



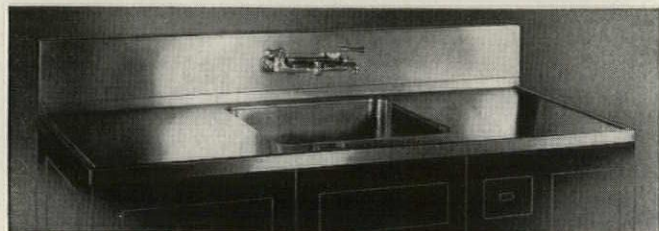
ENCIL OINTS

MAY
1934

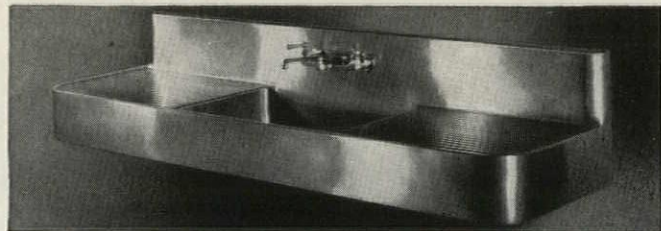
AN ILLUSTRATED
JOURNAL for the
DRAFTING ROOM
35 CENTS A COPY



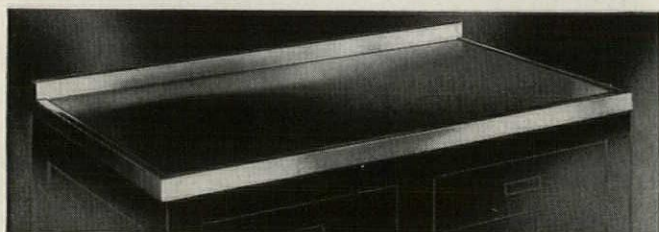
Plan a
MONEL METAL
kitchen with
Standard Units



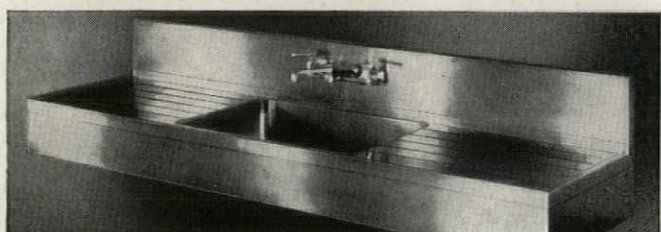
INCO "Straitline" Monel Metal Cabinet Sink, with 8" back splasher.



INCO "Streamline" Monel Metal Kitchen Sink, double drainboard model.



INCO "Straitline" Monel Metal Cabinet Top, with 1 1/2" integral back splasher.



INCO "Straitline" Monel Metal Kitchen Sink, double drainboard model.

"Whitehead" Automatic Gas Water Heaters are made in three types—all have Monel Metal Tanks. The "Whitehead" Monel Metal Hot Water Tank (Range Boiler) is made in three weights and several sizes—tested to 200 to 350 lbs. pressure.



Guaranteed
20 years

See the INCO Exhibit of
Monel Metal Household Appliances
at the Century of Progress, Chicago, 1934
Home Planning Hall

THE kind of gleamingly efficient kitchen that women yearn for is now simple to obtain...and no longer costly.

A complete line of standardized Monel Metal kitchen equipment offers you stock models, at prices within reach of even modest building or remodeling budgets.

Monel Metal sinks and cabinet tops, in 57 standardized models and sizes, meet practically every possible kitchen layout.

There are also available Monel-topped tables, gas and electric ranges, Monel hot water tanks (range boilers) and gas water heaters with Monel storage tanks.

Monel Metal advertising is appearing regularly in the great national magazines...as it has for 7 years. Editors, appreciating the news interest of Monel Metal, spontaneously and continuously devote many pages to articles on Monel's efficiency and durability, and to illustrations showing its shining, silvery beauty.

Monel is thus today's ideal of kitchen equipment...the trend is on the upward swing.

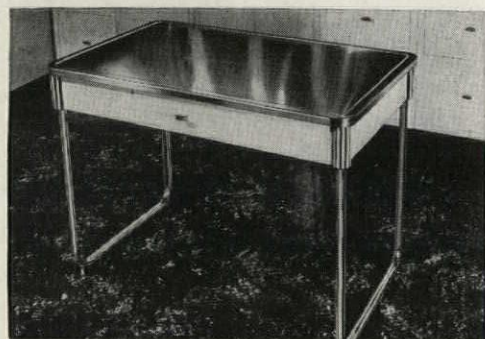
Write for our new, fully illustrated catalog "INCO Standardized Monel Metal Sinks and Cabinet Tops," containing plan and sectional drawings of all models.

THE INTERNATIONAL NICKEL COMPANY, INC.

67 WALL STREET NEW YORK, N. Y.



Monel Metal is a registered trademark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



The "Smartline" Monel Metal Table, designed by Ray Patten. Available in four colors—white, ivory, green or black and in three sizes: 20" x 24"—24" x 36" and 25" x 40 1/2".



"Magic Chef" Gas Range with Monel Metal top, burner pan and broiler pan grid.

PENCIL POINTS

Volume XV

May, 1934

Number 5

Renovation Loans *vs.* Public Works

A news dispatch from Washington, dated April 19, gives us cause for concern. It states that the Administration will make an intensive effort to persuade home owners to spend \$1,500,000,000 on home renovation, *but will defer until next year a broader program for mass home construction and slum clearance.* This decision was reached, we are told, at a White House conference of Cabinet members and heads of recovery agencies with President Roosevelt. It should bring forth a storm of protests from architects all over the country.

In the first place, the proposal to invite the individual home owners of the country to add, at this time, another billion and a half to their total debt burden is, we believe, foredoomed to failure. It is, in effect, another huge installment selling campaign, asking people who are already finding it difficult to pay local taxes and hold onto their properties to mortgage future income against present home renovation. We are for home renovation where the individual can afford to pay for it out of current income, but this is a different breed of cat. If the scheme were successful it would, it is true, put money into immediate circulation and increase the purchasing power of plumbers, painters, carpenters, and other laboring men. It would be done, however, at the expense of future purchasing power of the home owners involved. And the money lenders would profit.

What we need at this time to help the architectural profession and the building industry is a volume of *new construction*—not of the commercial type, unless it is definitely warranted by actual needs, but in the form of more public works financed by the Federal Government and private homes built for those individuals who can afford them. It is perfectly sound for the Federal Government to go ahead with a much larger program of useful public works than has up to date been authorized, to be paid for eventually out of high income and inheritance taxes laid particularly on the higher brackets. Every architect knows, or should know, of many projects of social benefit involving buildings or planning that he could do. These

things should be done and paid for out of society's income—they are "of the people, by the people, and for the people."

It is quite generally accepted now, by economists who deal with facts and are not obfuscated through adherence to outworn traditions, that technological advance is bringing with it, inevitably, increasing technological unemployment. It has been repeatedly stated by high authorities that even if business and industry were immediately whipped up to the production level of 1929 or 1926 there would be millions of workers who could not be reemployed. The Economy of Abundance is here, waiting to be recognized and understood. Is it not obvious that as fewer and fewer workers aided by better and better machines are able to produce all we require of manufactured products it is going to be necessary to preserve markets for these products by setting the displaced workers at service occupations—both private and public? And until incomes by and large are raised sufficiently to support the private service occupations, which are largely classed as luxuries, the answer is bound to lie in the field of public works and public services.

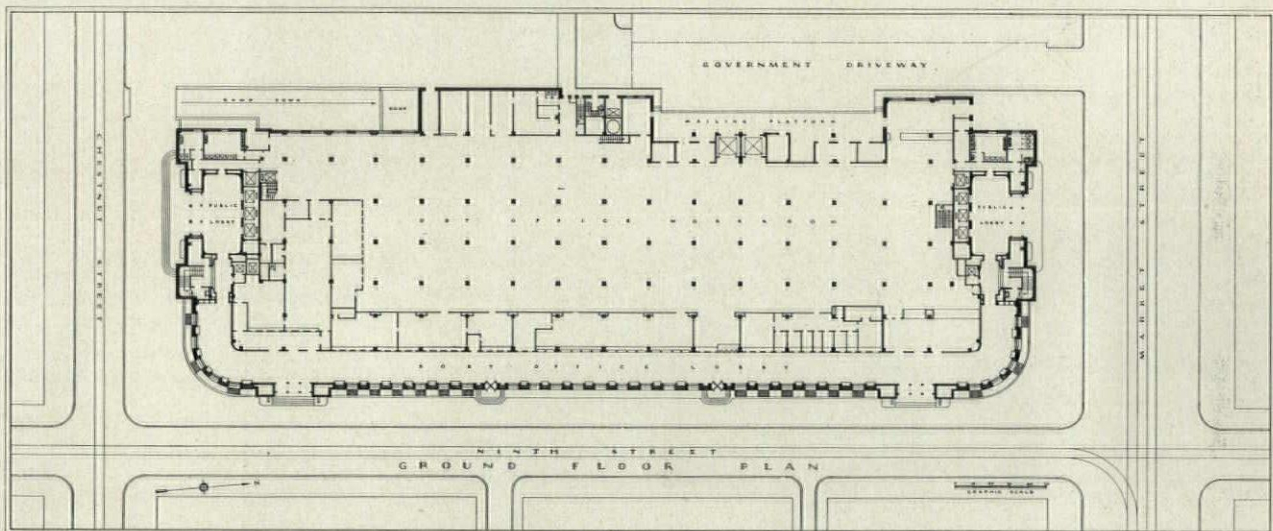
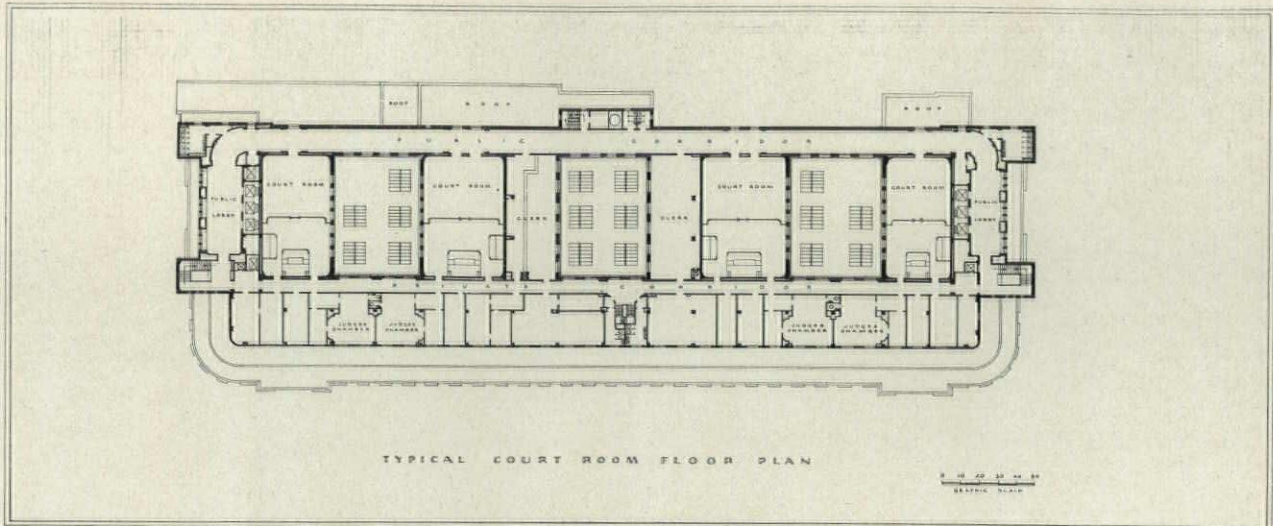
If, instead of making a billion and a half available for *lending*, our government should go forward with a billion and a half of additional *spending* on some of the housing and other architectural projects now accumulating dust on the shelves of the Public Works Section of the Interior Department, the stimulus to business would be just as strong or stronger and would not be accompanied by the depressing power of debt.

The present Public Works Program is, we are told, only just getting under effective headway. It is expected to reach its peak in July when \$200,000,000 will be expended. Now is the time to keep it going by adding another generous appropriation at this session of Congress. A very sick building industry is hopefully keeping a flutter of life in its heart, waiting for the adrenalin of more new construction projects to bring it back from the dead. Can you withhold it much longer, Mr. Roosevelt?



UNITED STATES POST OFFICE AND COURT HOUSE, PHILADELPHIA—CHESTNUT STREET END
THE BALLINGER COMPANY AND HARRY STERNFELD, ASSOCIATE ARCHITECTS—RENDERING BY HUGH FERRISS

The exterior facing of the building on Market, Chestnut, and Ninth Streets is to be granite. Above each main entrance and Post Office entrance there is to be carving symbolizing the United States Government and the various Federal Departments in the building.



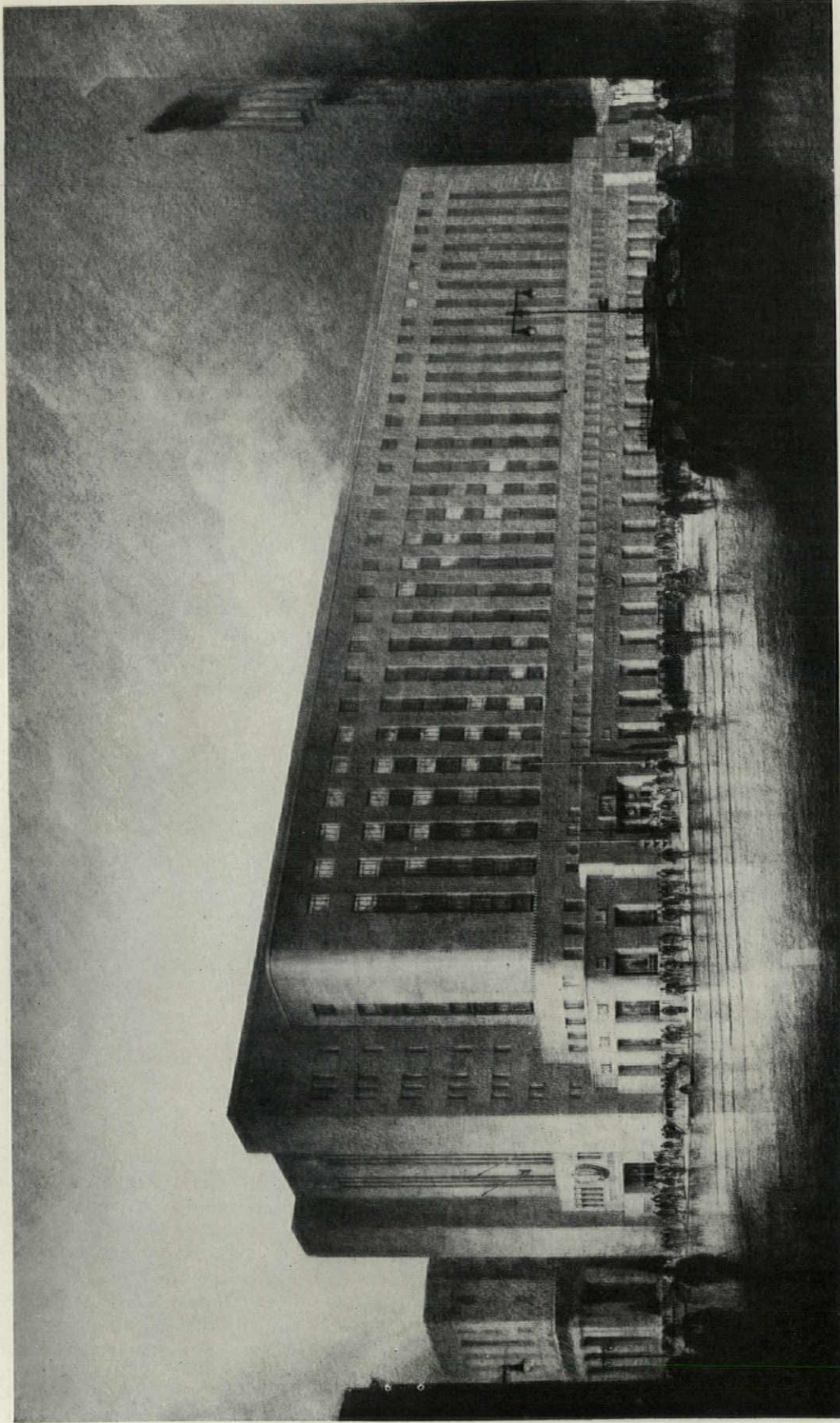
UNITED STATES POST OFFICE AND COURT HOUSE, PHILADELPHIA—PLANS
THE BALLINGER COMPANY AND HARRY STERNFELD, ASSOCIATE ARCHITECTS

This scheme, recognizing the importance of the two traffic arteries—Market and Chestnut Streets—provides direct, generous entrance facilities from each of these streets to serve the Federal Departments, except the Post Office Department. In order to separate the entrances to the Post Office Department from the other Federal services and yet have them near the main traffic flow, two large entrances have been placed on Ninth Street near each end at Market and Chestnut Streets—with two intermediate entrances to break the great length of the public lobby along Ninth Street.

The Post Office Department takes up the entire first floor and slightly more than half the second floor, together with a portion of the basement, and all of its levels inter-communicate by means of stairs and elevators. The work spaces, offices, and the public lobby are well lit by side lighting and skylights. The public lobby, because of its length and adequate circulation facilities, permits rapid transaction of business.

