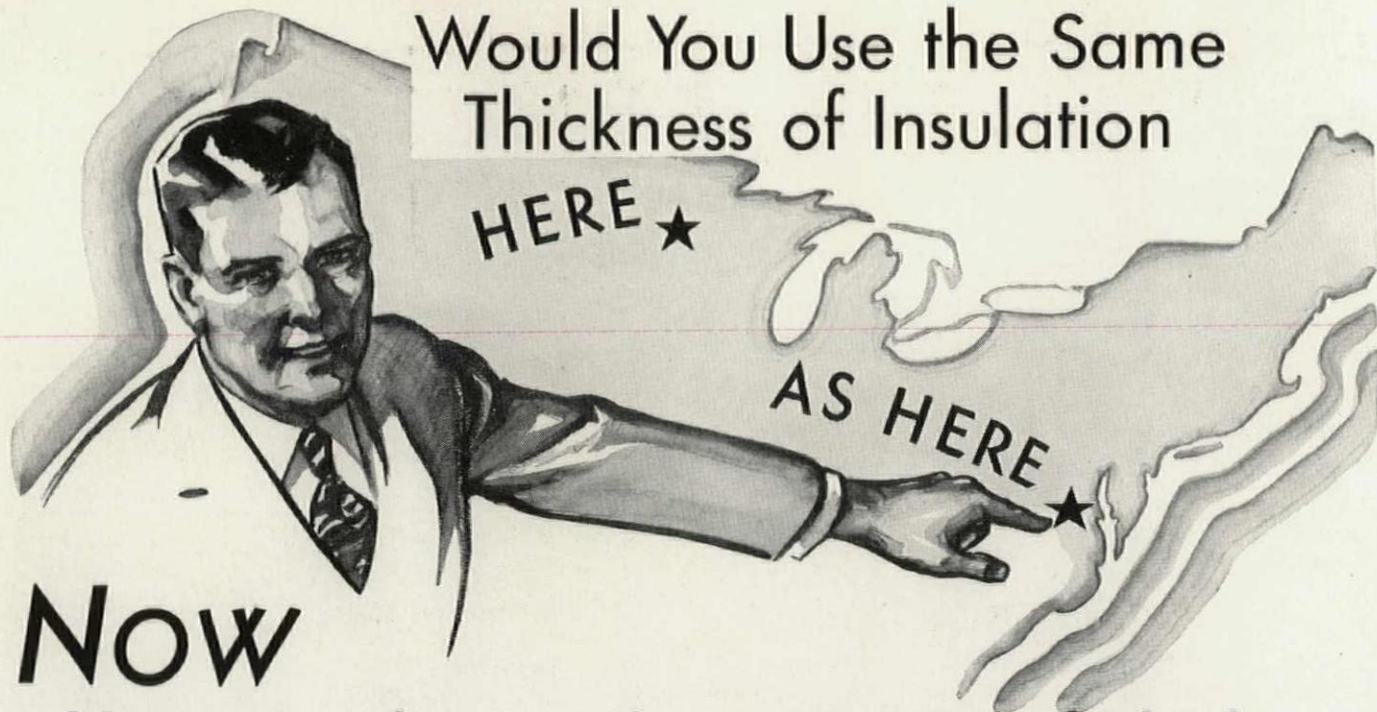




PENCIL POINTS

MARCH
1934

AN ILLUSTRATED
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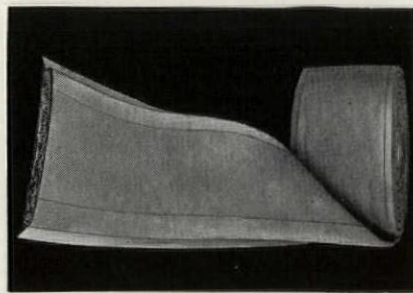
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Volume XV

March, 1934

Number 3

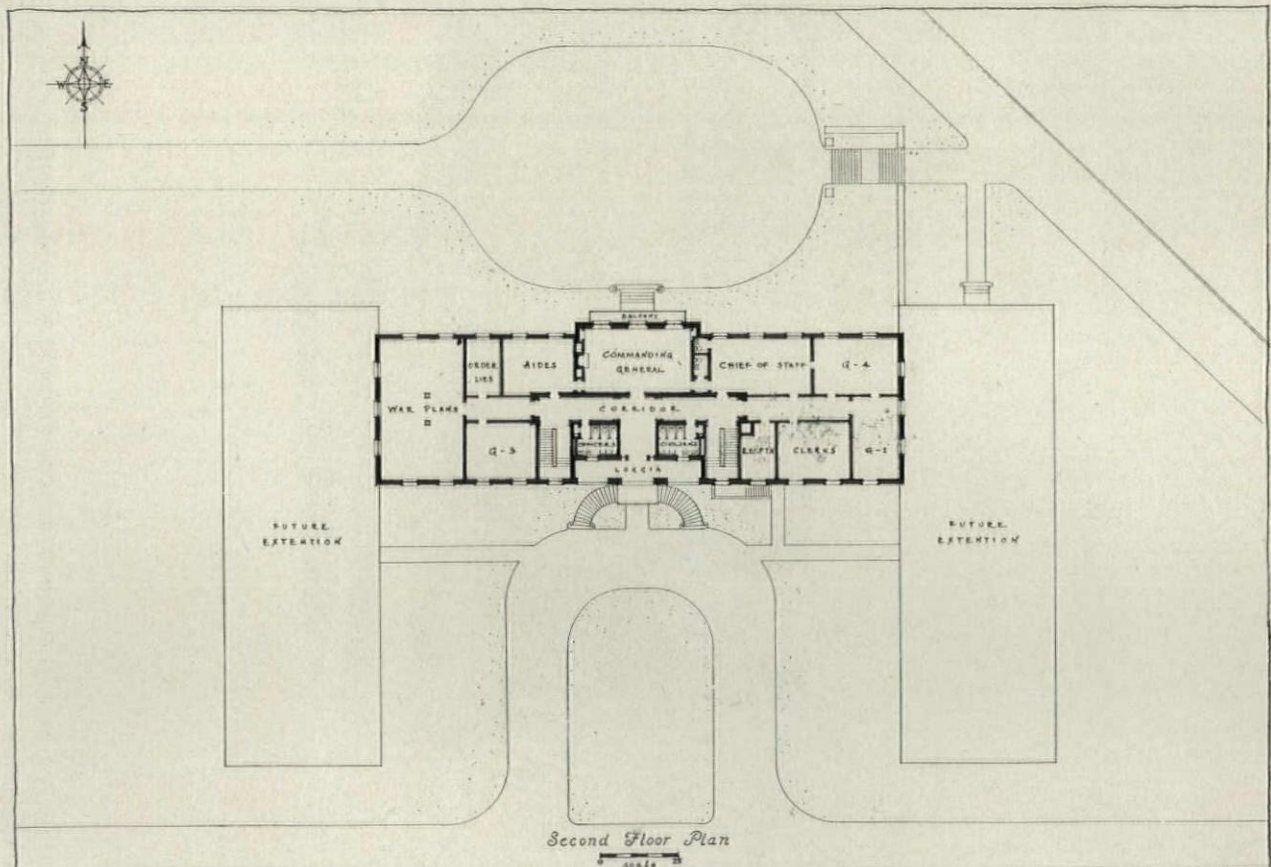
An Essay in Critical Appraisal

It is axiomatic that any art worthy of the name can progress only when subjected to continuous, intelligent, open criticism. Architecture is no exception to this rule, and yet many thoughtful men have been struck from time to time by the dearth of public criticism of architecture as compared with the treatment accorded by the press in general to the arts of Painting, Sculpture, Music, Literature, and the Drama. The architectural press has not been entirely remiss in this respect, but its efforts to supply critical comment concerning the buildings it publishes constantly encounter a considerable reluctance, on the part of many of those competent to criticize intelligently, to set down their ideas concerning definite works of architecture in cold type for the perusal of their brother practitioners. Perhaps they are afraid to hurt other people's feelings; perhaps they feel that any adversely

critical remarks might bring down on their heads cries of "sour grapes"; perhaps they or the publishers are afraid of the possibility of law suits; but, whatever the reason may be, we feel that the profession needs and would benefit by sincere criticism, not flippant or nasty, but forceful and pertinent.

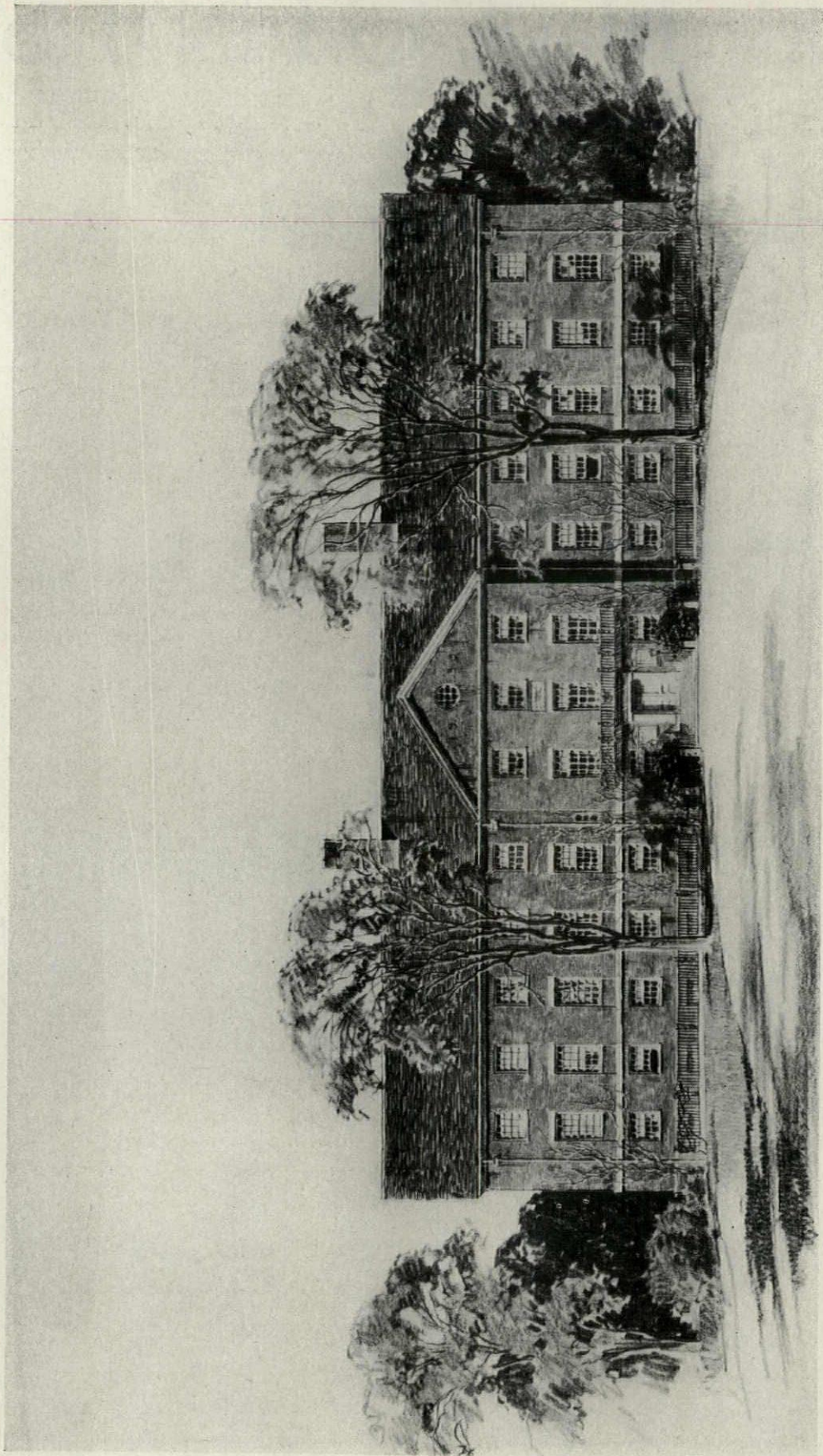
Now, architects from the time they embark on their first studies are accustomed to live and learn in an atmosphere of criticism. The student gets plenty of it from his patron and from his fellow students, the draftsman from his boss and from his office associates, the practitioner from his friends. It is generally true, however, that as we go up the scale from student to architect such criticism as is offered is less frank and severe, until when we reach the man of established prestige we find that his friends, as in the case of

(Continued on page 112)



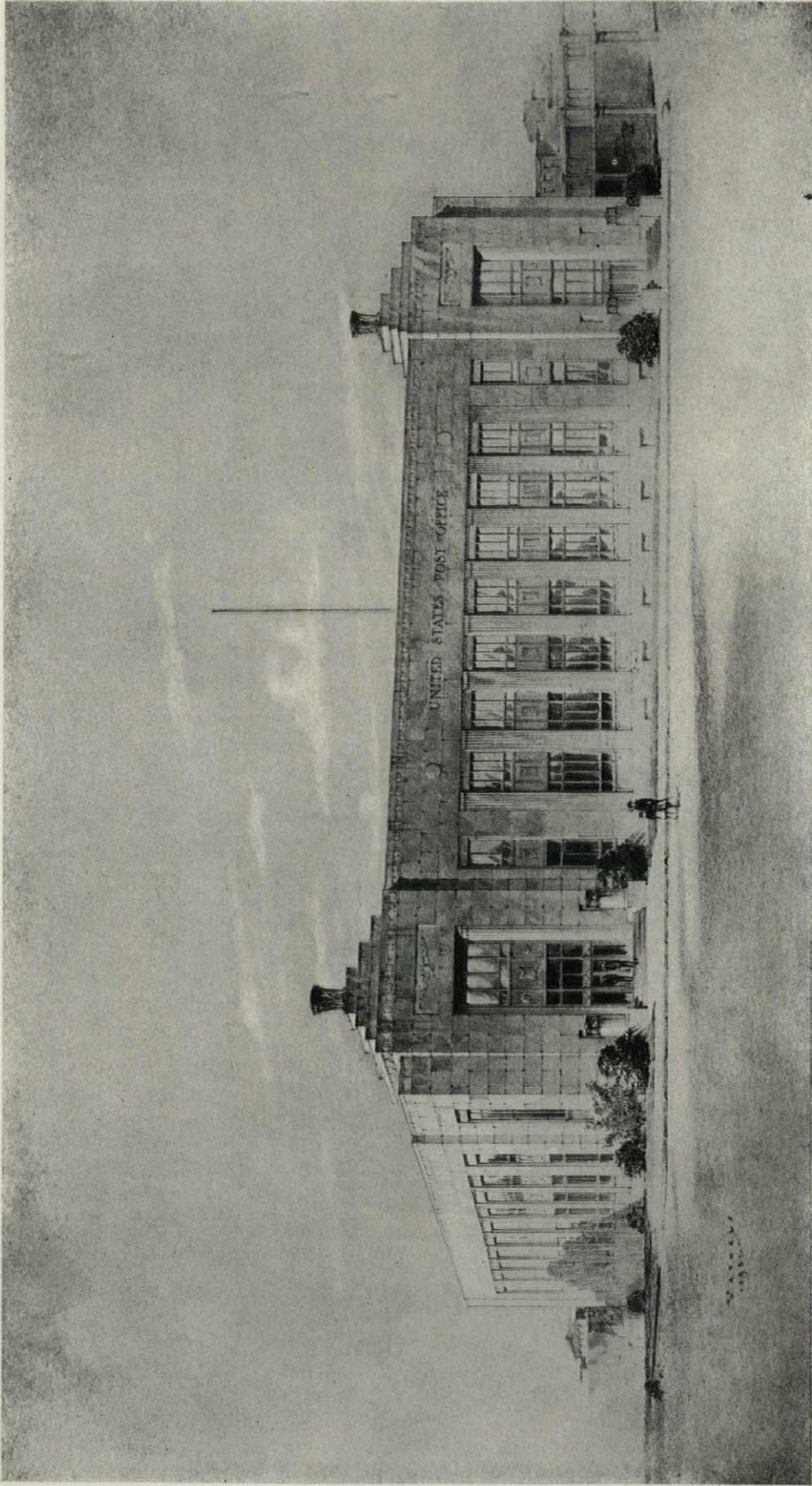
MAIN FLOOR PLAN—HEADQUARTERS AND ADMINISTRATION BUILDING, FORT JAY, GOVERNORS ISLAND, NEW YORK

Lorimer Rich, Architect



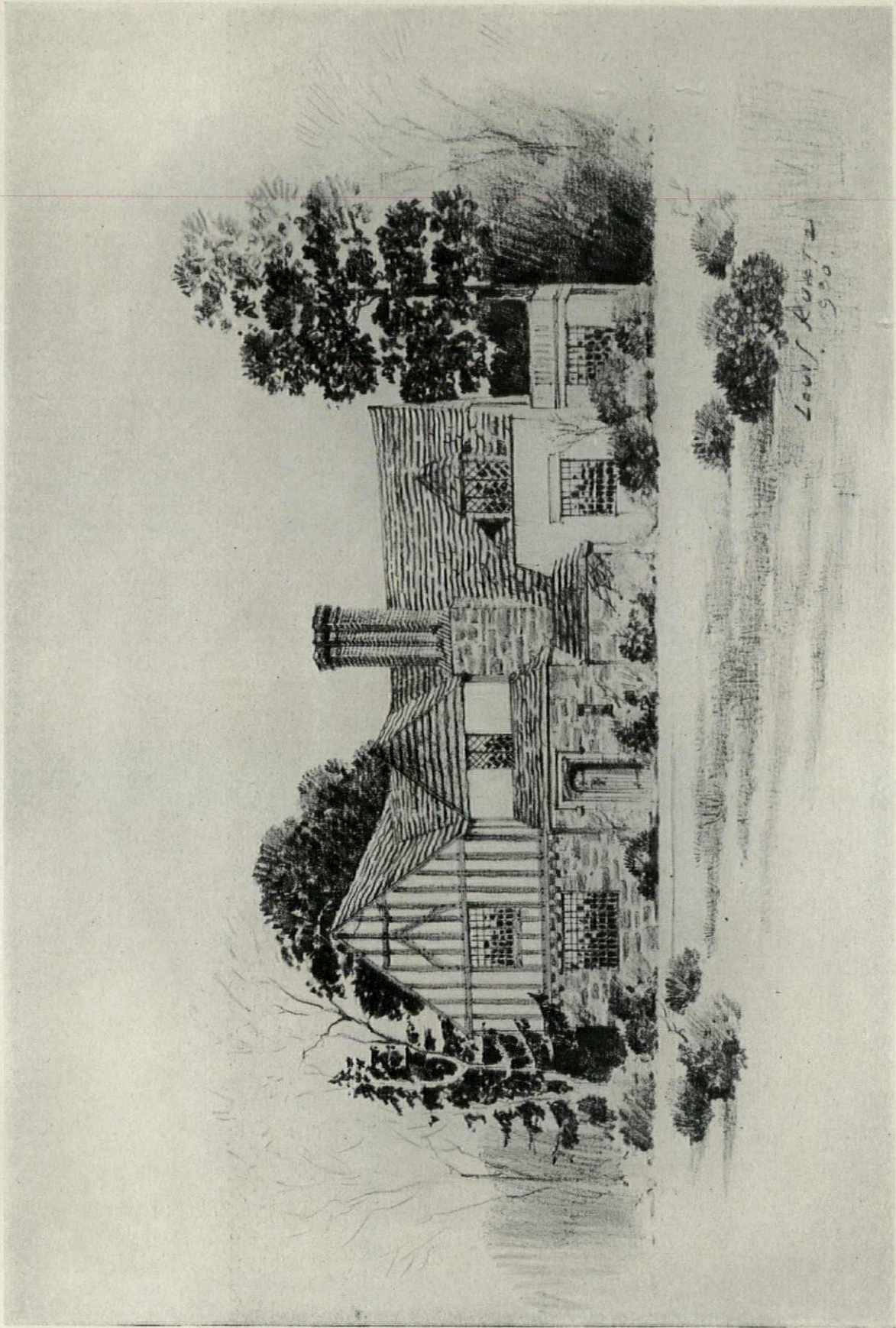
STUDY FOR REAR ELEVATION—RENDERING IN PENCIL AND WASH BY SCHELL LEWIS
HEADQUARTERS AND ADMINISTRATION BUILDING, FORT JAY, GOVERNOR'S ISLAND, NEW YORK—LORIMER RICH, ARCHITECT

