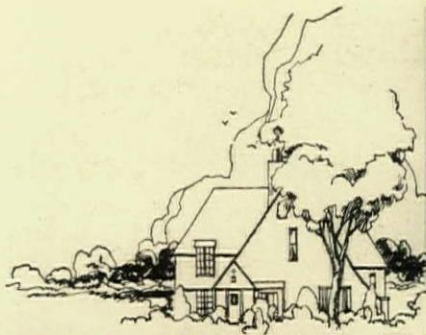




PENCIL POINTS

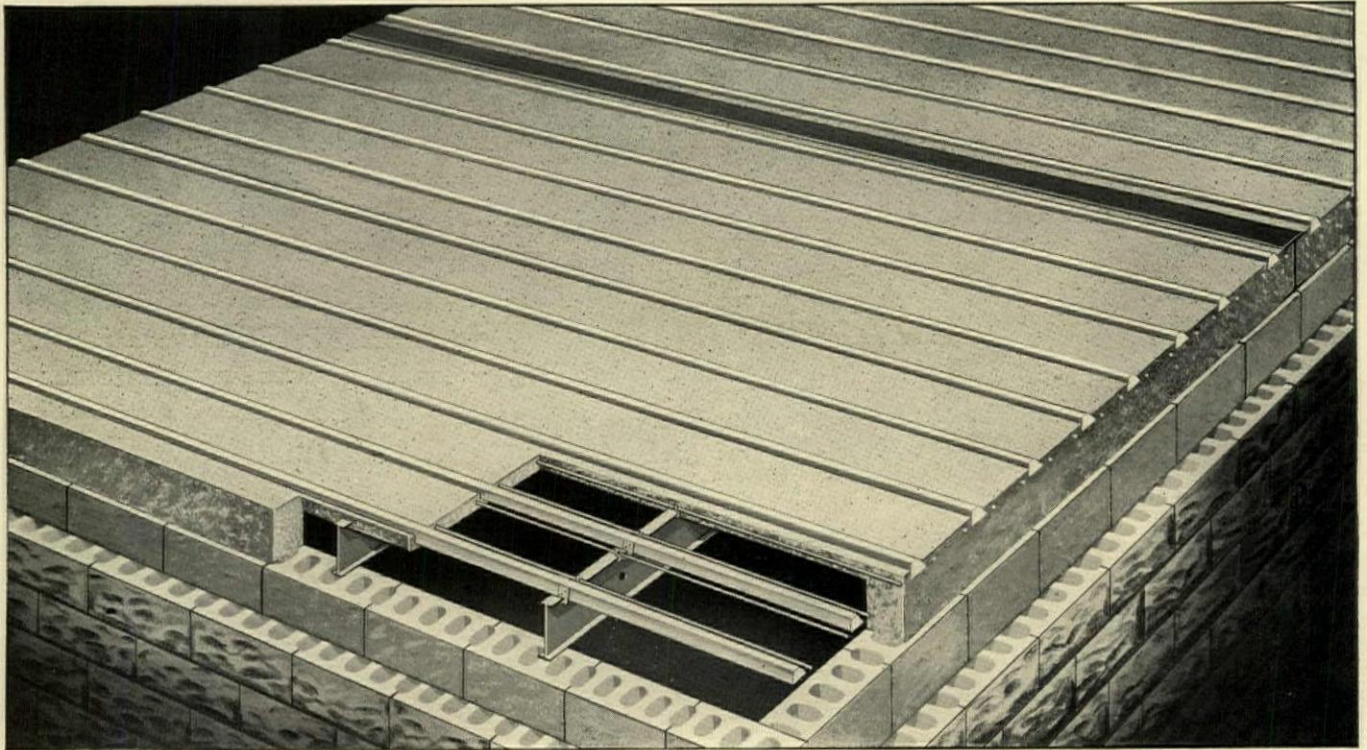
APRIL
1933

AN ILLUSTRATED
JOURNAL for the
DRAFTING ROOM
35 CENTS A COPY



J & L JUNIOR BEAM FLOORS

A SHRINK-PROOF BASE FOR ANY HOUSE



There can be no shrinkage of floor joists with the J & L Steel and Concrete Floor System. It forms a rigid, vibrationless base for framing of any material. It eliminates troublesome and costly repairs necessitated by the shrinkage that occurs invariably when wooden floor joists are used. It is also fire-resistant and vermin-proof.

The added structural soundness of the en-

tire house enhances investment values. The simplicity and the absence of technical restrictions make J & L Junior Beam Floors practical and economical for low-cost residences, as well as for more pretentious homes and all light-occupancy buildings.

An illustrated book which tells how Junior Beam Floors are laid out and installed will be sent on request—no obligation on your part.

Other J & L Construction Products: Steel Pipe, Bars for Concrete Reinforcement, Standard Structural Shapes, Light Weight Channels, Wire Nails, Steel Piling.

J & L STEEL

JONES & LAUGHLIN STEEL CORPORATION

AMERICAN IRON AND STEEL WORKS

JONES & LAUGHLIN BUILDING, PITTSBURGH, PENNSYLVANIA

Sales Offices: Atlanta Boston Buffalo Chicago Cincinnati Cleveland Dallas Denver Detroit Erie Los Angeles
Memphis Milwaukee Minneapolis New Orleans New York Philadelphia Pittsburgh St. Louis San Francisco
Warehouses: CHICAGO CINCINNATI DETROIT MEMPHIS NEW ORLEANS PITTSBURGH
Canadian Representatives: JONES & LAUGHLIN STEEL PRODUCTS COMPANY, Pittsburgh, Pa., U. S. A., and Toronto, Ont., Canada

PENCIL POINTS

Volume XIV

April, 1933

Number 4

Can We Know What to Build Where?

By O. H. Cheney

Editor's Note:—The author was formerly New York State Superintendent of Banks and for many years President of the Pacific Bank in New York City. In 1930-31 he directed the Economic Survey of the Book Industry. He is now a member of the Trade Relations Committee of the United States Chamber of Commerce and a member of both the Fact-finding Committee and the Land Utilization Committee of the New York Building Congress.

This article is the substance of a talk given recently by Mr. Cheney before a special committee of the New York Building Congress. The last portion of the talk, which should be of the utmost interest to architects, is given in full. In the first part of his talk, which will have to be briefly summarized, Mr. Cheney made the following major points.

1. No broad generalization as to the soundness or stability of real estate investments in New York or elsewhere can be safely accepted.

2. Real estate troubles are not due to the depression. On the contrary, a very potent cause of the depression has been the way realty has been developed. We have simply not been utilizing land intelligently.

3. The recent steps taken to relieve the situation—moratoria on foreclosures, friendly reorganizations, scaling down of interest charges, bond conversions, suspension of amortization, and reduction in assessments and taxes—while urgently necessary, do not represent a comprehensive plan to prevent recurrence of the evils they are aimed to palliate.

4. Real estate problems will not straighten themselves out automatically—we will have to take action which will go to the root of the trouble.

5. There is too much high valuation of land based on anticipation of commercial development that is not warranted by the facts. This high valuation is forcing people out of districts that should properly be residential and causing an increasing number of blighted areas. Then when it is proposed to rehabilitate these blighted areas the rather stupid objection is made that the land is too valuable—too valuable for decent housing but not too valuable for slums!

6. It is in the power of the men who now control the finance, development, and management of real estate to determine whether there will continue to be enormous losses to investors in real estate and whether the economic and social blighting of area after area will continue.

* * * *

I was asked by the committee to discuss the subject of the flow of capital into real estate improvement or building. That, of course, is the topic I have been discussing, even though I have not directly referred to either the flow of capital or the construction industry. But it is impossible to separate finance,

real estate and building—even though the interests in each one of these fields have for years done their utmost to keep them separated. Lending institutions, real estate men, and builders have naturally worked together on specific building projects—but never have they paid any attention to each other on any matter broader in scope than the frontage of the particular building. On second thought, I will not admit that these interests have really worked together even on the smallest two-story taxpayer in the Bronx, let alone the big skyscrapers of Manhattan. If they had really worked together, they would not have perpetrated the economic crimes that they did in so many cases.