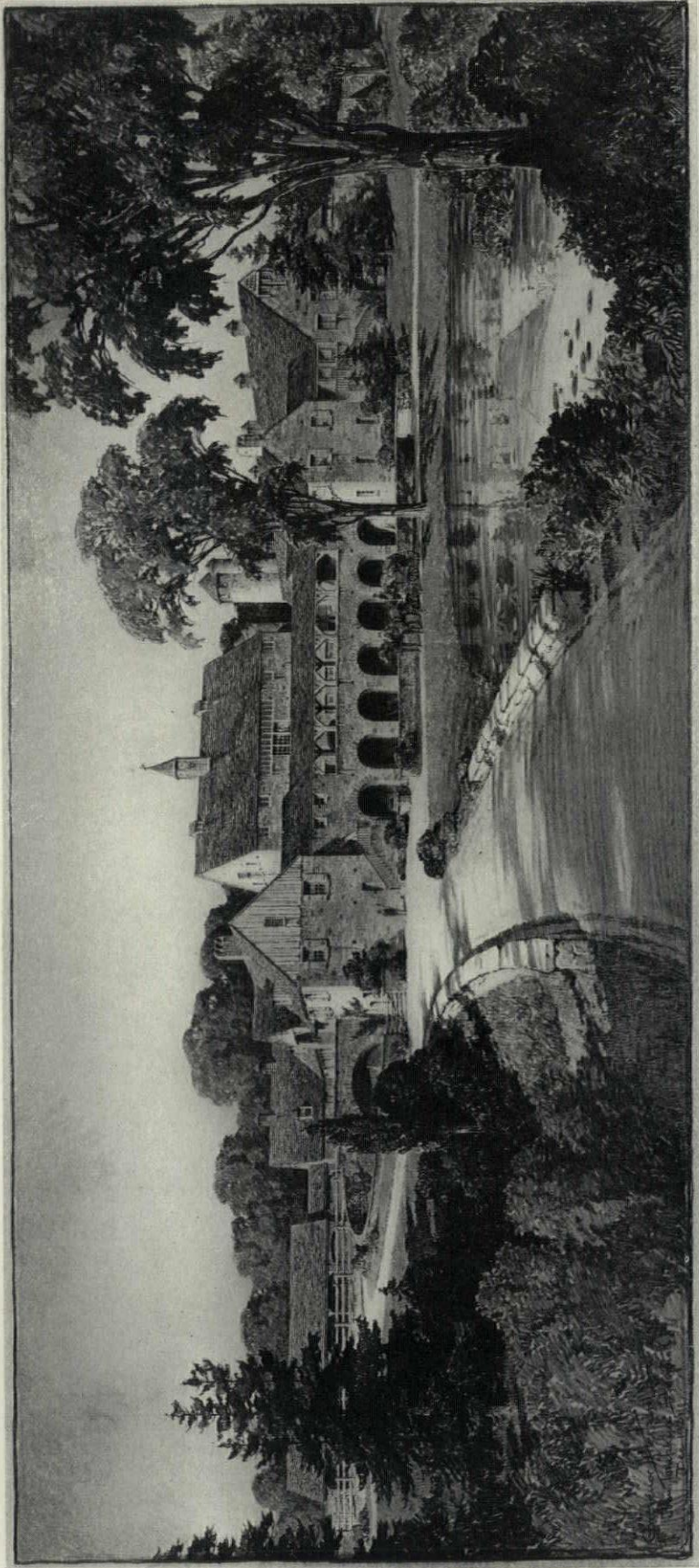
The Department of Justice is arranged on the third, fourth, fifth, fifth mezzanine, and sixth floors. The various units—court rooms, library, judges' quarters, various offices, work spaces, and waiting rooms—are disposed and interrelated in accordance with suggestions obtained from the interested local authorities to assure a maximum amount of efficiency and comfort in routine work. The main units—the court rooms—are withdrawn from all exterior façades, so that the distraction and noise of the city's business is eliminated.

The offices, jury rooms, suites, and waiting rooms are placed conveniently to the court rooms they serve and are reached by a private, controlled lobby and corridor, which also serves the judges' end of the court rooms. Separate stairs and elevators are provided for those engaged in the business enacted in this department. The public is admitted to the court rooms by means of generous, well lit, public lobbies, leading from either end of the building.



UNITED STATES POST OFFICE AND COURT HOUSE, PHILADELPHIA—NINTH STREET SIDE
THE BALLINGER COMPANY AND HARRY STERNFELD, ASSOCIATE ARCHITECTS—RENDERING BY HUGH FERRISS
*This long side of the building is on a secondary traffic artery—Ninth Street. Like the main entrance
façades it is to be faced with granite. On the piers between Post Office windows there will be carved
seals of the original thirteen states.*

PENCIL POINTS
(May, 1934)



A FARM GROUP IN WESTCHESTER COUNTY, NEW YORK
GROSVENOR ATTERBURY, ARCHITECT—JOHN ALMY TOMPKINS 2D, ASSOCIATE
From a pencil rendering by Schell Lewis

PENCIL POINTS
(May, 1934)

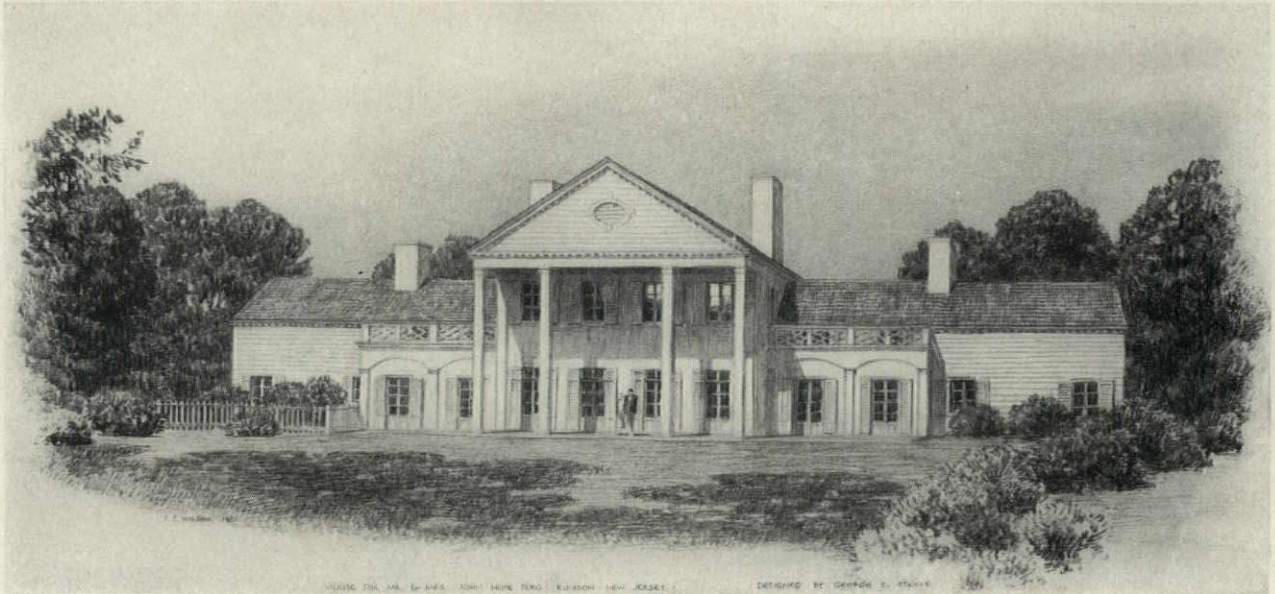


A COUNTRY RESIDENCE IN NEW JERSEY

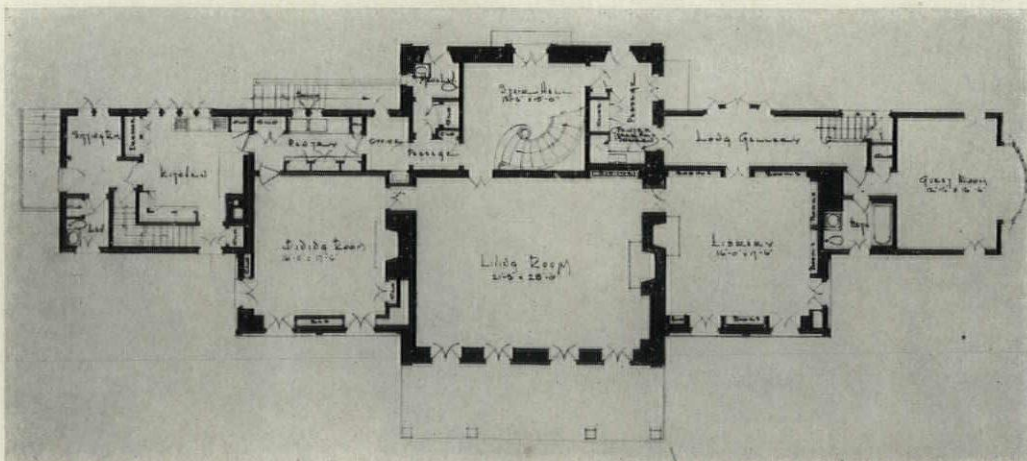
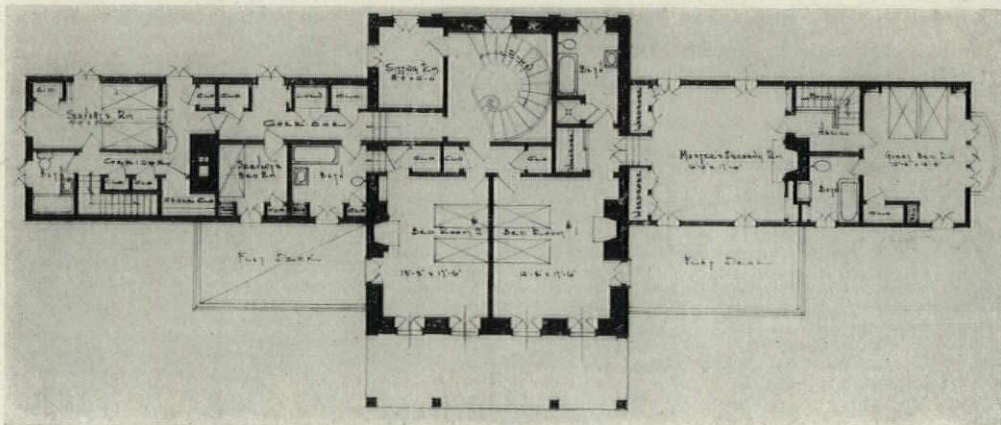
GEORGE S. STEELE, ARCHITECT

From a pencil rendering on cameo paper by Earl Purdy

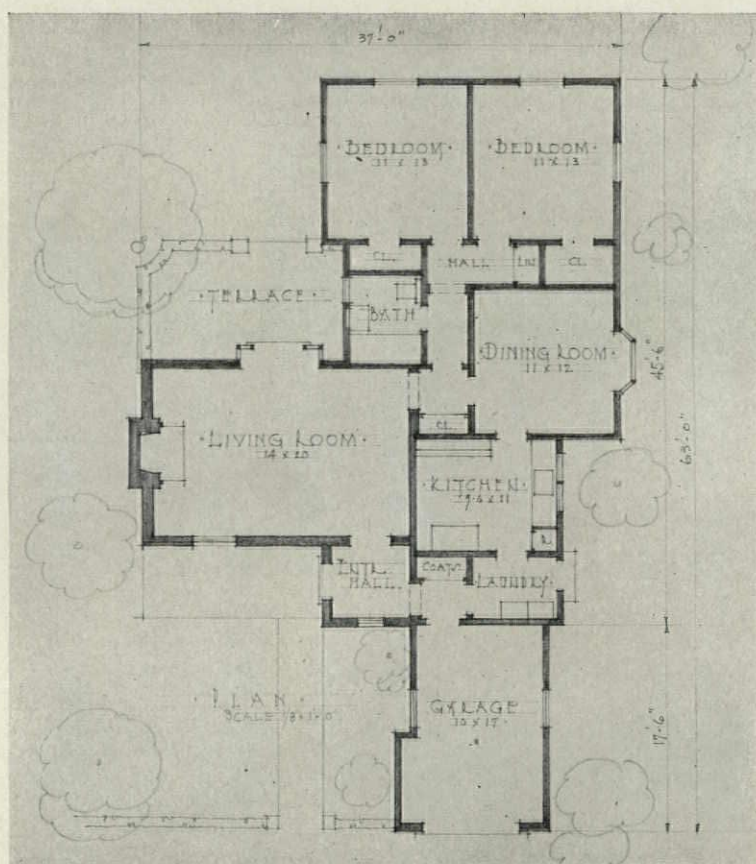
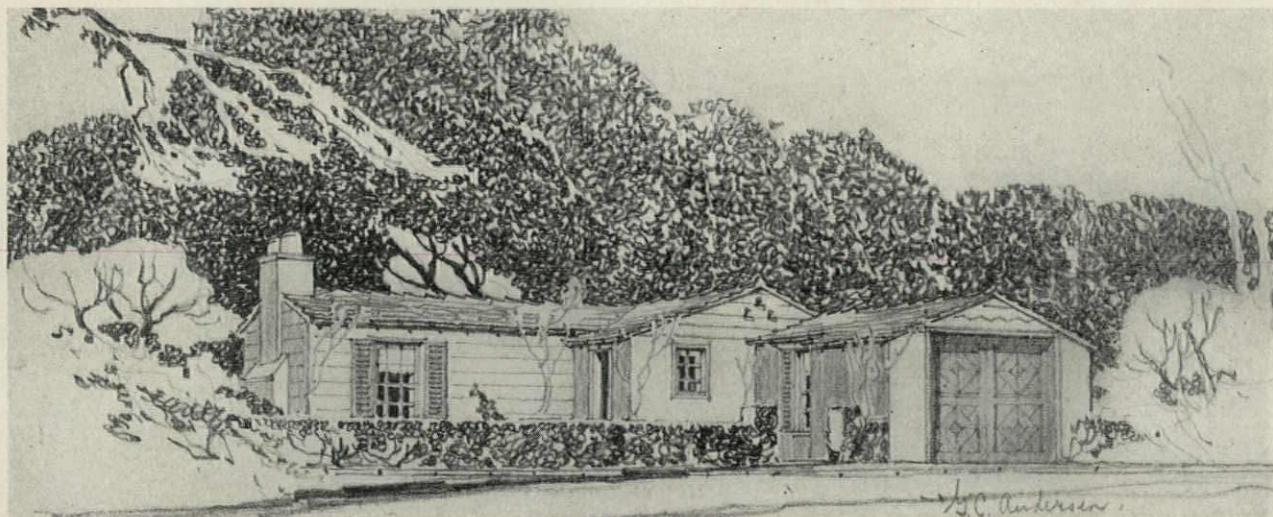
PENCIL POINTS
(May, 1934)



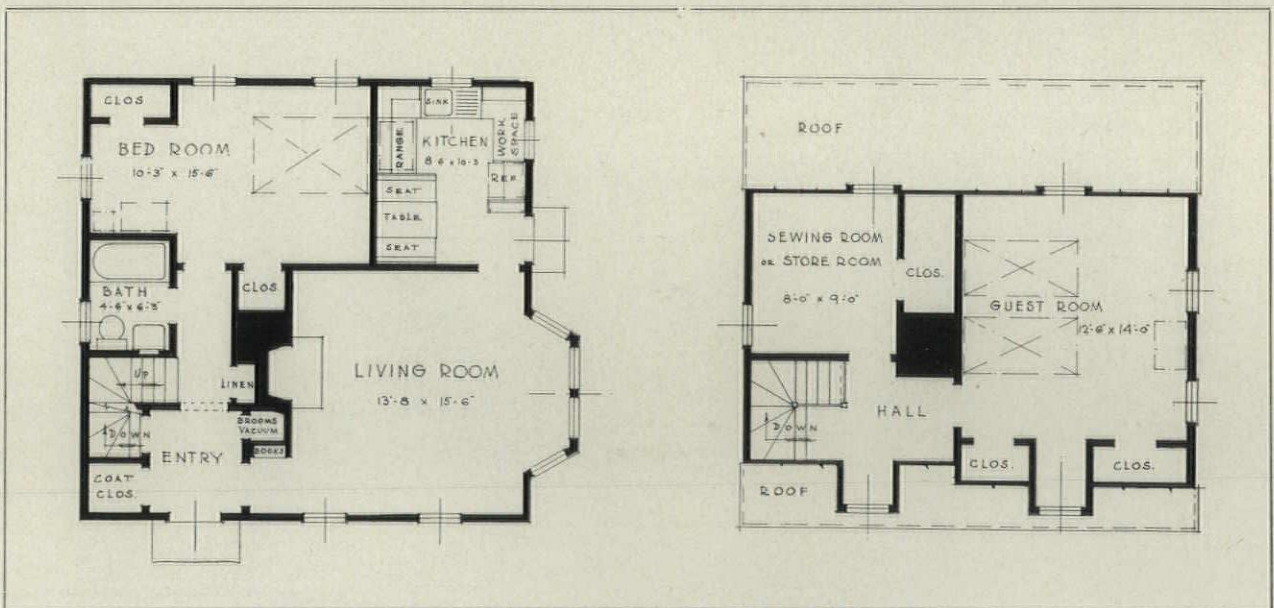
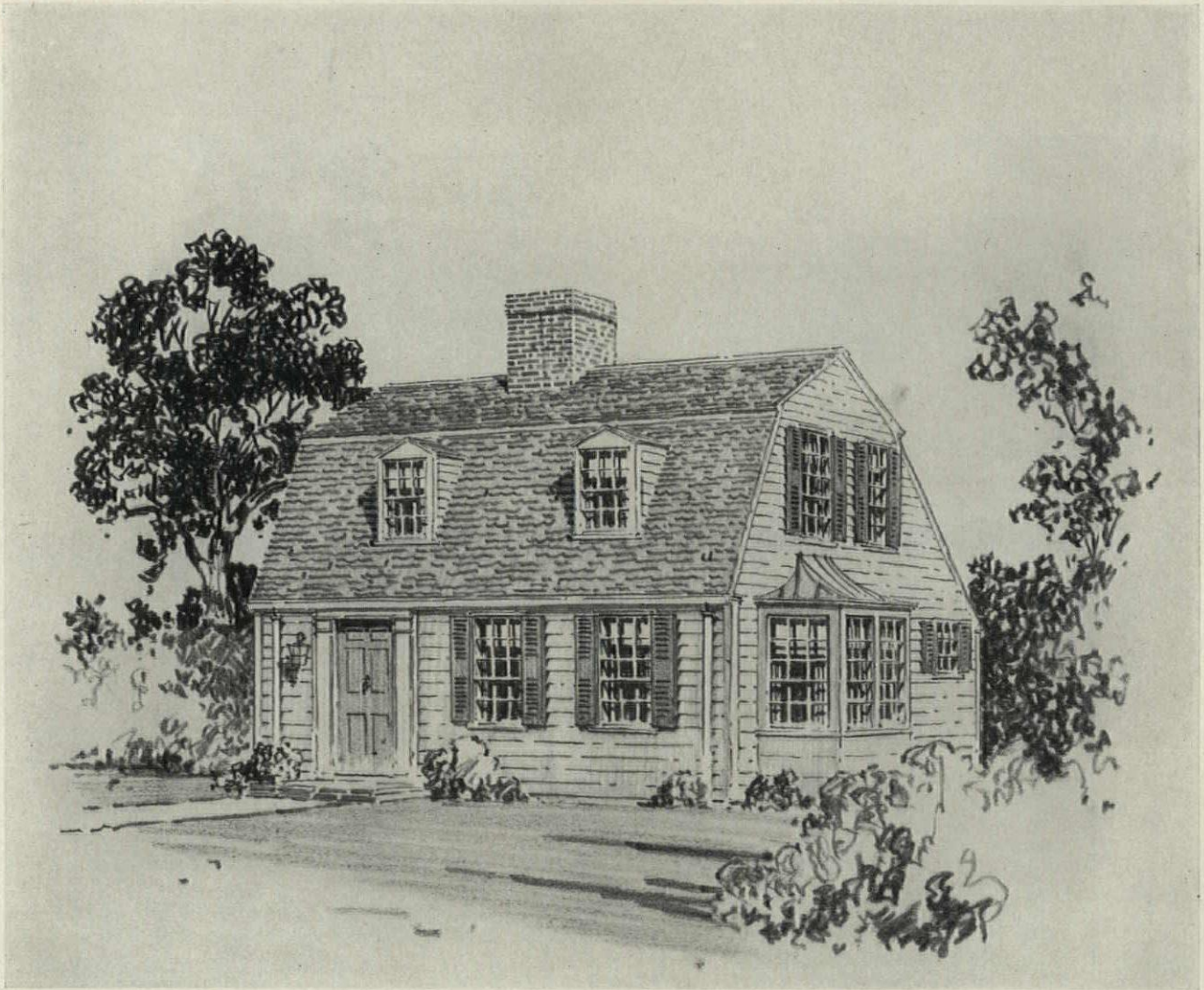
Rendering by James Perry Wilson



