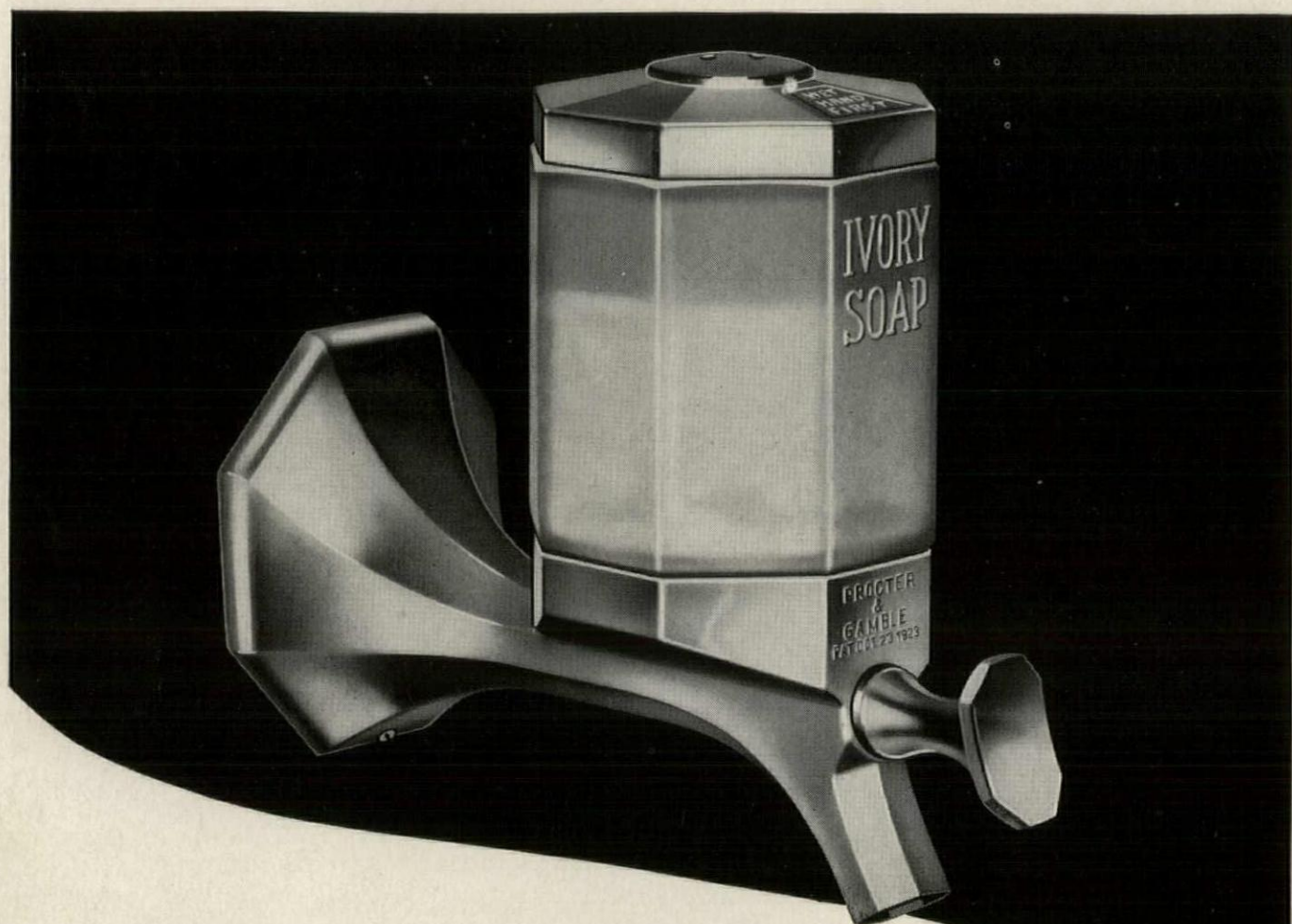


ENCIL OINTS

JULY
1934

AN ILLUSTRATED
JOURNAL for the
DRAFTING ROOM
25 CENTS A COPY



STREAMLINED

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The new Ivory Dispenser is an admirable combination of beauty and utility. Its lines are ultra-modern, yet in good taste. Mechanically it is faultless. All metal surfaces are heavily chromium plated. There is nothing to rust or tarnish or corrode.

The new Ivory Dispenser is a self-contained soap dispensing unit. It fastens to the wall with an ingenious device employing three concealed screws. It delivers a measured amount of flaked or granulated Ivory Soap at each push of the plunger -- and it always delivers!

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SOAP
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The new Ivory Dispenser is equally suitable for modernizing jobs or for new building construction. Write these attractive new streamlined dispensers into the specifications of your next project. Prices and additional details of construction upon request.

Procter & Gamble, Cincinnati, Ohio

The Competition Was a Success

In behalf of PENCIL POINTS and the members of the Flat Glass Industry may we thank the authors of the designs submitted in the 1934 PENCIL POINTS Architectural Competition for their painstaking participation. Your splendid cooperation has produced most satisfactory results, from all points of view.

If the mere number of contestants was the measure of the success of this Competition, it can be said to have exceeded the fondest hopes of everyone concerned, except perhaps the conscientious members of the Jury of Award who gave their utmost to the study of one thousand, one hundred and seventy-six (1176) designs. While it was the intention of the Program to give each competitor enough latitude to challenge his ingenuity and permit a wide variety of interpretations, it nevertheless was sufficiently limited in the restrictions to make it a problem requiring real study. By giving scope to the competitor in the presentation of his individual ideas it would appear that there was an appeal to the competitive spirit of architects and that they were inspired to produce designs of outstanding merit. To discover in the drawings literally hundreds of excellent ideas thoughtfully expressed was stimulating to the Jury and kept the sparks flying during their deliberations. There were few dull moments in the juryroom.

The sponsorship of this competition by the Plate Glass Manufacturers of America, the Window Glass Manufacturers of America, and the Rough & Rolled Glass Manufacturers was prompted by the interest of the members in directing the thoughts of the architectural profession towards studying the possibility of increasing the percentage of window area in domestic architecture, over the prevailing practice. It was believed that this could be accomplished without detriment to the architectural merit of the designs and with beneficial results to the occupants of such houses, who would thereby enjoy a greater amount of sunshine and fresh air. It was believed also that the results of this competition would create an interest on the part of the public in the design of the small house and would be the means of showing the future home builder that an architect can solve his individual problem better than the untrained and uninspired man.

It may be reassuring to the competitors to know that the scene of the jury meeting was far from the madding crowd and the interruptions of city affairs. Members of the Jury met in New York on June 13th and motored to Yama Farms, a secluded and unique establishment in the foothills of the Catskill Mountains. They did not return to New York until June 18th. Time-out for sleep and recreation was negligible. The Jury insisted upon working far into the night and from the break of day. They were privileged to see before them the work of many of the most talented residential architects of America, who had submitted designs of the highest quality in plan and exterior.

As originally announced, the Jury was composed entirely of architects so chosen as to secure expert knowledge and freedom from personal bias, thereby insuring a fair and intelligent judgment. All members of the Jury who accepted our invitation to serve were present, with the exception of Mr. David Adler, who was forced to retire at the last moment. To Mr. Russell S. Walcott we are indebted for his hard work in the juryroom as the representative from Chicago.

The Professional Adviser examined the designs upon their receipt, and after careful checking of the drawings to ascertain if they fulfilled the fundamental conditions of the Program, reported to the Jury that 76 drawings did not comply with the mandatory requirements and that many drawings contained minor violations. The Jury satisfied itself of the facts of the report, taking into consideration the seriousness of the violations before the drawings were marked "Hors de Combat." Every design received, without exception, was placed before the Jury for their deliberation. There was no pre-judgment by subordinates, appointed by the Jury. The Professional Adviser was not a voting member of the Jury.

Without wishing to be impertinent or patronizing, we would like to suggest to the authors of the non-premiated designs that they have not wasted the time consumed in the study and presentation of their designs. So far as the monetary consideration is concerned, some contestants may feel the affair a total loss. We cannot help but look at it from a different angle. Every competitor is benefited exactly in the proportion to the amount of time and study which he puts into his work. It was Dwight H. Perkins, Architect of Chicago, who suggested the change from "non-successful" to "non-premiated" in the writing of a former program. It was his contention that no competitor could be unsuccessful. The mental exercise needed to solve a contemporary architectural problem helps the architect and draftsman so that he gains strength for his private practice.

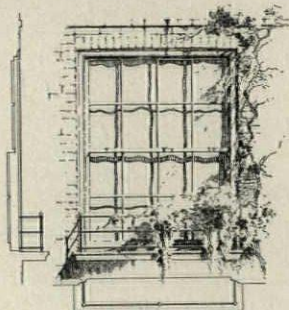
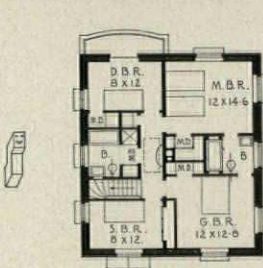
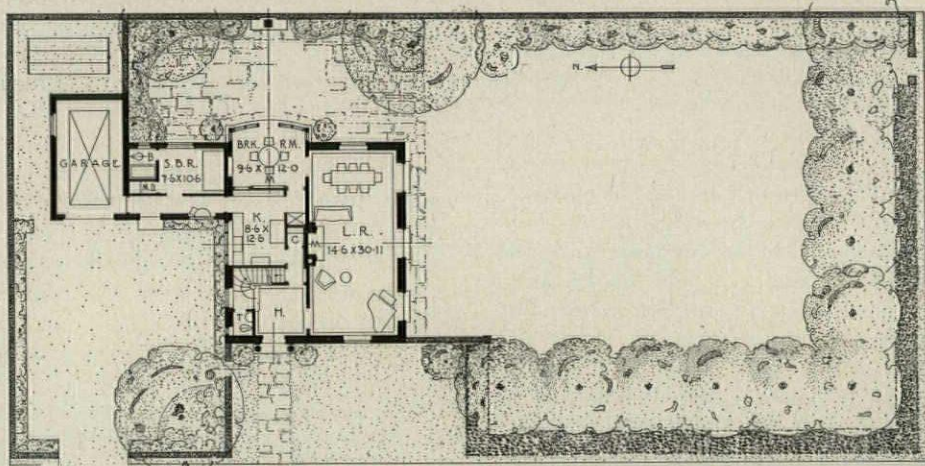
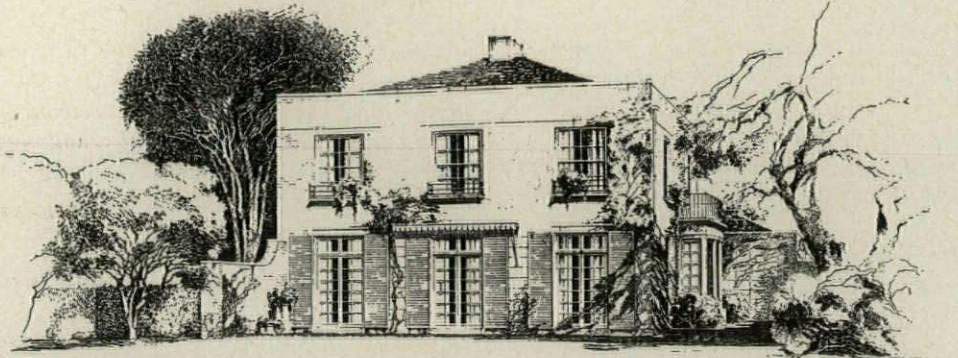
So, may I congratulate all the competitors, who submitted drawings in this Competition, upon their success in making the effort to solve the problem and for having the courage to present their work for the consideration of the Jury. Your time was not wasted, even though the Jury was unable to find a worthy feature of your design. You have gained that certain something which cannot be measured in dollars and cents.

The report of the Jury of Award follows on the succeeding pages. PENCIL POINTS, together with the Flat Glass Industry, take this opportunity of acknowledging their gratitude to this distinguished Jury for their untiring and expert service.

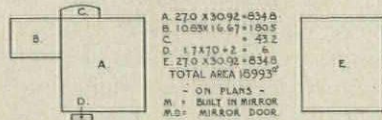
Respectfully submitted,

RUSSELL F. WHITEHEAD

Professional Adviser.



ROOM	AREA	GLASS	PCT.
LIVING R.M.	446	155	36
BREAKFAST R.M.	117.6	93	78
KITCHEN	106	30	28.3
SERVANTS B.R.M.	73	21	29
MASTER B.R.M.	174	437	251
GUEST B.R.M.	152	437	287
DAUGHTERS BR.	95	47	49
SONS B.R.M.	95	40	41



A. 27.0 X 30.92 = 834.8
 B. 10.83 X 16.67 = 180.5
 C. - = 23.2
 D. 17.470 + 2 = 6
 E. 27.0 X 30.92 = 834.8
 TOTAL AREA 1699.35
 - ON FLARS -
 M = BUILT IN MIRROR
 M.D. = MIRROR DOOR

PENCIL POINTS-FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

SUBMITTED BY GEOFFREY NOEL LAWFORD OF NEW YORK, N. Y.

AWARDED FIRST PRIZE

PENCIL POINTS
 (July, 1934)

PENCIL POINTS

Volume XV

July, 1934

Number 7

Report of the Jury of Award

Pencil Points-Flat Glass Industry Architectural Competition

By Louis La Beaume, *Chairman*

Let it be quickly admitted that Juries are fallible; and that the results of their deliberation are frequently, if not always, open to question. Let it be agreed also that in the judgment of eleven hundred and seventy-six designs, submitted from all parts of the country, the opportunity for error was enormous. The selection from this great number of so small a total as twenty-nine, for premiation and mention, placed an almost incomputable strain on the conscience, taste, perspicacity, and acumen of every Member of the Jury. Strong men and true, they broke down again and again, and had to be revived with stimulants, like Marathon dancers. This is no place, of course, to describe the mental anguish or the physical fatigue of the Jurors. The fact that they live is proof of their fortitude, and proof of the spirits which animated them. They were requested to bear in mind constantly throughout the judgment that the Competition had been sponsored by the Flat Glass Industry. The Program, however, had been so written as to allow considerable leeway in the use of Glass; the minimum only being fixed, and no limit set on the maximum.

There was a slight qualification conveyed by the delicate allusion to "the gracious though not lavish hospitality" of the "hypothetical" client. Both competitors and jurors were reminded that he would "react" (presumably unfavorably) against anything "Bizarre or Extreme." Though these terms are relative and vary in their meaning in different sections of the country, the great majority of the Competitors seemed to regard them as Sinister and Profane. There were, of course, exceptions; but the dominant note running through the greater number of the projects was Conservative rather than Bizarresque.

It may be that the warning reference in the Program to the mental attitude of the client indicated by his fondness for Pope's couplet, "Be not the first by whom the new is try'd, nor yet the last to lay the old aside," exercised a sobering and restraining influence on the Competitors as well as on the Jurors. Even "hypothetical" clients must be wooed; and in the absence of real ones, it is not only good practice, but practically the only practice we have.

The Program stated plainly enough that the client

desired a house conveniently planned for his modest way of life. It was suggested also (though not in mandatory terms) that it should look well from the outside. This was not merely a selfish whim of the client, but evidence of his neighborly consideration. Aside from these mild restrictions and a few definite though not necessarily disturbing specifications, the course was left clear to the contestants. In the eyes of the Jury the contest was exciting from the start. The number of meritorious entries was both gratifying and perplexing. We have already alluded to the difficulty of coming to a final decision and arbitrarily ranking the winners and the runners up. Shoals of competitors finished only a shade behind the winners, if indeed they were not quite abreast.

While it was possible to differentiate several types, many projects showed a considerable similarity both in plan and elevation, making it awkward to choose between them. In its final summary the Jury has attempted to recognize either the simplest or the most ingenious solution of each part.

Excellence of draftsmanship and skill in presentation was so general as to still further complicate the task, although we struggled not to be beguiled by these charms. The Sponsors of the Competition may well feel gratified by the very high average of the solutions; and the Jury is convinced that the quality of our domestic architecture (if any) is constantly rising.

1st Prize—Mr. Geoffrey Noel Lawford—This compact and simple plan admirably fulfills the conditions of the program. It is forthright and logical, free from affectation, and avoiding unnecessary complications, proclaims a house structurally and architecturally sound. The principal rooms face agreeably on the garden to the south. The paved terrace, sheltered from the western sun, has many delightful possibilities. The management of the enclosed service court and garage is excellent.

The fine qualities of the plan are expressed in the elevations, which are pleasantly proportioned, charmingly frank and straightforward.

This is altogether a consistent solution presented with grace and tact, and reflects great credit on its author.

2nd Prize—Messrs. Alexis Dukelski, Charles Shiło-

witz, Joseph Shilowitz—This design merits close study and the skill and ingenuity which it displays deserve high commendation. The author or authors have borne in mind their client's "strong liking for plenty of sunshine and fresh air," a predilection, as the program stated, "shared by his wife and children." Well, here is sunshine aplenty, even more than enough to go round, and no member of the family need feel stinted, nor even the maid for that matter, whose bath is like an aquarium. Even the family car is not required to sulk in the dark.

This design shows a whimsical, if somewhat forced, use of the property, and the plot plan may seem to some unnecessarily complicated. There is a certain waste of usable space in the lawn between hedge and sidewalk and in the garage forecourt, almost too small for turning, and larger than necessary otherwise. The house might well have been set further south, allowing more space for the garden features at the north, although the vegetable plot would seem ample for a family of this size. The arrangement both of the first and second floors is excellent. A window toward the east in the Dining Room might have pleased still further the sunny-minded client, but after all, there is always the possibility of having too much of a good thing.

The arrangement of the bedrooms is practical and delightful, but the west wall of the son's room, running north to the stair hall, does seem uncomfortably glassy, and helps to give a somewhat institutional character to the exterior.

