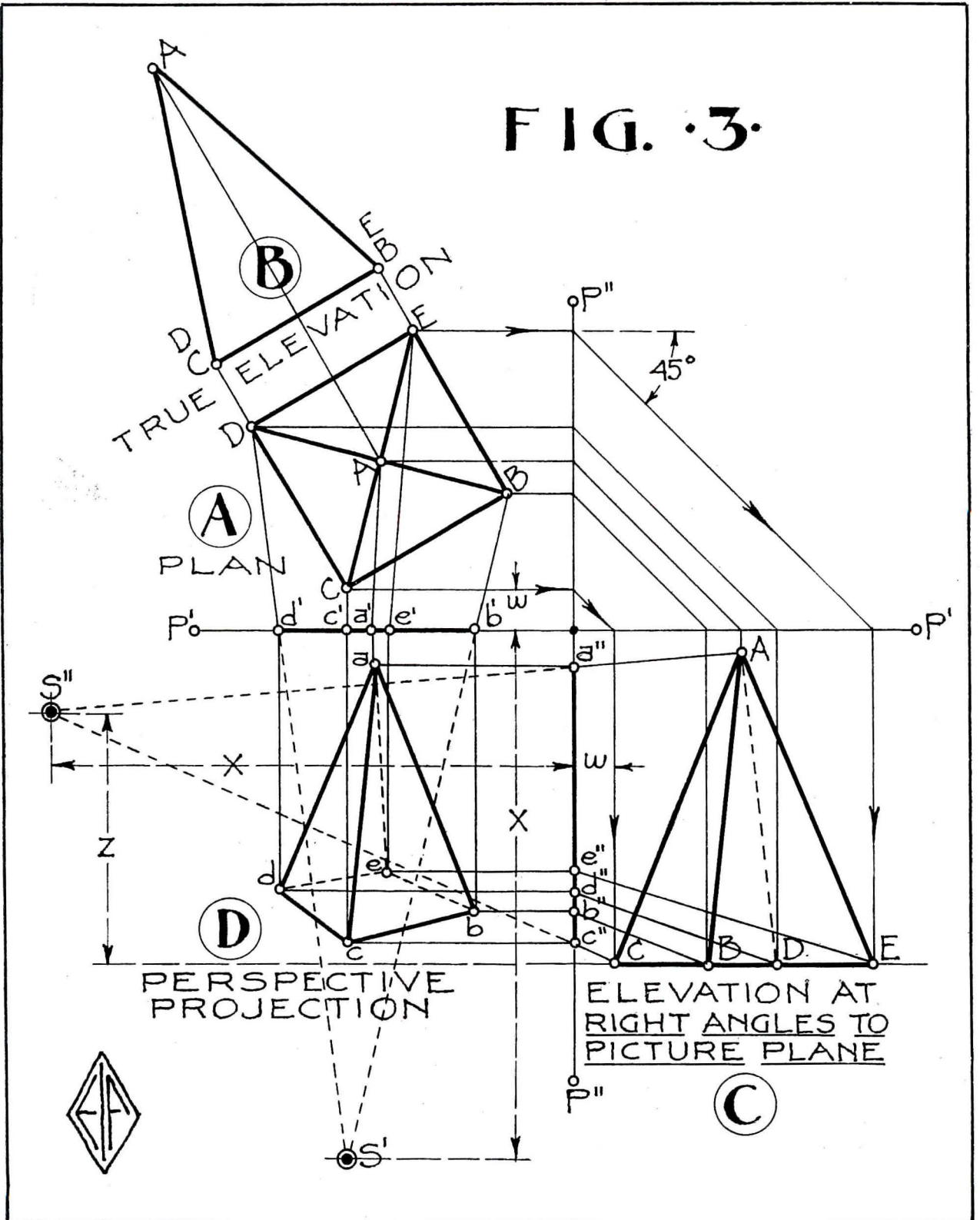
Now, on the plan at "A," Figure 2, lines of sight are drawn from the station-point S' to the objective-points A, B, C, D and E , respectively. These lines intersect the picture-plane, $P'P'$, in the corresponding points a', b', c', d' and e' , thus determining the relative *horizontal location* of the required perspective-points. Likewise, in the elevation at "B," lines of sight are drawn from the station-point S'' to the objective-points A, EB , and DC , as shown, intersecting the picture-plane, $P''P''$, in the corresponding points $a'', e''b''$, and $d''c''$, thus determining the relative *vertical location* of the required perspective-points. Hence, the two right-angular projections of each required point are accurately determined, and the true perspective projection can now be drawn by laying off these two sets of points *at right angles to*

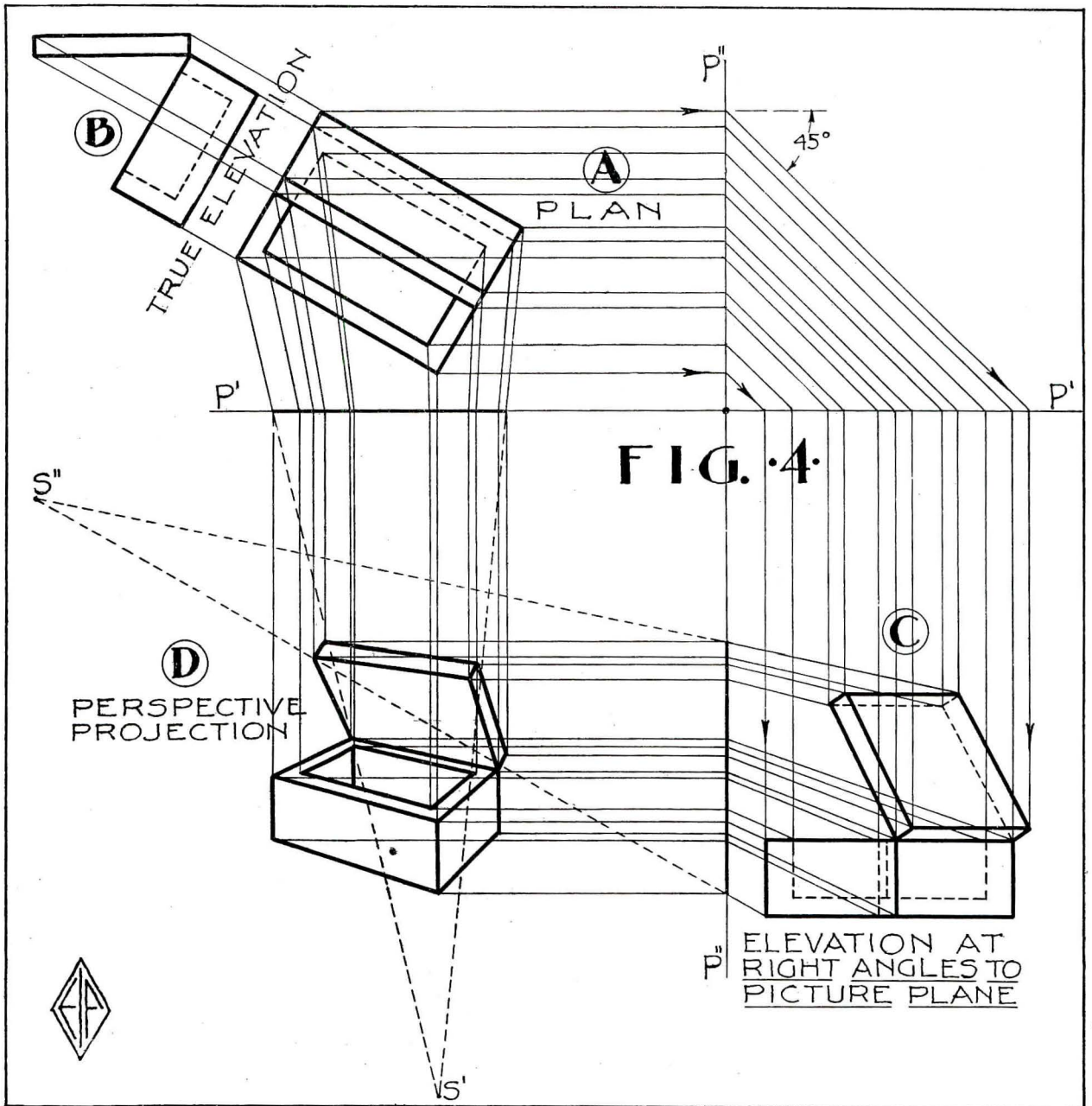
each other, as shown at "C," and then "projecting" the perspective from them. The *plan* of the points is to be laid off *horizontally*, either above or below the space in which the "picture" is to be projected, while the *elevation* of the points must be laid off *vertically* either at the right or left, as is clearly shown at "C" in Figure 2. Lines projected at right angles from any two corresponding points in plan and elevation will intersect in the required perspective-point, as has been demonstrated in Figure 1. And lines drawn between points corresponding to the same points on the object, will form a true perspective projection, or "picture," of the given object from the given point of view. By keeping all similar points similarly lettered, as has been done herein, the student will more easily follow this process of "projection" from the object to the resultant perspective, and thus avoid any initial confusion that might tend to make the process appear involved. But once the "theory" and practice have become mastered, the lettering and most of the construction lines can be dispensed with.

For instance, in the plan and elevation of Figure 2, the lines of sight need not be drawn at all, but the points simply marked where the straight-edge crosses the picture-plane. Also, there is no necessity of locating points that will be hidden from view in the finished perspective, as, for example, the point e , although it may sometimes be advisable to locate such points for constructive purposes or else to convey a more complete idea of the exact form of the object. Again, in the perspective projection at "C," Figure 2, the points in perspective can be located without drawing any construction lines at all. Merely slide the T-square into contact with one of the projection-points on the vertical line and then slide the triangle along until its vertical edge coincides with a corresponding point on the horizontal line. A dot, where the vertical edge of the triangle meets the horizontal edge of the T-square, will mark the required point in perspective. Finally, the transfer of the vertical and horizontal points to separate lines can be eliminated entirely by drawing the plan in a position above and at right-angles to the elevation, and then projecting the perspective directly from the corresponding points of the two lines representing the horizontal and vertical positions of the picture-plane, respectively. This latter time-saving operation will become clear upon the working out of the next example in which the entire construction will be combined in one drawing, although a great many of the construction lines, that otherwise would be unnecessary, will nevertheless be shown for the sake of rendering each successive step readily understandable.

The rectangular pyramid shown in Figure 1 and Figure 2 is drawn in what is termed "parallel" perspective, that is to say, the lines EB and DC , of its base, are parallel with the picture-plane $P'P'$. Hence, in the elevation at right-angles to the picture-plane,

FIG. 3.

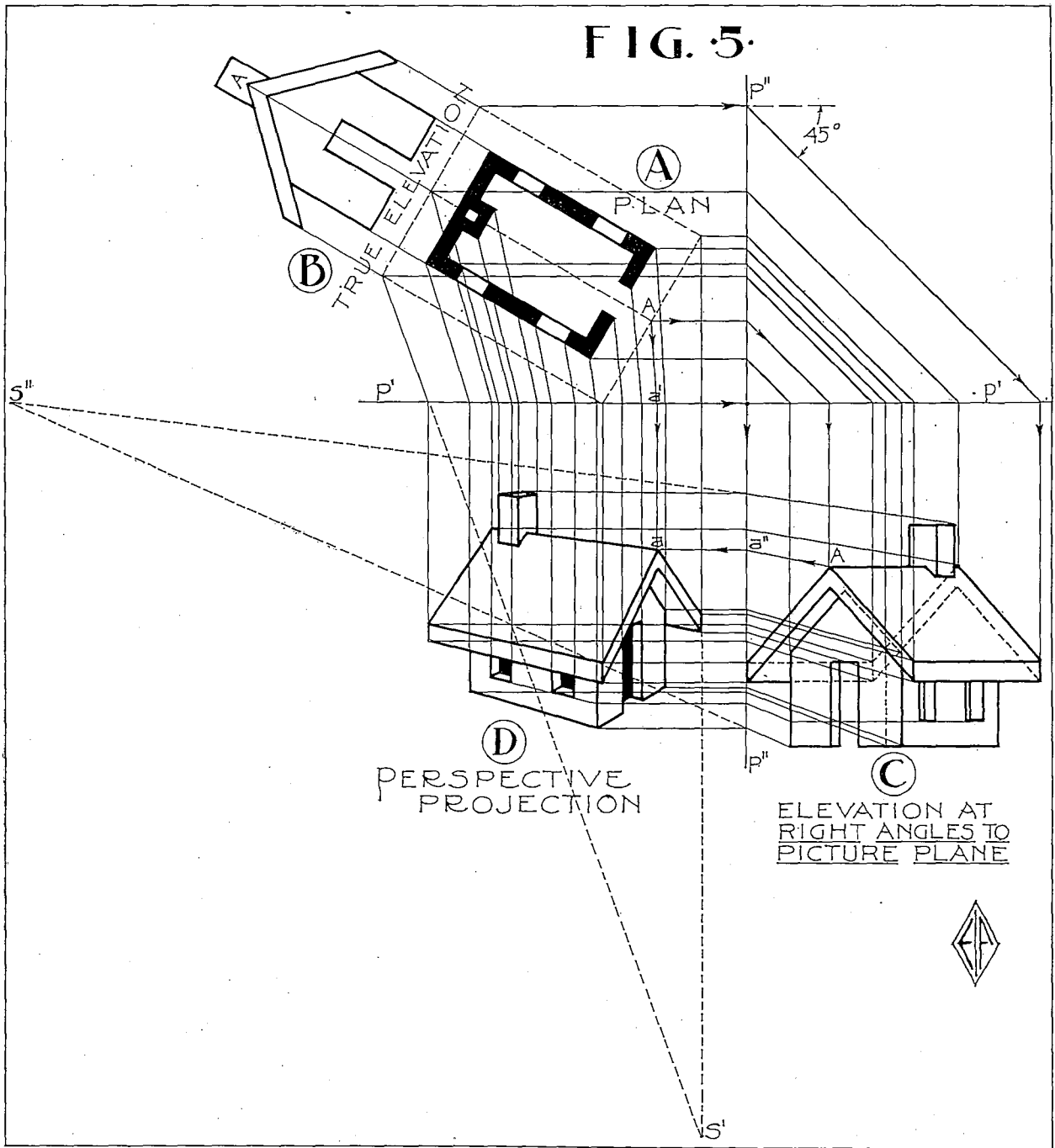




shown at "B" in Figure 2, the objective-points E and B coincide with each other, as do also the points D and C . Likewise, the picture-plane intersections e'' and b'' coincide with each other, as do also the points d'' and c'' . Therefore, in the perspective projection at "C," it is plainly proven that the perspective-lines eb and dc not only remain geometrically parallel with each other, but also geometrically parallel with their corresponding objective-lines EB and DC , the latter, in turn, being parallel with the horizontal projection $P'P'$ of the picture-plane. In the same manner it can easily be shown that any objective-line paralleling the vertical projection $P''P''$ of the picture-plane, remains vertical in the perspective, as, for instance, the vertical

center-line of the pyramid in Figure 2. Now, since any inclined line can readily be imagined as the hypotenuse of a right-angled triangle, it follows that any inclined line, occurring in any plane that parallels the picture-plane, will retain its true geometric inclination in the perspective, as, for instance, the inclined center-line of the sloping side ADE of the pyramid. From the above reasoning, the following invariable rule is formulated:—*Any objective-line whatsoever, occurring in any real or imaginary plane that parallels the picture-plane, has its perspective projection geometrically parallel with the line itself.* For this reason, the perspective of an object whose main lines lie in planes paralleling the picture-plane,

FIG. 5.



is said to be drawn in “parallel” perspective, in contradistinction to “oblique” or angular perspective.

In Figure 3 is shown the same rectangular pyramid drawn in "oblique" perspective rather than in "parallel." In other words, the base-line CD , instead of paralleling the picture-plane $P'P'$, now lies at an angle to it—in this case, 60 degrees, as shown. This condition makes no difference whatsoever in the method heretofore explained for constructing the perspective projection. In fact the entire "theory and practice" of this method have now been fully explained and exemplified. However, the method of application

has, in Figure 3, been considerably shortened by combining the entire construction in one drawing, as has heretofore been suggested. Ordinarily, the plan "A" and the elevation "B" will have been drawn, and the problem then resolves itself into the construction of the perspective projection from these "working drawings." This is accomplished by the following successive steps:

First:—Draw the horizontal line $P'P'$ representing the plan-view of the picture-plane. Place the plan "A," of the object, in the desired position as regards the line $P'P'$. Locate the desired point of view, S' ,

PERSPECTIVE PROJECTION—PART I

to scale. Mark the points where the various lines of sight intersect the line $P'P'$. The elevation "B" is shown in the accompanying drawing merely for the sake of clearness.

Second:—Draw the vertical line $P''P''$, in any convenient position, representing the side elevation of the picture-plane. At "C" draw the oblique elevation of the object, taking care that all points in this elevation are at the same right-angular distances from the vertical line $P''P''$ as they are from the horizontal line $P'P'$ in the plan at "A." In the drawing, these points are graphically projected from the plan into the elevation at "C" by revolving them about the point of intersection of the two lines $P'P'$ and $P''P''$, as is clearly indicated. But this is done mainly to show the exact relation of the elevation at "C" with the plan "A." Ordinarily it is much quicker and easier to construct this oblique elevation on a separate sheet of tracing-paper, projecting it directly from the obliquely-placed plan and tracing the heights from the true elevation placed underneath or, vice versa, by placing the oblique plan underneath and the true elevation alongside. By following either method, and locating only those points that will appear in the finished perspective, the most complicated oblique elevation can be drawn in an incredibly short time.

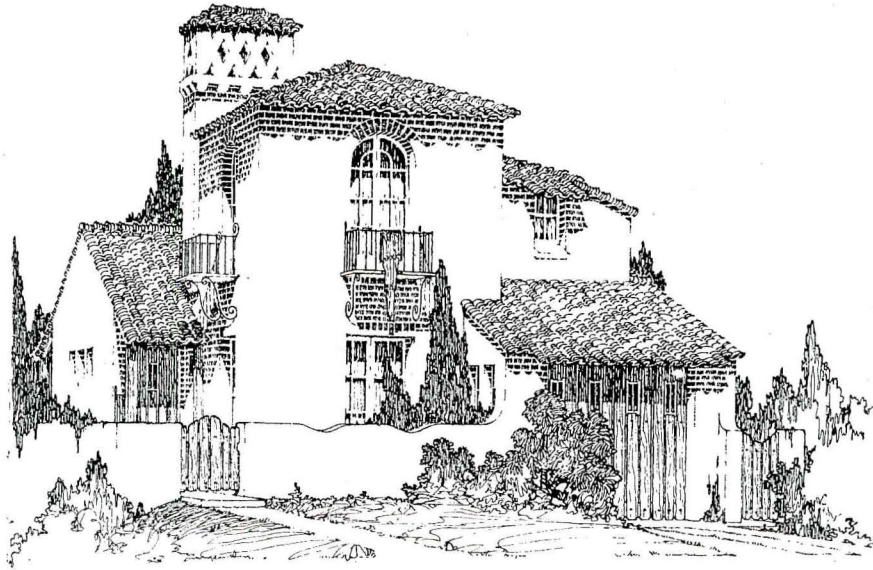
Then place it in position at "C" in correct relation with the line $P''P''$, as shown. Locate the point of view, S'' , in elevation, at the given distance x from the line $P''P''$, and at a height z equal to the elevation of the eye above the base-line of the object. Mark the points where the various lines of sight intersect the vertical line $P''P''$.

Third:—Mark the intersections of corresponding right-angular projections from the lines $P'P'$ and $P''P''$, as clearly indicated at "D." Lines connecting these perspective-points will form a true perspective projection of the pyramid from the given point of view.

The working out of the above complete process of perspective projection will enable the draftsman to draw any straight-line object whatsoever in true perspective.

The two examples shown in Figures 4 and 5 should be worked out slowly and *thinkingly* by the draftsman himself, making sure that he draws no line whatsoever without first knowing the *reason* for it. In this way, the process will become automatic, and surprising speed will be acquired in a short time.

In Part II, which will appear next month, the perspective projections of curved-line figures will be explained and illustrated.



EXAMPLE OF PERSPECTIVE PROJECTION BY THE AUTHOR

ERNEST IRVING FREESE, ARCHITECT



PEN AND INK AND CHARCOAL DRAWING BY PETER BEHRENS, ARCHITECT
STAIRWAY IN COLLEGE BUILDING OF THE BENEDICTINE CLOISTER OF SAINT PETER, SALZBURG, AUSTRIA

PENCIL POINTS SERIES of COLOR PLATES

This rendering is of a type popular for commercial work and is shown as an example of such work. The color was applied over a careful pencil perspective drawing on cold pressed Whatman's board. The sky was first blown in by an air brush, the clouds being protected from the action of the brush by means of sand spread in the appropriate places. The use of sand for this purpose makes clouds with a soft edge. The rest of the drawing was done with washes of transparent color, with the exception of the figures and the flagpole and flag, which were put in with opaque color. The original measured 22½" x 21¼".



