PENCIL POINTS

JANUARY
1934

AN ILLUSTRATED
JOURNAL for the
DRAFTING ROOM
35 CENTS A COPY

Pencil Points, published monthly by The Pencil Points Press, Inc., at 258 Atlantic St., Stamford, Conn. Publication office, Stamford, Conn. Editorial and Advertising Offices 330 West 42nd Street, New York, N. Y. Yearly subscription $3.00, single copies 35 cents. Entered as second class matter, March 10, 1930, at the Post Office, Stamford, Conn., under the Act of March 3, 1879. Volume XV, No. 1. Dated January, 1934

PENCIL POINTS
Volume XV January, 1934 Number 1

Redmond Stephens Wright, Etcher

A New Architectural Print Maker Develops

By Camille Mauclair*

One of the greatest joys and the surest compensation for the art critic, whose task is harder and more ungrateful than one imagines, is to discover a real artist. Repudiation is so painful, while admiration is so pleasant!

This pleasure I owe to Mr. Redmond Stephens Wright. I did not know his work. But I would simply like to voice my sincere sympathy with those other real art lovers on its initial presentation in Paris, in an esteemed and reputable gallery where the cult of the fine print is an honor.

REDMOND STEPHENS WRIGHT

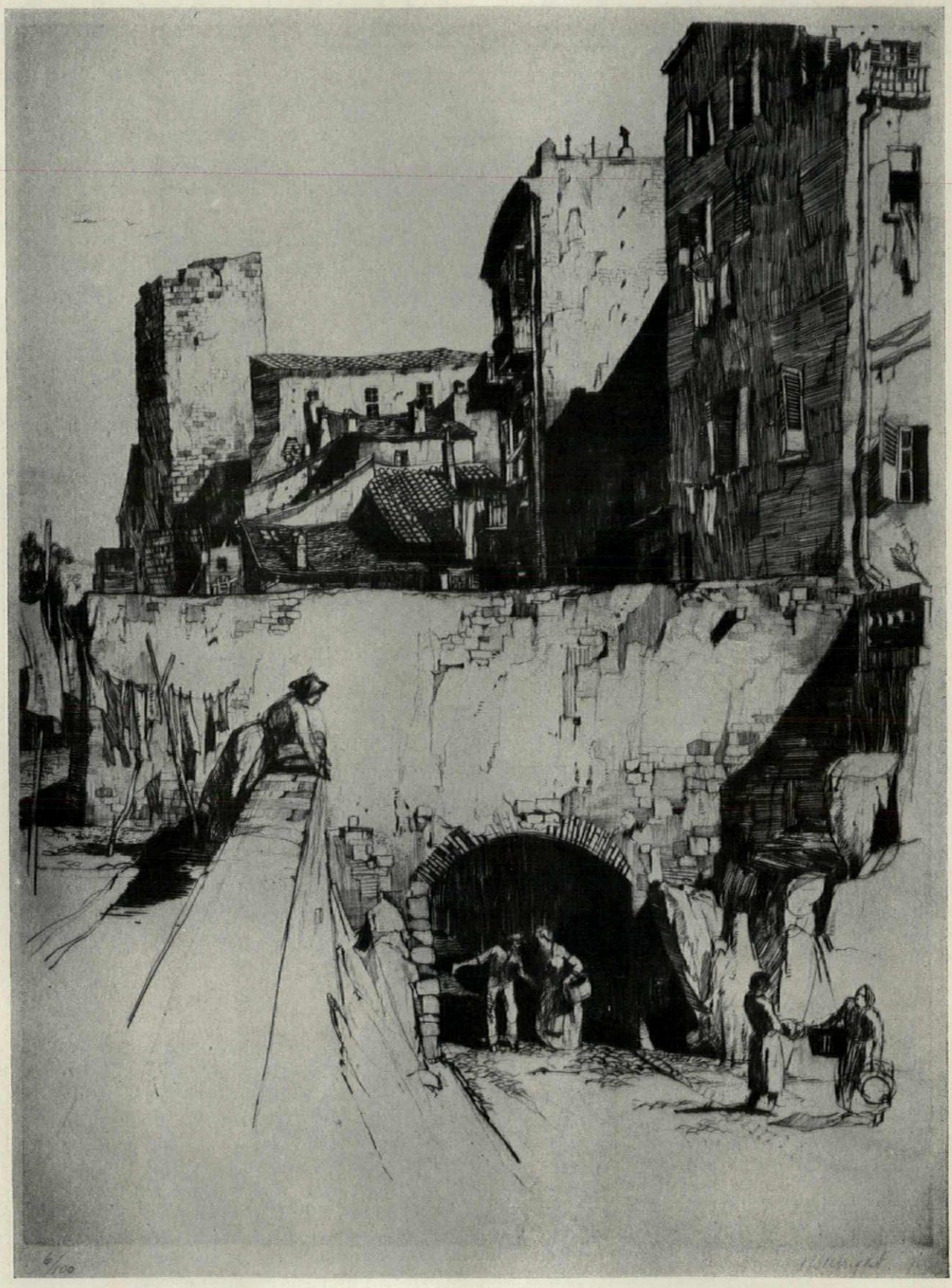
Mr. R. Stephens Wright is only thirty years old, yet he has already done much work. Born in Chicago, in 1903, he entered Harvard University in 1923 and studied the history of the arts. Entering the School of Architecture he continued his explorations in the Fogg Museum, did some painting, and in 1925 received the Bowers Prize and a John Harvard scholarship, among other recompenses. He then returned to Chicago to study at the Chicago Art Institute. These first successes encouraged Mr. Wright to come to Europe in 1927 where he traveled in Italy, France and England, visiting the museums and thus fortifying his technique as a painter through the study and often copying of the great works of the past.

Only in 1928 did he give himself over to engraving and etching under the inspiration of M. Edouard Léon. Returning to America, he worked in the Far West, Wyoming, Colorado and Mexico. In 1930, he went to Holland and 1932 saw him in the South of France, the Cap d'Antibes, Grasse, Cannes and Nice.

This brief biography is not only useful to inform visitors. It clearly indicates his passionate will and ardent desire for culture. We know only too well that in the artistic disorder of these times not a little talent has become sterilized because of the persuasion that tradition is harmful, that museums must be eschewed, that instinct and temperament are absolutely sufficient, and that originality must come first. This is an age when all of life and art are almost totally ignored. Mr. Wright has happily placated these sophisms. He likes methodical work and knows if one is born an artist, nothing is possible without learning one's craft. No one ever ceases learning and no one ever has a profound or noble-enough idea of the fine title "artist" that today first-comers and dabblers bestow on themselves.

Mr. Wright has chosen etching. This is, first of all, a sign of sincerity. A few spots of color thrown on a canvas are enough for an illusion. But when one voluntarily takes to black and white strokes, all subterfuge becomes impossible. One must know how to draw and lean on the real. One must, too, observe values that are basic in the syntax of plastic art. Only the ignorant and pretentious can believe a colorist is simply a man who practices violent polychromy on his canvases. The art of etching tells us that with black and white and only by the science of distribution of values, a Dürer, Rembrandt, Méryon, or Brangwyn have succeeded in becoming as great colorists as in painting and evoked all the magic of light and shade. Etching is a magnificent prolongation of handwriting. It is a very secret art, an art of reflection, of thinking, of synthesis, where mediocrity is quickly discernible, where artifices on a canvas succeed in disguising it. The etching measures an artist's loyalty. Loyalty of talent as well as personal character because in exhibitions the public neglects the engraving sections, even though one often finds in them a plate representing a hundred times more intelligence and difficulties vanquished than in a noisy painting that draws the crowds.

**Reprinted by permission from an exhibition catalog of the artist's work published by the Galerie Marcel Guiot, Paris.*



"RUINED WALLS, ANTIBES"

FROM AN ETCHING BY R. S. WRIGHT

This print was much admired when exhibited in Paris.

"HOUSES, SOUTHERN FRANCE"

FROM A DRYPOINT BY R. S. WRIGHT

Note how this print builds up dynamically from the bottom.

"GRASSE"

FROM A DRYPOINT BY R. S. WRIGHT

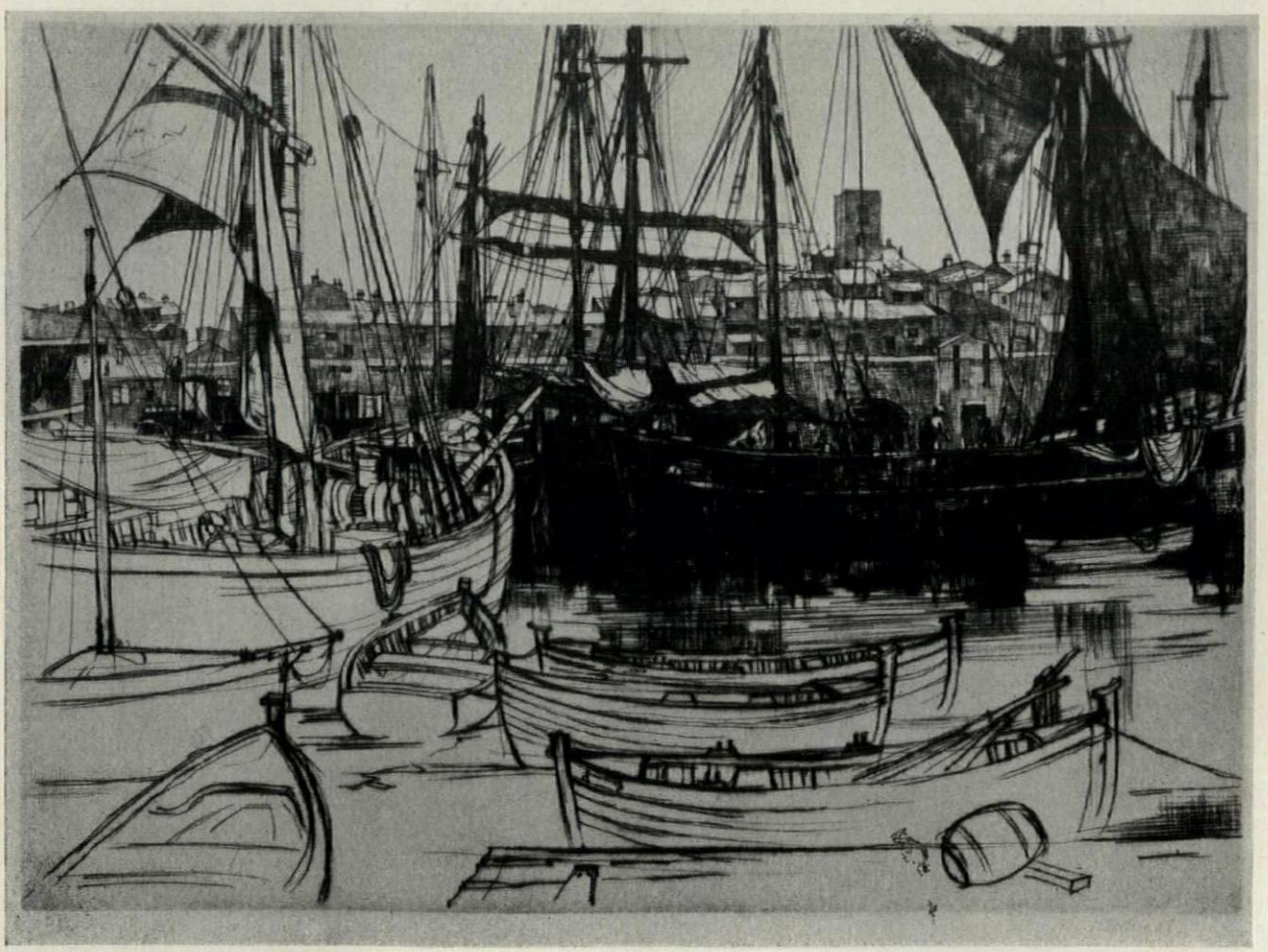
"A RIVIERA TOWN"
FROM AN ETCHING BY R. S. WRIGHT

The etchings that Mr. Wright decided to submit to our judgment are of the highest interest and undeniable merit. Not only is the copper traced with extreme frankness and decision, but this artist leaves on it the cursive and scriptural character which such work must have and keep. He never indulges in what one must call the "mess of potage" that has too often been the mode like those inkings and soft varnishes, those complicated and mad methods by which certain etching specialists have obtained artificial surprise effects and given themselves airs of an alchemist. The stroke suffices for Mr. Wright; the clear, but shaded, stroke. He has a sentiment for whites, for spaciousness, for settings, for all that logically harmonizes the stroke with paper and thus makes flower the picture. It cannot be doubted that if Mr. Wright illustrated a book, he would know how to unite drawing intimately with the typographic characters and turn out an illustration showing typographic continuity and ornamentation, a principle that many painters do not think of.

And all that Mr. Wright did in Cannes, Nice, or Antibes is excellent. Those picturesque piles of shabby dwellings whose old tiles scintillate in the sun; those corners of ports where, behind the confusion of cordage and masts, the silhouettes of houses are outlined in a radiant and diffused light; that animation of quays where agitated forms are so justly seized and grouped; that panorama of the Mont Chevalier at Cannes with its foreground of feluccas and disorder of boats. Here we have, among many, some learned plates, deliciously life-like and retaining the freshness and the spontaneity of impression. The difficult technical problems, too, have been mastered by an artist who goes right to the end of his determination and thought. But this or that sketch, a piece of land, a bouquet of trees, almost nothing in appearance, do not have any less savor or picturing power because of a happy sincerity. Whoever is sensitive to the charm of a stroke will derive a genuine pleasure from these things.

Mr. Wright will probably go a great deal further in understanding and the depth of his art. Perhaps he will even look on his present assembled works as dabbles or steps towards what he dreamed and had realized since. It is a fact about all real artists. Their existence is periodically sown with examinations of conscience, of reversals on themselves, of doubts that torture but also delight. For, without doubt one cannot progress as, if one is satisfied with oneself, he is very near not to having any talent.

For our part who judge Mr. Wright today from what he shows us, we consider him one of the most remarkable engravers of the younger American school. When the etching is treated as he has done with conscience and talent it retains its character of rarity, good taste, and aristocracy which the brutality of prevailing modes has almost completely effaced from painting.



"A CROWDED PORT IN SOUTHERN FRANCE"—FROM A DRYPOINT BY R. S. WRIGHT

A Half Century of Architecture, 2

A Biographical Review

By H. Van Buren Magonigle, F. A. I. A

In the course of my five years or so with Haight, consciousness of what was going on in architectural circles outside the office orbit began to filter through. One heard rumors of the doings of Richardson and McKim, Mead & White, and the brand-new firm of Carrère & Hastings. George B. Post loomed large, and it was told with bated breath how, when he had a design to make, he shut himself up with a box of cigars and a bottle of whiskey, and when he emerged everything was finished—design, whiskey, and cigars. The fact that the story wasn't true made no difference to narrator or audience; but it made the august author of the Produce Exchange, the Mills Building, and the Equitable Life, more human to us.

The country just at this time was on the threshold of the greatest advance in the art and science of building it has known. It is differentiated from other and subsequent periods of great activity by several significant factors. The country having recovered from the immediate effects of the Civil War and the following Reconstruction Period, money began to be more plentiful than in all our previous history; expanding business and the establishment of new businesses and new forms of old business required new buildings better adapted to new requirements; municipalities awoke to civic consciousness and there were court houses and city halls and libraries and schools to be built; people began to make money in a volume theretofore unknown and were willing to spend it, part of it on fine new houses in city and country; and last and equally important, it so happened that just when they were needed, just when tremendous opportunities were there to grasp, arose the architects qualified to seize them.

Let us run briefly over the men and what they had been doing from 1876 to about 1887, the date we have reached in this narrative. 1876 you will recall was the year of the Centennial Exposition in Philadelphia it was also the date of the foundation of the first architectural periodical in the United States, *The American Architect and Building News*, published weekly in Boston by Osgood, for many years under the able editorship of William Rotch Ware, with whom the welfare of the profession was a consuming passion and who was always to be counted upon to support the highest ideals of conduct and practice.

The profession had become conscious of its place and function in our civilization and founded in 1857 the American Institute of Architects, upon an organization that had existed since 1837. Among the Founders commemorated by a tablet in The Octagon House in Washington, are such men as: Leopold Eidlitz, Richard Upjohn, Richard M. Hunt, Richard M. Upjohn, Calvert Vaux, Frederick C. Withers, Thomas U. Walters, and James Renwick, Jr. The first three Presidents were Richard Upjohn, Thomas U. Walters, and Richard M. Hunt. The roll of later Presidents exhibits the names of Edward H. Kendall of New York, Daniel H. Burnham of Chicago, George B. Post of New York, Henry Van Brunt and Robert S. Peabody of Boston, Charles F. McKim and Walter Cook of New York, all comparatively young men in the years between 1876 and 1887.

George Fletcher Babb, intimate crony of Joseph Morrill Wells of McKim's office, Walter Cook who was to be the fourteenth president of the Institute, and Daniel C. Willard, had recently formed their well-known firm and were to become leaders of the profession in the East. Charles T. Gambrill of New York, H. H. Richardson's partner, was a Secretary of the Institute and Peter B. Wight of Chicago, A. J. Bloor of New York, John Wellborn Root, the talented partner of Burnham, Alfred Stone of Providence, and Glenn Brown of Washington, all served in that distinguished capacity before the close of the century.

Theophilus P. Chandler of Philadelphia, Bruce Price of a Baltimore family but practicing in New York, William A. Potter of New York, sometime Supervising Architect of the Treasury Department, C. Howard Walker and Arthur Rotch of Boston, were all at work during this period; Francis H. Bacon, the elder brother of Henry Bacon, architect of the Lincoln Memorial, and Cass Gilbert, were publishing travel sketches transcending in merit those of most of their contemporaries about 1883-4. In 1883 the Rotch Traveling Scholarship in Architecture was founded by Benjamin Rotch of Boston, father of Arthur Rotch; this was the first scholarship open to the ambitious draftsmen in the offices and so remained for many years and has the added distinction of being the first scholarship in the country. Clarence H. Blackall of Boston was the first to win it and is still its Secretary. Henry F. Kirby appeared in *The American Architect* with the first of that series of brilliant drawings which so inspired the draftsmen of the day; later he was to join the staff of George B. Post and notably influence the design of that office.

Henry Hobson Richardson had returned from the Atelier André of the École des Beaux Arts in 1865 and had opened an office in New York. Richard M. Hunt, ten years his senior, had opened his in 1855, after long study at the École (the first American to take his diploma there) and a term of service in the office of Lefuel, the friend of Gounod, then official architect in charge of the Louvre where Hunt is credited with having designed and superintended

under him the Pavilion de Flore. About 1877 he completed the cold Neo-Grec Lenox Library, now torn down and replaced by Carrère & Hastings' brick residence. Hunt's large and engaging personality and personal distinction brought him many honors, among them the affection and respect of the artistic professions, commemorated by the Memorial to him erected by the Art Societies of New York, just opposite his Lenox Library; Bruce Price designed it and Daniel Chester French was the sculptor.