It seems very kindergartenish for me to point out that finance, construction, and real estate improvement and management are simply three phases of one economic transaction or operation. The builder or contractor is essentially a manufacturer or producer; the real estate man, whether he be owner or agent, is essentially a merchandiser. The builder produces the supply; the real estate man takes care of—or produces—the demand. But elementary as this fact is, it is rarely recognized in the actual everyday economics of either real estate or building operations. In times of stress like the present, we become vaguely aware of the connection. Building is dead and mortgage money is scarce and returns on real estate are precarious. We see that there is some connection, but most of us see it only superficially. Theoretically, money flows in the direction of greatest return. But if money is to flow intelligently, those who control the money must know the facts about the probable return. Return depends on supply and demand of buildings, just like the return on an investment in any other productive enterprise. Therefore money cannot be guided intelligently unless the one who guides it knows all the necessary facts about the supply and demand.

I apologize for inflicting such elementary logic on you—but, I ask, in how many cases of investing in real estate improvement in New York, or almost anywhere else, do the investors or lending institutions know the facts of supply and demand? How many? Are there any at all that you know about?

I have heard the answer to such impertinent ques-

tions that the law of supply and demand operates anyway—whether we recognize it or not—and that it cannot be repealed.

The glib way in which our bankers and economists always use the law of supply and demand as proof against anything they don't like or don't understand is responsible for more loose talk and looser thinking than are all the puerilities of politicians. We are assured that everything will work out right if we leave it to the law of supply and demand. We are led to believe that the law of supply and demand regulates economic conditions automatically and instantaneously—that it is a kind of economic thermostat. This is one of the unutterably stupid beliefs which have allowed this depression to drag out so long.

The law of supply and demand can no more enforce itself than can the prohibition laws.

As business units become larger and production and distribution become more massed, it takes longer for the law of supply and demand to operate—just as it takes longer to stop a big truck than a little car or to stop a car going at 70 than one going at 20. Why isn't it obvious that what is true of an automobile is just as true about our economic machinery?

It seems to be impossible for our economists to understand that the law of supply and demand, like all other so-called laws of economics, must work through human beings. The seller or producer keeps on producing so long as he thinks that there is a demand or that he can create one. The determining factor is not what he *knows* about the demand but what he *thinks*. The buyer or consumer will pay according to what he *thinks* is the supply—not what he *knows*. The law of supply and demand therefore has to work through a double ignorance. At no time can the actual supply and the actual demand be factors of importance—only the apparent supply and demand.

There are two important elements in the problem of supply and demand in buildings. Most commodities are invisible in production and consumption for statistical purposes—but buildings are certainly as visible as could be desired. The time factor is also important—although construction time has been cut down almost magically, there is still a considerable lapse between the beginning and completion of many buildings. The changes of supply and demand are far from instantaneous.

In the construction industry, our ignorance of actual supply and demand is so abysmal that it is surprising to me that the building and real estate conditions are as good as they are. The only reasons why they have been so good is that there was for so many years a rapidly growing population, tremendous industrial and commercial activity and almost unlimited money resources for speculative purposes. We were all smart on a rising market. Like the dear speculating public in the early part of 1929, we put our money on something and it went up—and we stuck our thumbs in our vests and thought we were shrewd financiers.

Compared with this crucial problem of the knowledge of supply and demand, other problems, even

though apparently urgent, seem insignificant—and other conditions, even outrageous ones, seem minor. The real estate and building industries have always been champion camel-swallowers and gnat-strainers.

There has been a good deal of righteous indignation about mortgages based on overvaluations. The evils resulting from such operations are very minor compared to the evils resulting from operations which are "sound" and "conservative" according to all the standards of the mortgage banker. It is in the standards of good practice which are supposed to govern ethical builders and owners that the futility of present methods is most dramatically revealed. A code of ethics will carefully specify how much of a fee a broker may charge for buying land for a skyscraper or how much an architect may be paid for his plans—but there is nothing which tells anybody that it is economically criminal to put up the building at all.

With all our righteous indignation about graft, the waste is nothing compared to that caused by the legitimate operations of building and real estate. The architects squabble about the relative merits of Gothic or modern, the engineers discuss live loads, the agents talk about rentable areas, the builders about junior financing—but nobody really answers the question—Is the building needed? And on that particular site?

All the arguments and wailing and gnashing of teeth about lien laws, subcontractors' ethics, bidding, union rules and jurisdictional disputes—what do they amount to? They are very annoying and very burdensome, but very superficial excrescences compared to the fundamental sickness.

It has become fashionable to scare ourselves into discovering rackets everywhere. There have been plenty of rackets discovered in building and real estate. But the tolls we pay to them are picayune compared to the toll we pay to the biggest racketeer of them all—ignorance.

We organize and protest until we are blue in the face against taxes. We congratulated ourselves last Wednesday when it was announced that New York City assessments were down over a billion and that the tax rate was down 19 points. But these gains are nothing to the taxes assessed on realty and building by ignorance—by blindness and waste and, all too often, by sheer stupidity. The Tammany tiger is a new-born kitten compared with these economic animals which have always dominated the realty and construction industries.

I am not underestimating the shrewdness and wisdom of some builders and real estate men who have made successes by developments, by erecting buildings, by studying neighborhoods and acting boldly on their knowledge. But, in the long economic history of New York realty, their successes are not common. Some have reaped their just rewards—but as often as not they have been handicapped and their profits cut by the haphazard development of the city.

At the present time, I think we must confess that we cannot answer the simplest questions about building and real estate. But we must learn how—no

matter how painful the learning may be—and we must learn soon.

It has become fashionable to sneer at anything which resembles a plan. I see no more reason for sneering at a seriously worked out economic plan than at a building plan. Those in the construction industry who are trying to run their business without a plan might just as well try to build an Empire State Building from a couple of lines on a tablecloth—before it goes to the laundry.

No matter how many thousands of foolish so-called plans are spewed out in the smokers, legislative halls and the newspapers, it is still true that the only way in which the construction industry can hope to recover and stay recovered is through a plan.

It isn't necessary that we should develop elaborate systems for forecasting the future supply and demand. If we know what we have done in the past and if we have clear knowledge of what we are doing currently, it would be a tremendous step in advance—it might prove almost revolutionary in its effects on both building and realty—and finance.

Such a plan cannot be developed overnight. It is not easy to get really accurate facts about the economics of any industry. I have no illusions about the ease and simplicity of putting a good plan into action—I have had too much first-hand experience in trying to discover economic facts on an industry-wide scale not to have clear vision of the innumerable difficulties and annoyances. But it can be done—because it must be done. The realty and construction industries are doing as big jobs every day—but of a different type.

This is no time or place for laying out a detailed program, but if I were active in building or real estate, I would want to know continuously the answer to a lot of questions, such as:

1. What is the present supply of available accommodations in each class of building and use?
2. What is being actually added and what planned?
3. Exactly where are these old and new supplies?
4. What economic and other influences are now at work which might affect particular neighborhoods and buildings?
5. Is there a danger of oversupply of a certain type of accommodations in a given neighborhood beyond the possible absorptive powers?
6. Of what kind of accommodations is there an inadequate supply, and where?
7. Why are tenants moving in or out of certain buildings or areas?
8. What competitive accommodations are being offered in other parts of the city or metropolitan area?
9. What are current returns on various types of property in various areas, and what are the causes of differences?
10. What buildings are ready for demolition and what areas are ready for rehabilitation?
11. What facts are necessary to determine the best use of any given piece of property?

12. What are the extent and causes of current vacancies? (Not the sketchy, inaccurate and misleading so-called vacancy surveys which so many real estate organizations have made.)