BRANCH OFFICE OF EAST NEW YORK SAVINGS BANK, HOLMES AND WINSLOW, ARCHITECTS

WATER COLOR RENDERING BY PHILIP E. BEARSE

PLATE I

VOLUME X

NUMBER 1

This panel is one of a series of twelve, designed to be executed in white marble for the Buffalo Historical Society's Building for which George Cary was the architect. The photograph from which this plate was made was taken from the sculptor's full-size plaster cast, the size being 4'-8" x 5'-3".



SCULPTURED PANEL FOR BUFFALO HISTORICAL SOCIETY'S BUILDING—EDMOND R. AMATEIS, SCULPTOR
"THE BATTLE OF LAKE ERIE"

PLATE II

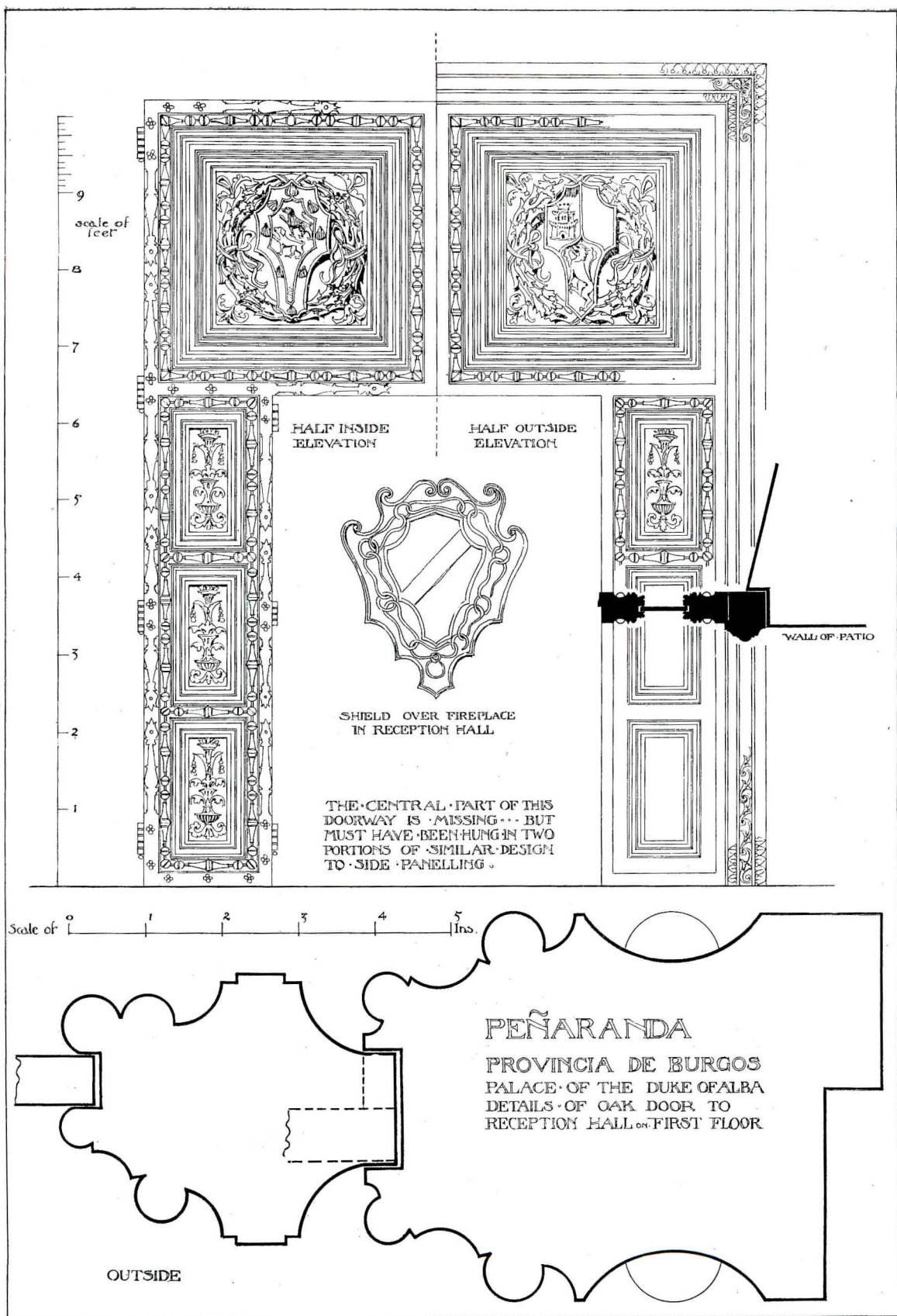
VOLUME X

NUMBER 1

"These details are taken from the half ruined 'Casa Solar,' once the magnificent country residence of the Zunigas family. The entrance portal is very grand, and, together with the large patio and staircase, dates from about 1500. The 'artesonado' roofs to the apartments on the principal floor although much ruined are superb, and among the finest in Spain. The reception hall, from which the details on these two plates are taken, measures seventy-two feet by twenty-three feet, and has a fireplace and minstrels' gallery at one end. The deeply moulded shutters and doors are very effective.

"This is one of the few country palaces to be found in Spain, and its patio, staircase, and reception halls are well worth the architect's special attention. Penaranda may be reached from Silos by a six hours' ride."

A. N. PRENTICE



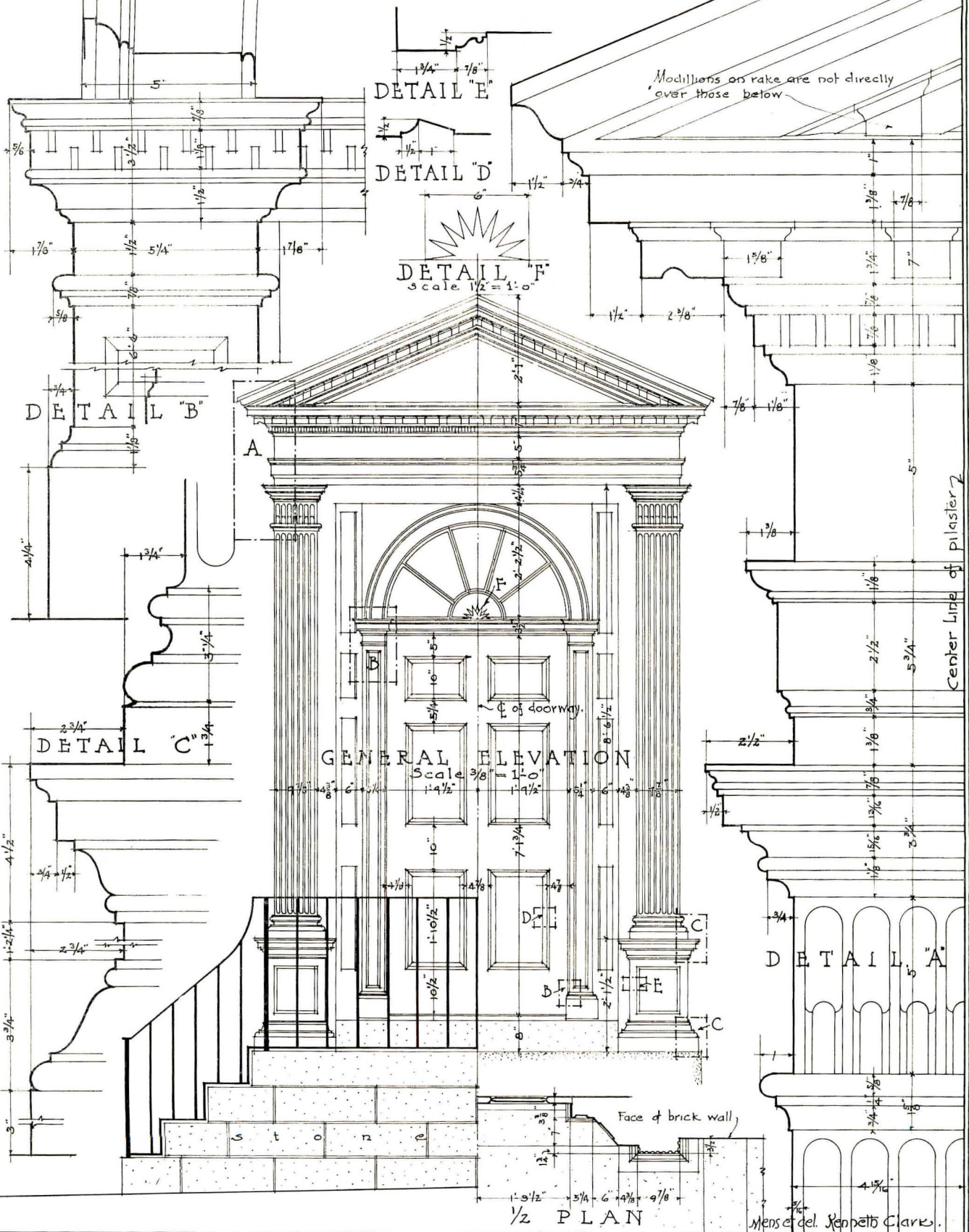
RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

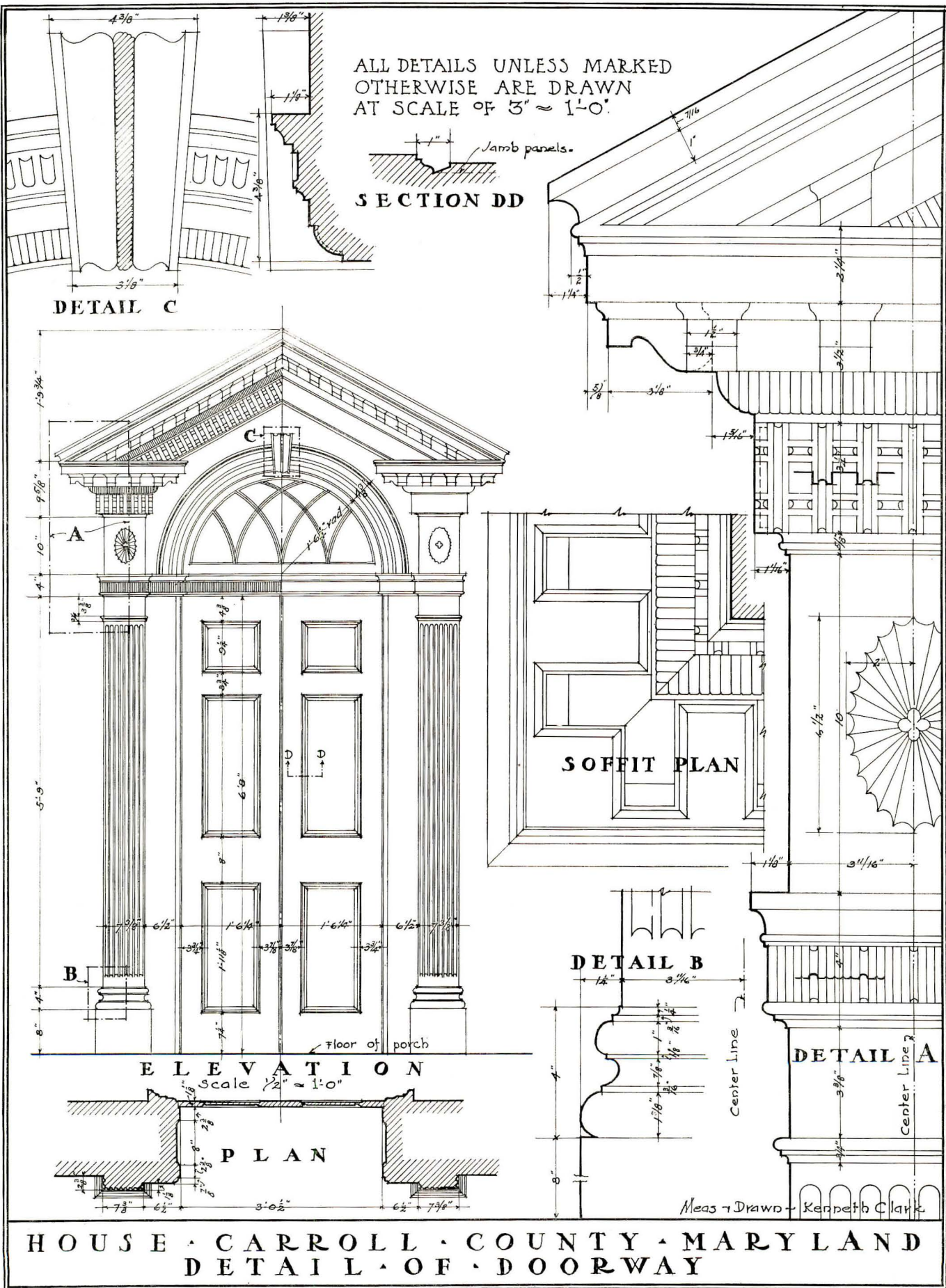
PENCIL POINTS



ALL DETAILS 1/4 FULL SIZE UNLESS MARKED OTHERWISE -



DOORWAY - BARTLETT - ATKINSON - HOUSE
NEWBURYPORT - MASS.





1927.

Constantin A. Pertzoff.

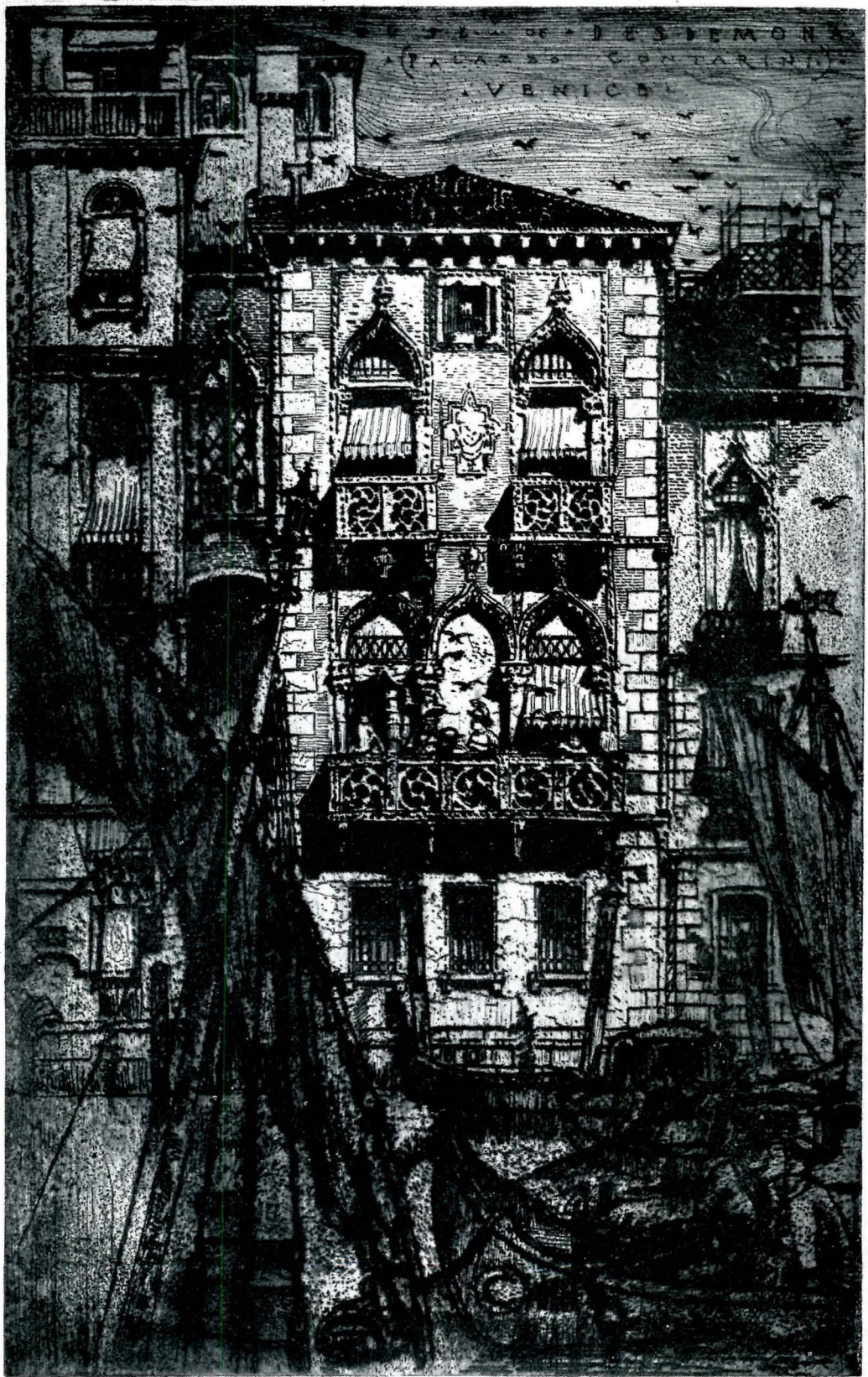
PENCIL DRAWING BY CONSTANTIN A. PERTZOFF
ARCHWAY, RUE DES CLOÎTRES, ARLES, FRANCE

PLATE III

VOLUME X

NUMBER 1

A carefully studied pencil drawing made on kid-finish Bristol board is reproduced here at the exact size of the original.



W. H. I. Hudswell, Sculp.

FROM AN ETCHING BY WILLIAM H. I. HUDSWELL
"HOUSE OF DESDEMONA, VENICE"

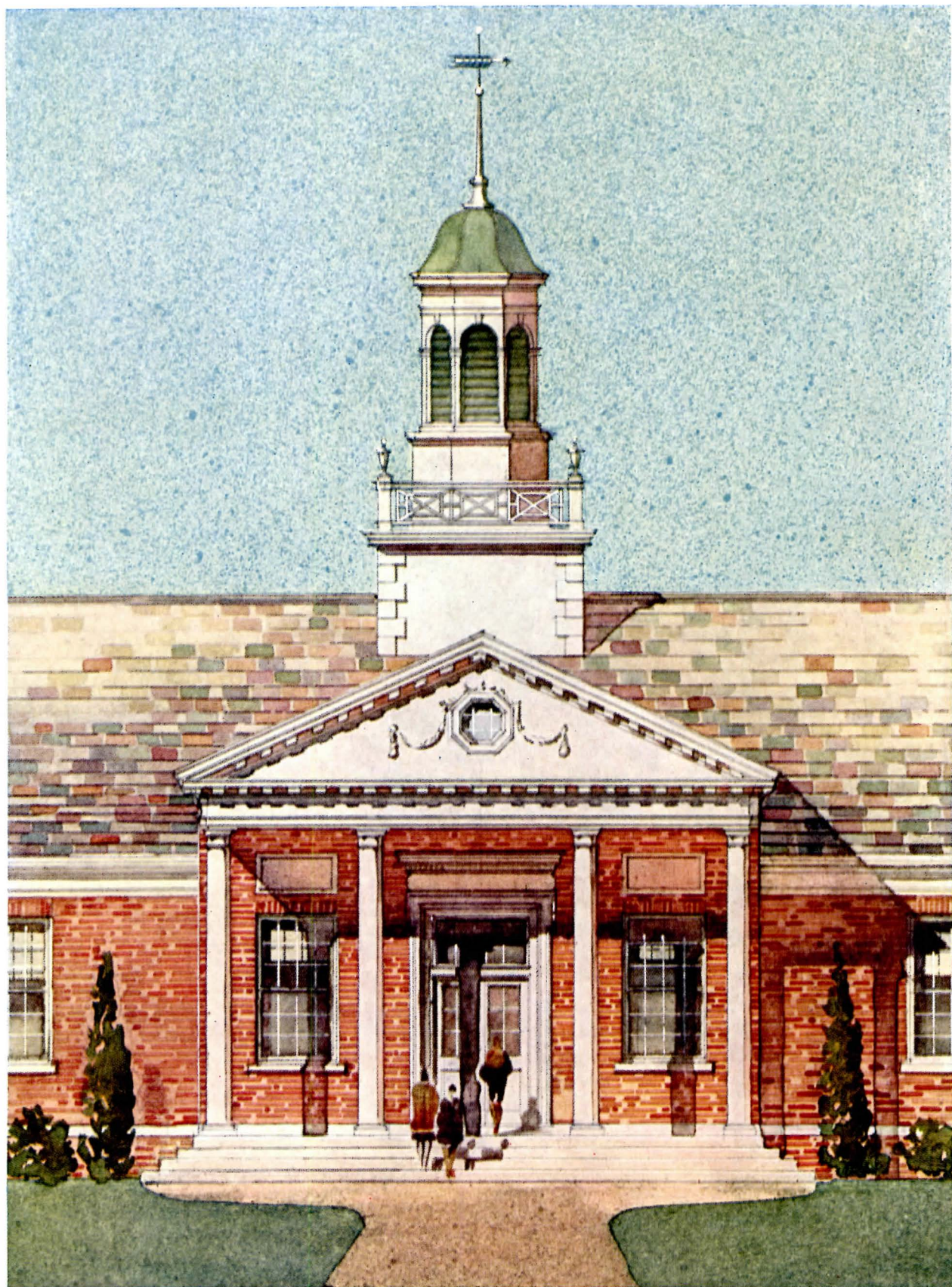
PENCIL POINTS

PLATE IV

VOLUME X

NUMBER 1

The original of this etching by Mr. Hudswell was printed in a rich brown ink and measured 12½" x 20". The lines were etched very boldly and the stippled effect around the sides and bottom of the composition was obtained by pressing sandpaper through the "ground" previous to etching.