In 1881, Hunt's William K. Vanderbilt house at 52nd Street and Fifth Avenue, George B. Post's Cornelius Vanderbilt house at 57th Street and Fifth, and the brownstone Vanderbilt "twins" at 51st and 52nd Streets, designed by Christian Herter, were all under way together; of them all only one of the "twins" remains. Hunt's design was a masterpiece in its kind —a synthesis of the Francis First style, beautifully felt and composed, now replaced by an utterly commonplace business building; thus does New York treat her masterpieces. Hunt used the same idiom in Biltmore, the great Vanderbilt Château in North Carolina, where it will presumably be safe from the fate of its elder brother. Hunt's wide acquaintance among the wealthy families of the day resulted in many of Newport's summer palaces.

In January of 1881, Cleopatra's Needle was placed in Central Park by Commander Gorringe. Only a little while before, Calvert Vaux had built that portion of the Metropolitan Museum of Art which holds the Willard Collection of architectural casts, the nucleus of the present great group of pavilions, and which stood there all alone for many years. A contemporaneous work was the Museum of Fine Arts in Boston by Sturgis and Brigham, done in a queer Modern-English-Gothic, the Copley Plaza Hotel by Blackall now occupying the site. The Public Library by McKim diagonally opposite was still six years off. In this same year, 1881, the Opera House in Paris was still being discussed and it was announced that the building, at that time about ten years old, "is to be illuminated by a combination of nearly all the known forms of electric lighting, under the charge of M. Charles Garnier, the architect of the building." And in this year I saw the first use of the incandescent bulb, in offices in the basement story of the Boreel Building, 115 Broadway, where crowds gathered to stare and marvel!

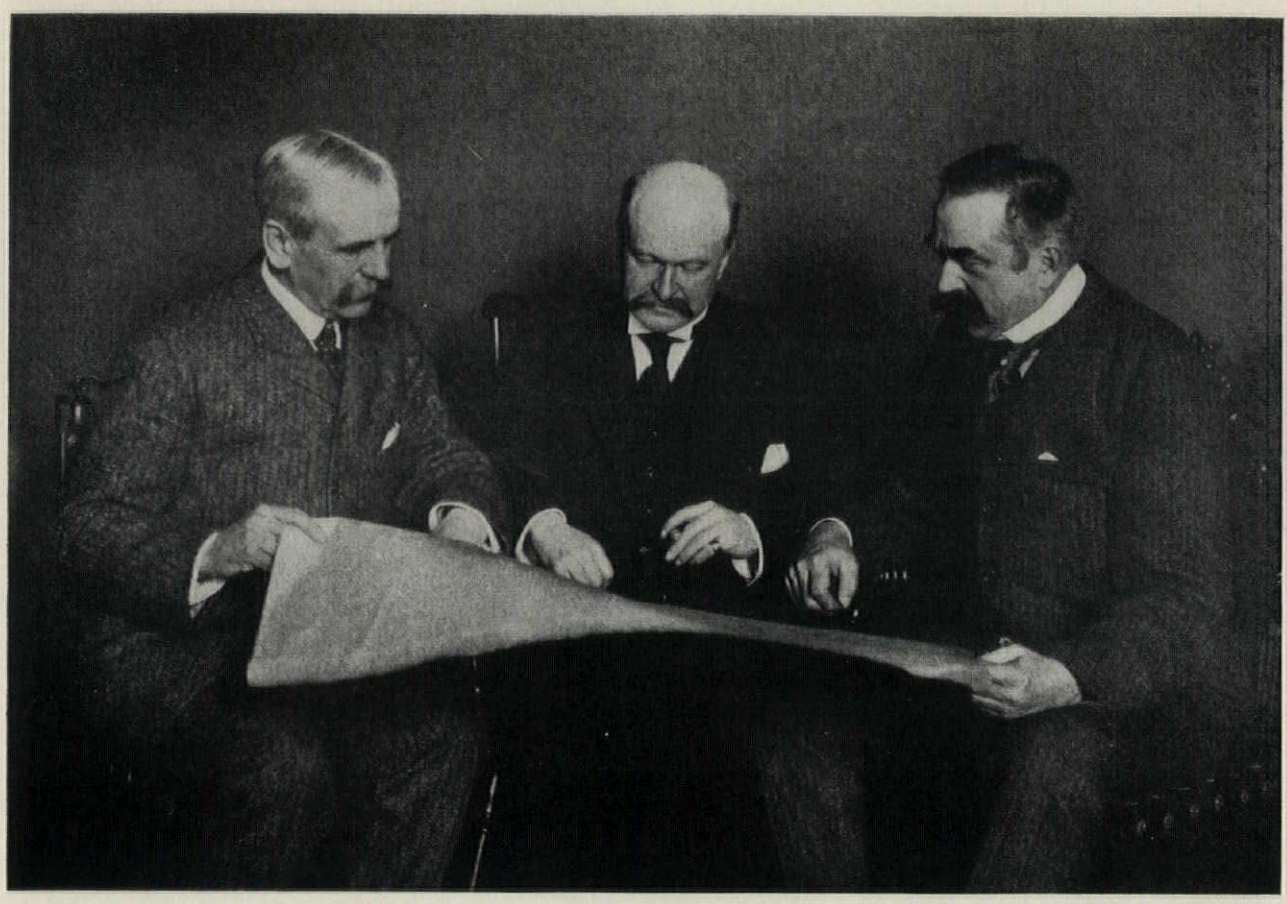
RICHARD M. UPJOHN

The second of an illustrious architectural line

And, again in 1881, an issue of *The American Architect and Building News* contained a report upon the resumption of work upon the Washington Monument, at that time an unfinished stump with a strong lean, due to bad foundations. General Casey, an army engineer, father of Edward P. Casey, the architect who completed the Congressional Library, straightened it up, put in adequate foundations, and the work was ultimately carried to completion.

And to wind up these selections from the architectural items of interest of 1881 there was also published an account of the formation on February 18th of the Architectural League of New York, an organization destined to play a notable and honorable part in the artistic history of the half century just past. When I came to know the League some years later I remember the awe with which my membership filled me; the first of its dinners I attended seemed to me to be a marvelously brilliant affair—I remember that speeches were made by Russell Sturgis, then President, and Richard M. Hunt, a virile and picturesque personality in appearance and speech; when he got through Sturgis said that Mr. Hunt was supposed to have spoken on "Vistas," which raised a great laugh, for no one had heard a word about vistas. I was provided by a near-by acquaintance with a glass of Chartreuse, which I sipped and *didn't like!* much to the disgust of the donor. Royal Cortissoz had one too, and didn't like it any better than I did. May I say that I recovered from that trouble and dare anyone to supply me with one now.

The Offices of the League were in West 42nd Street, opposite Bryant Park. I used to drop in there occasionally to talk with old Captain von Oertzen, the "Curator" (which meant Executive Secretary I guess). He claimed to be 94 years old and to be the father of a child of three or four who was there with her mother, the Captain's 'steenth wife! Rather unusual, if true. He had a story which he told at great length and in much detail, of how he had been a captain in the British Navy (believe it or not) at the time of the Cawnpore Rebellion, was the first British officer to reach the scene, and that it was he who blew a few selected "niggers" from cannon; this raised such a ruction in England that he was recalled



THE ORIGINAL FIRM OF McKIM, MEAD & WHITE, IN CONFERENCE
From left to right, William Rutherford Mead, Charles Follen McKim, and Stanford White

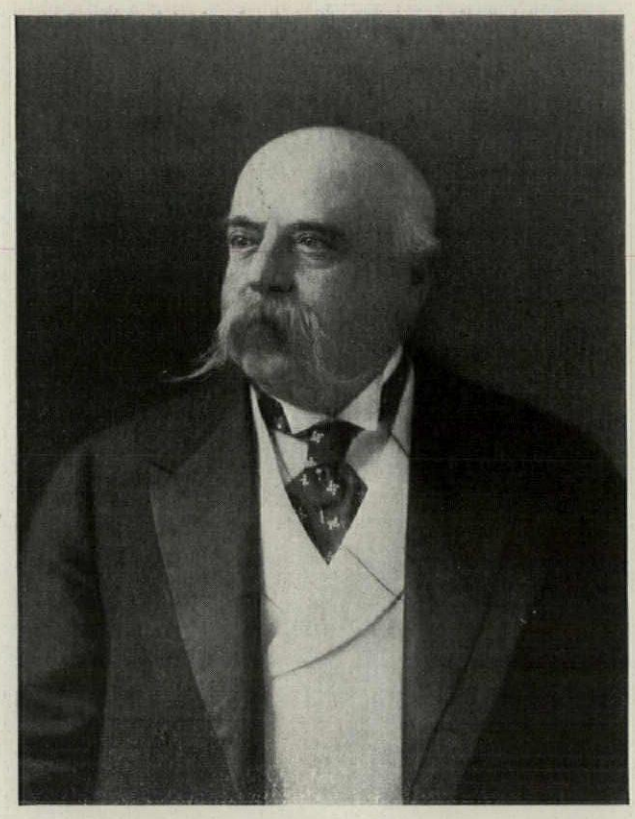
to England, tried by court martial and sentenced to death; somehow he secured an interview with Queen Victoria, who, after hearing his story through, approached and raising him to his feet gave him her august hand to kiss and said, "Gabtain, r-rissign!" If he told the Queen some of the stories he told me about the Sepoys' treatment of English women, his pardon was inevitable—but the royal ears must have reddened a bit during the recital—for the Captain was a very outspoken gentleman. To hear the 94-year-old German upon the mysteries of procreation was a liberal education for a young man just starting out in life. *Mais nous avons changé tout cela!*

In 1883 three of Richardson's library buildings were published—that at Woburn, the one for the Ames family in North Easton, and the Crane at Quincy, all in Massachusetts, poorly planned and lighted as judged by present scientific library standards, but which, in their fine mass and composition, disposition of openings, and masterly use of stone, sent a thrill through the profession. In this same year appeared his design for the Albany Cathedral, a superb example of the Romanesque style he loved to work in, and lacking the over-heavy character of much of his former work; and architecture was really on its way in this country.

In 1883 there were only four schools of architecture in the United States worthy of the name—at Columbia College in New York (although weirdly enough a part of the School of Mines)—at the Massachusetts Institute of Technology in Boston—at Cornell College—and at the University of Illinois.

You may have observed that New York, Boston, Philadelphia, and Chicago are the only centers mentioned in this summary; but we must remember how young and undeveloped the country still was in the time 1876 to 1883 and how very raw it was outside of these cities, which, after all, were themselves far from being cosmopolitan, and where life still savored somewhat, and often charmingly, of the village. New Orleans, Charleston, Baltimore, and others of the delightful cities of the South were, of course, notable exceptions which had not yet recovered from the Civil War and were still living in their lovely past. Now, there are admirably competent architects distributed all over the country in places large and small.

It was from very raw antecedents that these men and their assistants and pupils were to develop American Architecture. The work of the Dutch and English colonists had been forgotten in the several "revivals" suffered by the country, the Greek and Gothic revivals principally, and around and about the Civil War period we wallowed in, and gloried in our wallowings, the ugliest structures ever raised by the labor of man. The earliest school had been what we know as the Colonial; then followed the Greek revival, and the English Gothic spasm, and the calamitously eclectic General Grant era; this was really bad



GEORGE B. POST

President, American Institute of Architects, 1896-98

and therefore the men who rose out of it into the better vision of the next and following decades command our admiration and respect. This next influence was French, Mediæval, and Renaissance, in which Hunt, Richardson, and McKim, Mead & White were the leading spirits, followed closely by the Italian Renaissance work of the latter firm, developing quite naturally into their Roman and Grecian phase as their studies led them steadily backward to the Classic. Alongside of the Italian version of the Classic inspiration by McKim, Mead & White and their followers were being built the French versions of that same Classic inspiration, designed by the men who were returning in ever increasing numbers from the École des Beaux Arts, like Carrère & Hastings, Ernest Flagg, and others. These two main currents of taste produced, with the exception of the Mediæval and eclectic work of Bertram Grosvenor Goodhue and the Gothicism of his first firm, all the notable architecture between the years 1889 to say 1925.

We have seen how, following the several "revivals," the taste and thought of England had predominated, exhibiting itself finally in the queer eclecticism and romanticism of the Civil War and Reconstruction periods—our own Mid-Victorianism. Even as late as 1881 the authority of the writings of Ruskin was strongly felt in both lay and professional circles; my first serious purchase after coming into my six-dollar-a-week fortune at Haight's, acting under advice competent at the time, was a complete set of Ruskin's works. This English trend, very decidedly based on English Gothic (of which Ruskin was not an advocate, however), was deflected toward French Gothic by the writings of Viollet-le-Duc, the great French philosopher-architect. This was to yield in large measure: first, to the tremendous personality of Richardson, who loved the architecture of Southern France and the lacy and intricate ornament developed in Byzantium from original Greek sources, grafted this ornament upon the Romanesque structure and created the style known here as Richardsonian Romanesque; and, later, to the leadership of McKim, Mead & White who turned architectural thought toward the Classic. The style of Richardson could never have survived, in any case, the logical processes of analysis that the next few years were to develop in the profession; it was too heavy, the walls too thick, the openings too small for American use; it was totally unsuited to American climates and American life in those climates. It was a curious example of personal bias and personal expression, and yet, personal as it was, it was copied in varying degrees of the horrible, far and wide, whether by the anæmic or robust. Richardson was a huge man, a Louisianian, with hands so large and powerful that he had his pencils made to order for him. His coffin is said to have been colossal. A huge mass himself, he thought and felt in masses, in weight; and it is both funny and pathetic to think of the many men wearing twelve-inch collars who tried to copy his massive gestures. He died in 1886 at only forty-eight years of age. The World's Fair at Chicago was opened in 1893 and with the revelation of that Classical vision the Richardsonian vogue passed away almost over night, only lingering here and there in outlying places.

Mr. Mead once said to me in one of his characteristic bursts of frankness that Richardson had left the worst legacy to the architects of America than any man he had known. It was lucky for the country and the profession that the World's Fair—which caught the country's fancy as "The White City," with all its echoes of the grandeur that was Rome—came when it did. It has, nevertheless, been said that Richardson was turning, in thought at least, toward the Classic; had he lived, he would unquestionably have been chosen as one of the World's Fair group of designers; and speculation likes to play with the idea of what this colossus would have done with the Classic forms that were decided upon as the physical envelope of the Exposition.

(To be continued)

An Outstanding Architectural Model

Showing the Sacred Heart Church, Pittsburgh, Pennsylvania Carlton Strong and Kaiser, Neal & Reid, Architects

Descriptive Notes by Alfred D. Reid

The model of the Sacred Heart Church in Pittsburgh executed by the office of Kaiser, Neal & Reid, successors to the late Carlton Strong, is so unusual and so excellently carried out that it merits more than passing attention. Mr. Alfred D. Reid of the aforementioned firm has provided the following description of the model and the method of construction, which, together with the accompanying illustrations, should be of great interest to the readers of PENCIL POINTS.

When the last job moved off the boards and we were faced with the grim reality of doing nothing while waiting for the New Deal to reach architects, the three members of the firm of Kaiser, Neal, and Reid put their heads together and decided to build a model as a method of keeping busy and incidentally to keep from going to pot looking at each other over empty drawing boards week after week.

The Sacred Heart Church is one of the most important church building operations going on in Pittsburgh. It was started in 1925 with the late Carlton Strong as architect. Since Strong's death in 1931 his work has been carried on under the name of Kaiser, Neal, and Reid, his former partners and associates. To date the building is about two thirds finished and awaits additional funds for its completion. The Nave, Crossing, Choir, Sanctuary, and Sacristies are finished and in use. The Tower, Transepts, Baptistry, the two flanking Chapels and the Guild Hall are not built. Hence the value of a finished model.

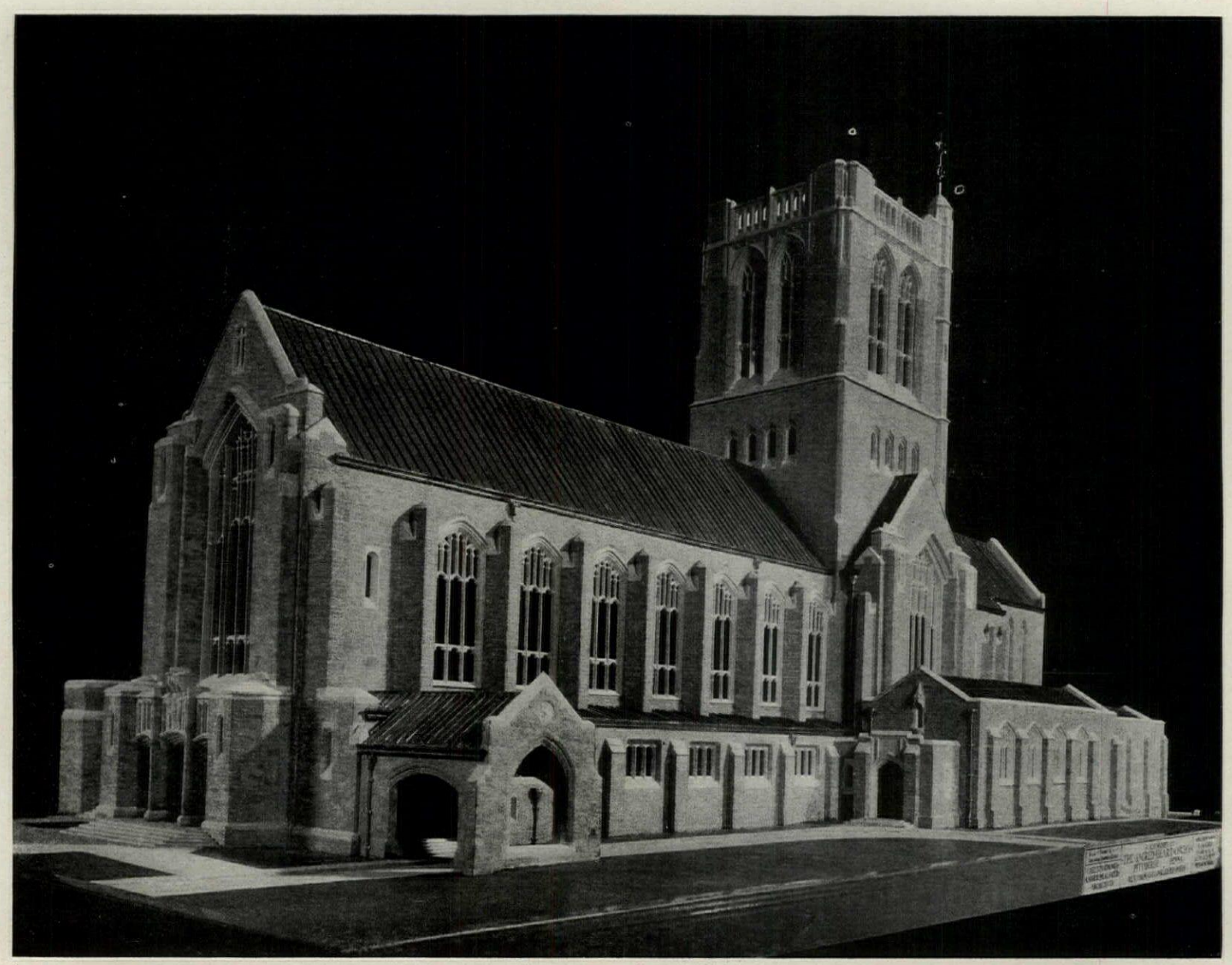
When we decided to build a scale model of the church as it will be when completed we determined to make it as near a facsimile in miniature of the original as it was within our power to do. None of us had ever attempted a model before but we were all a bit fed up on seeing cardboard models and stark naked plaster models which reproduced the form but did nothing about material, texture or color. As we learned later we had undertaken a big job, one that would prove impossible in normal times. Over three thousand hours were required to complete the work. The model was made in its entirety in our offices by Benedict J. Kaiser, Allan H. Neal, Reese R. Neal and Alfred D. Reid, the latter acting as "boss of the works."