HOUSE FOR MR. AND MRS. JOHN HOPE DOEG, RUMSON, NEW JERSEY
GEORGE S. STEELE, ARCHITECT

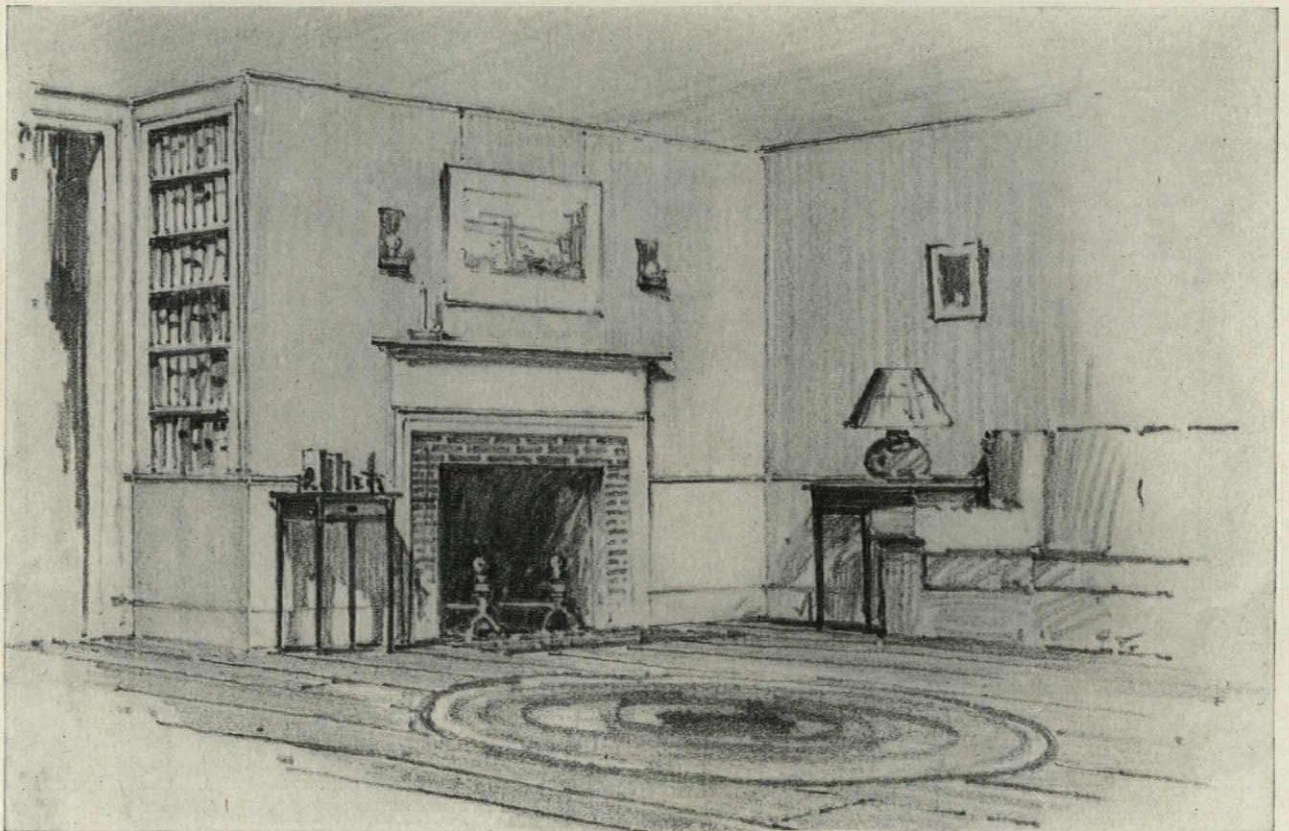
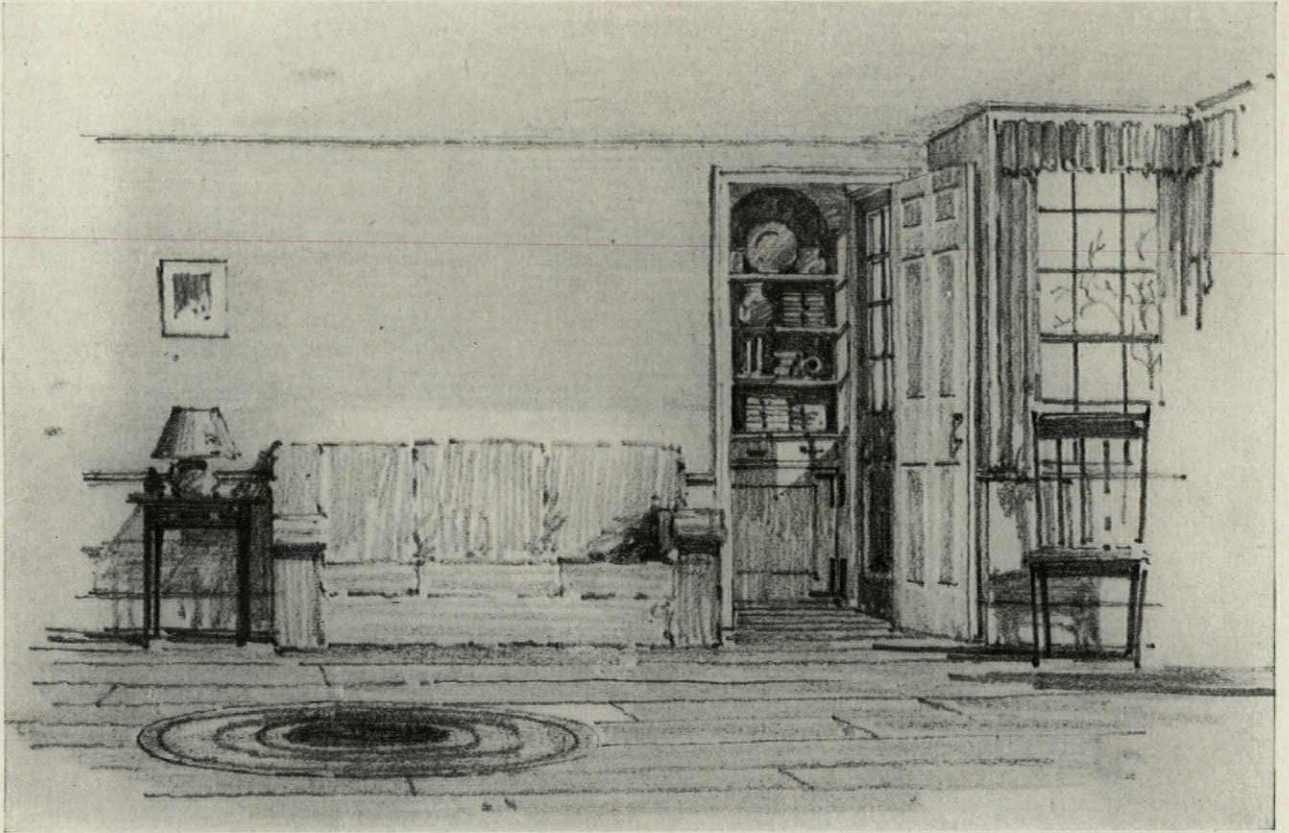


A SMALL ONE-STORY RESIDENCE DESIGNED AND RENDERED BY GEORGE C. ANDERSEN
The plan was drawn at eighth-inch scale and has been reduced to half-size to read at sixteenth-inch scale.



A "DOWAGER HOUSE" DESIGNED BY ALLAN C. CLARKSON, ARCHITECT

This little residence was worked out to take care of the "mother-in-law problem." It is compact and provides at low cost a suitable dwelling for a middle-aged or elderly person. It avoids some of the circulation difficulties commonly found in very small plans. Two interior views are shown on the following page.



TWO VIEWS IN THE LIVING ROOM OF THE "DOWAGER HOUSE" SHOWN OVERLEAF

ALLAN C. CLARKSON, ARCHITECT

Interiors in the Tyrol

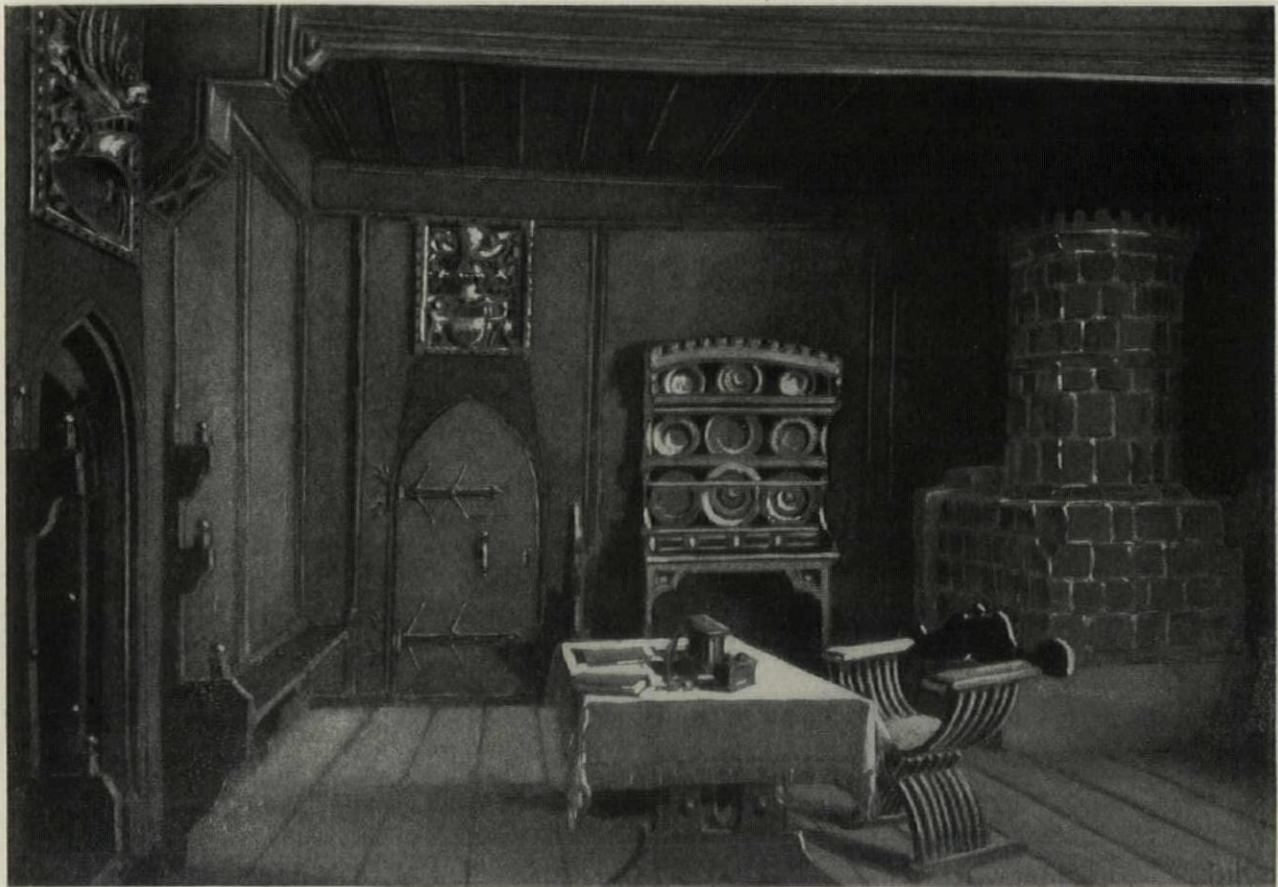
By Ogden W. Kugler

Much has been told and written about the fascination of the many different provinces of Italy, but it has been chiefly within those days since the World War that the charm and appeal of the Tyrol country has been so earnestly stressed and justly appreciated by the European travelers. As we all know, this particular territory was originally the so-called garden spot of Southern Austria and the playground of her nobility for several past centuries, but through the fickle fortunes of war, Tyrol has now found itself paying allegiance to the Italian crown. Nevertheless, even through this change of government, Tyrol has not forsaken its past traditions or its wealth of national characteristics which tend today to make this remarkable country one of the most alluring on the Continent. It is easy to find in the remote mountain districts of the Dolomites or the Italian Alps many of the people still observing their ancient customs and wearing a style of dress affected four or five centuries ago. Moreover, each particular district seems to have developed an individual mode of its

very own which has been so faithfully followed through succeeding generations.

The different phases of Tyrolese life will always extend an interest and charm for some visitor whether his or her search be for rest, for sport, or for study. For the student of architecture Tyrol can offer much. The Tyrolese in this respect, perhaps, cannot compete with the wealthier countries by which they are surrounded, but in no country is a truer reflection of the lives of the people offered than through their accomplishments in building. From this it is easy to understand that, unlike parts of France and Italy, where the elegance of living was an advanced art, the business of existence in Tyrol was rigorous to an extreme, though at the same time not devoid of its share of wholesome beauty.

All along the way, from the rugged stone churches through the arcaded streets of the towns to the modest cottages of the peasants in the well groomed countryside or aloft to the fortress-like castles on their impregnable outlooks, the feeling is generally one of



PRINCE'S ROOM IN OLD CASTLE AT MERANO

DRAWN WITH WATER COLORS ON TINTED PAPER BY OGDEN W. KUGLER



CORRIDOR, PEASANT HOUSE, TYROL
FROM A DRAWING IN WATER COLOR BY OGDEN W. KUGLER

PENCIL POINTS
(May, 1934)

INTERIORS IN THE TYROL



OLD HALL (DRINK HALL), ANDRAES HOFER RESTAURANT, TIROLO
FROM A WATER COLOR DRAWING ON TINTED PAPER BY OGDEN W. KUGLER

sheer honesty of purpose and engagingly candid charm.

In the garden city of Merano, almost hidden away off the Portici, is located the Burg, rebuilt about 1450 by the Archduke Sigismund for his youthful bride, the Princess Eleanor, daughter of James I of Scotland. One of the apartments now known as the Prince's Room is illustrated on page 217 and shows the regal simplicity of the period. Over the doorways may be noted the Arms of the Hapsburgs and of Scotland while in the chapel of this small castle remains of early 15th Century frescoes are still to be enjoyed.

In visiting the charming little village of Tirol located on the mountainside overlooking Merano, one cannot pass and fail to notice a dignified old house on the walls of which is painted, *Andraes Hofer Restuarante*. Upon inquiry you will learn that this venerable old building dates back many, many centuries to the early days of the Castle Tyrol, found about one mile beyond the village after having passed through a subterranean passage hewn through the side of a mountain.

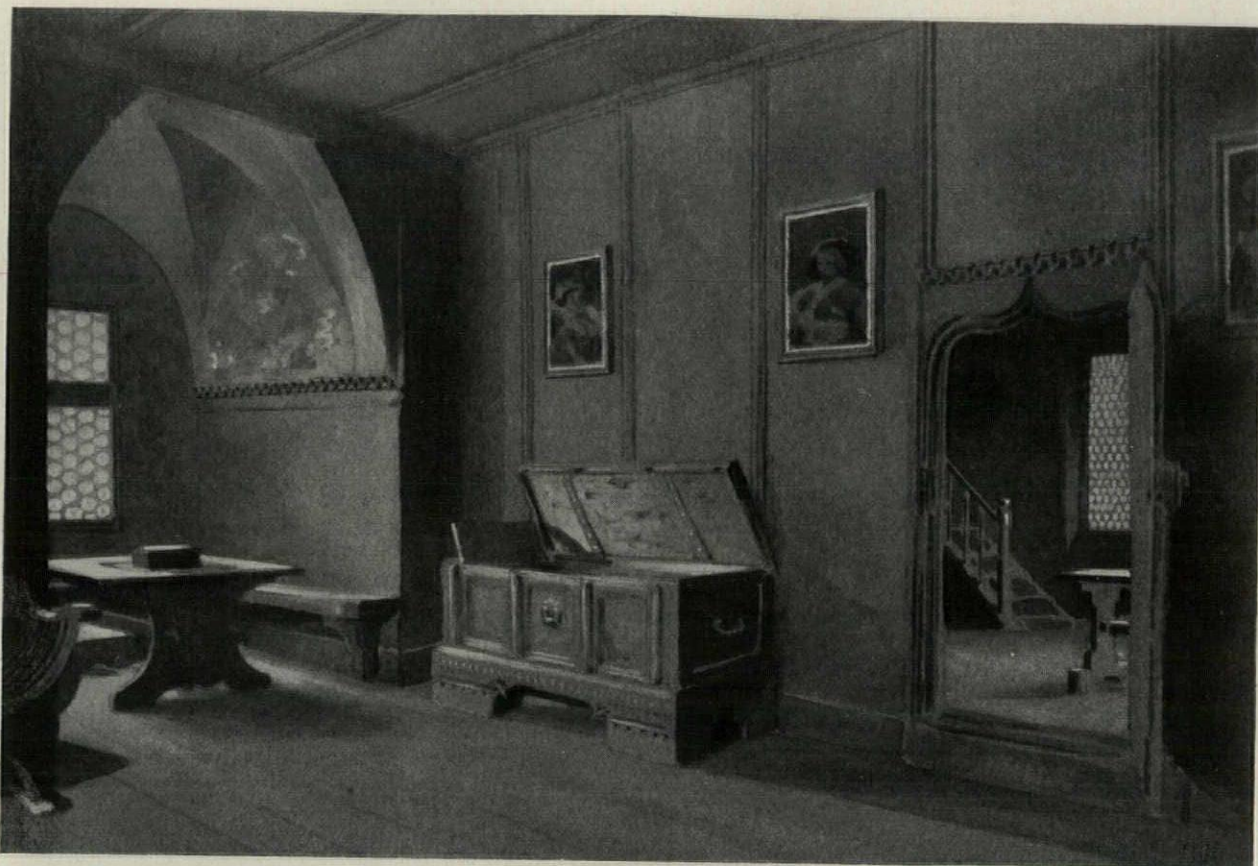
Many interesting corridors and rooms are to be seen in this aged inn, but among the finest is that reproduced herewith, above, showing an old wine room or drink-hall with its center pillars of stone and its wainscot paneling of ancient pine. Though a considerable amount of restoration has been necessary, this has been most skillfully handled, so much so that the

medieval charm still lingers to thrill the belated traveler of the twentieth century.