CENTRAL FEATURE OF GRADE SCHOOL, CONCORD, N. H., WELLS AND HUDSON, ARCHITECTS
PORTION OF COMPLETE RENDERING IN WATER COLOR BY ALFRED T. GRANGER

PENCIL POINTS SERIES of COLOR PLATES

In this plate we have reproduced a portion of a water color rendering which is shown in black and white elsewhere in this issue. The portion shown here is at the exact size of the original drawing so that the technique used is clearly brought out. The color on the building was applied with transparent water colors and a brush, with the exception of the courses of brick which were ruled in with a ruling pen. The highlights on the muntins of the window sash were also ruled in with a pen and Albanine white. The sky was blown in with blue over a preliminary wash of burnt sienna and yellow ochre and some color was blown in to get a spattered effect over the grass in the foreground. The entire original drawing measured $36\frac{1}{2}$ " x $15\frac{3}{4}$ " and was done on white illustrator's board.

MOUNTING TRACINGS

By Schell Lewis

WE ARE INDEBTED to the blue-print for the large number of transparent papers now available to the draftsman. Some of these papers have a very good tooth for pencil work, and offer a convenient surface for rendering without the need of the carefully drawn perspective layout that is required if the usual method of rubbing onto heavy paper is followed. A rendering that is traced is entirely free of the original layout, of course, so that anything from a working drawing to a very rough sketch will do for this layout.

Some of these papers, especially the best, are so thin that mounting on the necessary board backing is very difficult by the old method of lifting the paste-wetted paper by the corners, as is usually done. Mounting through the use of a glass surface is so much superior all around that I think it would pay every office to have the necessary mounting glass. The only thing needed beyond the usual paste, etc., is a piece of glass as large as the largest mounting board used. This glass need not be perfect, and a second-hand piece, perhaps a bit scratched, will do just as well and be much cheaper.

This method of mounting, briefly, consists of laying the drawing face down on the glass, coating with paste, dropping the mounting board on it, and then lifting the board with the drawing adhering to it, and scraping out the excess paste.

The thinnest paper can be mounted by this method, there is no limit to size save the board itself, and it is quickly done and a one-man job. I have mounted

many thousand drawings this way and have never ruined one (yet), rarely get the smallest wrinkle in one, and have mounted drawings upwards of 36" x 50".

The materials needed include a sheet of plate glass which should be as large as the largest size board used, and permanently fixed on a table, as it is sure to be broken sooner or later if frequently moved. I would suggest a piece of compo board to use as a cover if the space is needed for other purposes also. The upper and right-hand edges of this glass must be against wood strips which will serve as guides in laying the mounting board. The upper guide should have a wood lip projecting over the glass $\frac{1}{2}$ " or so and above the glass far enough to let the board slip under it. This is very essential as it will prevent a warped mounting board from slipping up over the guides and ruining the drawing.

Under the glass there should be a piece of paper or cardboard with the several sizes of board used in the office marked on it—20" x 30" and 30" x 40" are the usual sizes. Inside of these outlines there should be several border lines drawn all around, say 2", 3", and 4" from the edges. This makes it very simple to align the drawing on the glass and tell at a glance what size mounting board is needed. It is best to mount the drawing and trim the board afterward.

The brush for applying the paste should be a flat paint brush 2" wide, rubberset and with a hard rubber binding. Do not use a brush with any metal on it as

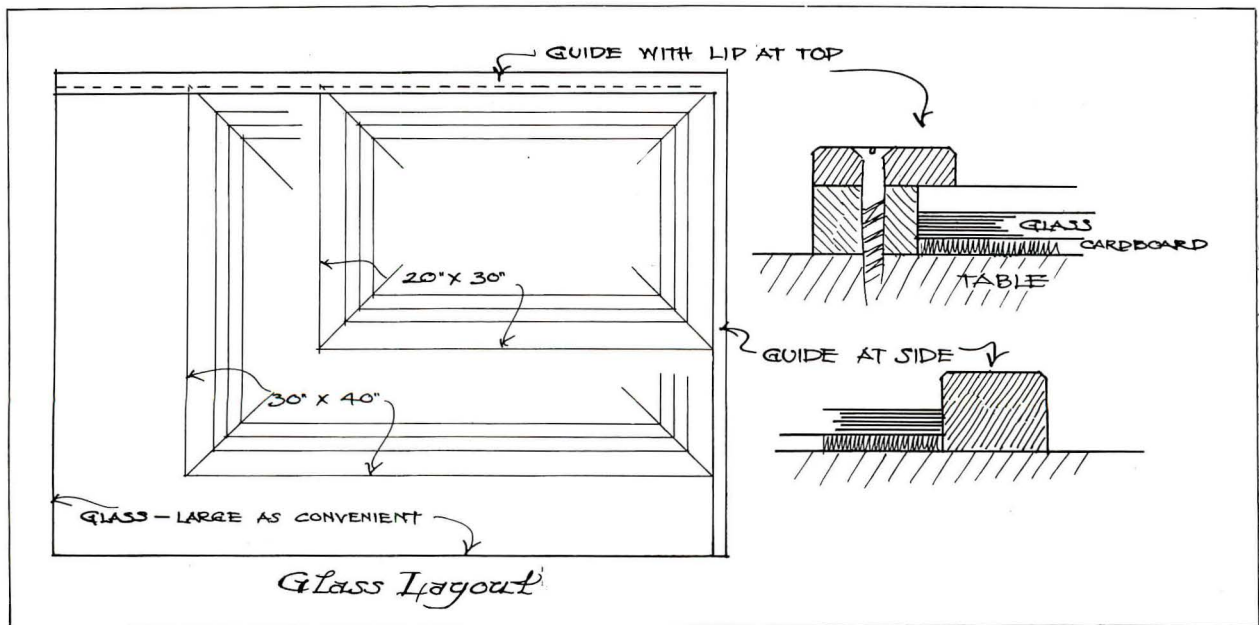
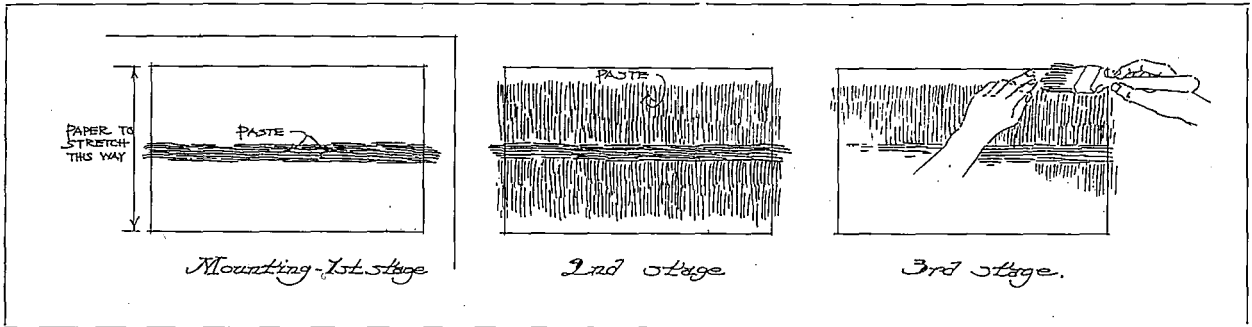


DIAGRAM SHOWING HOW GLASS SHOULD BE INSTALLED ON TABLE

PENCIL POINTS



METHOD OF APPLYING PASTE TO TRACING

the corrosion will eventually stain the paste. The above brush is not carried in all paint stores, but I know can be found at Montross, 661 Sixth Avenue, N. Y. This brush must be kept absolutely clean, for if it is allowed to dry with the slightest trace of paste in it, many small hairs will break off from the coating of dried glue the first time it is bent and ruin the paste. If you have not time to wash it very thoroughly, put it in a jar of water. If used often it is just as well to keep it in water all the time.

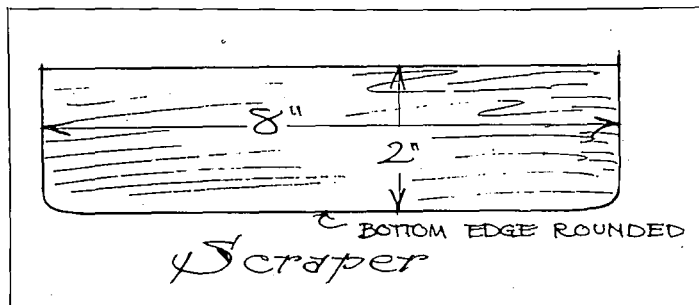
For paste I use Higgins Drawing Board Paste diluted to the consistency of cream. A little experience will show the proper mixture—if too thin it will run under the edges of the drawing excessively, and may not stick the drawing to the board when it is lifted. If too thick it will not scrape out completely and leave ridges of yellowish paste showing. This paste is sometimes rather slow in softening and I usually stir some water in it and let it soak a day or two. When my jar gets a bit low I mix another to have ready. It doesn't do to run out of paste in the middle of a mounting.

For a scraper I use a piece of wood about 8" long, 2" wide and $\frac{1}{8}$ " thick (a piece of cigar box). The edge is well rounded and the corners curved up a bit. You will also need a sponge, a clean towel, and a roll of tracing paper to lay over the drawing when scraping the paste out.

Before starting, make sure everything you will need is at hand. The success of any method of mounting depends upon the smoothness with which the process is carried out and you don't want to stop and hunt for something when half through. To make the mount, first see that the glass is clean and dry. If there is any breeze blowing over the glass it is best to close the window to avoid any cinders that might drop in during the work. Lay the drawing which should have been

coated with fixatif, face down on the glass and align to the border desired. Remember, that all papers stretch when wetted, mostly or entirely in one direction, and sometimes $\frac{3}{4}$ " or more to the foot, so allow for this when placing your drawing. You can, beforehand, test a strip you have trimmed off the drawing if you do not know what the paper will do. Hold the drawing with the left hand on the glass so it will not slip and with the brush wetted in the paste make a stroke clear across the drawing, opposite to the direction of the greatest stretch. The paste will run under the edges slightly and help hold the paper down. You have now established an axis of paste clear across the drawing. From this axis work the paste out at right angles in both directions, brushing out the wrinkles as they appear, until almost to the edges that paralleled the axis. Now watch your step, for when the edge is wetted it is apt to curl under and make a mean mess. Start at one corner and hold the paper down with the fingers of the left hand while you brush the paste on, working it well until the paper sticks to the glass. By tapping with the brush from the center outward all around you can get the paper perfectly flat, and be sure it is well wet with paste all over. Never mind the paste that is brushed out onto the glass.

Now slip the edge of the mounting board under the lip at the top of the glass and against the guide at the right and let it down onto the glass. Hold the board firmly with the left hand and rub heavily on it with the right, and only towards the top lest



SCRAPER TO REMOVE EXCESS PASTE

the board slip and ruin everything. Before lifting the board hold the center down and lift one corner and sight under to be sure the drawing is adhering to the board properly. If not, drop it and rub some more. When you lift it you should find the drawing laying flat on the board with no wrinkles. There will, of course, be an unevenness due to the paste being

MOUNTING TRACINGS

thicker at places, and possibly a few air bubbles, which will scrape out. Now lay over the drawing a piece of white tracing paper, several inches larger all around, and scrape the excess paste out with the scraper, starting at the center and working out to the edges. Don't spend too much time at this lest the scraping paper dry to the board. When you think the paste is well scraped out, lift the paper carefully, making sure you do not take the drawing up with it. If you have missed any spots, lay a fresh paper down and work them out. Wipe the excess paste from the board with a damp sponge and the mount is done.

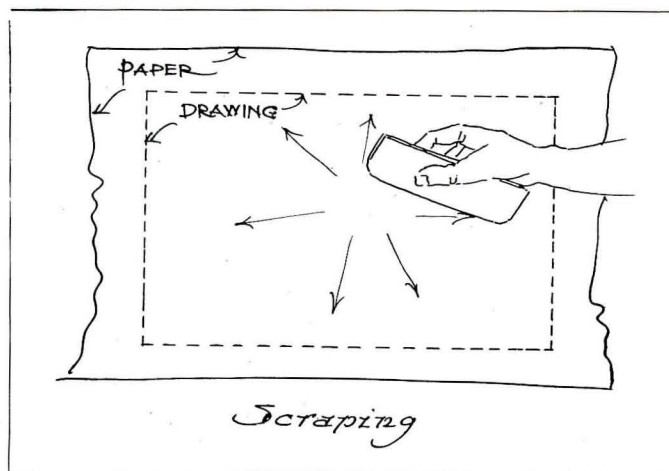
This lengthy description may sound a bit complicated, but when the knack is acquired the work is quite rapid; indeed the faster the work is done, the better it is, usually. Several times I have had a sharp cinder get under the paper and cause a rip as the scraper was used. I have always managed to get this segment back in place so it could not be noticed. Make the first strokes with the scraper gingerly and you can usually feel any obstruction and remove it in time to avoid damage. A roller can be used instead of a scraper but is more apt to leave wrinkles in the mount.

It is customary to mount a piece of blank paper of the same size and kind as the rendering, on the back

of the board to prevent curling. If the cardboard is the same on both sides, as is Strathmore, and the drawing kept flat, this will be successful. With very thin papers this is of no great help and a thorough wetting of the back will do about as well. A mounted drawing set against a wall will curl in time, regardless of what is done to the back, as will a clean piece of cardboard for that matter. Mounted drawings should be either framed or kept flat in a drawer.

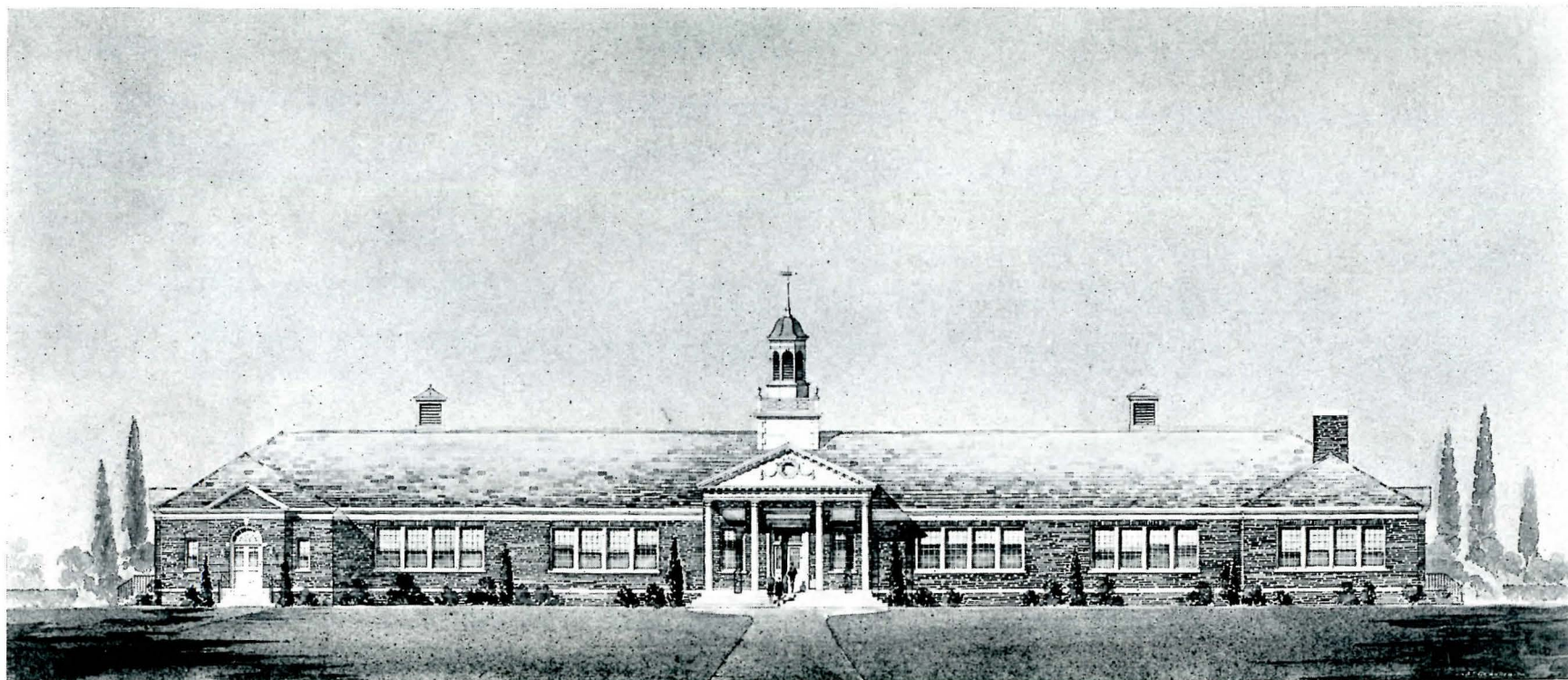
For those who wish to use a touch of color after the drawing is mounted I might mention that a bit of scrap with the color will make it take over the fixatif. Ox-gall has been suggested but I have not found it very successful on a heavily fixed drawing. If much color is to be used it is best to use no fixatif, although some of the pencil will in this case be lifted during the mounting.

I might mention that this method of mounting has been used in the office of Charles A. Platt ever since I introduced it, over 15 years ago, and no one there would dream of going back to the old manner. I am indebted to Julian A. Buckley whose beautiful photographs many will recall, for it was his suggestion that I first tried this method. I believe glass is used by photographers for this purpose.



METHOD OF SCRAPING OUT EXCESS PASTE

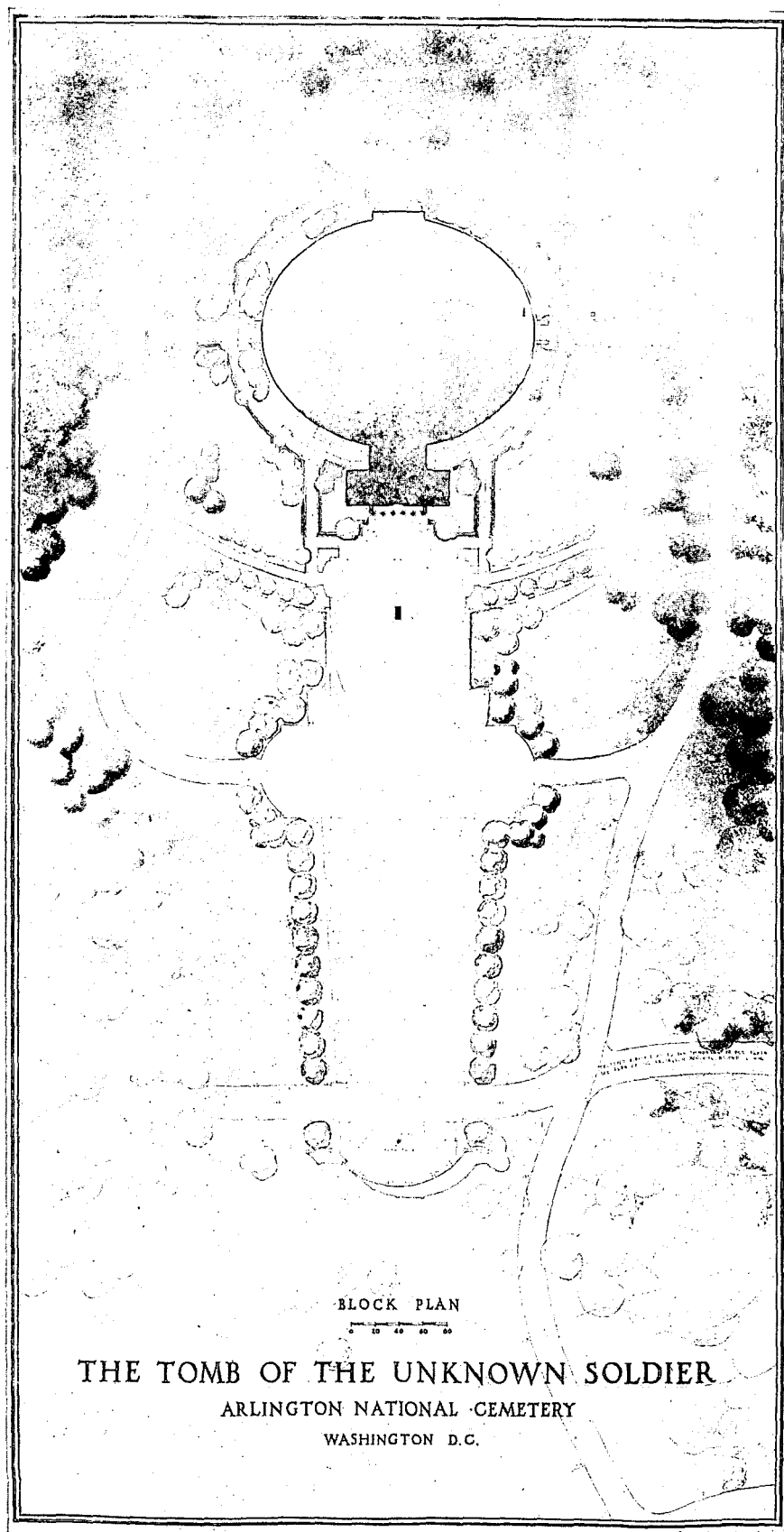
PLAN OF WINNING DESIGN FOR SOUTH END PLATOON SCHOOL, CONCORD, NEW HAMPSHIRE
WELLS AND HUDSON, ARCHITECTS—SEE ELEVATION OPPOSITE



SOUTH END PLATOON SCHOOL, CONCORD, NEW HAMPSHIRE—RENDERING IN WATER COLOR BY ALFRED T. GRANGER

WINNING COMPETITION DESIGN BY WELLS AND HUDSON, ARCHITECTS

A portion of this rendering has been reproduced in this issue in color at the exact size of the original drawing. The plan is shown opposite.