PENCIL POINTS
(*March, 1934*)



PERSPECTIVE RENDERING IN PENCIL ON TINTED BOARD BY PAUL F. WATKEYS
UNITED STATES POST OFFICE, PATERSON, NEW JERSEY—WENTWORTH AND VREELAND, ARCHITECTS

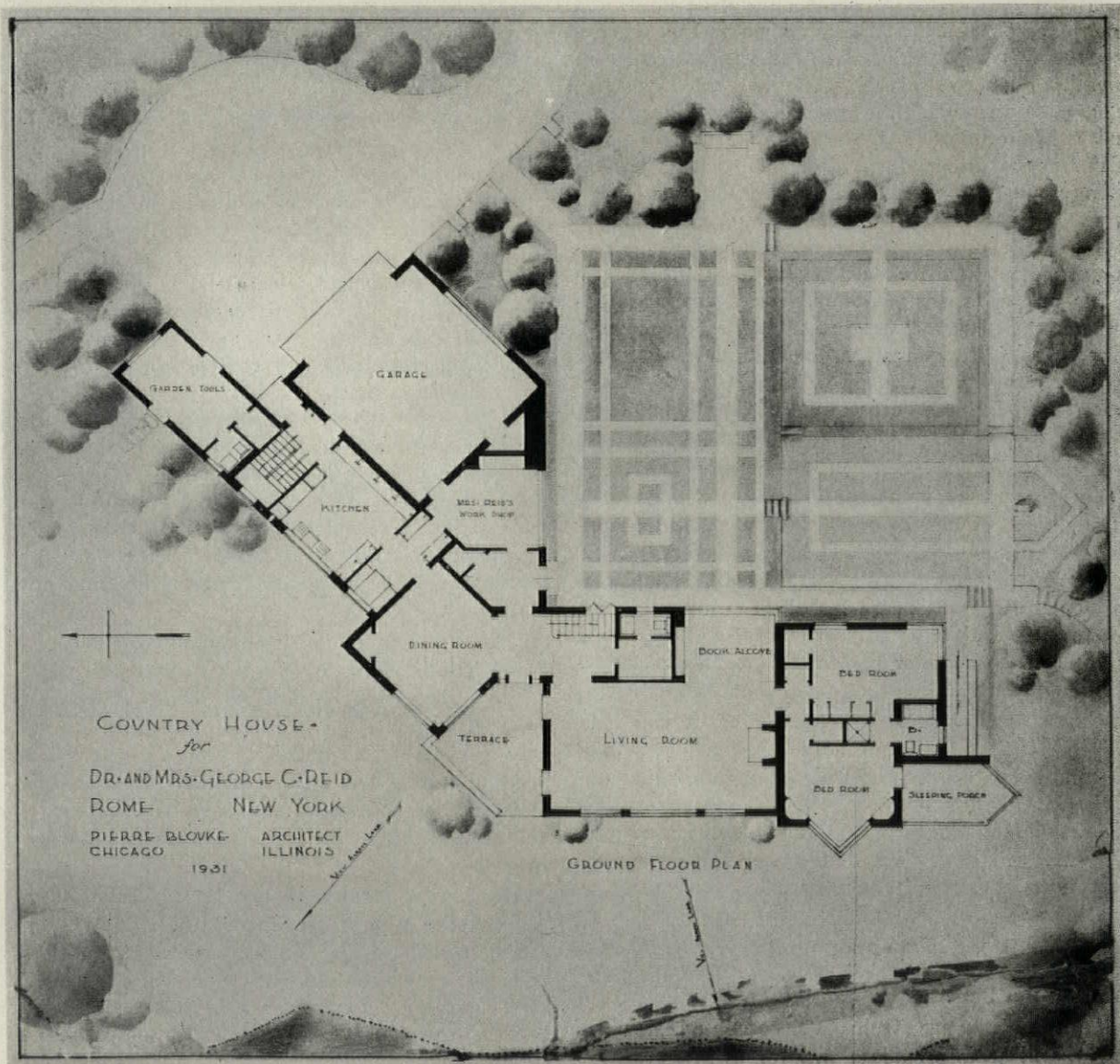
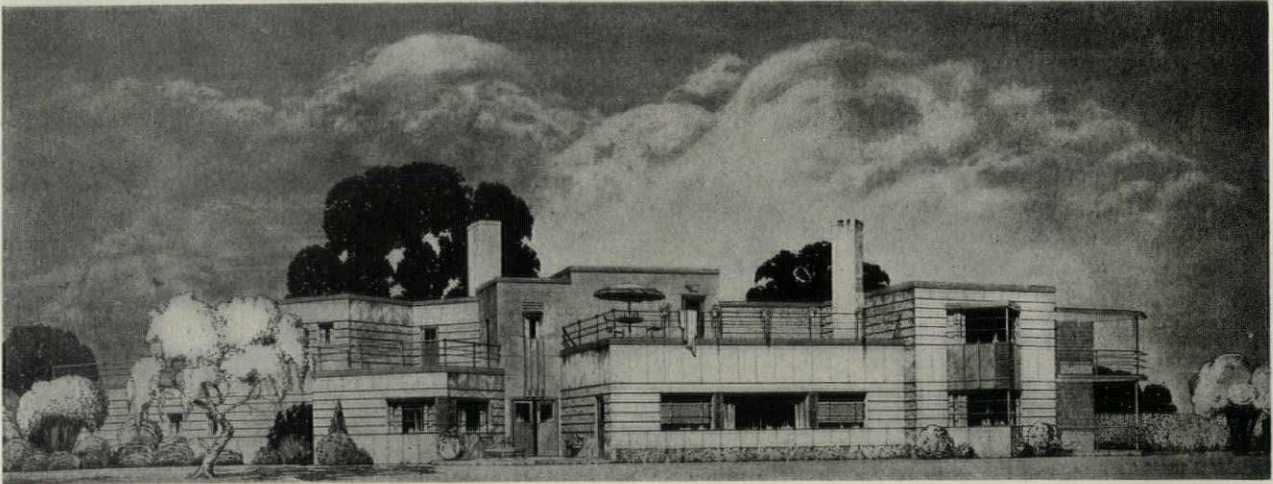
PENCIL POINTS
(*March, 1934*)



RENDERING IN PENCIL BY LOUIS KURTZ

AN ENGLISH TYPE HOUSE FOR CAPTAIN FRANK C. FLANAGAN IN LARCHMONT, NEW YORK—LOUIS KURTZ, ARCHITECT

PENCIL POINTS
(March, 1934)



DESIGN FOR A MODERN METAL RESIDENCE BY PIERRE BLOUKE, ARCHITECT
STEEL FRAME WITH SHEET COPPER EXTERIOR WALLS AND CEILINGS AND BRASS RAILINGS

(Continued from page 107)

halitosis, hesitate to speak out. Insofar as their criticism is sincere and able, the man whose work is subjected to it advances, according to his capacity, in competence and understanding. Of course, we recognize that as a man grows older and more experienced his own self criticism plays an increasing part in improving his designs.

In spite of all this, it has often been thought a pity that the entire profession cannot benefit through the publication of a larger proportion of the critical comment which is expressed in private. There should be some way to take care of this need, and the Editors of PENCIL POINTS are going to make an effort in the coming issues to do so. We propose to print a series of articles, written by men of unquestioned standing, in which they will discuss the merits and possibly the faults of a group of designs, which will be illustrated in conjunction with the text. We believe that this experiment will be worth while for the profession in general. While we may be attempting the impossible, we hope to approach the standard of criticism set by the late Montgomery Schuyler, who was looked up to by the entire architectural profession when he was writing regularly in the *Architectural Record* during the period from 1891 to 1913. Of course, we realize that the task of a critic of architecture is perhaps doubly difficult in these days when there have developed widely divergent points of view toward architecture on the part of designers. "Traditionalism," "modernism," "functionalism," and all kinds of "isms" have been employed in an effort to classify the various modes of thought. We are still convinced, however, that architecture is *one* and that a unified set of basic principles can be applied to its examination.

We are not yet prepared to announce the names of the authors of this proposed series of critical discussions. It may be that we will have a different critic each month in order to bring out the different points of view, or it may be that we shall find one man who possesses the requisite breadth of culture and soundness of judgment to conduct the entire series with offense to none and instruction to all.

Whoever the critic may be, however, it will naturally be understood by the reader, as well as by the architects whose work is under consideration, that the critic's opinions are his own. Many may agree with him, many may disagree. If the disagreements are serious we will give space to the presentation of different views. We will endeavor to provide the critic in each case with all available information concerning the limitations and requirements that were encountered by each architect and that influenced his design, so that the criticism will be fair.

The main objective, which will be continually kept in sight, will be to provide a way for us to learn as a profession from the mistakes as well as the achievements of our members. Thus considered, the effort should be educational. It will succeed only by means of the cooperation of all parties concerned. We will welcome suggestions from architects concerning the

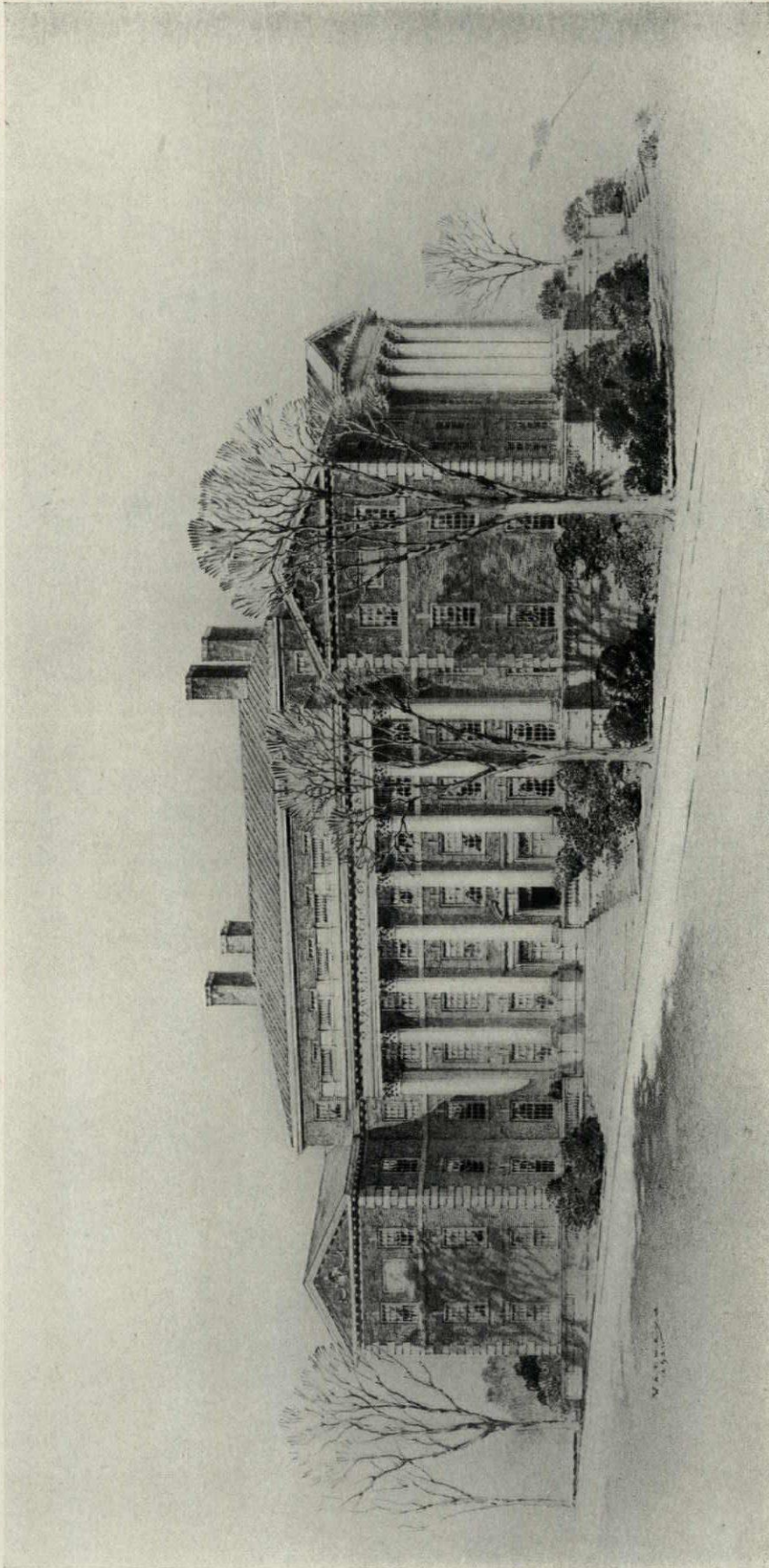
desirability of embarking on this project and methods of making it effective.

In connection with this announcement, we have reproduced herewith a group of drawings showing several architectural designs done by different architects in solving different problems. Our critic would, in reviewing these designs, necessarily have to know the circumstances surrounding each project. He would have to know, for example, in the case of the Administration Building for Governor's Island, that there exist, as a part of the same army establishment, a number of fine old buildings of the early Federal period and that it was desired by the client to keep the new building in harmony with these. He would have to know that in the case of the house at Rome, New York, the client, having once been burned out, wanted a completely fireproof house utilizing as far as possible the copper and brass materials that are manufactured in various forms in the vicinity of the site.

Knowing these things he could then go ahead understandingly, raising and answering questions concerning the solution of each problem—How does the building fit into the general composition of its surroundings? How does the style (if any) seem appropriate or inappropriate? Is the plan workable in every particular or are there some places in which it might be improved? Is there good balance between the different parts in both plan and elevation? Is the arrangement of voids and solids expressive and distinguished? Are materials used appropriately and effectively? Is the detail well considered and well designed? Are there any appendages that might better be modified or eliminated and, if so, how? Is there too much "architecture" or too many elements introduced for the size of the building? Are intercolumniations, in the case of colonnades, well or poorly proportioned for the attainment of maximum beauty and dignity? Has the designer taken fullest advantage of the opportunities of the site and has he oriented his building and its parts well?

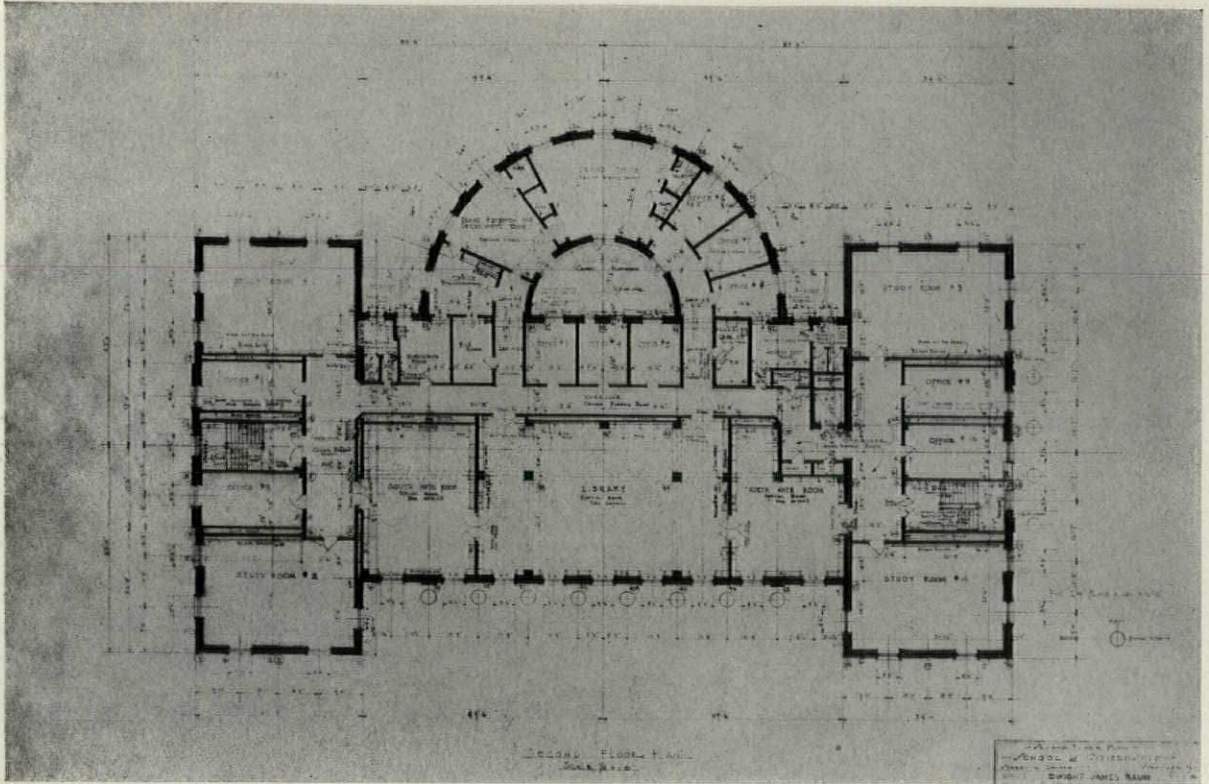
These and many other questions will arise in the critic's mind and upon how honestly and fearlessly he answers them will depend the value of his analysis. Of course, he will introduce into his discussions whatever general philosophical pronouncements seem to apply and thus will make available to those of lesser maturity the benefits of his wide acquaintance with architectural history and general culture as a basis for judgment.

Many readers already are in the habit of going through this sort of thorough critical analysis of the designs shown in the architectural magazines as well as of the actual buildings they encounter. So far as they carry out this practice it is beneficial. It is our thought to supply, through this proposed series, as authoritative a guide as possible to the intelligent contemplation of our American architecture. How well we succeed will be for our readers to judge. We believe it will be agreed that something of the sort is needed and that an effort to provide it will be worth while.