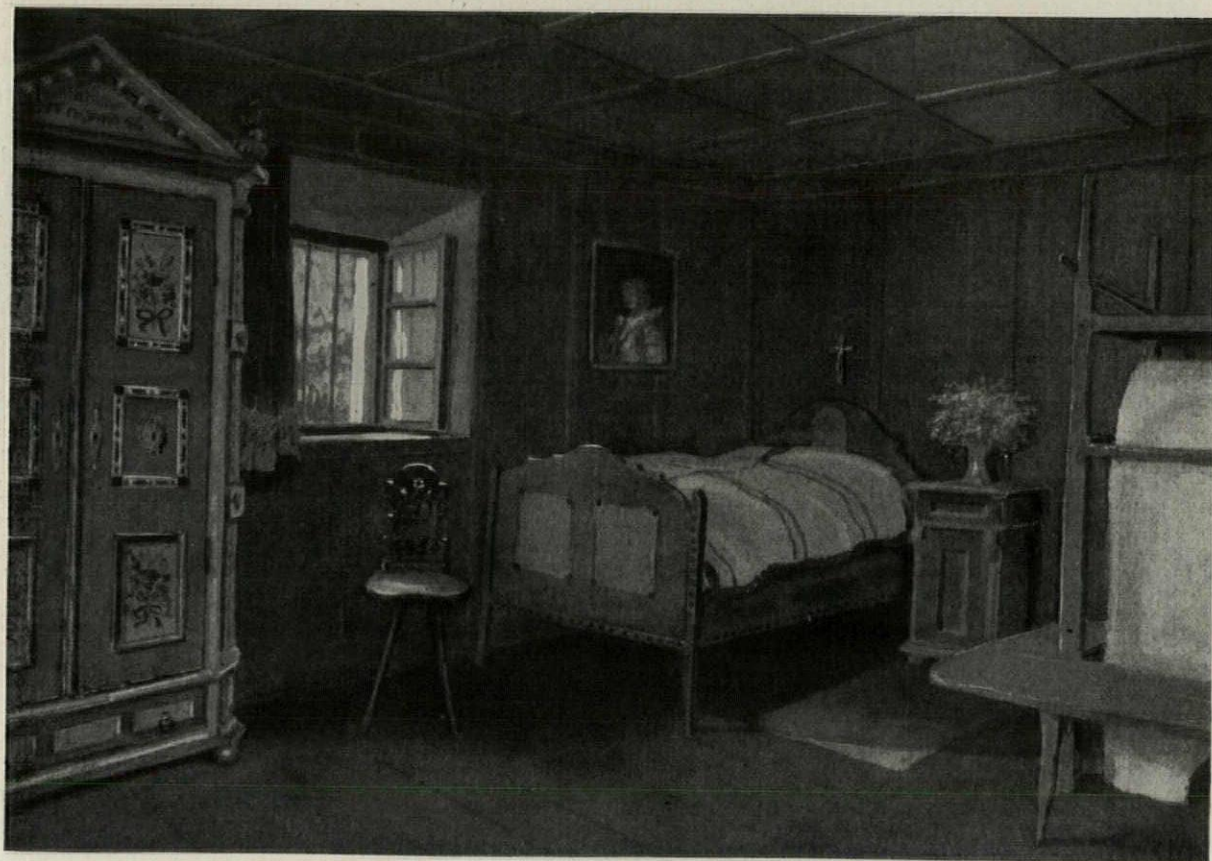
Skirting this same delightful village of the hillside are many picturesque old farmhouses, cottages, and water mills, each in itself well worth serious inspection by the architect or the layman. Pictured opposite is a second-floor corridor of one of these peasant homes while in the colored frontispiece is revealed the ground-floor hallway of this same building.

Paramount among the frugal furnishings of these picturesque people are the decorated Kases or wardrobes which seem to everywhere abound in such profusion. Painted religious symbols are the motifs mostly used, but these are quite often extravagantly embellished and enhanced through the addition of the peasant artist's conception of floral and bird forms. Frequently the execution has been most austere and the colorings wildly bizarre, but age and usage have obligingly modulated these handicaps into an effect that today is genuinely pleasing.

Then sometimes one chances upon a little story attendant upon some highly prized bit of furniture—as in the dilapidated old wardrobe featured on the left side of the illustration opposite. This old cupboard bears the marks of several sabre thrusts made during the French invasion of 1809, when Napoleon's soldiers so ruthlessly searched the peasant homes of this vicinity for Tyrolese patriots.



ROOM IN CASTLE AUER, TYROL



BEDROOM IN CASTLE ST. GEORGE, BRUNICO, ITALY

FROM DRAWINGS IN WATER COLOR ON TINTED PAPER BY OGDEN W. KUGLER

INTERIORS IN THE TYROL

In the Room in Castle Auer, opposite, one may gain a clear impression of the family room of a medieval Tyrolese Castle. Such rooms were generally paneled with the native pine cut from neighboring mountain forests, sometimes entirely so, but occasionally plaster wall spaces were left where the artists of the period vied with one another in the execution of decorations depicting the traditions of the possessor's family or legends pertaining to the country at large.

Sleeping rooms were also frequently paneled in the more pretentious homes of the early nobility. The bedroom at Castle St. Georgio, Brunico, opposite, occupied by the writer for a time, features the charming simplicity of such a wall and ceiling treatment. Paneled rooms of this sort were rarely given a varnish or oil application but time, together with an occasional cleaning, have now produced a lustrous patina quite sufficient to satisfy the eye of the most critical antiquarian.

Heating was done through the use of clay or tile covered stoves often built in a corner of the room. These stoves were as a rule fired from an outside corridor so that the inmates of the room might not be disturbed. Quite often a rigid plank seat was built

about the outside angles of the stove, as was also a wooden platform constructed above, the purpose of the latter being to afford a sleeping place for the children of the family on cold wintry nights.

The so-called Breakfast Room of Taufers Castle, below, once served in the capacity of kitchen for the families of that remarkable stronghold. Even today, the heavy iron ceiling chains from which huge carcasses of beef, pork, and venison once hung may still be observed, although their period of usefulness has long since passed. This gigantic castle with its seemingly countless number of rooms and passages, together with its extraordinarily fine location, is one about which the turbulent history of Tyrol has for a thousand or more years ebbed and flowed.

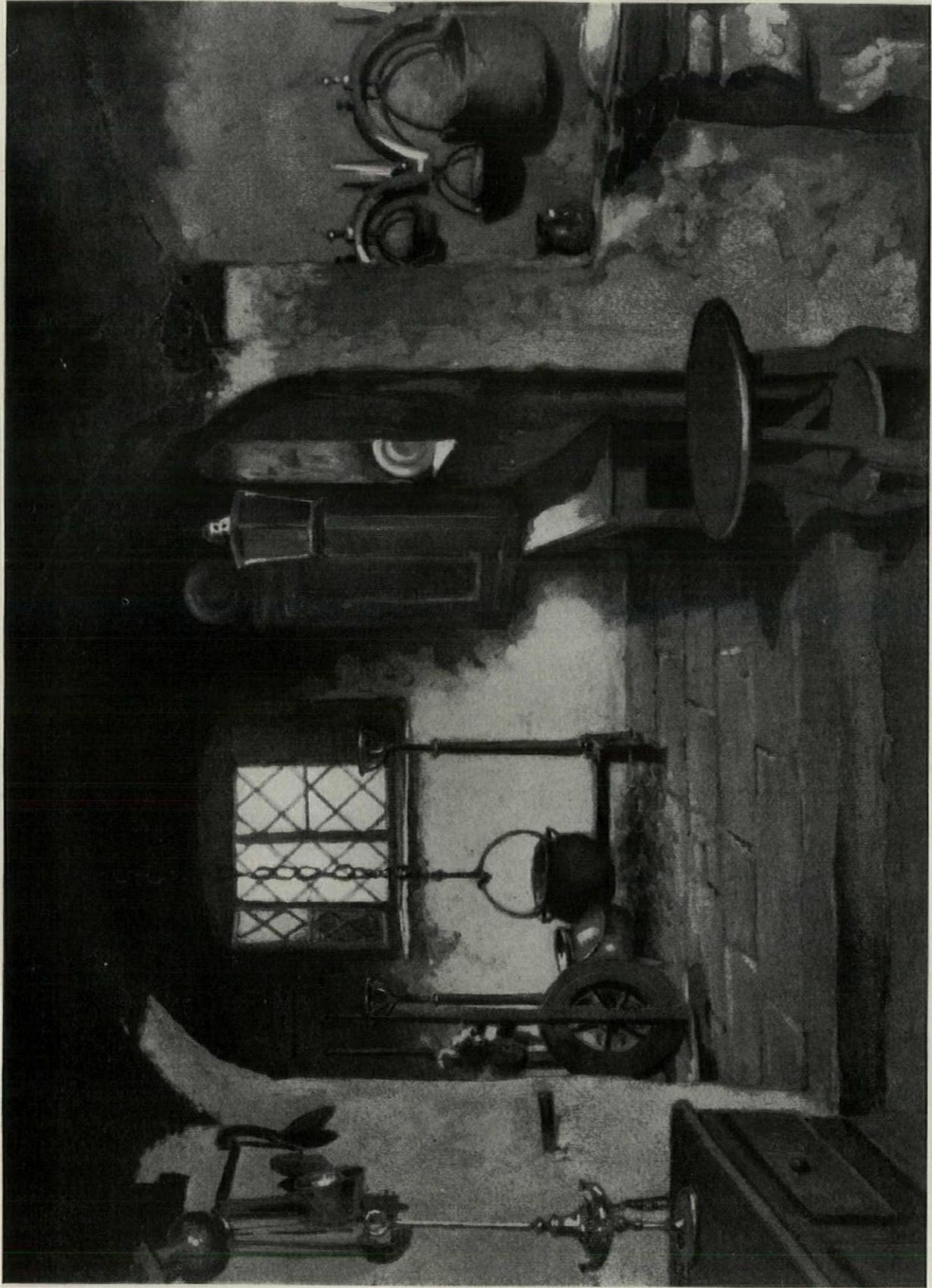
It is therefore very easy to comprehend that everywhere in this country of romance and history there may be found an abundance of rich offerings to delight the casual tourist or the most ardent student of history or architecture.

While the last illustration of the Old Kitchen at Lucinico, page 222, does not rightfully belong with the Tyrolese group, it has been included to show what inviting charm may invade even a peasant's kitchen.



BREAKFAST ROOM, TAUFERS CASTLE, NORTH ITALY

DRAWN IN WATER COLOR BY OGDEN W. KUGLER



OLD KITCHEN, PEASANT HOUSE, LUCINICO, ITALY
FROM A DRAWING IN WATER COLOR ON TINTED PAPER BY OGDEN W. KUGLER

PENCIL POINTS
(*May*, 1934)

A Half Century of Architecture, 4

A Biographical Review

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

Before going on to estimate the work of the firm, I must speak of a quiet, queer little man whose taste affected its design quite as much as either McKim or White. Mr. McKim told me in 1894 that he owed more to Joseph Morrill Wells and had learned more from him than from any other source. Wells was a Massachusetts man, Winchester or Lexington or thereabouts, and had been in Russell Sturgis's office among others. He was an intimate of George Fletcher Babb, who shared a like impish humor, and knew all the group of artists who were his friends; so that in the September following White's joining forces with McKim and Mead, it was natural for Wells to follow. He was passionately fond of music and was a prime mover in the establishment of the Sunday afternoon concerts of chamber music in Saint-Gaudens's studio that were attended by the notable spirits in the art circles of New York. They were stag affairs—happily avoiding the pink tea atmosphere. White, too, was a great music lover and the only times I ever saw him really still—I never saw him asleep and can't think of him so—were at concerts or the Opera; then the dynamo stopped buzzing and he sat absolutely motionless without moving an eyelash.

Wells's taste was for the Italian Renaissance—Bramante was his idol—and he weaned White away from the romantic and picturesque forms his long association with Richardson had made almost second nature to him. An example of White's leanings at this early time is the Tiffany House at the northwest corner of 72nd Street and Madison Avenue, New York. Recently I have seen this building cited as an example of "the Romanesque White so loved"; with this in mind, just to make sure, I went to look at it carefully, although I had passed it daily for twenty years; I can't find anything Romanesque about it; its ancestry is very mixed indeed, but the general impression is Teutonic—Nuremburg, Rothenburg, in the tourelle on the corner, the gables, high-pitched tiled roofs and dormers and great chimneys. In detail most of it is early Italian—14th Century or earlier; perhaps Wells influenced those details.

Soon after the Tiffany House came the Henry Villard group of houses around a fore-court, just opposite the Lady Chapel of the Cathedral on Madison Avenue. The story is that White made the sketches for it in the Tiffany vein, using rock-faced stone (presumably, like that incomparable piece of stonework in the lower stories of the Tiffany) but he had to go down to Mexico and the Southwest, and Wells

was asked to take it over. He did so upon the condition that he could discard everything that had been done except the plan, and make it Italian Renaissance. This was conceded and the existing building is the result. May it be long and long before the besom of Progress sweeps it contemptuously away. It follows closely, in character and detail, Bramante's Cancellaria in Rome. William M. Kendall, the senior member of the present firm, was once heard to say that Bramante was evidently a gentleman—and you feel that quality throughout this quiet, dignified building which looks like the abode of gentlefolk.

Rightly or wrongly, I have always ascribed to Wells's hand the design of the J. Coleman Drayton and R. Fulton Cutting houses on Fifth Avenue, early works of the firm destroyed not long ago. There was a freshness of attack about them, a use of detail in the spirit rather than the letter of the early Italian, some of it recalling the Gothic work in Viterbo; and I have thought that through work in this kind lay the road to an American style. But Wells died young, work flowed in so fast that there was no time to develop this lode, and recourse was insensibly had to a type of design that could be turned out by the average draftsman by reference to books and to photographs of foreign work. The road I speak of led also through the Century Club at 7 West 43rd Street. Here is a piece of design that is often overlooked nowadays but which is, none the less, remarkable; here many a problem is rightly solved and for the first time in America, such as the right use of terra cotta (as terra cotta and not as an imitation of stone) in combination with brick; it is full of technical triumphs which give the thoughtful architect a glow of appreciation.

I remember how Wells did it as though it were yesterday; we were still at 57 Broadway and White had given me the job of making the working drawings, having already helped on the sketches, following his usual course of giving a youngster something 'way over his head and making him rise to it as well as he could. White had made a number of rough sketches of the façade very different in conception from the existing front; I tried to translate one of them into a working drawing but wasn't up to it, and White asked Wells to take it over; I went on with the plans and sections and fitted them to Wells's design; it was characteristic of him that not in one single instance did he say one solitary word to me about the job—he was making the front, he was doing what he was to do, and if the plans and sections checked with his work, well and good, but that was nothing in his life!

He made the scale details and then came the full-sizing of all that lovely and robust detail, mouldings, and ornament. One day he appeared with a chenille monkey on an elastic, and exhibited it with great glee; it was a novelty in those days and tickled his quaint sense of humor. For two or three days he leaned out of the window of his little den, looking down into Broadway and dandling that monkey for hours on end, and in all that time he never touched a pencil so far as anyone could tell. Then, suddenly, he stopped dandling the monkey, turned back to his drawing board and began to make full-size details at a rate I have never seen approached. Every little while he would emerge from the lair where he lived and worked alone with a great armful of manila paper rolls, dump them on the nearest table for anyone that liked to take care of—little cared he whether they did or not—and retire again, shut the door, and repeat the operation. Evidently, all the time he had been dandling that monkey his mind was somewhere else dealing with those details, all those intricate relations of light and shade and scale and projection, and, when he saw it all clear down to the last least shadow, then and then only did he pour it all down on paper in one flood. And that detail is as near being original as anybody with a background of architectural knowledge can come; closely analyzed there are Italian Renaissance and Henry II reminiscences running through it, but all passed through Wells's mind and made over into something fresh and new. Look at that engraved pattern on the terra cotta rustication of the lower story, put there because terra cotta has no texture of its own—and mere scratchings did not satisfy Wells's taste—where did that come from in its absolute suitability and exquisite restraint except from the brain of this odd quiet little man.

He was to have detailed the old Madison Square Garden, but his illness and death supervened. The reverent spirit in which Kendall took over the work that was to have been his friend's and, with Wells's details of the Century Club as inspiration, did it loyally as he thought Wells would have wished it to be, is one of the pleasantest of many pleasant memories of a long experience.

To say that the work of these men was all good and all perfect would be untrue and foolish. To say, however, that its average was higher than that of any individual or group of men then practicing is to speak incontrovertibly. Almost every one else was led away by the glamor of the French School. The decided blacks and whites of French design and detail were welcomed after the quiet greys of McKim, Mead & White's work. The weak point of these men was their plan. None of them had had that training in planning as a science and as the real germ of a design of which so many of the men who immediately followed them, and their successors of the present day, were able to avail themselves; of those four men McKim was the only one to enter the *Ecole des Beaux*

Arts, and plan never seems to have touched his consciousness. Both he and White worked from the outside in, conceiving first the exterior appearance of the building, or one front of it, and letting the plan follow and be fitted to it somehow. The relations of the plans and elevations of the Boston Public Library are lamentable and childish and the most extraordinary expedients are resorted to to make the elevations actually deny the plan, deny the facts behind the façades.