BLOCK PLAN OF FIRST PRIZE—LORIMER RICH, ARCHITECT,
THOMAS HUDSON JONES, SCULPTOR

FINAL COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER



PRESENT CONDITION OF THE SITE IN ARLINGTON NATIONAL CEMETERY
THE UNKNOWN SOLDIER'S TOMB IS DIRECTLY IN FRONT OF THE PORTICO OF THE AMPHITHEATRE

REPORT OF THE JURY IN THE COMPETITION FOR THE UNKNOWN SOLDIER'S TOMB

Showing the Five Designs Submitted in the Final Competition

THE JURY OF AWARD in the Competition for the Completion of the Tomb of the Unknown Soldier at Arlington National Cemetery, Arlington, Virginia, has unanimously selected the design submitted by Lorimer Rich, Architect of New York, and Thomas Hudson Jones, Sculptor, also of New York. As required by law, the design has also been approved by the Fine Arts Commission, The American Battle Monuments Commission and by the Arlington Cemetery Commission. The Quartermaster General of the Army who is charged with carrying out the details of the competition has received valuable assistance from Mr. Victor Mindeleff of Washington, D. C., who has served most efficiently as Architectural Adviser. All the conditions of law and the requirements of the Program of the Competition having been satisfied, The Secretary of War, Honorable Dwight F. Davis, made public announcement of the award on December 10, 1928.

The Report of the Jury of Award follows:

1. The Jury of Award has received the report of the Professional Adviser, stating that none of the five submissions violated the mandatory requirements of the Program, and has verified this statement by a careful examination of the five submissions.

2. After a careful study of the Program and communications addressed by the Professional Adviser to the Competitors, the Jury has examined the submissions on two separate meetings.

3. The Jury begs to recommend to the Honorable Secretary of

War that submission marked "D" be selected as the winning design.

4. In making this recommendation, the Jury has been governed by the following considerations:

(1) The author of submission marked "D" has more successfully than any other competitor designed his monument in keeping with the scale and character of the Amphitheatre, which serves as a background to the Tomb of the Unknown Soldier.

(2) The austerity and restraint of the monument proper is quite fitting, while it does not recall other monuments erected in other countries.

(3) The design of the setting and approaches contemplates the elimination of vehicular traffic close to the Tomb. This traffic is at present one of the most objectionable features. The Jury feels that the curbs between the Tomb and the Amphitheatre ought to be entirely eliminated. A broad stone pavement should be provided to connect the Tomb with the Amphitheatre.

(4) The design provides a single space for the inscription. This inscription, in the opinion of the Jury, should be as short and forceful as possible.

Respectfully submitted,

Jury of Award:

MRS. WM. D. ROCK
HANFORD MACNIDER
D. H. BURNHAM, A.I.A.
PAUL P. CRET, F.A.I.A.
CHARLES A. COOLIDGE,
F.A.I.A., *Chairman.*

Seventy-four designs were submitted in the first stage of the Competition and from these



THE UNKNOWN SOLDIER'S TOMB
IN ARLINGTON NATIONAL CEMETERY



PERSPECTIVE DRAWING BY SCHELL LEWIS OF WINNING DESIGN SUBMITTED BY LORIMER RICH, ARCHITECT, AND THOMAS HUDSON JONES, SCULPTOR
FINAL COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER

the Jury selected the designs submitted by Lorimer Rich, Architect, and Thomas Hudson Jones, Sculptor; Harry Sternfeld, Architect, and Gaetano Cecere, Sculptor; Egerton Swartwout, Architect, and James Earl Fraser, Sculptor; Horace W. Peaslee, Architect, Carl Mose, Sculptor, and Charles Eliot, 2nd, Landscape Architect; and Schweinfurth, Ripley, and Le Boutillier, for the final stage of the Competition.

The program of the competition called for the Completion of the Tomb of the Unknown Soldier which at present consists of a base of marble as shown in the photograph at the bottom of page 47.

The program stated that the existing base should not be disturbed and that the Memorial to be placed thereon, over or adjacent thereto must be limited in height and of such a nature that while it fully emphasizes the dignity and importance of its mission, it will not present any conflicting or obtrusive feature when viewed against the Arlington Amphitheatre, which will form its background.

The program also stressed the necessity for an adequate treatment of accessories, monumental approaches and generally dignified setting for the Tomb. The final competitors were at liberty to re-study their designs with the greatest freedom, not necessarily adhering closely to the solutions submitted in the first stage of the competition.

The five selected competitors were required to re-study their designs for the Memorial proper which had been

submitted in the first stage of the competition and to prepare models at a scale of one and one-half inches to the foot, which would show the Memorial in full in connection with a scale replica of the existing base. The models, which are white plaster of Paris, are reproduced on these pages. For this work each one of the competitors received the sum of \$500.00.

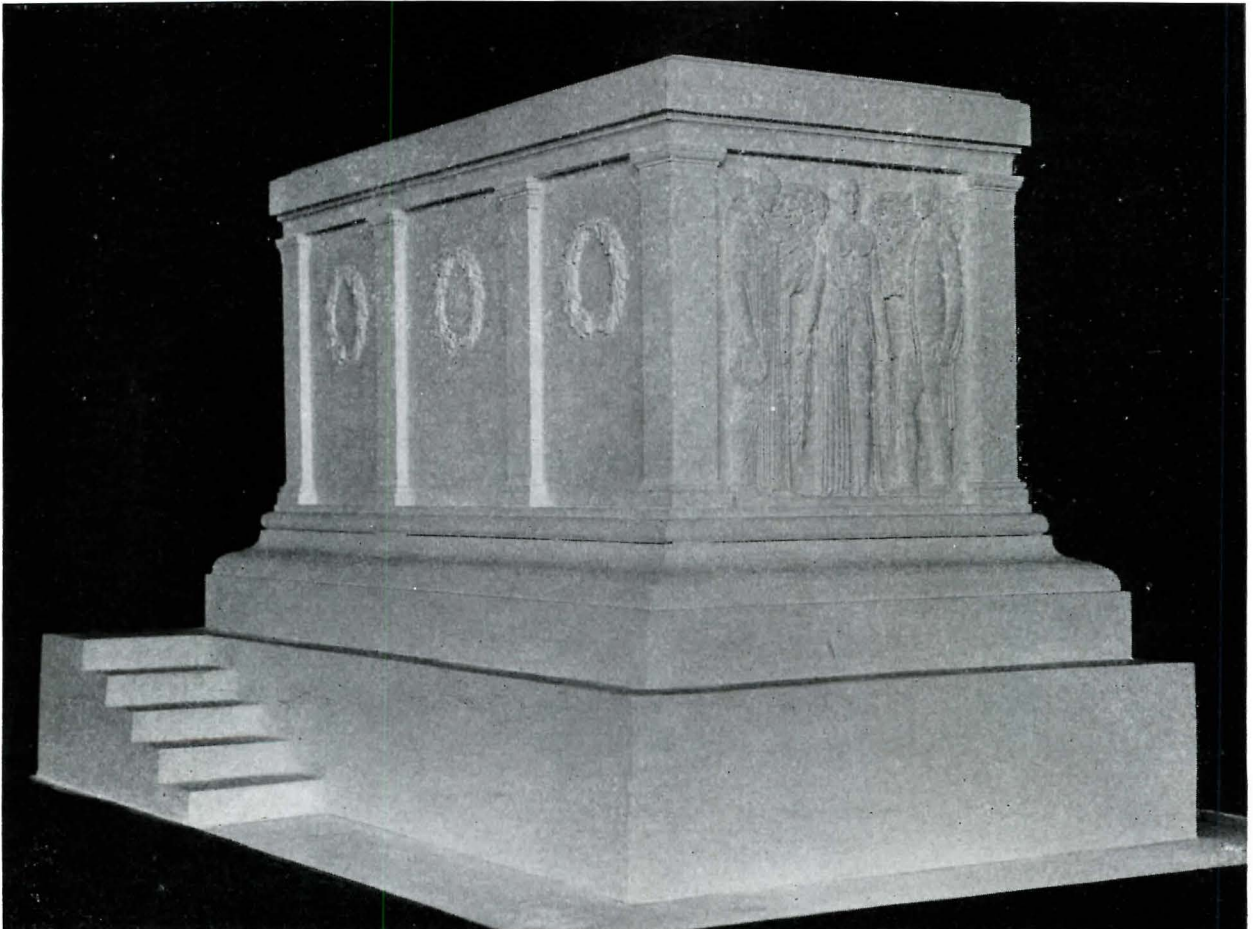
The authorized total cost of the Memorial is limited to \$50,000.00 and it is estimated that of this sum, \$44,000.00 will be available for the fabrication of the Memorial.

As soon as funds become available a formal contract will be made with the winner for the preparation of the necessary plans and specifications and for supervision of erection, for which service a commission of eight per cent. of the amount of the contract will be paid.

The five designs submitted in the final stage of the Competition are reproduced on pages 46 through 57.

It is interesting to compare the drawing, by Schell Lewis, of the winning design with the small photograph on page 47 which shows the present condition of the site, as Mr. Lewis' drawing was made from practically the same point of view.

Unfortunately, owing to lack of time we are not able to present the drawing of the plot plan of the design submitted by Schweinfurth, Ripley and Le Boutillier.

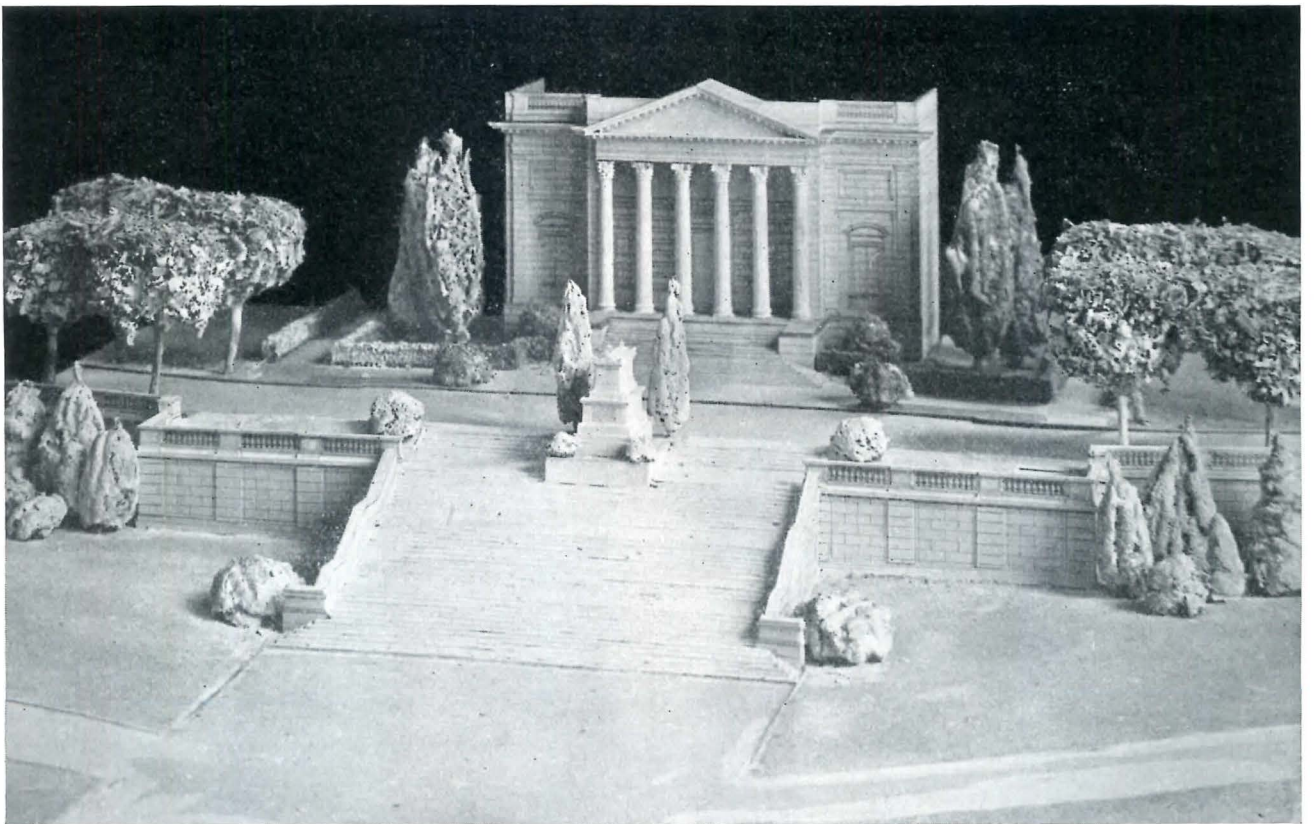


PRIZE WINNING DESIGN FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER

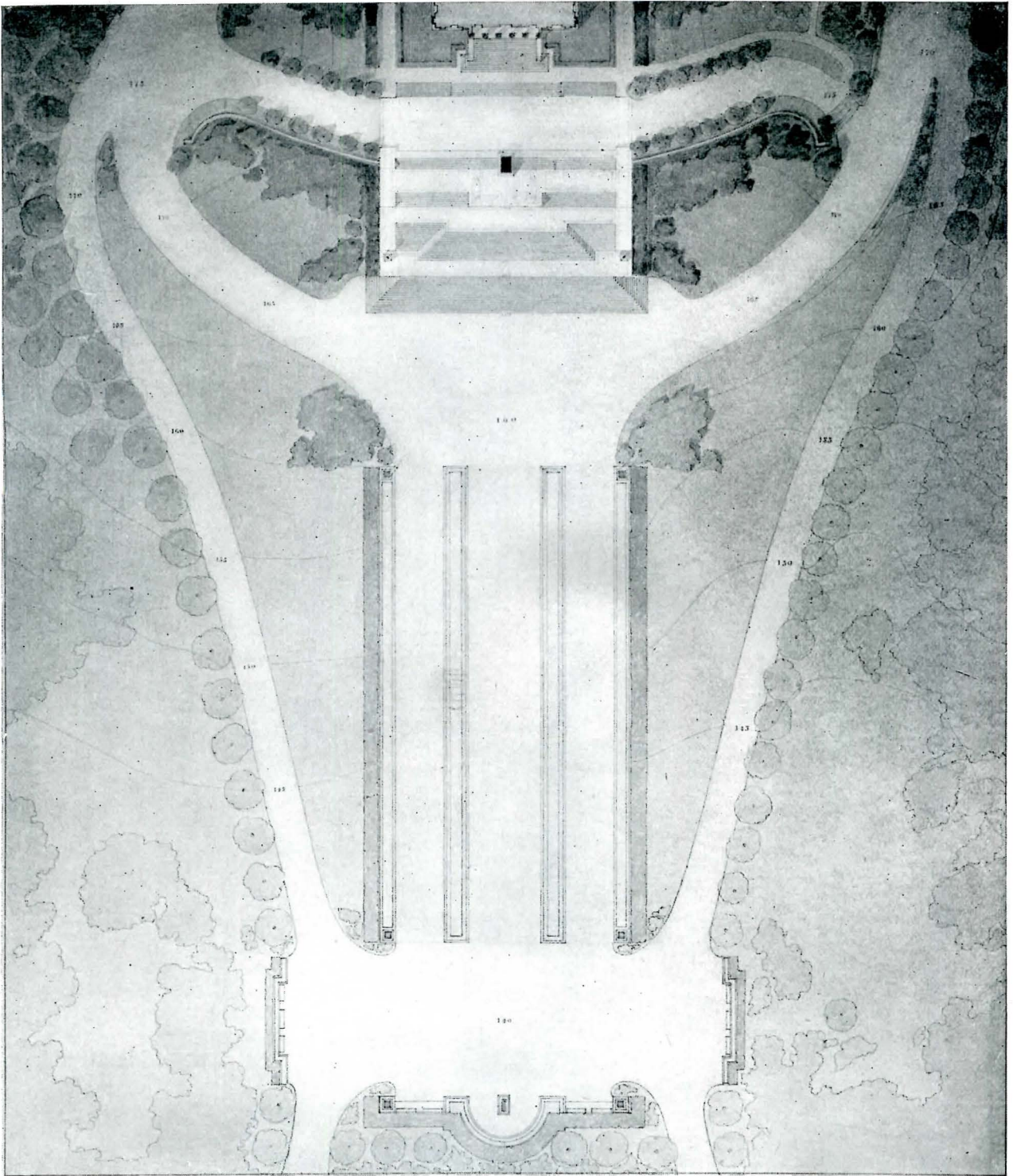
LORIMER RICH, ARCHITECT—THOMAS HUDSON JONES, SCULPTOR



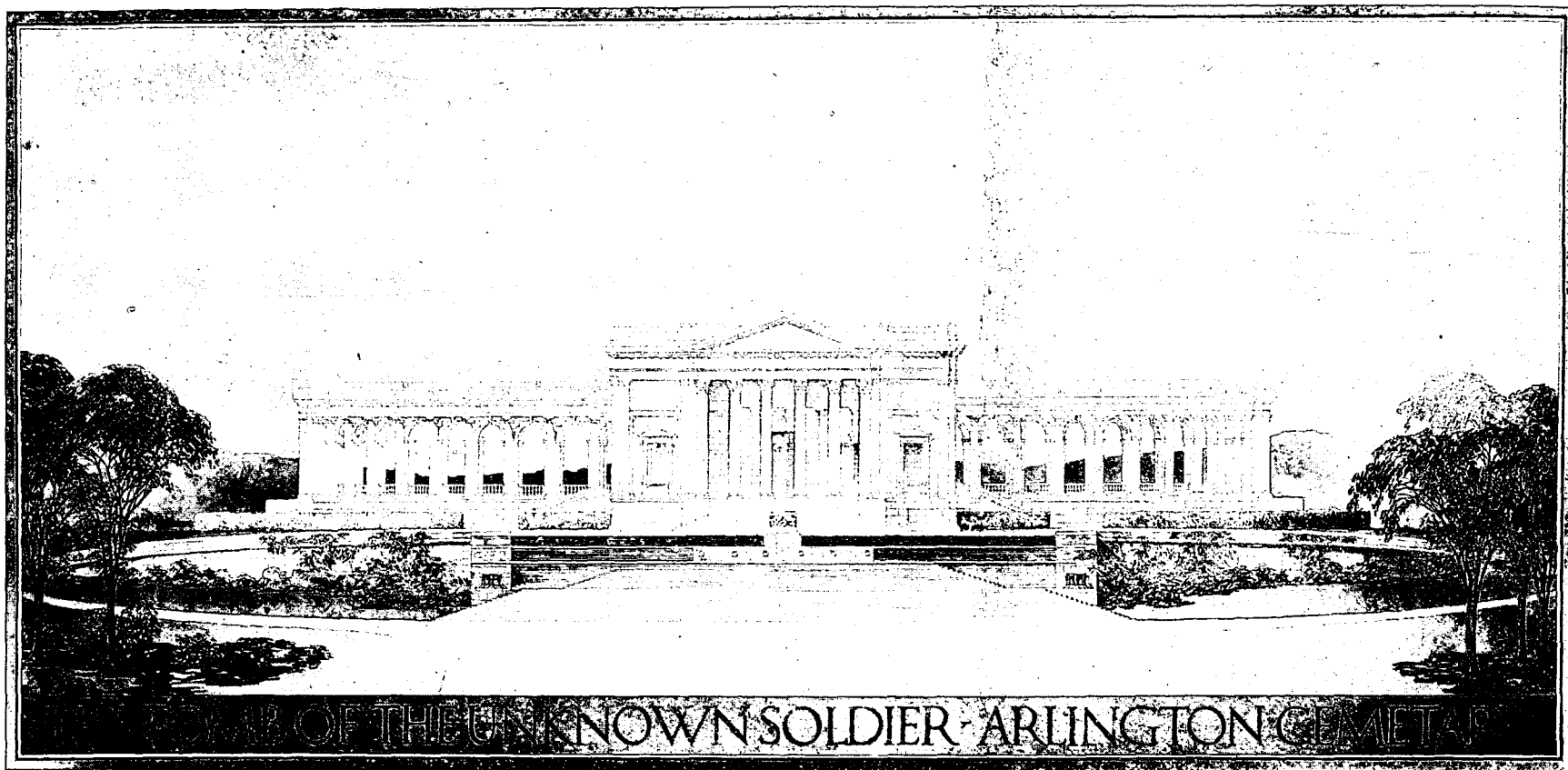
Detail of Monument



SUBMITTED IN THE FINAL COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER
BY SCHWEINFURTH, RIPLEY AND LE BOUTILLIER, ARCHITECTS