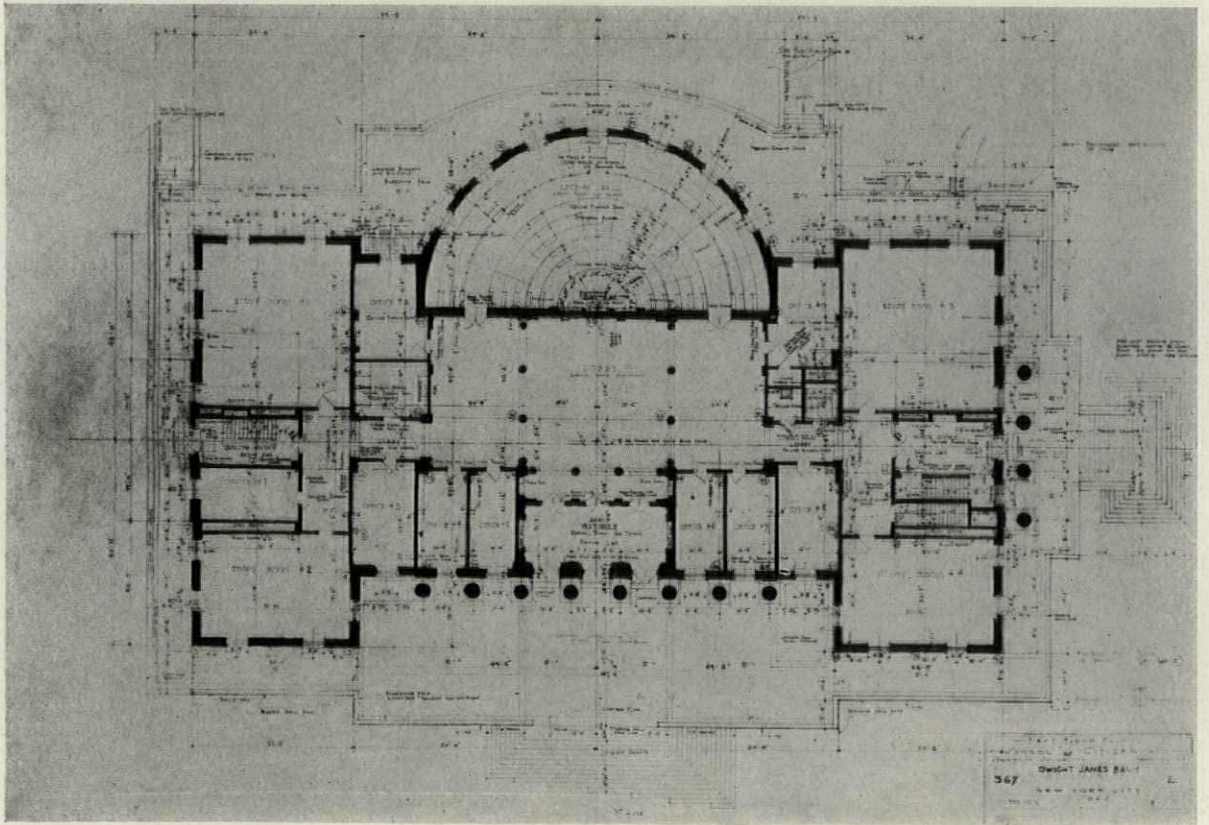


PROPOSED SCHOOL OF CITIZENSHIP, SYRACUSE UNIVERSITY, SYRACUSE, NEW YORK—PENCIL RENDERING BY PAUL F. WATKEYS
DWIGHT JAMES BAUM AND THE OFFICE OF JOHN RUSSELL POPE, ARCHITECTS

PENCIL POINTS
(*March, 1934*)



Second Floor Plan



First Floor Plan

PROPOSED SCHOOL OF CITIZENSHIP, SYRACUSE UNIVERSITY, SYRACUSE, NEW YORK
DWIGHT JAMES BAUM AND THE OFFICE OF JOHN RUSSELL POPE, ARCHITECTS

A Half Century of Architecture, 3

A Biographical Review

By H. Van Buren Magonigle, D. Arch.; F. A. I. A.; A. N. A.

Both McKim and White were in Richardson's office for some time and he was a part of their background; here then is the place to speak of the school of McKim, Mead & White and its influence.

In 1887 I became restless, dissatisfied with the outlook at Haight's, and the same family friend who had introduced me there now gave me a letter to Stanford White. Nothing has ever effaced the memory of the thrill I felt as I followed Mr. White down the drafting room to the alcove that was to be mine. My heart sang within me a kind of marching song that went something like this: "This is the Place, This is the Place, This is the Place for me!!!" A wooden wainscot ran around the room to the height of the alcove partitions and on a shelf there, or hung on the walls, were plaster casts of ornament, pieces of Venetian wrought-iron work and all manner of interesting odds and ends, dominated in my memory by the gracious presence of the "Unknown Woman" of the Louvre, who seemed to smile her gentle smile in encouragement of an eager young man entering a new heaven and a new earth—wonderful beyond words to him.

There were half a dozen alcoves holding two men each on the window wall and another row of open tables against the inner wall, each for one man. Later I became conscious that there were two smaller rooms at the front end, looking out upon Broadway, inhabited by three or four apparently important personages who were to be seen occasionally in their comings and goings, but by no means to be spoken to—yet a while. The side or alcove windows gave on Tin Pot Alley where one looked over and down into Babb, Cook & Willard's office in Number 55.

The firm of McKim, Mead & White had been formed in 1879. By the year 1887 they had already reached a commanding position in the profession, not quite the undisputed primacy of five or ten years later. The only man who could dispute the artistic leadership with them, Richardson, had died the year before, 1886. Carrère & Hastings, who later ran the firm a close second, had come back from Paris and entered the office in 1883, went out on their own soon after and, while well known, had not yet gathered that momentum which began definitely with their winning the New York Public Library competition in 1898.

Things were moving fast just then. The country was recovering from one of our periodical depressions, a great wave of building was sweeping the country and everywhere members of the profession were responding to this challenge to their ability and, all things considered, rising to the level of their opportunities.

Because McKim, Mead & White founded, quite unconsciously, a school of design that deeply affected the

architecture of the United States; because their office was the nursery of a galaxy of talent that, spreading over the country, leavened the architectural thought of a whole generation; because the special gifts of Stanford White and his sympathy with the arts and crafts contributory to architecture gave these an impetus they have never since lost; because these three men, so different in temperament and aptitudes, came together and to maturity at a critical moment in the development of American architecture; because they and their group of friends in kindred professions dominated the artistic life of their day;—because of all these and other things I give a fuller account of this office and its work and influence than of the others within the range of my own observation. It was my supreme good fortune to watch their rising star closely through nearly eight years.

In May of 1870, McKim returned from a rather casual experience in the Atelier Daumet, and entered Richardson's office (Gambrill & Richardson it then was) in Hanover Street, New York, as "plan clerk" at \$8 a week. The next year he got a job of his own; so short a step it is sometimes from office boy to full-fledged architect. He took an office in 57 Broadway, made famous as the home of the firm for twenty years, and the next year Mr. Mead came back from Europe, shared his office and helped him on his work. Gambrill & Richardson seem to have moved into the same building, for it was in the front room just below "the office" that Gambrill was said to have taken his life.

White was with Richardson, was apparently chief assistant, and tales were current still in the office, in my time, of his standing watch while the draftsmen hoisted growlers up from Tin Pot Alley alongside. In July of 1878, Gambrill & Richardson were given Trinity Church in Boston, seem to have opened an office there; White must have gone to Boston also, and is generally credited with a large share in the general design and its details. Augustus Saint-Gaudens had come back from Rome and taken a studio in East Fourteenth Street; and this man who later had to refuse innumerable commissions was quite despondent because he could get no work. McKim, Mead, White, William B. Bigelow (the brother of McKim's first wife), and Saint-Gaudens were together a lot, the four architects tramping and sketching together in New England; and in 1878 McKim, White, and Saint-Gaudens made a walking trip in Southern France. Francis D. Millet (who sank with the Titanic on his way back from Rome where he was to have become the Director of the American Academy) and D. Maitland Armstrong, painters both, became also in that year members of a coterie that was to expand

into such a fellowship of artists as the country has not since seen. The next year the firm that had been McKim, Mead & Bigelow was dissolved and on June 2, 1879 (the date is well worth recording), the firm of McKim, Mead & White was founded.

Charles Follen McKim as I first saw him in 1887 was forty years old, about five feet seven in height, quite bald with a sandy fringe, and a drooping sandy moustache. I heard another architect of less eminence characterized recently as "practicing architecture at the top of his voice" and the description would apply measurably to McKim; he liked to sit down at a draftsman's table, usually in his hat and immaculate shirt sleeves, and design out loud—as he did once soon after I entered the office; the room reverberated with architectural terms that sounded most recondite to a green boy of 20: *Cyma Recta*; *Cyma Reversa*; *Fillet above*; *Fillet below*; *Dentils*; *Modillions*; and so on. When he went away and quiet reigned again I stole forth from my alcove to see this imposing assemblage of members that were later to be the cornice of the first Plaza Hotel, long since replaced by the present building by Henry Hardenburgh; all I found was a top and bottom line and a few faint pencil marks that didn't even suggest a cornice to me; I wanted particularly to see a *Cyma Recta* but couldn't find one. This is one illustration of his way of working—he felt and talked his way toward the solution of a problem. It seemed to take forever and yet got done somehow; he anxiously consulted the books, and had his assistants spend hours and hours looking up data for him, particularly in *Letarouilly*, which was a kind of office bible—if you saw it in *Letarouilly* it was *so!* And if he could not find, somewhere, authority for a certain combination of mouldings or other elements he desired to make, he would give it up and use something else for which he could find a precedent. He was the most convinced authoritarian I have ever encountered. And this strange obsession had a—shall I say—dampening effect upon the work of those who were his close disciples. To find virtue only in that which has been done before is a form of ancestor worship from which White, thank God, saved me at a very impressionable time of life.

I remember on one of the very few occasions when I did any work for Mr. McKim, how he sat beside me and indicated with a sharp pencil point just where he wanted me to draw certain horizontal lines. He looked at them for a long time and then said "Just take out that middle line and move it up a little." I did so. He gave them another long look: "No, put it back where it was—perhaps a little lower." The lines were very close together (it was a band course at quarter-scale) and it was quite a job to erase and remake the lines smeared in the process, and to repeat that sort of thing for hours on end was hard on the nerves of anyone used to White's lightning decisions and vigorous methods. I always wondered why he didn't draw things with his own hands—it would have been so much easier, quicker, and less expensive of money and patience. But some liked it—particularly the one we used to call "Charley McKim's architec-

tural valet" to whom Mr. McKim gave all the dirty jobs he didn't want to do himself and who gave himself laughable airs in consequence.

It took a special kind of temperament to work for McKim with pleasure, and those who possessed it revered him. The office at the time I am writing of, 1887 to 1891, was pretty clearly divided into "White's men" and "McKim's men," each having a loosely organized staff that worked almost entirely for one of them. As I look back, it seems as though most of the older men worked for McKim, who had a tendency to lean upon his assistants, and the younger fellows for White, who managed to make silk purses out of very unpromising material. There was very little real system or organization in the office, no head draftsman, no "division heads," no "squad bosses"; McKim, Mead & White were an association of artists working in architecture as their principal medium, and that fact colored everything that went on; "efficiency" was unknown; when we had to work overtime, we got a dollar for our dinner—nothing for our time—and broke our backs to get the work done; everything was rather happy-go-lucky; but what a place, what an atmosphere for the formation of artists! The results McKim got by his methods were of course very fine indeed, but his way of getting them drove another sort of temperament nearly crazy. The Boston Public Library drawings were being made in the Boston office around 1887-90 and McKim spent a good deal of time over there, so that my contacts with him were comparatively few.

Mr. Mead—William Rutherford Mead—was a year younger than McKim, and about the same height. He was extraordinarily good looking, with the keenest, darkest blue eyes and the sweetest smile I had ever seen. He had good-humored creases around his eyes. He had the faculty of being friendly and yet holding you at any distance he chose; he would joke with you, but if you tried it with him somehow your audience melted away. The first time I encountered him I had to get authority for something in White's absence, and found him reclining on a couch in his little cubby-hole. The courtesy with which he greeted the new greenhorn and apologized for not rising because he had been ill gave an instant measure of the man. He was the balance wheel of the concern, the governor of the engine, a shrewd and level-headed Vermonter from Brattleboro. He never seemed to be much of a work-getter like the other two, nor a worker, but that must have been surface appearance. A rumor ran around the office that a check had been made of the jobs each of the partners had in direct charge at a certain time—which indicated somewhat how many jobs each had brought in; White had ninety-odd, McKim had seven or eight, and Mead two. But his quiet control was felt everywhere. It was his common sense that acted as the centripetal force, for both McKim and White were as centrifugal as two men could be and stay on the planet.

I can't believe there was ever such a human dynamo created as Stanford White. He was only 34 years old when I joined the staff. It doesn't seem possible.

His reputation was already tremendous and the body of his accomplishment already impressive. Of course a difference of fourteen years at 20 seemed an immense gap and I saw him as a kind of demi-god moving in a world apart. He had a "field," as an electrician would say, and his radiated energy was terrific. His habitual gait was something between a fast walk and a run; between the private rooms and the drafting room in their later offices at 160 Fifth Avenue there was a double-swing half-door; it was White's habit to start on a dead run for that door, slide for the last few feet to check his momentum and bang the door open; if he was going out to dictate something he sang out "Take this!" long before he reached his stenographer; his constant sliding back and forth through that door wore a trough through the wooden flooring that had to be repaired all the time. If he was dashing into the drafting room he would begin talking to the man he was after as soon as the little door flew open, something like this: "Mr. Tracy! Mr. Tracy! The ice-house is falling down!!!" in a wailing falsetto, which informed Tracy that there had been a cave-in of the excavation he had in charge. This *cri de coeur* passed into office history; Tracy (later my partner and afterwards Swartwout's) was very deaf and brought to the office a little appliance to put in the ear. He put it in and retired to the depths of an alcove, telling Victor von Musits to "say something." Victor did. He said "Mr. Tracy! Mr. Tracy! The ice-house is falling down!!!" Back came Tracy's voice, the flat voice of the very deaf, "Go to hell, Victor!!!"

White's methods of design were as different from McKim's as day from night. He would tear into your alcove, perhaps push you off your stool with his body while he reached for pencil and tracing paper and in five minutes make a dozen sketches of some arrangement of detail or plan, slam his hand down on one of them—or perhaps two or three of them if they were close together—say "Do that!" and tear off again. You had to guess what and which he meant. The sketch might have to do with what you were working on, or it might be for something new he had forgotten to mention. He almost never explained. It was grand practice in guessing. A five-minute visit from him left you limp with the reaction from the strain of trying to follow his thought as his fingers flew. Or, he'd suddenly appear at your elbow and say, "That is the goddamdest lookin' thing I ever saw!" stare at it for awhile, seize his huge red moustache in both hands and twist it until the hairs came out and fell on the paper, or stick a brand-new pencil into the grip of his big back teeth and twist it and spit out the splinters; then, like as not, he'd say, still staring, "Oh, I don't know—that's not so bad," and begin to whistle; finally "All right! All right! That's perfectly all right—go ahead! go ahead!" and disappear. Dicky Hunter, after such a visitation, would take a long T-square and, standing as far off as possible, with burlesque fastidiousness, poke those strong coarse moustache hairs off the table.

White's way was to load a job on us youngsters way beyond our powers and force a result out of us if it

could be squeezed out—sometimes it couldn't. But it was wonderful training if you didn't crack under the strain—it made a man of you—or it didn't.

The interiors of the Whitelaw Reid house at White Plains, "Ophir Farm," were in my charge and necessitated frequent visits of inspection. On leaving the train you got a horse and buggy at a nearby livery stable and drove over. There was a queer little horse called, of all the names in the world, Walter, and Walter usually fell to me; he had an idiosyncrasy—he always galloped *down* all the hills and used his momentum to carry him up the next, and there were a good many hills between the station and the job. One day Mr. White went up with me to see how things were coming on; I asked him if he'd like to drive and as I gave him the reins warned him of Walter's little ways. We proceeded demurely enough through the town until we came to the first down hill; Walter, true to form, pricked up his ears, switched his tail and started down that hill on a dead gallop, whereupon White gave a wild yell, rose to his feet, and leaning far out over the dashboard urged Walter on with whip and voice. Walter was quite blown when we got there but he galloped down all the hills coming back just the same. The exhilaration of our mad ride abode with White; we entered the drawing room which had an elaborately coffered ceiling and at every intersection I had put a rosette; they hung down all over like a lot of stalactites and made the ceiling look as though it had broken out with some kind of eruption. White gave one look. "Well if that isn't the goddamdest lookin' ceiling I ever saw—gimme a hammer! gimme a hammer! gimme a ladder!! gimme a ladder!!!" When these were hastily provided he seized the hammer, climbed the ladder like ascending smoke and proceeded to lay about him, knocking off rosettes; they fell with satisfactory crashes; White gave a whoop of delight, and knocked off some more, each with a yell, until he had cleared a space leaving certain ones sufficient for accent. He came down and handed back the hammer saying, "There! Take off the rest of 'em!" The ceiling was much improved by the deletions, although in his enthusiasm he did a lot of damage to other parts of it. The workmen thought he was "looney"—a favorite expression of White's own. His nickname in the office was "the Indian." Mr. Mead's was "Dummy"—why, I have never learned. "Charley" was as far as anyone went for a nickname for Mr. McKim—and with precautions against being overheard.

During the alterations of 16 Gramercy Park into The Players, the club for actors and other artists and art lovers founded and donated by Edwin Booth, I was put in charge of the interior work. White took great personal interest in it all, and this threw me into very close and constant contact with him; I had to spend most of my time in the building which was being driven hard to complete it by New Year's Eve, ever since celebrated as "Founder's Night." Three days before it opened it looked utterly hopeless and impossible to everyone but him. He had all the furnishing and equipment in charge. Furniture, rugs, and

pictures flowed in with books and kitchen pots and pans in a steady stream for days. It was part of my job to direct the streams to their destinations, largely by guesswork. Every hour or so of those last days either White or some office boy would drive up in a cab or two (all horse cabs then) loaded to bulging with plunder of various sorts—pewter mugs and plates and platters and flagons (and *such* pewter) and Delft plates and platters, and little fat brown Tobys, looted from his own house or the Tile Club or somewhere—he didn't care where—he was creating an atmosphere, the like of which no other Club had, and at once, without waiting for the bloom and dirt of time. By half past eleven the last night—the ceremonies were set for midnight sharp—everything was finished, the place as clean as a pin from cellar to garret, and all in perfect order down to the last ash tray on the last table. All this had taken lots of night work. Together Mr. White and I screwed in the hooks for the pewter mugs and hung the framed play-bills around the Grill Room—he wasn't one to hold off and stand on dignity but tore into it and did it himself if it needed doing. Such a man could inspire loyal and blind devotion and he got it. He would curse you out—but you broke your neck for him. His own mind worked so fast that the slower workings of others' made him wild—but it didn't matter—you only flogged your own the harder. Many and many a time since, in times of stress, have I thanked my stars for that experience in getting things done under pressure—it was great training.

Under such an inspiring chief my ambition of course caught fire and I spent long hours, nights, Sundays, holidays, at the office and thus came to know how much time White himself spent there. He'd breeze in after the Opera in full regalia, make the round of the office and the work on the tables, scribble comments and criticism, usually in the vein of "This looks like hell!" He would come and look at what I was doing, some competition or other, and give me help and advice. I hadn't been there very long when one evening I was in the outer-inner office with Royal Cortissoz (now the distinguished dean of criticism in this country), who was fixing up some papers for White and who broke out whistling a movement from some symphony or opera, when White came in from his little place; he took up the papers to look over and, as the most natural thing in the world, joined in with his office boy and the two carried it through to its close.

In those days the office was neither so big nor so driven as it was later, and White found time occasionally to make sketches himself to show a client or committee. He used pastel on colored paper as a rule and rubbed it in or scrubbed it out with anything that came handy—usually his own silk handkerchief. A rather careful soul among us was wont to bewail this mad extravagance. These pastels had a curious charm and a very personal character; they were usually of fountains or monuments and the way he handled the trees and accessories made you think of the Morte D'Arthur and enchanted dream-land forests.

In the special bookcase at 57 Broadway were some bound scrap-books marked "S.W." containing White's sketches, not only those made abroad but up in the Catskills and elsewhere. I pored over them whenever I had the chance. The landscapes were strongly influenced by Turner and one could see the *Liber Studiorum* as the background of this study. He had an extraordinary feeling for the structure of earth forms, the modelling of mountain and hillside and plain and the significant line which reveals and expresses structure. His biographers speak of his original intention to be a painter—he was a painter born! He saw architecture as a painter of the first rank sees it—a thing of three dimensions, mass, color, form—but the road he chose led him into a still wider field for the exercise of his many gifts. He designed monuments and tombs and fountains, book and magazine covers, trophy cups, jewelry, picture frames, electrical fixtures—and whatever he did was fresh and new and usually beautiful.