3rd Prize—Mr. Antonio Di Nardo—This design has many features to commend it. The Plot plan, cleverly delineated, is simple enough in its elements. The rose arbor and the other indicated planting suggest the privacy of the lawn toward which the windows of the Living Room and Dining Room look out. The rectangle of the First Floor is beautifully and practically sub-divided. The approach through the archway into the open court and loggia is pleasant, if perhaps a trifle elaborately contrived for so small a project. But the loggia leads conveniently to the garage and the whole arrangement works well. The second floor is quite as good as the first in its way. Everybody is made to feel reasonably comfortable. This Competitor, remembering the hospitable impulses of the client, has contributed a suggestion of interest by arranging for the entertainment of a guest or guests on a third floor. This seems an entirely plausible possibility, so far as plan is concerned. But the resulting elevations, though nicely studied, convey the impression of a house designed on a somewhat more formal scale than the bare elements of the program might imply. However, the Jury feels that the study, the taste, and the skill of this Competitor are worthy of special recognition.

4th Prize—Mr. H. Roy Kelley—Here we have a somewhat different type of plan, but one which accommodates itself practically to the terms of the program, and also introduces some interesting variations. The Living Room, Dining Room, and the

two main Bedrooms giving on to the garden are again to be commended. The outdoor Lounge, the outdoor Dining Room, and the Terrace are all pleasant features cleverly arranged. In the First Floor plan, the entrance Hall and Stairs may seem a little constricted, but the privacy of the Living Room has been preserved by the rather circuitous entrance to it. Otherwise, everything is expertly managed for the family comfort. The household equipment and paraphernalia so necessary to the happiness of the devotees of efficiency is arranged in the most shipshape manner.

This house does not look like a ship, however. It is static and serene, conventional perhaps, but in very good taste, in no sense extreme or bizarre.

Mentions—If it was difficult to select four designs for premiation, it was scarcely less so to segregate twenty-five others for Mention. The Jury mulled about a good deal, and turned away from many entries reluctantly and only after copious deliberation. These that have been finally cited represent a very fair cross section of the best in the various types submitted. There were many others like them and in some instances more so. It will be impossible here to discuss them all; but we should like to refer especially to several, without implying that they have been ranked in any order.

The design by *Mr. Paul M. Bott*, illustrated on Page 316, has many practical and charming features. This house has been placed well forward on the plot to develop a secluded garden to the north. The arrangement of the terrace leading from the Living Room to the North Lawn is especially charming. The elevations, too, have a commendable freshness with the glass areas well expressed.

The design of *Mr. Joseph Murphy*, reproduced on Page 330, has been conceived in quite another spirit, but is full of interest. It has some features in common with the second prize design, but is rather more European than Illinoisian. It is remarkably glassy and open, and the views of the interior would be equally good from every direction, except looking into the Living Room from the front lawn.

Many are the attractive features in the plan of *Mr. Walter Campbell*, shown on Page 318. The site is effectively used and the arrangement of the First Floor is pleasant and workable, with its secluded terraces. The Bedrooms are well orientated and the other features conveniently disposed. The elevations show a commendable deference to the Sponsors of the Competition in the skillful accentuation of the glass areas.

Again in the project of *Mr. Solon Gerscovici*, Page 323, the author has recognized the opportunity which the program offers for novelty of design. Both plan and elevation contain features of considerable freshness for which they are to be commended.

The plans of *Mr. C. M. Foster*, Page 321, while more conventional than Mr. Gerscovici's, call for somewhat similar comment.

Conceived in a more traditional spirit, yet developed with great taste, the designs of *Mr. Owen Lau Gowman*, Page 324, of *Mr. Eliot Lea*, Page 328, and of

Mr. Wade Pipes, Page 333, may all be considered highly satisfactory contributions.

Comparatively few of the competitors attempted to arrange all of the units called for on one floor. The design of *Mr. John M. Billings*, Page 315, however, offers such a solution. While this plan is carefully worked out, and the elevations well studied, the Jury feels that a solution of this type would be more appropriate on a larger plot of ground. The Dining Court and Evergreen Garden seem too narrow, and the exposure of the Guest Room on the Dining Court a little inconsiderate of everybody. The crossing of the Living Room from the Entrance Hall is not very satisfactory, but is made necessary by the fact that the Living Room is otherwise badly lighted. The south or garden exposure is made too little of in this plan. The Son's Bath and Master's Dressing Room are badly placed.

The design of *Mr. Charles A. Hunter*, Page 325, shows an elevation of some chic, based on a workable plan.

The project submitted by *Mr. Carl J. Jensen*, Page 327, has several virtues in common with the First Prize. It is sensibly conceived and well developed. Both floor plans are practically arranged, yet the whole result seems a trifle more forced and less natural than that achieved by *Mr. Lawford*.

The design of *Mr. Roger H. Bullard*, Page 317, is very knowing and sophisticated, but somehow looks rather bigger and more pretentious than the modest elements of the Program would suggest. The whole parti implies a larger house for a more ample site. The long driveway following the east boundary of the lot doesn't seem quite necessary even though it does bring the milkman right up to the kitchen door. The layout of the grounds is ingenious, but surely there are too many units for so small an area. The front door is crowded uncomfortably into the angle between the Living Room and the Stair Hall and is ambiguously approached. The Stairway itself occupies too valuable a location, if one considers that this client deliberately chose a lot which would make possible the light, air, and outlook he longed for. Otherwise the plan is competent and the details skillfully handled.

The plans submitted by *Mr. Charles W. Pollitt*, Page 334, show a very livable and comfortable arrangement. All of the available space is excellently utilized. The fenestration of the elevations, however, is not altogether satisfactory.

The parti of *Messrs. Robert S. Hutchins and M. W. Hopkins* is neatly developed and well presented.

The elevations have the charm of simplicity; but the plan is not as simple as it looks, nor quite comfortable to live with. The placing of the stairway almost in the exact center of the house results in some unhappy complications.

The design of *Mr. Alfred Cookman Cass*, Page 319, illustrates a tendency that was noticeable in many of the projects submitted. This was the tendency to render the features of a small house in the terms of an apparently larger one. Here we have Westover in miniature. Mr. Cass's plan is quite plausible and livable, but even so would, like Mr. Bullard's, work better if executed on a larger scale.

The plans of *Mr. Frederick W. Westman*, Page 338, are well studied, as to the disposition of all the units, to provide a comfortable and livable house. There seems something a little perverse, however, in the placing of the Living Room chimney, nor are the elevations improved by its odd location. The seclusion of the terrace by its protective wall is interesting and practical.

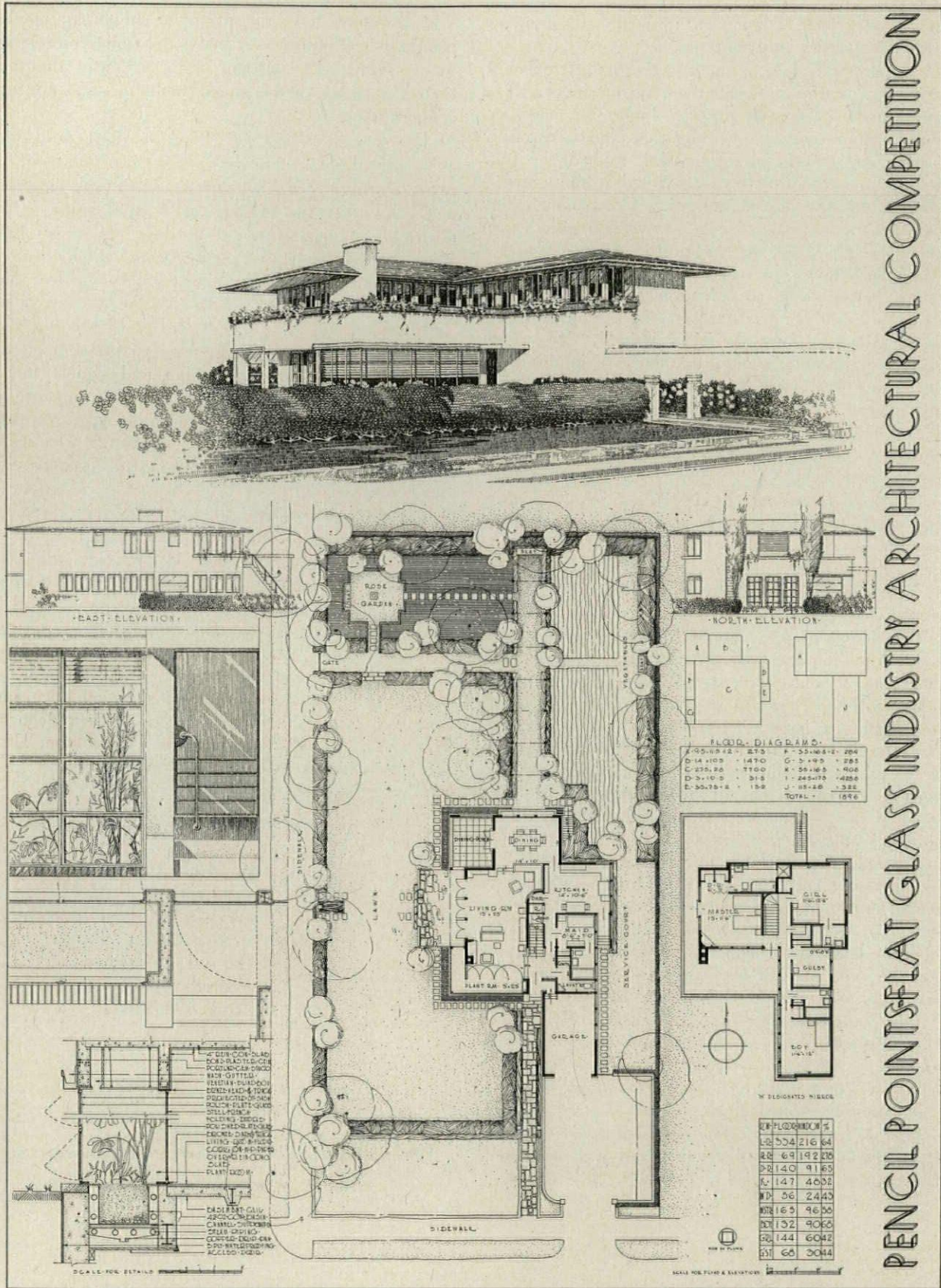
The Jury desires here to express its appreciation of the able conduct of the Competition by the Professional Adviser, Mr. Russell Whitehead, and Mr. Kenneth Reid, Managing Editor of PENCIL POINTS. The Program was liberally and interestingly written. The checking of the drawings for violations, areas, etc., a heavy task, was done by a group of unemployed draftsmen, preliminary to the Judgment. The Judgment extended over four full days; and the Jury consumed practically the entire time in their deliberations. To the Sponsors and the Competitors alike, the Jury extends its congratulations.

Respectfully submitted,

Jury of Award	{	LOUIS LA BEAUME, <i>Chairman</i>
		St. Louis
		W. POPE BARNEY
		Philadelphia
		OTTO R. EGGERS
		New York
		J. LOVELL LITTLE
		Boston
LOUIS STEVENS		
Pittsburgh		
DAVID J. WITMER		
Los Angeles		
RUSSELL WALCOTT		
Chicago		

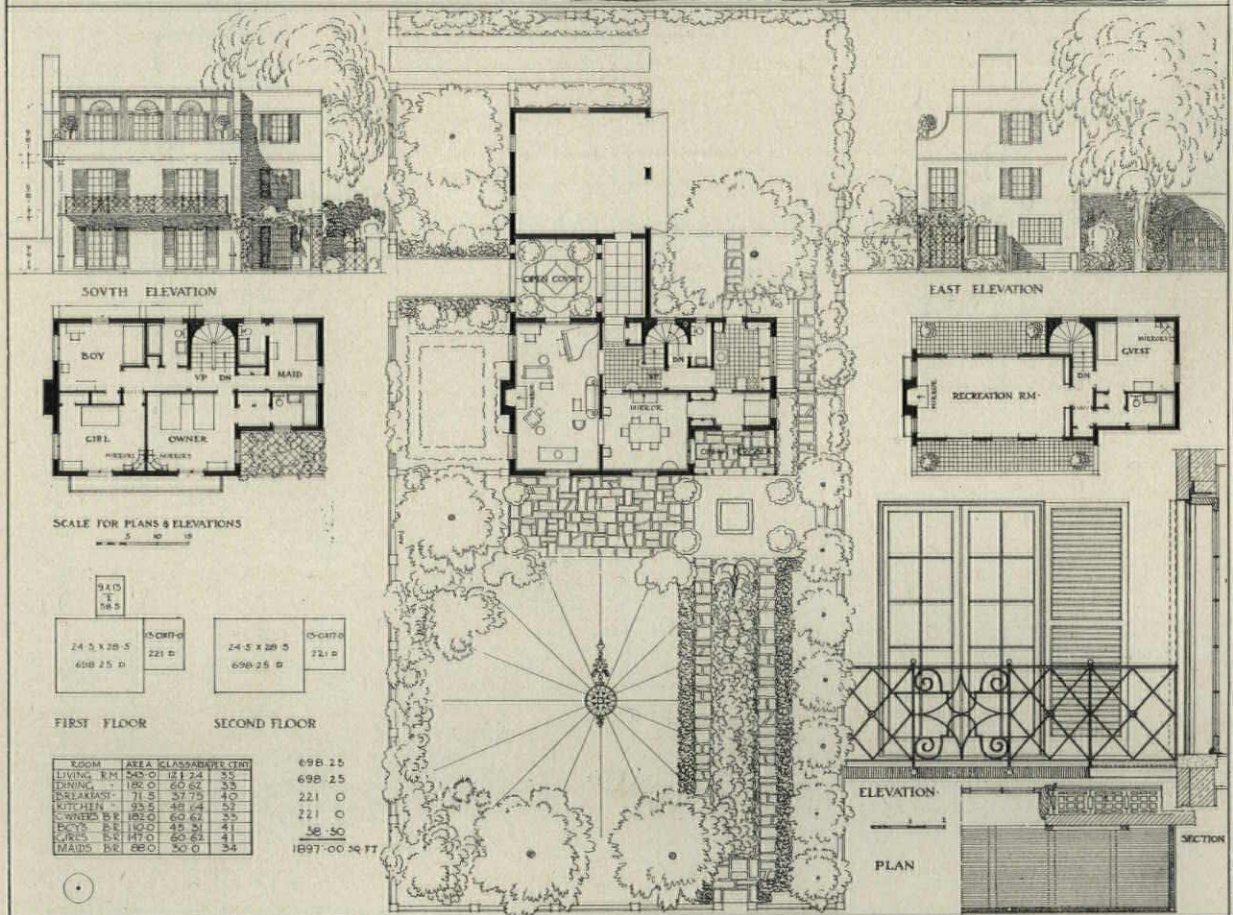
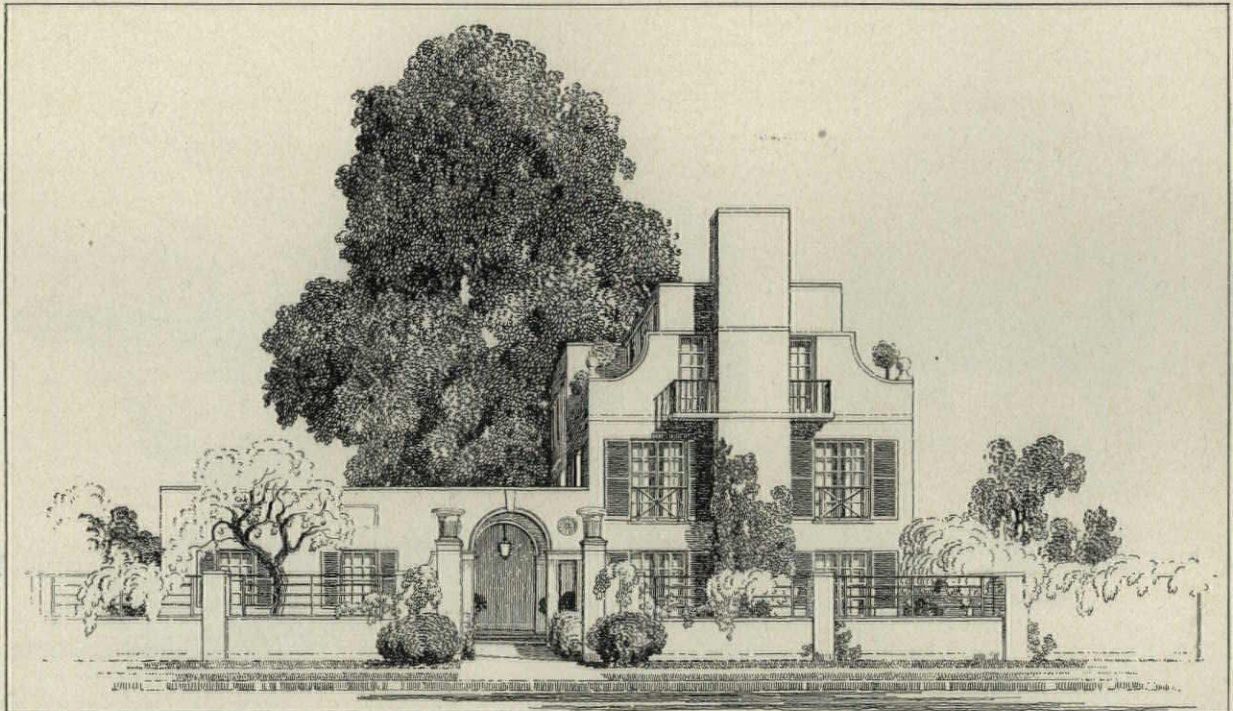
Professional Adviser, RUSSELL F. WHITEHEAD