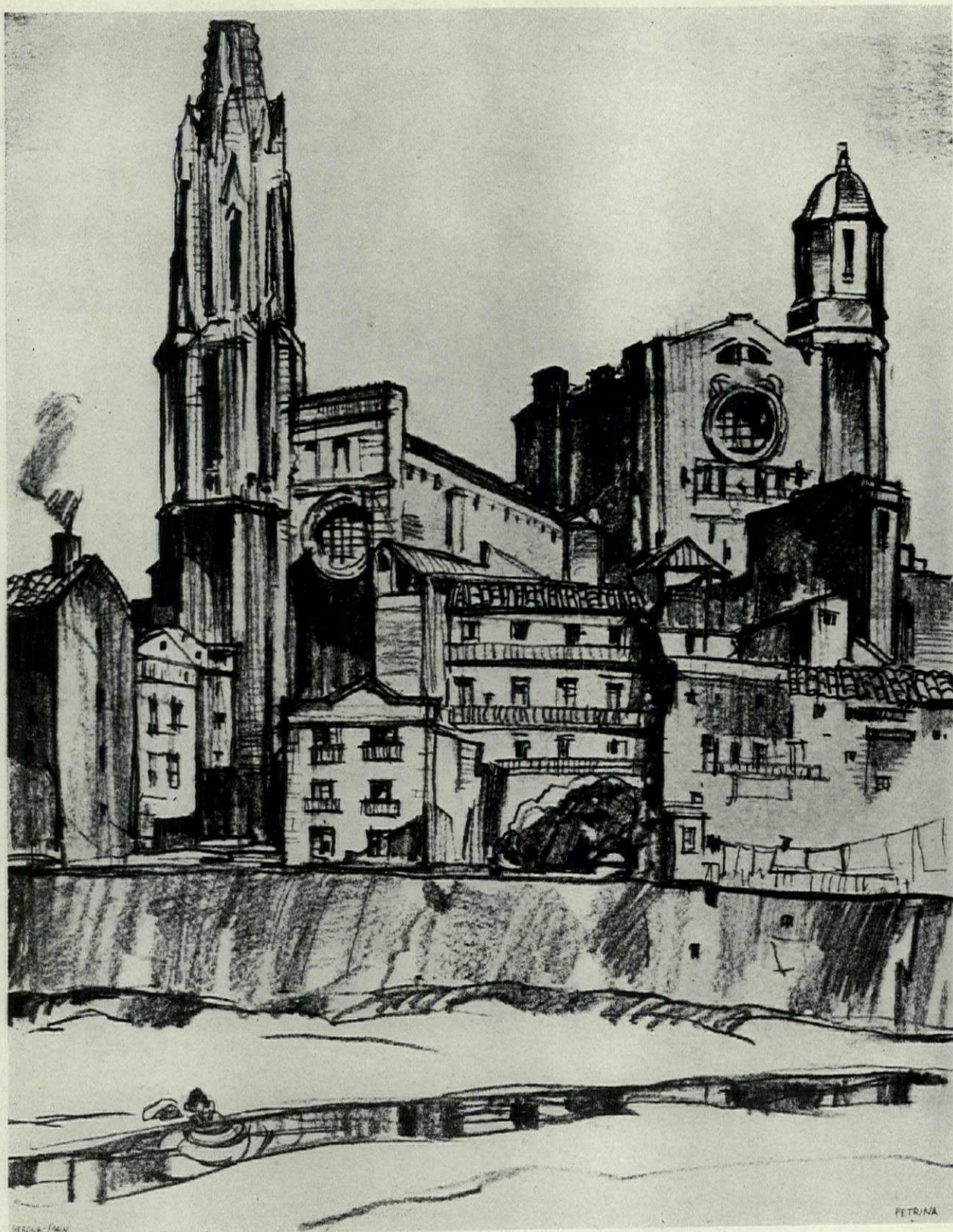
These are only a few of the questions which an inventory organization could answer.

With such facts at their disposal, owners of projected property need not be blind as to prospective returns and builders need not be blind as to the market for construction work. Maybe even investors will heed the facts of supply and demand before investing—or is that too much of a millenium to hope for? Certainly, those who want to guide the flow of capital honestly to sound investments will have the necessary knowledge for practical control. Perhaps, ultimately, we can learn how to maintain properties and neighborhoods in such condition that they do not become dilapidated and blighted. Perhaps, ultimately, we can learn how, when a building has finally outlived its usefulness, to destroy it at once—get it out of competition and make way for another building or for an open space. Perhaps, ultimately, we will practice the technique which we have only recently begun to learn, of developing blocks and neighborhoods as a whole, instead of piecemeal.

With the gearing of supply to demand and with the orderly development of neighborhoods, we shall at last approach real city planning—not only æsthetic or sociological, but also economic. And we may be surprised to find that there is not the irreconcilable conflict between these three types of planning that we now think there is. We may discover, for instance, that a lot of open space on what we thought was prohibitively high-priced land is not only good to look at and good for the health of the community but also is economically sound.

I do not agree with those who are afraid that if we knew the true facts of supply and demand we should find such an oversupply that building would stop. There are vast quantities of building to be done. Not only must the industry keep up with new needs each year and with replacement demand, but it still has to catch up with needs which have never been met. If an economic machinery ever provides stability to our living standards, the building industry need not worry for a long time about its market. In decent housing alone, I don't know how many decades we are behind. Even in the much-maligned field of public and semi-public buildings, there are tremendous needs still to be met.

At the present time, the building industry thinks that it has only two alternatives—only two possible hopes. Either the governments, Federal, State, or municipal, will accelerate their building programs or else, in some mysterious way, speculative building money will go crazy again. I believe that there is a third alternative in what I have discussed—and the only real hope of permanence and stability and sound investing. I believe that the only real hope is in organizing to build in an orderly manner with intelligently guided money.



GERONA, SPAIN
FROM A PENCIL DRAWING BY JOHN PETRINA

PENCIL POINTS
(April, 1933)



CHATEAU FRONTENAC, QUEBEC—PEN-AND-INK BY THE AUTHOR

On Sketching with Pen, Pencil, Charcoal, and Brush

By John Petrina

Pen-and-ink drawings can be either pure line drawings, line with solid blacks, or drawings where values are obtained by regulating the number of lines and their intensity, or a combination of any or all of these styles. Line drawings and line with solid blacks (see Quebec Policeman at right) are as safe for reproduction as brush drawings, and lose little in the usual reduction for reproduction. Pen drawing with values (see illustration of Chateau Frontenac), on the other hand, require more thought and care, for when the reduction in the reproduction is too great, the white spaces between the lines are proportionately reduced, and the result is that they fill in and become black. Pen drawings reproduced

on ordinary paper, such as newspaper and wood pulp stock or, for that matter, any soft uncoated stock, also run this risk of filling in, in the printing, unless care is taken that the lines are kept well open. Very fine "thin" lines are sometimes lost in making the plate, while a heavy line will become even heavier in the printing. For this reason a very pure medium black line is the safest.

On beginning, ordinary pen points are better than drawing pens. Drawing pens are really too flexible in the hands of beginners and are harder to control than





ST. TROPEZ, FRANCE—FROM A CHARCOAL DRAWING BY JOHN PETRINA

This drawing was made on "Manila" detail paper. Drawings in charcoal and soft carbon pencil should be fixed with fixatif as soon as finished.

pens one is used to. As skill is gained, of course, the use of drawing pens, made specially for the purpose, will become natural. The paper should be either hot pressed or Bristol board, but for practice work and for broader pen and ink renderings, I find that a strong transparent paper of the parchment type is very good, and permits one to see the pencil drawing, which can be placed under it, without having to draw it on the paper itself. On the hot pressed and Bristol board the preliminary or tentative drawing should be made very lightly, and preferably with a light blue pencil. This allows the artist to distinguish his pen lines from the pencil. The beginner will find the need of first making a careful pencil drawing before touching the pen, so that all the effort will be given toward the pen rendering and none toward making the drawing itself. In time, one should rely more on drawing with the pen and less with the pencil, as this gives the pen drawing a quality that is different than when one works over a pencil sketch. A preliminary pencil sketch will make the drawing more accurate, while a pen drawing made without the aid of a pencil sketch

usually has more feeling and tends to be less tight.