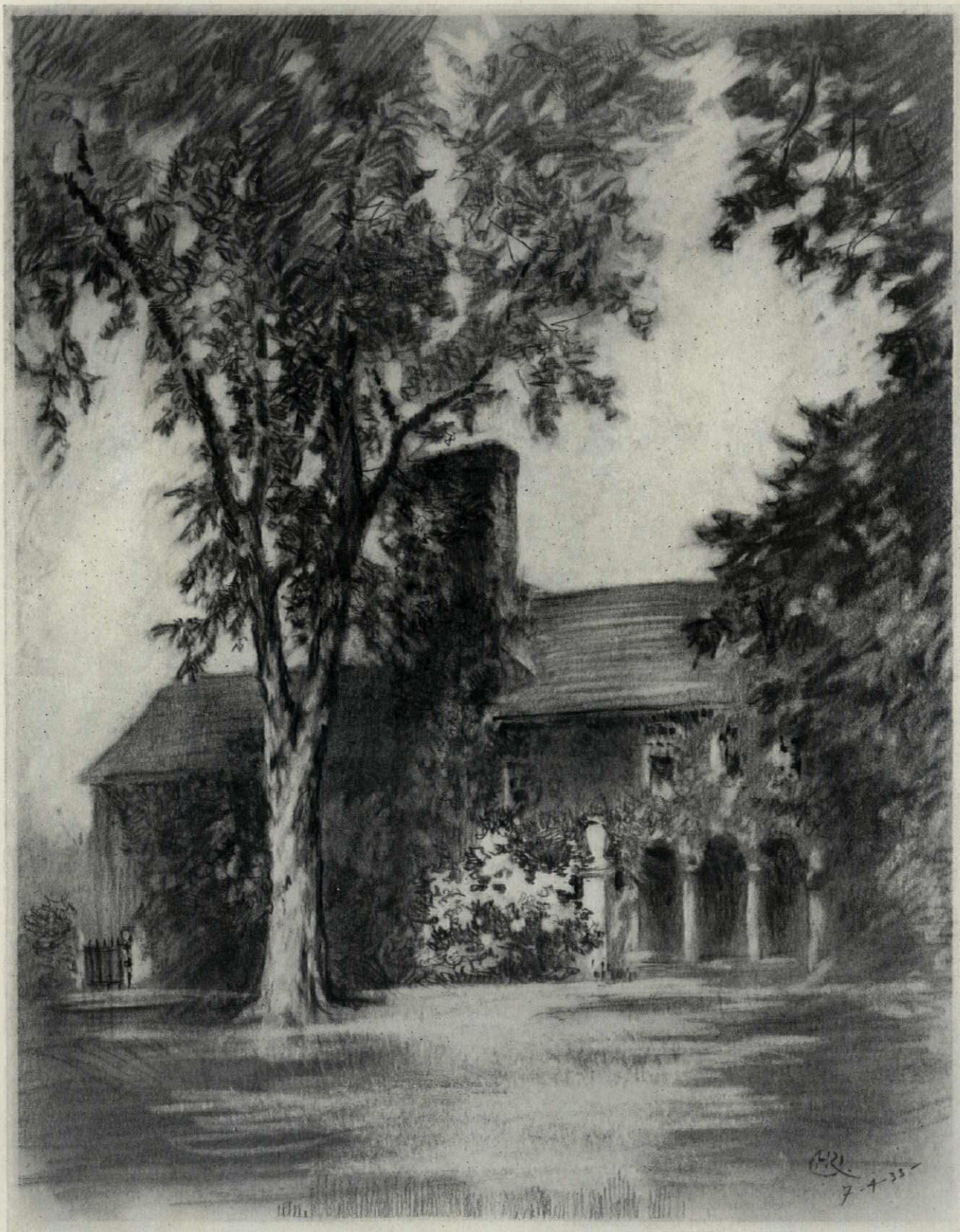
Electrical lighting was very new and White early saw and seized upon its possibilities. The Archer-Pancoast Company had as head designer Edward F. Caldwell, one of the cleverest designers in metal work the country has seen, and they executed most of McKim, Mead & White's lighting fixtures; I am certain that Caldwell was distinctly indebted to White, with whom he collaborated very closely, for numberless ideas and suggestions; and I am convinced that without the fertility of invention and resource, the driving power, and the patronage of White, the development of electrical lighting would not have taken the rapid strides it did. He was a godsend, too, to the cabinet workers, furniture designers and manufacturers, stamped leather workers, workers in marbles, mosaics, wrought-iron and bronze men, sculptors, painters, and made the fortune of more than one. It was he who began the importation of antiques from abroad on a large scale, whole ceilings, or parts of them pieced out and imitated perfectly by Micky (James Wall) Finn and others. His protean talents widened the horizon of a whole generation in his profession and in his gigantic stride he carried the practice of all the arts of design forward at an astounding rate.

He looks bigger, looking back at him, than when he was at work—for now one can see the results of the forces he set in motion and measure somewhat the larger aspects of his achievement; it is not a bad way to estimate his place and work by trying to imagine what the world of art in America would have been without him, and what the pace of its progress would have been.

He was six feet two or three, with very long legs, broad shoulders, narrow hips, stiff tawny hair standing straight up and cut *en brosse*, a great red moustache, beetling light eyebrows overhanging little bright grey-green eyes with almost white lashes. His hands were large and strong and hairy with long blunt fingers.

"He was a man; take him for all in all we shall not look upon his like again."

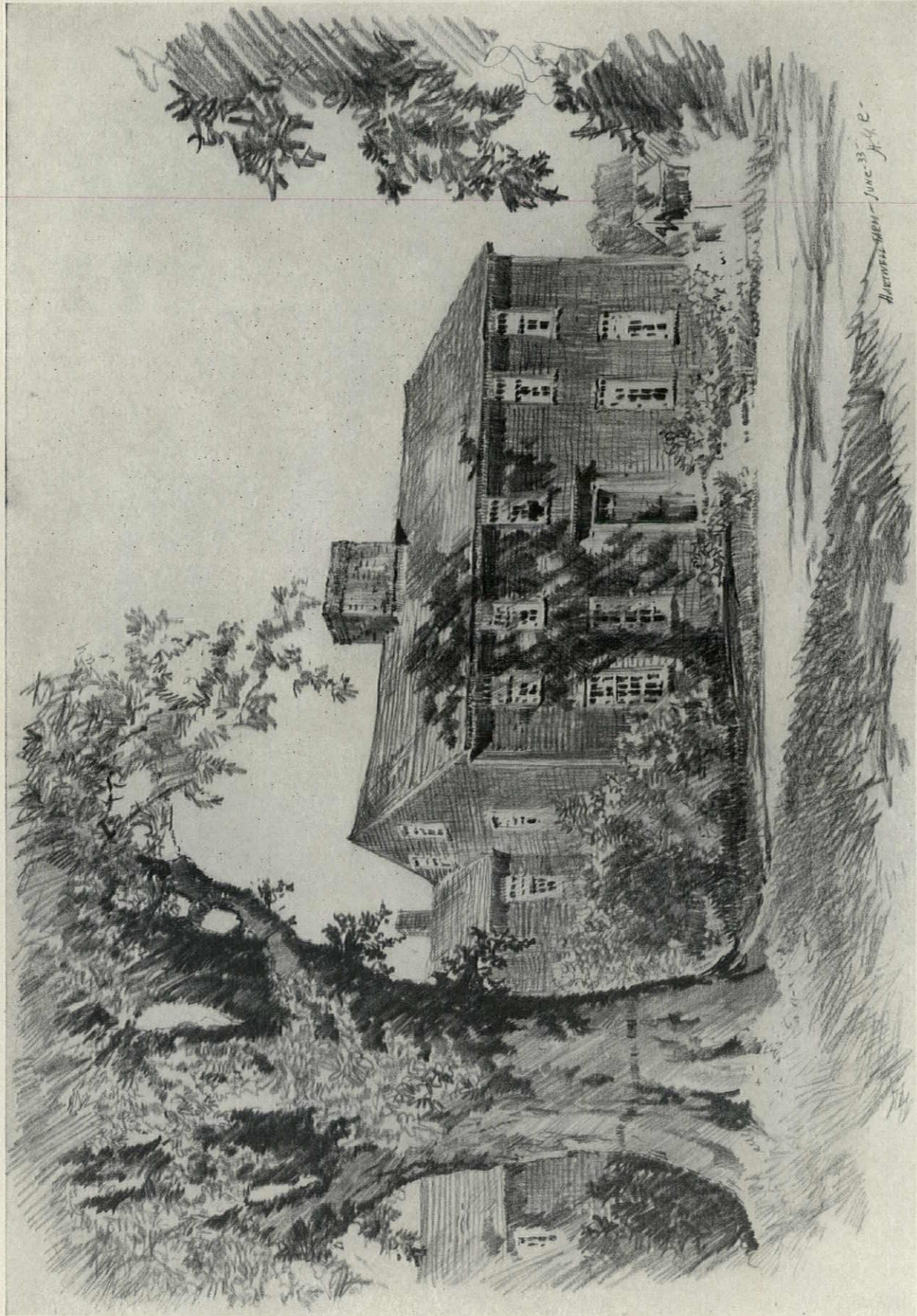
(TO BE CONTINUED)



MISTY MORNING IN NEWTON

FROM A CRAYON DRAWING BY HUBERT G. RIPLEY

Size of original, 10" x 13½"



THE HARTWELL FARM, NEAR CONCORD, MASSACHUSETTS
FROM A CARBON PENCIL DRAWING BY HUBERT G. RIPLEY

PENCIL POINTS
(March, 1934)

Ripley's Recipes

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

*If on my theme I rightly think,
There are five reasons why men drink;
Good wine, a friend, because I'm dry,
Or lest I should be by and by,
Or any other reason why.*

PERE SIRMOND.

X—HOT BUTTERED RUM

It was a biting cold midwinter day. One of those days when you awoke shivering in the morning, slammed the window shut, scrambled into your clothes and hurried down stairs to see what the thermometer registered so you could boast about it to your neighbor on the way in town. Come lunch time the day seemed even colder as we hurried down Tremont Street. The Winter Place Tavern was warm and cosy with a rich fragrant odor of sauce Bordelaise floating out from the kitchen, rendering the windows thick with frost tesserae. At the bar Eph, immaculate in stiffly starched linen jacket and red carnation boutonniere, was busily practicing his craft, a shot of rye here, a cocktail there, and an occasional hot Scotch. Decanters and glasses gleamed brightly and a bowl of spices stood between one of lemon peel and another of sliced fruits. The customary little nest of assorted bottles, containing cordials, bitters, gums and the like, adorned the center of the bar.

We gave our lunch order to the waiter, and joined a group of congenial souls who had just come in on a life-saving expedition, waiting hopefully their turn at the aumbry.

"What suggestion have you for a poor sailor on a day like this, Eph?"

"Why not try a 'Hot Buttered Rum'?" he answered, speaking winged words.

Without a second's hesitation four were ordered.

Frank, Eph's assistant, whose promising career through circumstances beyond his control was unfortunately cut short just as the bud showed signs of burgeoning (he's since developed into an excellent waiter), pricked up his ears and, at a nod from Eph, disappeared for a moment into the kitchen. He returned almost immediately with a pitcher of boiling hot water. Eph took it and filled four little snub-nosed steins with pewter covers to warm them for the precious ichor they were to contain. After they had stood for a moment the water was emptied and in each the master placed four whole cloves, a lump of sugar, a bit of twisted lemon peel, and snapped the covers shut. Two bar glasses were placed on the bar, one half filled with boiling hot water to which was added a small lump of butter—in the other, a drink of Old Medford. The contents of the two were mixed together, making a glass about three-quarters full. With a glass in each hand, Eph deftly

poured from one to the other, applying a lighted match to the liquid as he did so. Immediately the stream burst into a beautiful ultramarine flame, shading to rose-madder with now and then touches of coramandel and cadmium on the outskirts. The process demanded a high degree of skill and precision in order to prevent the flames from dying down, while the effect, midway between an aurora borealis and a miniature *arc-en-ciel*, was positively over-powering in its weird, unearthly beauty, recalling Walpurgis night, Elusinian Mysteries, St. Elmo's fire, Leprechauns, Eidolons, Kobolds, and the like.

Three or four strangers, having their quiet little nips, paused with glasses half raised in open-mouthed amazement, looking on in awed wonder. Even the patron himself edged a bit nearer to see if all was well, while the melted butter crackled and hissed and sputtered in tiny little sputters until the flame gradually subsided and Eph poured the piping hot liquid into the little steins he had previously prepared. A dash of allspice and a slender stemmed glass to sip from completed the operation. The process was repeated for each customer, and we solemnly filled our glasses and raised them to the health of old Boreas. The flavor of this delectable stingoe was as etherealized butter Scotch, strong with spices, and rum made smooth by burning away every hint of rawness. Its enveloping glow seemed to trickle way down into the very toes, setting every nerve a-tingling, warming the cockles of the heart. So must the companions of Jason felt, when, after the passage of the Symplegades, they refreshed themselves with strong wine.

"Not unlike the famous 'Blue Blazer' of the master of us all, Professor Jerry Thomas!" said Eph. "With a few little touches of my own," he added modestly. (The story of this celebrated drink is a veritable epic of the gold-fields, told by Herbert Asbury in *Masterly Prose*, in "The Bon Vivant's Companion," New York, 1928. A splendid and priceless work that should be included in every schoolgirl's library.)

After downing the two and a half glassfuls that each little stein contained, frost and bitter cold were forgotten. We sat down to lunch with good-will toward all mankind uppermost in our bosoms.

"Snails Bourguigonne" were marked on the bill and mighty tasty they were too, savoury, succulent, and seductive.

"Eddie," we asked that admirable Creighton, adept in the fine art of living, deft and adroit in the preparation of nutriments, condiments, and ailments, "Eddie, what's the best method of cooking snails?"

"For how many do you wish to provide?" replied Eddie. "Six or seven per person ought to be sufficient, for it's a rich dish. Take then, two or three dozen fair sized snails and put them to soak over night in

a bowl of water to which you have added a handful of rock salt. Let them remain twenty-four hours. It will be better so. This causes the little creatures to throw off all their impurities, goo and grit and the like, and renders them, after several thorough washings in fresh cold water, sweet and clean (*dégorgé*). Incidentally it kills them. Place the snails in a pot of cold water and set on the stove. It is important that the water be cold, for if placed in water that is hot, their shy sensitiveness, which persists even after animation has been suspended, causes them to cringe and retract into the innermost recesses of their carapaces, from which safe coign of vantage they are exceedingly difficult to dislodge. (Like the Great South American Armadillo of famed memory.) If the water is allowed to heat gradually, amnesia steals gently upon them, and before the sensories can act, they are boiling merrily. About forty minutes should be sufficient; try them occasionally with a bodkin and when tender remove them from the shell and again wash thoroughly in cold water.

"Meanwhile take about a quarter of a pound of butter, and after carefully scrubbing and sterilizing the hands, knead into it a tablespoonful of finely chopped parsley, a shallot or two, and a clove of garlic, also finely chopped. Add a little salt and pepper and thoroughly mash it all together into a smooth paste. Now poke each snail carefully back into its little house, and, holding the shell in the palm of the left hand, with the base of the right thumb, seal up the opening by applying a teaspoonful or so of the prepared paste noted above." Eddie illustrated this with a quick nervous gesture, much in the same way a skilled mason butters a brick with a trowelful of mortar before placing it *in situ*.

"Place the snails butter side up, in a pan, so they won't tip over, and sprinkle them lightly with fine crumbs or cracker meal. Put the pan in a hot oven until the crumbs are nicely browned, *et voila!*"

An ecstatic expression overspread Eddie's face and his Adam's apple jiggled a bit as he gazed dreamily at the snow crystals on the window pane.

"Some places, such as the 'Lafayette,' for instance, provide guests with silver snail tongs so they won't burn their fingers. We used to have them here, but our patrons gradually carried them all off for souvenirs. Must have thought they were left-handed nut crackers—" "Or Early American candle snuffers, maybe," we added.

With this dish we recommend a chopine or two of white Bordeaux and a long loaf of crisp freshly baked French bread. As before mentioned, "Snails Bourguigonne," possess a peculiar fragrance of their own, and while undoubtedly the folks at home will be glad to see you when you return to the sanctity of the hearth-stone, you'll find they don't want to sit very near you when the family gathers around the evening lamp. One man said the next day that his wife told him he'd better remain in town for the night any time he had snails for lunch.

A week or so later there was a second cold snap, an excellent excuse to practice a little home chemistry. That evening I collected the necessary ingredients, placed them on the Dining Room Sideboard and started to make Hot Buttered Rum. It was not a success. After fifteen minutes the room was a wreck and we almost had to call the local Fire Department. Since then I've learned wisdom and whenever the beverage is prepared, I put on an old suit of clothes and the work is done in the kitchen over the porcelain sink (Rufford China from Meyer-Sniffin) while Anna, our faithful hand-maiden, stands by with a large pitcher of cold water and hand grenade of carbon tetrachloride. Nevertheless it's a grand drink when it comes out well. Reminds one of the sturdy stirrup-cups the hardy Norsemen prepare at Yuletide.

Here's one that Gus Cedar, who manipulates our muscles on occasion—takes your vertebræ apart and puts them back again, came to this country at the age of sixteen and loves to tell tales about the Fatherland—here's one Gus mentioned only the other day.

"In Sweden at this time of the year," he began, "we make a big kettle of 'Glögg.' Everybody goes visiting everybody else and drinks it until they all get plastered."

"How do you spell it?" we asked, stifling a scream as he pulled out a convex anterior from our lumbar region, and examined it impartially for a moment before putting it back again.

"Gee-ell—oo—double gee!" said Gus.

"What is oo? O with a couple of dots over it?"

"Yes," said Gus, "Glögg."

It sounded like "Glug" the way he pronounced it; similar to the noise a man might make trying to yodel under water.

"You can buy it at Johnson's Swedish Delicatessen Store in Elm Street. It's made and bottled by Hugo Lundgren in Carlshamn, Sweden. Ah! dear old Carlshamn, lon of Vermland and the beautiful valley of Fryksdale in Ting-valla!"

"Hold on there, Gus! What's this all about anyway? How do you make 'Glug'?" Once Gus starts on Geography, there's no stopping him.

"Why," he said, "you take a handful of raisins, some mace, cloves, cardamon seeds, you know, different spices, and put 'em in a bag and boil it in Glögg maybe twenty minutes, then you add about a pint of alcohol while it's still hot. Touch a match to it and let it burn two or three minutes, not too long, then put out the flame by clapping on the cover, don't try to blow it out! Serve in little glasses and drink it hot. We drink it all night long Christmas eve in Sweden and then go to church early in the morning. After that, home and to bed till the afternoon."

"I suppose Christmas afternoon you drink brandy and egg and sugar, stirred and stirred together, don't you?"

"No, we don't drink nothing Christmas afternoon. But the next day! Then we begin really to celebrate!"

Wrought Metalwork, 6

Railings (Part 2)

By Bernard Heatherley

Whether or not the use of a bottom bar is desirable in a railing of repeating decorative motifs depends largely on the character and construction of the motif. There are examples where in the bottom bar is unnecessary on level runs but advisable on the rakes—one such case being where the railing units do not correspond to the stair-tread widths. This condition is easy to avoid in straight runs where the tread width is constant and usually ample to accommodate a generously proportioned motif. But on a radial stairway, the reduced width at the outer string often prevents the use of a unit that looks well on straight or flat curved runs. Here then, the bottom bar serves nicely in permitting the design to more or less ignore tread widths. Where the string is closed there is seldom any objection to a bottom bar—in fact, it is here desirable and if set on the string itself makes for easy, quick, and therefore economical erection.