PENCIL POINTS FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION



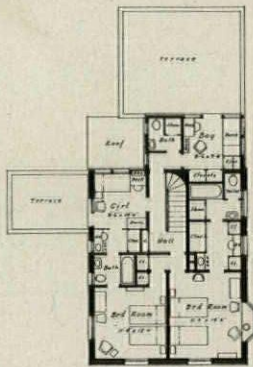
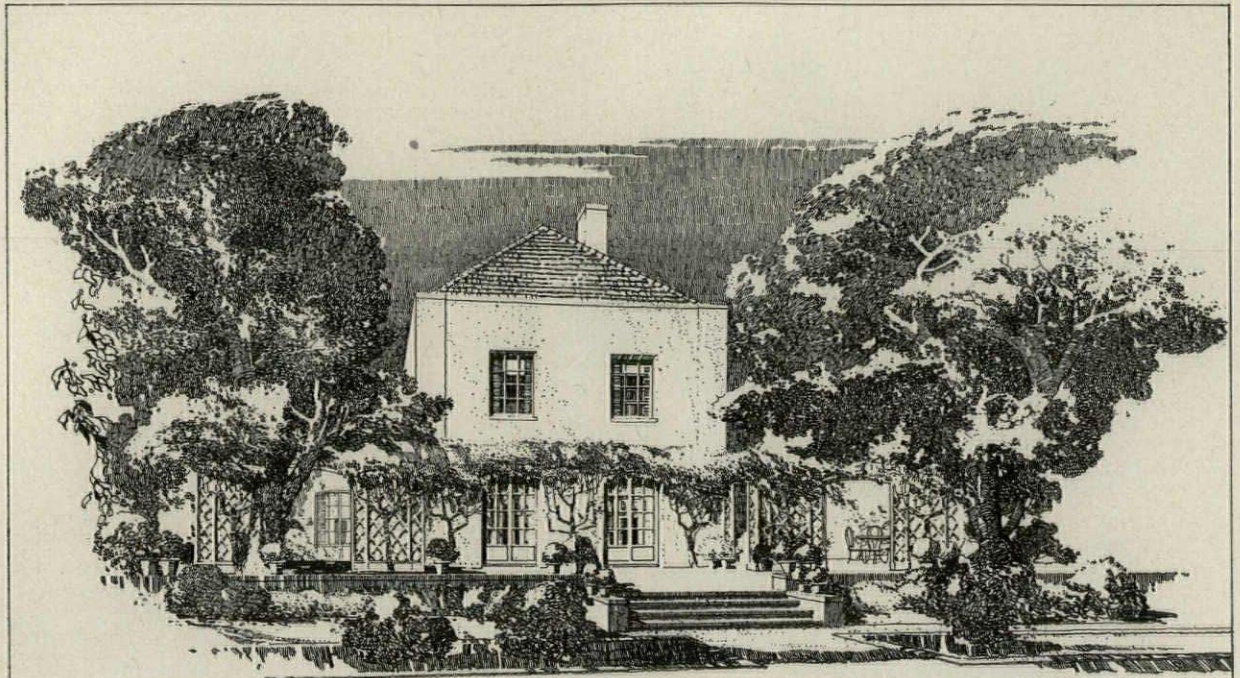
SUBMITTED BY ALEXIS DUKELSKI, CHARLES AND JOSEPH SHILOWITZ OF JERSEY CITY, NEW JERSEY
 AWARDED SECOND PRIZE

PENCIL POINTS
 (July, 1934)

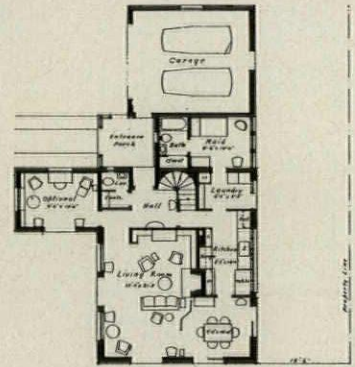
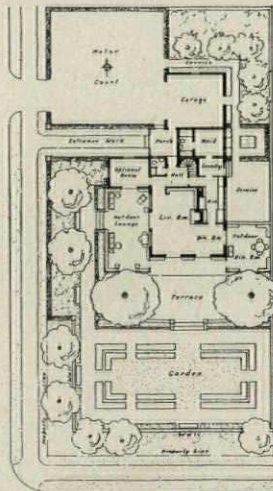


PENCIL POINTS FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

SUBMITTED BY ANTONIO DI NARDO OF CLEVELAND, OHIO
 AWARDED THIRD PRIZE



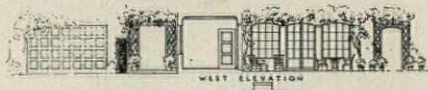
SECOND FLOOR PLAN



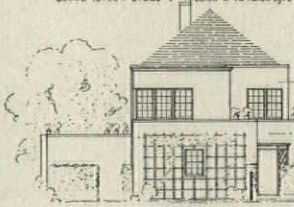
FIRST FLOOR PLAN

SECOND FLOOR	FIRST FLOOR
E - 23'0" x 30'0" = 720 sq ft	A - 25'0" x 30'0" = 750 sq ft
F - 8'0" x 16'0" = 128 sq ft	B - 8'0" x 15'0" = 120 sq ft
	C - 6'0" x 14'0" = 84 sq ft
TOTAL - 870 sq ft	D - 8'0" x 8'0" = 64 sq ft
GRAND TOTAL - 870 sq ft	TOTAL - 1028 sq ft

Room	Area	Volume
Liv. Rm. & Din. Rm.	402 sq ft	15178 cu ft
Bed Room	112	4032
Bath	100	3600
Kitchen	98	3528
Breakf. Room	84	3024
Living Room	168	6048
Din. Room	84	3024
Bath	144	5184
Bed Room	80	2880
Bath	52	1872
Bed Room	112	4032
Bath	52	1872



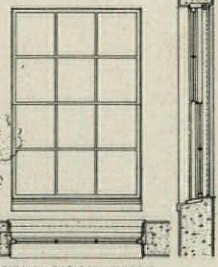
WEST ELEVATION



NORTH ELEVATION



EAST ELEVATION



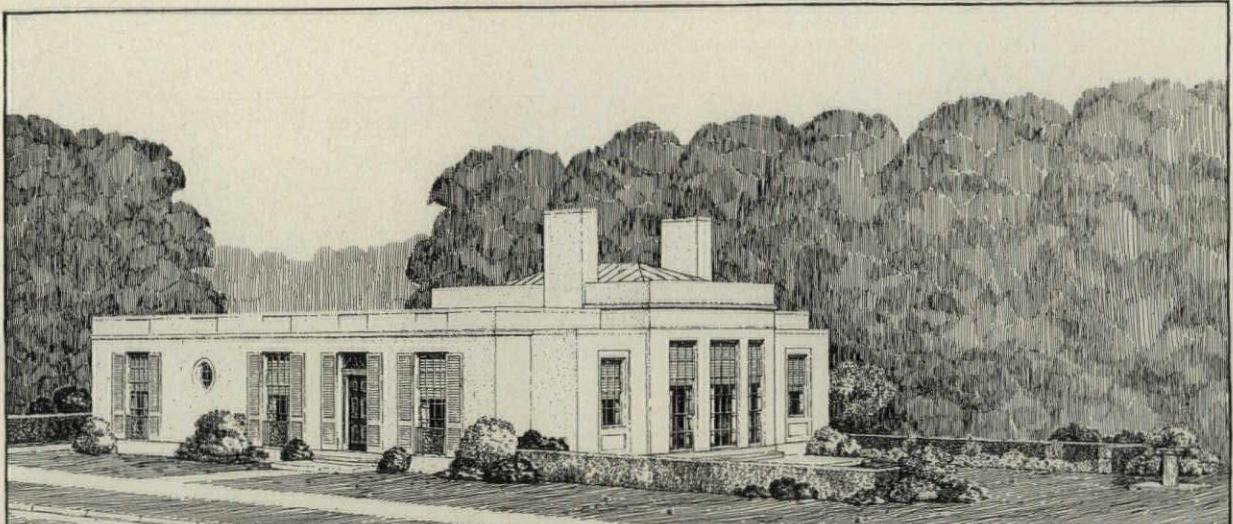
DETAIL - TYPICAL WINDOW

PENCIL POINTS FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

Submitted by NOM-DE-NOM

SUBMITTED BY H. ROY KELLEY OF LOS ANGELES, CALIFORNIA
AWARDED FOURTH PRIZE

PENCIL POINTS
(July, 1934)



PENCIL POINTS FLAT - GLASS INDUSTRY ARCHITECTURAL COMPETITION

DETAIL OF DOORWAY
GRILLE OF WROUGHT IRON WITH GILDED ARROWS-DOOR BLACK WITH GILT MOULDING

DETAIL OF WINDOW
SHOWING DISPOSAL OF APERTURANCES TO PERMIT FULL LENGTH WINDOWS

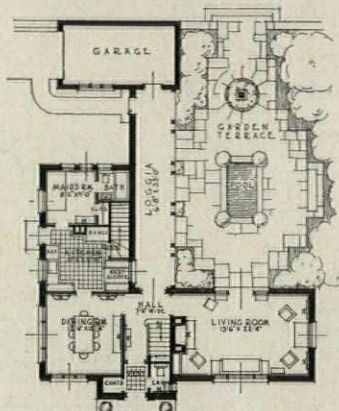
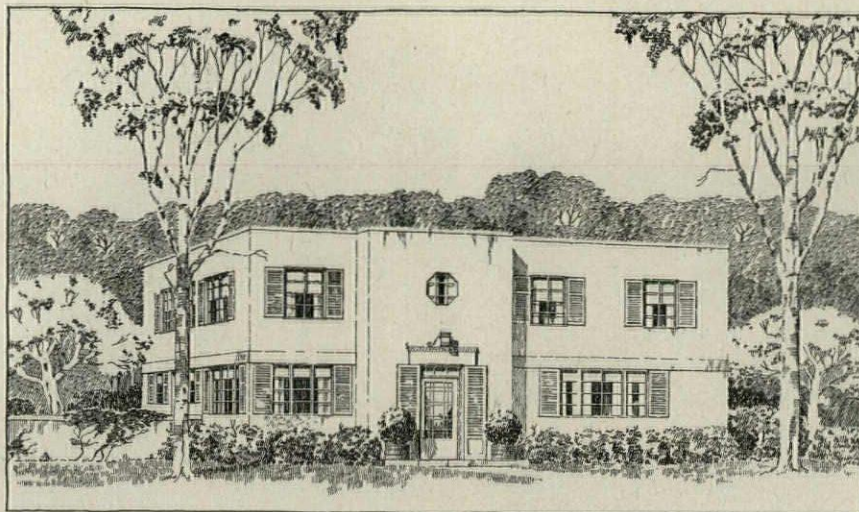
ROOM SCHEDULE

ROOM	SIZE	PERMANENT	AREA
LIVING ROOM	13'-0" x 12'-0"	114.0	148.0
DINING ROOM	12'-0" x 12'-0"	144.0	144.0
KITCHEN	8'-0" x 8'-0"	64.0	64.0
BREAKFAST ROOM	8'-0" x 8'-0"	64.0	64.0
BATH NO. 1	5'-0" x 5'-0"	25.0	25.0
BATH NO. 2	5'-0" x 5'-0"	25.0	25.0
GUEST ROOM	10'-0" x 10'-0"	100.0	100.0
BATH	4'-0" x 4'-0"	16.0	16.0
DAUGHTER	11'-0" x 11'-0"	121.0	121.0

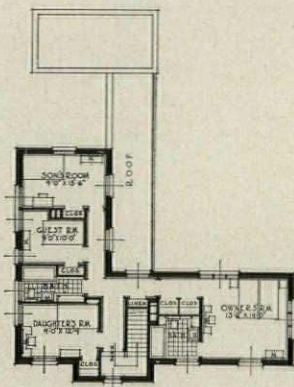
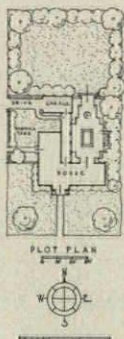
TOTAL AREA 1896 SQ. FT.



SUBMITTED BY JOHN M. BILLINGS OF WASHINGTON, D. C.
AWARDED A MENTION



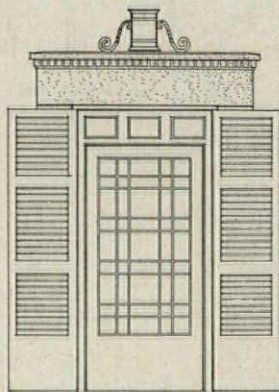
FIRST FLOOR PLAN



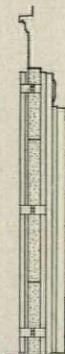
SECOND FLOOR PLAN



NORTH ELEVATION



ELEVATION

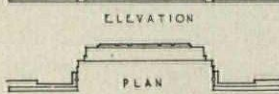


SECTION

SCHEDULE OF GLASS AREAS	
FIRST FLOOR	SECOND FLOOR
KITCHEN 20' 0" x 10' 0" = 200.00	BED ROOM 11' 0" x 11' 0" = 121.00
LIVING RM 12' 0" x 12' 0" = 144.00	BATH 5' 0" x 7' 0" = 35.00
DINING RM 12' 0" x 12' 0" = 144.00	HALL 4' 0" x 8' 0" = 32.00
HALL 4' 0" x 8' 0" = 32.00	OWNER'S RM 10' 0" x 10' 0" = 100.00
W.C. 3' 0" x 5' 0" = 15.00	DAUGHTER'S RM 8' 0" x 10' 0" = 80.00
HALLWAY 2' 0" x 6' 0" = 12.00	BATH 5' 0" x 7' 0" = 35.00
W.C. 3' 0" x 5' 0" = 15.00	OWNER'S RM 10' 0" x 10' 0" = 100.00
HALLWAY 2' 0" x 6' 0" = 12.00	DAUGHTER'S RM 8' 0" x 10' 0" = 80.00
BATH 5' 0" x 7' 0" = 35.00	BATH 5' 0" x 7' 0" = 35.00
OWNER'S RM 10' 0" x 10' 0" = 100.00	BATH 5' 0" x 7' 0" = 35.00
DAUGHTER'S RM 8' 0" x 10' 0" = 80.00	OWNER'S RM 10' 0" x 10' 0" = 100.00
BATH 5' 0" x 7' 0" = 35.00	DAUGHTER'S RM 8' 0" x 10' 0" = 80.00
TOTAL AREA 7877.37 Sq. Ft.	



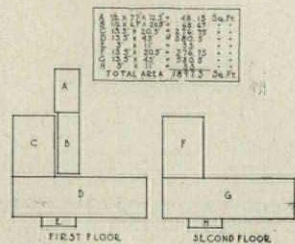
EAST ELEVATION



PLAN



DETAIL



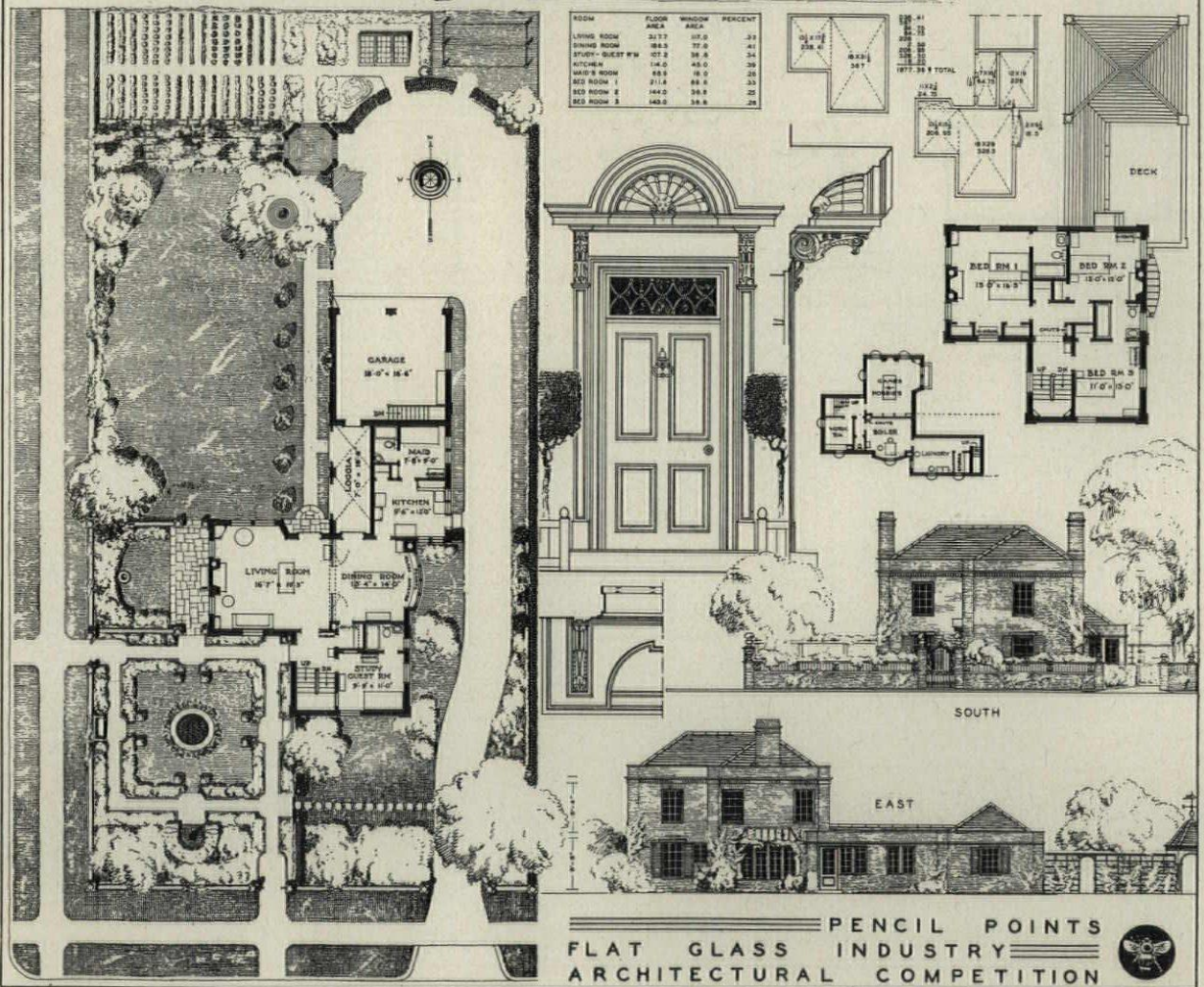
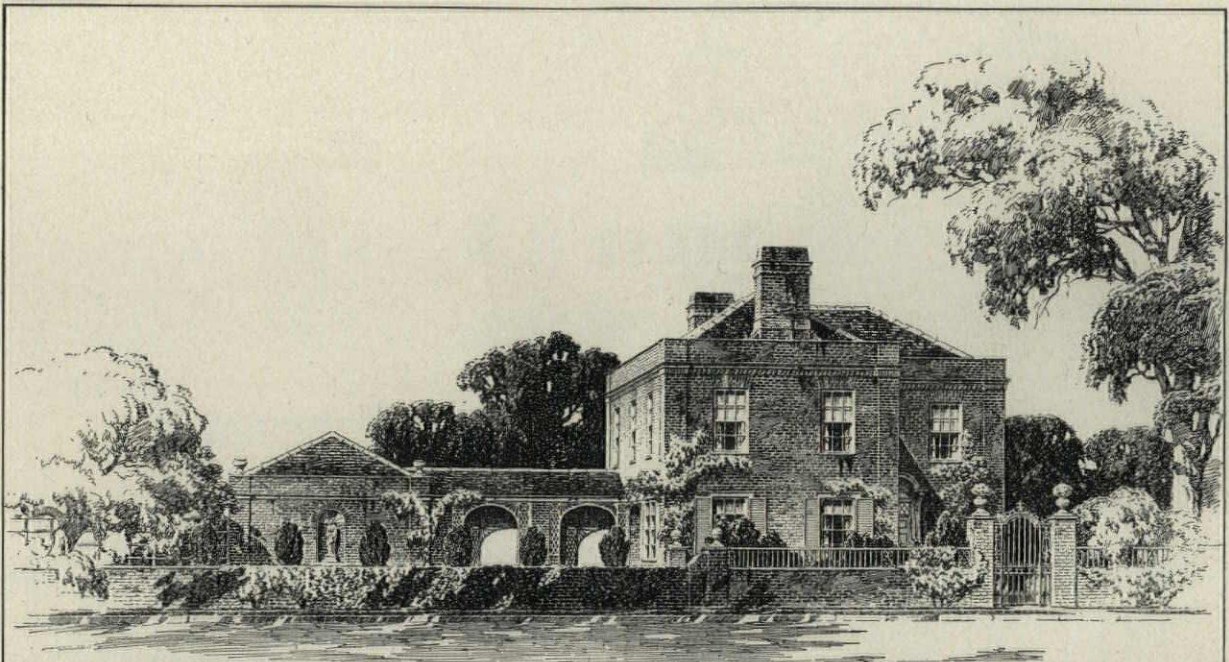
FIRST FLOOR