Corrections on pen drawings are possible, but not desirable, for they certainly do not improve the appearance of the original, even though they may not show in the reproduction. When some of the lines need to be removed, flat white or a gritty ink eraser will do, but when a part of the drawing needs to be made over, the usual method is to fasten with rubber cement a new piece of paper over the part one wishes to redraw. In such cases care must be taken that the lines do not show a break at the edges. The patch itself will not show in the reproduction.

PENCIL

The popularity of pencil has taken a certain glamor and interest from it that is unjustified. Such masters of the pencil as Ingres will convince anyone at once that real works of art can be produced with pencil. There is nothing to equal it for convenience and the fact that the cost need never to be considered. A good pencil drawing is a clear, spirited drawing. If there is a tendency to make pencil drawings look soft, it is usually due to the fact that students copy pencil tech-

niques which are not at all suited to their own inclinations. Imitations are always weak, and this is more obvious in pencil rendering than ever. Most things that I have to say about pen, pencil, charcoal or any other medium are suggestions the value of which anyone would in time come to see. The only purpose in my writing this is to reduce the time required in finding oneself and in mastering these mediums, as much as possible.

A spontaneous sketch can easier be made with a softer pencil, while more finished drawings require harder pencils. Personally, I like a pencil drawing which is either a very spontaneous sketch—for which pencil is suitable—or a well finished drawing. A soft pencil on a smooth coated paper, such as cameo, will give a quality that is more like painting than drawing; when drawing for values and not for line, I do not know of a better surface. If, however, one should want to make a pencil drawing from another drawing, a smooth, transparent paper placed over whatever one wishes to redraw will serve very well and will save a great deal of time in redrawing, since this is virtually a tracing of the previous drawing. The illustration "Gerona, Spain," was made by this method.

Corrections on pencil drawings can be made either with a soft or a kneaded eraser, such as used for charcoal drawing. Personally, I prefer the latter, since it not only removes, but absorbs, the graphite. As in any other form of drawing, one should not depend on corrections, for they are bound to take away the vigor and directness, though of all mediums, pencil is among the easiest to correct. When a pencil drawing is finished, one should apply charcoal fixatif to it. Since no changes can be made after this is applied, it should not be used until one is certain that the drawing is finished. Fixatif not only fixes the pencil drawing so that it will not rub, but it will also give it an added lustre and richness that would be lacking without it. In applying fixatif to a pencil drawing, first, it should be blown very lightly and sparingly, then allowed to dry, and then a second spraying can be given. It is better to apply the fixatif twice, than all of it at one time, for if all is applied in one spraying, there is a danger of wetting the drawing instead of dampening it thus causing the graphite to dissolve and produce a blur.

CHARCOAL

I can only think of one disadvantage that charcoal has, and that is that because it is a comparatively soft medium it is best adapted for broader type drawings, which mean correspondingly larger ones in size. The hardest charcoal made will not give the fine detail that

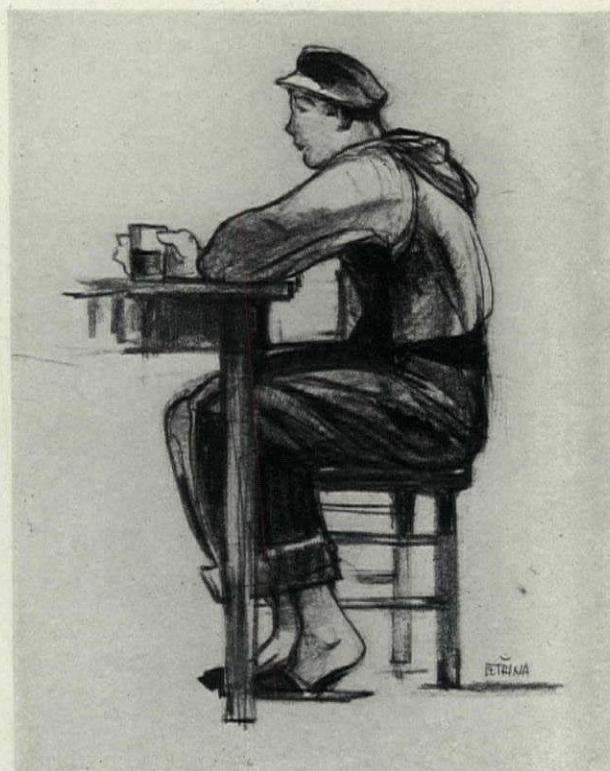


A DRY BRUSH DRAWING

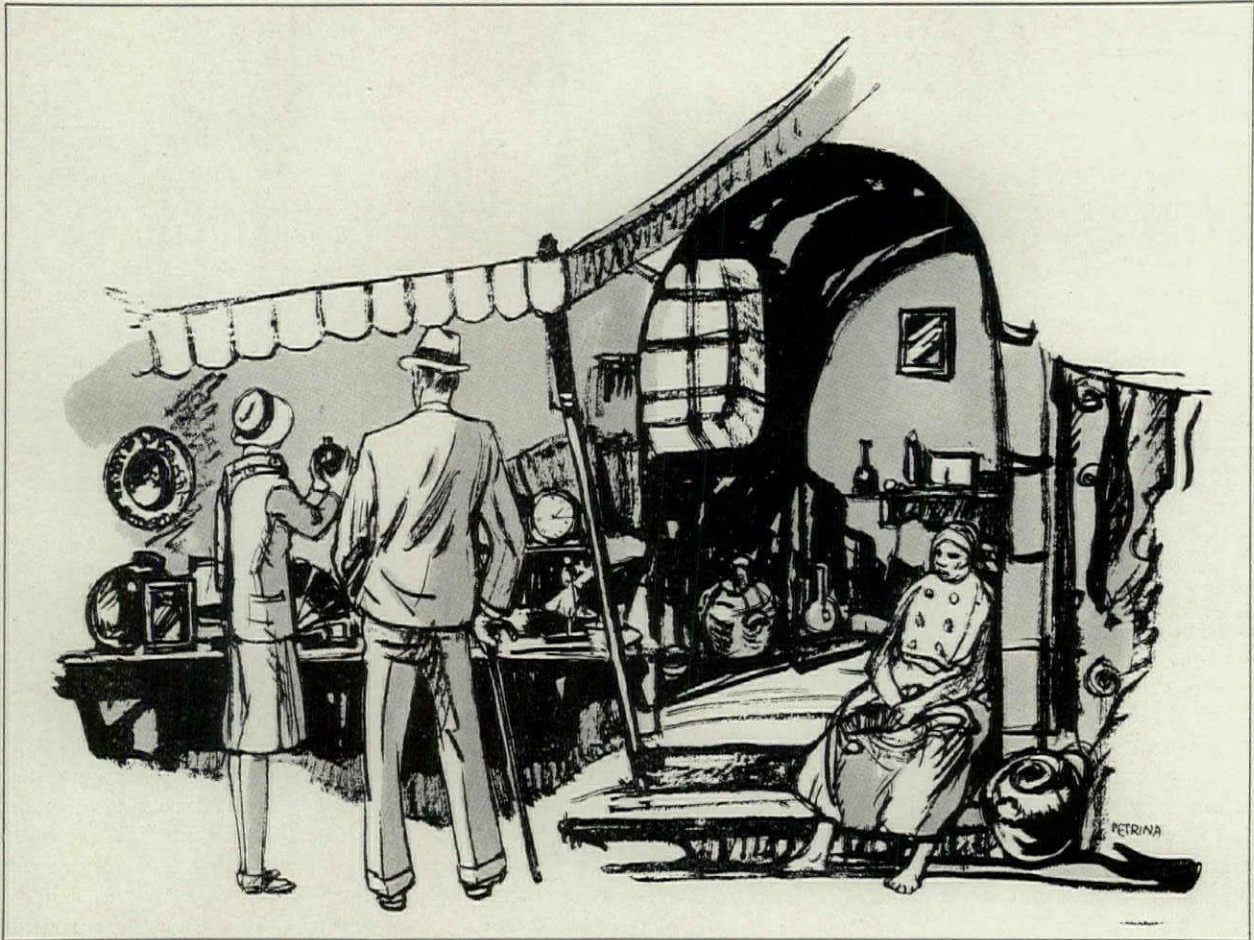
a hard pencil will give. On the other hand, when great detail is not necessary, charcoal gives one a pure, flat black that for beauty cannot be surpassed by any other medium. That, and the fact that it takes to paper so readily, and at the same time can be so easily removed when changes and corrections are necessary, makes charcoal as near perfect a medium as anyone can desire.