A problem that always confronts the designer of railings of this type is the adaptation to a ramp of a motif form that is successful on level runs—or vice versa. There are three main conventional solutions of the problem—each one dependent on the decorative elements used and not necessarily applicable to other types. One solution employs the motif exactly as though on the level and introduces another member to fill the space created by the ramp's incline. Another solution keeps the lower part of the unit as on level stretches, but shapes the upper part to meet the slope without adding another member. The third solution changes the form of the whole motif (using, however, exactly the same elements) making it normal to a rhomboid on the rakes whereas it is normal to a square or a rectangle on level runs. It is thus brought into the spirit of the incline and emphasizes the thought of ascent. Only by the exercise of consummate artistry can this third solution be successfully realized. Anything less results in distortion that is most offensive and which gives the impression that different motifs have been used for level runs and for ramps respectively. Jacques-Gabriel Huquier, who designed a considerable amount of wrought ironwork during the 18th Century, when so many examples of this type of railing were made, includes in his engravings a scheme by which the level motif may be adapted to the ramp. He squares off the level unit and divides the ramping unit into a similar number of rhomboids. The relation of the ornament to the squares is thus duplicated about the rhomboids. This obvious and well known method is mentioned, however, to point out that it provides merely a starting point which, in

development, needs those touches of adjustment which only the eye can determine and the hand execute—defying representation by mechanical orthography.

To revert briefly to spindle railings: collars and other ornament may also be adapted to the spirit of the stairs' ascent, but if the adaptation is carried too far not only ugliness but unjustifiable expense also will result. To slope a collar on a spindle to the pitch of a ramp is expensive and even though actual ugliness is avoided the effect seldom justifies the labor required to achieve it. If scrolls collared to spindles are adapted to the pitch they more or less demand that the collars be pitched too—frequently a desperately difficult problem to solve gracefully. In that character of work where welding the scrolls to the spindles is suitable the adaptation is much easier to make. With an open string it is most satisfactory (assuming two spindles to a tread) to treat the spindles as though they were on level runs. The fact that the next pair will be on a different level will, of itself, determine a rising line. Concessions to the rake may be made, if the spindles have collars a few inches below the handrail, by placing the respective collars at different levels—equidistant from the handrail. Where the string is closed it is best to follow the rake line with the lower as well as the upper collars, but in rare cases only is it worth while to pitch the collars themselves.

The all-over or running pattern of railing has many variations as to general layout as well as, more obviously, in the decorative elements used. It may be with or without a frieze band—with or without a bottom band. Effective designs exist with decorative bands carried vertically as well as horizontally, resulting in a series of connected panels. Much can be done with the all-over pattern railing to emphasize the spirit it is desired to express in a stairway—from the heavy, easy-looking stair of massive mouldings, low risers and broad treads to the light airy creation which seems to leap from one floor in swift, graceful curves to the next. Where a panelled treatment is used, it is customarily attuned to the rake of the stairs, verticals remaining vertical and what were horizontals on level runs following the rake line. In freer types of ornament it is frequently possible to use on the rakes just what is used on the level, nothing being lost by tilting the design to a slope. In general this latter arrangement would cost less to make than the former—given railings of an equal degree of elaboration. Bends and corners must always be studied carefully to learn whether the pattern will flow gracefully around them or whether it should be terminated on a vertical element, starting the next run anew. The dangers of

Added element

Top shaped to ramp

Added element

A repeating decorative motif rail showing adaptation to ramp by means of an added element. Bottom bar desirable with this type of motif.

Repeating motif with lower part of form maintained-upper part adapted to ramp. Open string. No bottom bar.

The whole motif adapted to the ramp. In this type it is desirable to pitch the collars

Various handlings of collars on spindles - level runs - closed & open strings.

Connection 'd'

Joint 'b'

A free true 'all over' pattern. This type of railing can be carried out most effectively while having no particular claims to cheapness.

A type of running pattern in which the level design loses nothing when tilted for the rake.

The adaptation 'B' of collared scrolls 'A' hardly merits the greater cost & possibilities of awkwardness. The type of scrolls welded to spindles 'C' can more readily be adapted to the rake.

SOME TYPES OF RAILINGS FOR STAIRWAYS OR LEVEL RUNS.

Moulded wood top bar

Some possibilities of iron top bar treatment. Top plan - drilled or machine punched holes, done cold. Lower plan - holes punched by hand giving decorative swelling.

Expansion bolt or lag screw.

A good method of securing bottom bar to closed string.

RAILINGS - 2.

NEWEL & CORNER POSTS

Exterior railing on continuous masonry foundation

Exterior railing with masonry foundation at intervals

An interesting form of exterior railing setting on masonry & stretching in bays between masonry piers. Wood top bar pierced by pickets. Decorative iron bottom band. Repeating decorative motif & all over patterns suggest suitable variations of the type. Tijous work in Hampton Court Palace Gardens as well as railings & hearses in various London churches offer excellent examples.

A common commercial way of joining horizontal & vertical bars

SOME POINTS BEARING ON EXTERIOR RAILINGS.

This French type of newel is about all that has been left us by way of precedent for richly decorated newels.

Some further possibilities

B.H.

TYPES OF WROUGHT METAL RAILINGS—DRAWING AND NOTES BY BERNARD HEATHERLEY

"a circle on a circle" apply to iron as much as to any other material—perhaps rather more owing to iron's linear character. There is probably no more forcible example of the folly that lies in regarding paper and pencil designs as anything but the germ of the idea, than is given in the bends and curves of a stairway. Work that looks perfect in elevation and plan sometimes develops totally unexpected humps and awkwardnesses when carried out. With open strings and spindle railings the humps may be modified in effect. But the hump already perceptible in the closed string is apt to be emphasized in the railing. Cases occur wherein one view of a stair and its railing shows perfection, yet another point of view shows a strange distortion of line. The metal craftsman is largely at the mercy of the architect in this, for, generally speaking, follow the existing stairway he must! In all these considerations it must be remembered that the purpose of the ornamented metal is to support the handrail and to provide a guard capable of withstanding very considerable strains put upon it. All parts of the railing, then, should be related to and considered by this view. The method of securing the great majority of patterns to the top and bottom bars is rivetting. Spot welding is to be avoided at all costs and the use of machine screws frowned upon as mechanical and uninteresting.

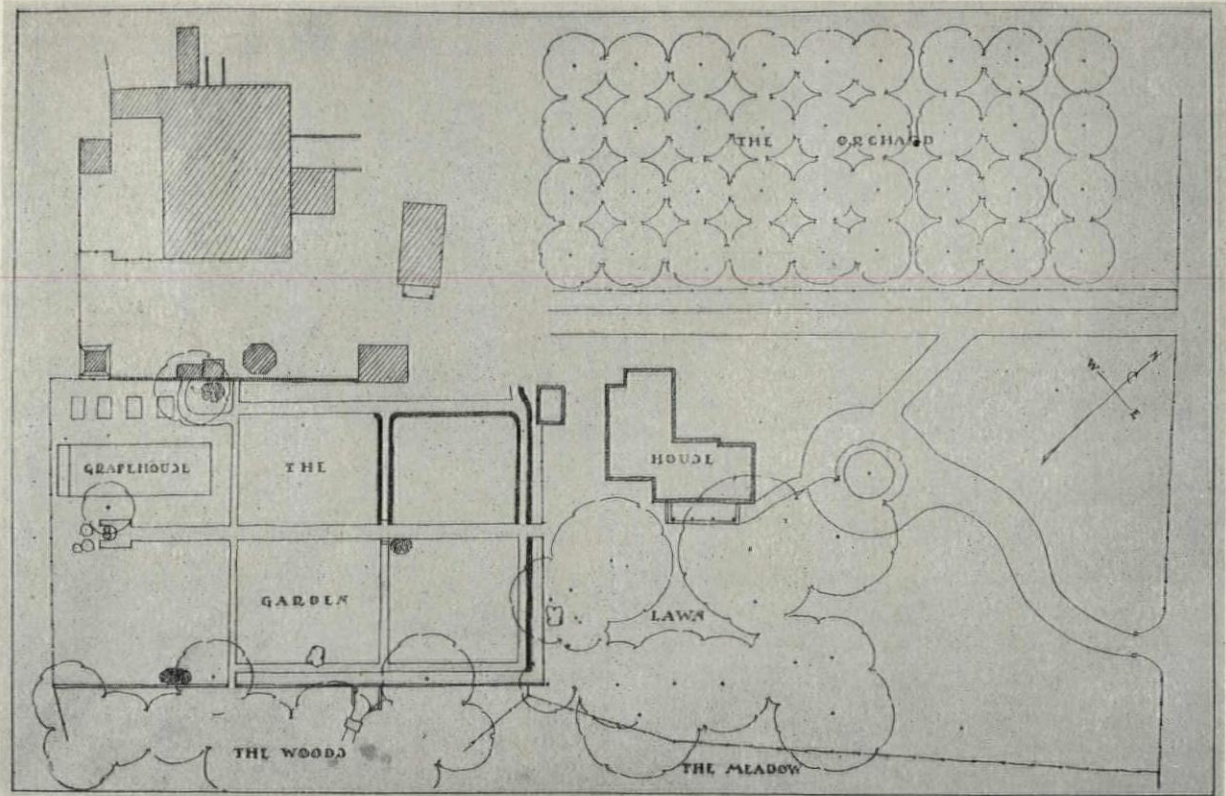
When railings are to be made for any positions other than straight level runs or straight ramps whose dimensions and pitches can be absolutely guaranteed, delays of installation may be avoided by bringing mason or carpenter work to earlier than usual completion. Whilst sometimes the fragments of ornament may be made from drawings, no assembly of parts should be attempted without templates obtained from the finished work at the building. Such templates are commonly (but not necessarily) made of a member which actually becomes part of the railing—either top or bottom bar. The making of templates is not cheap work and, besides calling for a high degree of skill, frequently entails traveling and maintenance expenses. To attempt to make a template from unfinished work is to court disaster or risk the expensive possibility of sending men to the site a second time. But, since no expense is quite as great and no delay as long as is involved in correcting wrongly made work, the only safe plan—even in straight-ramped railings—is to defer any thought of assembly or erection until the surrounding work is in its final condition. Then, reliable templates may be made and the entire responsibility for the good fit and installation of the railing may be fairly placed upon the craftsman's shoulders. A reliable craftsman will insist upon so waiting and will thereafter ask no quarter in this matter of responsibility. This means that the metal work is in its early stages at the time when the woodwork or masonry to accommodate it is complete. It is often possible to start templates at the shop from

drawings so that the work on the job consists of making adjustments to bring them into perfect line. Also, it is possible with certain designs to secure structural posts to the rough work before other work is completed. When the templates arrive at the shop it may be necessary to build a dummy string or stairway or drum. Nearly always changes must be made in previous layouts—and what has already been made must be adapted to these changes. Adequate time, therefore, should be allowed in building schedules (if schedules there must be) for the installation of railings.

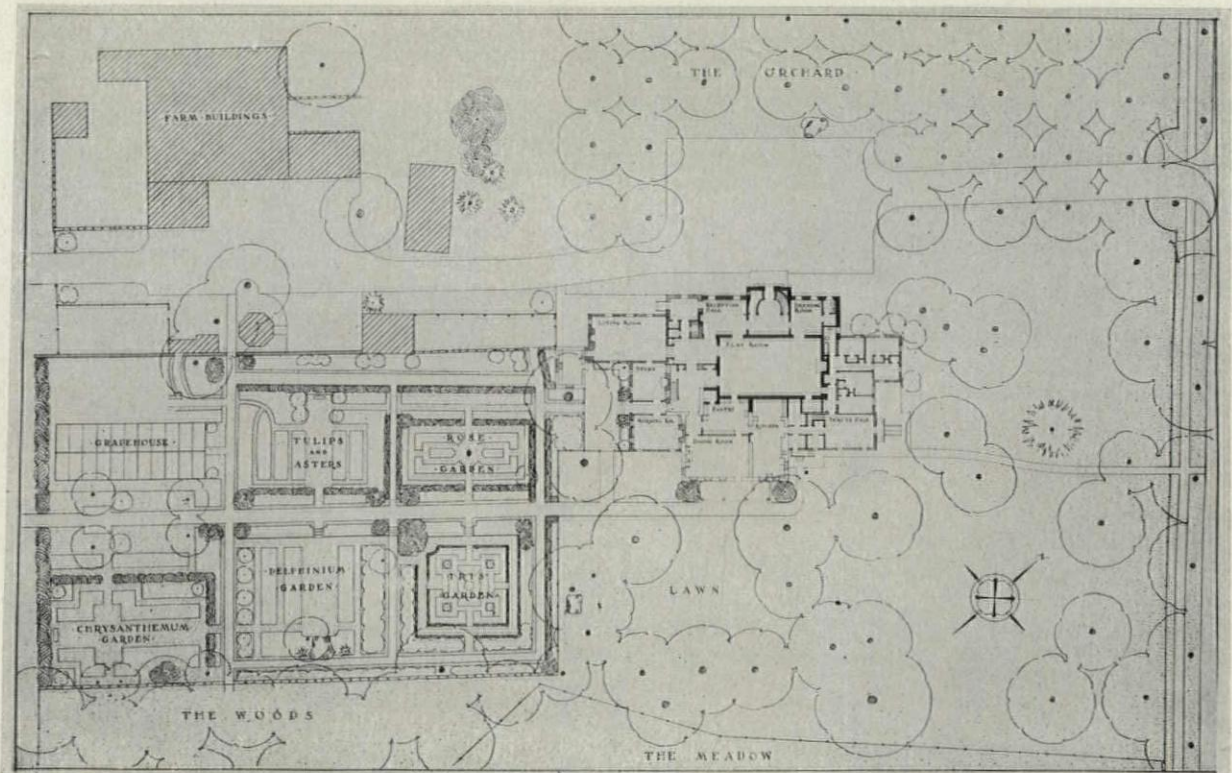
Newel and corner posts merit considerably more attention than they typically receive. For years the craftsman has been seeing, in drawings sent to him for estimating, the indication of newels taking the general form of a Spanish type of spindle. This has been associated with all styles and periods of design as though it had established itself as the ideal newel and had frustrated all attempts to change it. This, no doubt, is so for a limited range of designs, but with so many possibilities lurking in metals there is no reason for not breaking away from what has undoubtedly become a "habit" newel. Another form of newel that detracts from what might otherwise be acceptable railings is the tubular post with a cast iron cap. While this type is more generally confined to back and fire stairs, it is surprising how often it is specified for positions where, in other matters, some pretension to style is shown. Strangely enough, little historical precedent exists for highly decorated newels except in the French baroque and what it inspired. From the extremes in elaboration then reached we go in one stride to a plain bar, sometimes boasting a collar or two, and a simple finial. The many examples of rich railings ending on plain bars shows this frequently to be the eminently correct handling; but equally plentiful are instances when the newel may be regarded as another opportunity for artistic and stylistic expression. One solution of the restricted funds problem might lie in making the newels and corner posts the spots of enrichment—against a perfectly plain railing.

In any consideration of railings, those for stairs must necessarily predominate as being their most extensive application; also, besides covering most of the problems in other types, stair railings involve many more problems of their own. The balcony railing may be simply a matter of setting a railing on wood or stone. When it sets on metal, considerations arise which will be met under "Balconies." The altar railing offers more possibilities of decorative variety than it does structural difficulties. Its function of demarcation is understood and it has no mission to perform in preventing falls. Therefore its supports may be widely spaced and may be posts or bands or panels. Of course, there is no reason why it may not be a close pattern if desired.

PENCIL POINTS FOR MARCH, 1934



"GOODSTAY"—ESTATE OF MR. AND MRS. HOLLYDAY S. MEEDS, JR., WILMINGTON, DELAWARE
Plan of house and vicinity as it was in 1925.



PLAN OF SAME HOUSE AND GROUNDS SHOWN ABOVE AS DEVELOPED IN 1933

WHEELWRIGHT AND STEVENSON, LANDSCAPE ARCHITECTS—EDMUND B. GILCHRIST, ARCHITECT

These drawings are included in the Eleventh Annual Exhibition of the New York Chapter of the American Society of Landscape Architects to be held at the Clubhouse of The Architectural League of New York from March 20 through March 31, 1934.

"The New Detroit Opera House," 1887

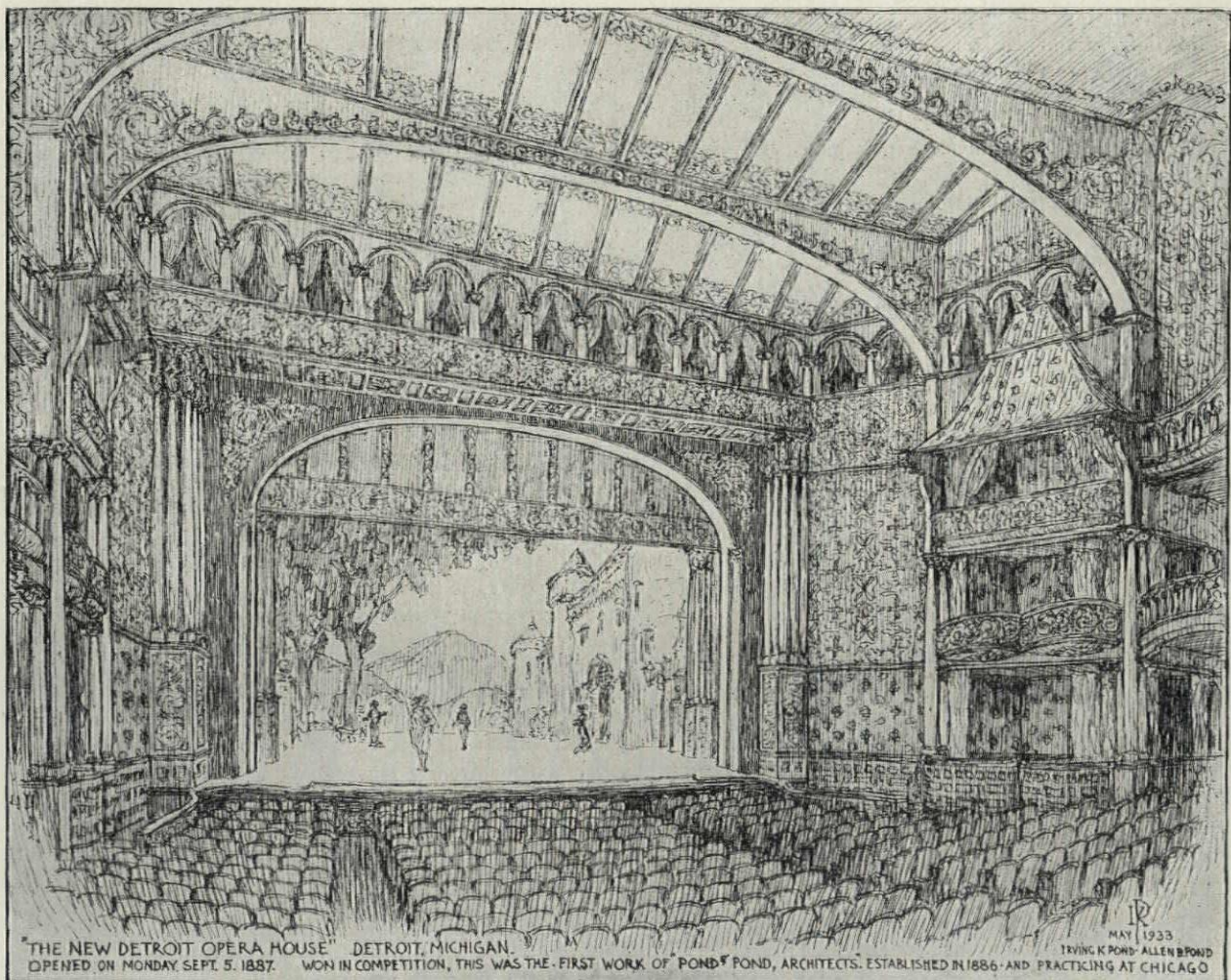
Architect Irving K. Pond of Chicago has been known throughout his long professional career as a logical innovator and has contributed many new ideas to the vocabulary of architecture. One of his famous works was the design of the "New Detroit Opera House," remodeled and rebuilt in 1887 from an earlier structure. On these two pages we have reproduced an interior perspective, a plan, and a section of the auditorium, all drawn by Mr. Pond. It is surprising to note that never until last May, when he sketched the interior from working plans and the decorator's color scheme for which he furnished data at the time, had more than a thumbnail sketch of this interior ever existed. The commission was awarded solely on the merits of the plan, the owners taking the rest on faith from a slight pen-and-ink sketch on a piece of note paper.