The model is of wood with the exception of the portion of the tower above the belt course and the window tracery which are cast in plaster, and the conductors and crosses which are of metal. All windows and doors are glazed with 1/8" cathedral glass, "leaded" in many instances. It is mounted on a base (an unused drawing board) five and a half feet long and three feet wide and the metal finial on the tower is 37" above the board. The scale is 3/16" to the foot.

The first operation after drawing the plan accurately on the board was to lay out all wall surfaces directly on plywood (mostly 3-ply, 1/4" basswood but with the tower and four main gable-walls of 5-ply 3/8" walnut). All wall surfaces were made to mount directly on the base and openings were cut accurately to receive the windows and doors. As the glass is translucent it was necessary to cut all interior arches and openings so that when the light shone through from the opposite side there would be no dead lights of glass. For the same reason the framing to hold the clerestory walls was cut to follow the shape of the actual roof trusses. Buttresses, copings, canopies, niches, etc., were carved and applied.

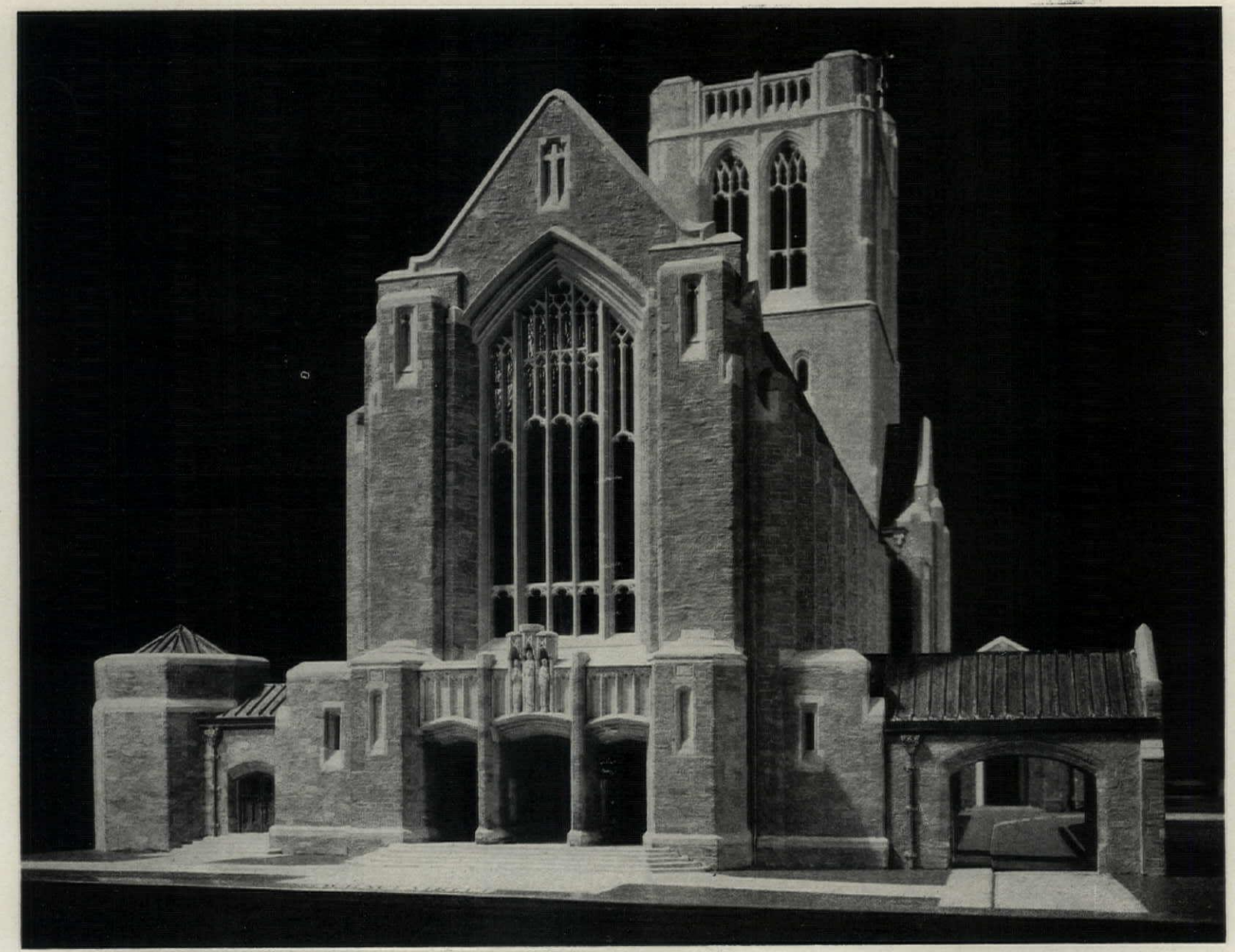
Models and patterns were carved in wood for all tracery windows and for one side of the tower top. Glue molds were made of these and castings then made in "Certrock," a grayish, dense casting plaster which served very well for the limestone. The window models were carved to the glass surface so that each casting could be glazed in one piece on the back. All glazing was done before the windows were put in the wall. The glass was fastened to the casting by coating it with shellac and pressing it on with "Metallic X" around the edges. The glass served to reenforce the delicate plaster mullions which in some cases were as thin as a match and several inches long. Each casting was re-carved and the detail sharpened before it was used. This is most important to keep the edges in scale; a neglected blunt corner magnified 64 times would have quite a radius instead of the intended arris in the full size.

The doors are actual panelled wood doors. The rails, stiles, and mullions were cut out of thin basswood in one piece and the "panels" applied in one piece on the back. They were then glazed, stained and varnished. The sloping roofs which were to represent lead were made by grooving the boards and inserting thin strips of Bristol board in the grooves for the battens. The ridge pole was made of thin sticks in a fold of linen tape and the tape inserted in the crack at the peak where the two slopes join. We intended at first to cover the surface with lead foil, but discovered that the foil bending over the battens and ridge had a tendency to destroy the sharp edges and consequently



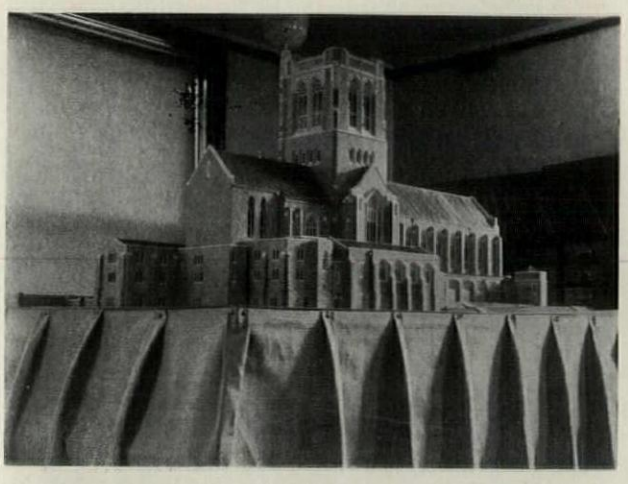
SOUTHWEST VIEW OF MODEL OF THE SACRED HEART CHURCH, PITTSBURGH, PENNSYLVANIA

CARLTON STRONG AND KAISER, NEAL & REID, ARCHITECTS

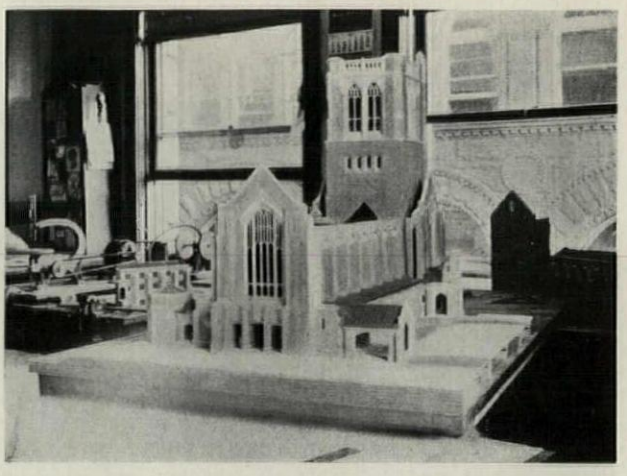


VIEW FROM WEST, MODEL OF SACRED HEART CHURCH, PITTSBURGH, PENNSYLVANIA

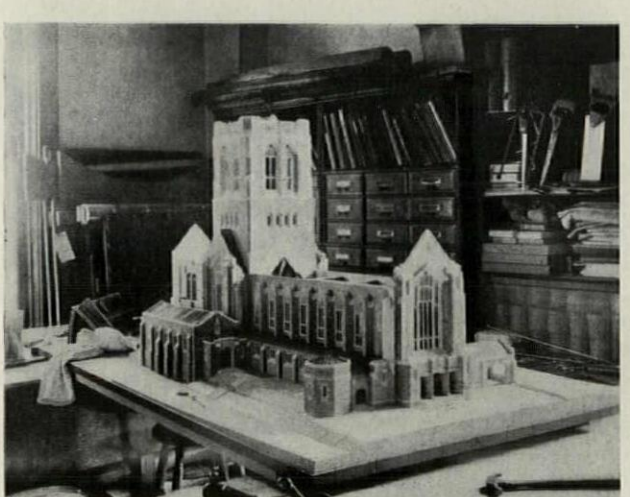
CARLTON STRONG AND KAISER, NEAL & REID, ARCHITECTS



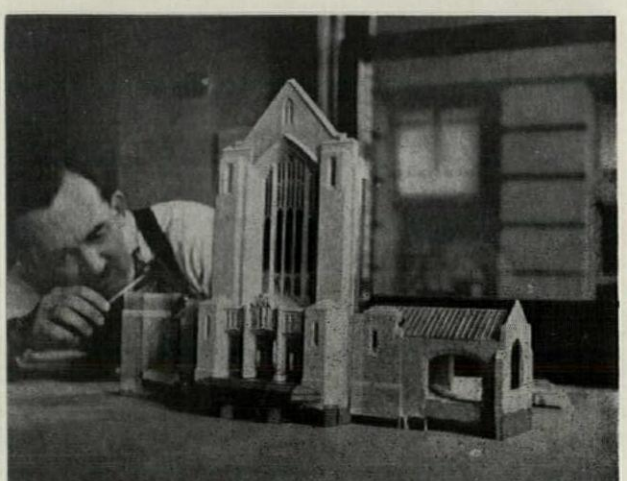
View of completed model from rear as it appeared in the drafting room when it was completely assembled.



Another view of the model during assembly. Photograph at about the same stage as shown just below at left.



A general view of the model being assembled in the drafting room. Roof not yet in place.



Alfred D. Reid working on the front. Main façade with white coat; Baptistry and porte cochère with finished coat.

Some parts, including a chapel, the west front, and a window casting, preparatory to assembling.

The scale of the model may be seen by comparing these parts with the cigarette pack and screwdriver.

PROGRESS PHOTOGRAPHS OF MODEL OF SACRED HEART CHURCH, PITTSBURGH, PENNSYLVANIA

throw it out of scale. After some experiment we discovered a method of painting which was so realistic that it fooled everybody including the sheet-metal man. We simply used aluminum paint mixed with lampblack, and two coats of lacquer. It feels like lead!

The hardest job in our efforts to reproduce the color and texture in miniature was, of course, the stone work with its thousands of joints. The stone of the original is variegated Beaver Valley Sandstone in considerable range of color with Indiana Limestone copings and trim. The result of our experiments was most successful. The finished model gives an unusual air of reality.

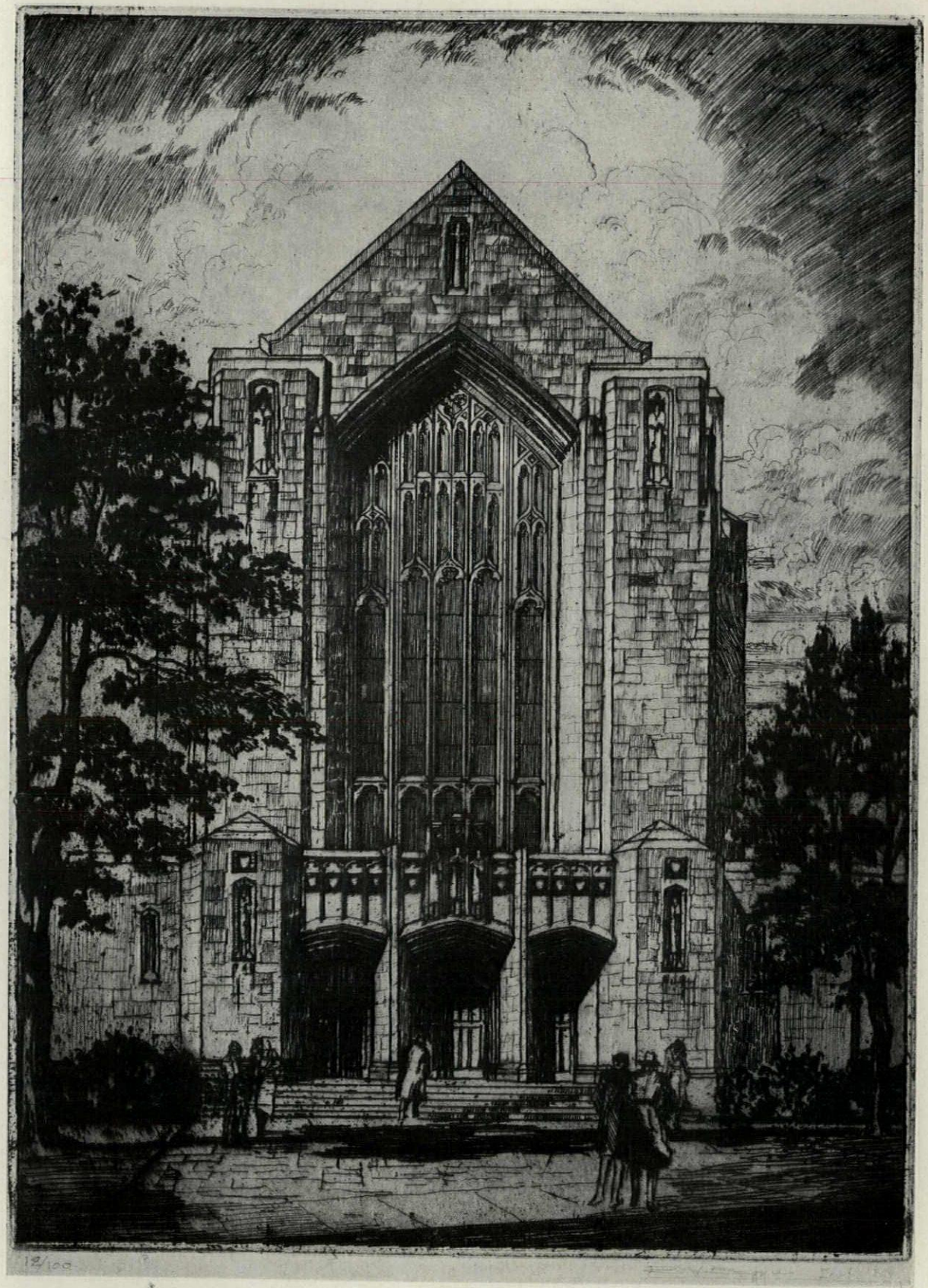
Each section of the model was assembled separately before painting, then the parts were put together and fastened, the grade built up and painted, and it was finished. The various completely assembled units were the Front, Baptistry, Carriage Entrance, Clerestory walls, Side Aisles with roofs, Tower, Transepts, Chapels, Sacristies, Choir, Sanctuary, Ambulatory, Guild Hall, and Roofs. After laboring for over six months to make the units the model was completely assembled in one day.

But to get back to the stone work. First, all exposed surfaces were shellacked and all hidden surfaces painted with aluminum paint, inside and out. Then all stone surfaces were painted with at least two thick coats of cold-water paint mixed to match the castings in color and texture; the parts which were to remain limestone were painted very carefully and the parts to be sandstone were done with a rough texture. Then, with dry colors added, a thicker paint was mixed, using a biscuit pan as a palette. Six colors were used, ranging from yellow ochre and sienna to gray and earth red. Each of these colors was applied thickly in dabs until the whole range was used and the resultant wet mess looked like nothing more inviting than mud. When it dried, however, we had the color and texture of the wall in all its variety. Then the stone joints —an endless job! With a sharp instrument we scored through the last colored coat and exposed the white coat beneath, which gave us the color and depression of the mortar and at the same time the texture of the random-laid Sandstone field.

Other little items which come to mind and which serve to add to the reality of the model are Conductors made of square "radio" wire with tiny metal straps, Conductor Heads cast in plaster and painted to simulate lead, and Leaded Glass in doors and windows. This was done with a ruling pen and asphaltum on shellacked glass. The asphaltum not only looks the color of leading but it has enough body to stand up from the glass and give to the cames a tiny section, very much in scale.

It was great fun but we all hope that the New Deal will hit us in time so that we don't do another model for twenty-five years—unless it is ordered by the owner.

NORTH SIDE OF MODEL OF SACRED HEART CHURCH, PITTSBURGH, PENNSYLVANIA
CARLTON STRONG AND KAISER, NEAL & REID, ARCHITECTS



FROM AN ETCHING BY E. W. BOYER

WEST FAÇADE, SACRED HEART CHURCH, PITTSBURGH

Ripley's Recipes

By Hubert G. Ripley, F. A. I. A.

"For art is for the artist, and stories about art and artists are for the populace. The mission of art, too, hath always been a popular controversy and will be to the end of time."

GEORGE MOORE.