One need not limit himself to the so-called charcoal papers, when drawing in charcoal. Almost any paper with a tooth or grain is good for charcoal. Charcoal is now also made up in pencil form, in three degrees—soft, medium, and hard. This is a convenient form for the finishing of a charcoal drawing where a clean, definite

line is required. For the large masses, the sticks remain the best. Most of my charcoal drawings are made without the aid of these charcoal pencils, although on some occasions I have found it necessary not only to use charcoal pencils, but seek even more than a charcoal pencil will give in the way of a hard, clean line. At such times I have drawn these particular parts with a hard carbon pencil, leaving the charcoal for the stronger and heavier effects.



This and the above illustration show direct life sketches by the author. This sort of thing is good training for the architectural man.



A BRUSH DRAWING WITH USE OF BEN DAY TINT FOR THE HALF TONES

In pen and brush drawing Ben Day tints are often used in the reproduction. This mechanical gray is not objectionable when used discriminately. Where Ben Day is desired it should be indicated by a light blue wash or blue pencil over the surface wanted to be so treated. Ben Day comes in numerous textures and intensities. This can be specified by the artist or left to the judgment of the engraver. When no water tints are applied over a brush drawing, the brush drawing can be made with lamp black instead of waterproof India ink. This gives a much more mat black than the ink.

A chamois skin removes charcoal sufficiently for ordinary corrections. When this is not sufficient, a soft eraser, or preferably a kneaded eraser which is really intended for charcoal, should be used. Since charcoal rubs very easily, one must not lose time in applying fixatif as soon as it is finished. When applying fixatif to a charcoal drawing, the same rule as used for applying fixatif to pencil drawings should be observed—that is, not to apply so much at once as to cause the charcoal to become wet and run. Fixatif for charcoal need not be the prepared kind furnished by artists supply houses. Shellac very highly diluted in alcohol becomes suitable fixatif. White shellac is usually used, but when a drawing has been made on a white paper and the artist feels that a warm tint over it would be an improvement, denatured alcohol with a little brown shellac applied with a blower will act both as a fixatif and as a means of toning the paper. One should bear in mind that this is more suited, if the drawing is not to be reproduced, than it would be if reproduction must take place, because any tint or tone will reduce the intensity of the blacks and whites and neutralize the drawing to a point that, when further neutralization takes place, as in making the

plates for reproduction, the final effect will be a lack of contrast and the reproduction will seem flat.

BRUSH

For reproduction, brush is an excellent medium. Brush allows the engraver to make line cuts which can be printed on many varieties of papers and the cost of a line cut, which can be made on zinc, is much less than that of a half-tone cut made on copper. It is better than a pen drawing, which can also be reproduced in line on zinc, because a brush line is not as delicate as a pen line and therefore has more support from the body of the cut, and brush drawings, being usually broader, do not fill in the way a pen drawing often does. Brush drawings have the further advantage over a pen drawing in the fact that, even though the surface of the paper may be hurt when corrections are made with a gritty ink eraser, the brush will draw over this surface in a way not possible with the pen. Brush drawings are freer and more spontaneous in feeling than a pen drawing, and can be made on any grade of paper, but preferably on paper that has some surface.

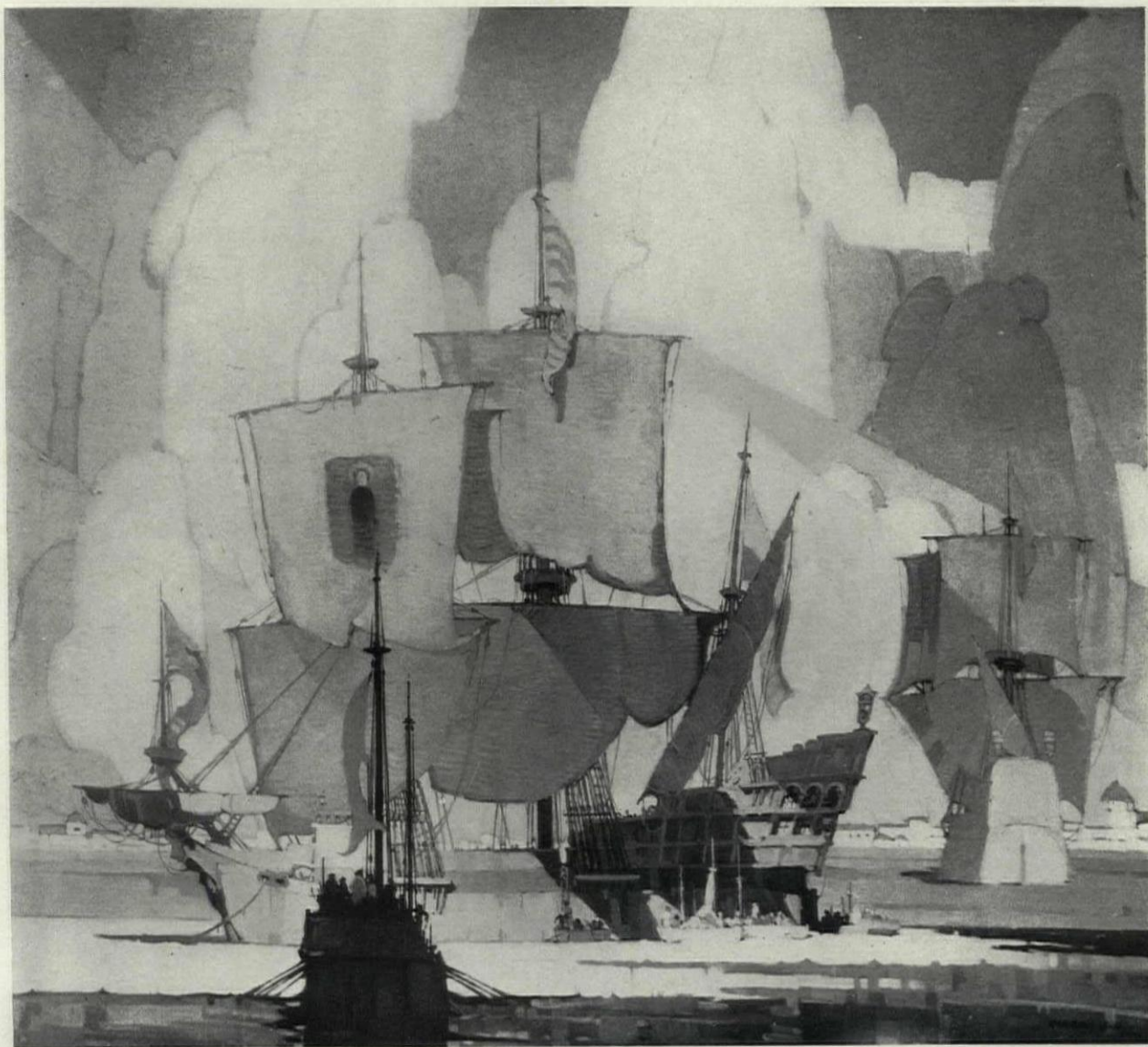
By a brush drawing is usually meant a drawing

ON SKETCHING WITH PEN, PENCIL, CHARCOAL, AND BRUSH

which is produced by a solid black brush line. A softer and grayer line can also be produced by using the brush half dry. This is known as a dry brush drawing. In a dry brush drawing some of the very fine dots that give the illusion of gray are often, if not always, lost in the process of having the reproduction made. However, the stronger grays are retained in the reproduction, and they create the effect of a half-tone. As in pen rendering, it is practical to use a light blue pencil in indicating what one plans to do with the brush. Corrections can be made either with an ink eraser, by painting over with white, or by pasting a clean paper over the place which one desires to do over. Naturally, corrections and patches do not

help to make the original attractive, but, since we are primarily concerned with the reproduction, such methods can be resorted to when one has not the time to do the work over in its entirety.