A letter written by Mr. Pond to a friend last summer tells the story of this building so well that we believe it will be interesting to quote from it here.

"The keynote of the plan was simplicity; a rare merit in theatrical planning in those days, for, as you will note, the house was opened early in September in the year 1887. The idea of the scheme germinated in the fall of 1886 and with this as our first commission my brother, the late

Allen B. Pond, and I formed the partnership which existed for forty years as the firm of Pond & Pond, Architects, Chicago. In 1926 we took two juniors into the firm, changing the title to Pond & Pond, Martin, and Lloyd. In 1929 Allen B. Pond died; but the name was not changed till Mr. Lloyd dropped out in 1930 or thereabouts. As, in 1886, my brother had been studying architecture but a few months, the planning, designing and execution of the work devolved upon me and I was responsible for all features, fixtures, and furnishings, including decoration, from the front doors to the back wall of the stage. To prepare myself for this I had already studied the stages and auditoriums of many of the highly acclaimed theatres and opera houses in this country and abroad. The standing scenery echoed the proscenium and carried the design of the house back into the stage; a novel treatment in those days.

"There were, however, other novel and, shall I say, original features. In fact I believe that this was the first house of any considerable magnitude (the house seated nearly 2000) in which the horseshoe curve was eliminated in favor of the arc form, in which the banks of seats, on main floor and in balcony and gallery, were laid out in concentric arcs from the same center, giving every seat in the house the same focal point. This rule was

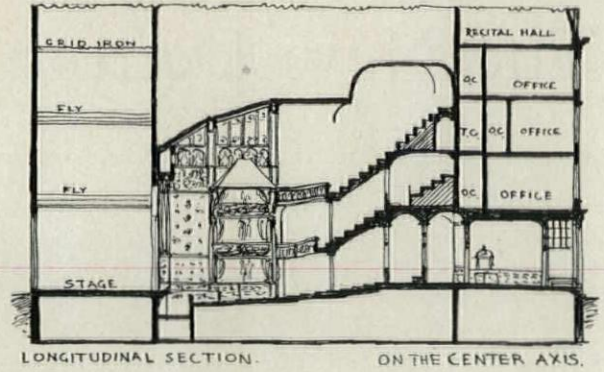


varied only in the rear three rows or banks on the main floor, the ends of which were curved a little more quickly to produce a harmony between plan and elevation, carrying the transitional curves of the ceiling arches into the plan.

"My study of other houses had shown me the worthlessness of proscenium boxes as other than centers of display of persons and costumes which detracted from the stage picture. These boxes I eliminated, replacing them with panel wings splayed about 45 degrees. I introduced boxes, in which society on occasion might disport itself, in a plane splayed about 30 degrees from the center axis. The angles of splay were carried across the ceiling while the planes were separated and supported by arches, the lines of which were flat segmental arcs with transitional curves leading from the vertical. On the stage side of the arches invisible to the audience were electric bulbs, diffused and reflected light from which flooded stage and auditorium. I am using the past tense as the house was burned about thirty years ago.

"I believe this house furnished the first instance of an interior lighted from concealed, or, at least, from practically invisible sources. Lighting by electricity was in its infancy; in many ways untried and where tried, uncertain. Therefore, the stage of this house was equipped with a full complement of gas as well as electrical equipment—although the gas never, to my knowledge, was resorted to. The auditorium and foyer and lobbies were provided with gas exit and emergency lights, the latter of which were never used. The foyer bulbs were in coves.

"The arcaded passage, with semi-transparent drapes in lovely color, which formed a sort of frieze to the proscenium including the flanking panels, was, in reality, a functional feature and planned as such. From it the ceiling bulbs could readily be cleaned or replaced. That the feature was functional did not, as is seemingly the modern theory and practice, prevent it from being at the same time beautiful. The audience experienced, as I know, a

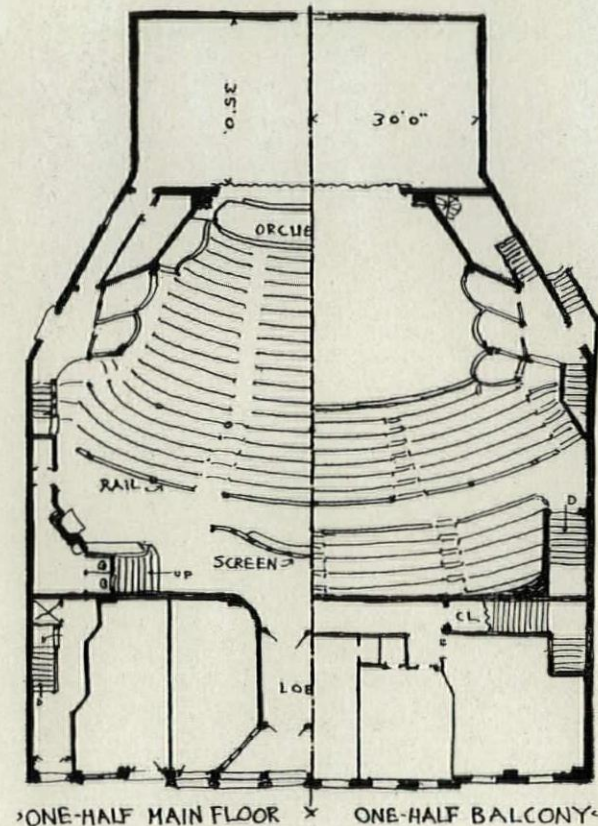


LONGITUDINAL SECTION. ON THE CENTER AXIS.

distinct thrill of pleasure when, the house having been darkened, light from invisible bulbs in the ceiling of the passage glowed faintly and then in full glory of color through the loose fabric of the draperies. Lights in deeply recessed panels in the soffit glowed down upon the fore stage. Stage and house lights were controlled by dimmers—a feature necessarily new at that time and installed with much trepidation as regards economy and practicability.

"The claims for priority which I believe that I can make with a fair measure of assurance, are first, and perhaps chiefest, the installation of a system of indirect electric lighting and, second, the simple seating plan now so common in theatres generally. Third, the elimination of boxes or tiers of boxes flanking the stage opening. The delightful and gradually changing harmonies of color and line were not to be found in all theatres of the day. The harmony between plan and elevation, between the horizontal and vertical elements, produced a charming three-dimensional unity, and also assured an acoustical perfection. The plaster ornament of wall panels, frieze, boxes and balcony front was deftly modulated and seemed integral with the structure rather than applied. The flowing leafage, modeled under my supervision, was the same in character as that now beautifully in evidence in the marble stairway in the Adams Street Court of the Pullman Building in Chicago, where my brother and I opened a studio immediately upon receiving the commission. This stairway I designed for Mr. S. S. Beman, in whose employ I then was, in the winter of 1884-5. As the ornament was my adaptation of a form I saw on St. Mark's in Venice in the spring of 1884, I adopted it temporarily for my own, after having used it on Mr. Beman's Studebaker Warehouse (now the remodeled Fine Arts Building), built from my drawings and design.

"A flowing leaf, not dissimilar in character, was used by Sullivan for the first time in his Auditorium ornament some years later. Indeed, the similarity of the ornament, of the contour of the ceiling arches, together with the arcaded boxes and splayed panels separating the boxes from the proscenium wall, has been noted by many and commented on. However, and for this many an oculist has been grateful, the Auditorium lights blazed full into the faces of the multitudes gazing at the stage. But in this the Auditorium did not offend alone. Theatres for many decades after electricity was introduced continued the barbaric practice. I am not saying that Sullivan deliberately adapted in his great theatre the features of the 'New Detroit Opera House' opened in the fall of 1887, but that a striking suggestion of some of its unique features are to be found in the Auditorium which opened twenty-seven months later. That these features were considered unique and original in theatre design of that day is attested by the descriptive article in the Detroit Free Press of Sept. 4, the day previous to the opening."



ONE-HALF MAIN FLOOR X ONE-HALF BALCONY

More About a School of Residential Architecture

By Ethel B. Power

Editor's Note:—The article by Don Graf in the December, 1933, issue of PENCIL POINTS brought forth a number of letters from readers approving the idea suggested therein but there were one or two that took exception to some of Mr. Graf's statements concerning the alleged shortcomings of the existing architectural schools. In presenting herewith an extension of the discussion by Miss Power, for many years editor of *House Beautiful*, it may be well to make our own position clear. We believe that the broad fundamental training in design, basic engineering, history, philosophy, and cultural background that is offered in the existing collegiate schools of architecture makes the soundest sort of a foundation on which to build a general architectural career. The schools are, in the main, doing this job well. There could conceivably be to advantage, however, a supplementary school (or schools) that might offer to the student who wished to do so an opportunity to specialize in residence work. Ideally, this might be a graduate school, but it could be of undergraduate status if its curriculum were made to include as much as possible of the necessary fundamentals. While some of Mr. Graf's remarks criticizing the existing schools were doubtless unjustified as general indictments, there is possibly enough truth in their application to specific instances to warrant their serious consideration by all those interested in architectural education as a foundation for professional practice.

SINCE a member of the architectural profession has dared to turn the searchlight on a carefully concealed but nevertheless suspected skeleton in the architect's closet (see *Why Not a School of Residential Architecture*, by Don Graf in PENCIL POINTS for December 1933) perhaps a further illumination of the skeletal occupant of this closet, whose use is never indicated on the blueprints, may be permitted from one who has done a little peeping through the keyhole.

The dictum, imported from Paris, that the house is a machine to live in has gone through the usual course of partial truths; enthusiastic acceptance, lukewarm retention, and, finally, vehement rejection. It is a pity that it reached the third phase of discredit so soon, without time to establish root growth, for green shoots of value might have appeared that would have produced also their fruits in their season. As it is, houses are still being built from the outside in instead of from the inside out and the appearance of the house—its style, in other words—takes precedence over the plan. And the reason for this is, as the Gryphon would say, and as Mr. Graf also observed, that the schools of architecture too little associate the design of the house with all its uses; and the reason for *this* is that the problems growing out of actual living in a house are not discussed in these schools of architecture. Thus are design and use divorced, and this is a divorce that Society needs really to be concerned about.

Mr. Graf's solution is that there should be schools which specialize in domestic architecture, which equip the student to build houses rather than monumental public buildings. And verily, as Frank Lloyd Wright had a good time pointing out in a recent issue of *The Architectural Forum*, the fact that an architect can build a successful skyscraper is no proof that he can build a successful house. Contrariwise.

In this hypothetical school in which Mr. Graf would train domestic architects he would include in his curriculum courses in economics, physics, and chemistry, and the student would acquire a thorough knowledge of materials and construction as well as of design. He adds that "landscape architecture would have a place and that the student should be familiar with photography, textiles, decoration, furniture, and surveying."

Undoubtedly, every architect and teacher of architecture who read this article immediately amended mentally his proposed curriculum, and it is because I did this too and because I have long thought upon this matter that I should like to add these further suggestions for the training of the architect who is to specialize in houses.

Certainly he should have a course of sorts in household economics. How the household functions and should function when the man is away from it, that is, during those hours when it becomes the housewife's office and laboratory for the carrying on of all sorts of activities and the testing of all sorts of theories, is one of the things that he should learn. A little work at routing the daily operations, at wielding the vacuum cleaner, baking a cake or two, or tossing off in the 105 steps recently counted as required for this *tour de force*, Billy Boy's apple pie, would give him an entirely new perspective upon what a well articulated and well ordered plan should be. And what, after all, is the basis of design but order?

Much more emphasis than Mr. Graf has implied should be put, I believe, upon the inclusion in such a course of the studies of landscape architecture and interior decoration. The habit that architects have too long followed of designing the house and then "setting it upon the lot," rather nonchalantly and with a beckoning gesture toward the landscape architect to come and see what he can now do about it, has bred those absurdities which we all have seen. There comes to mind a house on a sloping lot with a garage attached at the side, built by an architect for himself (which shows at least that the act was not vindictive), which had no way of logically relating, within the short distance, the grade at the garage door with the grade at the street; and which had, furthermore, a rear door from which a would-be suicide could easily jump into space. Evidently the architect expected to extemporize successfully upon the theme of grading after the house had been plunked down upon the land. There come also to mind houses whose driveways cut into and absorb the greater part of the lot, often even of the precious southern portion; and houses whose planting negates or obliterates the character of the house simply because the architect had not taken the trouble to translate into available nursery stock what he had in mind, or what he should have had in mind,

when he rendered those splendid Italian cypresses. Even the skyscraper architects, I seem to recall, in this matter of plot design in the houses on exhibition at Macy's, evinced less familiarity with terra firma than with the stratosphere.

That a house should be an organic part of that much of the surrounding landscape as the owner controls; that it is as important to correlate the spaces immediately outside the four walls of the house with those inside as it is to correlate one room with another; that the laundry yard and the children's play yard and the gardens and the out-of-door sitting room deserve as much attention and may contribute as much to the livability of the house as do the rooms inside, are all facts of which the architect who wishes to build successful houses should be aware. Too much has he accustomed himself to gaze fondly upon the four walls of his creation from the outside, and although he has worked conscientiously over the problems of fenestration, he has been indifferent to one of the most important uses of windows—to frame views of the grounds and gardens. I have often seen, on blueprints, arrows indicating choice distant views—but seldom arrows indicating immediate ones, and those, moreover, that can and should be created.

Edmund Gilchrist and Charles Willing represent a group of architects in Philadelphia, and Reginald Johnson and Roland Coate a group in Los Angeles, who are aware of these larger problems of house design. They have not been content to paint a part of the picture only but have realized that what goes on immediately without the house walls is only slightly less important than what goes on within them, and have not let their creative thoughts cease before they coordinated house and grounds.

Not only should the same person who designs the house design the grounds; he should also be able to brush in the general outlines of the planting. In order to do this it would not be necessary for him to acquire a full knowledge of plant material; he need only be sufficiently familiar with plants to realize their range of design possibilities and to know that he can achieve the general character that he has in mind. An assistant thoroughly trained in horticulture would be given the job of interpreting his views in the plant world.

If this new profession concerned with domestic architecture were to become a reality—that is, if a student were thoroughly trained to build houses and houses only—there would be an overlapping of the territories of the architect and the landscape architect and the present uncertainties over the boundaries of each would disappear. One man (or one woman, for women are more and more realizing the opportunities for service in this field) would do the job. By whatever name he might be called he would smell as sweet. There would, in other words, be a new alignment of work. There would be architects of public buildings and architects of houses. And there would be city planners and those concerned with housing on a large scale, and garden experts, who have a knowledge of plant material and horticulture that would be based upon experience and not merely upon theory.

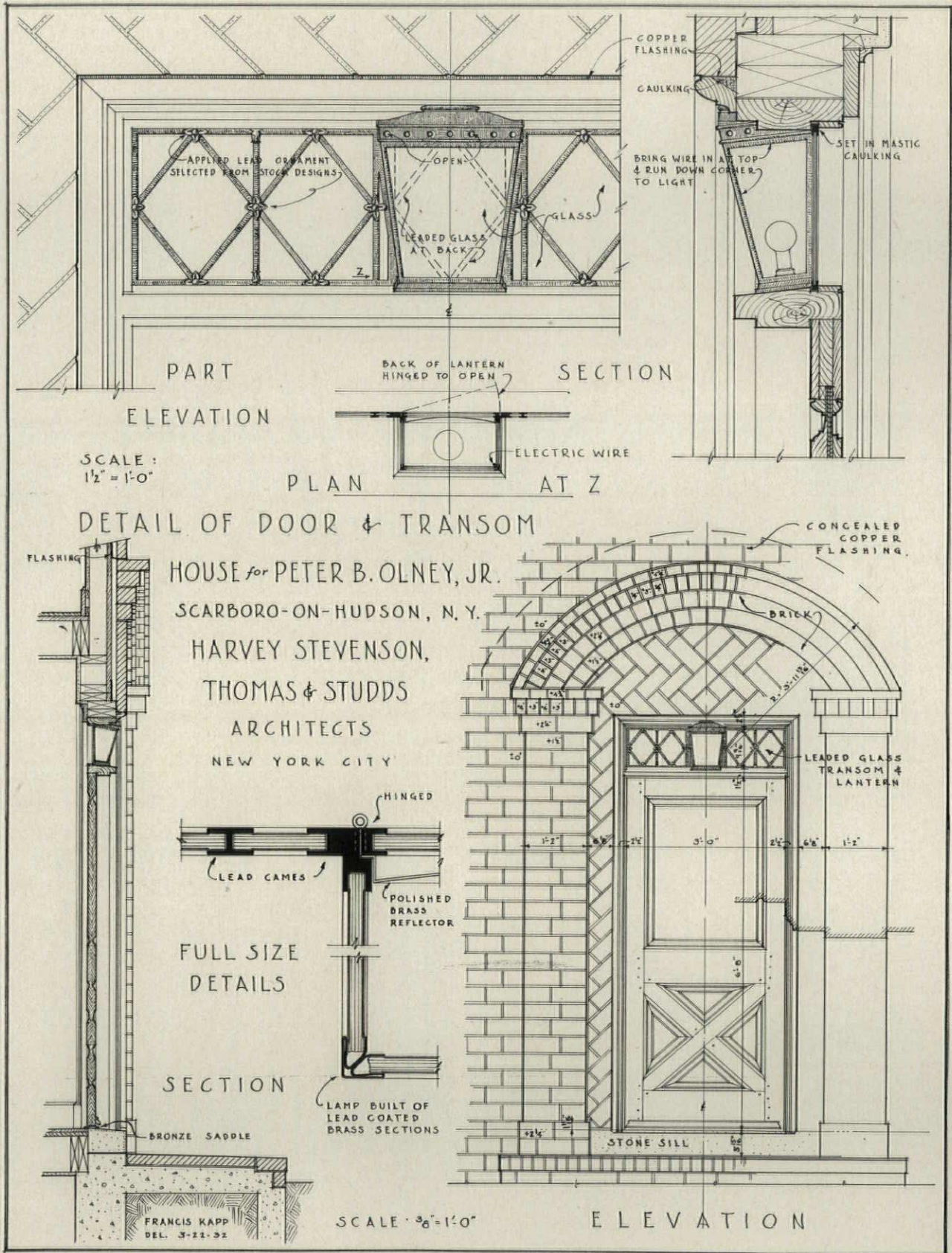
Likewise this specialist in houses would study interior decoration, for the architect who knows nothing about the nice problems of balancing cut and fill is apt to be as little concerned about balancing groups of furniture. And instead of rounding out the picture and visualizing the walls of the rooms as backgrounds for furnishings he makes nicely rendered elevations and leaves the matter there, if indeed he goes as far as that. Instead of thinking of rooms as empty spaces incomplete until filled with the instruments of culture and graceful living, he is too apt

to think of them as so many cubic feet of space to be used as the basis of the computations of the cost of the house.