VIII—PERISTYLE OF CHICKEN

THE artist who wrote the words quoted above, tells how Thrasillos, a young Greek architect, when commissioned to build a temple to Aphrodite in Aulis, went about the selection of a site. The acumen, astuteness, and knowledge of human nature displayed by this artist of tender years—Thrasillos was but twenty-three at the time—is worthy of thoughtful consideration as showing that however brilliant a creative artist an architect may be, in order to be successful in his chosen profession and obtain opportunities for the display of his skill, he must possess, in addition, the happy faculty of impressing his clients with confidence in his judgment, and the assurance that his decisions are based on a sympathetic understanding of their needs and wishes.

Thrasillos is talking with his brother Rhesos, the sculptor, and says: "I promise thee that this terraced sward (indicating a hill site he had selected for the fane) will give the appearance thou hast in mind when it is capped by the portico of the temple. Another advantage of this site," he continued, "will be that the path at the edge of the field where the neatherds pass every morning, can at very little cost be changed to a road whereby we can bring up marble from the wharves."

"Thou, Thrasillos," answers Rhesos, "canst judge a landscape as I judge a model before me, foreseeing what can be done with him or with her. But if our decision is to be mutual we must climb all the hillsides, keeping our knowledge of this site from all, and from the townsfolk, and by wearing a solemn, omniscient air shall be able in the end to impose our choice upon them. All the same, our thoughts about the site we would do well to keep private."

As they wandered about the countryside they came upon a group of goatherds and townsfolk. Thyonicus, who seemed to be the leader of the company, was of the opinion that there was hardly room enough for a temple on the top of the knoll; moreover, it was in view of the sea and might excite Poseidon's anger. "No site is beyond reproach," Rhesos answered. "For days to come we shall walk up and down the valley, considering every hillside, our ears open always to your preferences and objections. We shall meet here often, coming in the end to wise conclusions." The flattered townsfolk murmured approval, and thanked them for their good will. Walking back together toward the town, friends and neighbors stopped to ask Thrasillos when the walls of the temple would begin to appear above ground, and neatherds and shepherds continuing to arrive, a general discussion ensued. Suddenly a woman cried: "My hot-pot is boiling away on the hearth whilst I am listening to jabber about Aphrodite and her temple!" The crowd laughed and dispersed, convinced that the hot-pot was the more important, and the brothers were left to reflect on its good sense.

This little anecdote indicates that, passionately devoted as the Greeks of the Periclean age were to the worship of beauty, they yet suffered no lowering of standards in the art of Gastronomy. To what heights they might have reached under the benign influence of a Brillat-Savarin, we may never know. I cannot believe that an artist suffering the pains of indigestion, may create the best that is in him, and a little inquiry as to the contents of the hot-pot of Mnesarete, wife of Thyonicus, should not be out of place here. This we are able to do, fortunately, by a careful study of the clay tablets unearthed at Tanagra by the Fullerton Foundation under the direction of Major Buffee and his able assistant J. H. (Mixed Grille) Forknall.

The Fullerton Foundation should not be confused with the Fullerton Collection. The Foundation finds the things that compose the collection. By this wise division of labor, the task of the savants, antiquaries, publicists, and men and women in many walks in life who compose the personnel of the two boards, is greatly simplified. "Mixed Grille" Forknall, as he is affectionately called by his confreres on the Foundation, is the well-known authority on the art of cooking among the Ancients. His "Ballade of Astarte's Tarts," which created such a *succés fou* when it appeared, and "Belshazzar and Lucullus Compared," are perhaps his best known works, though some prefer his "Life of Ceres," which first came out in serial form. While digging near the site of Tanagra, a number of pieces of what at first seemed to be fragments of roofing tile, when pieced together, proved to be a tablet with a small hole in its top, evidently intended to hang from a peg or hook affixed to a wall, for one side was devoid of any marks or inscription. Due to the lack of certain important fragments, it is impossible to reconstruct the entire inscription which the tablet bears on its face, but Forknall is convinced that this bit of burnt clay was an object of domestic use, and that the writing was a recipe for the preparation of chicken or fowl, for a family of the aristocratic order of The Knights. (The Knights composed class B in Athenian Society, their financial rating being 300 Minæ; about $5000, a mina equalling £3-4-7, 1822 values, a tidy sum for those days.) This conclusion was arrived at only after weighing all the pros and cons, the tiny bas-relief of a capon in the pedimented antefix furnishing

the clue, and the word "Kotopolos," which kept recurring from time to time, clinching it.

Roughly the inscription runs: Mnesarete, wife of Thyonicus, doth command her slave, the cook Bibulus, to follow her directions with exceeding accuracy when he undertaketh the task of preparing a capon for his lord and master Thyonicus son of Eurytus. (It may not be amiss to note here that Eurytus the Oschelian, for whom the father of Thyonicus was named, was the grandson of Sinnis the Pine-bender, who fell a victim to the club of Theseus, son of Aegeus.) The remainder of the inscription is very sketchy, somewhat resembling that celebrated fragment of a poem by the divine Sappho, found at Lesbos a few years ago, which made such a stir in philological circles when its discovery was announced. Learned men flocked to the Sorbonne, we are told, to hear the first public reading. At the announced time, a hushed audience of Antiquaries and Anthropologists listened with bated breath, while the discoverer of this great treasure related the steps by which he had reached his conclusions, and the coming into possession of the precious document. At last, amid a tense dramatic silence he read to his distinguished audience the words: "—and there was—" The Tanagra inscription is much fuller than that however, and we are fortunate in possessing a typewritten copy with the missing phrases filled in by the facile imagination of the able archeologists of the Fullerton Foundation. Realizing that lack of imagination is the bane of many crafts and professions, Colonel Fullerton has always encouraged the exercise of this faculty among his followers. This is what makes the distinguished antiquary so human, so unique among the members of his fraternity, and the Foundation itself, what it is. Frankly, the following is not a literal translation of the inscription on the reconstructed tablet—this is manifestly impossible with so many lacunæ—but the essentials are scrupulously observed. The recipe is entitled:

PERISTYLE OF CAPON. Take two or three tender young capon, preferably those fed on wild thyme (the inscription runs), pluck, singe, and eviscerate them and cut them into suitable pieces, dividing each half into four parts, a leg, a wing, second joint and breast. Lay aside the livers, gizzards, hearts and necks. Select a large deep saucepan that has a tightly fitting cover; in it place about one-quarter pound (roughly one-half Chœnix) or a little more, of fresh butter. (Bibulus used olive oil, which may be substituted for the butter if preferred.) Set the dish on the fire and when the butter is sizzling invitingly, throw in a finely chopped onion, a clove of garlic and a little parsley. To obtain the real Attic flavor, you may add a shallot or two, chives, savory, knotted marjoran, a pinch of thyme, and the least bit of powdered mace with a few cloves, salt, and plenty of black pepper. Sauté the pieces of chicken in the hot fat and clap the cover on tight. The fire should be very hot at first, but after a little while reduce the heat so that the dish will cook slowly. Turn the pieces of meat over once in a while, so they may become delicately browned, taking great care to remove the dish away from the fire before uncovering it, otherwise all the steam will escape, the sauce boil away, and the capon lose its delicate flavor.

The first time Bibulus made this dish, after listening patiently to Mnesarete's explicit directions, he was careless about this important point, which is, in very truth, the essence of the success of many plates. He left the cover off for a minute or two, and in consequence the dish was spoiled. The unlucky cook was soundly beaten with wattles wielded by the strong arms of a couple of Bithynian slaves from Thyonicus' galley. After that, Bibulus always remembered to keep the hot-pot tightly covered. The capon should take about one hour's slow cooking, but it must be carefully watched so that one piece does not become browner than another.

While this is going on, let the livers and gizzards simmer gently in just enough water to cover them. When partially cooked, ten minutes or so, remove them and cut up into small pieces. After the capon is done, remove the meat and arrange in a ring on a hot plate. Put into the sauce pan the livers and so forth, adding them together with a little brown roux, if you like, to the gravy that remains, stir all together and pour over the meat. Sprinkle over all a little freshly chopped parsley and the dish is ready to serve. This is not at all difficult to prepare and if a little care is observed, I'm sure it will come out well and that you'll like it. It would be wise to use a heavy aluminum or copper pot, or perhaps, better still an earthen casserole, as these dishes usually have tight covers. The meat is likely to burn or become hard and dry in the ordinary thin metal pot, and the sauce burn on the bottom and lose its flavor.

An excellent concomitant to the Peristyle of Capon is a little dish called "Potatoes Anna." Who Anna was or when the dish originated is uncertain. I inquired of the doyen of restaurateurs of our fair city, which Anna was indicated, but he didn't know. He said it was a very old dish, however. It is possible, though not probable, that the Attic Greeks cultivated the *solanum tuberosum* previous to the Peloponesian War. Furthermore in the description of the famous shield that Hephaistos wrought at the entreaty of Thetis, mention is made of "a soft fresh-ploughed field, rich with tilth and wide, the third time ploughed; and many ploughers therein drave their yokes to and fro as they wheeled about. Whensoever they came to the boundary of the field and turned, there would a man come to each and give into his hands a goblet of sweet wine, while others would be turning back along the furrows, fain to reach the boundary of the deep tilth." (Iliad, book XVIII.) This looks like a potato field to me, ready for the planting of the noble tubers that may have nourished the mighty, high-hearted heroes of old. Vid. Forknall's "Tubers of Troias; an Introduction to the Study of," Journal of the Fullerton Foundation, Aug. 1932, and Frazer's "Golden Bough." Aside from this, which may well be pure speculation, an essay into the realm of fancy, as one might call it, our chief concern at the present moment is the recipe, which runs thus:

POTATOES ANNA. Wash and peel about a

dozen fair-sized potatoes. Slice them in goodly slices to the very last word of extreme thinness. Our ancillary assistant takes about one hour to do this, which reminds me that I simply *must* add a potato slicer to our kitchen equipment. Melt a little butter in a hot pan in the oven (a glass "pyrex" baking dish may be substituted, and is a convenience in serving. Swathed in a snowy napkin, the dish presents a pleasing appearance to the appreciative eye, alert to the little amenities of the table). Cover the bottom of the hot buttered dish with a layer of the sliced potatoes, sprinkle well with salt, a little melted butter, a little grated Parmegiano cheese and plenty of freshly ground black pepper. Over this place another layer of the sliced potatoes and repeat the process until the whole is about as thick as one of Grandma Lowett's famous apple pies. Be sure the dish is hot and don't use too much grated cheese. In fact, some authorities, Van der Platz and Torino, for example—a neophyte couldn't go wrong with either—make no mention whatever of the grated cheese. When I spoke of the cheese to Eddie the other noon, he shruggd his shoulders and spread his hands in a typically Latin gesture as much as to say, *"Cià s'uno per il suo gusto!"*

Just a minute, please, where were we? To be sure; the dish is now ready for the oven, if it hasn't grown cold with all this chatter. Bake for just twenty-five minutes in a moderately "quick"—whatever that means—oven. You'd better peek in after about eighteen or twenty minutes and see to it that the top layer promises to become a lovely golden brown, not hard or dark, just right. Mayhap, as the rhapsodists are fond of remarking, "the face that launched a thousand ships" owed its school-girl complexion to Potatoes Anna!

PENCIL SKETCH BY LEON FOSTER JONES

JOHN HOWARD PAYNE HOMESTEAD, EAST HAMPTON, LONG ISLAND, NEW YORK

Courtesy of the Schwartz Galleries

"LISIEUX"

FROM A DRYPOINT BY SAMUEL CHAMBERLAIN

This print was shown at the recent exhibition of the Society of American Etchers and was awarded the Kate W. Arms Memorial Prize. The original measures 10¾" x 6½".

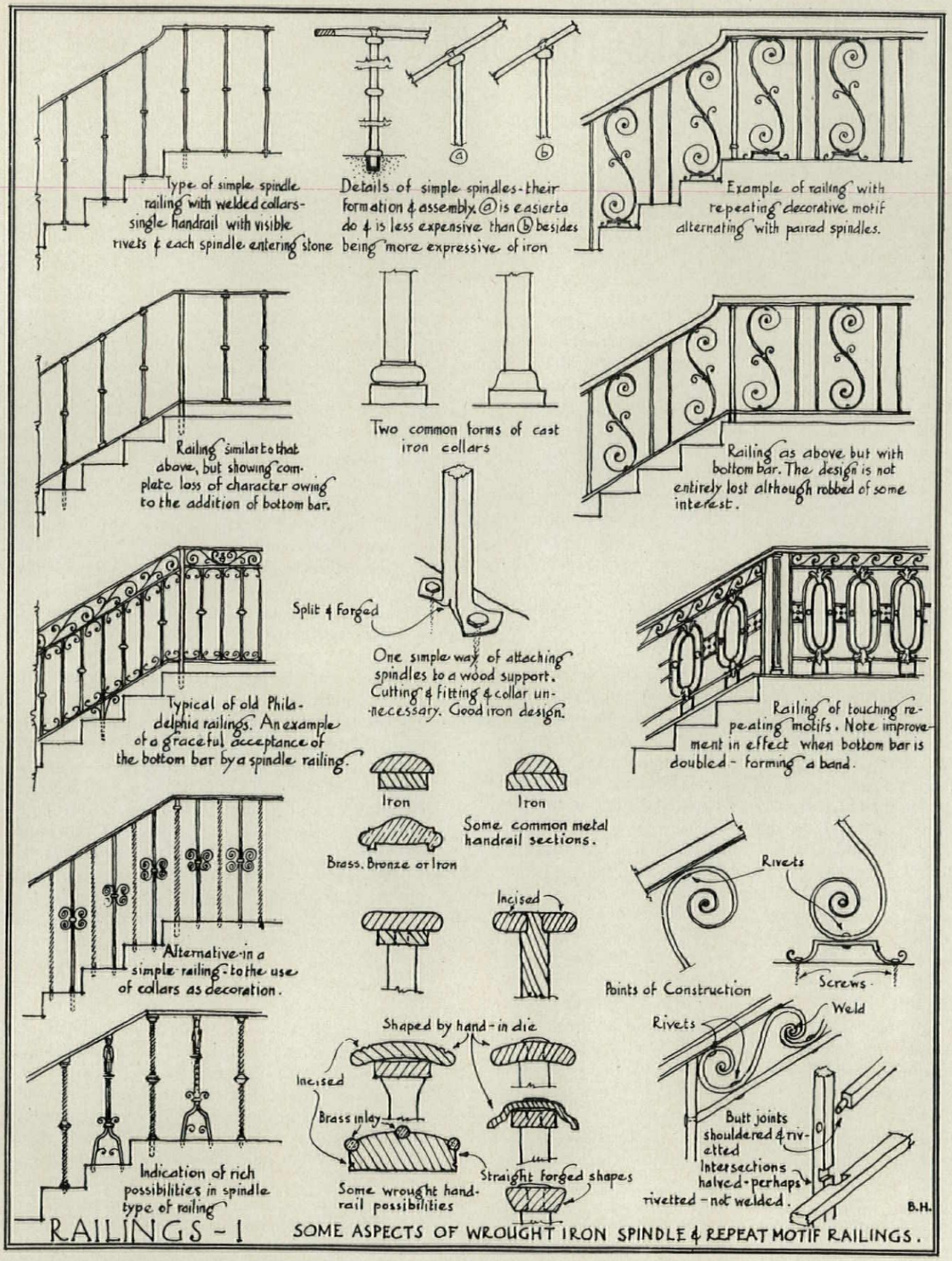
Wrought Metalwork, 5

Railings (Part 1)

By Bernard Heatherley

The importance of railings in architectural composition is very great. They are as expressive as any other element and, when properly done, support the architectural statement and bear out the consistency of a style. In the decorative sense there are three main types of wrought iron railing to consider—the spindle type, the repeating decorative motif and the "all-over" or running pattern. The selection of one of these types would depend largely on the style which one is working in or deriving from. Although great elaboration is possible in a spindle, it is fitted best to elementary, less sophisticated work. Of all types, however, the spindle railing is of most universal application, there being few cases it could not be designed to suit. The repeating decorative motif, whether a panel or free ornament, is very characteristic of the later Italian and Georgian work as well as work of the type French Renaissance. The all-over and running patterns belong to the French—in baroque as well as more restrained manifestations—and to its derivatives, especially a certain phase of the English Renaissance. This last type requires, in addition to the handrail and frieze rail, another lateral member to confine the pattern at the bottom and called the "bottom bar." A bottom bar is not necessary with spindles or with certain designs of the repeating motif but is frequently employed to cheapen work. There is no doubt that with a great many designs it costs less to drill a top and bottom bar and attach the spindles to them at the shop, so that the railing is erected in sections stretching between supports, than to attach spindles to the top bar only and secure them individually at the job to the wood or stone. The result, however, is seldom as pleasing as the direct securing of each spindle or motif. Neither is it as sound structurally although it can be made adequately strong. The use of a bottom bar in this way involves the danger of destroying the consistency of a design and may definitely prevent one's attaining the effect of an established style. A person looking to the reduction of costs would do better to simplify the spindle or panel than to cheapen by using a bottom bar.

One reason why free footed railings have sometimes proved expensive is that excessive precautions in making them secure have been specified. It has been required that each spindle go deep into the stone or through the wood to attach to a rough string so that an unnecessary amount of cutting, drilling, and fitting has been done. A spacing of 5′-0″ between those members that go deep is a very safe interval and can often be increased. The intervening spindles need not enter the stone much deeper than the dimension established by their own cross section. There is ample precedent for this in railings that have stood for many years. It is quite practical and economical when a railing sets on wood to let most of the vertical members attach to the surface of the wood—not passing through it at all. This can be a very expressive and pleasing method but does not find favor with those who insist upon hiding the junction of the iron with its support. The most usual way of effecting this concealment is to place collars at the bases of the spindles—the collars being repeated at the junction of these members with the handrail. There is nothing to be said against this use of the collar—as a principle of design it is good—but the way in which it is often done is open to severe criticism. The fact that forging and welding collars at these points is not cheap, coupled with their being so frequently incorrectly called for with architectural profiles, has led to the practice of casting them and the maintaining by manufacturers of stocks in varying sizes and shapes. The attachment of these collars is made by assertive machine screws or the awkward welding torch—neither way showing much ingenuity in exploiting iron's delightful possibilities and mixing the incongruous techniques of wrought and cast work. Such work is a good example of a "trade" interpretation of design. For the eye that sees and understands there is great pleasure and satisfaction in a spindle simply decorated with collars at the handrail and floor (or step) with, perhaps, another collar at the center of the bar. Those who do not feel that the expense of doing this properly is supported by that degree of elaboration it gives have the perfectly good and possibly cheaper alternative of introducing scrolled or other ornament on the spindles. To the untutored eye this appears to be "more for the money." When expense is of no particular moment and elaboration is desired, it can be achieved with collars incised and forged in many lovely forms, with welded and collared ornament, with spindles forged to interesting sections or their whole length forged into decorative forms, figures, and grotesques. Where costs must be kept low, there are many ways of controlling them. There is the ever satisfying possibility of simply twisting all or alternate spindles—the twist in its simpler forms being one of the easiest, cheapest and most effective decorations possible to iron. A plea must be made, however, for the exhibition of some thought in the making of the cross sections of bars to be twisted, and another against the uninteresting results of the commercial method of twisting stock bars cold in the lathe —results exactly the same as in a concrete reinforcing bar. Wherever a twisted member joins a straight



SOME POINTS ABOUT RAILINGS AND THEIR CONSTRUCTION—DRAWN BY BERNARD HEATHERLEY

member the best effect is obtained when the twist stops short of the other member and the actual junction is as of two straight bars.