When the surface of the paper is sufficiently rough, a lithographic crayon may be used to produce a grayness which can be reproduced by a line cut, or one can run light washes of blue where solid grays of different intensities are desired. Where it is indicated by the blue washes, a mechanical process known as Ben Day is applied. This will give the parts of the line drawing thus indicated an even tone, that, though mechanical in appearance, may improve the drawing considerably when discreetly used.



MURAL DECORATION IN MAIN LOUNGE

UNITED FRUIT COMPANY'S S.S. "ANTIGUA"

Designed and executed by Carroll Bill, Mural Painter.



MURAL DECORATION IN MAIN LOUNGE
 UNITED FRUIT COMPANY'S S.S. "QUIRIGUA"
Designed and executed by Carroll Bill, Mural Painter.

Ripley's Recipes*—Proem

Editor's Note:—*This brief introduction heralds a series of gastronomic discussions by Hubert G. Ripley, Boston architect and epicure, which are to appear month by month hereafter in PENCIL POINTS. Look for the first "Recipe" in our May issue.*

When the pall of prohibition descended in 1919, culture and civilization in these United States suffered a stroke of infantile paralysis, as if the pneumogastric nerve of the Aganapides was throttled by the titanic grip of an anthropoid Aquarius. Gasterea, that sweet-smiling tenth Muse, who had, on occasion, deigned to commend the humble efforts of certain of her devotees, fled in alarm. *Hoi polloi* grumbled and cursed, the intelligensia, sorely smitten but refusing to acknowledge defeat, toiled and experimented in a depressing struggle against a bigoted oligarchy, like Laocoon and his sons in the coils of the serpents of hypocrisy and intolerance.

Aquarius, it may be said in passing and by way of digression, once tried to corrupt Ganymede by inducing him to put more than one-half of one per cent water in the nectar of the gods. At first this was not noticed, and emboldened by the success of his stratagem, one day when Jupiter had sent his cup-bearer down to the A. and P. to take advantage of the week-end special on Ambrosia, Aquarius, who for the moment had replaced the sommelier of the gods, added 2.75% water to a round of nectar he was serving. This profanation was immediately detected and, in spite of the unhappy wight's protestations, Jupiter went up in the air uttering thunderous anathemas. Apollo cried, "Strike the Lyre!" in a loud voice and even white-armed Hera pouted so pointedly that a cloud obscured the Sun, while Hephaistos became so cold and stern that the vineyards of Mount Helicon, situated directly underneath him, shrivelled as from a frost. The irate gods berated the offender roundly, and Jupiter, seizing him by the tendo Achilles, with a mighty heave tossed him far up into the Empyrean. There he was changed into a constellation, and set in derision between the goat and the two herring, doomed to drive the water-wagon for untold æons. For further details, see Eudoxus and Aratus, IVth and IIIrd cent. B. C., and Tycho Brahe, the Danish astronomer, and Helvitius of later date. Virgil in the *Georgics* mentions that poor Ganymede was also a victim of the celestial wrath.

As a direct consequence of the present deplorable state of affairs, another generation has grown up largely in ignorance of the refinements and amenities of civilized living, and the elder generation may have forgotten many of the niceties that used formerly to accompany gatherings at the social board. Inasmuch as our period of bondage begins to show signs of disintegration and the dawn of a new era approacheth

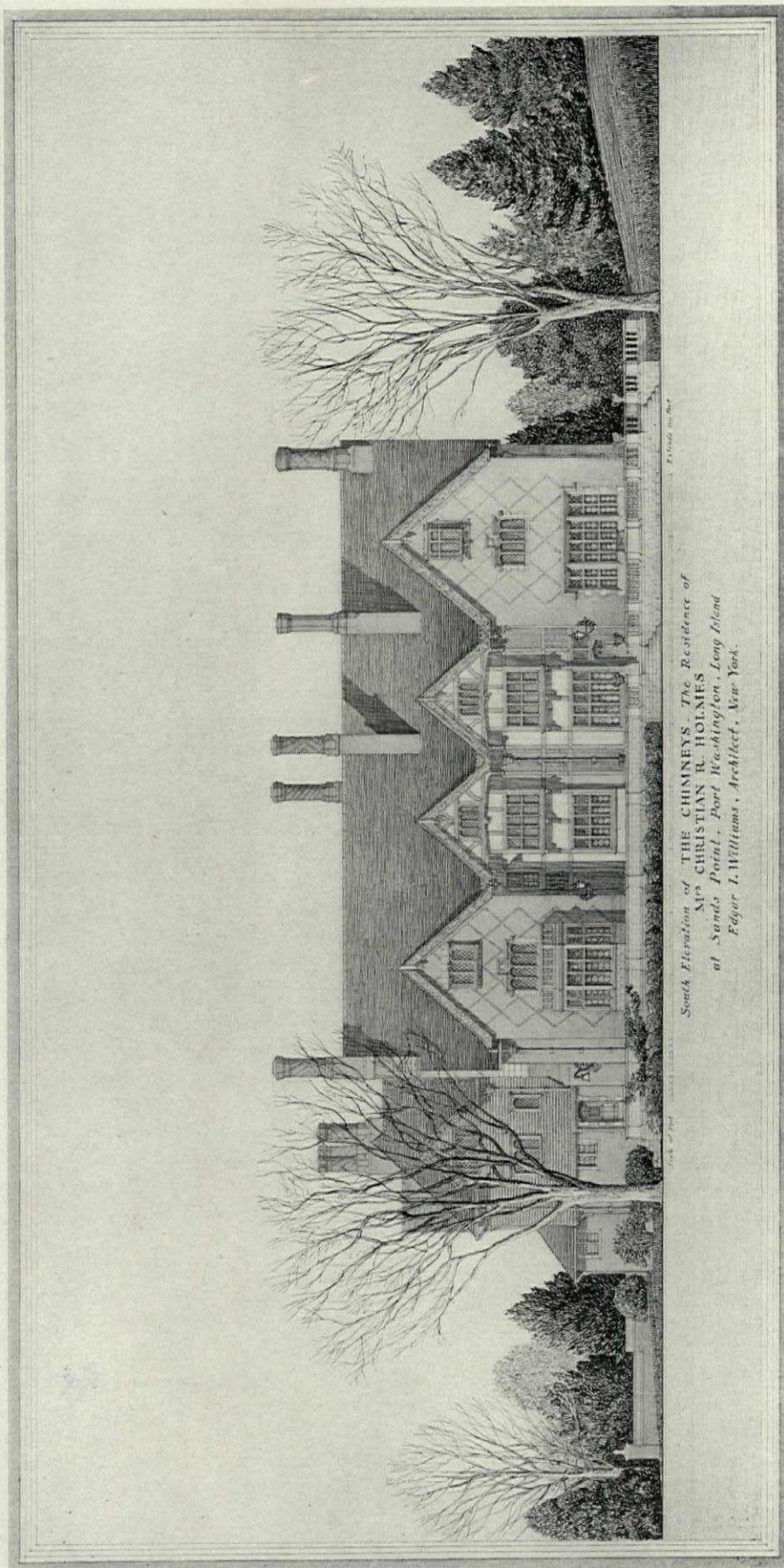
where, let us hope, tolerance may reassume her sway, perhaps a few random reminders of the *dies aliis* may be allowed to season our inchoate speculation.