PROPOSED LAYOUT OF SITE—SUBMITTED BY EGERTON SWARTWOUT, ARCHITECT, AND JAMES EARL FRASER, SCULPTOR
COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER
(See Detail of Tomb on Page 53)



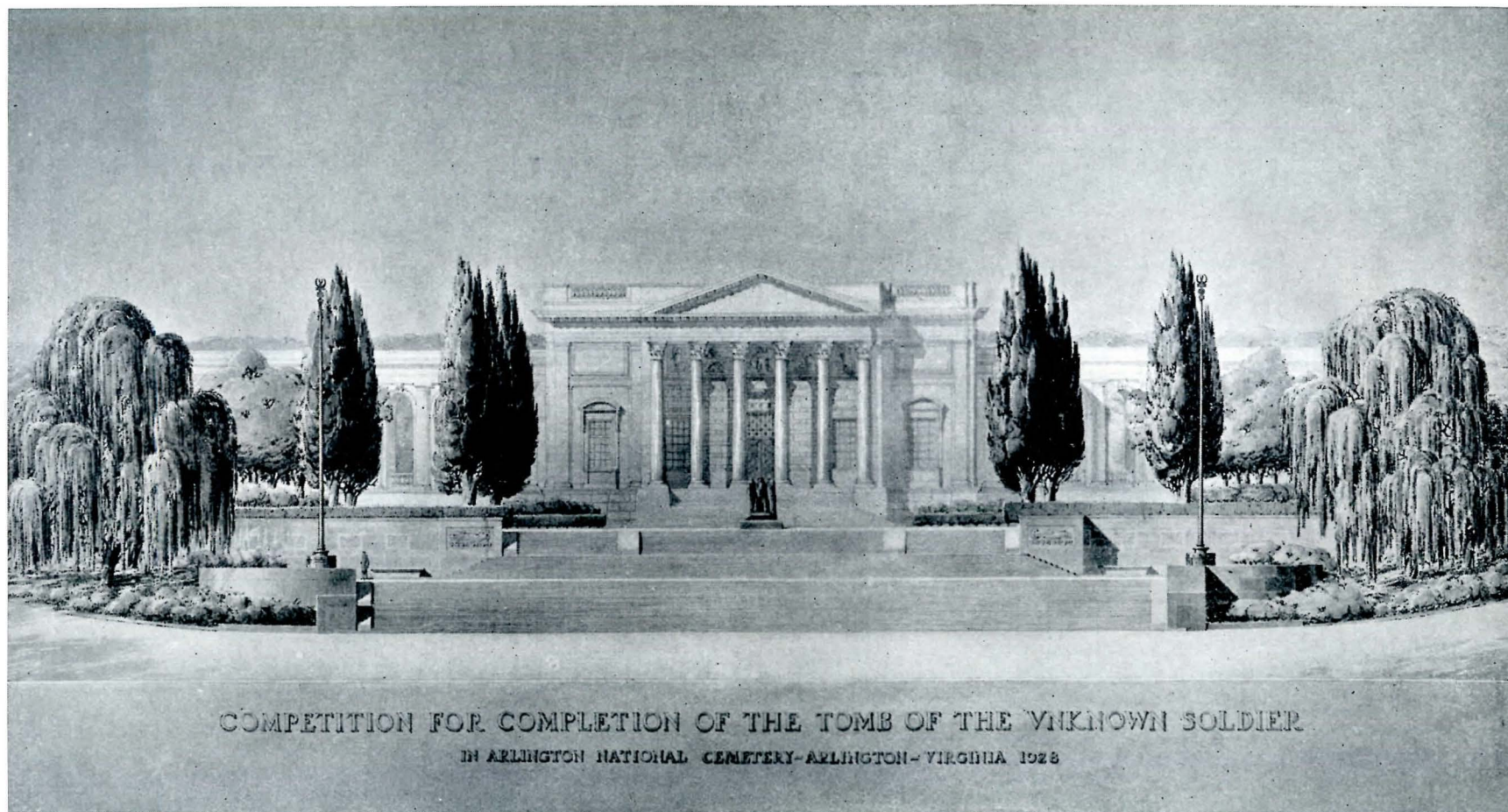
DESIGN SUBMITTED BY EGERTON SWARTWOUT, ARCHITECT, AND JAMES EARL FRASER, SCULPTOR
COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER
(See Detail of Tomb Opposite)



DETAIL OF TOMB—EGERTON SWARTWOUT, ARCHITECT; JAMES EARL FRASER, SCULPTOR



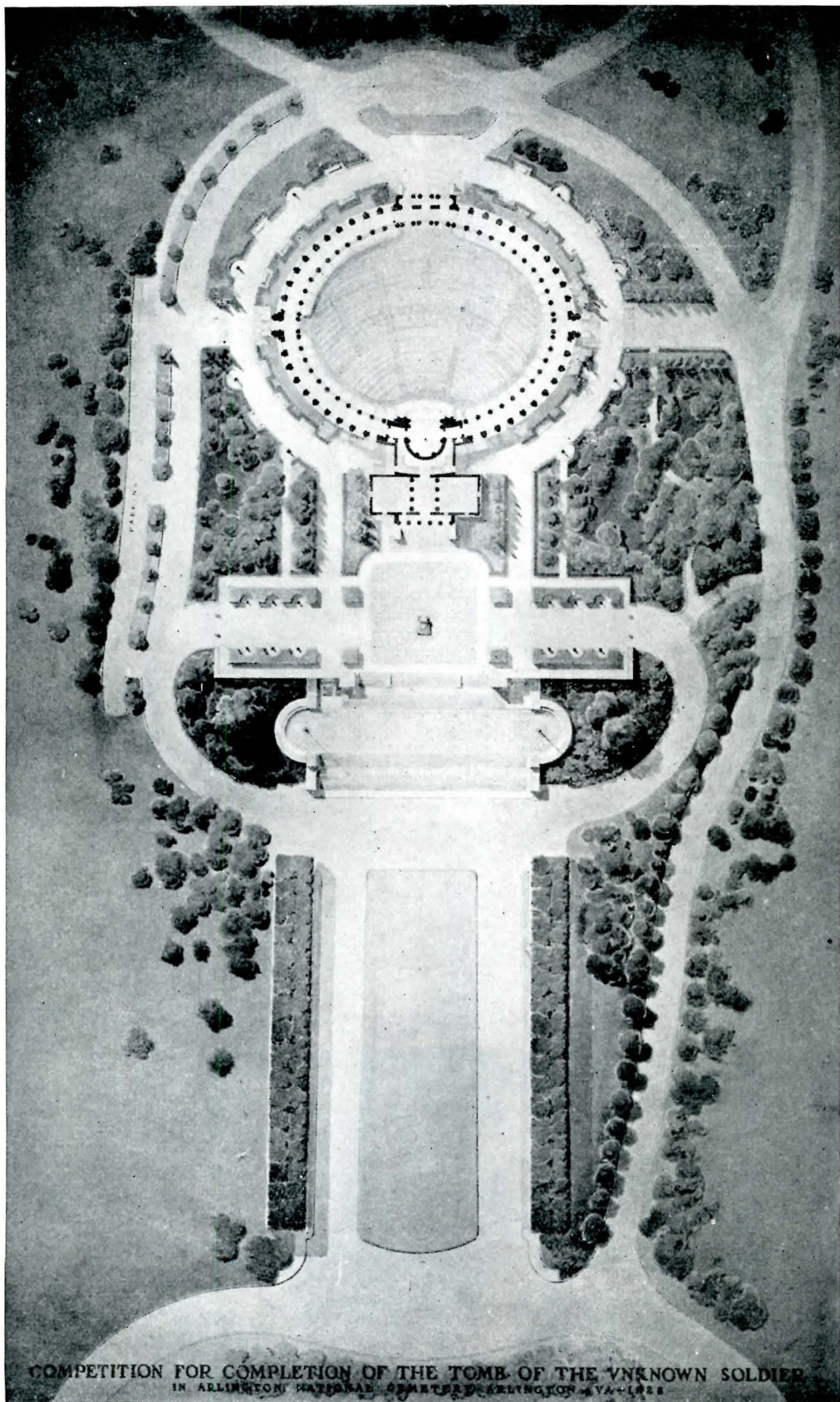
DETAIL OF TOMB—HARRY STERNFELD, ARCHITECT; GAETANO CECERE, SCULPTOR
COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER



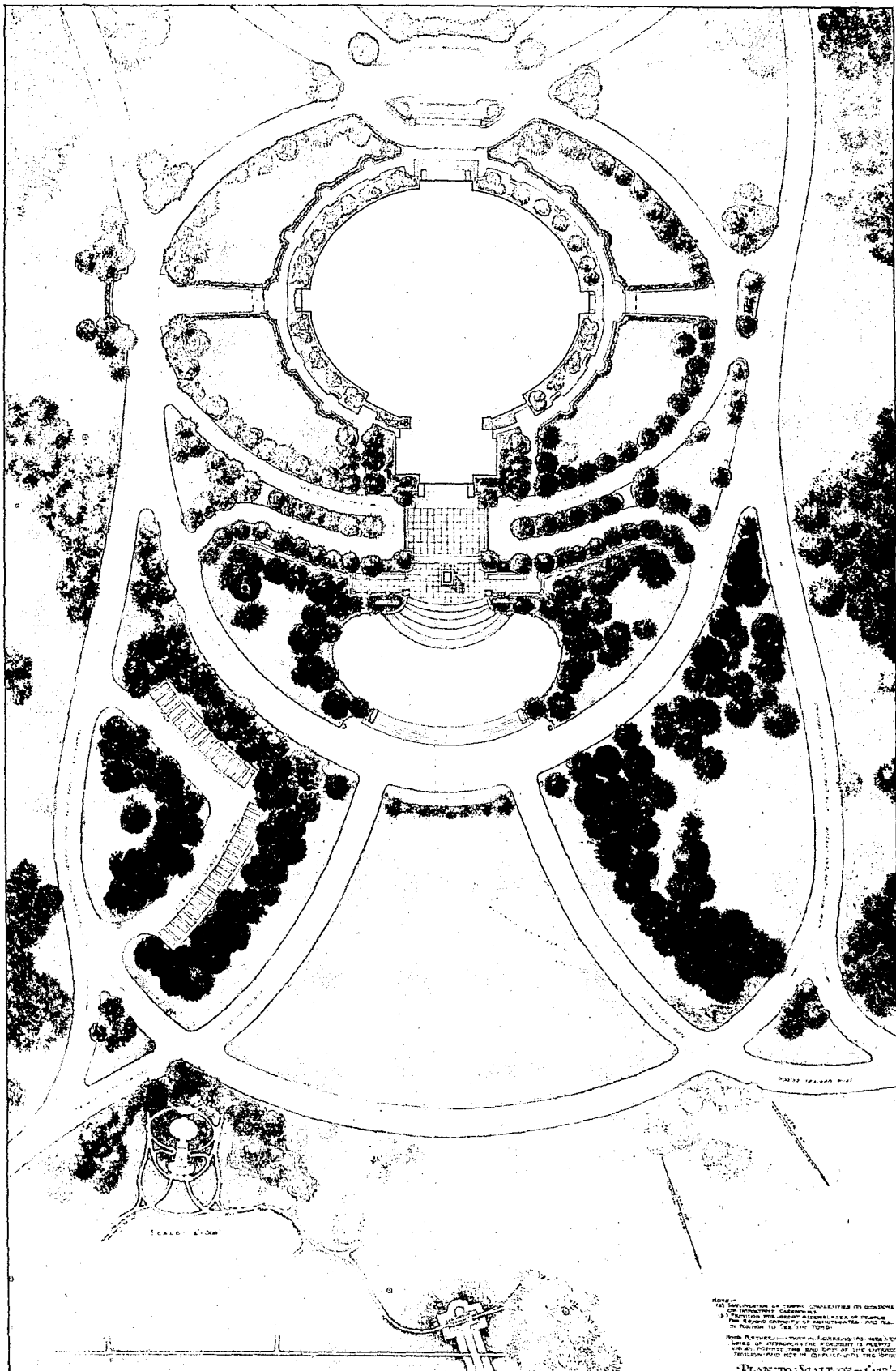
DESIGN SUBMITTED BY HARRY STERNFELD, ARCHITECT, AND GAETANO CECERE, SCULPTOR

COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER

(See Detail of Tomb on Page 53)



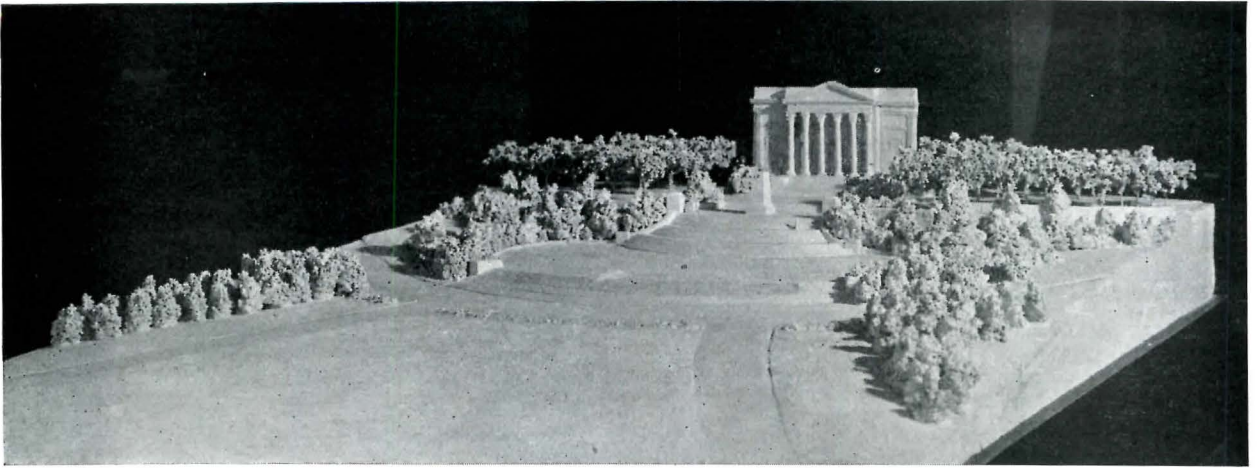
SITE PLAN SUBMITTED BY HARRY STERNFELD, ARCHITECT, GAETANO CECERE, SCULPTOR
COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER



PLAN OF LAYOUT—HORACE PEASLEE, ARCHITECT; CARL MOSE, SCULPTOR, AND CHARLES ELIOT, 2ND, LANDSCAPE ARCHITECT

COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER

(See Details Opposite)



Model Showing Proposed Setting for Tomb.



MODEL OF MONUMENT—HORACE PEASLEE, ARCHITECT, CARL MOSE, SCULPTOR, AND CHARLES ELIOT, 2ND,
LANDSCAPE ARCHITECT

COMPETITION FOR THE COMPLETION OF THE TOMB OF THE UNKNOWN SOLDIER

THE JAMES HARRISON STEEDMAN MEMORIAL FELLOWSHIP IN ARCHITECTURE

THE GOVERNING COMMITTEE of the James Harrison Steedman Memorial Fellowship in Architecture announces the fourth competition for this Fellowship, which 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 must be American citizens of good moral character, and shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., before being entitled to assume the benefit of the Fellowship. All candidates 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 application blanks properly filled out must be returned not later than January 23, 1929. Any requests for supplementary information relative to the rules and regulations governing the Competition shall be made at the same time.

Any candidate who holds a degree not conferred by Washington University must submit with his application a transcript of the record of his scholastic work.

Each application must bear the endorsement of three members of the American Institute of Architects, one of whom at least must be a resident of the City of St. Louis.

DID YOU KNOW?

THE WORLD is waiting for a new and better sink! Under the auspices of The Art Alliance of America the International Nickel Company, Inc., has donated \$2,000 for prizes to be awarded in a Competition for a Kitchen Sink Designed of Monel Metal. Everyone is invited to submit a solution to this great international problem. The competition closes March 5th, 1929; until then complete information may be had from The Art Alliance of America, 65 East 56th Street, New York.

THE FRANCIS J. PLYM FELLOWSHIP IN ARCHITECTURE

THE SIXTEENTH COMPETITION for the Francis J. Plym Fellowship in Architecture has been announced. The competition will be held in two parts, the preliminary during January and the final probably during February and March.

This competition is open to all graduates of the Department of Architecture of the University of Illinois who are under thirty years of age on the first day of June, 1929.

Complete information may be had from Professor L. H. Provine of the Department of Architecture, University of Illinois, Urbana, Illinois.

COMPETITIONS FOR THE PRIX DE ROME

THE AMERICAN ACADEMY IN ROME has announced its annual competitions for Fellowships in Architecture, Landscape Architecture, Painting, and Sculpture.

In Architecture the William Rutherford Mead Fellowship is to be awarded; in Landscape Architecture the Fellowship is provided by the Garden Club of America Fund; the Fellowship in Sculpture is supported by the Rinehart Scholarship Fund of the Peabody Institute of Baltimore, Md.

The competitions are open to unmarried men, not over 30 years of age who are citizens of the United States. The stipend of each fellowship is \$1,500 a year for three years, with allowances of \$500 for transportation to and from Rome and \$150 to \$300 for materials and incidental expenses. Residence and studio are provided at the Academy, and the total estimated value of each fellowship is about \$2,500 a year.

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, N. Y.



PENCIL AND CHALK DRAWING BY ELIAS M. GROSSMAN

THE CLEVELAND ARCHITECTURAL BOWLING LEAGUE

THE CLEVELAND Architectural Bowling League consists of ten teams which bowl three rounds.

The prizes consist of a cup for the first place team and a trip to Detroit for the ten or twelve highest average bowlers, to take on the unbeaten Detroit gang. All remaining money received will be used toward a banquet at the close of the season, at which time we hope to entertain a delegation of Detroit bowlers. They certainly entertained us royally when we visited their city—so much so, that we feel inclined toward a National Association of "Architectural Bowling Leagues." All those in favor, say "I." Motion is carried.

Following is the list of officers for the present season:

C. W. Kuehny, President and Treasurer

Eric Wojahn, Vice-President

A. C. Schurdell, Secretary

Joe Neppel, Chairman

Team standings up to date:

	Won	Lost
Walker & Weeks	28	2
Small & Rowley	21	9
Chas. Schneider	20	10
Fox, Duthie & Foose	17	13
Nicklas & Rodrick	15	15
Hubbell & Benes	12	18
Howell & Thomas	12	18
School Board	10	20
Dunn & Copper	9	21
Meade & Hamilton	6	24

DETROIT ARCHITECTURAL BOWLING LEAGUE

SINCE LAST month the leaders have slowed up considerably while several of the teams which had poor starts have crept up until at present there are only seven games difference between first and last places.

The standings on December 7th were as follows:

	Won	Lost
Donaldson & Meier	21	15
Frank H. Nygren	21	15
McGrath & Dohmen	20	16
Smith, Hinchman & Grylls	20	16
VanLeyen, Schilling & Keough	19	17
Albert Kahn, Inc.	18	18
Weston & Ellington	16	20
Malcomson & Higginbotham	16	20
Janke, Venman & Krecke	15	21
Louis Kamper, Inc.	14	22

Individual High, 1 Game — Gleasman (V. S. & K.)—	258
" " 3 Games—Lindeman (J. V. & K.)—	633
Team High, 1 Game —Smith, Hinchman & Grylls—	957
" " 3 Games—Donaldson & Meier —	2721
Leading 200 Scorer—Gleasman	— 13
High Individual Average—Gleasman	—189

THE NEW YORK SOCIETY OF ARCHITECTS

THE NEW YORK SOCIETY OF ARCHITECTS recently held its annual convention at the Hotel Astor and devoted a great deal of time to the proposed new Dwelling Law which is designed to supplant the present obsolete Tenement House Law. The subject was ably discussed in detail by specialists in that field of the profession. The proposed amendments to the City Building Code were also the subject of considerable discussion. No final action was taken on either, but a large Committee of Experts was appointed to draft a report.

The architects are desirous of rendering every assistance to the Officials charged with the responsibility of developing these two important subjects and hope that both the Dwellings and Building Laws will be brought up to the most modern standards and approved during the coming year.