SECOND FLOOR

PENCIL POINTS-FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

SUBMITTED BY PAUL M. BOTT OF ALLIANCE, OHIO

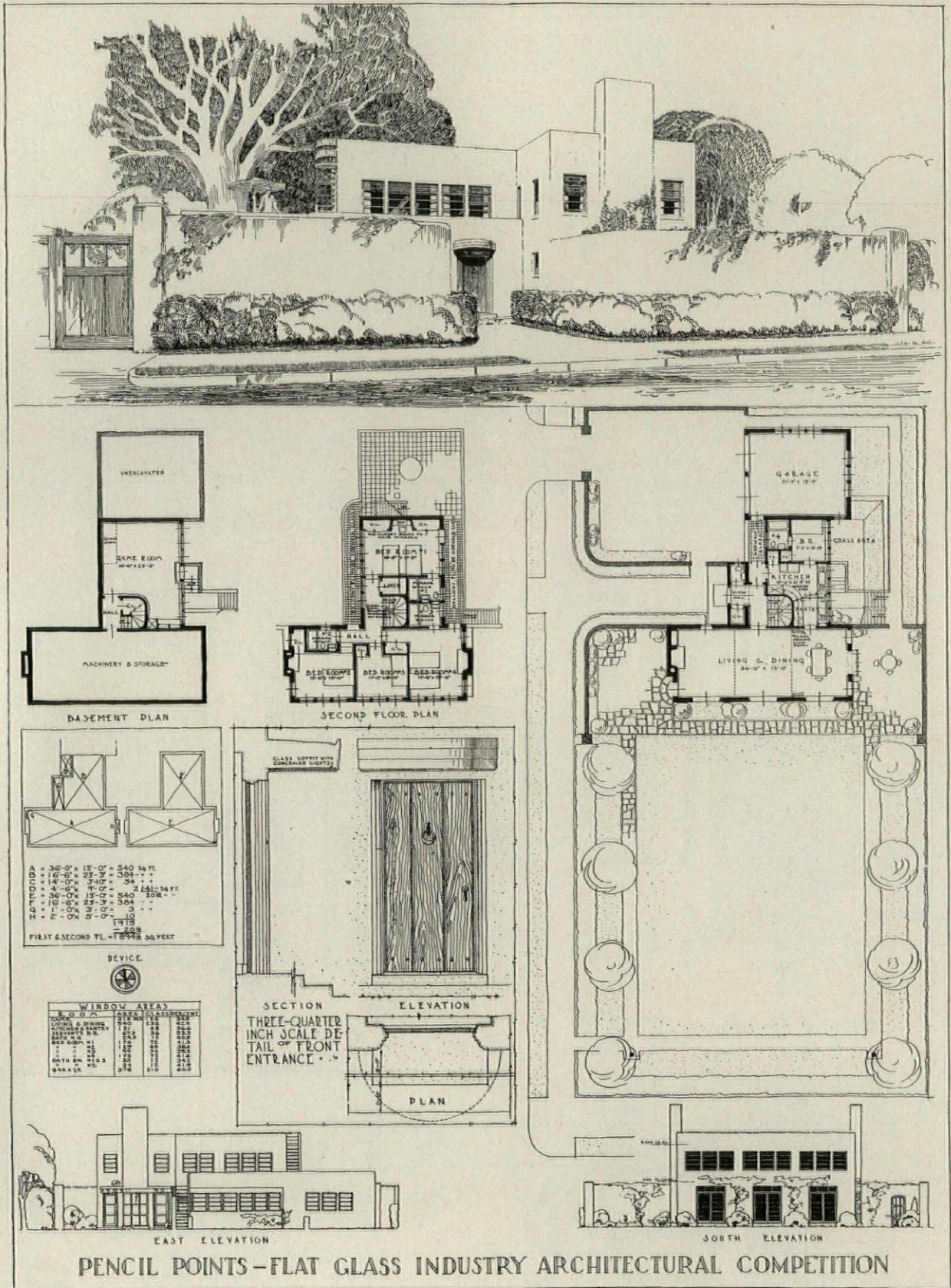
AWARDED A MENTION



SUBMITTED BY ROGER H. BULLARD OF NEW YORK, N. Y.
 AWARDED A MENTION

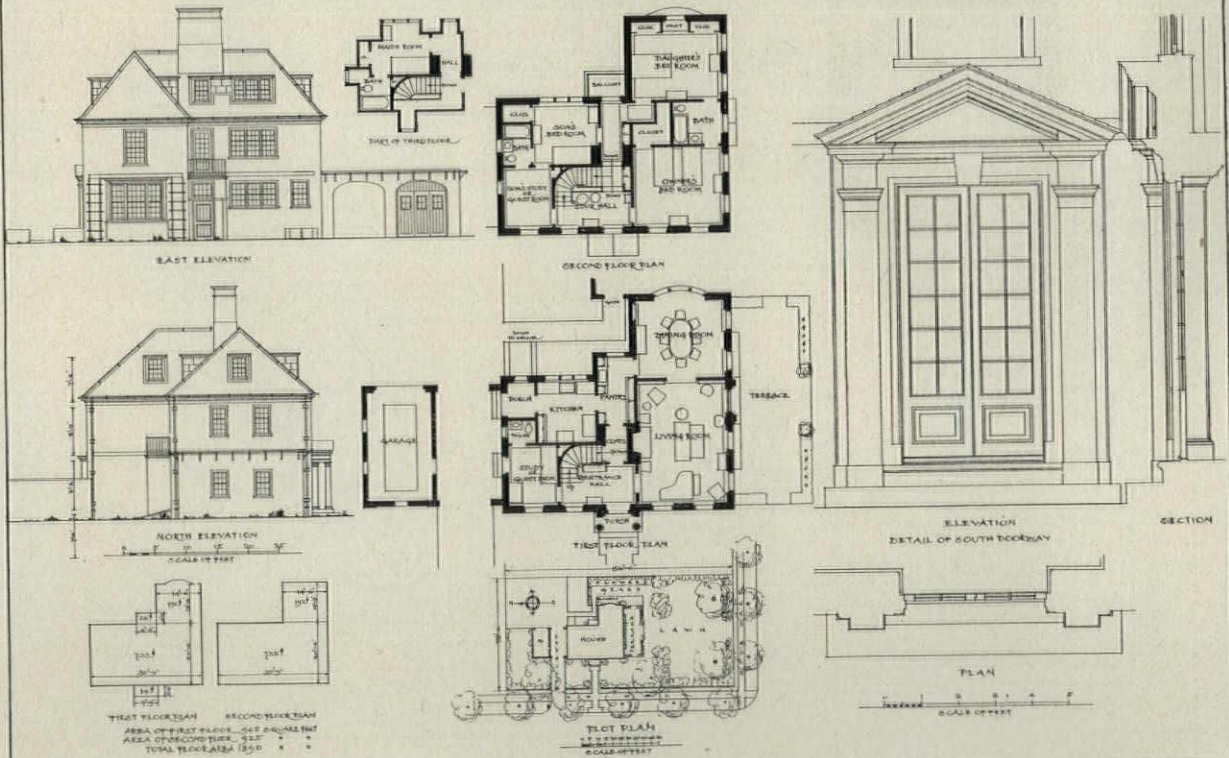
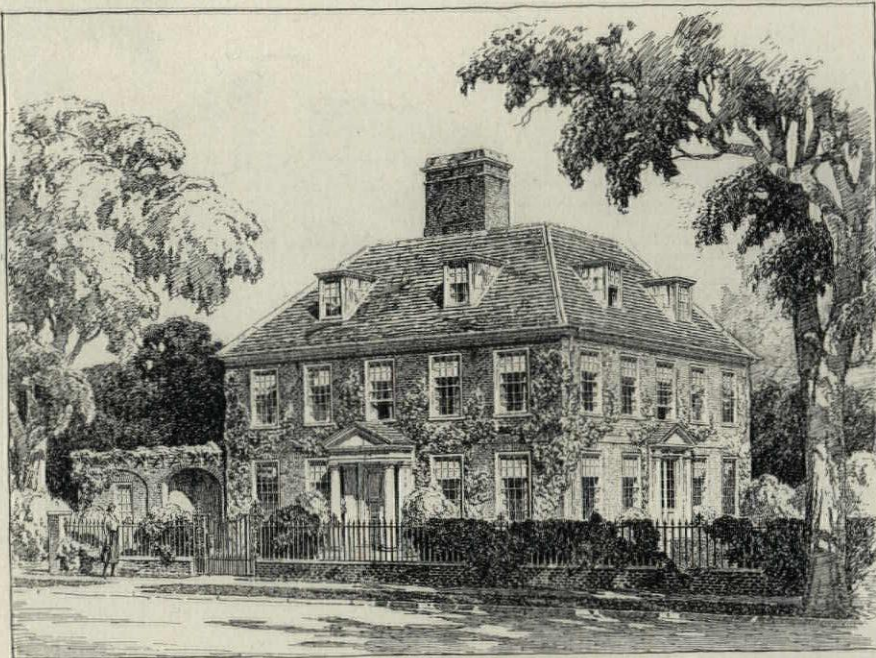
PENCIL POINTS
 FLAT GLASS INDUSTRY
 ARCHITECTURAL COMPETITION





SUBMITTED BY WALTER E. CAMPBELL OF BOSTON, MASSACHUSETTS

AWARDED A MENTION



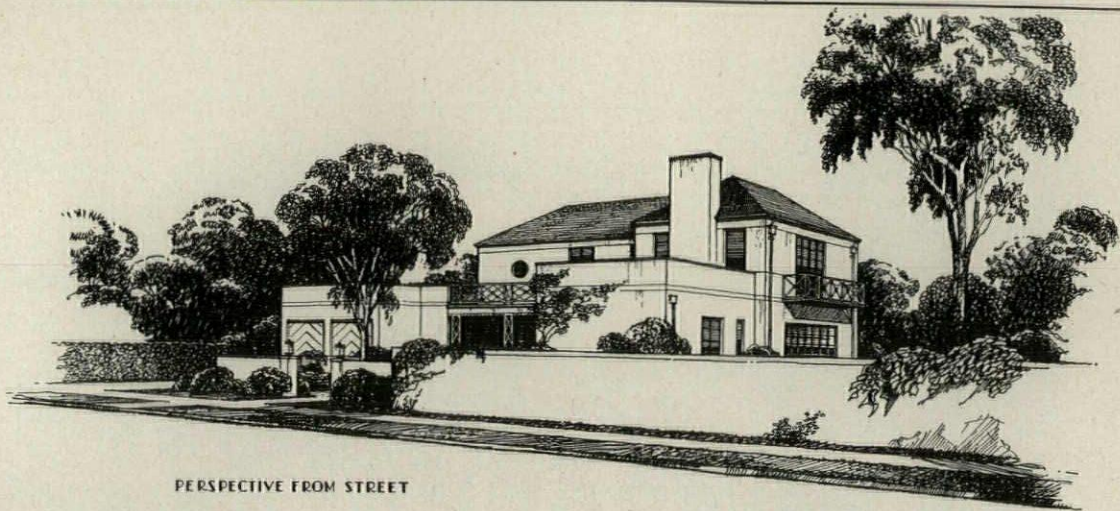
ROOMS	SIZE	AREA	PERCENT
LIVING ROOM	14'-0" x 21'-0"	294	20
DINING ROOM	12'-0" x 14'-0"	168	12
KITCHEN	10'-0" x 12'-0"	120	9
BATH	5'-0" x 7'-0"	35	3
STUDY	8'-0" x 10'-0"	80	6
PORCH	12'-0" x 12'-0"	144	10
SCREENED PORCH	10'-0" x 10'-0"	100	7
DAUGHTER'S BED ROOM	10'-0" x 12'-0"	120	9
BONDED ROOM	10'-0" x 10'-0"	100	7
STUDY	8'-0" x 10'-0"	80	6
HALLS	1'-0" x 1'-0"	1	0

PENCIL POINTS
 FLAT GLASS INDUSTRY
 ARCHITECTURAL COMPETITION

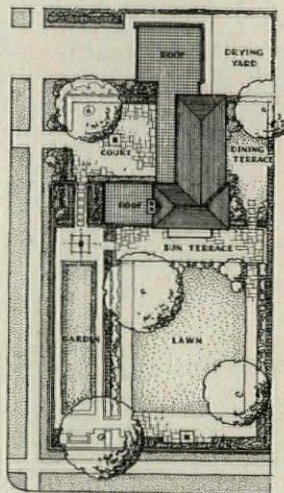
DESIGN
 FOR
 A SUBURBAN HOUSE
 SUBMITTED BY
 AD INTERIM
 JUNE 4, 1934

SUBMITTED BY ALFRED COOKMAN CASS OF NEW YORK, N. Y.
 AWARDED A MENTION

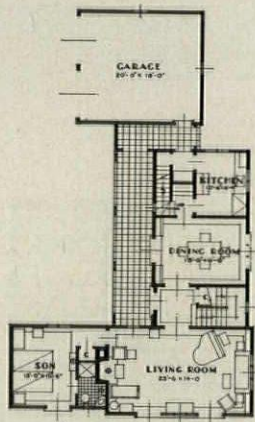
PENCIL POINTS
 (July, 1934)



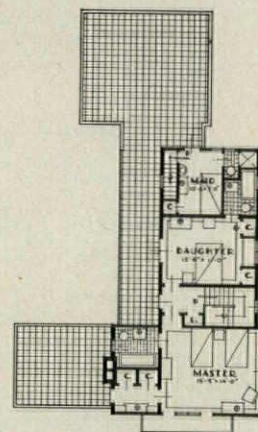
PERSPECTIVE FROM STREET



PLOT PLAN

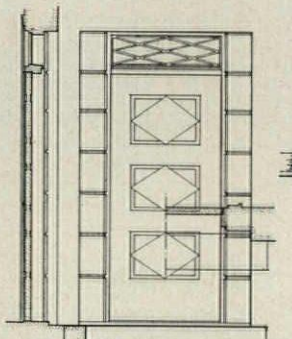


FIRST FLOOR PLAN

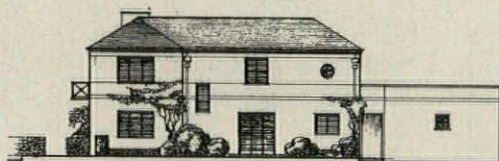


SECOND FLOOR PLAN

NOTE: # INDICATES HUBBARD



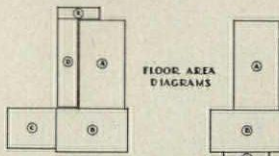
DETAIL OF FRONT DOOR



EAST ELEVATION



NORTH ELEVATION



FLOOR AREA DIAGRAMS

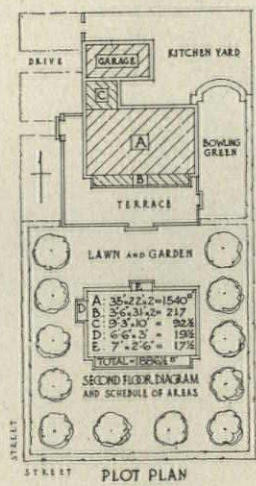
AREA COMPUTATIONS
* HALF OF AREA

1st Fl. A	27'-6" x 15'-0"	422.5
B	25'-0" x 15'-0"	375
C	16'-0" x 15'-0"	206
D	24'-6" x 6'-6"	95.0
E	15'-0" x 4'-0"	75.0
2nd Fl. A	27'-6" x 15'-0"	422.5
D	15'-0" x 14'-0"	329
* C	15'-0" x 3'-0"	22.5
TOTAL		1896.7 SQ. FT.