But aside from these defects, grave though they be, the great and distinguishing trait of their work was—Quality. There were a good many architects who were quite as learned as they, some much more; quite as much in earnest; but somehow, in the choice of materials, the texture they gave them, the way they combined them, their use of the right material for the particular instance, the sense of solidity their structures usually had, they gave their work a character which placed it in a category apart. They seemed instinctively and without formal statement of their purpose to realize the principle that light is the most important element in design, and that the way surfaces can be handled to receive light, to be caressed by it, is as important as mass or form or any other factor. They liked fine, honest, durable materials, Milford granite, marble, and were superlatively skillful in the use of colored marbles. Sometimes, as in the regrettable sheet iron upper stages of the old Madison Square Garden Tower, they fell below their own standards.

They liked their window and door reveals strong and deep, and this gives solidity to a design, for it indicates a thickness of wall which satisfies the eye, provided the eye has not been debauched by the evil practices of the present day in commercial buildings. When Pascal was here long ago as a member of the Jury for the University of California Competition, he remarked to John Carrère upon the unusual depth of window reveal in American design—thought it excessive. He would not make that criticism now! We could exhibit to him now the nastiest, cheapest and thinnest looking structures the world has ever been afflicted with—a flimsy and ephemeral character which has infected the body of design in general precisely as blood poisoning spreads throughout the unfortunate and innocent body from a single point of infection.

It is doubtful whether two commercial buildings of the character, quality, and solidity of White's Gorham Building, at Fifth Avenue and 37th Street, and his Tiffany Building, a block below and opposite, would or could be built today; totally different in design and material, they both express ideals in business and building lamentably lacking today, and which I hold, if the owner does not possess, it is the duty, the serious professional duty of an architect who respects himself and his profession to supply and insist upon. The architect is always like a commanding officer on the battle front between the forces of greed and ignorance and those of generous enlightenment—we know what we think of the officer who betrays the men behind him. The Tiffany Building is in white marble, in design based upon a Venetian palace, the Gorham in Indiana limestone, a fresh and beautiful combination

of architectural elements. Both express very well the fine traditions behind the great houses they were built for, just as the thin and trumpery stuff being done today for business structures expresses exactly the cheap-jack spirit behind such flimsy shells. But this is a digression—one not to be resisted; for the present let me say that it would pay the rising generation of architects and their clients to make a study of the work of McKim, Mead & White and try to discover the secret of its Quality—never mind differences of time and mode, historic style and all that—just its Quality. I have a very strong notion that it resides in the quality of mind behind it—and the breeding.

For it comes back to the human equation—which makes it all the more the thing to go for. Two painters stand before two canvases of equal quality, armed with the same tools in brushes and colors; they each put those colors on those canvases with those brushes. The painting of one has Quality. The other has none. Why? Two draftsmen sit down at identical drawing boards covered with paper of the same kind and surface. They each draw a single line with identical pencils. The line of one has Quality. The other has none. Why?

It is difficult to understand why the legacy of Quality bequeathed to the profession is so ignored by so many members of it. It may be, of course, that they never heard of it or thought of it. But we, the

heritors, have an accounting to render, a trust to administer, and talk won't suffice; there is too much talk offered these days in lieu of competence and artistic integrity and good work honestly done.

Recently I read this statement by an English commentator: "We shall never be able to say, this is exclusively McKim's, this is exclusively White's, this is Kendall's." The context was missing, but the attempt seemed to be to ascribe to the work of the firm a homogeneity which in reality it was far from possessing; it was united only by its quality; but to anyone technically qualified who knew the men and knows the work of the firm when White and McKim were alive, the differences are plain. It has often been the subject of remark by McKim-Mead-and-Whiters that there seemed to be two separate offices under one roof; they consulted occasionally, but increasingly less (if the Erinism be permitted) as time went on; and I doubt if the criticism of White's work by McKim and White's advice to McKim were really much heeded by either. Their minds worked in different ways and their taste diverged more and more. The following should make the matter plain; here are some of McKim's buildings: in New York—the University and Harvard Clubs, Pennsylvania R. R. Station, Columbia University Group, J. P. Morgan's private library; in Boston—The Algonquin Club and the Public Library; the Edgar House, Newport, R. I.;



In this photograph, which shows a distinguished gathering at one of St. Gaudens' famous studio parties, may be seen such notables as architects Stanford White, Walter Cook, Henry Hardenburgh, Edward H. Kendall and William Mitchell Kendall, and painters Francis Lathrop, J. Alden Weir, and Francis D. Millet. Readers who can recognize others are invited to inform the editors.

the Bank of Montreal, Canada; Brooklyn Institute of Arts and Sciences. And here are some of White's; to me the difference in character is plain and marked (the Villard Group and the Century Club are omitted, the exteriors being by Wells, although the plans were by White): in New York—Judson Memorial Church and Washington Arch; Metropolitan, Harmonie, Lambs', and Players Clubs; the Bowery Savings Bank at Grand Street and the Bowery; Knickerbocker Trust Company, 34th Street and 5th Avenue, before its alteration by other hands; the old Madison Square Garden; New York University Group, University Heights; Gorham and Tiffany Buildings; Tiffany Residence; Farragut Monument, Madison Square; H. McK. Twombly and James L. Breese Houses at Morristown and Southampton. With the pedestal and setting for the Farragut by White may be compared the Shaw Memorial on Boston Common by McKim—the sculptor in both cases being Saint-Gaudens. In the former there is a plasticity in the architecture which harmonizes perfectly with the sculpture; in the latter there is no such sympathetic harmony—a capital instance of the difference in work done by feeling and instinct and that done by cerebration.

The files of McKim, Mead & White record that upwards of 800 men have passed through their office and spread their influence over the country. I may only cite a few names, but the short list is impressive; it contains only those who have contributed to the arts of design: Francis H. Bacon, a pioneer in true furniture design before the days of "period" furniture; his brother Henry, architect of the Lincoln Memorial; William A. Boring, Professor of Architecture in Columbia University—co-architect with Edward L. Tilton of the Ellis Island Immigrant Station; Royal Cortissoz, art critic, dean of his profession less by years than by right and weight of authority; John Mervin Carrère and Thomas Hastings, architects of the New York Public Library and the House and Senate Office Buildings in Washington, D. C.; William B. Faville, past-President of the American Institute of Architects, and designer of many notable buildings in San Francisco; James Wall (Micky) Finn, decorative painter collaborating with White and others; Cass Gilbert, architect of the Woolworth

Building; A. D. F. Hamlin, Professor of Architecture in Columbia University; John Mead Howells, one of the architects of the Chicago Tribune Building; John Galen Howard, Professor of Architecture in the University of California and designer of several of its buildings; James Monroe Hewlett, architect and painter, Director of the American Academy in Rome, past-President of the Architectural League of New York and The Mural Painters; Arthur Loomis Harmon, designer of the Shelton and co-architect of the Empire State; Austin Willard Lord, first Curator of the American Academy in Rome; Warren P. Laird, Dean of the School of Fine Arts of the University of Pennsylvania; Philip Sawyer, Louis Ayres, and Lindley Murray Franklin, of the firm of York and Sawyer, designers of the Department of Commerce Building, Federal Reserve and other banks and institutions; Egerton Swartwout, designer of the Missouri State Capitol, Elks' Memorial Building in Chicago and other notable structures; Thomas D. Waderton, designer and collaborator in the design and execution of interiors and furniture; H. Hobart Weekes, of the firm of Hiss and Weekes, author of many fine residences.

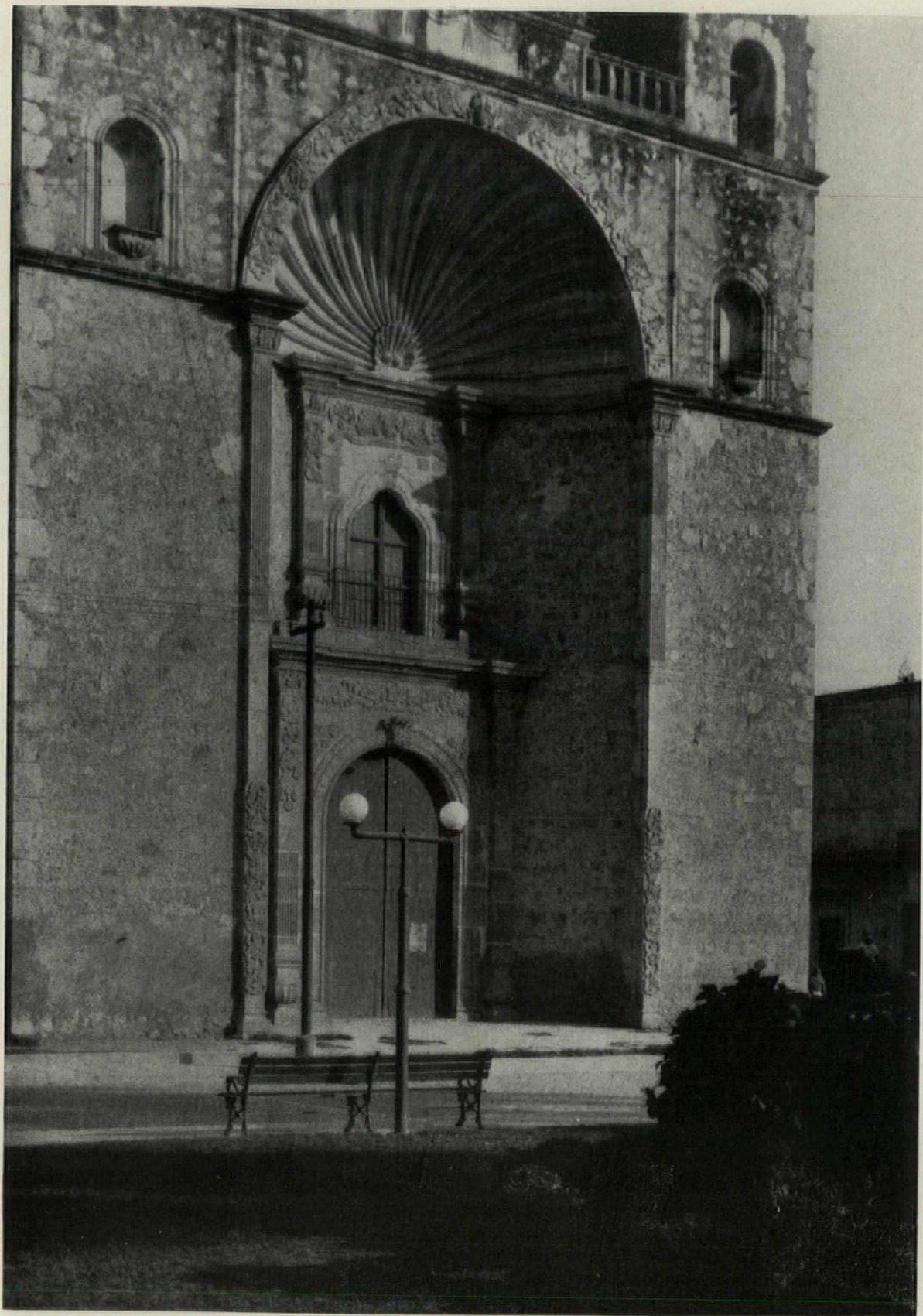
Many memories of the old office come to mind—how amazed I was to see the wooden ceiling of the old drafting room at 57 Broadway studded with large-headed brass thumbtacks tossed up there by the first joint of the thumb—and when you wanted thumbtacks you got a stool and a long T-square and pried some off; and equally astonished to see two men stand at each end of the long aisle and throw a baseball back and forth for hours when the firm was out—supposed to be practice for the office baseball team (Mr. Mead was quite a fan, and encouraged the office team); of lots of the old boys, many now passed away, and of many incidents grave and gay, of more interest to the participants than to others. On the whole it was a fairly friendly crowd for such a fortuitous gathering; there was a lot less jealousy than might have been expected—we had our disputes and differences, but there was for long a fine feeling of *esprit de corps* in which personal feelings were submerged.

(TO BE CONTINUED)

Mr. Magonigle's first article in the new critical series announced last month will appear in the June issue. The present biographical series will continue as usual to be presented in every other issue.



DOORWAY, PARISH CHURCH, MERIDA, YUCATAN
FROM A PHOTOGRAPH BY KENNETH CLARK



DETAIL OF ENTRANCE, PARISH CHURCH, MERIDA, YUCATAN
FROM A PHOTOGRAPH BY KENNETH CLARK

Wrought Metalwork, 7

Forging Processes

By Bernard Heatherley

The incongruity in the association of wrought and cast decorative metal, already briefly mentioned, will not exist for those indifferent to the relation between form and the manner of realizing it—those who see only shape but miss its underlying meanings. This unsympathetic attitude towards the nature of material implies, consequently, incomplete appreciation of material properly handled. The incongruity does not, necessarily, exist in the association of two different metals, one demanding cast treatment, the other requiring to be wrought or forged. A cast brass finial or boss may be very apt on a forged iron post. A cast bronze knob may be acceptable on a wrought iron lock box or backplate. But a collar of cast brass purporting to hold wrought scrolls to a wrought spindle strikes a false note, as do cast leaves, rosettes, swags, etc., when joined with wrought work. The incongruity is most evident, however, when wrought and cast work of the same metal are combined. The penalty exacted for the unnatural relationship is the loss of that sense of unity so essential to a work of art. It must be admitted that there is antique precedent for uniting the two techniques, but it is not likely to be found in periods representing the height of forging art. It occurs rather in work that is more or less decadent—when craftsmen were consciously showing their cleverness and versatility (with the attendant abuses) or were growing commercial.

Some comparative understanding of the two techniques is necessary before the logic of rejecting their combination becomes apparent. To make an object by casting, the form desired is first worked out in terms of a different material—it may be carved or turned wood, modeled clay, or a metal. A mould is made from such a pattern. Then the possibilities of this other material—the plasticity of the clay—the technique of the carved wood—become (within the limitations of the casting art) the possibilities of any material capable of assuming a liquid state and setting up solid after being poured into the mould. If the material used is a molten metal, it is often thought desirable, after the cooled casting is taken from the mould, to treat its surface to obliterate the evidence of the tools or equipment used in the making. The craftsman is frequently required to hide the construction when cast parts are assembled. Although casting is the correct treatment for many objects, materials, and forms, we must remember that any economies derived from the process come from the repetition of identical pieces. The arguments are as strong against attempting to forge what should be cast as they are against the effort to cast what should be forged, and in many cases economic objections would argue on either side as strongly as æsthetic propriety.

When forging, one works direct in the material of the finished piece. The material is interpreted only in terms of itself. The evidence of the tools' work and the frankness of construction are full of proud meanings. The degree of plasticity one sees is that of the metal itself under the hand—not that of clay or any other substance. In spite of the signs of easy, unforced handling, it is a limited plasticity, existing at all only when the metal is red or white hot. It does not remain so for long—once out of the fire—and your practiced smith uses as few heats as possible. Therefore, the essence of wrought forms is their capability of being arrived at quickly. With the glowing iron and a hammer in one's hands, there is no time for re-consideration as when modeling in clay. The intentions must be firmly fixed and carried out most directly during the short period of plasticity.

These two treatments of what, really, should always be considered two different materials (even though some metals are used both ways) evolve for each its own intrinsic character of construction, surface texture, decoration, and ornament. These two characters are sufficiently opposed to reach open conflict and discord when combined. There is, perhaps, one exception to this, namely, when work must be painted. We shall later discuss the painting of iron-work more fully, but it may be said here that paint destroys one of wrought iron's most attractive and characteristic features—its surface texture. Now, since paint is supposed to provide the protection against corrosion that hammering gives and since, at the same time, it destroys the texture thus imparted, one might as well use, in painted work, untouched stock bars whose texture is near enough that of cast work as to make the association unobjectionable—if not very distinguished. Consistent design must be urged here, however, because, even though painted, the combination of freely forged ornament with cast work will still give a mongrel effect. The effort to avoid such an effect by putting hammer marks on the cast parts has already been dealt with as to its futility and impropriety. As the eye travels over a wrought iron pattern composed, perhaps, of the repetition of one element, a great deal of pleasure and interest is derived (sometimes unconsciously) from the fact that no two of the single elements are exactly alike. Although similar in character and size and shape, the freehand making and the free play of imagination have brought deviations from mechanical exactitude. If at intervals the eye is arrested by pieces of exactly similar cast ornament, an anomalous presence is felt—an element of monotony and restriction amidst easy and graceful freedom. No doubt the same sort of thing is true of a purely cast work, which may depend on that uni-

Stretching
 Movement of Iron
 Horn of Anvil

Termination
Scroll end

Section A.A.
 "Reeded" effects - French
 13th Century.

Types of Fuller Work.
 Fuller
 Types of Straight & Cross Peen Hammers
 Action of Fuller (Elevation)
 Effect of Fuller (Plan)
 Fuller Edgings
 Possibility for Handrail - Profile natural untouched result of fullers action

Splitting - as for Baluster Base
 Chisel

Upsetting:
 Bar. Fuller, chisel & hammer work.
 Finished quarter.
 Four quarters ready for welding.
 Splitting as sole means of ornamentation.
 Formation of intersection ornament by splitting.
 Elevation
 Plan

Stages in one method of making a quatrefoil.
 Effect of punching direct with round punch.
 Effect when bar is split through for short distance before punch is driven.
 Effect when bar is split through for longer distance before punch is driven.
 Punching gives possibility of piercing one bar with another of similar size.
 Natural effect from punching for square bar.
 This form - alien to wrought iron character - has been called for on designs. It was once realised by burning out sections "a" with the acetylene torch - grinding surfaces smooth afterwards. An unnatural result by "butchering" methods showing a very unsympathetic approach to material.

English Renaissance (Flat button centre)
13th Century French (Die forged termination)
Early Spanish (Tight tapered roll)
Italian Renaissance (Tapered & flared)
 Some Scroll Characteristics.

Twisting

FORGING PROCESSES.

B.H.

NOTES ON THE TECHNIQUE OF FORGING, BY BERNARD HEATHERLEY

formity of detail and exact repetition for the particular æsthetic result desired and whose harmony and unity the introduction of any free forging—however well done—would destroy.