According to many well known authorities, the art of banqueting had been brought to a high degree of perfection in the Egypt of 3000 B. C. The natural resources of the country were reinforced by skillful husbandry. The fame of the Bubastis onions, grown in the rich black earth of the Delta, was wafted from Gnosso to Kokobad. Eggs, artificially incubated, produced larks and pheasants and squabs. Game and fish preserves were maintained by the landed gentry, while the common people brewed beer to wash down their hoe-cakes and honey. That learned grammarian of Naucratis, Athanæus, author of the "*Deipnosophistoe*" (Banquet of the Cognoscenti), tells many curious and interesting anecdotes about people and food. The author, who lived in the second century A. D., appears to have been "an agreeable, well-read, epicurean gentleman, excessively fond of tid-bits, both of scandal and cookery." For information on the manners and customs of the ancients he is an inexhaustible storehouse, we are credibly informed. The same authority remarks that the Casubon edition of his works published in 1612 is far superior to the editions of 1595 and 1657.

He (Athanæus) says that the cooks of Egypt developed extraordinary skill and that the women of the household, even in princely families, were adepts in housekeeping and in the arts of the kitchen. Paintings in the old rock tombs indicate that many arts contributed to the pleasure of the table. Metal-smiths and potters produced graceful implements and wine-jars for the banquets, cups of glass and alabaster, gold-plated furniture, squab cushions, and palm-leaf fans, rose leaves and mint and frankincense for the guests, while singers and musicians, mimes and jugglers and dancers, whiled away the intervals between courses.

In 470 B. C., there was a society in Athens that held public cooking contests and prizes were awarded to the champions. Cheiromenes won a palm for his manner of dressing truffles, larded, with parsley, spices, dried figs, honey, raisins and paste, shaped like a tart, the whole being soaked in the white wine of Corinth. The names of famous cooks have come down to us; Syros, Karion, Drakon, Daidalos, to mention only a few. There were laws in their favor. At Sybaris on the bay of Tarentum, originally a colony founded by the long-haired Archæans, the inventor of a new dish could procure a copyright on it, and alone could make it or sell it. Study and reflection on gastronomic matters cannot but be helpful when the New Era arrives.

*Note on recipe. According to that ultimate authority, H. W. Fowler, it is sometimes debated, for the most part idly, which of the two, *recipe* (pronounced *recipe*) or *receipt*, is the right word. Either is as good as the other, except that the latter, used in the sense of formula for the making of a food or drink, is still more nearly disused than the former. (See Mute E.)



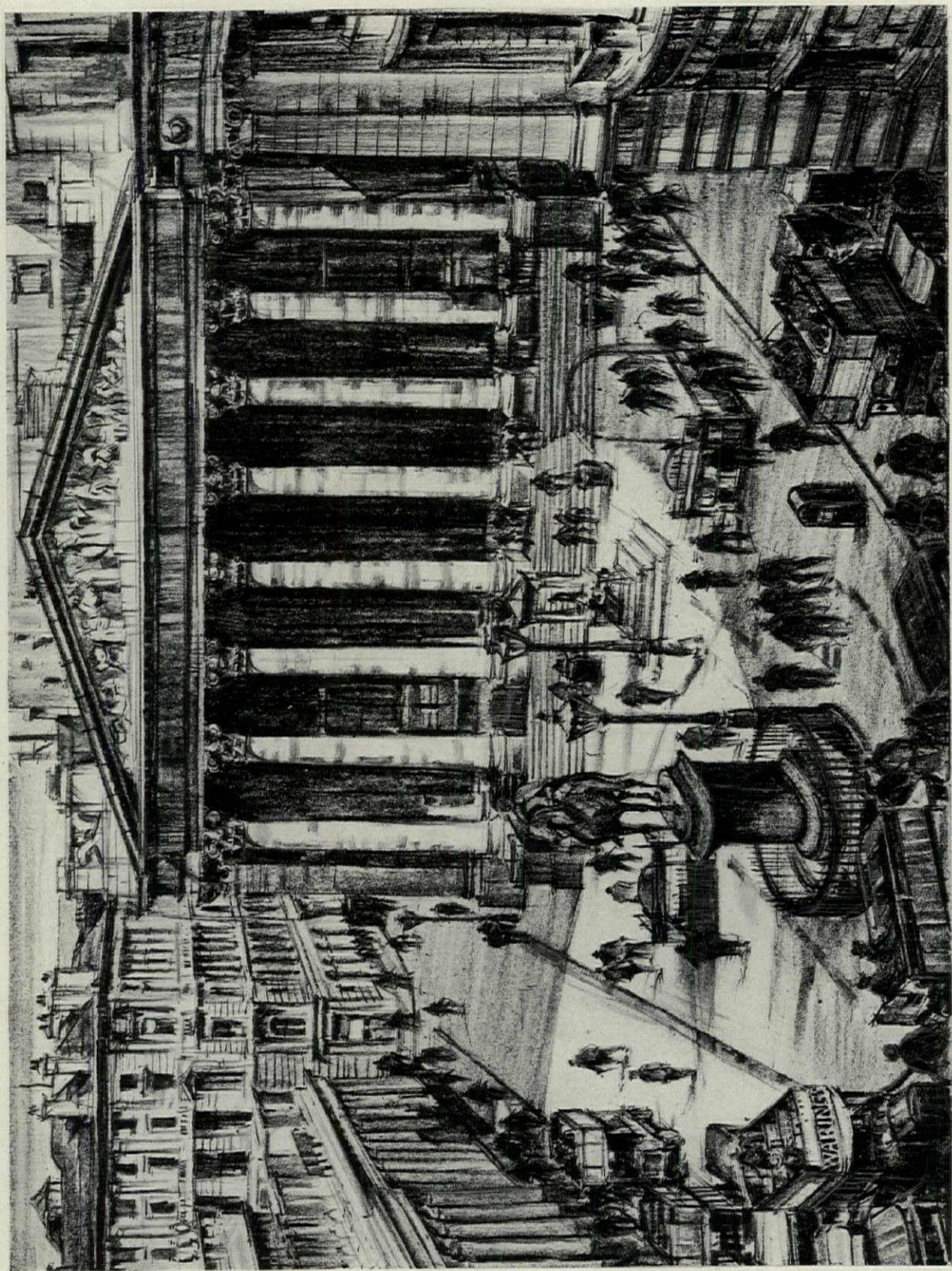
LINE AND WASH DRAWING IN BLACK AND DILUTED INDIA INK BY EDGAR I. WILLIAMS, ARCHITECT

SOUTH ELEVATION, RESIDENCE OF MRS. CHRISTIAN R. HOLMES, SANDS POINT, PORT WASHINGTON, LONG ISLAND, NEW YORK

The original rendering from which this reproduction was made was drawn at a scale of one-eighth inch to the foot. It is an exquisite piece of draftsmanship carefully worked out in every detail so that it is a faithful presentation of the building it shows. A detail at exact original size is shown on the facing page.