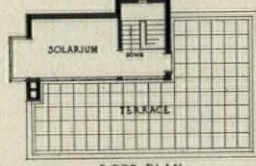
ROOM	FLOOR	CL.	FC.
1. LIVING ROOM	329	134	463
2. DINING ROOM	163	70	424
3. MASTER	220.8	63	376
4. DAUGHTER	137.5	46	354
5. SON	136.5	46	357
6. KITCHEN	87.5	31.5	360
7. BATH	75.5	26.5	360

PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

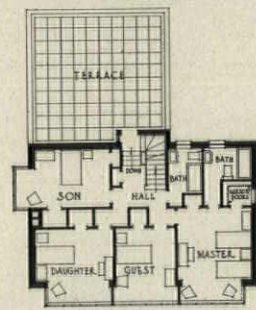
SUBMITTED BY FREDERICK E. EMMONS, JR., OF LOS ANGELES, CALIFORNIA
AWARDED A MENTION



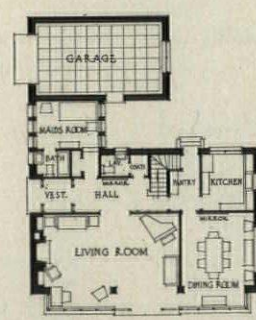
PLOT PLAN



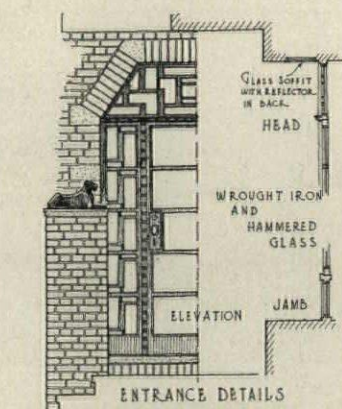
ROOF PLAN



SECOND FLOOR PLAN



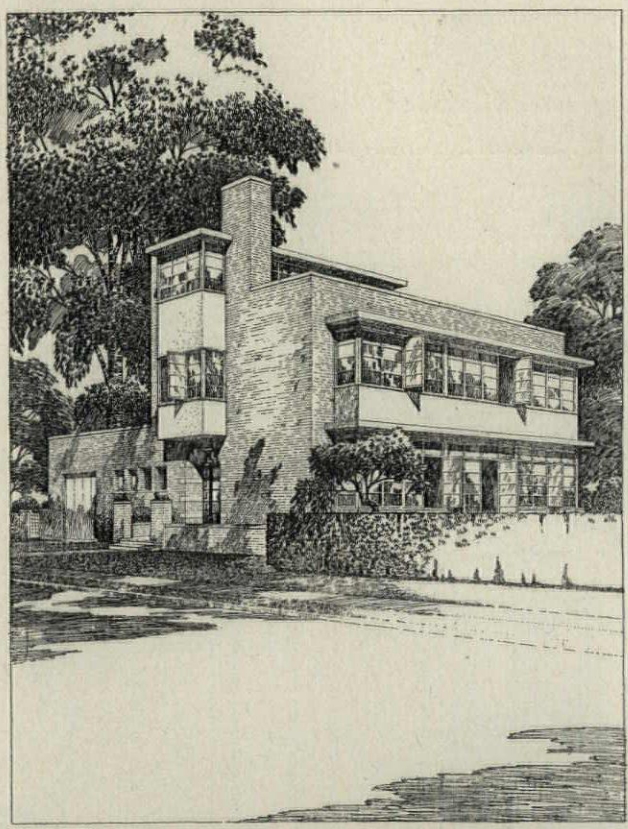
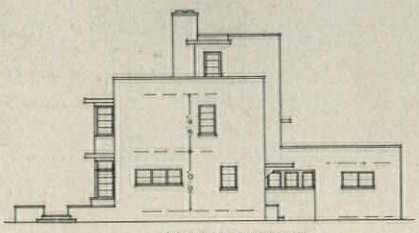
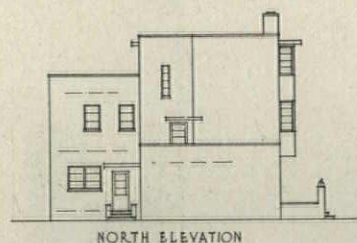
FIRST FLOOR PLAN



ENTRANCE DETAILS

RATIOS OF WINDOW TO FLOOR AREAS

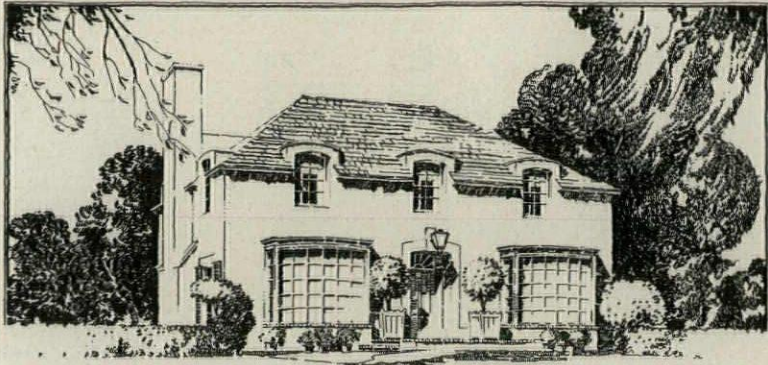
FLOOR	FL. AREA	W.A.R.A. RATIO
LIVING	340 sq. ft.	175% 51%
DINING	180	93 51
KITCHEN	85	53 40
MAID	50	30 37
MASTER	180	62 34
DAUGHTER	145	62 42
SON	134	62 46
GUEST	120	46 40



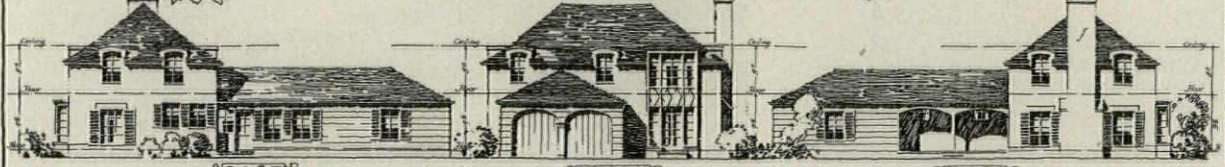
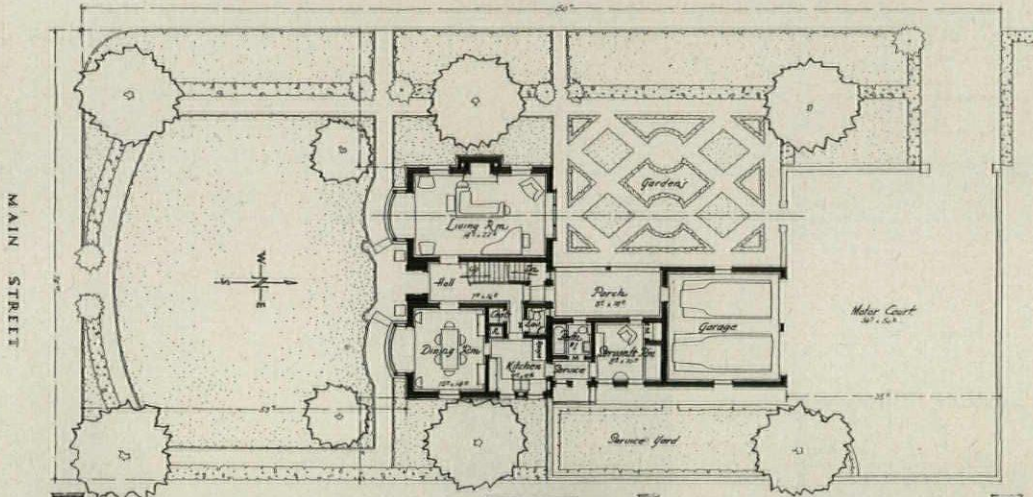
SUBMITTED BY LALIQUE

PENCIL POINTS—FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

SUBMITTED BY C. M. FOSTER OF NEW YORK, N. Y.
AWARDED A MENTION



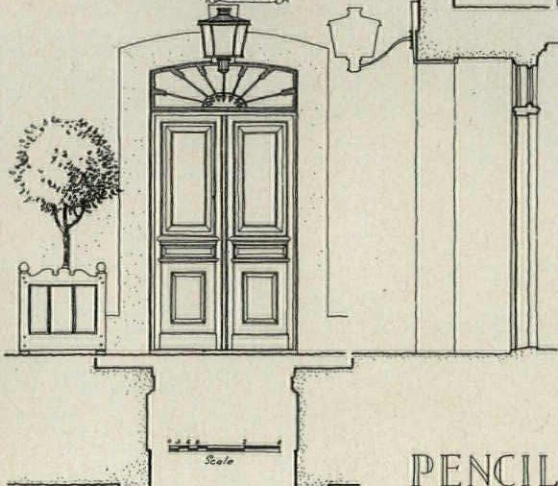
PERSPECTIVE



EAST

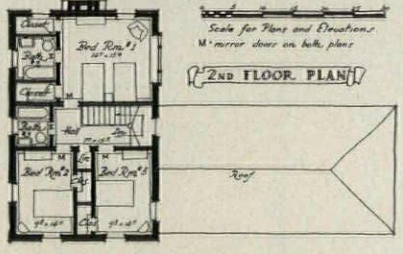
NORTH

WEST



ENTRANCE DETAIL

AREA	SIZE	AREA
A	22 x 50	1100.0
B	22 x 50	1100.0
C	10 x 19	190.0
D	8 x 10	80.0
E	GARAGE	100.0
TOTAL		1661.5



Scale for Plans and Elevations.
M = mirror doors on both plans

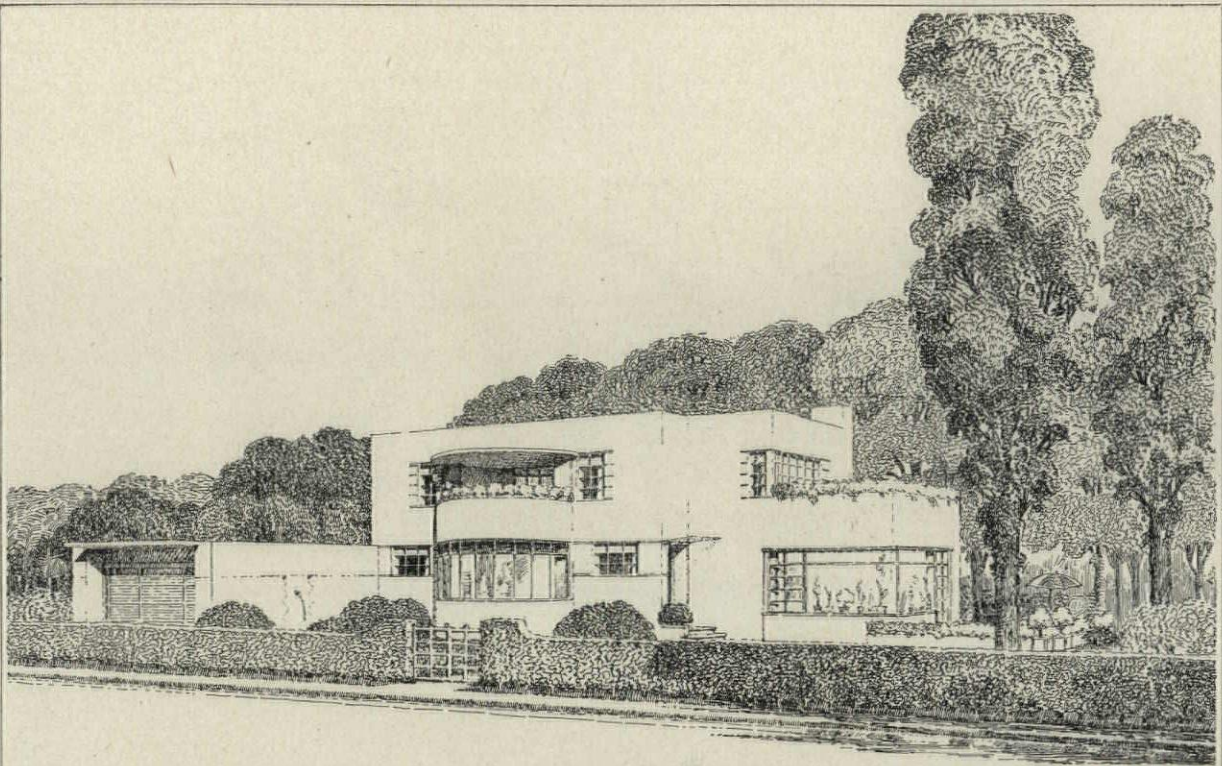
2ND FLOOR PLAN



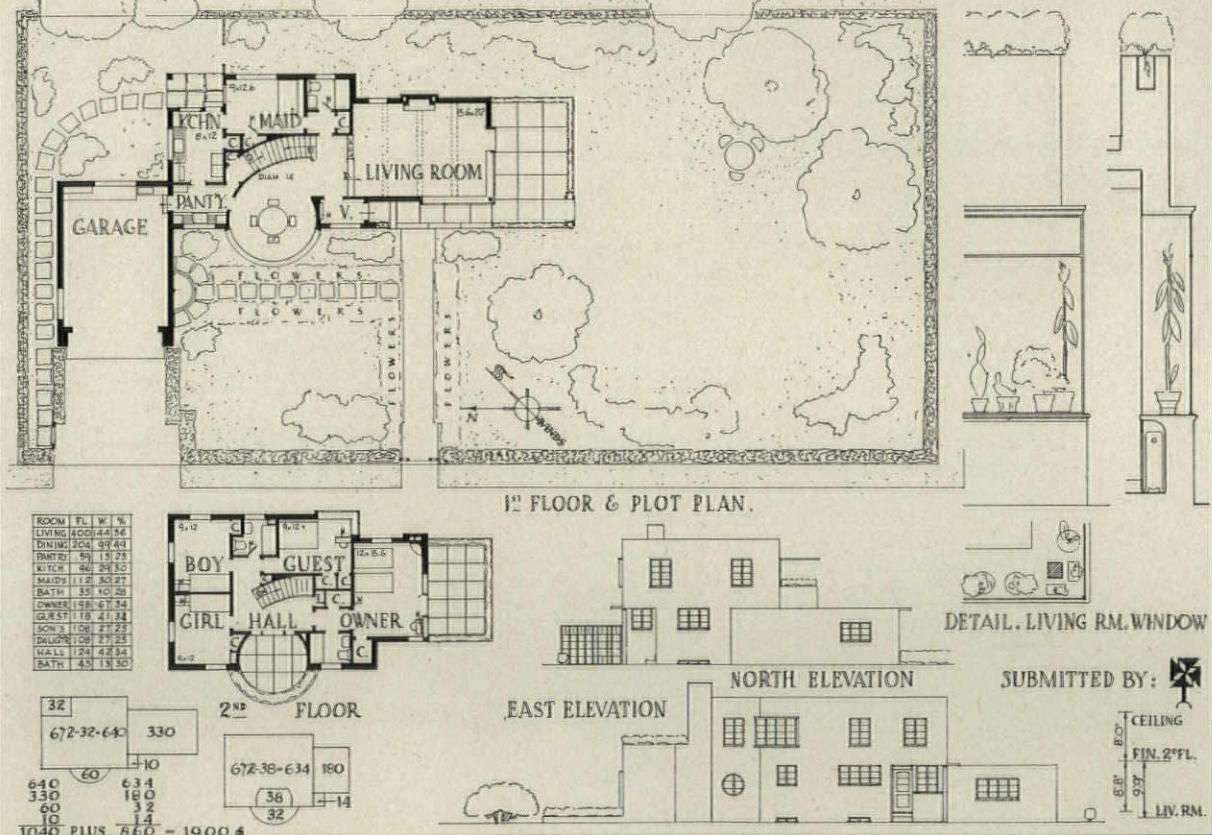
ROOM	AREA	PERCENT
LIVING ROOM	110.0	6.6
DINING ROOM	110.0	6.6
KITCHEN	80.0	4.8
BREAKFAST RM	190.0	11.4
BED ROOM 1	110.0	6.6
BED ROOM 2	110.0	6.6
BED ROOM 3	110.0	6.6
BATH ROOM	80.0	4.8
HALL	190.0	11.4
STAIR ROOMS	170.0	10.2

PENCIL POINTS - FLAT GLASS
INDUSTRY ARCHITECTURAL COMPETITION

SUBMITTED BY LELAND F. FULLER OF SANTA MONICA, CALIFORNIA
AWARDED A MENTION

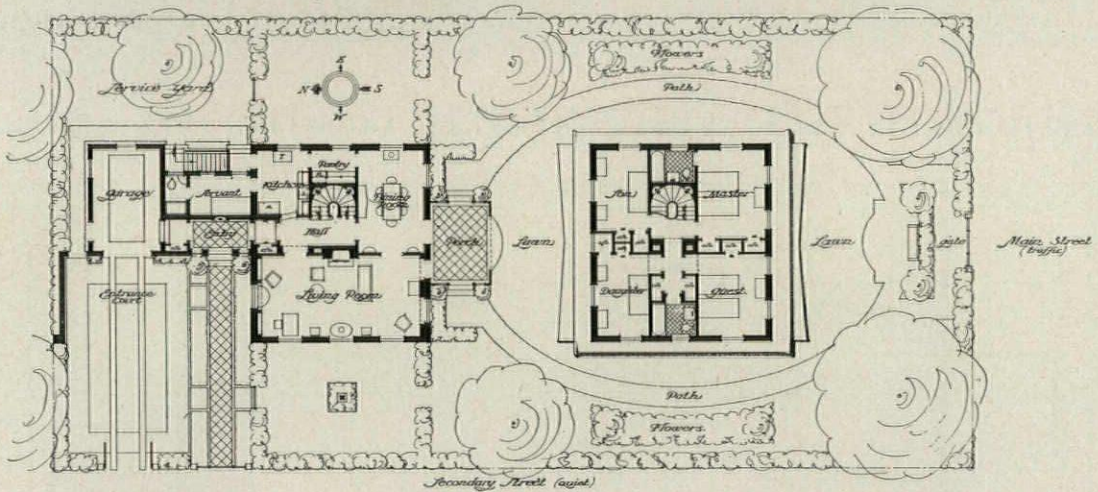
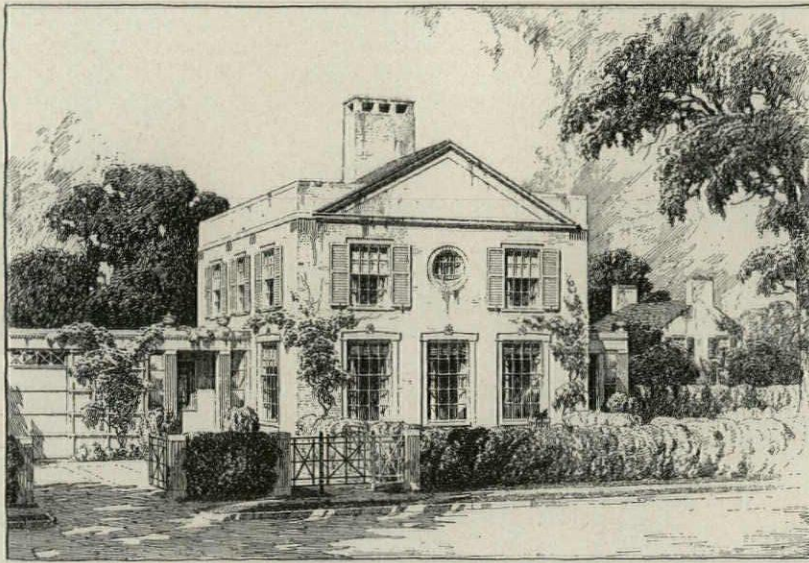


PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION



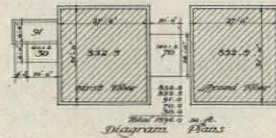
SUBMITTED BY SOLON GERSCOVICI OF NEW YORK, N. Y.
AWARDED A MENTION

PENCIL POINTS
(July, 1934)

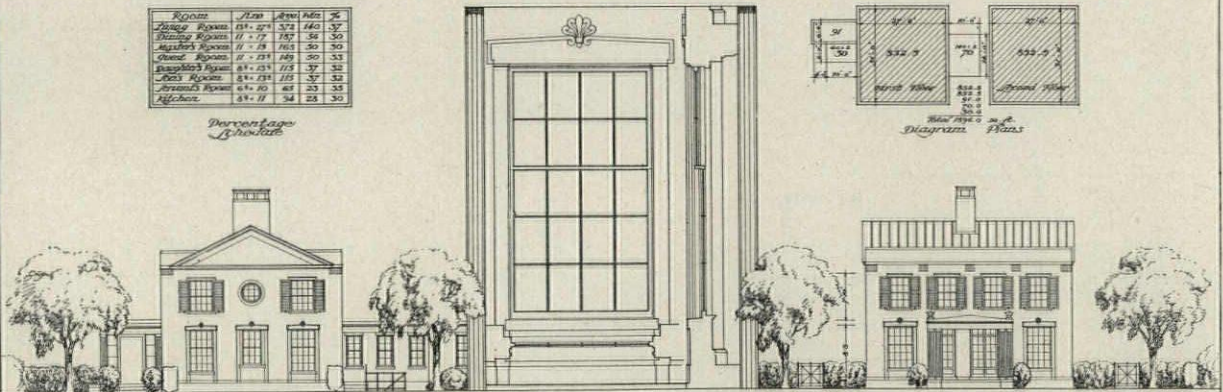


Room	Area	Area	Area	%
Living Room	131.27	372	140	37
Dining Room	117.17	185	58	30
Breakfast Room	117.17	163	50	30
Kitchen	117.17	148	50	33
Bathroom	84.23	113	37	33
Bed Room	84.23	113	37	33
Staircase	44.10	48	33	33
Halls	84.23	54	28	30

Percentage
Squares



Window
Diagram Plans

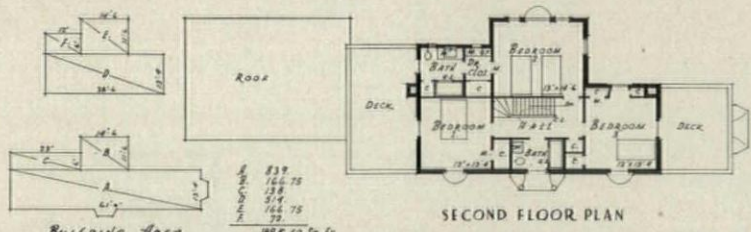
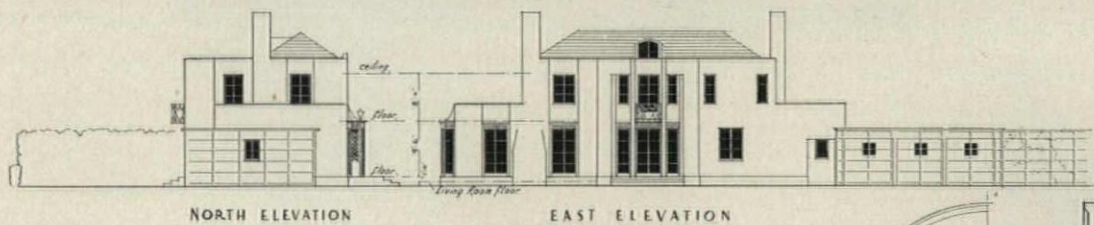
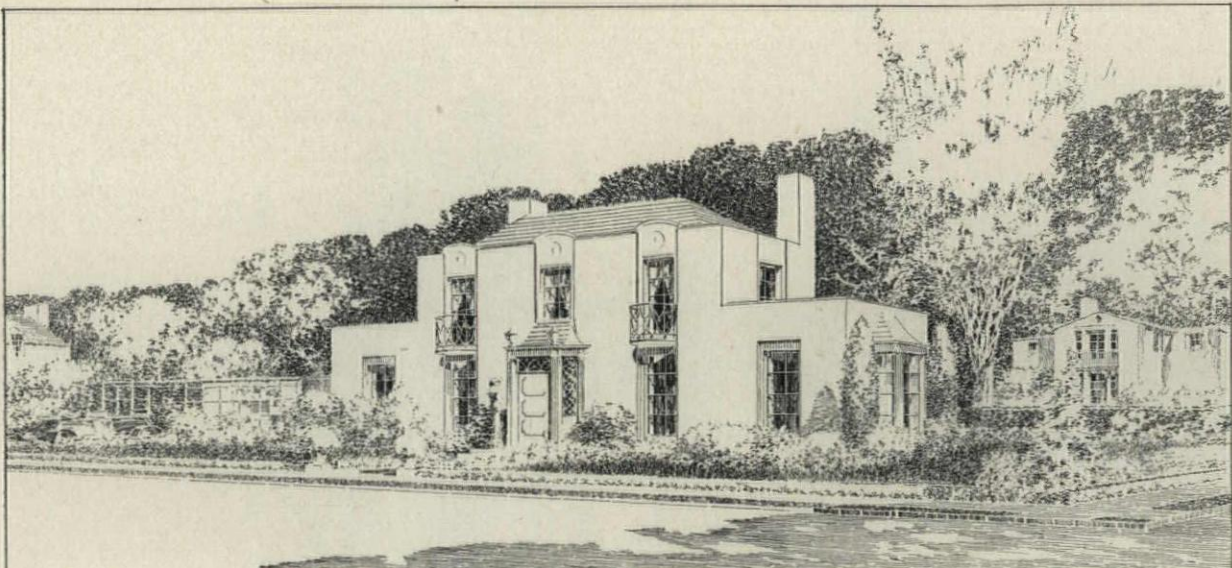


★ PENCIL POINTS ★ FLAT GLASS INDUSTRY ★
★ ARCHITECTURAL COMPETITION ★



SUBMITTED BY OWEN LAU GOWMAN OF CHAPPAQUA, NEW YORK

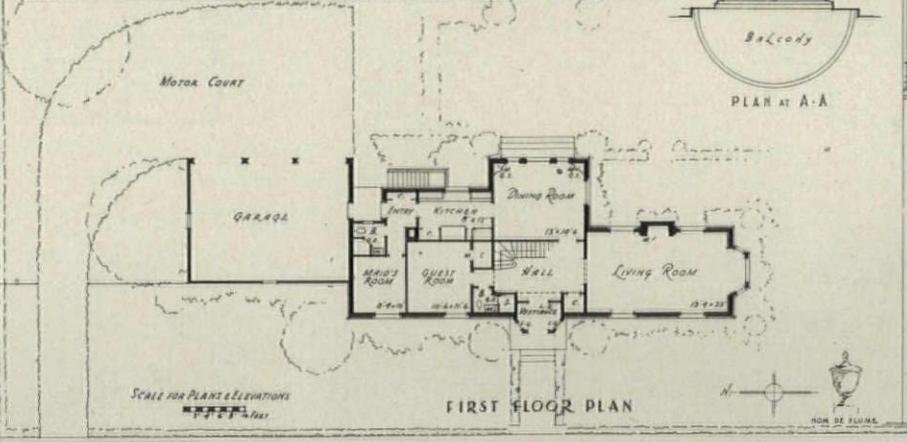
AWARDED A MENTION



Building Area
 1898.50 Sq. Ft.

CONSTRUCTION
 WALLS AND FLOOR
 LIGHT STOCK STEEL
 LUMBER
 SURFACES PLASTERED
 ON METAL LATH
 ROOF METAL
 WINDOWS METAL
 WITH PLATE GLASS.

GLASS INDICATIONS
 ON PLANS
 A. LEADED GLASS
 B. MIRRORS
 C. GLASS ENCLOSURES
 D. GLASS SQUELLET
 E. CEILING GLASS



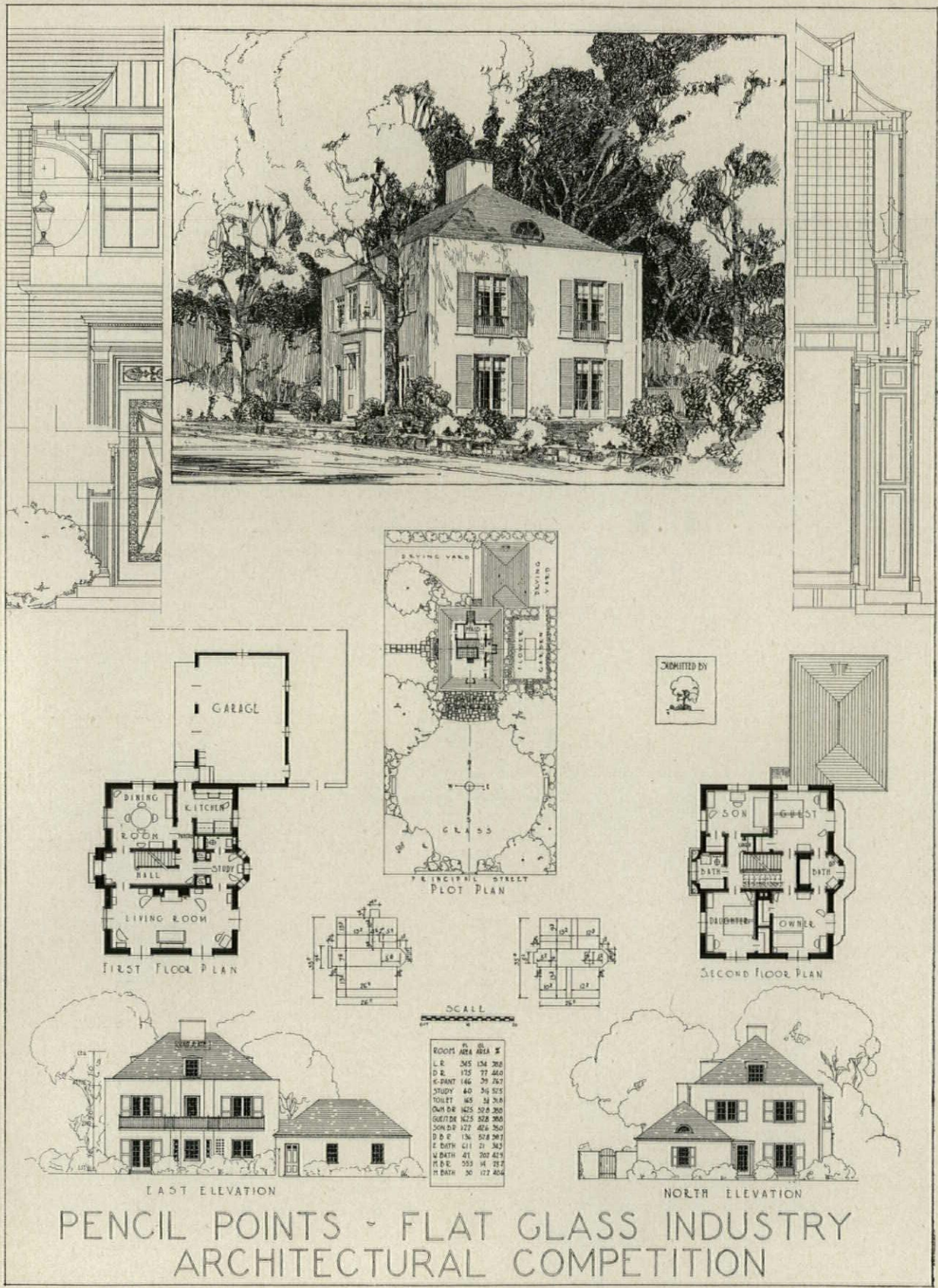
SCALE FOR PLANS & ELEVATIONS
 1" = 16'-0"

Room	Area	%
LIVING ROOM	327	17.2
DINING ROOM	189	10.0
GUEST ROOM	121	6.4
KITCHEN	96	5.1
BEDROOM	81	4.3
BEDROOM 2	140	7.4
BEDROOM 3	169	9.0
BEDROOM 4	165	8.7
TOTAL	1898.50	100.0

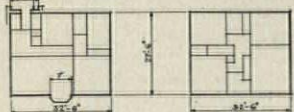
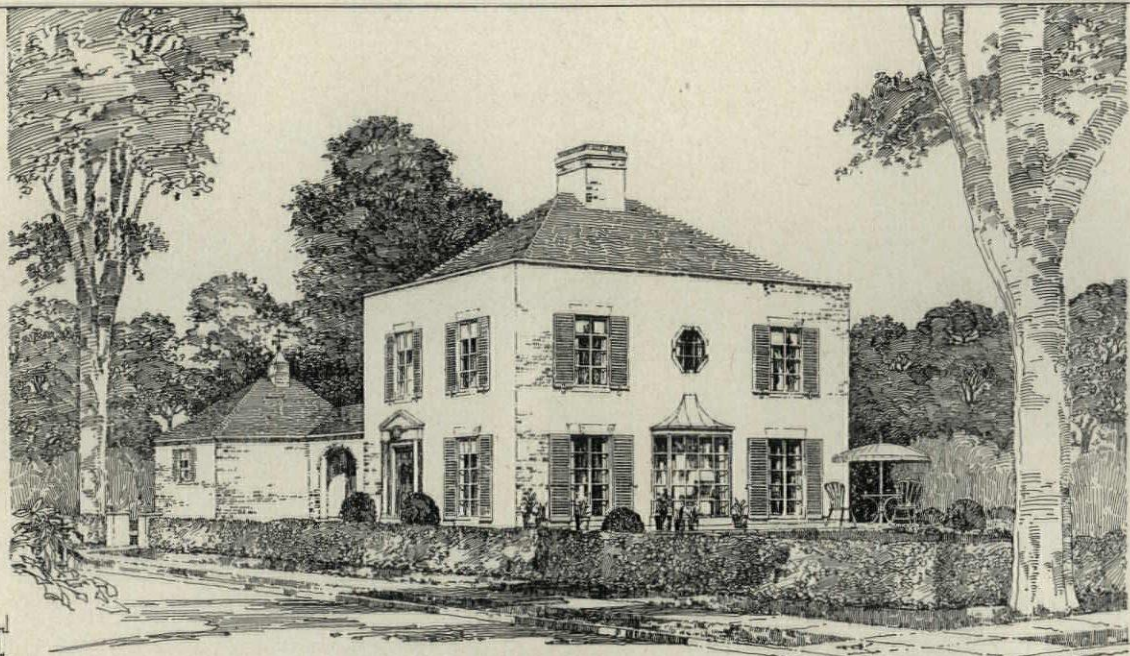
PENCIL POINTS-FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

HALF ELEVATION SECTION
 WINDOW DETAIL
 SCALE 1" = 1'-0"

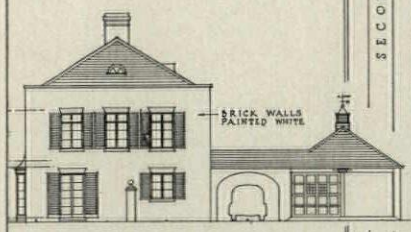
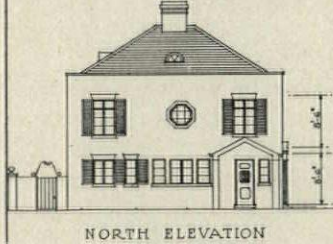
SUBMITTED BY CHARLES A. HUNTER OF GLENDALE, CALIFORNIA
 AWARDED A MENTION



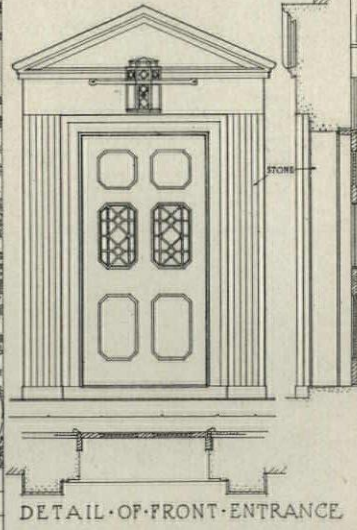
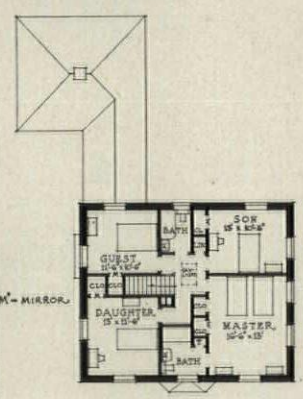
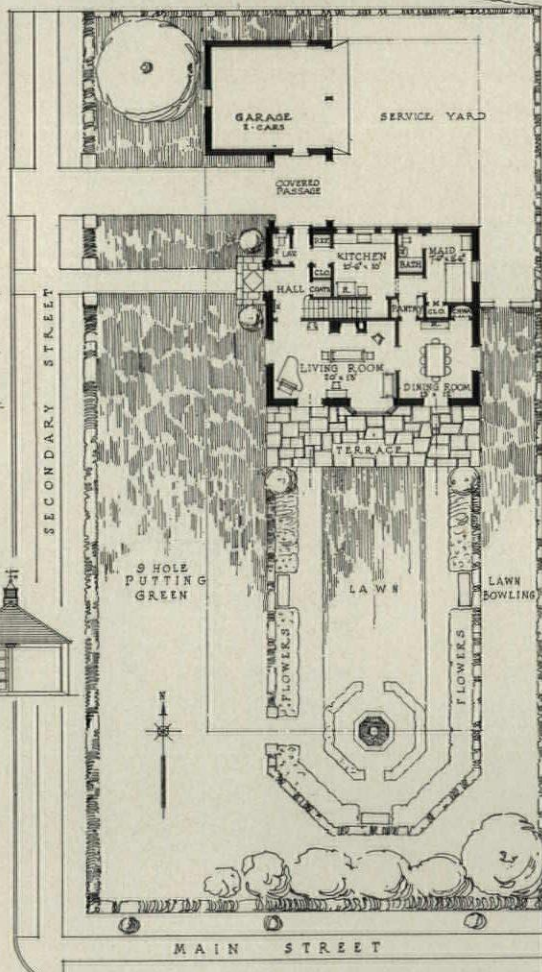
SUBMITTED BY ROBERT SENGER HUTCHINS AND MERTON W. HOPKINS OF NEW YORK
 AWARDED A MENTION