Another way of reducing costs is to eliminate one of the usual two members forming the handrail. This applies especially to curved railings. Two members are used, for several reasons. It may be that the cross section of handrail desired is best obtained by building it up of two or more pieces. It may be that the attachment of the vertical members to the handrail is ignobly done (like the trade way of machine screwing through the handrail into the spindle) and must be hidden. Or it may come from an uninformed objection to the presence of rivet heads on the handrail. In eliminating one handrail member the remaining member may be left plain, may be incised or wrought into an interesting and comfortable section; the spindles shouldered and riveted with heads flush or slightly raised. The thought of a raised rivet head on a handrail is repugnant to some who have had no experience with such a feature. In actual practice—when properly done—there is nothing objectionable about it—the railing is quite comfortable to the hand and the rivet heads very decorative. The making of holes in the handrail for the spindle rivets calls for no particular artistry and advantage may here be taken of those savings the machine can effect. The punch can sometimes beneficially supplant the drill for such work. The same thought may be applied to the shouldering of rivets on spindles—since the lathe does such work suitably and quicker than the average forging process. The use of a brass handrail in no way affects these considerations; the elimination of one member—the visible riveting being feasible, as well as the achievement of simple interesting sections—brings a welcome relief from the typical extruded sections of architecturally moulded character. A wood handrail must be accommodated on a smooth flat member, in which case the rivet heads must be made flush and the top bar drilled for the wood screws which secure the handrail.

Together with the general types of spindle railings should be considered that type of railing which surrounds a park or an estate. Similar in character is the hearse—a railing around a tomb. The most general design for such railings consists simply of vertical bars passing through a top bar with more or less decorated pickets forming a cresting and with or without a bottom bar, according to conditions. The extent of such railings usually prescribes that they be simple and economical in design and enrichment is best given by the inclusion of decorative panels at intervals and the general building up of elaboration about such focal points as entrance gates, on axes, and at the ending of vistas. Where such railings set on a wall or masonry foundation, it is again most pleasing in appearance to take each vertical into the masonry. Where there is no such masonry, a bottom bar is permissible stretched between heavy supporting members or panels which, themselves, are set in a masonry foundation. Opportunities for doing fine things with this kind of railing are lost in at least two ways. Their extent may be sufficient to frighten a client into the assumption that a mechanically made stock fence is immeasurably cheaper than one made in a craftsmanlike manner; and a desire to avoid stark simplicity as well as expense leads to the use of cast parts (sometimes out of somebody's stock) and even structural steel members, with resultant incongruity or banality. In either case it is for the craftsman to show—and it can be shown—that an interesting piece of work can be made at little greater cost than a stock fence, and that ethically there is no argument which can show improper elaboration to be better than proper simplicity. Again the mechanical punch may justifiably be used to make the holes in horizontal members through which the vertical members pass. Much welding may be avoided which in the effort for cheapness is too often done with the torch. The power hammer also proves its value at this point in making it possible to hammer large quantities of iron for corrosion resistance. The principle here involved is exactly the one that applies commercially and is a universal truth with no monopoly by commerce or science or art—namely, that the individual cost of a process is reduced by the repetition or that process. The same applies to the making of handrail sections by hand. The use of the die is quite legitimate—in fact there could be no justification for the expense of doing large quantities of such work without some such tools. The thing to be remembered is that for freshness of results one must not sink into the habit of relying entirely on the die or using that die as a standard equipment on all jobs; also, the die must be properly made. In the case of many pieces of stock ornament the die is made from a casting so that although die-forged the ornament has a cast form. This is undisciplined and implies that any method is permissible to obtain a form. An architect, in using stock forms, is entirely controlled by what some other designer offers him, and in this lies the temptation to make shift with the nearest thing to what he wants or knows to be correct. Ample historical precedent exists for the use of dies, perhaps the most famous example being the hinges of Notre Dame Cathedral, Paris. The terminals of these hinges were beaten hot into dies and the method is especially typical of the ironwork of this style and period. So long as the man and not the die is the master there is nothing against their use (which is required only very occasionally).

The use of braces on railings of all kinds is a problem that can be solved only on the merits of each individual case. In general it may be said that braces will be required where there is any appreciable straight run of railing. Railings where each spindle enters its support are likely to need less bracing than those with a bottom bar. This applies also to those with short turns and curves.

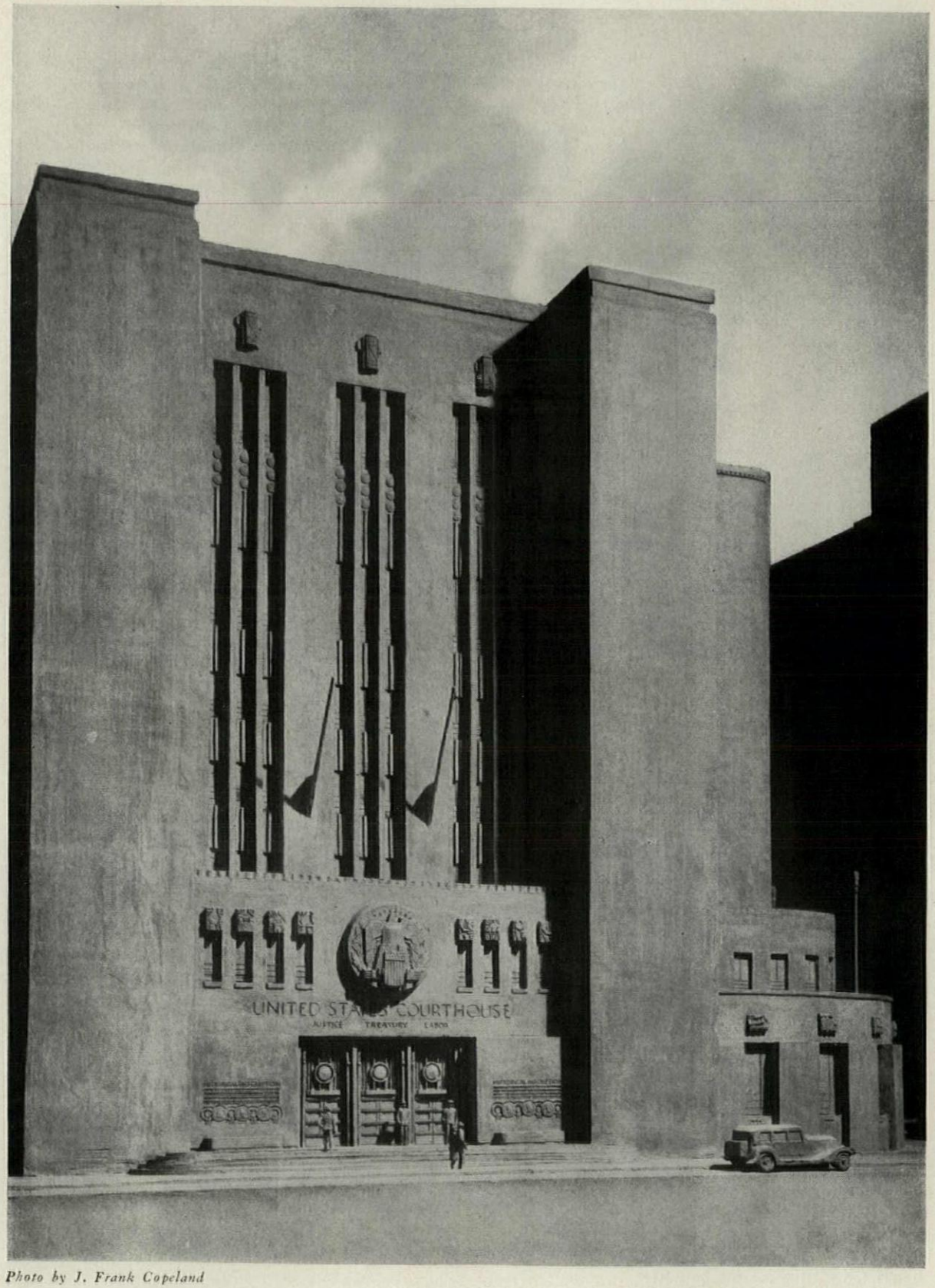


Photo by J. Frank Copeland

MAIN ENTRANCE END OF CLAY STUDY FOR PHILADELPHIA POST OFFICE AND COURTHOUSE

THE BALLINGER COMPANY AND HARRY STERNFELD, ARCHITECTS

The advantage of studying a design in the plastic form of clay is clearly shown by this and the facing illustration. True relationships of different parts can be seen and, if necessary, corrected.

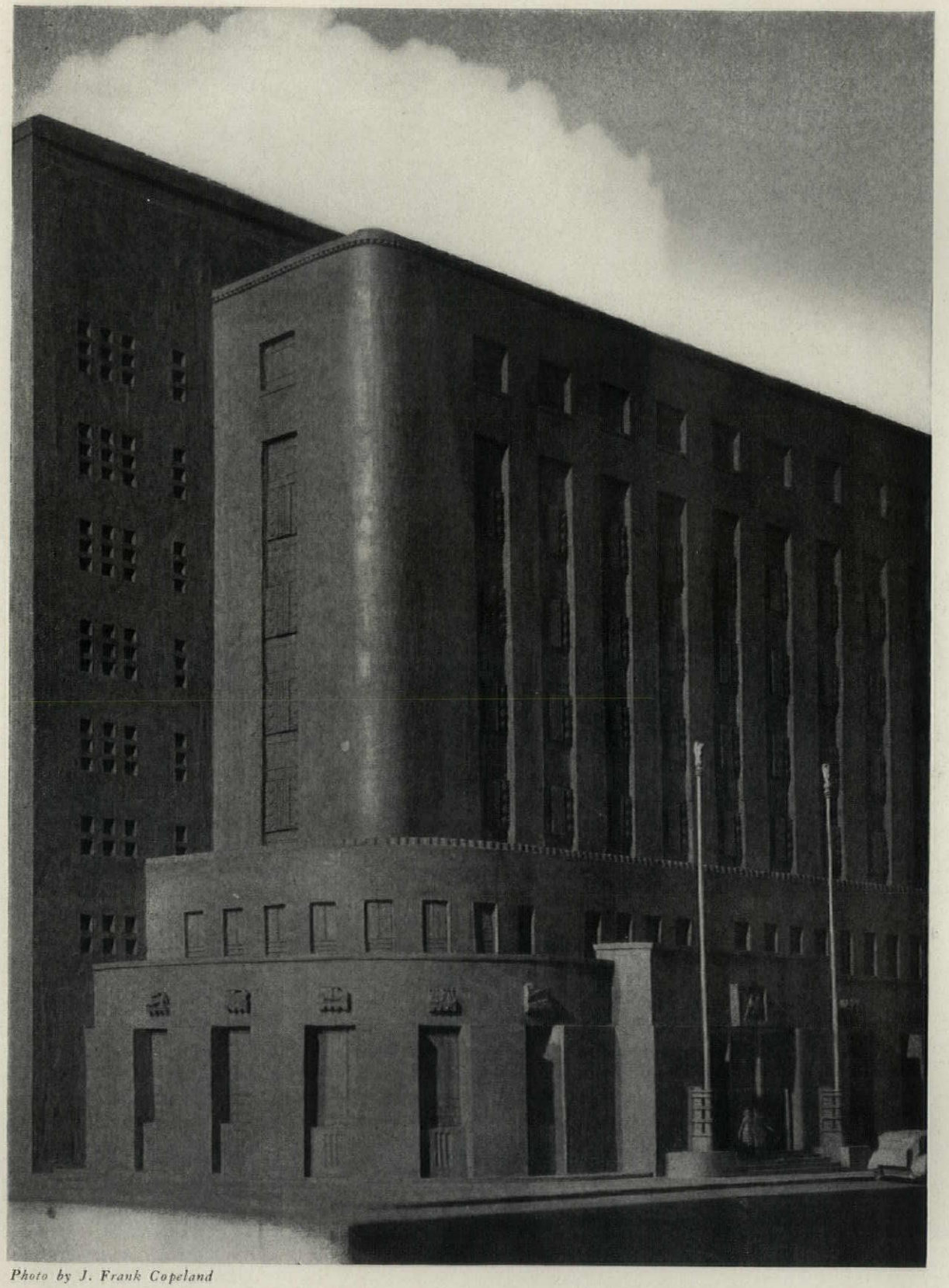
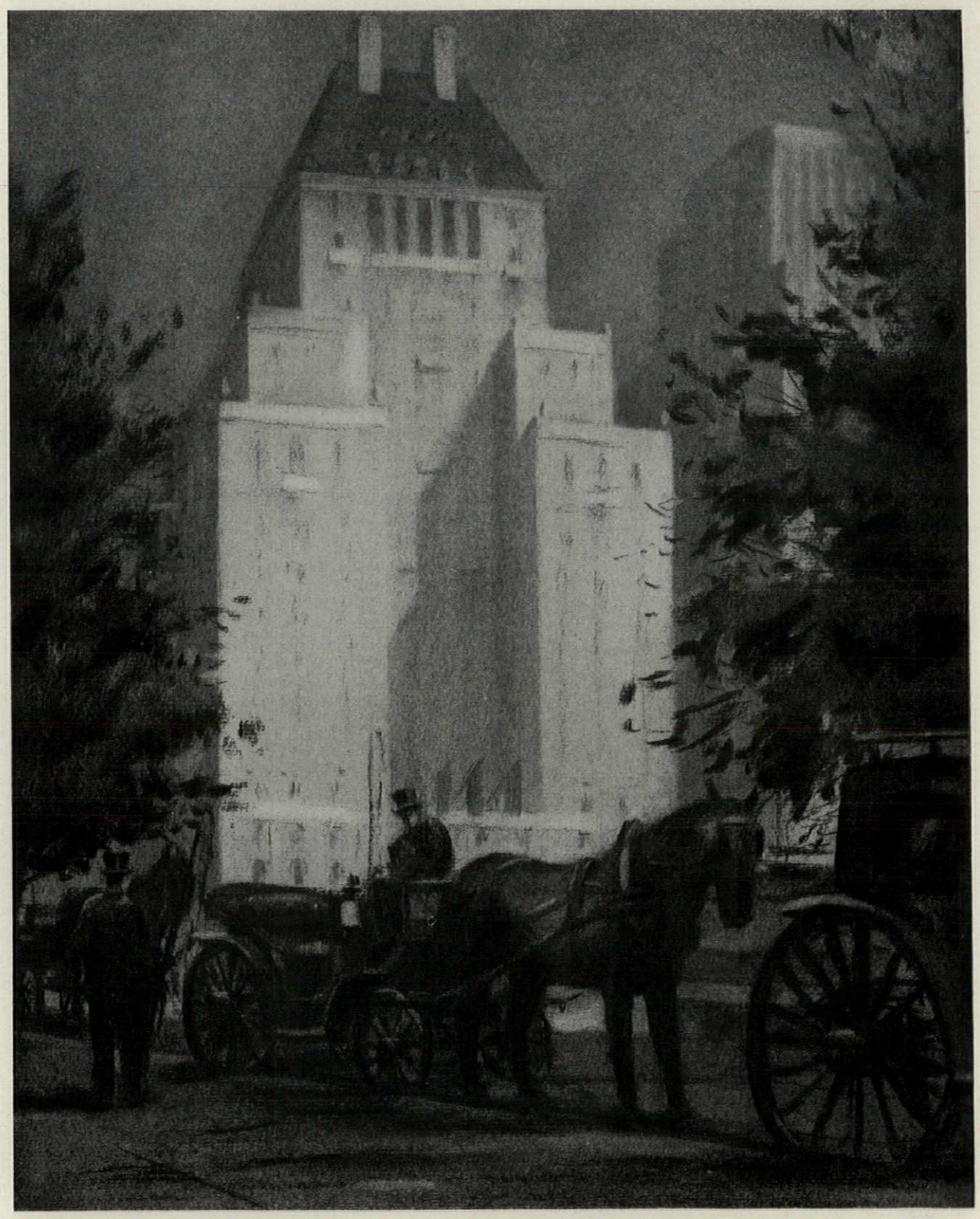


Photo by J. Frank Copeland

CORNER VIEW OF STUDY IN CLAY FOR PHILADELPHIA POST OFFICE AND COURT HOUSE

THE BALLINGER COMPANY AND HARRY STERNFELD, ARCHITECTS

The work of making this exceptionally effective three-dimensional study was mainly done by Allen J. Strang and George C. Rudolph of Mr. Sternfeld's organization.



SAVOY PLAZA, NEW YORK

FROM A CHARCOAL DRAWING ON LIGHT GRAY PAPER, BY E. P. CHRYSTIE

The Small Health Center

Another Useful Type of Municipal Public Works

By Eugene Clute

Facilities for providing dental care, particularly for children, pre-natal care for expectant mothers, and care for babies are greatly needed throughout the country. The answer is the small health center. It is a neighborhood institution, for it should be within easy walking distance of the homes of the mothers who bring their small children or who come for the attention they themselves need. Such a center is an outpost of the community's work for the public welfare. In design it should be extremely simple, but of neat and dignified appearance. Its planning and equipment should be the last word in efficiency, coupled with due economy. It is one of the types of buildings that should be financed under the Government's public works program.

How the problem of such a building can be worked out in a highly satisfactory manner is shown by the drawings of the Coney Island Center at 559-561 Neptune Avenue, Brooklyn, N. Y., of which Adolph Goldberg, A.I.A., was the architect. A plan and elevation of this building are presented here. It is noteworthy that the very neat and pleasing brick front is relieved only by the manner in which the bricks themselves have been laid and is free from applied ornament. The high parapets at the front, the sides and the rear conceal the numerous skylights which, together with the windows, supply the interior with an excellent working light.