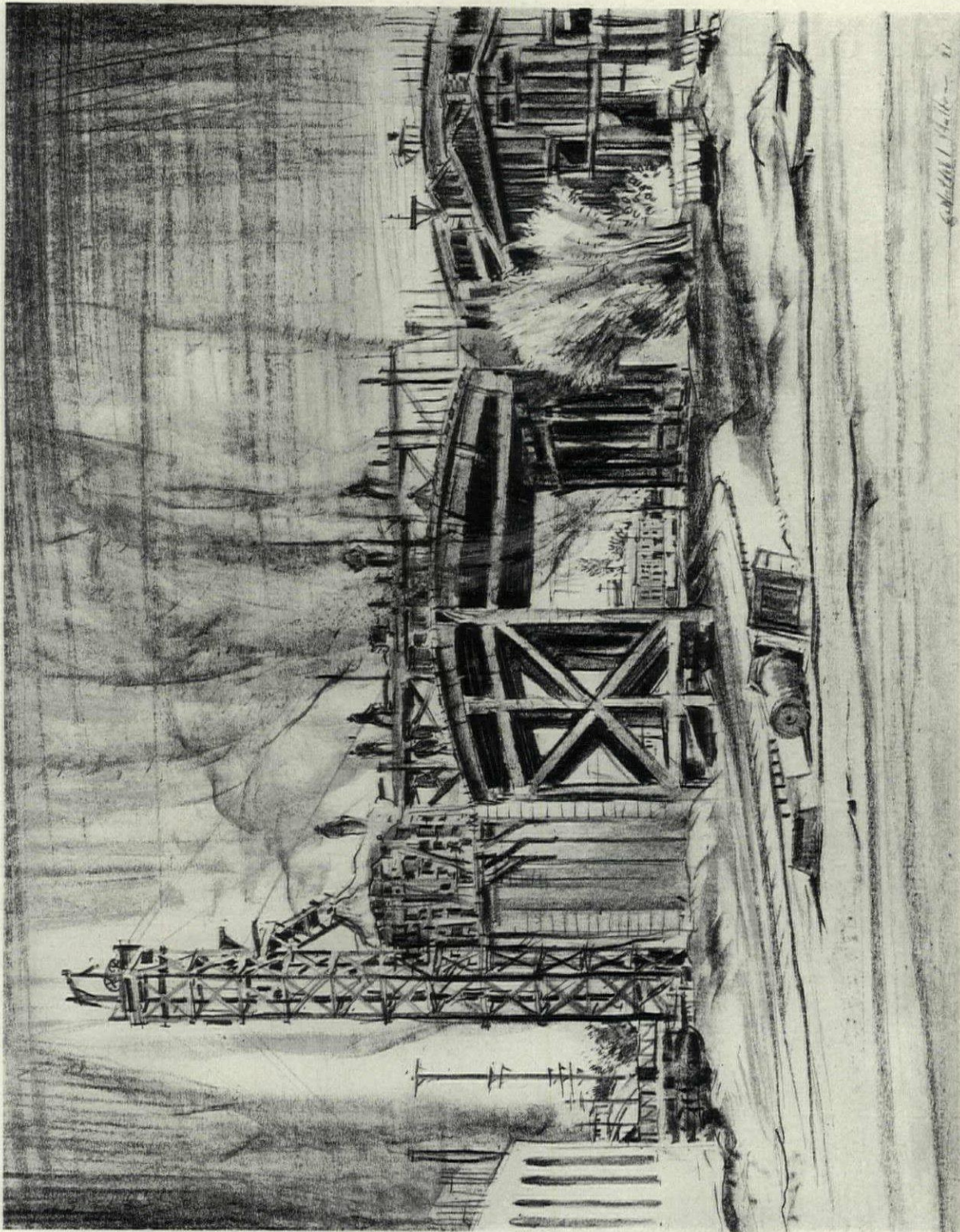


DETAIL, AT ORIGINAL SIZE, OF DRAWING SHOWN OPPOSITE
PORTION OF SOUTH ELEVATION, RESIDENCE OF MRS. C. R. HOLMES, PORT WASHINGTON, NEW YORK
Edgar I. Williams, Architect



"THE ROYAL EXCHANGE, LONDON"—LITHOGRAPH BY C. WESTDAHL HEILBORN

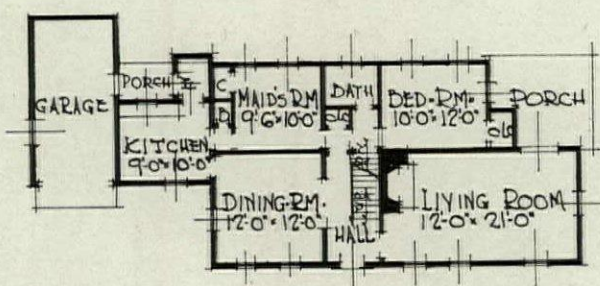
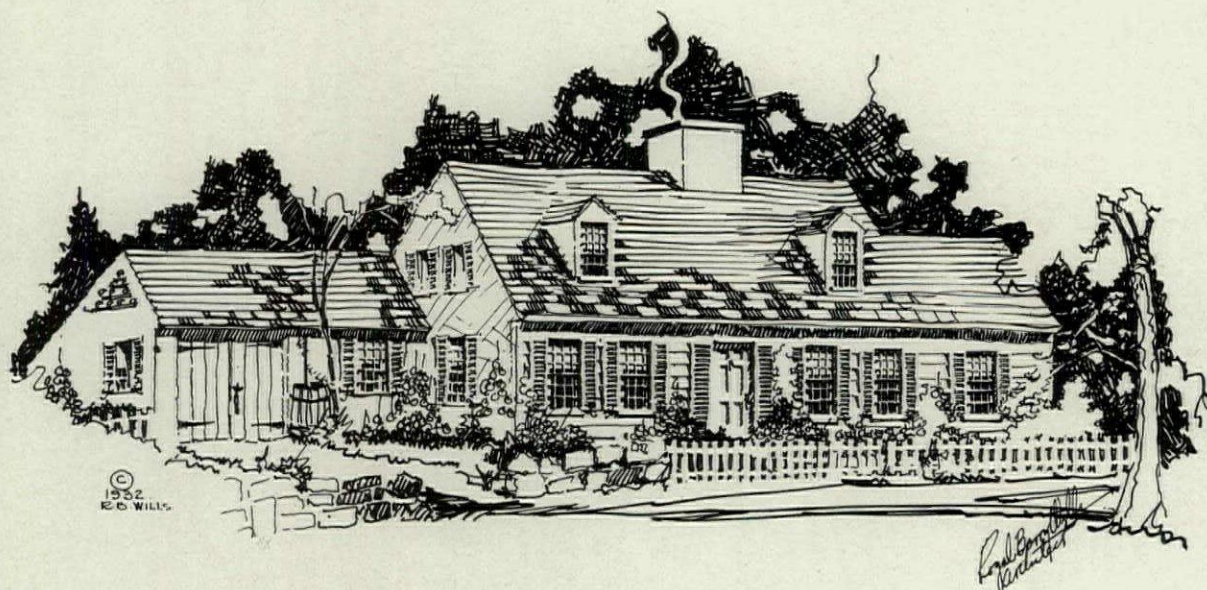
PENCIL POINTS
(April, 1933)



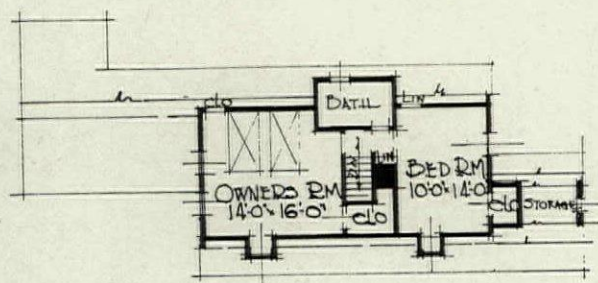
"BUILDING A BRIDGE"—LITHOGRAPH BY C. WESTDAHL. HEILBORN

PENCIL POINTS
(April, 1933)

A Present-day Residence Design Based on Early American Precedent



FIRST FLOOR PLAN



SECOND FLOOR PLAN

A SEVEN-ROOM HOUSE WITH GARAGE DESIGNED BY ROYAL BARRY WILLS
THE ARCHITECT WHO WAS RECENTLY AWARDED THE GOLD MEDAL FOR 1932 BY "BETTER HOMES IN AMERICA"