The accompanying plate endeavors to show some forged forms and to indicate the tools and processes used in their making. Some of these operations precede, some share in, and some follow the all-important structural processes of welding, riveting, and collaring. Most changes made in the form of the stock bar involve "stretching." This is the word applied to the action of the metal under the forging tool whether the change is merely a reduction in the size of bar, or the tapering of it or spreading it for the formation of a leaf or other flat form. When the hot and plastic iron is struck, that portion displaced by the blow must go somewhere. The smith knows where it will go, in fact he directs it to where it is required for the next stage. The hammer (power, sledge, and hand), the flatter, and the swage, all function in stretching. The fuller is used to obtain the quickest results in that sort of stretching that spreads the iron, making a member wider and thinner rather than longer and smaller. In work of any size the smith guides the fuller while his helper strikes it. In smaller work the smith strikes his iron direct with the cross or straight peen of his hammer, obtaining similar results. It is hammered to comparative smoothness with the flat of the hammer after this basic work is done. The fuller has many other uses and is made in many sizes. Its profile is changed according to the character of indentation required of it—thin and deep—broad and shallow, etc. It is used to form neckings (see Plate to Article 4) and its employment is particularly evident in the almost reeded effects seen in certain French Gothic work. Surfaces may be treated with this tool (in combinations of sizes and sometimes with the added use of the chisel) so as to give them all the richness possible to moulded wood or stone—although entirely different in character. Its application to round or square bars before twisting them offers good possibilities.

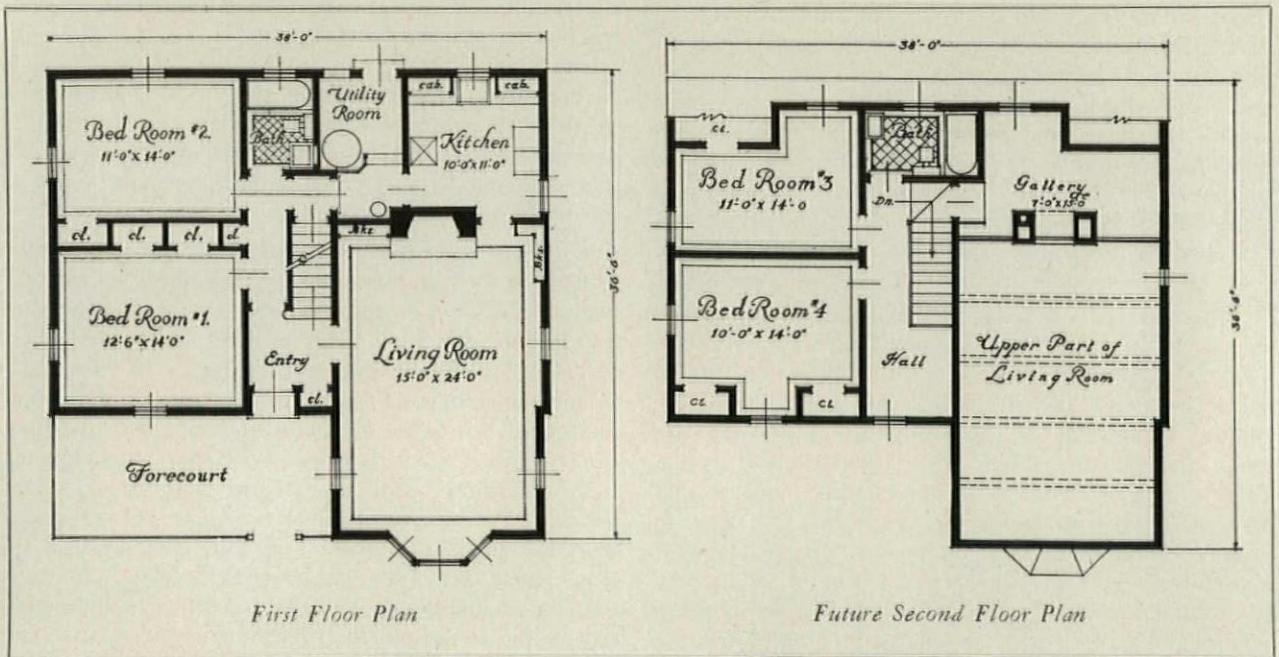
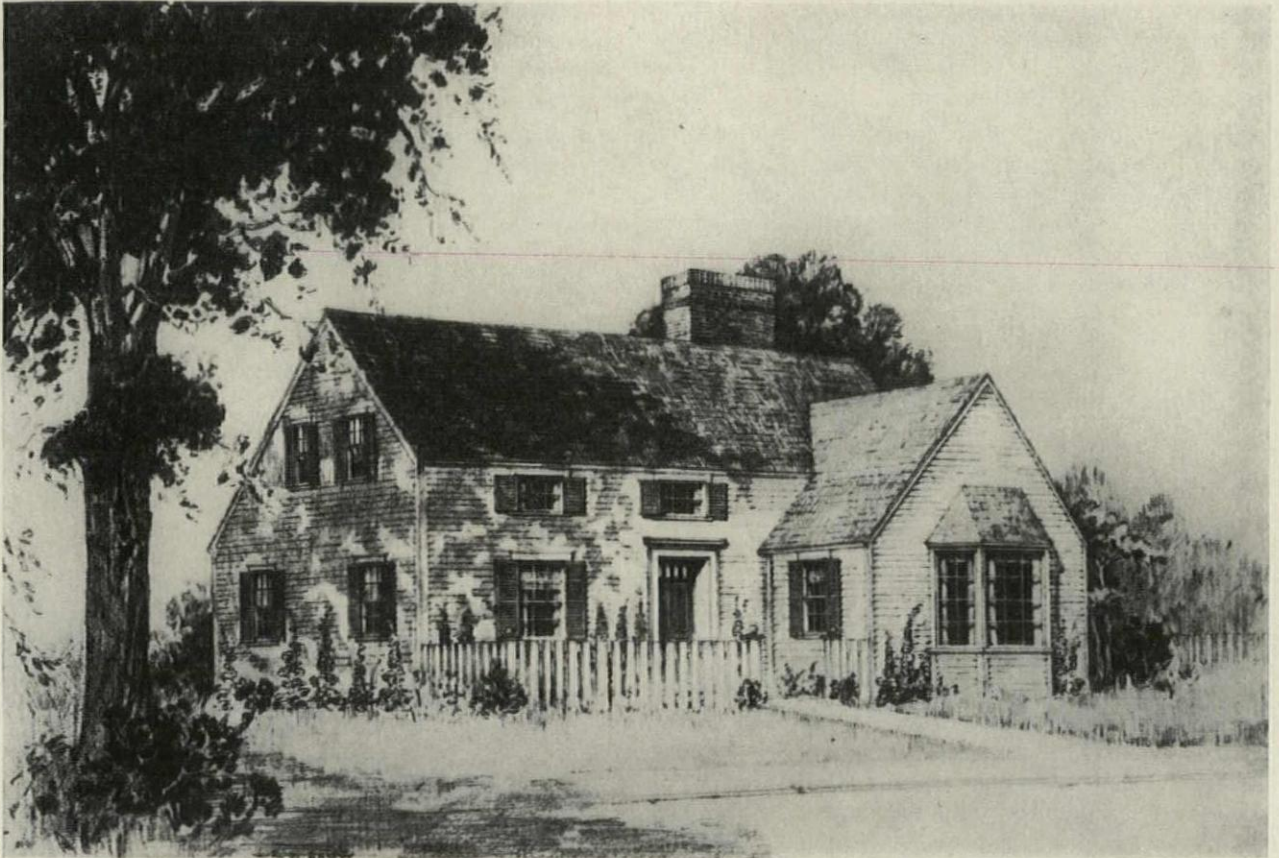
The reverse of stretching is "upsetting" which means driving the hot iron upon itself so that it will swell or increase its cross section. This is done before welding so that the stretching that results from the intense hammering in executing the weld will not bring the member down to a smaller cross section than is desired. Within certain limits members that have been worked down too small may be upset to regain the required size. When the cross sections of a member are to vary in size at different points, one has some choice of starting with a bar large enough to include the larger sections and stretching it for the smaller sections—or starting with a smaller bar and upsetting it for the larger sections. The shoulders of some tenons for riveted gate frames are made by upsetting (see Plate to Article 2). Another secondary process is "splitting," which means cutting through the hot metal with a sharp edged tool—the chisel—held by the blacksmith and struck by his helper. This may be merely an early movement towards a finished ornament or may be the sole means of realizing a

design. The chisel, being a cutting tool, has endless uses, among which is the incising of surface decoration. The swage can be described as a rudimentary die, being used in working raised portions such as round or half round collars and on round or shaped bars—both making the bars and stretching or straightening them. It serves to maintain the bar's cross section which direct hammer or flatter work would tend to alter (Plate to Article 4).

The use of the hand punch in making holes in hot iron contributes greatly to decorative possibilities. The inception of the drill never destroyed the popularity of this method with its great structural advantage of retaining all the material that was present before the hole was made and providing a decoration from a structural necessity—the very essence of good wrought ironwork. The many different results possible from a punched hole depend on the size and shape of the hole required and on such matters as whether one starts to punch the hole direct or whether the iron is split first and a punch of the requisite shape then driven through the split. The work is deprived of logic, honesty, and natural decoration, however, when the design calls for some mechanical shaping where one bar pierces another—instead of making the exterior frankly what the interior operation makes it.

Halving may be done most interestingly by forged methods, although the mechanical shaper is frequently used for the purpose nowadays. While not as interesting as forged work, the limited use of the shaper has the justification of reducing costs without actually detracting from the quality of the work—especially where, for instance, the intersection of members is covered by a rosette. From the strictly purist point of view, the process of making rebates by machine is not the highest expression of ironwork because many materials can be so treated while there are ways of rebating iron more expressive of it and exclusive to it.

Without doubt the most universal form of wrought iron decoration is the scroll, whose different renderings are infinite in number. It might also be said that nothing is a truer guide in determining the period and style of a piece than the character of its scrolls. While the individual characters bespeak an individual method of making, it is true of most of them that they can be rolled in with no more elaborate equipment than a hammer and the anvil. Too great a dependence on the scroll starter argues a less skillful worker. To see a facile smith roll in a scroll is always worth a visit to the craftsman's shop. Perhaps nothing exemplifies so well the perfection of the material for the form, and the perfection of the method for the material. Comparable to the scroll in extent of usage is the twist. That popular appreciation is based on the wrong attitude is shown by the frequency of the question, "How is it done?" Twisted iron looks twisted and therefore it *is* actually twisted and there is no need to look for trickery in the matter. The foregoing introduction to the elements of forging should give insight into its individuality of character and serve to warn against unsympathetic associations.



A HOUSE RECENTLY BUILT AT OLD GREENWICH, CONNECTICUT
 H. VANDERVOORT WALSH AND ALEXANDER T. SAXE, ARCHITECTS

This is the house for which figures are tabulated on page 234. It was built for \$5175, including the architect's fee. The second floor was left unfinished, to be completed when the owner has accumulated additional funds.

The Architect Can Do Small Houses at a Profit

By Alexander T. Saxe*

Contrary to the general opinion existing among architects, it is possible for a practitioner to specialize in small residential work and to make a financial success of it. Based on my own experiences of the past three years, during which time I have concentrated on the small house, I am firmly convinced that an enormous field is available for the architect who is properly qualified to handle this work.

But simply going after residential jobs does not bring about success. In order to make a "go" in this field the architect must know his product and his performance must be such as to warrant very favorable comment. He must not only have a knowledge of good design but he must also have a very intimate and thorough education on building costs, grades and qualities of materials and equipment, and a "feeling" for the fitness of all details of residential work.

Adaptability and selectivity are the keynotes in the building industry today for the architect having the ambition to push ahead. Now, more than ever, can the architect step into the key position in a building operation because of the knowledge and advanced training that he has at his command, assuming of course that he makes full use of it.

To cite my own experience, I have "created" work in the residential field by pointing out to my clients that the architect is in a better position to represent him in a professional and advisory capacity than any of the others claiming this distinction heretofore. I have indicated to him the savings possible in building today and have steered him right from the beginning through to the time that he takes possession of his completed house. In short, I have created a desire in his mind to build simply by establishing complete confidence in the safety of his undertaking.

In order to do this without undue hindrance I have been compelled to eliminate the general contractor altogether and to act in the dual capacity of purchasing agent for the owner as well as designing and superintending architect. The rules laid down by the code of ethics applied to architects give them plenty of opportunity to expand their duties in connection with residential work. In my case, instead of assembling the general contract bids for the owner's inspection after plans and specifications are complete, I create a similar competition in each individual sub-contract trade. Then the assembled estimates are all gone over with the owner, and the successful bidders for each branch of the work when taken collectively

represent a *guaranteed* total cost of the house after my own fee has been added. After all, this is similar to a procedure heretofore practiced, with the possible exception that all the separate contracts are awarded at once to insure and definitely establish the ultimate cost.

Now, more than ever, must the architect permanently set himself up as something more than a "cog in the wheel." During the past decade the responsibilities of the architect have become less and less until, at the present time, his position is such that either he will take over the entire situation in his own hands or else he will eventually become nothing more than an employee of the builder. This is undoubtedly and admittedly a blunt way of putting it, but do not all indications point that way? This is the time for the architect to assert himself!

And who can unbiasedly state that the architect is not being shorn of his responsibilities? Every allied profession and business has been creeping in on the work of the architect—the engineer, the builder, the contractor, the sub-contractor, and even the owner. Everybody, it seems, is "more or less" of an architect. Furthermore, the architect must pull himself away from being a competitor of the stock plan book. This competition has, unfortunately, been brought about by the architect himself through his frequent habit of only performing a service equal in scope to that obtained through the purchase of a book of stock plans. Once the architect is made to realize that his services *must* carry beyond the simple drawing of plans and specifications, his services will become more in demand. Just reflect for an instant what the architect has potentially to offer to his client compared to friend contractor. Need we say more?

In creating my own set-up I gave due recognition to the existing state of affairs now confronting the architect, and definitely made up my mind that, above all, my services must continue right through the entire construction operation. In the past, the architect, only too often, has placed himself in a position of being the "goat" on a building operation, either because his work ended with the completion of plans and specifications, or else because the contractor was more tactful during construction and took pains to win the client's confidence at the architect's expense.

I am convinced that this is just the right time for the architect to step into his rightful position as true "boss" of the job from the beginning of plan work right through *total completion* of the building. In his capacity as an unbiased professional adviser he should enjoy the complete confidence of his client from beginning to end, instead of allowing himself to be

*Instructor, School of Architecture, University Classes, Columbia University.

Registered Architect, State of New Jersey.

Member of Housing Advisory Service, Inc., of N. E.

picked apart by his successors or contemporaries on the job during his absence from the scene, regardless of whether this absence is a forced one or not. He must follow through—if necessary at the expense of the people that have picked him apart in the past.

Numerous advantages brought about by this direct relationship established between owner and sub-contractor are most apparent. For example, the cost of building is a guaranteed sum, and is *not* wrapped up in a cost-plus system where the eventual cost is unknown. Then again, the elimination of the general contractor automatically removes the question of credit risk on the part of the various sub-contractors. In the past, the general contractor has always been the go-between and has been the cause of most financial troubles on a job. Contrary to the usual contention, it decidedly has not been the owner's failure to pay. To prove this, is it not common practice for the sub-contractor, when he senses financial trouble on a job, to go over the general contractor's head and demand a direct order of payment from the owner. In this case, the sub-contractor is in possession of the owner's order.

Great savings in cost result through this direct relationship between the owner and sub-contractor, because the contractors are willing to work on a closer percentage of profit, in that they "see" where their money is coming from. Past experience under the old regime has taught them that law-suits and the inability to collect from a none-too-responsible party is bad business. Also the general contractor's profit and overhead is eliminated by this method which also results in a considerable saving.

The straightforwardness of this set-up allows for a certain freedom in the use of materials and equipment on the job which would not be permissible otherwise. This is brought about through the architect continuing right on to completion, where he serves as the owner's official representative on the job having *direct* dealings with all contractors instead of being compelled to take up all matters of substitutions, extra orders, and credits with a so-called intermediary, who can readily take advantage of these changes to make up his profit on the job. The possibilities opened up this way cannot be fully discussed in a short article of this nature, but let us consider a few simple points: (1) the architect's knowledge of the right thing in the right place makes possible a great saving and also a better balance between equipment and materials; (2) the owner may safely make changes during the period of construction without fear of being overcharged, provided, of course, that the architect is equipped with the proper knowledge; and (3) where intelligent savings might be effected the owner gets full benefit.

In this system of building, all payments on the part of the owner are made *direct* to the actual men doing the work—there is no chance of the general contractor receiving a payment and then not paying his bills, thereby jeopardizing the owner's total investment. Through this procedure, a number of men are made jointly financially responsible instead of there being always the possibility of the job succeeding or failing due to the reliability or lack of it on the part of one

man. Liens and attachments are of course unknown.

If architects as a group would only adapt themselves to this method of handling a residential job, the future might present a more hopeful aspect. It is quite possible that more and more people would ultimately be convinced that the process of home building is a safe proposition and not the risk that so many feel it is at present. This would eventually result in almost wiping out speculative building on residential work, which this writer feels has altogether been brought about because of a justly timid public. Speculative home building is an evil that should never have existed and is the principal factor behind the present opinion held by many that the individual home is a failure, and that group housing is the ultimate solution.

Just realize for a moment what the architect potentially has to offer to his prospective house client. I am giving the following list of figures based on my own experience in connection with a house recently completed for a client who handled the entire job directly through my organization. Does this compilation succeed in "showing up" the speculatively-built house in its true light? In the right-hand column are my actual cost figures and on the left side we have the exact same house on the same lot built on a speculative basis for the usual sale after completion:

TABLE SHOWING COMPARATIVE COSTS BETWEEN SPECULATIVE HOUSE AND ONE BUILT TO ORDER

<i>Speculative Job</i>	<i>Item of Cost</i>	<i>Owner-Built Job</i>
\$ 900	Property	\$ 750
4,850	House (material and labor)	4,500
200	Cost of first mortgage	160
750	Cost of second mortgage	175
110	Interest during construction	100
300	Carrying charges during vacancy after completion	-----
75	Advertising for sale	-----
450	Selling commission	-----
100	Architect's fee	675
1,200	Builder's profit and overhead	-----
\$8,935	<i>Total Investment</i>	\$6,360

A few simple explanations in connection with the above might be in order. Most of the savings effected have been due to the direct purchasing by the person having the money, in the case of the owner-built house, as against a questionable credit rating existing in the speculative house project. It is the basic aim of the speculator to pay as little cash as possible in every purchase that he enters into, and he is compelled to work his credit to an infinite degree. If he has a total of \$10,000 to invest he will prefer to spread this out into ten houses, where his profit may be tenfold, instead of confining himself to one or two structures.