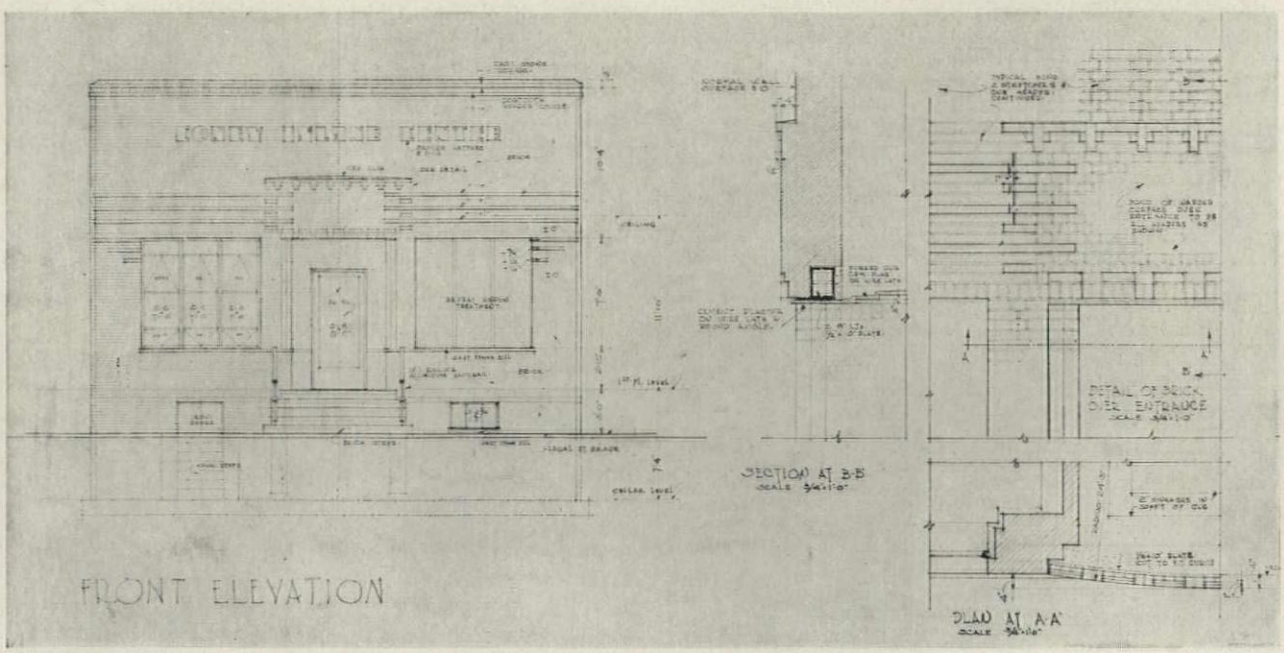
The large windows in the front give the building an open, friendly look that tends to overcome any hesitancy about applying for needed assistance. The whole effect is inviting and reassuring, as it should be. The building has already assumed an important place in the life of the neighborhood. It has been built and put into operation within the past year.

Up the wide brick steps, with wrought iron railings having aluminum hand rails, the mothers and children go into the recessed entrance loggia. Those for the dental clinic and for pre-natal care go through the door straight ahead, while those for the baby clinic turn to the left into a glass-enclosed entrance that prevents drafts from blowing into this room when the door is open in cold weather. The pre-natal room can be reached from the baby clinic.

In the outer room of the baby clinic the mothers with their children await their turn and here the mothers strip the babies for examination by the doctors in the next room. In the baby clinic the equipment includes a sink and wash-tub combination, a water heater and hot water storage tank. When the patients have been attended to, they leave through a door that opens upon a side alley four feet wide, which takes them out to the street at the front. In this way conflict of lines of travel is avoided.

The patients for the dental clinic, who are mainly children, often accompanied by their mothers, enter the large, pleasant waiting room directly from the entrance loggia. This room needs to be of generous size, for the children pour in at times, and, in addition to the mothers, there are not infrequently aunts and neighbors in the party. This waiting room has benches seating one hundred.

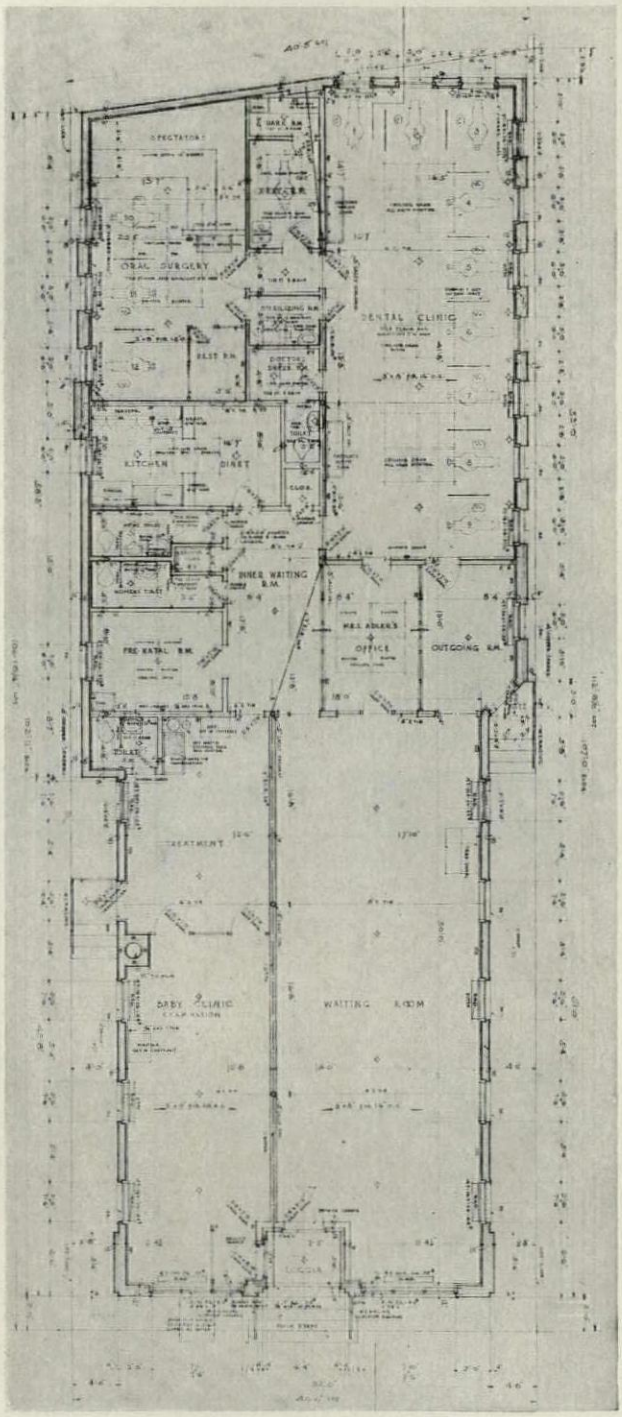
At the rear of the room is the director's office where applications for examination and treatment are made and the cards are issued. From that point the patients go into



FRONT ELEVATION, CONEY ISLAND HEALTH CENTER, BROOKLYN, NEW YORK

ADOLPH GOLDBERG, ARCHITECT

the inner waiting room, which enables the children's mothers to remain with them up to the time they are actually taken in charge by the nurses and doctors. This tends to allay any nervous fears. Then there is an outgoing room, where the mothers may meet the children after they have received the needed attention. This room opens upon a four-foot-wide alley, leading to the street, so that, as in the case of the baby clinic on the opposite side of the building, there is no clash of streams of incoming and outgoing patients. In addition to securing good circulation, there is a special advantage in having the patients who have been in the dental clinic not pass out among those who are waiting, particularly those who have had extractions. It is to be noted that the steps of both of these exits have platforms of ample size in front of the doors for safety and ease. The exit alleys have neat wrought iron railings with gates at the street, to suggest to children playing in front of the building that they are not to enter these alleys. These gates also give a desirable finish and dignity.



PLAN, CONEY ISLAND HEALTH CENTER
ADOLPH GOLDBERG, ARCHITECT

The main room of the dental clinic has nine chairs, each placed in front of a window, three across the rear and six along the side, with the proper working and circulation space between and back of them. The spacing shown on the plans is ample, but should not be less in any case.

Dental chairs should always be placed directly in front of and facing windows whenever this is at all possible. It is a tradition of the dental profession. Dentists are trained to work before a window in this way and they feel at a loss without the window, even though an excellent working light may be provided from some other source. Here there are skylights as well as windows, and the dental units beside each of the chairs have suitable electric light sources mounted upon them for use when daylight fails.

In this case the windows along the sides of the building have been made possible by keeping the walls somewhat within the lot lines. If the building had been carried out to these lines, the windows would not have been permitted. The space is one foot. There will, in all probability, never be any buildings upon the adjoining property which will obstruct the light received by these windows. The neighboring houses are not deep, are of frame construction, and are, consequently, set in from the lot lines. This environment is likely to remain.

In addition to the chairs, the most important pieces of equipment that need to be taken into account in planning such a clinic are the dental units which stand at the side of each of the chairs and are piped for compressed air, gas, water supply, and waste, and are wired for electricity.

There are two long pedestal wash sinks, three faucets each, of white enamel iron along the inside wall of this room. One is for the doctors and the other for the patients who may need to spit out blood for a time after an operation. The sink for patients is low, for the convenience of children, thirty inches from the floor to the top of the rim. There are curtains on white enameled supports dividing the working space into cubicles.

The walls of the dental clinic are covered with glazed white tile to the height of five feet and the floor is of white tile. The window sash are of steel with ventilating panels. The heating is by means of radiators placed under the windows. All interior doors have marble saddles and sash doors are generally used. There are three large skylights of copper and glass, with pivoted sash, in the ceiling of this room. Adjoining is a sterilizing room, which connects also with the room for oral surgery, also a doctors' dressing room.

The room for oral surgery, where extractions and other operations are performed, is at the rear adjoining the main dental clinic. It contains three chairs in front of windows. One of them is reversed, however, to face inward toward a bank of wooden steps upon which chairs may be placed for students observing operations. These steps are two feet, six inches wide and the risers are twelve inches in height. This room has a tiled floor and a five-foot tiled wainscot. One corner is partitioned off as a rest room where patients who may need to lie down quietly for a while after an operation, or who become frightened, may be cared for. There is an adjoining X-ray room with dark room. No insulation against X-rays is provided in the construction as the apparatus used for

making dental radiographs is not sufficiently powerful to require it. One object of keeping this apparatus in a separate room is to prevent meddling by curious youngsters.

Toilets for men and women are well placed off the inner waiting room and there is a toilet off the baby clinic. There is a toilet also in the doctors' dressing room. A good sized broom closet for cleaning equipment is provided.

There is a pleasant, well-equipped combination kitchen and dining room so that the members of the staff need not leave the building for lunch. The kitchen is used also in serving refreshments at the social gatherings which are held for the purpose of stimulating interest in the work of the Center. On these occasions, the large waiting room is cleared of benches which are put in the cellar.

The greater part of the area covered by the building is unexcavated and the floor has been placed high enough above grade to ensure good ventilation of this space. There is a cellar with a boiler room under the front portion of the building, which is reached through a trap door in the floor of the main waiting room. Concrete steps covered by flush iron doors lead down to the boiler room from the sidewalk in front of the building. The boiler room is enclosed in walls of 4″ fireproof blocks, has a fire door and the ceiling is covered with plaster board and metal. Here, there is a steam boiler with oil burner and there is a storage tank with a capacity of 1,100 gallons of oil, which is encased in 8″ concrete walls. There is compressor in the rear of the cellar.

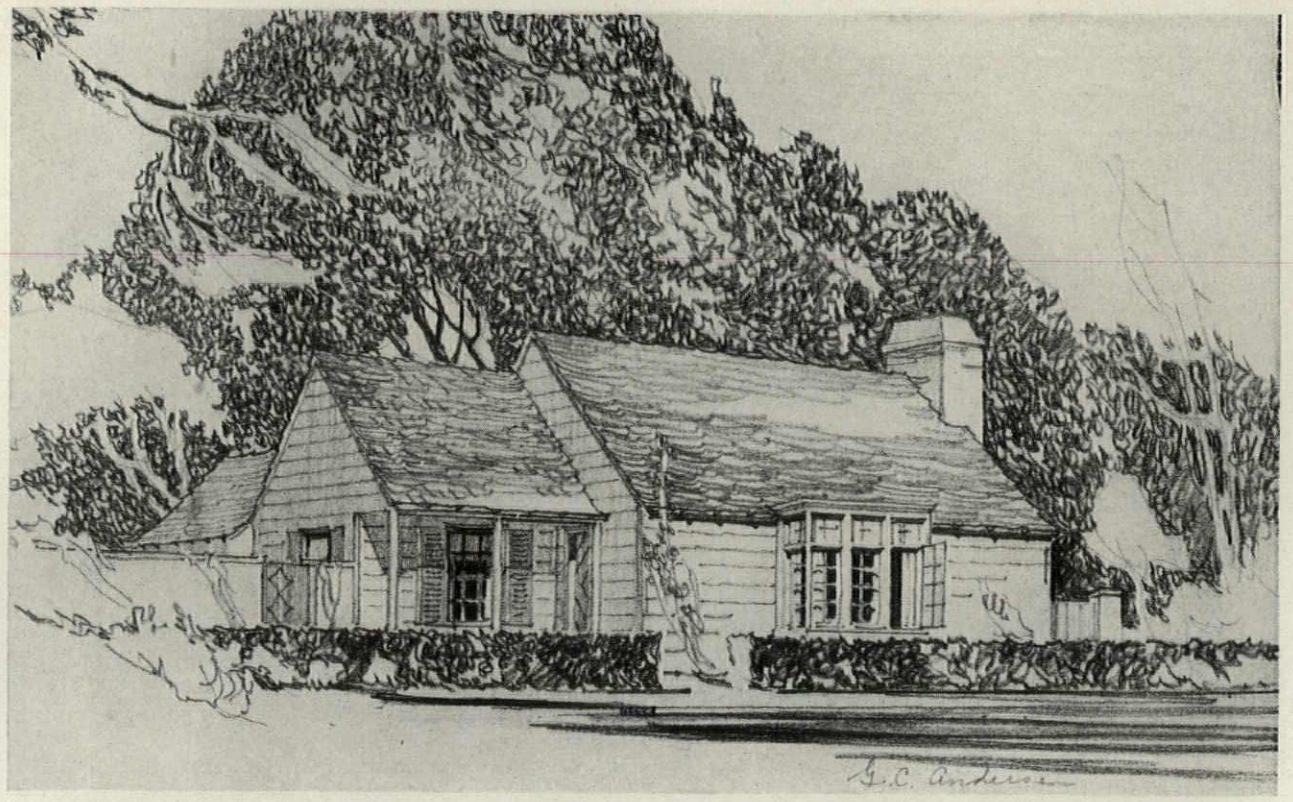
The parapet at the front of the building is 10′10″ high from the ceiling line to the top of the coping, and it is returned for a distance of five feet or so at the sides. From this point along the sides and across the rear the parapet is 8′6″ high above the ceiling line. There is a cast stone coping 5″ deep on the front portion of the parapet and a terra cotta coping for the remainder.

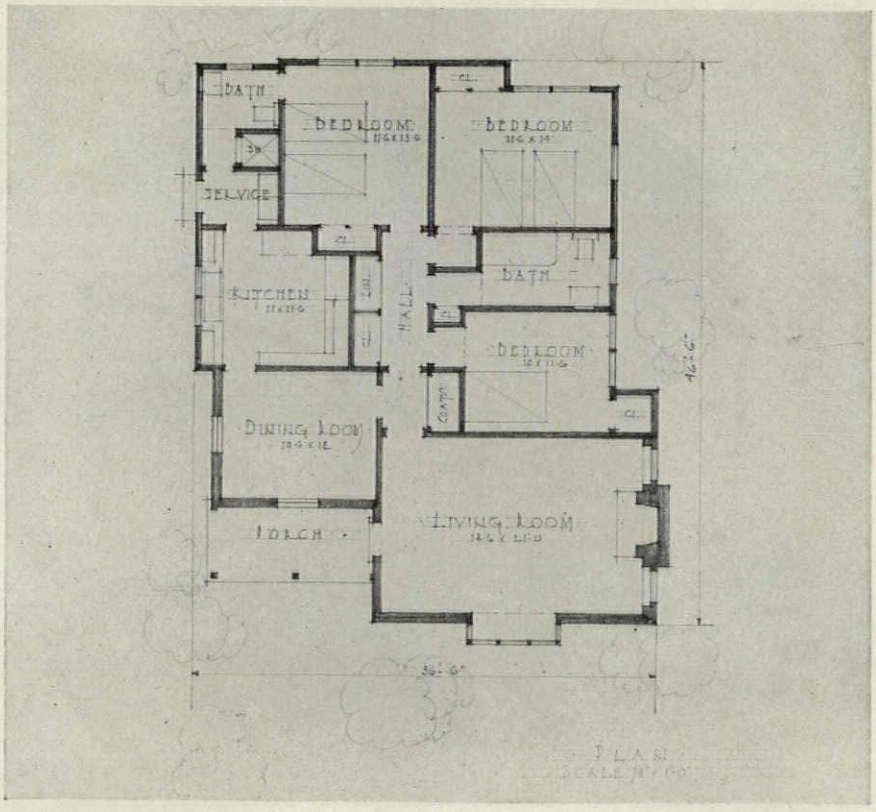
In the brick work of the front there is a dog-tooth header course just under the coping, and the course below this projects 1″ beyond the face of the wall. There are three single courses that project 1″ and that die out in the curve of the bowed-out feature above the entrance. This warped surface projects only 4″ beyond the face of the wall and it has a radius of 24′3″. It is laid on a ¼″ by 10″ plate cut to fit the curve. The bond of this warped surface is all headers. There is simple ornament in brick along the top of this feature and it is finished with a cement wash for the top surface. At either side of the large windows are three short projecting courses of brick. The top one projects ¾″, the next one ½″ and the lowest ¼″. The typical bond of this front shows two stretchers and one header.

This health center is owned by a local charitable organization which operates the dental clinic and the pre-natal care, and leases the baby clinic portion of the building to the City of New York, which conducts this work. The building, exclusive of special equipment, cost $19,200.

The need for such centers lies in the fact that they serve the very large number of people who do not need hospital treatment, but do need the kind of care that such a center can give. A very large percentage of the cases cared for in the dental clinic come in compliance with the demand of the school authorities that all pupils have the necessary dental work done periodically. The welfare activities that have hitherto been left very largely to charity are, quite properly, being taken up more and more by municipal authorities, often with other governmental cooperation, and it is safe to say that no other agency is more deserving or more needed at the present time in most communities than the small health center.