The annual election of officers resulted as follows: President—James Riely Gordon; First Vice-President—Edward W. Loth; Second Vice-President—Henry Holder; Third Vice-President—James F. Bly; Treasurer—William Wilson; Secretary—Matthew W. Del Gaudio; Assistant Secretary—Paul J. Bungart; Financial Secretary—George A. Bage; For Directors—3 years: James Riely Gordon, Henry Holder, Allen Blaustein, Paul J. Bungart, and Christian E. Kern.

PRIZE WINNERS IN SMALL HOUSE COMPETITION

THE SECOND ANNUAL SMALL HOUSE COMPETITION conducted by *The House Beautiful* has been judged and prizes awarded as follows: First Prize, 8-12 room house, to Gordon B. Kaufmann, of Los Angeles, Calif.; First Prize, 5-7 room house, H. Roy Kelley, of Los Angeles, Calif.; Highly Commended: A. C. Zimmerman, Los Angeles; Sidney Nelson Wellborn, New Orleans; William Wilson Wurster, San Francisco; Blackwell & Elwell, Boston.

Honorable Mention: Albert J. Schroeder, Pasadena; Roger D. MacPherson and William McL. Dunbar, Rochester; A. L. Murphy Vhay, Santa Barbara; Alfred Easton Poor, New York; Donald D. McMurray, Pasadena; David J. Witmer and Loyall F. Watson, Los Angeles; R. H. Scannell, Bronxville, New York, and Marjorie A. Potwin, Spartanburg, South Carolina.

The Judges, Henry Atherton Frost, Director of the Cambridge School of Architecture and Landscape Architecture, and Stanley B. Parker, both practicing architects, and Miss Ethel B. Power, Editor of *The House Beautiful*, were unanimous in their decisions and in their opinion that these competitions are growing in value from year to year.

An exhibition of the prize winning designs as well as a carefully selected group of others submitted in the competition will be held in several of the larger cities of the United States during the coming year.

CHANGE IN PROGRAM OF COMPETITION FOR COLUMBUS MEMORIAL LIGHTHOUSE

A SECOND BULLETIN issued by the Permanent Committee of the Governing Board of the Pan American Union of the Columbus Memorial Lighthouse, Albert Kelsey, Technical Adviser, contains a paragraph of particular interest to the competitor in that it reduces the cost of participation in the competition. It has been decided that all of the drawings, except the elevation, may be at one-half of the scale called for; it is agreed that the competitor need not submit a perspective unless he wishes to; and that white prints mounted on linen, or even tracing paper mounted on linen will do, but it is hoped that designs will indicate a color scheme; lastly in the first contest the old city may be left almost out of consideration.

YEAR BOOK OF PHILADELPHIA EXHIBITION

THE YEAR BOOK of The Philadelphia Architectural Exhibition recently published contains interesting and instructive photographs of the work by Philadelphia architects, price \$1.00, postage \$0.20. Copies may be obtained from Herbert Leicht, c/o Charles Z. Klauder, 1429 Walnut Street, Philadelphia.

ARCHITECTS' LEAGUE OF NORTHERN NEW JERSEY

THE ARCHITECTS' LEAGUE of Northern New Jersey recently sent out a questionnaire to its members in an effort to determine if possible the proper charge for architectural services. The questionnaires were returned to the League in plain typewritten envelopes, unsigned, so that each man's method of conducting his work still remained his own personal affair.

For the purpose of simplifying the questionnaire, Architectural Service was divided into three parts: Full Service, Two-thirds Service, and One-third Service. The questionnaire also asked what percentage of the cost of building should be charged to individual, private, or corporate owners for the following types of buildings and the types of service listed above. The report of the Committee on Business Practice to the League on the results of the questionnaire is as follows:

	Full Service	$\frac{2}{3}$ Service	$\frac{1}{3}$ Service
For dwelling up to \$35,000.00	6.03	3.59	2.36
For dwelling over \$35,000.00	6.05	3.65	2.42
For apartment buildings	5.43	3.59	2.16
For public buildings, banks, theatres, churches, schools, hotels, hospitals, etc.	6.15	3.95	2.68
For garages, show rooms, service stations, stores and office buildings	5.46	3.45	2.17
For alteration work	9.16	5.40	3.53

It is noted that architects who do the so-called speculation work, vary their charges for plans and specifications from 1% to 2% with an added 1% for details, etc.

Very few replies were received to the question of charge for stock plans for a 6-room house. The average charge seems to be about \$50.00, although it is revealed plans may be had as low as \$30.00 and in one instance as high as \$100.00. Usually four sets of plans are furnished.

We find that retainer fees are quite often obtained, particularly for speculation work, and, for that class of work, the balance would be due at delivery of plans.

The majority of the replies state that some form of contract agreement between owner and architect is signed. In many instances a form of letter is issued, otherwise the A.I.A. form.

After due consideration, based on the general trend of replies to the questionnaire, your committee suggests the following items for your consideration:

1. We recommend that fees for architectural services be those established by the American Institute of Architects, as concurred in by the Hollywood League of Architects as a result of their questionnaire, as it seems inadvisable and detrimental to the profession as a whole, to do work for less.

2. Except where an architect does a considerable amount of work for a speculative builder client regularly in quantity warranting the making of special discount fees, such builders should be charged the same as regular owners, as they are not entitled to cut prices. Furthermore, such prices are very often quoted by the speculator to your own owner client, whom you charge the full fee, as evidence that he can do better for the owner as to costs even as to the architect's services; thereby strengthening the speculator's standing and lowering your own.

3. The sale of stock plans should be discouraged as much as possible, as the price at which this is done and the class of work resultant therefrom only lowers the standing of the profession.

4. Architects should endeavor to supervise all of their work. Where this is not done, the job is usually a discredit to the architect and profession. Where the architect supervises the work and is in direct contact with the owner and builder, it results in a better job and very often is the principal means of bringing more of this kind of desirable work into the office, building up a reputation for the individual architect and the profession and tending to increase the more general employment of the architect as such, instead of as merely draftsmen.

5. We recommend that where possible or convenient a retainer fee be obtained in the interest of good business principles.

COMMITTEE ON BUSINESS PRACTICE,
(Signed) Albert M. Bedell.

FIFTH SEMI-ANNUAL MEETING OF THE PRODUCERS' COUNCIL

THE FIFTH SEMI-ANNUAL MEETING of the Producers' Council, affiliated with the American Institute of Architects, was held at the Roosevelt Hotel in New Orleans on November 13, 14 and 15, 1928.

A telegram of greetings and interest in the work of the Council on behalf of the American Institute of Architects was received from Mr. Hammond, the President, with best wishes for a successful meeting.

Mr. Solis Seiferth, President of the Louisiana Chapter of the Institute, welcomed the Producers to New Orleans on behalf of the Chapter and gave an interesting account of some of the architectural features of the older City. He expressed interest of the architects in the movement and their desire for closer cooperation for mutual benefits.

Mr. Charles A. Favrot, a Director of the Institute at the time of the formation of the Council and who has been very much interested in its progress, spoke of the growth of the movement and the benefits which have already been obtained and future possibilities.

In the evening session, General Allison Owen, Past President of the New Orleans Association of Commerce, gave a most interesting talk on the Architectural History of New Orleans.

Major John C. H. Lee, U. S. A., Assistant to Brigadier-General Jackson, President of the Mississippi Valley Flood Control Commission, spoke on the situation in that Valley and described the work which is to be done under the Government Plan to control the river in the future, this being a ten years' project, covering around three hundred million dollars.

Authority was given to incorporate the Council and plans were laid for expansion of activities in connection with the opening of its own separate office in New York next May.

There were a number of interesting discussions, among which were the subjects of "Responsibility and Liability for Damage to Apparatus Installed in a Building Prior to the Acceptance of the Complete Building"; also, "The Saving of Time of Material Men in Architects' Offices."

THE NEW COVER

PENCIL POINTS' new cover was designed by Mr. Floyd Bonar, and is set in Della Robbia type.

POSITION WANTED IN SOUTH AMERICA

A DRAFTSMAN who has also studied electrical engineering and Spanish for three years desires to locate with an architect, engineer or contractor in one of the Spanish speaking South American countries. D. V. Keedwell, 3821 Pine Grove Ave., Chicago, Ill.



WILLIAM F. BROOKS

LEONI W. ROBINSON MEDAL AWARDED

THE LEONI W. ROBINSON MEMORIAL MEDAL, an honor which may be given annually at the discretion of the Jury of Award to a Connecticut architect for excellence in architecture, has been awarded for 1928 to William F. Brooks, of Hartford, in recognition of his general work.

The medal was established in 1924 by The Architectural Club of New Haven, Inc., as a memorial to the late Leoni W. Robinson, the Club's first president, who for many years was one of the leading architects of the state and contributed much to the dignity of his profession.

Mr. Brooks was graduated from the Columbia School of Architecture with the Class of 1893 and this preparation was supplemented by study and travel abroad. After several years' training in some of the larger offices of the country he began his independent practice in Hartford about twenty years ago.

As author of the design for the Hartford Municipal Building he achieved much distinction, and the reputation gained in carrying out this commission has been ably sustained in his plans for such buildings as The Bankers Trust Company, Hartford; Judd Building, Hartford, and The Dime Savings Bank, Hartford. In the field of domestic practice Mr. Brooks is the designer of many of the finest homes in Connecticut.

THOMAS MACLAREN

THOMAS MACLAREN died on December 4th, following a major operation, in Colorado Springs. Mr. MacLaren's work was the subject of an article published in PENCIL POINTS in December, 1926. His passing is mourned by a wide circle of friends.

THE PRATT ARCHITECTURAL CLUB.

WE ARE NOW rolling along into our third year, and as old timers show up, meet their classmates of former days, and sign up to swell the roster, they wonder why we didn't get under way years ago.

The Fall season opened with a Smoker to the students at the Institute, with a crowd of over 100, at which we met the new director of the School of Fine Arts, Mr. J. C. Bondreau. He proved to be a regular fellow and was welcomed to our membership. Mr. W. E. Haugaard, Commissioner of Architecture, State of New York, and fellow club member, told of the vast program of construction work being handled by his department under the new welfare legislation.

The big event of the season, the Annual Fall Dinner at the Fraternities' Club on November 23rd, proved to be the best party we ever had. Ninety men gathered together and enjoyed themselves in a long merry evening, the high spot of which was a talk by Mr. Charles G. Edwards, nationally known realtor. The retired Director of the Art School, Walter Scott Perry, looking younger than ever after 41 years of service—was again one of the boys. The Past Presidents, Erik Anderson and Ray Ritchie were presented with handsome desk sets, and the evening closed with a large bill of Broadway entertainers. Even the contractors admitted it was worth the price.

The Tuesday luncheons, with interesting speakers, continue through the year, at the Fraternities' Club, and we extend a welcome to all Pratt men or others in the allied professions to join us around the big table.

Greetings for the New Year to all!

BROOKLYN CHAPTER OF THE A.I.A.

THE STUDENT AFFILIATES of the Brooklyn Chapter of the American Institute of Architects have opened, under the patronage of the Brooklyn Chapter, an Atelier of the Beaux-Arts known as the Brooklyn A.I.A. Affiliates Atelier. Paul Simonsen will serve as patron. He will be assisted by James Gambaro. B. W. Morris and J. Monroe Hewlett have agreed to act as advisory patrons.

Quarters have been obtained on Atlantic Avenue, Brooklyn, corner of Clinton Street, about four minutes walk from the Borough Hall subway station. These quarters are well equipped and will serve not only for the carrying on of the Beaux-Arts work but also as a sort of studio for the young men where the Brooklyn Chapter will conduct classes for them in pencil rendering under Ernest Watson and in water color work under Arthur L. Guptill. Other educational and social activities of the Chapter will be carried on here.

Any of these activities and the Atelier are open to architectural draftsmen and students within the territory of the Brooklyn Chapter who come properly recommended and with sufficient experience. The territory of the Brooklyn Chapter includes all of Long Island and New York State within a radius of fifteen miles of the Brooklyn Borough Hall.

These activities conducted by the Brooklyn Chapter for the Student Affiliation of the organization are under the supervision of the Committee of Education of the Chapter of which Lester B. Pope is chairman. Anyone interested should communicate with Mr. Pope at the Pratt Institute, Brooklyn, N. Y. It is the wish of the Brooklyn Chapter to extend this work to include as many as possible.

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

This department conducts four competitions each month. A prize of \$10.00 is awarded in each class as follows: Class 1, sketches or drawings in any medium; Class 2, poetry; Class 3, cartoons; Class 4, miscellaneous items not coming under the above headings. Everyone is eligible to enter material in any of these four divisions. Competitions close the fifteenth of each month so that contributions for a forthcoming issue must be received by the fifteenth of the month preceding the publication date in order to be eligible for that month's competition. Material received after the closing date is entered in the following month's competition.

WE SUPPOSE WE CAN'T KICK THIS MONTH AT THE small number of sketches submitted in our monthly competition or at the dearth of poetry. Doubtless the artists and poets have been busy seeing Santa Claus and haven't had time to give much thought to HERE AND THERE AND THIS AND THAT. The four competitions conducted by this department are explained above in detail and we know that all you fellows who have been handing out so much cash during the holiday season will want to take advantage of the opportunity of winning one of these famous \$10.00 prizes. So read over the four above competitions and send in your stuff for next month!!

The awards this month go as follows:

Class I—C. A. Holzinger of Union City, N. J.

Class II—Elmer Hoglen Houck of Dayton, Ohio.

Class III—Tom Webster of Dayton, Ohio.

Class IV—Thomas Liang of Tientsin, China.

Right here and now we want to wish everybody a Happy and Prosperous New Year!

A TIMBER-LINE PINE

By Elmer Hoglen Houck

(PRIZE—Class Two—December Competition)

Gnarled and bent by the wind's fierce blast,
Rugged it stands, a patriarch old,
Defying the storm and winter's cold;
Roots in a crevice of rock held fast,
It fears not the future, content in the past;
Life a fierce battle to hold its own,
Facing the elements all alone,
Contending for life to the last.

How I admire this old scarred tree;
Born to a world of storm and strife,
Bravely it's struggled all its life;
It should be a lesson to you and to me,
We could learn from this old pine's temerity;
Fight on! Fight on! should be ever our cry,
To do and to dare and to never say die,
Unto the end of our destiny.

"THE ARCHITECT AND HIS CLIENT"

A PLAY IN ONE ACT

By Thomas Liang of Tientsin, China

(PRIZE—Class Four—December Competition)

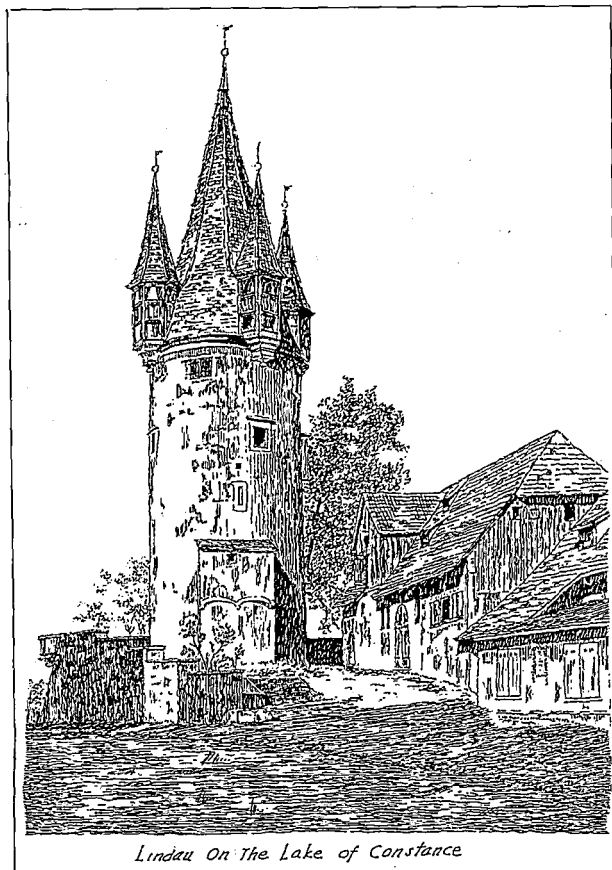
CHARACTERS:

The Architect—(A) The Client—(C) The Warder—(W)

Scene: Any architect's office. The architect is drawing.
Time: Any old minute.

(Enter one well-dressed client of middle age.)

C—Say, are you the architect who built Mr. Jones' House?
A—Yes, what can I do for you?
C—I want to build a house too. How much will it cost?
A—Depends on how much you are willing to spend on it?
C—That's all right. I'll throw in ten thousand. When can I get the plans?
A—About a week. I have a lot of work on hand just now.
C—Say, how about the foundation?
A—The three kinds generally used are concrete, stone and brick.
C—Suits me. I want cement from Portland, stone from Indiana and brick from Hanley.
A—Sorry to interrupt you, but you can't have everything.
C—That's all right. Remember I am paying for it.
A—Suit yourself. How about lumber?
C—National.
A—And windows?
C—Bayley-Springfield. They never skid, you know.
A—But . . .
C—No buts about it. Remember what I told you before that I am paying.
A—Paints?
C—Oh, I have seen the Applesauce twins making painting a farce. They were certainly funny, but I prefer Sherwin-Williams.

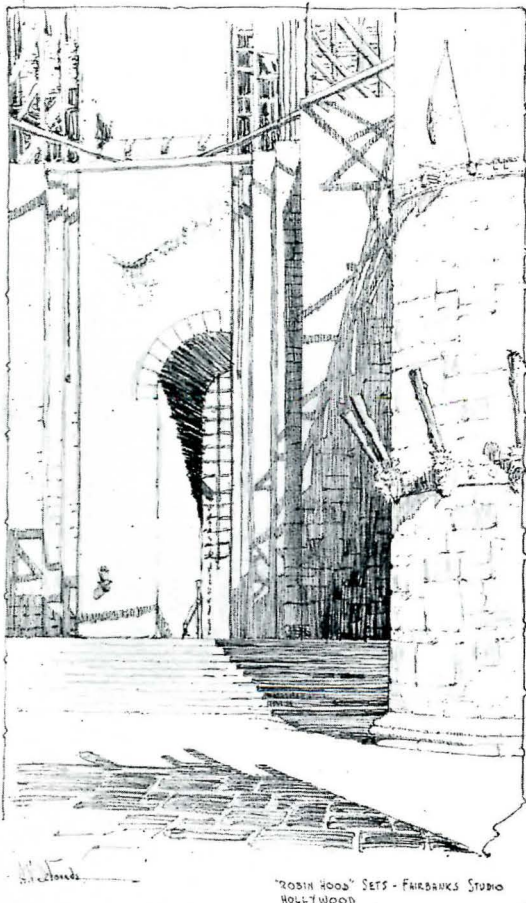


Lindau On The Lake of Constance

PEN-AND-INK DRAWING BY C. A. HOLZINGER,
OF UNION CITY, N. J.

(PRIZE—Class One—December Competition)

A—Want a garage?
 C—Gee yes, and Stanley hardware on the doors.
 A—Locks?
 C—Naturally. How silly of you to mention that! I want Corbin mixed with Yale and Sargent in the proportion of 1:2:4. As for the keys I only trust Barlock, the plaster key, you understand.
 A—Perfectly. How about plumbing fixtures?
 C—Yes, Standard, Clow, and Coca-Kohlar with Whale-Bone-ite seats.
 A—Doors?
 C—Jamison.
 A—Floors?
 C—U. S. Tile, Good Year, Bonded Floors, Armstrong's, and Cellized oak. They are to be fixed by Ankyra.
 A—What's this? Fixed with Ankyra? Floors?
 C—Yep, they hold, you know.
 A—Roof?
 C—Imperial, Mosaic Tile, and then a layer of Barret.
 A—I suppose you want Murphy beds?
 C—Surely, because I stay indoors.
(Just this moment the warder comes in).
 A—*(to newcomer)* And what do you want?
 W—I'm from the Insane Asylum. *(pointing to the client)* I want him.
 C—*(to warder)* Ah! my good friend, I am so glad to see you. Will you tell Mr. Architect about the ornamental iron works in my room?



"ROBIN HOOD" SETS - FAIRBANKS STUDIO
HOLLYWOOD

PENCIL SKETCH BY A. V. DE FONDS OF KANSAS CITY, MO.
Robin Hood Sets, Fairbanks Studio, Hollywood.

W—Yeh, steel rods on the windows by Bethlehem.
(He takes his man out).
 A—*(alone)* And most of them are just as bad. *(continues to draw).*
 Curtain.

THESE CHILDREN NEED HOMES

HERE ARE REPRODUCED pictures of four children who are being cared for through the State Charities Aid Association, 22nd Street and Fourth Avenue, New York. The Association is looking for good homes for each of the children. Let it be explained that it is not necessary to adopt the children legally when taking them into your home. Information about these and other children may be had from Miss Sophie Van S. Theis at the Association.



KENNETH

KENNETH has pretty wavy hair, very fair complexion and blue eyes. He is a happy smiling little boy of four years with good intelligence. He is of American parentage and Protestant.



GLADYS

GLADYS has just celebrated her tenth birthday. She has blue-gray eyes, very fair hair and is an appealing youngster. She is very much absorbed in her school work and thinks that she may be a teacher when she grows up. Gladys is Protestant and of American parentage.