One glance at the architect's fee in the owner-built column stresses my point of how the architect can build small houses at a profit. In all of my jobs of the past three years I have been able to secure a fee of from 12% to 15% because of the combined responsibility and the net resultant saving shown.

PROGRAM

PENCIL POINTS ARCHITECTURAL COMPETITION

For the Design of A DETACHED RESIDENCE

Planned for Sunshine and Fresh Air

Authorized by PENCIL POINTS PRESS, INC.
Publishers of PENCIL POINTS
330 West 42nd St., New York

Sponsored by PLATE GLASS MFRS. OF AMERICA
WINDOW GLASS MFRS. ASSOCIATION
ROUGH AND ROLLED GLASS MFRS. OF AMERICA

Conducted by RUSSELL F. WHITEHEAD, A. I. A., *Professional Adviser*

COMPENSATION TO COMPETITORS

PENCIL POINTS PRESS, INC., agrees to pay to the Winners, immediately after the Award of the Jury, the following cash Prizes:

For First Prize Design	\$1000.00
“ Second Prize Design	500.00
“ Third Prize Design	250.00
“ Fourth Prize Design	100.00
“ 25 Mentions — Each	50.00

JURY OF AWARD

David Adler, A.I.A., *Chicago*
W. Pope Barney, A.I.A., *Philadelphia*
Otto R. Eggers, F.A.I.A., *New York*
Louis La Beaume, F.A.I.A., *St. Louis*
J. Lovell Little, F.A.I.A., *Boston*
Louis Stevens, F.A.I.A., *Pittsburgh*
David J. Witmer, A.I.A., *Los Angeles*

PENCIL POINTS PRESS, INC., THE SPONSORS, and the COMPETITORS agree that the Jury has authority to make the awards and that its decisions shall be final.

ARCHITECTS AND DRAFTSMEN ARE CORDIALLY INVITED TO PARTICIPATE
Contestants may submit more than one design.

NOTE: Under a ruling by THE AMERICAN INSTITUTE OF ARCHITECTS' Committee on Competitions, Institute Members are free to enter this competition.

This Competition closes at 6 P. M., Monday, June 4th, 1934

P R O B L E M

PROBLEM: *Mandatory.* The design of a detached residence for a hypothetical client. This client is a man of about forty-two, happily married and with a son and daughter of high school age. He himself was well brought up in a town on the Atlantic seaboard and educated in one of the eastern universities. After graduation he was fortunate enough to be able to spend a year or two in foreign travel, after which he entered the employment of a large American corporation with manufacturing and sales branches in various parts of the country. His employers, early recognizing his ability and promise, took occasion to prepare him for the possibility of eventually filling a responsible executive position by assigning him successively to a number of different branches of their organization. He has reached the stage where they have brought him in to their central offices so that he now has a reasonable expectation of remaining for many years in one locality. Partly by natural inclination and partly through a realization of its possible influence upon his advancement in business, both he and his wife like to invite frequent guests to partake of their gracious though not lavish hospitality. They therefore wish to establish a suitable and adequate home where they can live with their children and one servant. Naturally, they turn to an architect.

During his career our client has had plenty of opportunity to observe how cultivated people live in different sections of his own and foreign countries. He is consequently not unduly prejudiced either for or against any particular style of house, though he would react against anything bizarre or extreme. His mental attitude in respect to this might well be described by Pope's couplet, "Be not the first by whom the new are try'd, nor yet the last to lay the old aside." He is thoughtful enough of others, too, so that he realizes that though the inside of a man's home is his own, its exterior is perforce shared in part with his neighbors and with the passer-by.

He has, in common with an increasing number of people of today, a strong liking for plenty of sunshine and fresh air. This feeling is shared by his wife and children. The family car is in almost constant use, since his son as well as his wife and himself are skillful drivers.

A site has been chosen in an established residential community conveniently accessible and inhabited by people of about the same station in life as our client. It consists of a level rectangular plot at the Northeast corner of two streets. The lot measures 75 feet on the Main street, which runs east and west, and 150 feet on the secondary

street. There is a restriction which states that no building shall be erected nearer than 30 feet from the main street highway property line or 20 feet from the secondary highway property line and that no building may be placed within 10 feet of the east or 5 feet of the north lot line. The outlook is equally agreeable in all directions.

The client in consultation with his architect has established the following fixed requirements: The total area of the first floor of the house, inside the exterior walls, plus the total area of the second floor, shall not exceed one thousand nine hundred (1,900) sq. ft., exclusive of the area of the garage. The window areas for the rooms of social function shall be within a practical maximum but not less than 30% of their respective floor areas. In the other rooms window areas shall not be less than 25% of the floor areas. The designer is not limited in his choice of building materials. Either plate, window, figured, wire, or colored glass can be used. The competitor is free to introduce mirrors wherever they seem appropriate. Any construction practice, which is safe and technically sound, is admissible. **SPACE REQUIREMENTS:** Provision is to be made for the complete and comfortable housing of the client and his family within the prescribed limits of the plot area and the floor area. The number and size of the rooms and porches, with necessary circulations and accessories and their arrangement are left to the judgment of the designer. It is assumed that any sort of connection between house and garage which affords protection under all weather conditions will be acceptable to the client.

CONSIDERATIONS OF THE JURY OF AWARD:

1. The architectural merit of the design and the ingenuity shown in the development of the plans to fit the requirements of the problem.
2. The intelligence and judgment shown in apportioning glass areas in accordance with the need of the different parts of the residence.
3. Practicability of construction.
4. Excellence of delineation and composition of the drawings. This, while desirable, will not have undue weight with the Jury as compared with the first three considerations.

COMPUTATION OF TOTAL AREA: Measurements of enclosed spaces to be taken from the inside of exterior walls with no deductions for partitions. Open porches to be measured from the outside of the porch foundations. Open porches or partly enclosed porches shall be counted at 50% of their actual area. Entirely enclosed porches shall be counted at their full area.

Designs exceeding 1900 sq. ft. total for the first and second floor area will not be considered.

COMPUTATION OF PERCENTAGES OF WINDOW AREAS: For purposes of simplifying the computation of window areas the dimensions of each window shall be considered to be the outside dimensions of the sash with no deductions for muntins, stiles, rails, etc. Dimensions of rooms shall be taken within enclosing walls or partitions.

PRESENTATION DRAWINGS: *Mandatory.* The drawings shall be made in full black ink and shown on one sheet of opaque white paper trimmed to exactly 26" x 36". Single border lines are to be drawn so that space inside them will be exactly 25" x 35". Diluted ink, color, or wash; cardboard, thin paper, or mounted paper is prohibited. Horizontal composition of sheet is prohibited.

The following drawings are to be submitted:

1. *Perspective* of the residence, rendered in pen-and-ink, clearly indicating the character of the exterior finish and the surrounding landscape. Heights are to be measured on the corner of the building nearest the spectator at scale of 1/4" equals 1'-0".
2. *Plans* at the scale of 1/8" equals 1' of the first floor and the second floor. If basement is used for other than mechanical purposes or if roof is utilized for other than shelter, the corresponding plan or plans shall be shown. The walls and partitions are to be solid black. Lettering must be susceptible of being read easily when original drawing is reduced to one quarter its size. Principal furniture, built-in fixtures and location of mirrors shall be indicated on the floor plans.
3. *Separate single line diagram* drawings of first and second floor plans at 1/16" scale showing the method of figuring the inside total floor area.
4. *Two elevations* of the façades not shown by the rendered perspective at the scale of 1/8" equals 1'. Story heights to be plainly marked.
5. *Detail of an exterior feature* of the design at scale of 3/4" equals 1' showing elevation, plan, and section.
6. *Plot plan* to show the location of house and garage on the lot. This plan may be shown in conjunction with the 1/8" scale plans, the 1/16" scale diagram, or at a smaller scale if desired.
7. *A tabulated schedule* showing for each room (1) its floor area (2) the total area of its windows (3) the percentage relationships between the two, is to be rendered in a space not to exceed 4" x 2", surrounded by single border lines.
8. The drawings shall bear the title, PENCIL POINTS-FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION, and shall be signed by a *nom de plume*, or device.

COMMUNICATIONS: *Mandatory.* As this is an open competition, it will be impossible to answer any inquiries. The contestants shall not communicate on the subject of this competition with either the Professional Adviser or any member of the Jury or any other person in any way connected with it, except anonymously and in writing.

ANONYMITY OF DRAWINGS: *Mandatory.* The drawings submitted shall contain no identifying mark other than the *nom de plume* or device. No competitor shall directly or indirectly reveal his or her identity to the Professional Adviser or to any member of the Jury of Award. With each drawing there must be enclosed a plain, opaque sealed envelope containing the true name and complete address of the contestant. The *nom de plume* of the contestant shall be placed on the outside of the envelope. The envelope will be opened by the Professional Adviser in the presence of the Jury only after all the awards have been made.

DELIVERY OF DRAWINGS: *Mandatory.* The drawings submitted in this competition shall be securely wrapped, flat or in a strong tube, not less than 2 1/2" in diameter, to prevent creasing or crushing, and addressed in plain lettering to PENCIL POINTS-FLAT GLASS INDUSTRY COMPETITION, Russell F. Whitehead, Professional Adviser, 330 West 42nd Street, New York, N. Y. No other lettering shall appear on the wrapper. Contestants sending drawings by registered mail or by express must obliterate the return name or name on express label and must not demand return receipt.

Drawings shall be delivered to PENCIL POINTS office—330 West 42nd Street, New York, or placed in the hands of the post office or express companies not later than 6 P. M., Monday, June 4, 1934. The receipt stamp will serve as evidence of delivery. Drawings will be accepted at any time before the close of the competition.

Drawings submitted in this competition are at the competitor's risk. Reasonable care will be exercised, however, in their handling, safekeeping, and packaging for return.

EXAMINATION OF DESIGNS: The Professional Adviser will examine the designs and records of their receipt to ascertain whether they comply with the mandatory requirements of this Program and will report to the Jury. The Jury will satisfy itself of the facts of the report and will place out of the competition and make no awards to any design not complying with mandatory requirements.

The Professional Adviser alone will have access to the drawings until they are placed before the Jury of Award. No drawing, whenever received, will be shown or made public until after the Award of the Jury.

JUDGMENT: The Jury of Award will meet on June 14th, 15th, 16th, and 17th, 1934.

ANNOUNCEMENT OF THE AWARDS: The Professional Adviser will send, by mail, to each competitor, the names of the winners of the Prizes and Mentions as soon as possible after the awards have been made and the envelopes have been opened. The announcement will be published in the July, 1934, issue of PENCIL POINTS. Requests for this information by telephone and telegraph will not be answered.

REPORT OF THE JURY: A full report, stating the reasons for the awards and offering helpful criticism and comment upon designs not premiated, will be published in PENCIL POINTS. The winning designs and other meritorious designs, selected by the Jury, will also be published in PENCIL POINTS.

THE PRIZE DESIGNS: The designs awarded Prizes and Mentions are to become the property of PENCIL POINTS. The right is reserved by the Publishers and by the Sponsors to exhibit or to publish any or all of the designs not premiated. In every case where a competitor's design is shown it will be clearly and fully identified as his or her work.

RETURN OF DRAWINGS: The authors of non-premiated designs will have their drawings returned within a reasonable time, postage prepaid, insured for \$50.00.

Ripley's Recipes

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

—Mingle a
Portion of Falernian wine
With due nard, white roses shine
Wreathed about the cup—

SIDONIUS APOLLINARIS, trans. H. M. JONES.

XII—THE CHAMPAGNE COCKTAIL

It seems significant to note that this "man of genial temper fond of good living and of pleasure," Caius Sollius Apollinaris Sidonius, bishop of Clermont (Arverna), panegyrist of two Roman Emperors and a Gothic King, has, in his graceful strophes, indicated the recipe for a palatable beverage for festive occasions. Doubtless 5th century grammarians delighted to syllogize on the major and the minor premises, "delightful beverage" and "festive occasion"; we may not connote these premises with certainty, and furthermore it is aside from our present purpose, which is to ameliorate the lot of mankind during a period of travail. What is more to the point is that a millenium and a half ago it was the custom to add a little nard ("due nard"*) to a Royal Wine when the gentry of Lyons wore vine leaves in their hair.

Branthôme, who, as you all know, delights in scandalous anecdote and graphic narration, after the relation of some peculiarly salacious or scabrous peccadillo, was wont to remark:—"We may excuse this, as the persons involved move in the very highest circles." While this statement, in the light of 20th century culture, is not quite axiomatic, one can at least tentatively accept the principle as applied to impersonal things. I do not hold wholly with those eminent gastronomes and gourmets who deem the champagne cocktail a desecration of noble wine. To employ what is generally termed "vintage champagne," royal issue of the cuvées of Sillery or Bouzy, for that purpose, would undoubtedly be a great sacrilege. There are, however, many palatable varieties, meritorious but not especially distinctive—even products of vineyards elsewhere than in France ("Great Western" for instance)—that may be used to advantage in a cocktail. When properly made, this beverage has its place, and it is not to be condemned utterly. Some of the fulminations against the blend go to extremes, almost as if inspired by malice, unworthy of the distinguished authorities who pronounce them. While we should have the utmost respect for good wine, treating it reverently as the gods intended when they granted us the boon, we should not unceremoniously consign to oblivion the artifices of ever-striving man in his effort to express

*The nard or spikenard mentioned by Apollinaris is probably the Gallic or Cretan spikenard, *Valeriana Celtica* or *V. tuberosa* which grows on the rocky slopes of an Alp just below the line of perpetual snow. Nard was the *Galipea officinalis* or *Angostura* of the ancients.

himself. At the risk of incurring the disdain of the Learned Ones, the following incident is offered.

On one of his recent crossings of the Atlantic, an old friend of mine, a tall spare man of epicurean tastes, an authority on fine liquors and the art of infusion and blending them seductively—such an one as Apollinaris-Sidonius must have been, I fancy—strolled one afternoon into the luxuriously appointed smoking room of the floating palace where, seated at one of the tables, four men were playing contract. It was an hour or more after lunch and to enliven the amenities of the game, the four were drinking champagne cocktails.

"Have a drink, old man?" one of the players hailed jovially.

"What are you drinking?" replied Straff, for my old friend was none other than he.

"Champagne cocktails!" was the answer.

"No, thanks," said Straff, "I don't care for the way they make them here."

"You make us some *your way*," one of the card players challenged.

So Straff sauntered over to the bar and gave a few terse directions. This is the way he reported the matter not long ago, shortly after his return from foreign shores. We listened carefully to his tale, making mental note of each item. Since then we tested the recipe cautiously and with due solemnity and beg to report that in our estimation, with all deference to the illustrious gourmets and gastronomes, that the worthy bishop Apollinaris was giving a boon to the world when he wrote, "Invitation to the Dance"; for what is "Falernian with *due nard*" but a royal wine with a dash of aromatic bitters to whet the appetite? But let Straff tell the story in his own words, as he did to us seated at table in the "Winter Place" the other day during the consummation of a large pewter of 3.2.

"I asked the bar steward to ice thoroughly two quarts of Vouvray and set out the equivalent of four ponys of Otard in a bar glass," Straff began. "Then I placed a small lump of sugar in the bottom of five large glasses in a row; on each lump a drop of angostura. Next a maraschino cherry and a twisted bit of fresh lemon peel (about three centimeters long) was dropped in; then two goodly sized cubes of ice. Over this the brandy was poured, dividing the amount equally so that each glass had four-fifths of a pony. The ponys on the French liners are somewhat more generous than the U. S. Bureau of Standards recognizes, you know. The bar steward himself brought the tray of glasses to the card table, their advent creating unmistakable evidences of anticipatory approval, which was enhanced still more by the appearance, a

minute later, of the two frosted buckets containing the Vouvray. Carefully uncorking the bottles, the steward poured their contents one after the other into the glasses. There was just enough to fill the five. 'Don't stir it,' I said. 'The effervescence of the wine is sufficient to carry the flavor and bouquet of the cognac and the other essences up through to the surface and thoroughly permeate the wine. Is it not so?' 'It is,' they said, savouring the stingo greedily. The day was mild and balmy. The broad bosom of the Atlantic rose and fell in rhythmic heaves; 'the forrow followed free,' as S. T. C. puts it. After slowly consuming my drink, I rose and watched for a few minutes the finish of a hand. 'Steward!' one of the players called out. 'Build us another round.' 'No, thanks, not for me,' I said, 'one's enough,' and I wandered off. About two hours later I looked in again. You can't imagine what I saw. Four men festooning the chairs, sound asleep, dead to the world. Table and floor littered with cards and score sheets. 'For heaven's sake, steward, what's happened?' I said. 'Well, you see, sir,' replied the steward, 'they seemed to like the way you made the champagne cocktail, and they kept on ordering them almost faster than I could cool the wine. François and I were about to carry them to their cabins, sir, it's almost time for the aperitif crowd and we can't have the room looking like this!' The transfer was made quietly and without untoward incident; not the slightest resistance or objection being offered on the part of the erstwhile card players. Sometimes I think we Yankees overdo these things a bit, maybe."

"Let us be charitable, Straff," we ventured. "We are like children, prone to over-enthusiasm. Remember, we're not like the Lyonnaise who've had fifteen hundred years' experience!"

The last fourteen years have indeed been stirring times. We have tried countless experiments to make bathtub gin palatable. Many have been failures, only a few contributing to the welfare of mankind. One of the interesting developments has been to render the rest of the world cocktail conscious. On the continent of Europe, where formerly the cocktail was regarded—if, indeed, known at all—as a strange and outlandish barbarism, this beverage has appeared under a most amazing variety of forms and shapes that would put to blush stalwart Proteus, the Ancient One with whom, at the bidding of the fair Eidothea, heaven-nurtured Menelaus contended on the Libyan sands in his struggle to wrest from him the secrets of the Weather Bureau. Returning tourists bring back stories of sixty and eighty varieties of cocktails they have sampled in the "American" bars of Paris! Presumably these beverages are invented in the effort to assuage the longing of the American traveler for his native shores.

A little incident is related (possibly propaganda by the Café and Night Club Interests) of two old friends meeting by chance on the Pont Neuf. "Hullo! Mabel, old dear, how long have you been here," said one. "Two days, darling, and do you know I haven't

been to the Louvre yet!" "Neither have I," replied the first, "I think it must be the water."