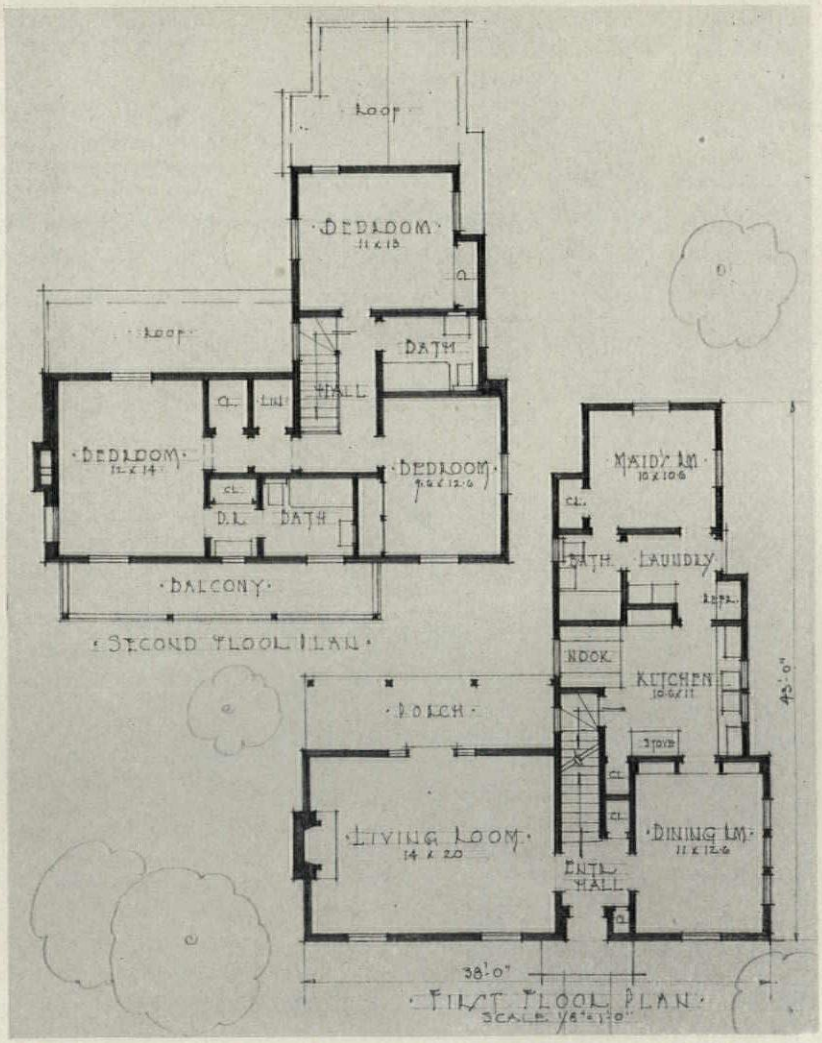
FROM A PENCIL SKETCH ON KID FINISH BRISTOL BOARD BY SID BROWNE—"OLD GRAIN BARN"





A SMALL ONE-STORY RESIDENCE, DESIGNED AND DRAWN BY GEORGE C. ANDERSON, ARCHITECT

The plan was drawn at eighth-inch scale and has been reduced exactly one-half to read at ***sixteenth scale.***



A CALIFORNIA HOUSE, DESIGNED AND DRAWN BY GEORGE C. ANDERSON, ARCHITECT

The plan was drawn at eighth-inch scale and has been reduced exactly one-half to read at sixteenth-inch scale

The Architectural Guild of St. Louis Contributes a Suggestion

Editor's Note:—*The organization of architectural employees is meeting with difficulties, none of which is, fortunately, insurmountable. Two national groups are now building up their membership, drawn from all parts of the country. When we originally brought this subject up, in the September, 1933, issue, we hazarded the opinion that the architectural men "should form a series of local groups which could and should then be brought together as a national body." The St. Louis group, then already organized, apparently had the same idea, as expressed hereafter. We invite comment from readers and stand ready to assist in any possible way in preparing an agenda for a national convention as suggested below, provided that is what is wanted. Interested groups and individuals can help greatly by writing us right away.*

It is apparent that a grave error has been made in the procedure of organization of architectural employees which threatens to delay if not to destroy the effectiveness of collective effort.

The confusion which, unfortunately, now exists is a result of the misinterpretation of the true meaning of that portion of the National Recovery Act which guarantees to the employee the right of self organization. There is no intention of impugning the sincerity of the leaders of the existing national organizations when we state that their policies are not a true expression of this right.

It is obviously a serious mistake for any group, large or small, to attempt to impose its own ideas of organization upon the draftsmen of the country. Self organization means more than a free choice between existing groups whose policies and programs are the expression of the preconceived ideas of a few. It means that all employees, from all parts of the country, employed or unemployed, shall have a voice in the determination of both the form and the function of their own organization. Anything less than this is not truly representative and falls short of the ideal expressed in the National Recovery Act. This ideal was uppermost in the minds of the members of the Architectural Guild of St. Louis when, on August 7, 1933, they adopted the following resolution:

Whereas employers have organized under the authority of the National Recovery Act of the United States government to present and put into operation Codes of Ethics regarding conduct of business and are thereby constituted recognized units of a national body and whereas the architects have joined with and are part of this organization,

Be it resolved: That we, the architectural draftsmen of St. Louis, Missouri, in accordance with Section 7 (A) of Title 1 of the National Recovery Act, do organize a guild or society with the privilege of affiliating with similar groups throughout the United States to render our voice articulate in matters relating to our profession, to protect ourselves against the detrimental exploitation of our craft and to develop, present, and pursue, properly and effectively, our aims and ideals.

It was our belief then, and it is now, that national organization should be the logical development of local organization and not vice versa. Subsequent developments and the resulting confusion strengthens us in that belief.

It is with the intention of clarifying rather than further muddling the existing situation that we propose that all local and national organizations agree to be represented by delegate or by proxy at a national convention which will settle by parliamentary methods the questions that now have formed an impasse. PENCIL POINTS could well assist by acting impartially in the formation of agenda and in determining a date and place for the convention. In addition to questions regarding membership, dues, officers, duties of the national body, etc., the agenda should also include the consideration of the two proposed types of organization and perhaps a third type as a compromise between the two. It is needless to suggest that, in the choice of the place of the convention, economy of transportation for the largest number of delegates should be the determining factor.

The advantages of this proposal are two-fold. First, it permits all factions to present their own ideas. Secondly, the advance publication of the agenda affords to all local organizations the opportunity to consider the various questions and to instruct their delegates accordingly.

Now a word about the Architectural Guild of St. Louis. Organized in August, 1933, and composed of architectural and allied draftsmen definitely identified with the building industry, the Guild has grown rapidly to a membership comprising the majority of the active draftsmen here. While inspired by the National Recovery Act, the activities of the Guild are planned to embrace a comprehensive program extending beyond the immediate period of recovery. The following committees have been appointed and are functioning: Code, Public Works, Statistics, Professional Advancement, and Housing.

We are proud of the activities of the Guild thus far. We have formally protested the Architects' Code and have suggested revisions which we believe to be to the draftsman's interest. We are making a compilation of facts relating not only to the draftsman and his condition, but to the profession as a whole. We have had a profitable and encouraging interview with Miss Frances Perkins, Secretary of Labor. A Housing Committee is engaged in the study of mass housing with reference to a particular industrial group in the city. Limitation of space prevents a detailed explanation of our activities to date but the foregoing will give a fair idea of type of work we have been accomplishing.

We have no national ambitions and are making no attempt to impose our program upon any other group. We feel that our position is not unique and that throughout the country there surely exist other organizations similar to ours and feeling the same as we do in this matter of national affiliation. We invite such groups to get in touch with us with the intention of participating in a convention as outlined in this letter. We are particularly anxious that the existing national organizations agree to the submission of their differences to this convention to the end that one strong organization will be the result.

MACON A. ABBITT, *President*
Architectural Guild, St. Louis.

General correspondence should be addressed to Alfred H. Norrish, Secretary, 5584 Maple Ave., St. Louis, Missouri.

The Federation of A. E. C. & T. and the CWA

By Jules Korschein

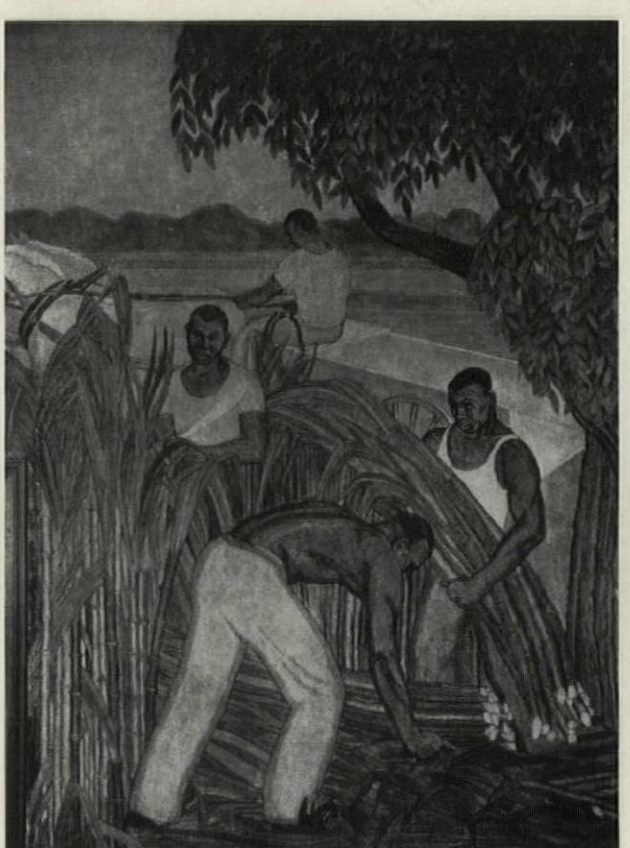
The architectural draftsman barely answers one problem before he is confronted with another. It is true he has organized; he has postponed the threat to his welfare in an NRA code. Now he finds himself bewildered by an unskilled labor status under the CWA. All men working on relief projects have been transferred to bona fide jobs under the CWA. It is true that the majority who were unemployed formerly and who were not on relief rolls or jobs have not found their way yet to a CWA job. But there are such jobs which in time, we presume, will be made available to all.

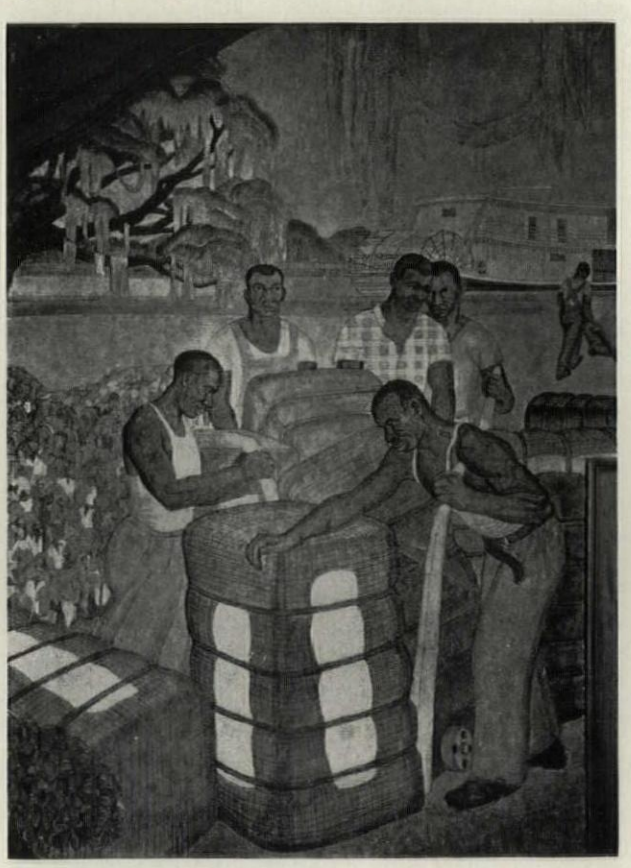
Under the guise of a limited appropriation and the desire to spread work, the threat of a lower living standard for the architectural draftsman, as well as for all other white collar employees, has been carried out. Where men worked on relief rolls five days a week, they now work six, with either no increase in salary or the addition of a dollar. Where relief paid $4.80 per day, the CWA now pays $4.00. PWA regulations, which were supposed to govern CWA projects, have not been adhered to. The 30-hour week has been stretched to a minimum of 38. While skilled labor continues to receive $1.20 per hour, professionals receive from 50 to 60 cents an hour, placing them in the category of unskilled laborers.

Mr. John M. Carmody, Chief Engineer for the CWA, has answered the Federation of Architects, Engineers, Chemists and Technicians on this question that "technical men engaged in service on CWA projects will be paid the going rate for such services in their community, except that $200 maximum per month has been worked out." Mr. R. W. Rigsby, Acting Executive Assistant to the PWA Deputy Administrator, says that "this matter should receive some consideration."

Here are official assurances that the demands of the Federation are reasonable and just. The going rate in any community today is the civil service rates of pay, since the government is the employer of the largest number of technical men. It is this rate of pay for which the Federation is pressing. On this basis, architects employed on CWA work should receive a minimum of $180 per month.

The answer to this discrepancy between Washington theory and New York actuality is a larger and, therefore, stronger Federation of all technical employees to combat these conditions. How the Federation is to act depends on its members. Communications are again invited (the address is 232 Seventh Avenue, New York) and all are urged to join.





PORTIONS OF FRESCO MURALS BY C. A. ALBRIZIO, LOUISIANA STATE CAPITOL, BATON ROUGE

The Architectural Guild of America Reports Progress

ARCHITECTURAL GUILD OF AMERICA
101 PARK AVE., NEW YORK CITY—ROOM 432

An organization for the advancement and protection of the economic interests of all men and women employed by an Architect, Engineer, Contractor, or others, in the preparation of the design, planning, and the superintending of the erection of a building or the preparing of the specifications therefor; including landscape architecture, interior architecture, the preparation of shop drawings, etc. (No employers are eligible for membership.)

It will probably be as pleasing for our new national membership to know, as it is for us to be able to state, that matters concerning the formation and completion of our organization are progressing in a satisfactory and encouraging manner.

The statements printed here will have to serve for the moment as a tentative report to a large portion of our membership. There are a great many things, however, that we would like to inform every member about direct. The Publicity Committee, whose duty it is to keep the membership informed at all times on what is going on, is organizing and preparing for the issue of an official publication to be sent out each month. We have a promise that No. 1 will come out in January, 1934.

The Code Committee's protest against unfair and unjust provisions in the Architects' Code was so well done that the N.R.A. Deputy Administrator has written to us to congratulate our Code Committee on the thorough analysis made of the Code and on the logical and clear manner in which the objections and sustaining arguments were presented. This document should be of utmost importance and interest to every member. It is lengthy, but we will make every effort to get copies into the hands of all members as soon as it is physically and financially possible.

The Constitution Committee meets several times a week, and is working diligently to complete the draft of the Constitution and By-Laws. At this time the draft of the Constitution is about 80% completed and the By-Laws about 25% completed. This is a job that requires utmost care, study, and consideration on all points. The mandate to this committee is to make this document concise, clear, and all-embracing—a large order. Consequently the nearer it gets to completion, the slower becomes the forward progress on it, due to the necessity of continually reviewing the points covered, in order to avoid repetition and duplication. The committee reports that it will complete the draft within the next few weeks. As soon as it is practicable and convenient thereafter a copy will be sent to each member.

At this point we wish to inform all groups in the various cities which have expressed the desire to establish Chapters of the Guild in their cities that as soon as the conditions for Chapter membership have been completed they will be duly notified and the Chapter established as such.

The Statistics Committee wishes to express gratitude to the outside membership and correspondents who have so kindly answered the questionnaire which appeared in the November issue of PENCIL POINTS. This information is proving to be very valuable. *In this connection we wish to urge all readers who have not already answered those questions to please refer back to the November number and send in their answers as soon as possible.* Every bit of information that we can obtain will give us that much stronger basis for arguing our case before the N.R.A. It will also increase our chances materially in our effort to obtain representation on the Code Authority, which will administer the Architects' Code.

We again appeal to our members and groups of members throughout the country to continue their trust and confidence in our work. If at times response to correspondence is not immediate, it is due simply to the amount of ground that we have to cover and to the fact that we haven't yet the advantages of an established, extensive staff. We do hope that in the near future we will overcome this handicap.

The response to our December appeal is highly encouraging. We salute and welcome all our fellow architectural men who have enrolled and forwarded their dues in response to that appeal. The responses corroborate and vindicate our confidence in the intelligence and judgment of the architectural men in their decision that *architectural men belong in an architectural organization.*

We fully realize the importance of speed in completing the organization. At the same time we must all bear in mind continually that we are in the process of laying the foundation for an organization which we have every confidence and hope will stand for a long time to come. *It is difficult enough to do one big job, if it is to be done well.*

We have adopted the policy of strictly minding our own business in the Architectural Guild. This we intend to adhere to if we are permitted to do so. However, if malicious attacks continue against our organization, we will naturally have to defend ourselves.

In closing, we wish to point out that one important matter requiring utmost speed is to have every architectural man throughout the country enroll at once, without delay. We have quite a few communications from prospective members saying that they will join in the near future. The answer is, join at once. We ask all architectural men (who have not already done so) to do the following:

1. Refer to November PENCIL POINTS and send in the answers to the questions.
2. Send in your membership applications and dues without delay (see application form below).
3. Urge all other eligibles for membership to join.

HENRY SASCH, *Executive Secretary.*

Form to be followed in applying for membership.

ARCHITECTURAL GUILD OF AMERICA
101 PARK AVE., NEW YORK CITY—ROOM 432
APPLICATION FOR MEMBERSHIP

NAME ..... DATE .....
Printed

ADDRESS .....
Street City State

MY REGULAR OCCUPATION IS .....

DUES:

Initiation fee	15c
Members unemployed	10c per mo.
" employed (Salary to $30 per week)	25c per mo.
" " (" over $30 " ")	50c per mo.

Signed .....

GARDEN FIGURE BY THOMAS HUDSON JONES, SCULPTOR

DONE LAST YEAR WHILE THE ARTIST WAS A VISITING PROFESSOR AT THE AMERICAN ACADEMY IN ROME

The Sketch Club of Chicago Reports

The special committee of the Architectural Sketch Club of Chicago, appointed by the president to study the Proposed Code of Fair Competition for the Architects' Industry as submitted on August 25, 1933, by the American Institute of Architects submits the following report:

Several meetings of the committee have been held since the latter part of October. The committee has examined in detail the National Industrial Recovery Act, the proposed code of fair competition for the construction industry, the proposed code of fair competition for the architects' industry, proposals of the St. Louis Architectural Club, suggestions of the Federation of Architects, Engineers, Chemists and Technicians, and the Architectural Guild. These various codes and proposals were studied with particular reference to the effect they might have on the membership of the Architectural Sketch Club.

The Architectural Sketch Club is the oldest and perhaps the most representative group of the architectural profession in Chicago, including in its membership practicing architects, designers, draftsmen, and students. This diversification of membership has made it necessary for the committee to consider all phases of the problem, and to suggest the most desirable solution for all concerned.

The committee regrets that members of the club were not asked to join with the Chicago Chapter of the American Institute of Architects and the Illinois Society of Architects as representative of the architectural profession in Chicago during the preliminary discussions on the code. The club has been approached by the employee groups mentioned for cooperation with them.

As a result of its study of the information available the committee herewith presents its conclusions and recommendations.

1. The committee believes that the American Institute of Architects in cooperation with the state societies is competent to formulate most of the provisions of the code which, according to the National Industrial Recovery Act, is to be proposed by a trade or industrial association or group.

2. The committee believes that the proposed sections on hours, wages and age limit are not fair to employees and should be revised to protect architectural employees from unscrupulous employers.

3. The committee feels that criticism of other sections can be withheld until actual operation of the code shows them to be unsound. This is provided for in the code.

4. The committee believes that cooperation with the architects organizations rather than antagonism will more quickly reach the desired results for both employers and employees.