GERALD

GERALD is a fair haired blue eyed boy of six. He has a sunny disposition and enjoys each day from beginning to end. Gerald's parents were American Protestants. He is very fond of animals and would like to live in the country.



LESLIE

LESLIE's cunning turned up nose, mischievous blue eyes and dimples instantly win him friends. He is "four going on five" and a real boy, every inch of him. Leslie is Protestant.

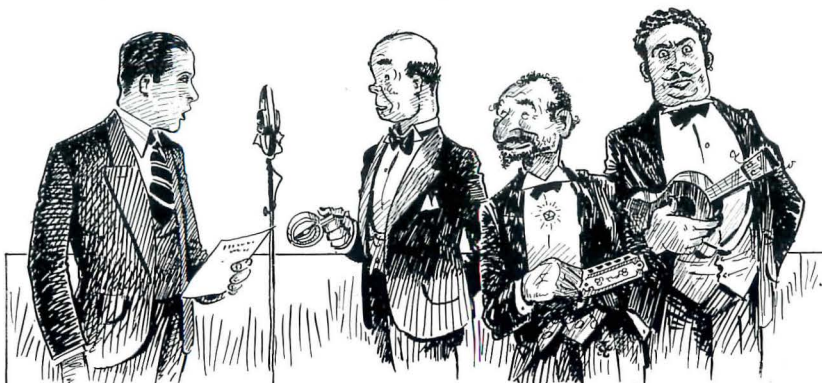
MY PAGE

ON
RADIO

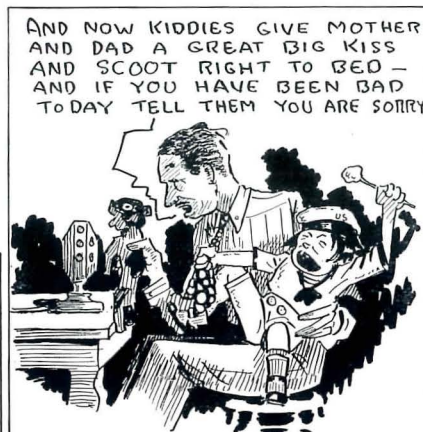


by

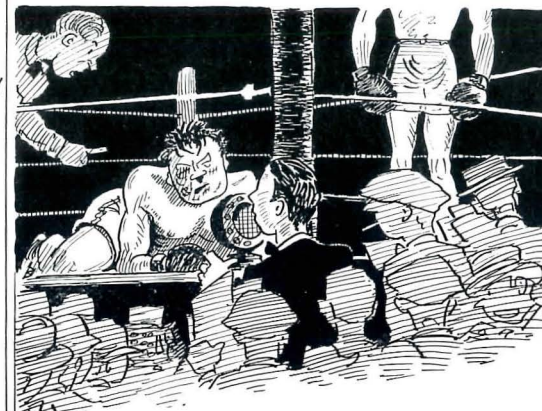
Webster.



LADIES AND GENTLEMEN OF THE RADIO AUDIENCE
WE ARE ABOUT TO BROADCAST A PROGRAM AS GIVEN
BY THE ALL-AMERICAN TRIO AND SPONSORED BY
MART-HAFER & SHARKS MAKERS OF FINE ENGLISH
CUT CLOTHES FOR MEN AND BOYS.—THE PERSONNEL
OF THE TRIO IS MICHAEL O'FLANNAGAN—JEW'S HARD
ABIE TOBLISKEY—FRENCH-HARD AND TONY SALIMONEACK—
HAWAIIAN—UKULELE — THE FIRST NUMBER THEY OFFER
FOR YOUR APPROVAL IS "IN A LITTLE SPANISH TOWN"
(NOTE:—SOME OF THESE RADIO ANNOUNCEMENTS RESEMBLE A LECTURE)
ON THE LEAGUE OF NATIONS —



THESE 'PAPA-SAND-MEN SURE
HAVE THEIR TROUBLES
WHEN THEY TAKE THEIR
OWN CHILDREN TO THE
STUDIO FOR A BROADCAST!



THE RING-SIDE ANNOUNCER IS A
LUCKY DUCK — HE GETS TO MEET
ALL THE EX-CHAMPS' FACE-TO-FACE!

BACK STAGE AT THE RADIO-
STATION WHEN THE POOR
LITTLE THING IS RENDERING
HER CONCLUDING SELECTION—
ONE OF THOSE JAZZ-
ORCHESTRAS BUSTS IN
THE STUDIO AND PREPARES
FOR THEIR PROGRAM—
SUCH CLUTTER AND
CLAMOR AROUND THE
STUDIO SURE DOES
RILE UP THE
MUSICAL DIRECTOR
IN ANY STATION.



Tom Webster

TOM WEBSTER SENDS IN HIS PAGE ON RADIO FROM DAYTON, OHIO

(PRIZE—Class Three—December Competition)

AN IMPROVED PRINTING PRESS

WE HAVE received a letter from Harold D. Tanner, of East Orange, in which he describes a new printing press he has made, inspired by a linoleum cut press by Mr. F. Wade Brown, which appeared in the February, 1928, issue of PENCIL POINTS. Here is Mr. Tanner's letter, a sketch of his printing press, and a Christmas folder he printed in it in three colors with gold lettering inside:

"In the February issue you printed an article on the linoleum block press by F. Wade Brown. It was interesting and of value to me, inasmuch as I am engaged in art work and wanted some simple method for printing some of my handiwork.

"However, I found that the clamp arrangement was too clumsy for me and figured out a scheme for a cheap

press using the same idea with improvements.

"You will see from the attached sketch (reproduced below) that instead of the clamp I used a small vise. I bought this vise secondhand for \$2.00. It has a wide jaw opening so that it could easily take care of an ordinary cut, including the two boards. The cut or linoleum block was mounted as shown in sketch and held in place with small corners of cardboard. The paper was held in place by slots made of paper and fastened to the top board, as shown by the drawing in the upper left sketch.

"By using a press of this kind I found that I could do

the work quicker and was sure of getting plenty of pressure on the cuts without too much elbow grease.

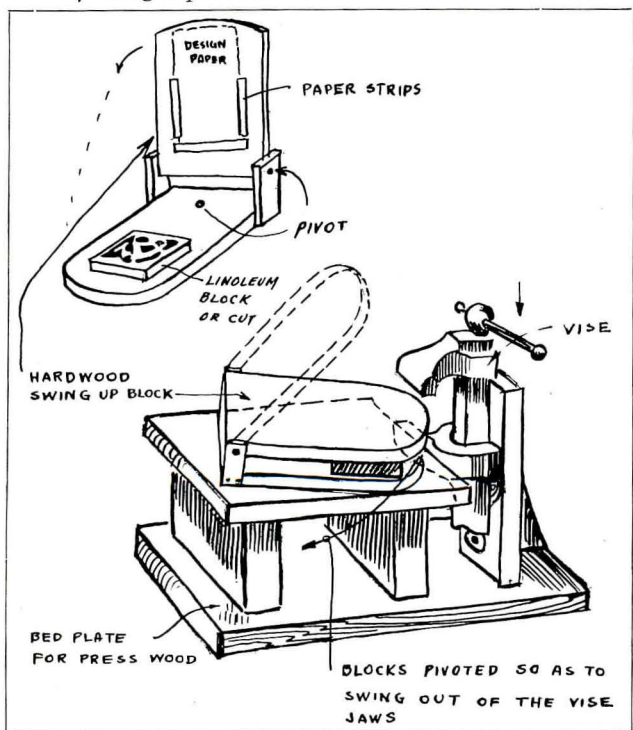
"The printing process was similar to Mr. Brown's but with this arrangement I was able to swing the blocks beneath the vise jaws, spin the handle and print the block. After printing the vise was opened, the blocks swung around on a pivot and the top one swung up exposing the plate. I found that the paper stuck in the slots and there was not any time lost in stripping from the plate."

PRIZES AWARDED IN THE HOUSE PARTY BUNGALOW COMPETITION

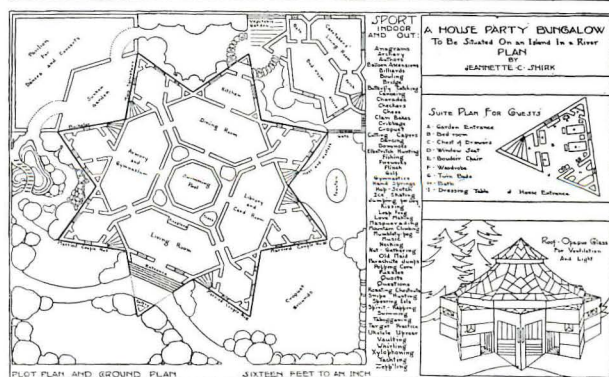
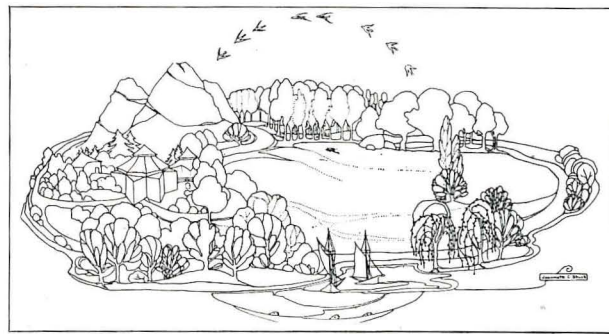
THE JURY OF AWARD in the *Competition for a House Party Bungalow* recently held another meeting to determine suitable prizes for the winners in this Competition. After due consideration the decision was made in favor of travelling equipment; accordingly, handsome suit cases will be sent to Raymond L. Voscamp, the winner (see page 817, of December PENCIL POINTS), and to the authors of the designs placed second and third, respectively.

We regret that in our caption under the second prize design, reproduced in December on page 818, we did not include the names of the two co-designers. This drawing was submitted by C. C. Colby and Richard Bennett, both of Cambridge, Mass.

In response to our request for suggestions as to the subject of our next world-wide competition, the most entertaining thing to our way of thinking is *The Drafting Room as the Draftsman Would Have It*. There is no doubt that such a subject would open up hitherto unexplored fields. Every draftsman has his own ideas as to what constitutes comfort and proper equipment for all kinds of business, foolish and otherwise. However, before making the program for this, we are going to wait until next month to make sure all suggestions from China and Australia have had time to reach us. Send in your ideas now, before it's too late!



HAROLD D. TANNER'S IMPROVED PRINTING PRESS
In which the Christmas card at the top was printed.



DESIGN FOR "A HOUSE PARTY BUNGALOW"

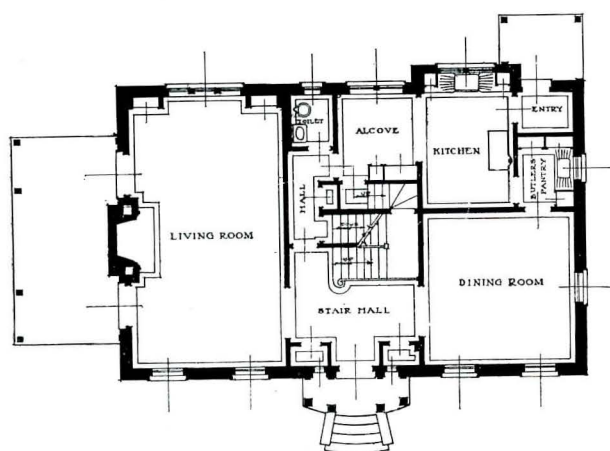
BY JEANNETTE C. SHIRK

Awarded honorable mention in our recent competition.

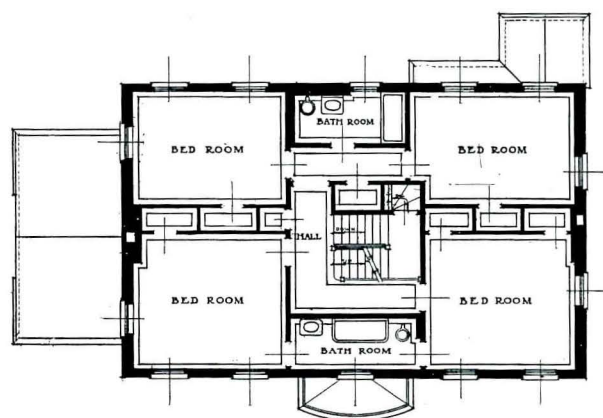
PENCIL POINTS



PENCIL AND WATER COLOR RENDERING BY PAUL WATKEYS



First Floor Plan



Second Floor Plan

HOUSE FOR SUPERINTENDENT OF BERGEN COUNTY TUBERCULOSIS SANITARIUM
FRED W. WENTWORTH, ARCHITECT



THE SPECIFICATION DESK

A Department for the Specification Writer

NEW YORK BUILDING CONGRESS COMPLETES STANDARD SPECIFICATIONS FOR CONSTRUCTION

THE NEW YORK BUILDING CONGRESS through its Committee on Standards has recently completed standard specifications for the general construction trades in the building industry and will soon make the specifications available to architects, builders, owners, manufacturers of building supplies, and others. The standard specifications have been approved by the trades for which they were prepared and are now being printed for distribution.

The large number of inquiries from building centers throughout the country concerning the standard specifications shows that they are eagerly awaited by the industry and that they will at once become the standard practice in the trades to which they apply.

Students of production costs have for many years recognized that appreciable economies would ensue if manufacturers could be persuaded to confine their products within the limits of acceptable standards. The United States Department of Commerce through the Bureau of Standards and special committees studying elimination of waste by means of simplified practice has done a great deal toward establishing such standards for many products entering into building construction.

The New York Building Congress conceived the idea that if in a like manner acceptable standards could be established for materials and workmanship entering into general building construction similar economies would result and much of the uncertainty in estimating be eliminated. It was generally agreed that such standards could best be established through specifications.

A Standards Committee was accordingly set up under the chairmanship of Mr. Joshua Barney of Barney-Ahlers Construction Corporation, to study the possibilities of developing specifications to describe acceptable standards covering materials and workmanship in each trade division. It at once became evident the specifications as heretofore written did not lend themselves to standardization due to the practice of combining the *Scope of the Work* for each building with the descriptive clauses covering qualities of materials and workmanship, qualities which are more or less common to all buildings. The obvious solution therefore was to separate *Scope of Work* from the purely descriptive, and then develop clauses specifying acceptable and established methods for execution of work and setting up quality standards for materials.

Such methods and standards to be of value must be acceptable to the Architect, Contractor, Sub-Contractor, Manufacturer, and Labor. Representatives from these groups were invited to assist in the work and from them sub-committees were selected, each under the chairmanship of an Architect.

A great deal of consideration was given to the form of the specification, it being finally decided to recommend dividing specifications into parts, *A* and *B*; Part *B* to consist of the New York Building Congress Standard Clauses

establishing standards for all materials and workmanship which could enter into the work of any trade division on any type of building; Part *A* a specification written by each Architect for each job consisting of items of work in each trade division for the particular building with references by number to the paragraphs or clauses in Part *B* which defined the quality of both materials and workmanship.

The preparation of specifications for the various trade divisions was at first assigned to sub-committees but after two years of effort it was decided, owing to the difficulty of co-ordinating the work of the sub-committees, that better progress could be made and more uniformity obtained if the actual editing of the specifications was centralized.

Mr. W. A. Payne, Vice-President of C. T. Wills, Incorporated, General Contractors, was appointed Chairman of the Standards Committee and Mr. H. R. Dowswell of the office of Shreve and Lamb, Architects, selected as Editor.

Under their direction, specifications for trade divisions, as they were written, were sent to trade organizations, contractors, sub-contractors, and manufacturers, for their consideration and criticism. All suggestions received were carefully considered, conferences were arranged at which all points raised were fully discussed, after which the specifications were re-written and again submitted. This process continued until it was agreed that acceptable standards had been established and clearly described. Wherever trade associations existed, such as the Employing Plasterers' Association, Marble Employers' Association, Allied Metal Industries, Standard Steel Board of Trade, National Terra Cotta Society, and Master League of Cement Workers, the several specifications were submitted to such Associations and after final editing received their approval.

Where a trade association did not exist the specifications were submitted to two or more men recognized as authorities in that trade group, and through conferences revised until agreement was reached.

As these standards were developed, Shreve and Lamb put them into actual practice in order to test their workability and practical value and for the last three years have written two-part specifications for their work both within and beyond the Metropolitan district. A very complete test of this system was made early in 1928 on a large building in one of the Southern states, now nearing completion. On this building a complete specification in two parts was issued for all of the trades except mechanical. In order to carry out certain pre-determined policies the bidding, especially for sub-trades and materials, extended from New York to Florida. After the reception of the

(Continued on page 84, 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 these 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

Drinkard B. Milner, 18th Fl. Milam Bldg., San Antonio, Texas, would like to secure a copy of Flagg's *The Small House—Its Economic Design and Construction.*

Richard A. Dana, Jr., 350 Madison Avenue, New York City, has Volumes V and VI bound together and Volumes VII and VIII bound together of the *White Pine Series* which he would like to sell.

E. F. Jansson, Bureau of Arch. of M. E. Church, 1701 Arch Street, Philadelphia, Pa., has two copies of the *White Pine Series* Volume III, Number 4 which he would like to sell.

Ethel D. Young, 1968 Denune Avenue, Columbus, Ohio, is desirous of obtaining a copy of the *White Pine Series*, Volume III, Number 1.

D. Borse, P. O. Box 195, Times Plaza Station, Brooklyn, New York, has for sale a *Complete Architectural Course of I. C. S.*, 10 reference volumes.

Herman G. Heshin, 8113 Drexel Avenue, Chicago, Illinois, would like to secure issues of *Beaux-Arts Institute of Design Bulletin* from October 1927 to present issue.

Conrad & Cummings, 507 Phelps Building, Binghamton, New York, has for sale the following copies of *PENCIL POINTS*: June to Dec. inclusive, 1920; January, February, March, April, May and June, September, October, November and December 1921; January, February, March, April, May, September, October, November, December, 1922; January, February, March, April, June, July, August, September, October, November, December, 1923; entire year of 1924; January, February, March, June, July, September, October, November, 1925; March, April, May, June, July, August, September, October, November, December, 1926.

Robert Arnold, 280 Madison Avenue, New York, N. Y., Tel. Lexington 4252, has for sale at fifty-cents per copy the following copies of *PENCIL POINTS*: December, 1920; June, July, September and October, 1921; January, February, March, April, May, June, July, August, September, October, December, 1922; 1923-1924 complete; January,

February, March, April, May, June, July, August, October, November, December, 1925; 1926 and 1927 complete.

L. E. Burckard, 746 No. Orange Drive, Los Angeles, California, has for sale a complete file of *PENCIL POINTS* from the first issue, Volume I, Number 1 to date.

C. J. Siecke, 526 West 139th Street, New York, N. Y., would like to secure six spring-back *PENCIL POINTS* binders.

PERSONALS

R. SIMARD, ARCHITECT, formerly of Larose and Simard, has opened an office for the practice of architecture at 927 Cherrier Street, Montreal, Canada, and would like to receive manufacturers' samples and catalogues.

N. L. MERCER, architectural student, 2923 So. Michigan Avenue, Chicago, Illinois, would like to receive manufacturers' samples and catalogues for his A.I.A. file.

SAMUEL ALDERMAN, architectural student, 11 Vernon Street, New Haven, Conn., would like to receive manufacturers' samples and catalogues.

J. KUSHIN, architectural student, 1470 Sterling Place, Brooklyn, N. Y., would like to receive manufacturers' samples and catalogues.

J. E. SMAY, Asst. Prof. of Architectural Engineering, Univ. of Nebraska, Lincoln, Nebraska, would like to build up a file of producers literature. Catalogues, data sheets, specifications and details would be appreciated.

JAMES THOMAS MOORE, ARCHITECT, 4354 White Plains Avenue, New York, N. Y., would like to receive manufacturers' samples and catalogues for his A.I.A. file.