FIRST FLOOR AREAS
 27' x 52' = 894'
 PORTE COCHERE = 7' x 2' = 14'
 9' x 12' = 108'
 SECOND FLOOR = 27' x 52' = 894'
 TOTAL = 1855'

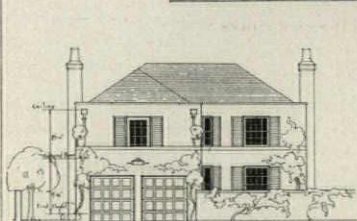
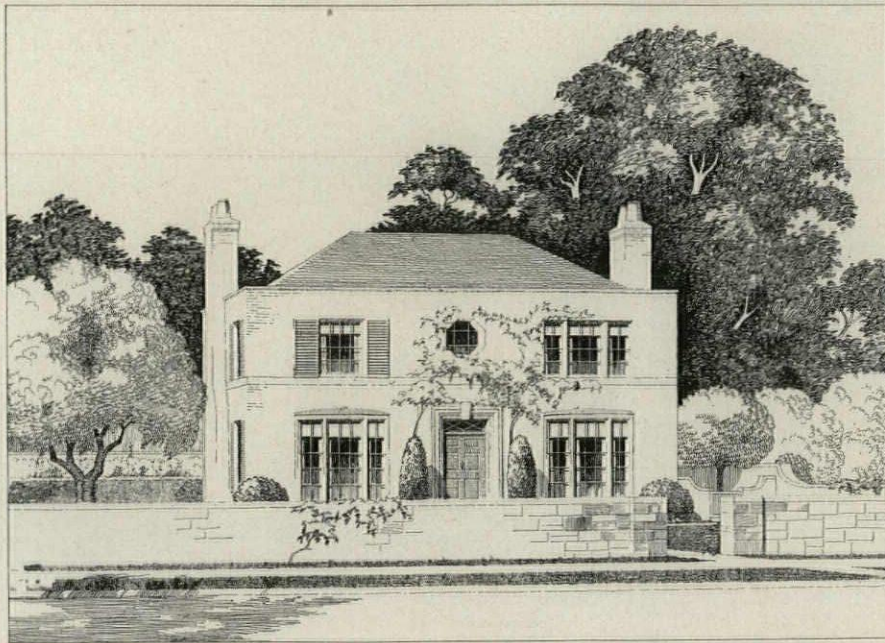


ROOM	PL. AREA	AREA	%
LIVING ROOM	160'	118'	44
DINING ROOM	115	85	32
KITCHEN	108	78	29
MAID	76	56	21
MAID'S BATH	76	56	21
MASTER B.R.	118	86	32
DAUGHTER B.R.	118	86	32
SOF.	118	86	32
BATH	118	86	32
HALL	118	86	32
CL.	118	86	32
STAIRS	118	86	32

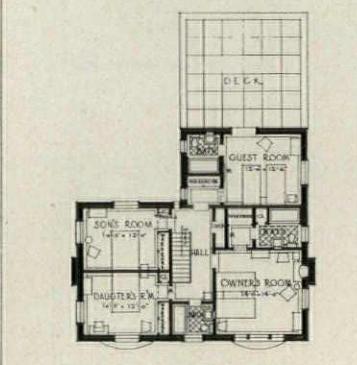


SUBMITTED BY  PENCIL POINTS FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

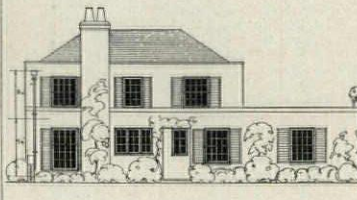
SUBMITTED BY CARL J. JENSEN OF BROOKLYN, NEW YORK
 AWARDED A MENTION



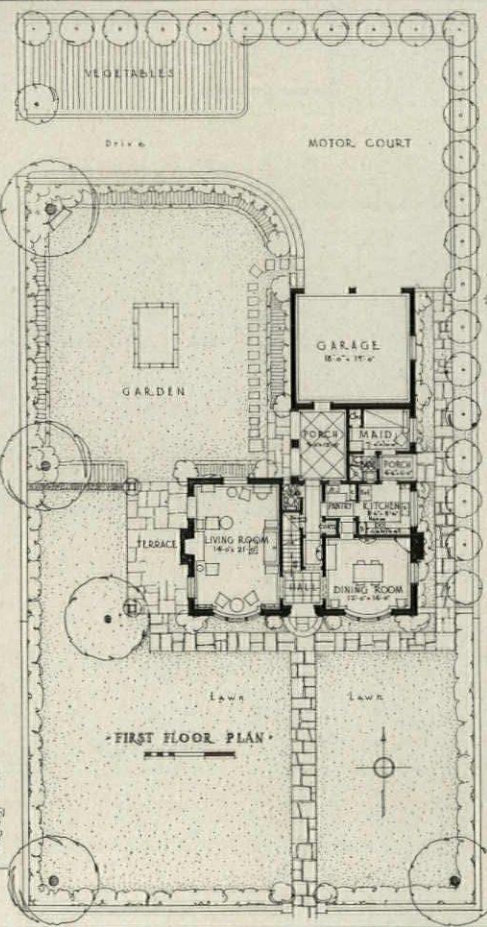
- NORTH ELEVATION -



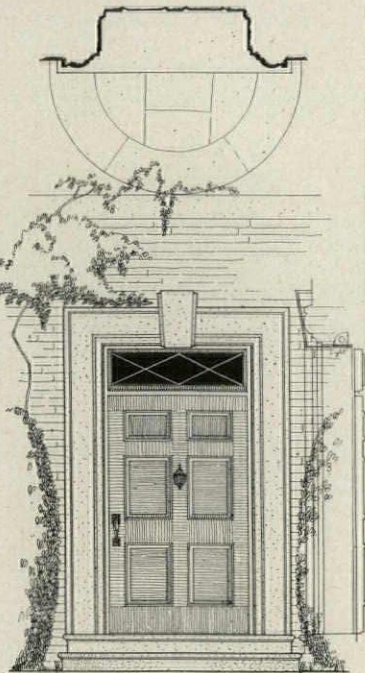
- SECOND FLOOR PLAN -



- EAST ELEVATION -



- FIRST FLOOR PLAN -



- DETAIL OF ENTRANCE -

FLOOR AREA

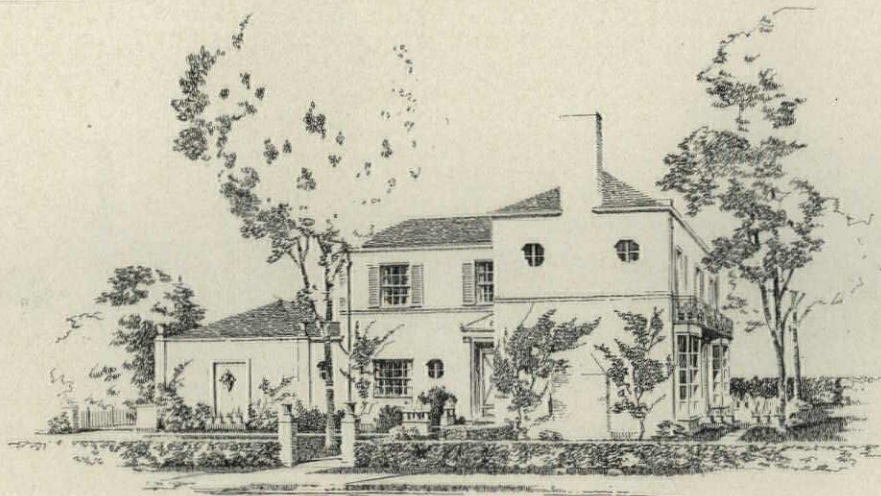
Floor	Room	Area
First Floor	LIVING ROOM	18' 0" x 18' 0"
	DINING ROOM	12' 0" x 12' 0"
	KITCHEN	10' 0" x 10' 0"
	BREAKFAST ROOM	8' 0" x 8' 0"
	HALL	4' 0" x 4' 0"
	PORCH	6' 0" x 6' 0"
	SCREENED PORCH	6' 0" x 6' 0"
	GARAGE	8' 0" x 12' 0"
Second Floor	GUEST ROOM	12' 0" x 12' 0"
	SON'S ROOM	12' 0" x 12' 0"
	DAUGHTER'S ROOM	12' 0" x 12' 0"
	OWNER'S ROOM	12' 0" x 12' 0"
Total	First Floor	108.00
	Second Floor	48.00
Total		156.00

11' 0" x 11' 0" 14' 0" x 14' 0" 18' 0" x 18' 0" 21' 0" x 21' 0"

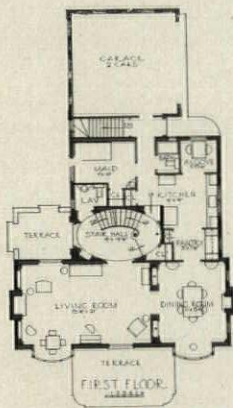
FIRST FLOOR SECOND FLOOR

- PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION -

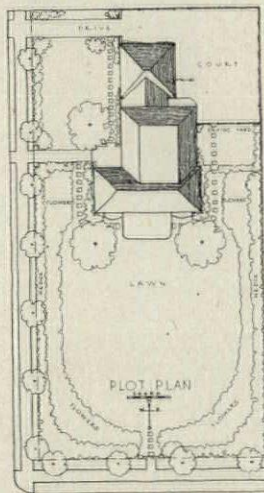
SUBMITTED BY ELLIOTT LEA OF LOUISVILLE, KENTUCKY
 AWARDED A MENTION



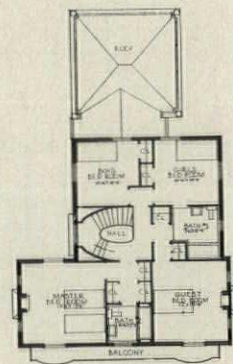
PERSPECTIVE



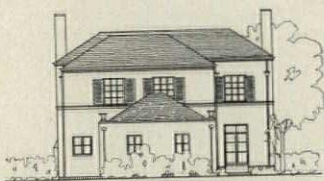
FIRST FLOOR



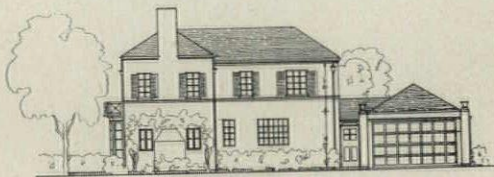
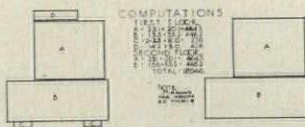
PLOT PLAN



SECOND FLOOR



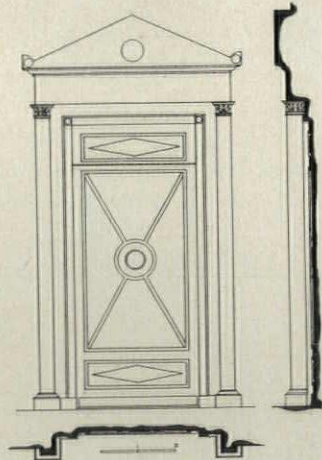
NORTH ELEVATION



EAST ELEVATION

WINDOW PERCENTAGES

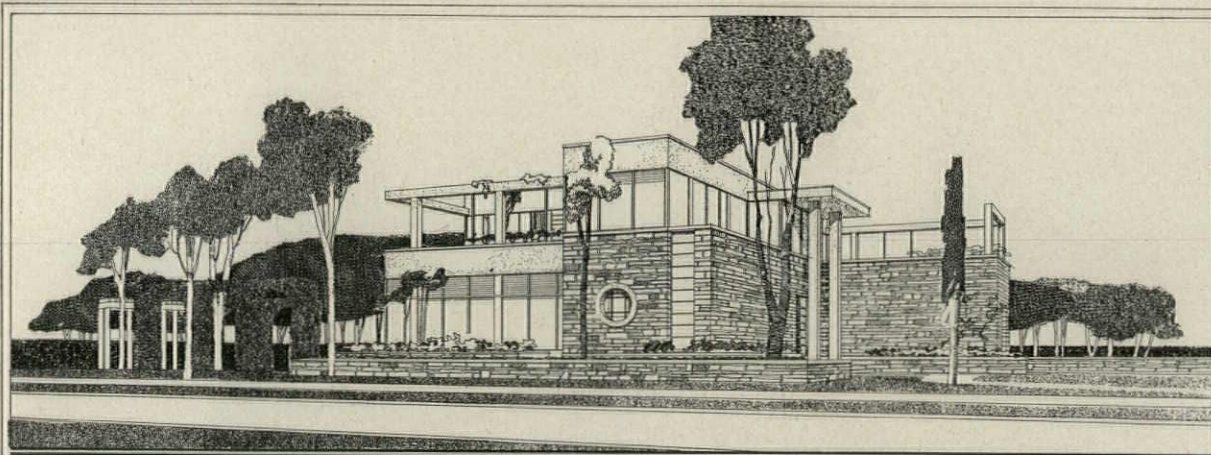
SPACE	GLASS AREA	PERCENTAGE
LIVING ROOM	100	100
DINING ROOM	100	100
KITCHEN	100	100
BED ROOM	100	100
BATH	100	100
HALL	100	100
TERACE	100	100
BALCONY	100	100
TOTAL	1000	1000



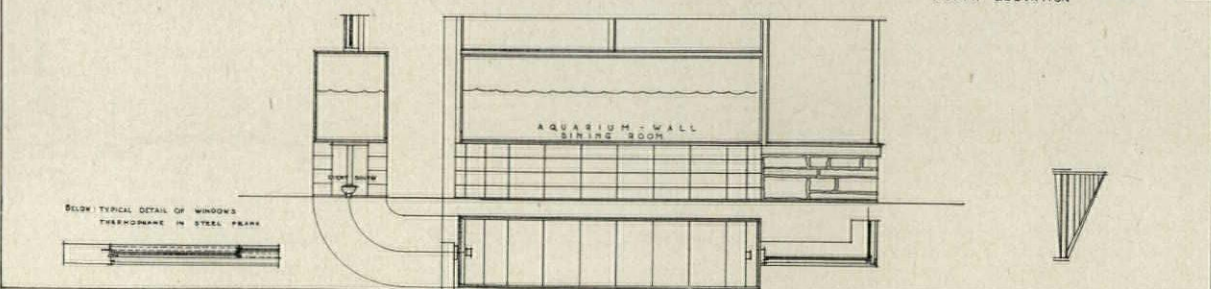
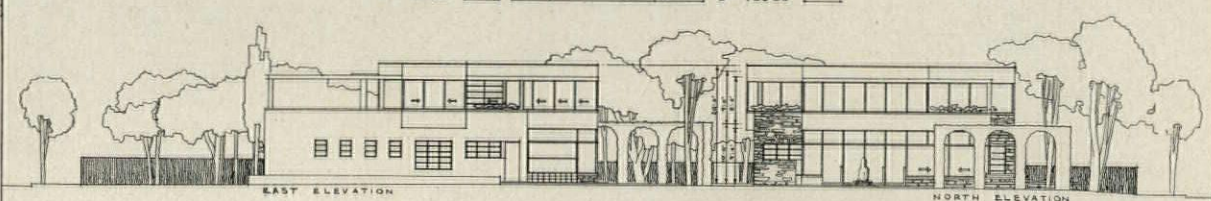
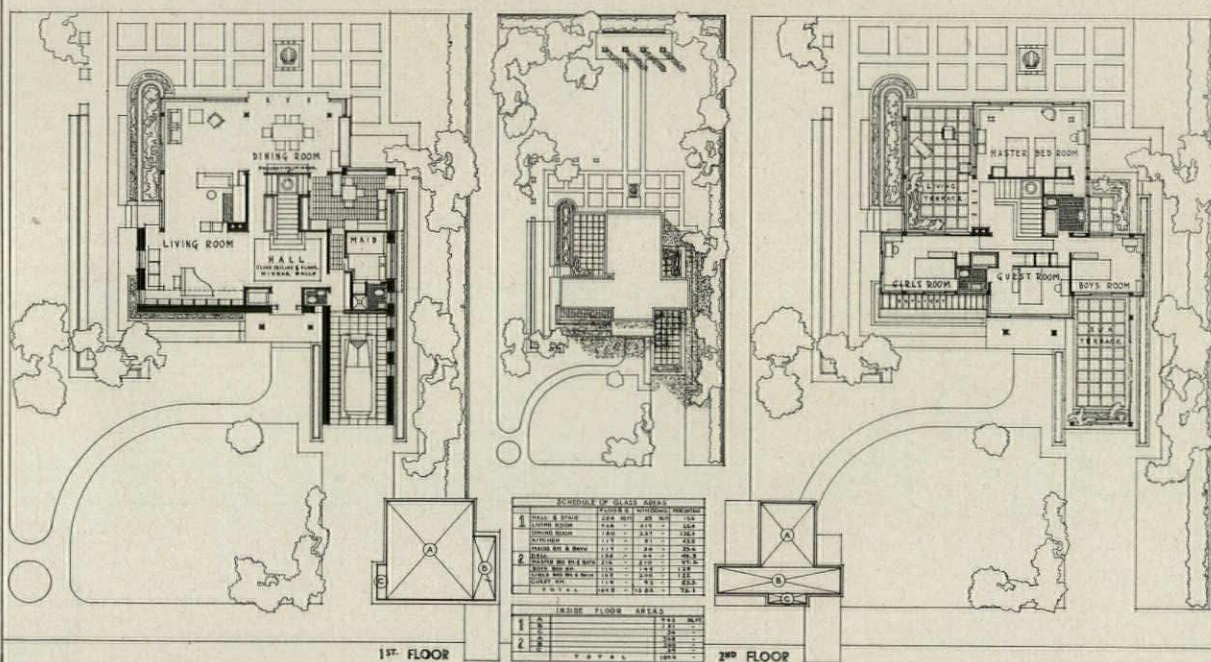
ENTRANCE