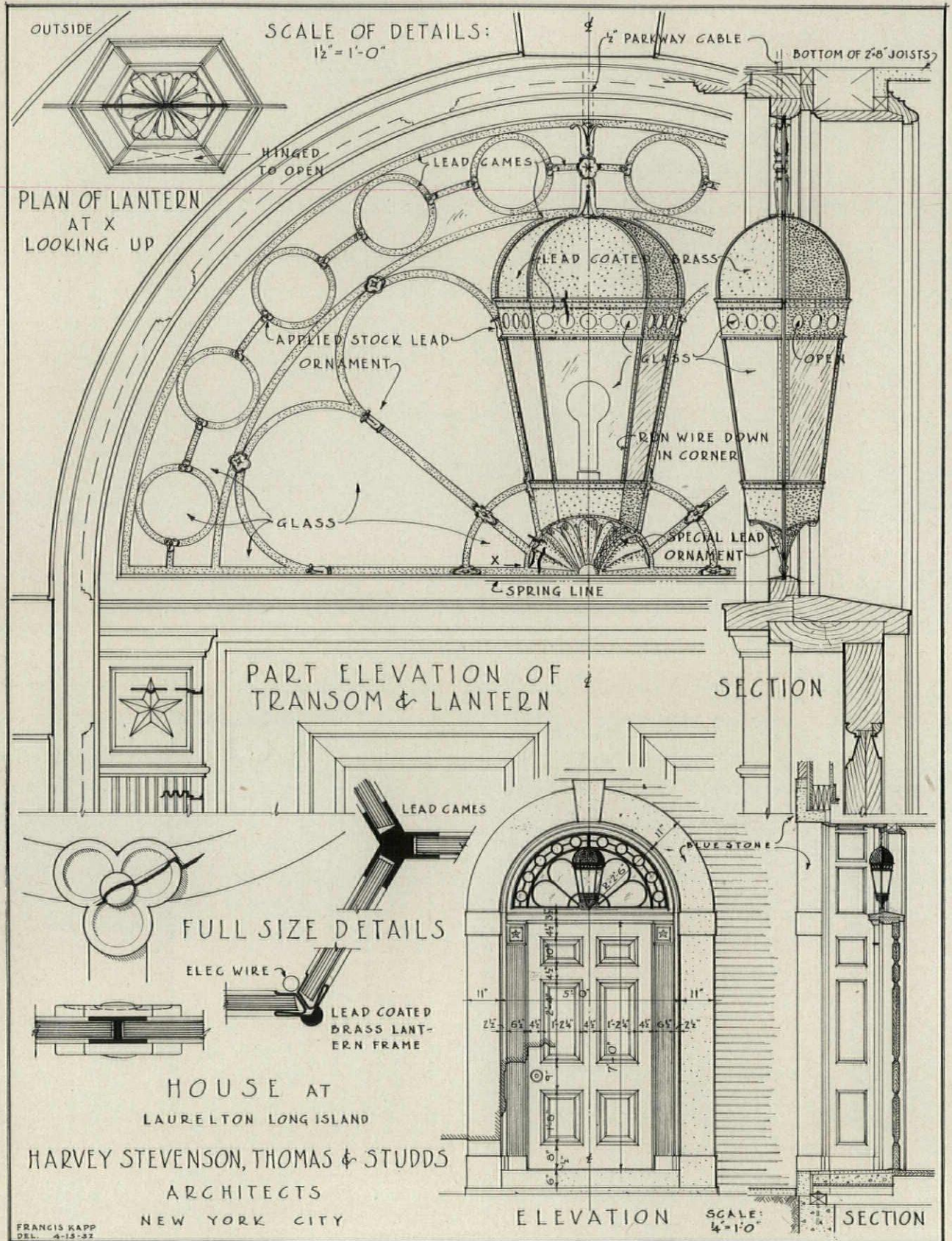
If it had not long been accepted as common practice it would seem the height of absurdity to think of rooms simply as the component parts of a house instead of enclosures for useful furniture; not just any furniture—a couch, two easy chairs, three straight chairs, one large table and two end tables, symbols merely, as meaningless as the aforementioned cypresses—but particular furniture which the family owns or intends to own. If these pieces of furniture were placed on the plans and the furniture groupings and the wall spaces and the door and window openings designed all at the same time, there would be fewer rooms with traffic lanes on each side of the fireplace making an uninterrupted grouping here impossible, and fewer rooms that require a furniture mover's strong right arm for reassembling the pieces before intimate conversation groups are possible.

A study of textiles and floor and wall coverings would be in the same category as the study of plant material. The architect should know enough about them to be able to design with them, to know their range of possibilities in textures and colors, but an expert would interpret the designer's ideas in terms of available materials. And here again there would be a new division of work. Those decorators who would normally equip themselves to do decoration in the domestic field would enlarge their training to do the whole job, in other words, to enter this new profession of specialist in houses. Those who like detail work and those who wish to supplement their training through apprenticeship would carry out the directions of the designer in this special field. Others would train themselves to do larger public work and would be in their profession comparable to city planners. Thus there would be established a new cleavage line between domestic work and public work in place of the existing ones between architect, landscape architect, and decorator. Then we would have houses that are "machines to live in," but which are also much more than that.

A school to train students to work exclusively in this field of domestic architecture is by no means an unrealizable ideal. As a matter of fact a school whose curriculum parallels to some extent the hypothetical one outlined above has been in existence for eighteen years. This is the Cambridge School of Architecture and Landscape Architecture for Women whose founder and present director is Henry A. Frost, also Associate Professor of Architecture at Harvard University. This school has grown steadily from its one original student until it now has a student body of sixty. Last year it became an affiliate of Smith College which now offers the degrees of M.Arch. and M.L.A. to its graduates who hold an A.B. degree from an accredited college. All students for the first year take the same courses in design. They can then specialize in either profession and become architects or landscape architects. The as yet incompletely realized aim of the school is so to train its graduates that they will be equipped to design both the house and its grounds, and eventually, when such a course can be added, the interiors as well. A few of the more hardy graduates are now fulfilling this aim and with conspicuous success. Here is a school then that is pointing the way to the fulfillment of the highly important profession of domestic architecture; whose graduates will be able to design stairs and other utilitarian features that "work" in houses that will be "distinctive for their Utility, Strength, and Beauty."



DETAILS OF CONSTRUCTION—COMBINATION RECTANGULAR TRANSOM AND LANTERN
 HARVEY STEVENSON, THOMAS & STUDDS, ARCHITECTS



DETAILS OF CONSTRUCTION—COMBINATION FANLIGHT TRANSOM AND LANTERN

HARVEY STEVENSON, THOMAS & STUDDS, ARCHITECTS

PENCIL POINTS WILL INSTITUTE, IN APRIL, 1934, AN ARCHITECTURAL COMPETITION FOR THE DESIGN OF A DETACHED RESIDENCE

Conducted by Russell F. Whitehead, A. I. A., Professional Adviser

As was stated when the first PENCIL POINTS Architectural Competition was announced, competitions of this nature are intended to be educational, in the broadest sense of the word, and are instituted as an added feature of PENCIL POINTS' editorial program. This undertaking is part of the larger movement of the publishers and manufacturers of building materials to advance the building arts.

This competition will be sponsored by the Flat Glass Industry—represented by the Plate Glass Manufacturers of America; Window Glass Manufacturers Association; Rough and Rolled Glass Manufacturers of America.

The Flat Glass Industry is in sympathy with the aims of PENCIL POINTS in its endeavor to bring out new architectural thought, particularly in the design of residences planned for sunshine

and fresh air. It is believed that the architecturally trained man will be interested in the small house problem from both a practical and an æsthetic point of view, when given this opportunity and a real incentive to exercise his talents.

The complete Program for the PENCIL POINTS Architectural Competition will be officially announced in the April, 1934, issue of PENCIL POINTS. The competition will be open to all architects and draftsmen. There will be twenty-nine prizes, aggregating \$3,100. The Jury of Award will consist of seven architects of national repute, selected from representative sections of the United States.

You will find the full particulars in PENCIL POINTS for April. Reprints of the Program will be available thereafter for all who desire additional copies of the document.

MR. KOHN AWARDED MEDAL OF HONOR

The Medal of Honor for 1933 of the New York Chapter of the American Institute of Architects was awarded on Friday night, March 2, to Robert D. Kohn, Director of Housing under the Public Works Administration, at a dinner meeting of the Chapter in the Architectural League House, 115 East 40th Street.

Ralph Walker, president of the Chapter and chairman of the Jury, presented the medal, which has been conferred since 1904 for "distinguished work and high professional standing."

Mr. Kohn, a past president of the Institute, received the honor "for devoted and inspired national leadership of the architectural profession; for initiating the unification of the building industry; for great vision, understanding and continued national effort for the betterment of humanity in housing and city planning; for high ideals as a man; for fine qualities as an architect."

The following abstract of Mr. Kohn's address on the occasion of being thus honored will be of general interest and inspiration.

"At a time like this when the future for the professional man is so uncertain it is most important that he make an honest examination of the possible roads on which he may enter, and discover which road is in the direction of progress. Now, as always, we have either to move forward, even gropingly, towards something that we consider to be better than what has been, or retrogress.

"This is particularly true for those of us who have behind us a long and varied professional career. If we keep looking backward on our experience and try to base our future action on that experience, as older men so frequently do, we are out of the running. But if we keep in the youthful attitude of looking to the future for our opportunities we may help to frame a future more worth while than anything it has been our privilege to share.

"It is particularly fitting at this time for all of us to remember that no matter how successful we have been as professional men we ought never to allow such unsubstantial assets to control our thinking with regard to the future.

Heine, the poet, once said that there were two ways of wearing a halo. You could keep it well up over your head where it would illumine your path, or down so low over your eyes that it blinded you so that you could not see where you were going. It is particularly important that we remember as professional men to use our training and our privileges to illumine our paths so that we move towards a wider and more socially minded field of activity.

"Bitter as is the experience of those who are deprived of the ordinary necessities of life in a time like this, and particularly so to professional men who feel themselves helpless against the odds of a disorganized society, architects, as participants in a basic industry, construction, have a right, even so, to look forward to the future with some optimism. That is to say, they can do so on the certainty that that future is to be one based on a more democratic organization of society than any we have known. For it is in that direction that we must move.

"Despite the apparent failure and the frustration which all of us have had to put up with in recent months and years—no matter where we were placed—for we were all in the same boat—it seems to me that the construction industry, and consequently the architects, can look forward to a future different but greater than that of the past. We can make ourselves indispensable to any improvement in the standard of living of the great mass of the people, and that improvement is bound to come.

"One element of that social betterment is the improvement of our low cost housing now recognized as essential to recovery. In at least forty or fifty cities serious study is being given now to this subject. In this field of city building where the laissez-faire policy has shown its worst effects we are beginning to see attempts at long range community and regional planning. We must learn to make ourselves indispensable in this field, but we can only be the leaders if we have the skill and are inspired by a vision of how people might live and work, so that they would be able to do their share in building up a new and better order of society."



HAVE YOU A LITTLE
SLUM IN YOUR
HOME TOWN?

The three drawings reproduced on this page were selected from a number made by Ernst Halberstadt, a young Boston artist, with the intention of recording graphically typical slum districts that may be found in various cities and towns in the United States.

Many people still appear to believe that slums exist only in large cities like New York or Chicago and that, therefore, the national effort to provide better housing for low income groups and wipe out and prevent slums is only applicable in these metropolitan centers. A little reflection will show that housing problems exist in smaller communities everywhere.



Mr. Halberstadt's drawings have been effectively used by the Boston Housing Association in thirty exhibitions, most of them public, held during the past two months. They have been found useful in emphasizing to the public the fact that actual and potential slums exist in almost every American community.

M.I.T. COMPETITION FOR TWO SCHOLARSHIPS

Two scholarships of five hundred dollars each are offered in the academic year 1934-35 for *special students* in the fourth or the fifth year of the course in Architecture at the Massachusetts Institute of Technology. They will be awarded as the result of a competition in design under the direction of the Committee on Design of the Department of Architecture.

The competition is open to citizens of the United States of good character, who are between twenty-one and twenty-eight years of age, and who have had at least three years of office experience.

The competition will be held from May 12 to May 21.

Competitors are allowed to prepare their drawings wherever conditions conform to the requirements of the Committee, but these drawings must be sent to Boston for judgment.

Applications should be received on or before April 16, addressed to Dean William Emerson, 491 Boylston Street, Boston.

BETTER HOMES COMPETITION AWARDS

Roger H. Bullard, New York architect, has been awarded the gold medal for the prize-winning design in the Small House Architectural Competition for 1933, sponsored by Better Homes in America. Mr. Bullard won the medal for designing the one-and-one-half-story accessory building of the Salvage Estate at Glen Head, Long Island.

Honorable mentions, together with bronze medals, were awarded as follows: *One-story Class*—Milton L. Grigg, architect, Charlottesville, Virginia; William I. Garren, San Francisco, California; and Edwin B. Goodell, Jr., Boston, Massachusetts. *One-and-one-half-story Class*—Miller and Warnecke, Oakland, California; Reinhard M.

Bischoff, West Hempstead, Long Island; and Randolph Evans, New York. *Two-story Class*—Dwight James Baum, Riverdale-on-Hudson, New York; Martin L. Beck, Princeton, N. J.; Frank J. Forster, New York; O. Kline Fulmer, Cleveland, Ohio; and Royal Barry Wills, Boston Massachusetts.

The Jury of Award consisted of F. Ellis Jackson, Chairman, Providence, R. I.; Chester Aldrich, New York; Seymour Williams, Rahway, N. J.; Archibald M. Brown, New York; and Ralph T. Walker, New York.

AN UNUSUAL B.A.I.D. SCULPTURE COMPETITION

Below are shown the first and second prize designs in an unusual competition run during December and January by the Committee on Sculpture of the Beaux Arts Institute of Design. The subject was "A Vase for a Penthouse Roof" and the competition prizes were provided by the Federal Seaboard Terra Cotta Corporation. The program called for a vase in terra cotta, not to exceed three feet in any dimension, designed to rest directly on the roof or terrace level. More detail in form, color, or ornament was required than for a garden vase on account of the setting amongst furniture, rugs, lamps, awnings, low terrace walls, etc. It was suggested that the vase was to hold small cedar, bay, or pine trees, or preferably flowering plants, with a possibility of planting vines in openings on the sides of the vase. The model required was to be at one-third actual size. 52 sketches were submitted for judgment, which resulted in the award of prizes as follows: First Prize, First-mention placed and \$25, Albert Wein; Second Prize, First-mention placed and \$15, Anthony Zic; Third Prize, First-mention placed and \$10, Joseph Lonzar.

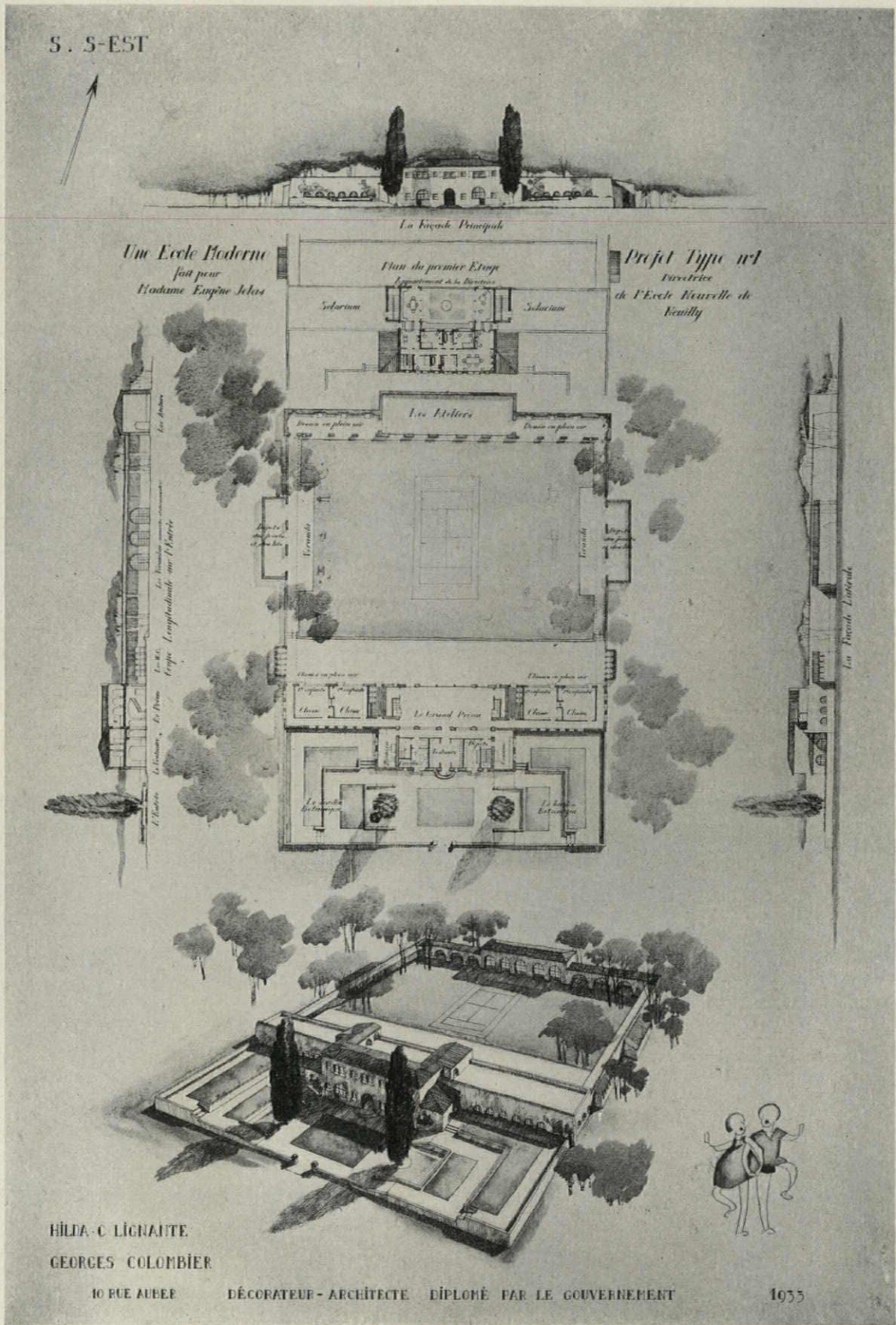


FIRST PRIZE DESIGN BY ALBERT WEIN



SECOND PRIZE DESIGN BY ANTHONY ZIC

B.A.I.D. SCULPTURE COMPETITION—"A VASE FOR A PENTHOUSE ROOF OR A TERRACE"



PROJET FOR "A MODERN SCHOOL" FOR OUTDOOR INSTRUCTION OF CHILDREN
GEORGES COLOMBIER AND HILDA C. LIGNANTE, ARCHITECTS
Designed for Madame Eugène Jolas, Directress of the New School of Neuilly

A. L. Gouptill's Corner

A LITTLE DEPARTMENT OF ARCHITECTURAL ESTHETICS, WITH EMPHASIS ON SKETCHING AND RENDERING

Thanks!

I'm frankly surprised, and of course gratified, at the rate your letters have been arriving in response to last month's request. Fear I won't be able to reply to them individually, so please accept this as a personal word of acknowledgment and appreciation. Haven't been through them all carefully yet but it's plain they are pregnant with vital suggestions.

Our Monthly "Crit."

I promised last month to offer early comment on the Chamberlain covers which have delighted so many PENCIL POINTERS this last year or so. Fortunately the Koh-I-Noor Ad (see back cover) has afforded an excellent opportunity to explain the general method employed—one which is as well adapted to the large job as the small. The addition of extra colors would further increase its potentialities. Are there any questions?

Schell Lewis was the artist of the color plate this month, and of the related elevation, page 108. Hasn't he caught a surprisingly "real" look, considering the building is in elevation? The material textures are extremely fine, too; there is no hint of unpleasant newness. The not uncommon trick of tinting a pencil drawing as Lewis has done here is always effective. One little suggestion of value will be found in the way in which the central trees in both drawings, excellent in themselves, have been brought forward from the structure beyond, largely by means of the crisp lights bordering the left side of trunks and branches. The trees on page 108 are of an ideal type to use against architecture, as they hide nothing of value.