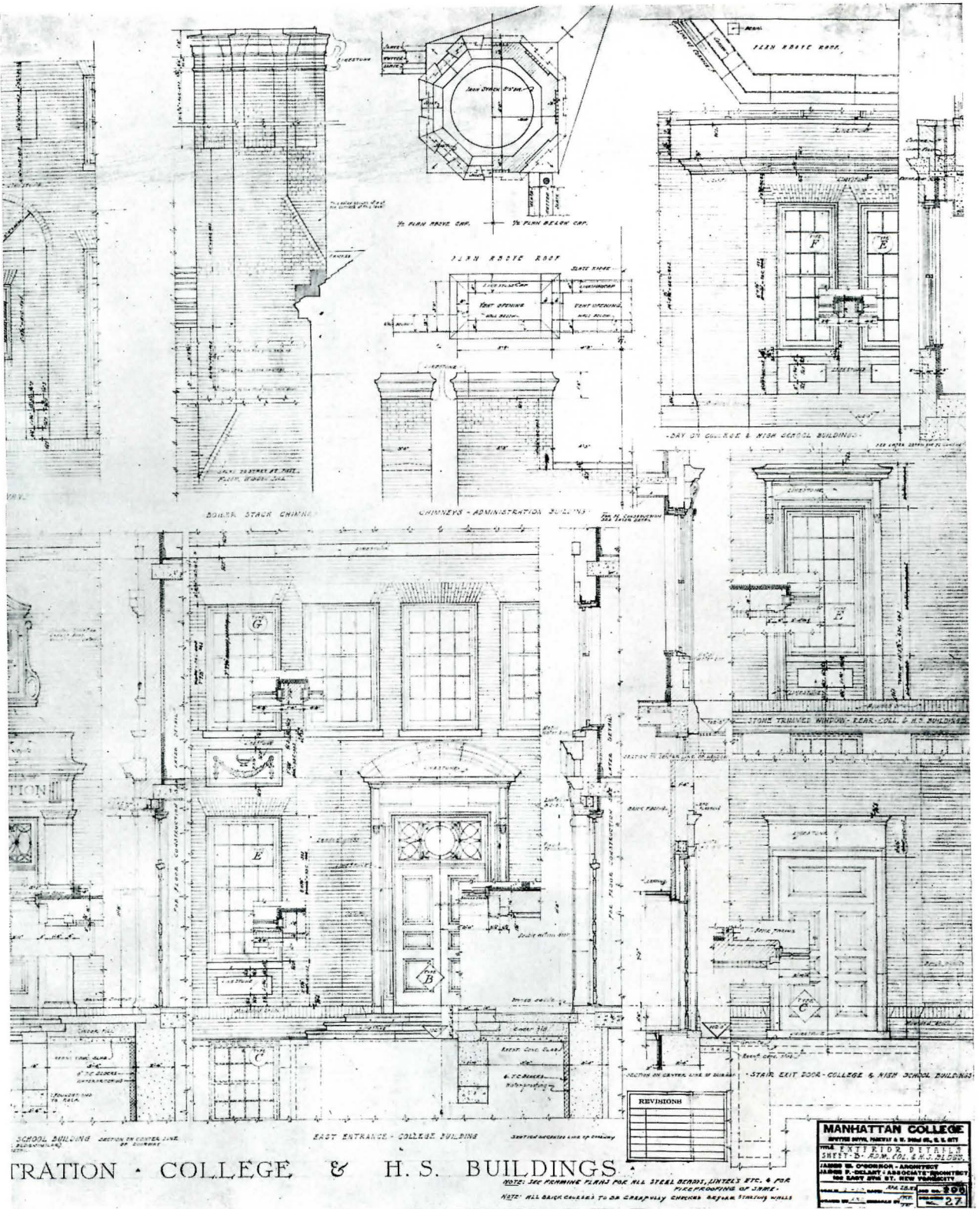
W. L. DOSTERSCHILL, architectural student, Box 492, College Station, Texas, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

BENJAMIN H. WHINSTON, ARCHITECT, 6 East 46th Street, New York, announces the resumption of his professional and business activities.

MARTIN J. SCHEFTER, architectural student and draftsman, 91 Cook Street, Brooklyn, N. Y., would like to receive manufacturers' samples and catalogues for his A.I.A. file.

(Continued on page 71)

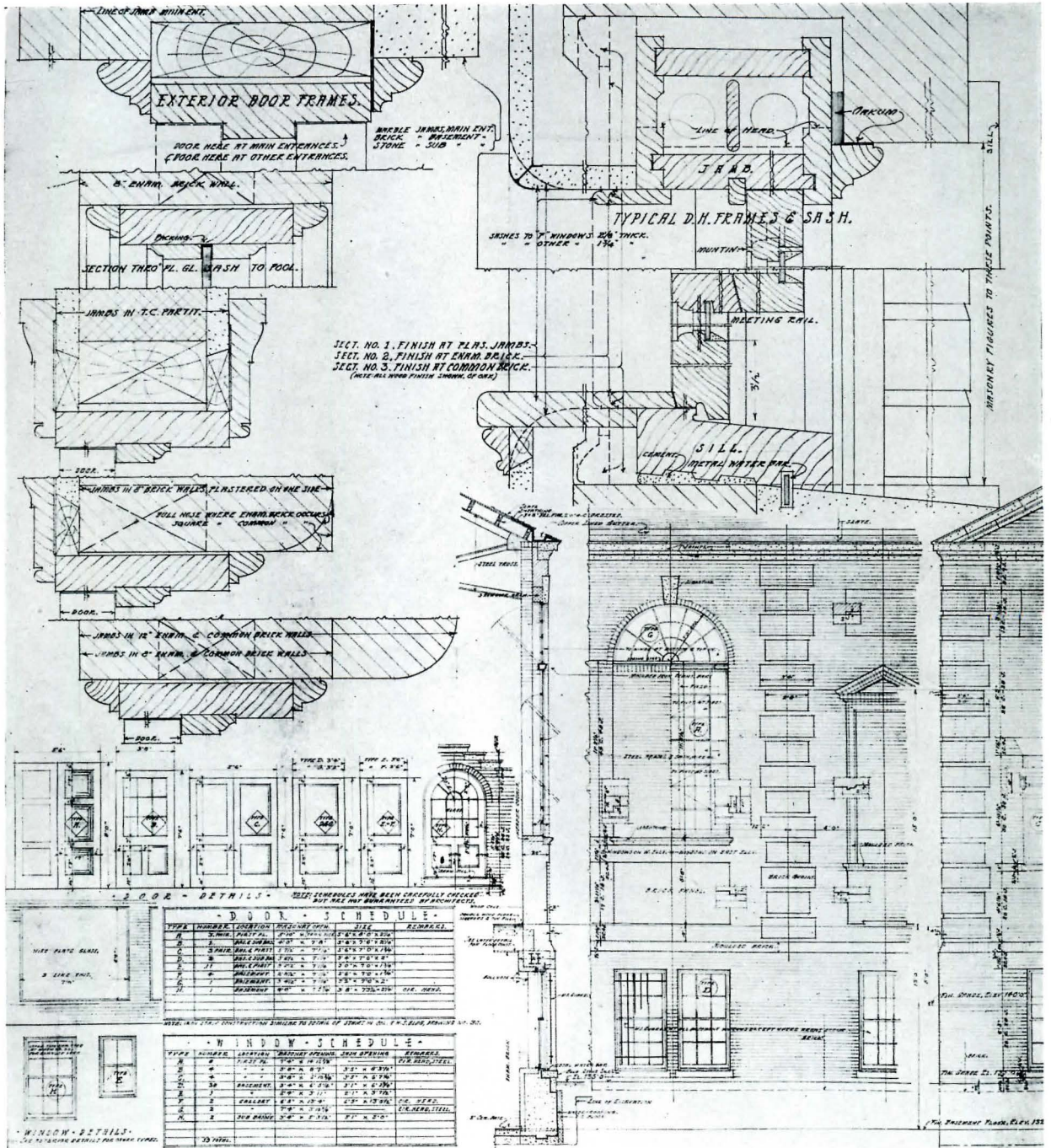
PENCIL POINTS



DETAILS OF CONSTRUCTION—BUILDINGS FOR MANHATTAN COLLEGE, NEW YORK

JAMES W. O'CONNOR, ARCHITECT—JAMES F. DELANEY, ASSOCIATE ARCHITECT

PENCIL POINTS



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PERSONALS (Continued)

ARTHUR BUCKLEY, Pres. Architectural Society, 1010 Milan Avenue, So. Pasadena, California, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

TURMAN J. HEMMER, architectural draftsman, 237 Northampton Street, Buffalo, N. Y., would like to receive manufacturers' samples and catalogues for his A.I.A. file.

B. HOFFMAN, architectural student, 248 West 41st Street, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

ARTHUR R. RANDALL, architectural student and draftsman, 2127 Glenn Avenue, Pasadena, California, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

ALOYSIUS McDONALD, has opened an office for the practice of architecture at 430 So. La Brea Avenue, Los Angeles, California, and would like to receive manufacturers' samples and catalogues.

DONALD MINCH, architectural student, 138 Clinton Avenue, New Haven, Conn., is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

V. O. POCHODEEW, ARCHITECT, Pozohowaia Street, 27, Baku, Caucasia, United States of Soviet Russia, would like to receive manufacturers' samples and catalogues.

HERMAN J. HUGHES, architectural student, 1813 Willow Lane, Bronx, New York, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

JOHN G. SUTHERLAND, architectural student and draftsman, 1117 Third Street, S. W., Canton, Ohio, is starting and A.I.A. file and would like to receive manufacturers' samples and catalogues.

WILLIAM N. SEEHUS, ARCHITECT, 200 Walnut Place, Syracuse, New York, would like to receive manufacturers' samples and catalogues.

G. H. SILVIUS, architectural student, 1016 Broadway, Menomonie, Wisconsin, would like to receive manufacturers' samples and catalogues.

WM. H. JACKSON, JR., architectural student, 290 Lincoln Place, Brooklyn, N. Y., would like to receive manufacturers' samples and catalogues for his A.I.A. file.

GLENN E. MILLER, 154 Artisia Avenue, Long Beach, California, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

J. DUDLEY KRESS, architectural student, 660-57th Street, Brooklyn, New York, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

FRANK P. PEZZA, architectural student, 1766 Cranston Street, Cranston, R. I., is starting an A. I. A. file and would like to receive manufacturers' samples and catalogues.

MAX J. WOLFSON, 1233 So. Springfield, Chicago, Illinois, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

JULIUS KARSH, architectural student, 2237 W. North Avenue, Chicago, Illinois, would like to receive manufacturers' samples and catalogues.

JOE M. WOESTENBURG, architectural modelmaker, 779 Johnson Street, Portland, Oregon, would like to receive manufacturers' samples and catalogues (Especially plates on detail work.)

JOHN J. WHELAN will continue the practice of Architecture in the Duryea Building, 1731 L. Street, Washington, D. C. (formerly of Atlantic City, N. J.).

RAY FRAZER, architectural draftsman, 2615 Hickory Street, St. Louis, Missouri, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

R. E. SMITH, of the Architectural Department of the Realty Finance Corporation of Virginia, State Planters Bank Building, Richmond, Virginia, is increasing his A.I.A. file and would like to receive manufacturers' samples and catalogues.

F. MICHAEL O'BRIEN-CRUZ, 808 Santa Fe Building, Dallas, Texas, is in the capacity of an artist with the Grand Rapids Store Equipment Corporation, Grand Rapids, Michigan, and in the process of making perspectives etc., true architectural construction must be followed, also certain things may be recommended, such as store fronts, floor coverings, ornamental iron work, carpeting, seats, lighting fixtures, door and window details, etc. He would like to receive manufacturers' samples and catalogues.

ALAN L. LUKE, architectural student and draftsman, 3 Balfour Road, Parnell, Auckland, New Zealand, is starting an A.I.A. file and would like to receive manufacturers' samples and catalogues.

EDWARD H. SMITH, architectural student and draftsman, 189 Gates Avenue, Brooklyn, New York, would like to receive manufacturers' samples and catalogues.

FREE EMPLOYMENT SERVICE

(Other items on page 146, Advertising Section)

POSITION WANTED: Senior student in architecture at Columbia University. Practical draftsman. Desires part time employment with architect or builder in New York City or in vicinity of Long Beach, L. I. Box No. 28, care of PENCIL POINTS.

PARTNERSHIP OPPORTUNITY: An architect, 38 years old, with 16 years' practical experience in all branches of architectural work would like to correspond with a man interested in the better class of commercial work located in any part of the country, with the idea of forming a partnership. A graduate of one of the good schools of architecture, extensive European travel, thoroughly capable of handling the designing and drafting-room end of practice. At present employed in one of the larger New York offices. Box No. 29, care of PENCIL POINTS.

ARCHITECTURAL STUDENT who can translate French would like to meet student who can translate German to study architectural theory and history written in these two languages. Box No. 30, care of PENCIL POINTS.

POSITION WANTED: Technical High School graduate with general construction experience desires position in architect's office as beginner draftsman or tracer. Anxious to get started with an architect therefore will accept minimum salary. Box No. 32, care of PENCIL POINTS.

POSITION WANTED: In contractor's or builder's office. Technical knowledge of architectural drawing with 2 years' experience in architect's office. Practical knowledge as carpenter for 6 years. Capable of carrying on construction work. Box No. 33, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman, 11 years' practical experience with New York architects covering preliminary sketches to details on commercial and residence work. Box No. 34, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman, 3 years' experience, Columbia University student, wishes position in New York City or vicinity. References. Box No. 35, care of PENCIL POINTS.

POSITION WANTED: Capable architectural draftsman and designer, 20 years' experience, English training and qualifications A.R.I.B.A., wide experience in most types of work, wishes change of location. Box No. 27, care of PENCIL POINTS.

PUBLICATIONS

OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.

Rubber Tiling.—Catalog with numerous color plates showing designs in rubber tiling both interlocking type and plain squares. Drawings showing stair tiles, specifications and much other useful data. New York Belting & Packing Co., 91 Chambers St., New York, N. Y.

Cantillo Lanterns.—Attractive booklet illustrating and describing this beautiful line of lanterns of hand wrought sheet brass, clear glass panels furnished in a natural antique finish. Standard filing size. Arthur Harrison & Co., 561 W. Washington Blvd., Chicago, Ill.

Published by the same firm, "Crystal Needs." Portfolio containing beautiful reproductions of Waterford and Early English periods of crystal chandeliers, brackets and girandoles.

Kewanee Firebox Boilers.—A.I.A. File No. 30-c. Catalog 85. Illustrates and describes portable and built-in boilers for any kind of fuel. Blueprints showing setting plan and foundation for portable down draft type, setting and foundation measurements, specifications, etc. 44 pp. 6 x 9. Kewanee Boiler Corp., Kewanee, Ill.

Kewanee Copper Steel Basement Chutes.—A.I.A. File No. 14-b-54. Booklet illustrating and describing this line of chutes. Table of dimensions. 8 pp. Standard filing size. Kewanee Mfg. Co., Kewanee, Ill.

Published by the same firm, "Kewanee Copper Steel Basement Windows." A.I.A. File No. 16-e-1. Leaflet illustrating and describing this type of basement window which gives 75% more light. Table of standard sizes, details of typical wall installations. Standard filing size.

Winter Heat and Family Health.—Booklet setting forth the advantages of Kleanair Radiator Enclosures for use in homes, hospitals, schools, offices, etc. Kleanair Radiator, Inc., 44 East 23rd St., New York, N. Y.

Buckeye Thermofan for Industrial Heating.—Bulletin No. 161. Illustrates and describes this type of fan for industrial buildings, factories, etc. Typical installations, tables of dimensions, engineering data, typical specifications. 8 pp. 8 x 11. The Buckeye Blower Co., Columbus, Ohio.

Published by the same firm, "Buckeye Thermovent Units." Catalog No. 125 illustrates and describes these units for large area heat diffusion such as auditoriums, factories, garages, etc. Sectional elevations, tables of dimensions and capacities, typical installation details, engineering data, specifications. 20 pp. Standard filing size.

Square D Panel Boards.—A.I.A. File No. 31-c-3. 1928-1929 catalog illustrating and describing panelboards of this type, price sheets, full information. 33 pp. 8½ x 10. Square D Co., Detroit, Mich.

Silence Is Golden.—Comprehensive treatise on sound-proofing in modern building construction as accomplished under the Stevens System. Contains compilation of detail drawings, illustrations, specifications for the practical installation of this system. 63 pp. Standard filing size. Stevens Sound-Proofing Co., 14 East Jackson Blvd., Chicago, and 420 Lexington Ave., New York, N. Y.

Published by the same firm, "Stevens Anti-Vibration Platforms." A.I.A. File No. 37-d. A book on sound-proofing for the architect and engineer. Plans and sections. Specifications. 24 pp. Standard filing size.

Midwest Horizontal Air Filters.—A.I.A. File No. 30-d-3. New circular describing new development in the field of air filtration. Cross sections, tables for estimating correct set up, standard specifications. 4 pp. Standard filing size. Midwest Air Filters, Inc., Bradford, Pa.

"24 Hour Cement."—Attractive new booklet setting forth in detail information regarding Prestolith Velo Cement for speedy construction. 15 pp. Standard filing size. Missouri Portland Cement Co., Telephone Bldg., St. Louis, Mo.

Mosaic Tiles.—Attractive folder showing in color many examples of beautiful mosaic tile, for the kitchen, bathroom, entrance halls and for mantels. 9½ x 12. The Mosaic Tile Co., Zanesville, Ohio.

Silver Lake Sash Cord.—A.I.A. File No. 27-a-1. Folder containing information on this sash cord, its fundamentals, etc. Standard filing size. Silver Lake Co., Newtonville, Mass.

Barlock Flush Sidewalk Doors.—Leaflet illustrating and describing this type of door, cross sections, etc. Standard filing size. American Bar-Lock Co. L. I. City, N. Y.

Mohawk Tapered Asbestos Shingles.—Leaflet illustrating and describing this line of asbestos shingles. Four panels illustrated in color, also illustrations of separate shingles in color. Standard filing size. Mohawk Asbestos Slate Co., Inc., Utica, N. Y.

Royal Flush Valves.—A.I.A. File No. 29-h-21. Catalog "F." Booklet illustrating and describing in condensed form Royal Flush Valves. Sectional drawings, price lists, instructions for installing, etc. Sloan Valve Co., Chicago, Ill.

Accomplishments in Cast Iron.—Folder containing 23 plates of representative examples of cast iron craftsmanship for various uses. Standard filing size. Smyser-Royer Co., 1706 Walnut St., Philadelphia, Pa.

Capitol Radiators.—New booklet on the subject with standardized ratings. Illustrated in color, tables, charts, sectional drawings, etc. 4½ x 7½. 34 pp. United States Radiator Corp., First Natl. Bank Bldg., Detroit, Mich.

Published by the same firm, "The Capitol Red Cap." New booklet illustrating and describing this type of round boilers. Illustrations, sectional drawings and full information. 4½ x 7½. 14 pp.

For A More Beautiful America.—A.I.A. File No. 5. Attractive leaflet on the uses and advantages of common brick for small homes. The Common Brick Mfrs. Assn. of America, 2121 Guaranty Title Bldg., Cleveland, Ohio.

Condensation.—Leaflet on the subject of condensation, its cause, effect and prevention. Valuable information. Standard filing size. Armstrong Cork and Insulation Co., 135 E. 24th St., Pittsburgh, Pa.

Enough Is None Too Much.—Leaflet containing interesting data on adequate insulation. Armstrong Cork and Insulation Co., 135 E. 24th St., Pittsburgh, Pa.

A House or a Home.—Attractive booklet on the subject of metal lath which stops fire and prevents cracks. Also Meshtex, the plaster base of expanded metal, Durabond, the steel plaster base of certain plastering economy. Much useful information. 40 pp. 6 x 9. Penn Metal Co., Parkersburg, West Va.

The Home Garage of Concrete Masonry.—Attractive booklet. Plans of one, two and multi garages. 11 pp. 7½ x 11. Portland Cement Assn., 33 W. Grand Ave., Chicago, Ill.

Rocksteel Built-in-Cabinets.—Attractive folder illustrating and describing this line of steel kitchen cabinets, steel bathroom cabinets, steel refrigerators, steel ironing boards, cabinets. Specifications, typical layouts for kitchens, portable kitchen cabinets. Standard filing size. Rockford Steel Furniture Co., 228 No. La Salle St., Chicago, Ill.

The Gorton Single Pipe Vapor Heating System.—A.I.A. File No. 30-a. Architect's specification. Standard filing size. Gorton Heating Corp., 96 Liberty St., New York, N. Y.

Guardian Radiant Heaters.—Catalog "E." Attractive looseleaf catalog illustrating and describing this type of heater. Dimensions, prices. Also illustrates portable mantels, fireplace liners, radiants, andirons, etc., all in color. 5 x 9. The Guardian Gas Appliance Co., Cleveland, Ohio.

Floors of Permanence and Beauty at Low Cost.—Folder illustrating and describing Moulstone Flooring in new and old buildings. Standard filing size. Thos. Moulding Floor Co., 165 W. Wacker Drive, Chicago, Ill.

Published by the same firm, "T-M-B Flooring." A.I.A. File No. 24-b-2. Booklet setting forth the characteristics, specifications and uses of this type of flooring. TMB floor and base and stair tread details.

"Moulding Master Floors." Folder illustrating and describing "Underlayment" a utility cement for a wide variety of special uses in building construction. Standard filing size.

"Better Floors for Offices, Administration and Municipal Buildings." Leaflet illustrating and describing the TMB floors for these buildings. Specifications. Standard filing size.

"Better School Floors." Leaflet illustrating and describing TMB floors for schools. Specifications. Standard filing size.

Outdoor Lighting Equipment and Lanterns.—New booklet on this subject showing various phases and applications of this type of lighting. Gives origin and development of the lantern. Profusely illustrated. Artistic Lighting Equipment Assn., 420 Lexington Ave., New York, N. Y.

(Continued on page 84, Advertising Section)