To show to what lengths ingenuity may go, we heard of a new one only the other day: Equal parts of almond syrup, lemon juice, and bathtub gin! Imagine it. To return to normalcy, the most encouraging sign that has come out of the welter is the incorporation in recent legislation of the principle that food is the natural concomitant of drink, and the hint that drinking between meals should be restricted to the quenching of thirst, the relaxation of the concert hall, or an evening under the palms of the patio while the band plays *Til Eulenspiegel*. As a suggestion for an evening snack after the show, the following menu is offered:—

Champagne Cocktail (one only)
Canapé Daphne
Taxi

The Canapé Daphne was designed by Gertrude, whom few excel as an interior decorator when it comes to the titration of ingredients that compose a *chef d'œuvre* of the culinary art. Who does not remember her cream of tartar biscuits with a tiny little chipolata embedded therein that came as a gustatory surprise when bitten into? (The answer is—those who have not tasted them!) We think the world of Gertrude and this is how she makes the Canapé Daphne, which, by the way, was named in honor of that Daphne (b), daughter of Tiresias, consecrated to the temple of Apollo by the Epigoni, not the Daphne (a) whom Lemprière mentions as the daughter of the river Peneus, changed by the gods into a laurel tree (Victor's laurel or sweet Bay). Daphne (b) was a sibyl and had to sit on a tripod and be broiled until she became wild and disheveled and uttered hexameters to frightened pilgrims. Some say she inherited her eccentricities from her poppa who certainly led an unusual life, to say the least.

CANAPE DAPHNE—(It's very simple and easy to make, like all great inventions after you know how.) Cut pieces of bread, about one-half inch thick, in the shape of lanceolate leaves and spread over the top with a goodish thick layer of the following mixture: one pound of old factory or Canadian cheese, a bunch of scallions, a heaping teaspoonful or more, according to taste, of flour of mustard, freshly ground black pepper corns, also according to taste, and about a half pound of bacon. Chop these ingredients finely in a wooden chopping bowl—they may be put through the meat grinder if preferred, which is even better. Do not mash the mixture on the bread, keep it lightly heaped up like the feather bed in the best room of an early American farmhouse, else the bits of bacon won't cook properly. Place the canapés on the grill in the oven of the electric stove or under the gas flame until the bread is lightly toasted, the cheese all runny and the bacon well cooked. Have the oven very hot at first, then turn it down a little, watching carefully from time to time that the canapé may not become overdone or too brown. Place on a hot platter,

sprinkle liberally with paprika and serve piping hot.

It seems fitting to end these animadversions as they began, with an extract from his envoi to Gastronomes of two worlds by that illustrious professor, Anthelme Brillat-Savarin, whose book is the inspiration to all true epicures. He says:—"Like Calypso who stood head and shoulders above the group of charming nymphs by whom she was surrounded, star-crowned Gasteria, young immortal, now raises herself above her

sisters! To her I offer a first incense. Enlightened gourmets, amiable convives, raise to the heavens your radiant faces; advance in your strength and your majesty; the esculent universe opens before you. Ruminant well in the cause of science, O Excellent Ones! and if, in the course of your experimentation, you should happen on some important discovery, graciously enlighten your humble servant, the author of these meditations."

Will those who would be interested in having Ripley's Recipes published in book form please write to the Editors stating their preference as between a limited, de luxe printing and a larger, popular-priced edition?



Photo by Ben J. Lubschev

MODEL OF ST. JOHN'S CHAPEL, NEW YORK, RECENTLY ACQUIRED BY THE MUSEUM OF THE CITY OF NEW YORK
Made by otherwise unemployed architects and draftsmen working under the auspices of the New York Architects' Emergency Committee and under the direction of Edward T. Howes, professional model maker.

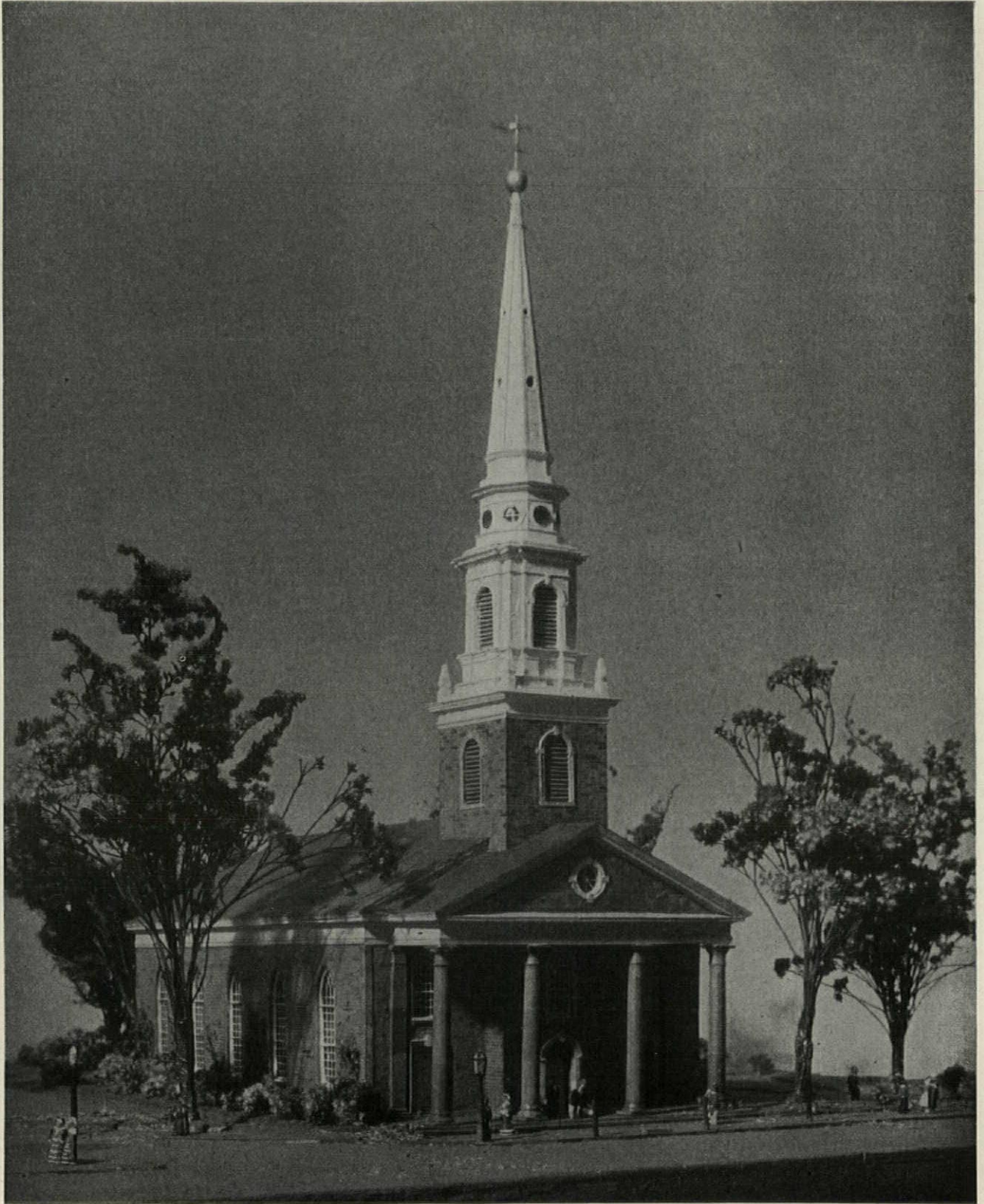


Photo by Ben J. Lubschez

EIGHTH-SCALE MODEL OF TRINITY CATHEDRAL, NEWARK, NEW JERSEY

Made by a group of architects and draftsmen working in Newark under the auspices of the New York Architects' Emergency Committee and directed by Wilson B. Ely. This, together with five other scale models of historical buildings, was exhibited at Rockefeller Center during December and January and later at Wanamaker's Store, New York.

A. L. Guphill's Corner

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

The Cover

Every one of Chamberlain's covers strikes me as better than the one before. I particularly like the present example. And so simple, too, taking full advantage of the rough quality of the paper. We sometimes fail to realize the important part which paper plays in pictorial representation—we should have courses in "paper" just as we do in "water color" or "pen and ink."

Rendering the Interior

As a substitute for my regular crit this month, the interior studies by Kugler (color plate and pages 217-222), together with the accompanying article, inspire me to write a word on the difference between interior and exterior rendering.

It has been my experience that the average man is far more skilful at the latter than the former. This is doubtless the result of broader experience in this field. When he does turn to interiors he is inclined to ignore the basic differences in appearances indoors and out, with the result that the effects which he obtains are all too often far from convincing.

If one takes a moment to analyze some of these differences, the analysis itself will perhaps be enough to change his point of view sufficiently to lead to more logical results. Let us see what the leading differences are.

First, natural light indoors is far less brilliant than out. Barring occasional areas of direct sunshine, all light is reflected, and hence more or less subdued. As it reflects, and rereflects, it picks up and distributes one color after another, with the result that even the whitest area, such as a plaster ceiling, frequently gives indications of a number of colors. Further, the light which enters the room is often tinted by the window shades and draperies. Exteriors show some reflected light and color, of course, but its effect is relatively trivial.

Out-of-doors, light comes generally from a single source—the sun—in what, for practical purposes, we can call parallel rays. Indoors, on the contrary, each door or window becomes a separate source from which the light radiates in all directions. Hence, in place

of the cleancut light and shadow shapes of the exterior, following definite laws, we find shapes which are confusing and often conflicting. It is not uncommon, for instance, for a lighting fixture, where it contacts the ceiling, to show three or four sets of shadows. The shadow edges, too, are quite certain to be varied in character—some sharp and some soft.

Gradation of tone indoors in almost universal. Rarely can a flat wash of a single hue serve the renderer's purpose. If he is to depict his subject faithfully he must not only subdue his light and color, but he must take into account this vital matter of diffusion and reflection with its resultant complexity of value and edge.

How is the renderer going to master all this? By painting only actual interiors for a while. Turn to Kugler's drawings and note their "real" look. How convincing they are compared with the typical rendering turned out in the drafting room. They have substance on the one hand (how woody most of the woodwork is!) and atmosphere on the other. The tinted paper has played a splendid part in unifying both tone and color.

So get out your paints! Do a room corner; a simple furniture grouping by a window; an entire end wall! Make small sketches of glossy table tops; shadows of chair legs on the floor; reversed shadows of ceiling beams, etc. Go after the real essentials. If edges are almost lost to view, leave them so. If you discover brilliant highlights, put them in. In short, be as honest as Kugler has been. Only one word of caution—don't paint every complexity you see, especially when it comes to shadows. Simplify.

The making of even a half dozen such sketches should materially improve the quality of your next renderings, providing you sketch with your head as well as with your hand.

Loyalty and Well Deserved

Attended a convention of the Eastern Arts Association at Rochester recently and had the honor to be the guest of a local architectural group at a noon luncheon. I believe every fellow there (and a mighty nice turnout it was, too)

asked, in effect, "I suppose you know John Wenrich? He was a local boy!" Wish you could have heard the pride in their voices. Few of us have the backhomers so solidly behind us. Congratulations, John!

Coming

Next month starts the series of renderings which you have requested. Each will offer some particular trick of technique or show the use of some little known material. Hope you like them.

Exercise in Composition

Lay tracing paper over Hugh Ferriss' striking rendering, page 208, and try some scheme of composition of your own, using a soft pencil and working only for a general effect. Use the same elements, changing only the values. Then try another. Do three or four. Which do you like the best? Why? This is the best of practice, whether done over a rendering or a photograph of existing work.

Composition (concluded)

It would be easy to fill this space for months with worth-while suggestions on composition, yet other equally vital matters are pressing, so this installment must be the last of the present series. By way of conclusion, let me offer a brief explanation of such familiar terms as "unity" and "balance."

A drawing has unity when, like a literary composition, it has a single dominant thought or purpose—a theme. No matter how many elements a composition may have, they should be united or related. At 1 (next page), this is diagrammatically demonstrated. If anything is introduced into a composition which is irrelevant to the main thought, or otherwise detracts from it, unity is endangered. Sketch 4 shows lack of unity, for it offers two antagonistic architectural motives. It is much as though an author tried to write on two subjects at one time.

When one's selected elements are related, the easiest way of unifying them, perhaps, is by developing in the composition a marked "center of interest" or "focal point." This may be an entire building or merely a portion, such as a doorway. It may be a group of buildings. The use of bright colors, sharp contrasts of light and dark, and the full delineation of detail (or the introduction of figures, etc.) focalizes the attention in or about this center.

Architects' sketches and renderings

generally have unity, but are often "out of balance." Every element of a drawing has a power to attract the eye (think how conspicuous even a single line can be, if on a clean sheet of white paper) and so to detract, correspondingly, from every other element. If balance is to be had, every element must be so adjusted as to demand just its proper share of attention: then only is equilibrium of interest maintained.

The simplest type of balance is based on a bisymmetric arrangement such as is suggested by the scales and building shown at A and B, Sketch 2. This applies mainly to formal rendering, for asymmetrical balance, as in C and D, is far more common. It is unfortunately impossible to give rules for obtaining balance, for objects vary greatly in their attractive force. Slanting lines, inverted triangles, men standing on their heads, animals running—in short, things indicative of action or the unusual—demand attention all out of proportion to their size. We have all seen one form or another of the old drafting room joke where some devil tries to be funny by sketching, on a newly finished rendering, a man trudging a wheelbarrow along the residence ridge, or clinging like mad to the eaves, or parachuting through the sky with an open umbrella, and we know how conspicuous such an addition can be, no

matter how small. The more unusual or inconsistent, the more attention it attracts: a snake or a six-legged dog (Sketch 2) could utterly destroy the balance of an architectural rendering. This comparison is extreme in order to enforce the point.

Lacking rules for guidance, as you finish a sketch or rendering, analyze it for balance. Does a tree call for too much attention? Is the roof overprominent? Do the clouds seem insistent? Are some colors disturbingly bright? Then your drawing is out of balance. The offending elements must be made less conspicuous, or other elements must be strengthened (or added) to create the proper equilibrium. See Sketch 5.

Closely related to balance is "emphasis," for unless every element of a composition is emphatic or subordinate to just the right degree, balance will suffer. We emphasize things through strengthened line (see Sketch 3), strong contrast of tone or color, or development of texture. In Sketch 6 the architecture, despite its commanding position, is far too pale and indefinite in relation to the overpowering and mutually antagonistic corner elements.

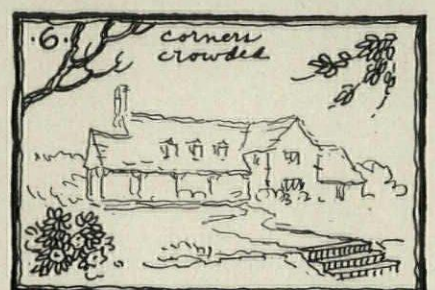
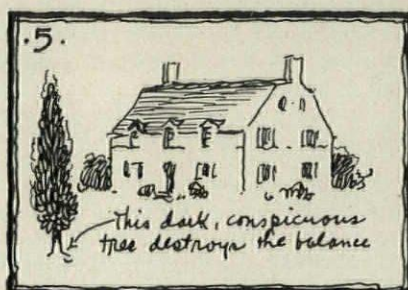
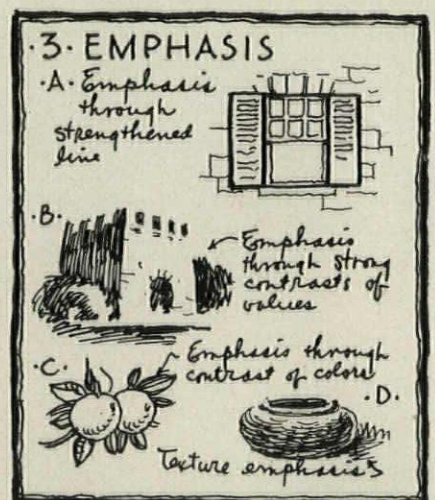
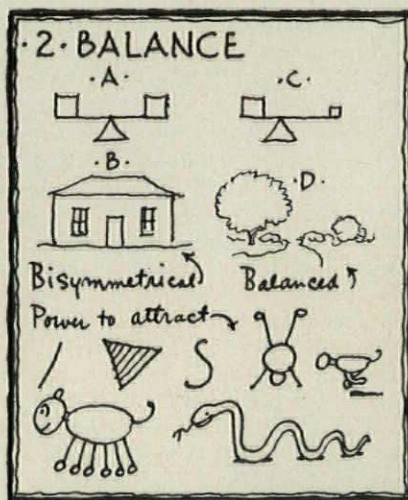
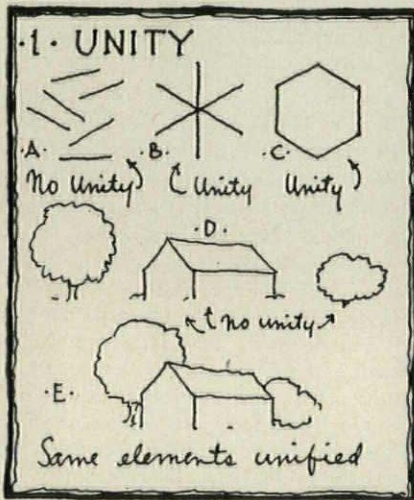
In composition, as in design, similarity of parts can be a unifying factor.

If a building has domes, round towers, etc., it harmonizes naturally with the clouds, trees, and hills of nature. Too much similarity, however, like excess of anything, can be bad, producing monotony.

Repetition of similar parts, as in an arcade, produces not only unity but another pleasing quality usually called "rhythm." We have the rhythmic waves of the sea; rhythmic ranges of hills; rhythmic groupings of trees.

But my space is exhausted. So supplement all this by reading once more Natt Piper's article in PENCIL POINTS for last July. There are many good suggestions, too, in my friend Thornton Bishop's book *Composition and Rendering* (Wiley). Aside from matters of composition he illustrates, with his ever facile pencil, numerous invaluable tricks of rendering, including the treatment of all sorts of details such as windows, roofs, etc.

As final admonishment, remember that whatever you read of composition, there is nothing like the trial sketch when it comes to doping out the treatment of any specific problem. And as the final nears completion, reflect it in your mirror; set it away from you; turn it wrong side up; examine it through your diminishing glass. Analyze it unsparingly, and seek constructive criticism from your associates.



THIS SKETCH LACKS UNITY

THIS LACKS BALANCE

EMPHASIS POOR