Paul Watkeys, in his perspective study on page 109, shows us quite a different kind of subject and setting. In expressing it he has chosen to use many graded tones. Study it inch by inch with this in mind. Observe, too, how he has concentrated his strength about the nearer end motive, creating a powerful center of interest. With vital features thus accented, one can often "get by" with a minimum of effort elsewhere. The foreground shadow is commendably simple and stays flat.

In this day of limited budgets, quick

methods of rendering such as Louis Kurtz has employed, page 110, should prove of particular interest. His treatment is harmonious with the architecture, as rendering always should be. The result reveals the method so plainly that comment concerning it seems superfluous.

Can't help thinking the large tree at the right would have composed a bit more gracefully had its trunk been placed exactly in line, vertically, with the end of the house. A minor point, of course.

Page 148 teaches us a valuable lesson on the importance of bird's-eye perspective. Isn't it true that anyone, whether architect or layman, could "read" this perspective, so far as general exterior aspects of the subject are concerned, more easily and accurately than the accompanying plan, section, and elevations? More and more the value of perspective is being realized, not only in making presentation drawings, but in studying design.

Composition in Rendering

I have a request for practical pointers on the composition of perspective renderings of medium and small sized structures, and as this is a problem vital to many I am delighted to comply. Incidentally, these same thoughts should prove equally valuable where sketching is concerned.

Good composition is far more to be desired than good technique, a well composed drawing, technically poor, usually being of greater worth than one poorly composed but technically excellent. This fact is not sufficiently appreciated. Yet, study a number of renderings and you will find that the technique often attracts the eye more than does the architecture itself—a case of the tail wagging the dog. This is obviously wrong; renderings are made primarily to display architecture rather than some renderer's cleverness at technique.

Natt Piper, in his PENCIL POINTS article of July, 1933, drew an apt comparison when he likened composition to the foundation of a structure—a thing which while generally unnoticed affords the necessary support. It is certainly true that the rendering lacking the foundation of sound composition fails to

hold together, aesthetically, or, at least, falls short of its objective by placing stress at the wrong points.

A difficulty in learning to build this foundation lies in the lack of definite laws for one's guidance. Despite all we hear about such matters as unity, balance, emphasis, and rhythm, we still know that every rendering is a thing unto itself—a unique problem demanding individual solution. It is, in a sense, a design and must be so treated. As in other forms of design, there is no substitute for the trial method; my present aim is to point out the customary way of doing the trying.

First, when you make your instrumental layout, seek the best possible point of view. Drawings can be very deceitful if this point is not well located. This takes experience, so there is little I can say beyond warning you not to stand too close to your building. And look towards its center so the whole thing, including the adjacent surroundings, will lie within a normal area of vision. Make, at small scale, several accurate layouts showing the basic proportions of your subject: the best of these will serve as a guide in locating your points for the final. Have the boss O.K. it! Next, experiment for the perfect placing of your drawing on the paper. When you have it, block out the whole thing.

When completed, analyze the subject. What are its leading characteristics? (Remember these are the ones to be emphasized.) Is it symmetrical or asymmetrical? Formal or informal? Long or short? Rough or smooth? Which features have the most importance? Which the least? And what of the setting? Is the ground sloping or level? Rough or smooth? Are there existing trees, neighboring buildings, etc.?

As you analyze, plan how you are going to give each individual feature of both building and entourage just the attention it deserves. In this, seek natural means. If you wish a certain feature to stand out you have only to place it "in focus," drawing it definitely and in detail, building rather strong contrasts of light and dark or of color about it, perhaps sharpening the tone edges. Contrarily, if you have a thing to subordinate, throw it "out of focus," drawing it indefinitely or incompletely; avoid strong contrasts; soften edges.

It is well to make a careful preliminary study for every rendering in order to try out all such things. Thumbnail sketches frequently help, though a full sized tracing paper study, made with charcoal or pastel over the instrumental layout, is usually better. Often, several are needed and prove time saving in the

end. Select the best as a guide for the final, keeping it in sight as the work proceeds. If good, have the courage to execute your rendering according to it, without radical changes.

Now how (beyond the outline delineation of form) does the artist give a drawing the appearance of depth, projection, reality, solidity? How can you make *your* structure and its surroundings seem real, standing off the paper? Your means are few, for in the typical rendering (and this is true, also, of sketches) effects depend mainly on representing, in tones of light and dark or of color, the natural or "local" tones or "values" of all the component parts of the subject as they appear in light, shade, and shadow. Sometimes (though rarely) light and shade can be largely disregarded, the local tones giving all the contrast necessary for an adequate and pleasing interpretation of a subject. The little sketch at 1, below, was drawn to help fix this thought in mind.

In making a tracing paper study, this matter of toning the local materials gives a natural starting point; by the time the roofs, chimneys, shutters, etc., together with trees and lawns, have been toned, the drawing may take on a fairly complete appearance, these natural contrasts giving, as Sketch 1 indicates, the key to the composition.

As we study actual objects, however, we are struck by the fact that local

colors or tones are as a rule surprisingly modified by the light which falls upon them. Even a black object, seen in bright sunshine, can appear remarkably light. The shade and shadow tones which the light engenders (or which, strictly speaking, it fails to overcome) are another vital consideration. Sometimes—see Sketch 2—a rendering of these areas is, in itself, about all that is necessary for the adequate representation of a subject. Much depends, to be sure, on the placing of these areas; a subject which might be successfully portrayed in shade and shadow alone with the sun in one position might prove disappointing if similarly rendered with the sunlight coming at another angle. Which means that the renderer must familiarize himself with shade and shadow forms (as through intelligent outdoor sketching) and learn how to make them serve his many purposes.

Usually, successful rendering depends on discriminate combination of both local tones and values of shades and shadows. One takes into account, in other words, not only the tone of each material in relation to every other material, but as modified in effect according to whether in light, shade, or shadow. See Sketch 3.

In all such considerations, landscape features play an important part. Care must be taken that they do not detract from the architecture because of their

prominence. This does not mean, though, as so many erroneously believe, that they must never be stronger in tone than the architecture. Everything depends on how they are used. In Sketch 4, for instance, the foreground values are powerful and those of the structure subdued, yet the composition is all the more interesting because of this. And it's not detrimental to the architecture. The lights and darks are well distributed; that is the main thing. This sketch stands as a reminder that the renderer must learn ways of relating the values of both structure and surroundings to best advantage.

The beginner—and, alas, many a man who should know better—seems to feel that he must show all his little individual tricks on every drawing he does. Sketch 5 is designed to emphasize the virtue of reasonable simplicity. Sketch 6 gets at the same matter from the opposite angle; the drawing is self-explanatory.

Summarizing this advice, be simple and direct both in your preliminary studies and final renderings, taking advantage of natural laws while shunning stunts and trickery. Learn to relegate technique to its proper, subservient position.

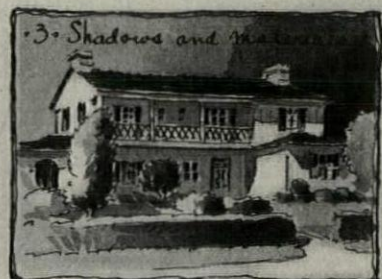
(Note: Next month I shall continue this discussion by offering more specific advice as to how to apply these generalities.)



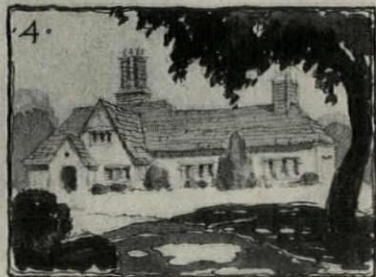
1. No Shadows
Natural contrasts in the "local" tones of objects give us the key to many a good composition



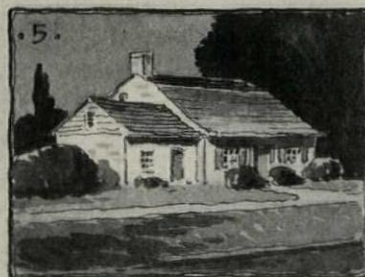
2. Shadows only
Well-placed shade and shadow areas can, in themselves, be remarkably telling



3. Shadows and local tones
Usually both shadows and local "color" are utilized in combination.



4.
The tones of the building are often kept subordinate to those of the entourage



5.
A few simple, honest values can express the typical subject surprisingly well



6.
Tricky, conspicuous rendering, no matter how clever, deceives us, detracting from the subject.

A LETTER FROM THE
ARCHITECTURAL GUILD OF AMERICA

"We wish to apologize to our national membership and other PENCIL POINTS reading friends, for disappointing them last month in regard to *Guild* news. Our copy for the February number arrived at the Editor's office too late by a few hours.

"With the passing of the thousand mark in membership, we find our principles and policies taking very definite form and substance, all pointing toward our goal, which is *to fuse all architectural men and women into one great national body* for the cardinal purpose of safeguarding our mutual interests as employees and promoting better understanding between ourselves and the employers in the architectural profession, and for the further purpose of opposing and combating, by sound intelligent methods, any attempt at unscrupulous and chiseling practice from whatsoever quarter.

"We believe that if all architectural men and women employees throughout the country, 100%, join in one great national organization, we can have any reasonable demand which we may make granted to us almost immediately. We are firmly convinced that the surest and quickest way to attain our purpose is to do it strictly within a purely architectural organization, without confusing issues by associating ourselves with other professions. That is the sum and substance of our fundamental plan.

"More than 90% of the architectural men to whom we have presented the above plan have agreed with us and have joined the *Guild*. Our statement of membership is bona fide and far in excess of the actual architectural membership in any other similar organization.

"Our CODE COMMITTEE is energetically following up all action and developments in regard to the Architects' Code, which at this writing is back in the hands of the sponsors for revisions, as well as all other codes affecting architectural men. Protests have been made to the government authorities against unfair provisions contained in these codes, as well as direct appeal to President Roosevelt.

"The CONSTITUTION AND BY-LAWS COMMITTEE has completed its work of drafting a proposed constitution and by-laws, and copies are now being prepared for mailing to the entire membership for comments. On the basis of this, the formation of the Guild Chapters throughout the country will proceed.

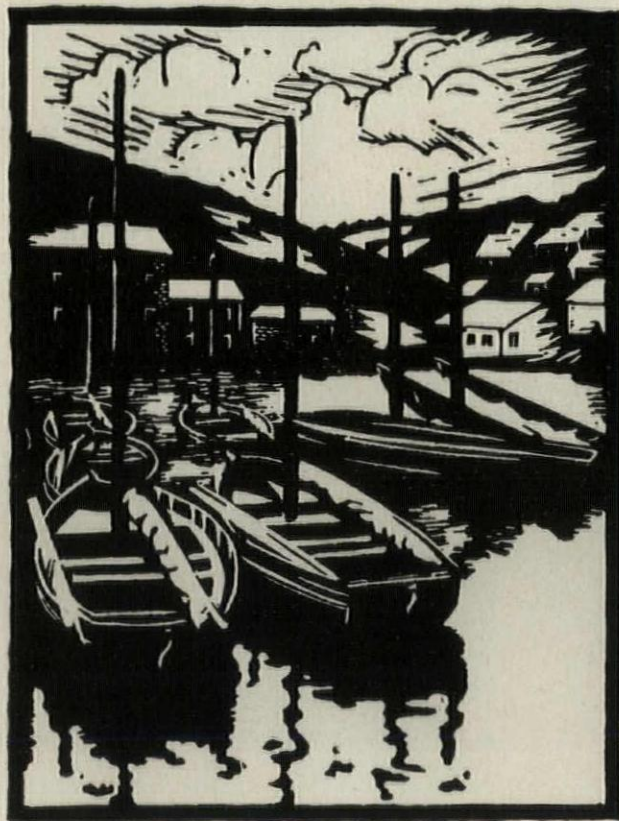
"The PUBLICITY COMMITTEE has definitely arranged to issue the first number of our monthly bulletin at the beginning of March. Thereafter it will be issued every month. This will prove a much needed link between the organization headquarters and the membership which at this time extends over 22 states.

"Our RELIEF AND EMPLOYMENT COMMITTEE has been doing some exceptionally fine work locally and in the surrounding districts, particularly in connection with our members employed on C.W.A., C.W.S., P.W.A. and other similar projects. The committee has met with success in arranging with the authorities for the shortening of the working hours and the increase of salary on many of these projects. This committee has also despatched numerous telegrams to various government and legislative leaders in Washington, strenuously urging the appropriation of necessary funds for the continuation of such projects, until the industries and professions will have had a chance to absorb the enormous present number of unemployed.

"We wish to stress the fact that the Architects' Code as it now stands contains discouragingly little hope for us as employees. About the only safeguard extended to us is the provision demanded by the law, that employers must recognize the right of employees to organize for the purpose of collective bargaining on salaries and working conditions. The stronger the organization, the better the conditions which we can obtain and *this is the organization to join for the purpose*. Therefore don't procrastinate, as the issue may come in the near future. Send in your application at once, giving your name, address, and regular occupation. Include your dues if you can. (Initiation Fee 15c; thereafter 10c a month for unemployed, 25c a month if employed at less than \$30 salary and 50c a month if at a higher salary.) If you cannot afford it at the present time, forward your dues later. Induce every architectural man you know to do likewise. If you believe that the men who have initiated this organization are doing good work, prove it by backing them up with your membership. It is a grueling task, exacting practically every minute of spare time of the men working on it, with no other compensation than the hope of satisfaction derived from a good job well done. This is an organization for the promotion and protection of your welfare and mine, and no man should require coaxing to help himself.

"The answers to our questionnaire which appeared in the November issue of PENCIL POINTS are still flowing in, and we hope that this will continue, as it is proving to be very valuable in the tabulation of statistics."

HENRY SASCH,
Executive Secretary,
Room 226, 101 Park Ave., New York.



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MATTHEI EVANGELICAL CHURCH, DUSSELDORF, GERMANY
WACH AND ROSSKOTTEN, ARCHITECTS—PHOTOGRAPH BY B. KENNETH JOHNSON

FEDERATION OF A.E.C. & T. REPORT

Submitted by the Federation

The first national conference of the Federation of Architects, Engineers, Chemists and Technicians took place February 10, 1934, at Pittsburgh. Delegates were present from New York, Philadelphia, Buffalo, Chicago, Cleveland, and Pittsburgh. Denver, Baltimore, Boston, Salt Lake City, and other cities sent written reports.

The keynote of the conference was the necessity for unity—unity of all engineers, architects, chemists, and other technical men in each city, and unity of all chapters in one great national organization.

The conference sent resolutions to President Roosevelt and General Johnson urging a blanket NRA code for all technical men. Resolutions were sent also to President Roosevelt and Harry L. Hopkins protesting pay cuts on CWA work and requesting appropriation for a sum substantially larger than \$950,000,000 to insure the extension of the CWA program.

The conference reaffirmed its conviction that only through the strong voice of numbers will technical professional employees be able to achieve economic consideration. With this in mind, the conference reiterated the Federation's policy of cooperation with all organizations in the attaining of similar ends. A letter, in this connection, was sent to the *Architectural Guild of America* asking them to affiliate with the Federation on matters of general policy.

The conference recognized that unemployment is not a temporary, emergency problem. Due to rationalization, technological improvements, and the efficiency of mass scale production, millions of men, including technicians, will never be absorbed by even an upturn in production. (Architects need only consider, for example, the possibilities of a mass scale production of steel houses for a concrete realization of what is meant by technological unemployment.) The national committee voted to proceed in the work of formulating a policy in regard to national unemployment insurance.

The New York Chapter of the Federation has organized the architects, engineers, and chemists employed on the various CWA projects. On a number of these projects, the men have elected their own committee to take up grievances and at the Port Authority building and at 101 Park Avenue they have issued papers discussing their problems.

The Federation, in this way, has won important victories for the men. When the hours on CWA projects were recently cut from 39 to 30, the order was posted on local bulletin boards that the pay of the men (\$30 weekly) would be cut accordingly. Immediately committees representing men working on projects in the Columbia University building and at 101 Park Avenue met with the proper officials and protested the wage cut. As a result of this action, the wage cut was rescinded. The men now work 30 hours weekly for \$30.

Similarly, the Federation contested the recent case of chemists on CWA projects who received, in addition to the cut in hours, a cut in rate from 90 cents to 70. It was successful in restoring the original rate. In every case, however, the Federation has striven to gain for technicians the \$1.20 per hour paid to skilled labor on CWA projects.

At its last membership meeting the Federation voted for united action with other organizations of CWA workers to resist the abandonment of the CWA program. On February 15, when the decision of the federal government materialized with the discharge of the first batch of

260,000 men, a delegation representing the Federation and eight other organizations presented demands to Frederick I. Daniels, State Administrator, which included immediate restoration of all pay cuts of civil works employees, no lay-offs or dismissals, continuance and expansion of the CWA and CWS program to include all unemployed.

In applying for membership in the Federation please give your name, address, and telephone number. Also state where you are now (or were last) employed. Indicate membership if any in technical or labor organizations. The initiation fee for those employed is 50c and the dues thereafter are 10c a month for unemployed, 25c a month for salaries up to \$30 a week, 50c for salaries over \$30.

The following individuals will furnish information in the name of the Federation about its groups which are in various stages of development ranging from highly organized chapters in New York, Philadelphia, Chicago, Boston, to others in the formative stage in San Francisco and Birmingham: Andres Bato, 227 Park Avenue, East Orange, N. J.; James H. Berger, 123 So. 23rd St., Philadelphia, Pa.; Max Aber, Y. M. C. A., Wood St. and 3rd Ave., Pittsburgh, Pa.; O. H. Tucker, 514 Culver Way, St. Louis, Mo.; Dan Irwin, 773 Union Trust Bldg., Cleveland, Ohio; R. W. Johnson, 53 Fifth St., Newburgh, N. Y.; Roy B. Blass, 406 Brisbane Bldg., Buffalo, N. Y.; Lionel G. Gale, 161 Sumner St., Boston, Mass.; W. A. Waldorf, 440 Custom House, Denver, Colo.; R. A. Wank, 3310 Woodhill Drive, Knoxville, Tenn.; N. Baum, 125 3/5 So. Ave. 63, Los Angeles, Calif.; G. W. Truax, 124—155th St., Harvey, Ill.; B. L. Ryan, 36 Haight St., San Francisco, Calif.; National Headquarters, 232 Seventh Ave., New York, N. Y.

The national officials of the Federation are: *President*, Milton Blez, Civil Engineer, Philadelphia; *Vice-President*, Max Alper, Architect, Chicago; *Secretary-Treasurer*, Jules Korchien, Architect, New York.

A MODERN SCHOOL DESIGNED FOR THE DIRECTRESS OF THE "NEW SCHOOL OF NEUILLY"

The problem posed by the New School for which the projet is shown on page 148 was twofold: to provide for as complete an out-of-doors life as possible and to present the plan in a manner calculated to attract the children. The classrooms and grand hall, the "préau," are so arranged that in nice weather the furniture can be moved out onto the terrace and the classes held out-of-doors. The "préau" serves as dining-hall, gymnasium, and playroom in rainy weather; the tables, when not in use, are placed in depots at either end of the hall where are also found stairs leading to terraces over the classrooms. The gardens in front of the school are for the students' botanical lessons. Madame Jolas requires each child to rest for one hour after luncheon and the cots, kept in depots, at the sides of the yard, can be moved out onto the veranda. The children's toys are placed in these same depots. A covered walk leads from the classrooms to the ateliers, which are equipped for all creative work including out-of-door sketching under the protection of a covered terrace. Above the administration offices and the "préau" is Madame Jolas' apartment.

The whole design was executed as a pen and ink drawing enlivened with diluted Veronese green grass and trees and successfully attracted the children. They were impressed by the school's size and asked, "Has it been built?"