5. In view of the foregoing, the committee presents the following resolution for adoption by the Architectural Sketch Club of Chicago:

RESOLVED: That the Architectural Sketch Club of Chicago propose to the National Recovery Administration the following substitutions for Sections 4, 5, and 6 of the proposed code of fair competition for the architects industry under the National Industrial Recovery Act:

Section 4—Maximum Hours

An architect shall not permit or require any employee to work more than thirty-five hours in any one week nor more than five days in any one week nor more than seven hours in any one day except in case of urgency, in which event at least time and one-half shall be paid for hours in excess of the scheduled number of hours.

Each employee shall be given one day of vacation with full pay for each month of employment, but not to exceed two weeks in any one year. In addition each employee shall be given the following holidays with full pay: New Year's, Decoration Day, July Fourth, Labor Day, Thanksgiving Day, Christmas Day.

Section 5—Minimum Wages

The minimum rate of pay for designers, draftsmen, specification writers, superintendents, and other technical employees shall be not less than $15 per week of 35 hours, plus not less than $5 per week additional for each full year of experience in the profession including time spent in a recognized architectural college, for the first ten years of experience with a minimum of $65 per week thereafter.

The minimum rate of pay for employees other than those mentioned above shall be not less than $15 per week in any city of over 500,000 population, or in the immediate trade area of such city; $14.50 per week in any city of between 250,000 and 500,000 population, or in the immediate trade area of such city; $14 per week in any city of between 2,500 and 250,000 population, or in the immediate trade area of such city; and $12 per week in towns of less than 2,500 population. Population shall be determined by the 1930 Federal Census.

Section 6—Age Limit

An architect shall not employ anyone under eighteen years of age.

* * * *

AND BE IT FURTHER RESOLVED: That copies of the action of the club be sent to the Recovery Administration of Washington and other interested organizations.

Respectfully submitted, Francis Baldwin, *Chairman*; Ralph Gross, Thomas J. Mulig, and Louis Pirola.

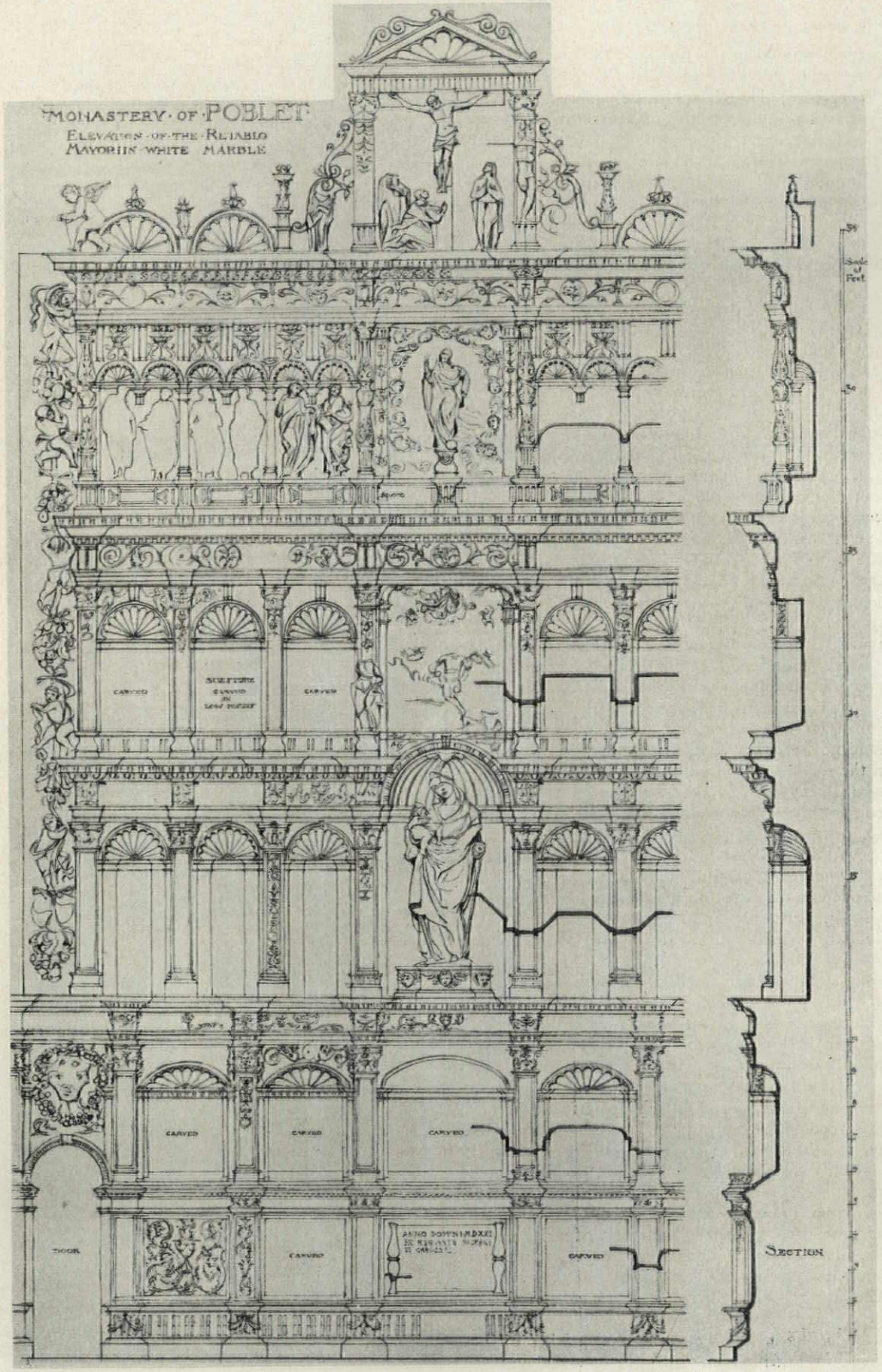
* * * *

PROPOSAL FOR REGISTRATION OF DRAFTSMEN

In order to obtain full advantage of the code provisions for hours and wages it will be necessary for all draftsmen to be registered with some central agency which will be able to give prospective employers information relative to the men they are about to employ. The committee proposes that the Architectural Sketch Club set up a registration bureau as soon as the code is approved by the President of the United States, which will be open to all draftsmen in our territory. It will be necessary that information be very complete, including a history of education and employment for each man, with letters of verification of each important fact. The expense for postage, stationery, stenographer, telephone will be quite an item: It is proposed to meet this expense by means of a registration fee of $3, and an annual renewal fee of $1; cards would be issued to all who are registered showing their status. There would be no charge for paid-up members of the club for this service. Details for this registration should be worked out immediately so that it may be put in operation on short notice after the code is approved. RESOLVED: That the Architectural Sketch Club adopt the foregoing proposal as the policy of the club and that the Board of the Club make plans for such registration.

* * * *

These resolutions were adopted at an open meeting of the Architectural Sketch Club on November 27, 1933.



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN

A PLATE FROM THE WORK BY ANDREW N. PRENTICE

REAL PROPERTY INVENTORY UNDER WAY

Now being taken in sixty representative cities

In an article printed in the April, 1933, issue of PENCIL POINTS, under the heading "Can We *Know* What to Build Where?," O. H. Cheney made a plea for the continuous collection and recording of pertinent information concerning real property in our cities, pointing out that such information is vital if we are in future to avoid a wave of unintelligent overbuilding such as we witnessed during the late lamented boom period. As if in answer to his prayer the Civil Works Administration has just announced plans for a Real Property Inventory to be taken in sixty representative cities during the next month or so. Eleven thousand men and women will be employed in this important work under the supervision of Willard L. Thorp, Director, Bureau of Foreign and Domestic Commerce.

In addition to putting to work immediately a large number of persons, there are many sound reasons for the immediate initiation of such a Real Property Inventory on a national scale, in Mr. Thorp's opinion. It will determine clearly the present condition and adequacy of our housing facilities. This in turn will aid in the program of stimulation of the construction industries.

A special organization composed of technical men of wide experience has been organized in Washington to handle the project. The Bureau of the Census is undertaking the organization of the field work, drawing men from the unemployment rolls in the cities in which the inventory is to be conducted.

"The maintenance of balance in employment," said Mr. Thorp, "is the most important problem facing the country today; it is difficult to accomplish this end without detailed information on the many aspects of our economic system. Business men must be able to act on knowledge as fas as possible and not speculate about the steps they are about to take. In the real estate and building fields this is glaringly illustrated in many parts of the country, where there have been periodic phases of overbuilding, with no definite planning, no information as to whether or not there was a market for the buildings, whether population trends favored, or whether wages and salary totals were sufficient. As a consequence, we have often proceeded to a joint far out of balance. This happened in enough communities to affect the entire country, a most important contributing factor to the depression."

Continuing, Mr. Thorp stated that The Real Property Inventory will go a long way towards remedying past difficulties, for it will afford actual knowledge of local conditions in detail, before any group of men embark upon a campaign of building or real estate development.

"This will be of equally great importance to the government in endeavoring to dispel the depression," he said. "The great good to be derived from such a program will be lasting, and it is in line with the policy of the government to plan carefully for the future. It will enable private initiative, guided by real property inventories, to save itself from disastrous errors. The Government is very much interested in pooling of vital information as a safeguard and guide to all businesses, for real property is the largest class of capital investment in the nation."

The schedules covering the complete range of information to be collected in this inventory cover a wide range of subjects dealing primarily with residential property. Included in the information will be data showing the condition of the property with regard to repairs and improvements, the number of vacant properties of both houses and apartments, the number of families that have doubled up because of the depression, the physical character of the structures, the equipment installed, and other pertinent facts.

The survey will determine the average current rental which can then be compared with Census data for 1929. The range of basic facts and figures is wide and is believed essential in establishing for the guidance of the public, the building industry, and the Government, the exact status of the housing situation as it exists in this country today.

TRAVEL INFORMATION WANTED

Editor's Note:—*We print the following letter in the hope that some of our readers who are experienced travelers will be able and willing to offer advice to the three young voyageurs who wrote it.*

DEAR MR. EDITOR:

"We are a group of three architectural students from University of Cincinnati and are preparing for an extended tour. We have planned to begin our trip from Cincinnati about March 1, 1934, drive to New York, and board a steamer for Northern Africa. This trip is to cover a period of two years and approximately 80,000 miles, and to include every country large and small in the "Old World."

"We are each to have $1,500 at the beginning of the trip. Our transportation will be handled in a new Ford V8 sedan. We have chosen this because of the need for luggage, drawing supplies, equipment, etc., plus the fact of there being three of us (and the possibility of there being one additional member of the expedition if we are favored with a proposal from one of your many readers—

SCRATCH BOARD DRAWING BY R. E. HARRISON

"Sand Worms"—From G. A. Baitsell's "A Manual of Animal Biology" (Macmillan)

FROM A PENCIL SKETCH BY J. L. BERRALL—"ST. PETER'S, ROME"

either an advanced architectural student or professor who might happen to be deeply interested in such a trip).

"When we arrive in northern Africa at Tangiers, Morocco, we will make, if possible, a continued drive and inspection trip of approximately 2,500 miles to Cairo, Egypt. From this point and in its vicinity we will work in and out up the Nile for about two months, whereupon we will leave Africa for Arabia for a thorough inspection of Iraq, Persia, Syria, Turkey, Bulgaria, Roumania, Greece, Crete, Albania, Yugoslavia and Italy.

"After inspecting Italy, from its knee to the tip of its toe and back up to Rome, we intend to stay in Rome for six months studying its architecture. After delving out all the information the countries between Italy and France have to offer we propose to inspect French architecture for about two months, after which time we will enter classes in the architectural schools in Paris for six months' study.

"Leaving Paris we will resume our tour of the following countries—Spain, Portugal, France, Switzerland, Austria, Hungary, Czechoslovakia, Poland, Russia, Estonia, Latvia, Lithuania, Germany, Denmark, Sweden, Norway, Finland, Holland, Belgium, England, Scotland, and Ireland.

"As you fully realize, there is a tremendous mass of planning and preparing to be done in the short months before our departure, and we are endeavoring to have ourselves and our equipment as fully complete to the last detail as we possibly can. We will, therefore, certainly appreciate any information which would enable us to better our trip. Such a thorough trip as we are about to begin has been, we believe, rarely if ever attempted, and we feel that while we are planning to the best of our knowledge there are bound to be many things that we should know. This additional information we are sure some of your readers could supply us—such information as about steamship lines to Egypt, road conditions from Tangiers to Egypt, and living conditions in each of the countries we've enumerated."

The letter is signed by Charles Gearhart, Arthur Addison, and Harold E. Radabaugh, who may be addressed at 2425 Clifton Avenue, Cincinnati, Ohio.

A PROTEST FROM HUDSON COUNTY, N. J.

The following letter was sent, late in December, by the Hudson County Society of Architects, with headquarters in Jersey City, N. J., to Administrator Hugh S. Johnson, Secretary of the Interior Ickes, and to the State and Local N.R.A. Administrators involved.

"The Hudson County Society of Architects begs leave to report the flagrant violations under the N.R.A. that have been taking place in our locality, affecting the work of architects.

"It has been brought to the attention of the Society that the city of Bayonne, anticipating receiving financial support for a proposed Junior High School, has disbursed a sum of $15,000 for Architect's fees to out-of-town practitioners, in direct violation of not only the spirit of the N.R.A., but also its purposes.

"The Society in its endeavors to correct this abuse has, through its representatives and by correspondence, sought to adjust this situation by conferring directly with the

proper authorities of that city. We have received no cooperation from them and no beneficial results.

"The Hudson County Society of Architects is composed of members who, aside from being residents and taxpayers in the community and locality wherein this construction is to take place, are men whose qualifications and competency warrant recognition and merit consideration under the government's programme.

"The aid sought for by the city of Bayonne is for the purpose of building a Junior High School at an estimated cost of $1,200,000. Under the prevailing customs, the fees for architectural purposes are computed on the basis of six (6%) per cent of the total cost. This would go a long way to ease the plight of stricken Architects by furnishing employment to a fair number of them for a period of six months to a year.

"We are gratified to enclose the clippings of local dailies that you may better understand the circumstances and conditions of our cause and also that you may glean from them the attitude and sentiments of the neighboring public. Let us remind you that we have taken this up with the head of the N.R.A. in Bayonne, who, incidentally is the Mayor of the city. As such head, we regret to report, he failed to extend us deserving consideration.

"As public spirited citizens, enthusiastic about the programme of our beloved President, we are now soliciting your support and hope that you will unsparingly devote yourself as far as is humanly possible to assist us and do whatever you can do to remedy these deplorable conditions which are confronting us and which no doubt were intended never to take place in the scheme of the Recovery Plan."

Respectfully,

HUDSON COUNTY SOCIETY OF ARCHITECTS
(*Signed*) ANTHONY D'ELIA, JR.
Secretary

THOMAS EWING KING

1882—1933

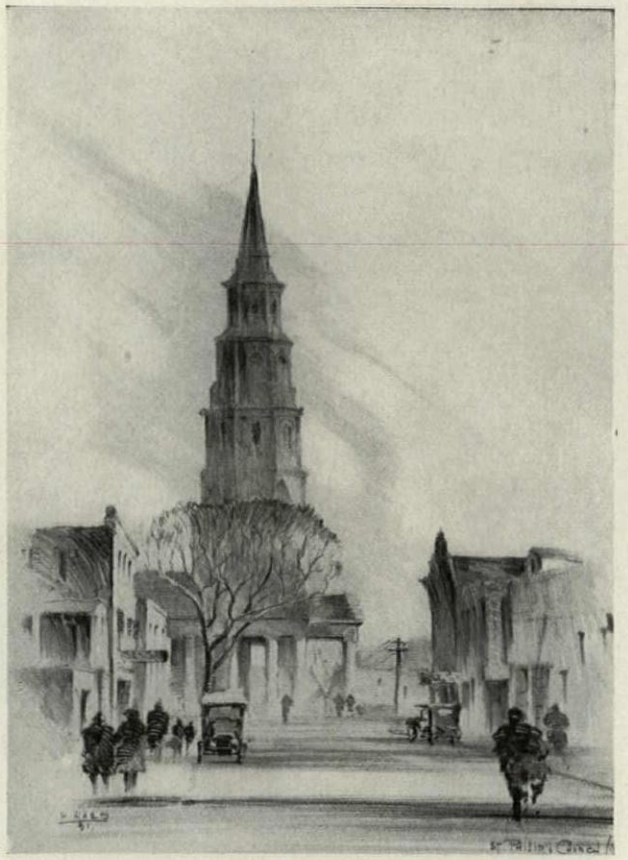
It is with a great deal of regret that we record the death of Thomas Ewing King, who died at the home of his brother in LaJolla, California, November 12, 1933. An article in PENCIL POINTS for September, 1931, was devoted to a discussion of his career and was illustrated with many of his drawings in all mediums. He was an outstanding draftsman and designer whose passing will be sincerely mourned by all who had the privilege of knowing him.

STEEL BRIDGE COMPETITION

The sixth annual bridge design competition held by the American Institute of Steel Construction for the benefit of students of architecture and engineering will be open this year to bona fide registered students of structural engineering and architecture in recognized technical schools of the United States and its possessions. Prizes will be given for the best designs for a steel tower of a small highway suspension bridge. A cash award of $100 will go to the winner of the first prize and a cash award of $50 to the winner of the second prize. Certificates of award will go to those whose designs are placed third, fourth and fifth.

The competitors are asked to submit a preliminary rendition by March 3, 1934. Main span of the supposed bridge is set at 500 feet, center to center of towers; the cable sag at mid-span 60 feet; side spans each 240 feet from center of towers to anchorage connections; clear roadway width of 30 feet; elevation of the underside of roadway at towers would be 50 feet above water level, and top masonry piers 10 feet above water level. Only students registered for this current school year may compete and all renderings are to be line drawings in black only, color or wash being prohibited.

From the preliminary renditions the ten best will be selected at a preliminary judgment to be held on March 20, 1934, and the students asked to submit final drawings which will be judged on May 3 for the prizes. Address drawings to A.I.S.C., 200 Madison Avenue, New York.



PENCIL SKETCH BY WILLIAM WARD

THE ARCHITECTS SHOP OF BOSTON

Some time ago, as a means of helping unemployed architects and draftsmen, the Architectural Division of the Emergency Planning and Research Bureau of Boston conceived the idea of offering for public sale all sorts of things that could be made by architectural men and their wives. They secured a shop at 19 Bromfield Street and filled it with drawings and paintings of all sorts, etchings, block prints, lithographs, handmade jewelry, jars of jelly, jam, and preserves, aprons, Christmas cards, antique furniture, fancy needlework—every sort of thing in fact that might appeal to the gift shopper. The shop was put in charge of the wife of one of the draftsmen and opened for business. The volume of sales showed a steady growth, reaching its climax just before Christmas. In this way several thousand dollars were taken in, 75 per cent of which went to the individuals whose wares were sold and the other 25 per cent to the committee. This idea may be of use to emergency committees in other cities.

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