PENCIL POINTS FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

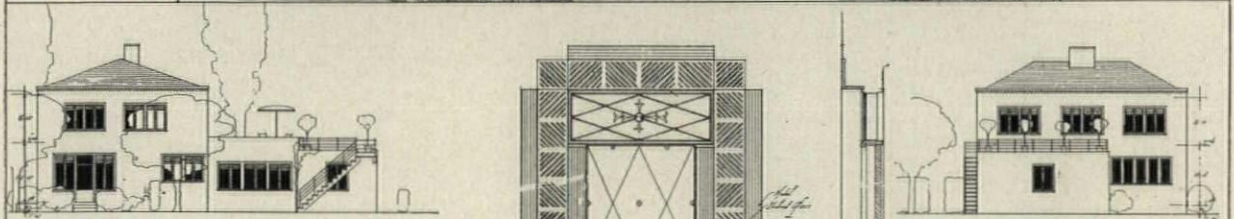
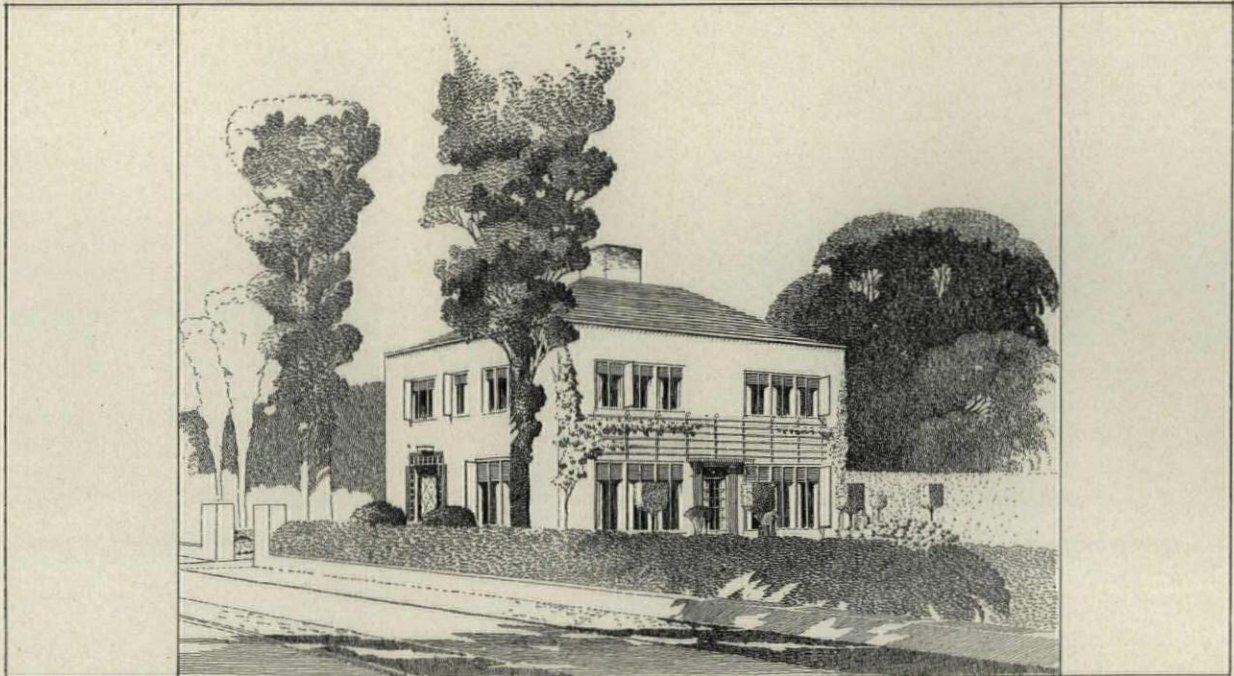
SUBMITTED BY CHARLES F. MINK OF NEW YORK, N. Y.
AWARDED A MENTION



PENCIL POINTS-FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

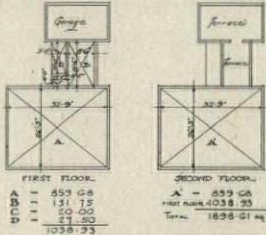


SUBMITTED BY JOSEPH D. MURPHY OF KANSAS CITY, MISSOURI
AWARDED A MENTION

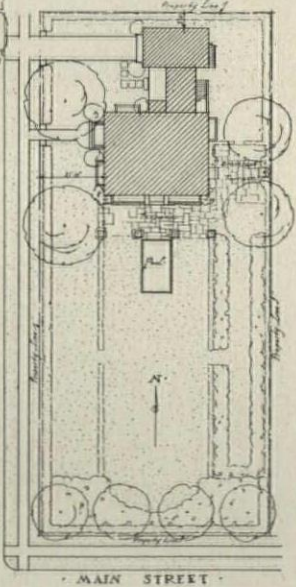
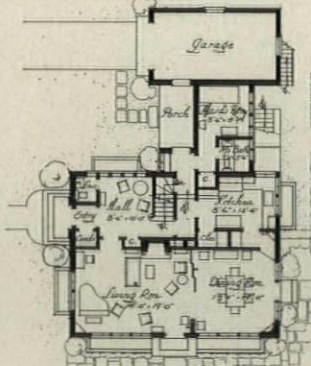
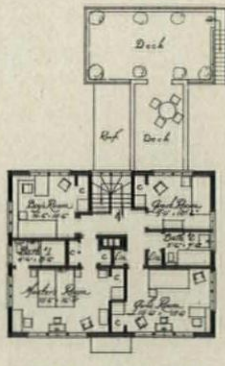
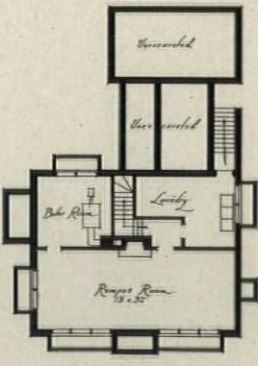


• EAST ELEVATION •

• NORTH ELEVATION •

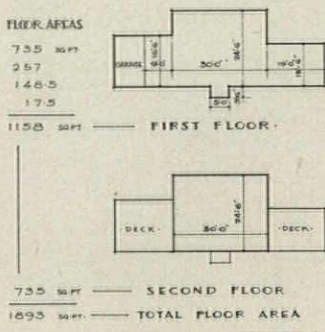
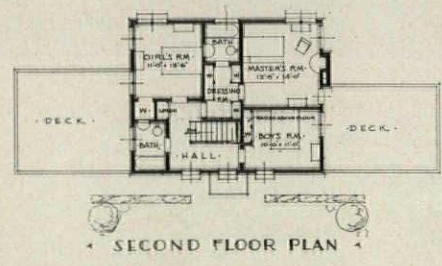
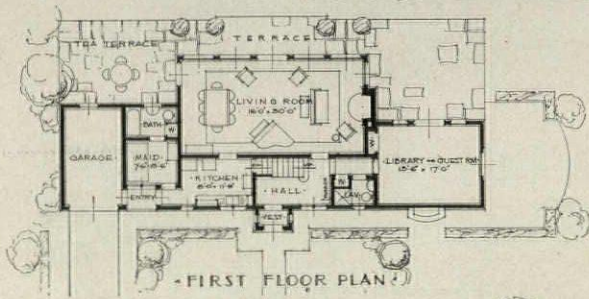
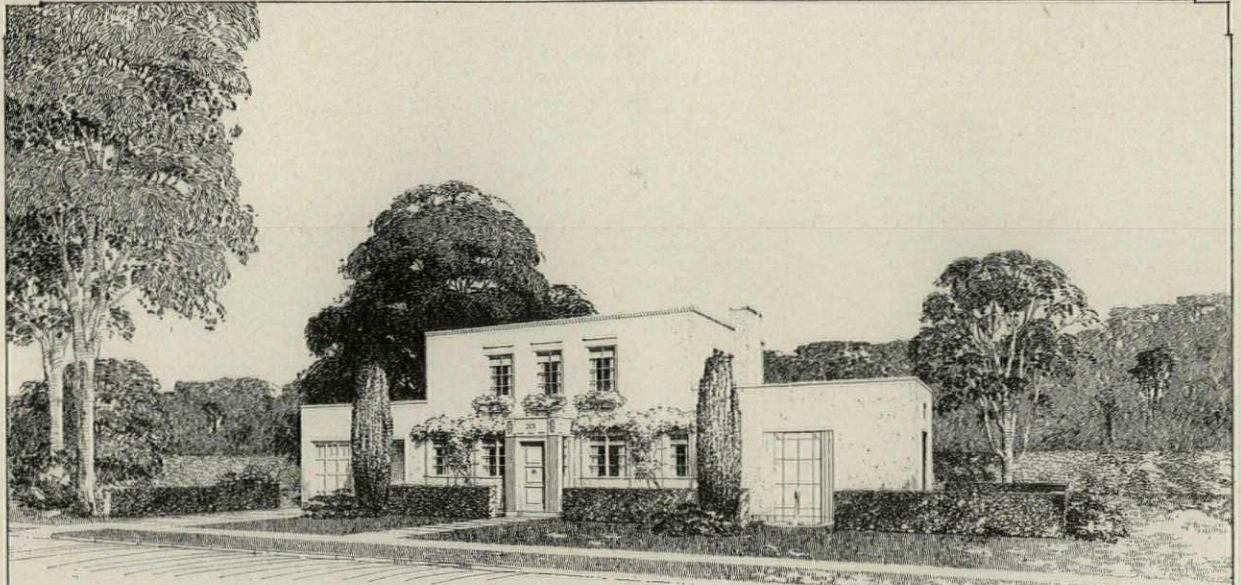


ROOM	AREA	PERCENT	AREA
Living Rm.	280	14.8	575
Dining Rm.	180	9.5	385
Kitchen	120	6.3	265
Bed Rm.	120	6.3	265
Bath	60	3.2	265
Hall	40	2.1	110
W.C.	30	1.6	110
Stair	20	1.1	110
Deck	100	5.3	405
Garage	100	5.3	405
Porch	100	5.3	405
Driveway	100	5.3	405
Front Porch	100	5.3	405
Back Porch	100	5.3	405
Roof	100	5.3	405
Basement	100	5.3	405
Cellar	100	5.3	405
Attic	100	5.3	405
Total	1898	100	5000

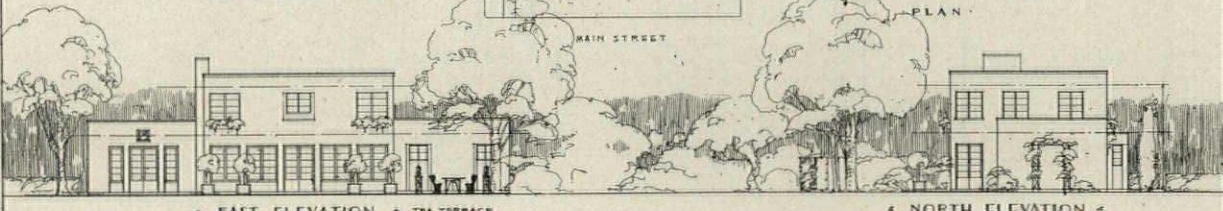
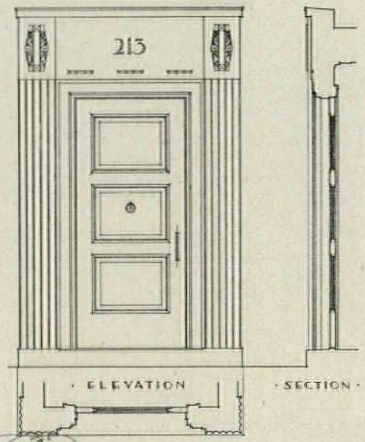
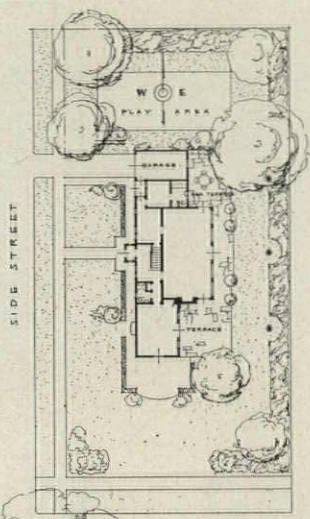


PENCIL POINTS & FLAT GLASS INDUSTRY
 — ARCHITECTURAL COMPETITION —

SUBMITTED BY DANIEL NEILINGER, FREDERICK W. LANTZ, AND MARY T. WORTHEN OF NEW YORK
 AWARDED A MENTION

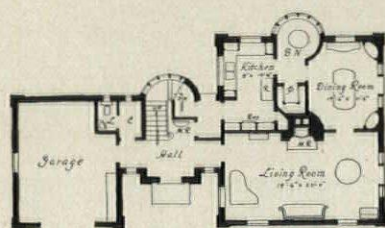
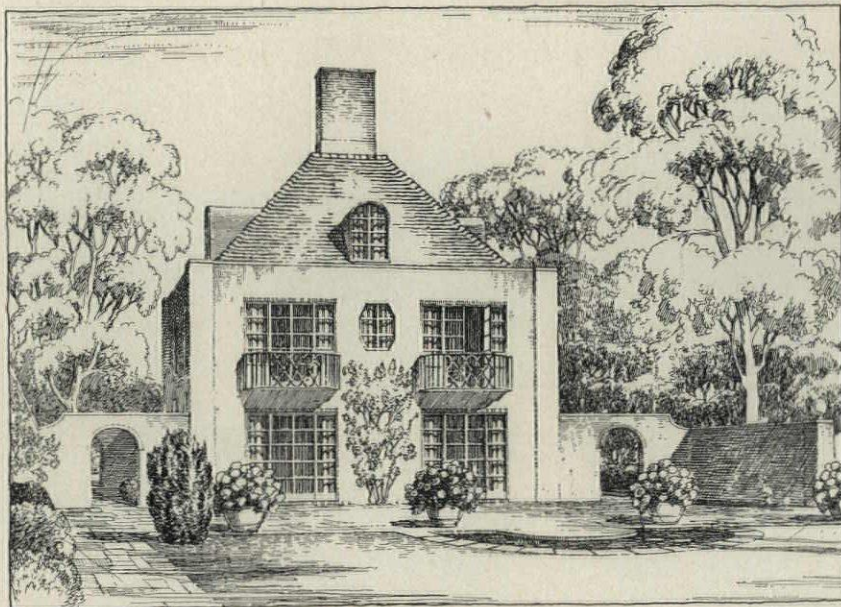


ROOM	FL. AREA	GLASS PERCENT
LIVING RM.	480	10.1
LIBRARY	250	7.7
KITCHEN	94	26
MAID'S RM.	64	16
MASTERS RM.	172	49.5
BOYS' RM.	110	31.5
GIRLS' RM.	157.5	34

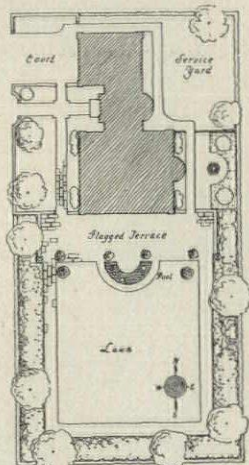


PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

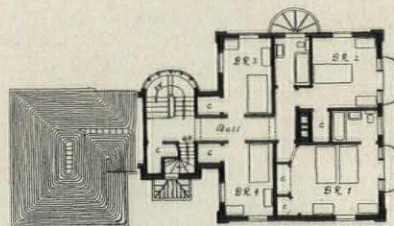
SUBMITTED BY GEORGE N. PAULY AND EDWARD A. PAULY OF HAMBURG, NEW YORK
 AWARDED A MENTION



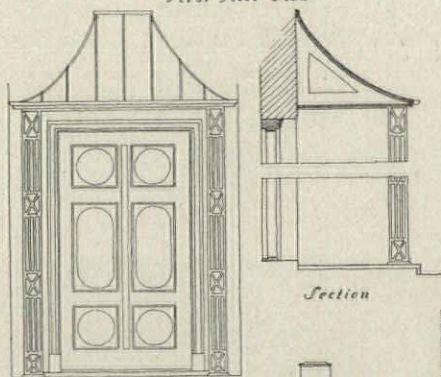
First Floor Plan



Pict Plan



Second Floor Plan

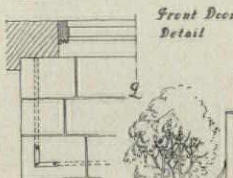


Section

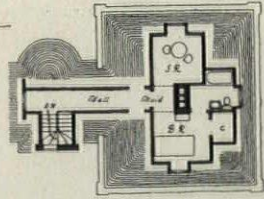
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29	10.00	10.00	10.00
30	10.00	10.00	10.00
31	10.00	10.00	10.00
32	10.00	10.00	10.00
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34	10.00	10.00	10.00
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98	10.00	10.00	10.00
99	10.00	10.00	10.00
100	10.00	10.00	10.00

First Floor Area

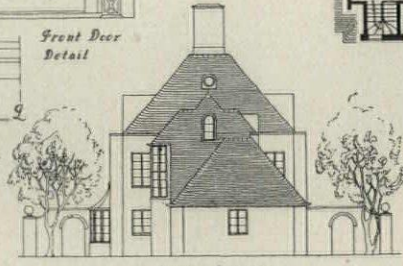
Second Floor Area



Plan



Letic Plan



North Elevation



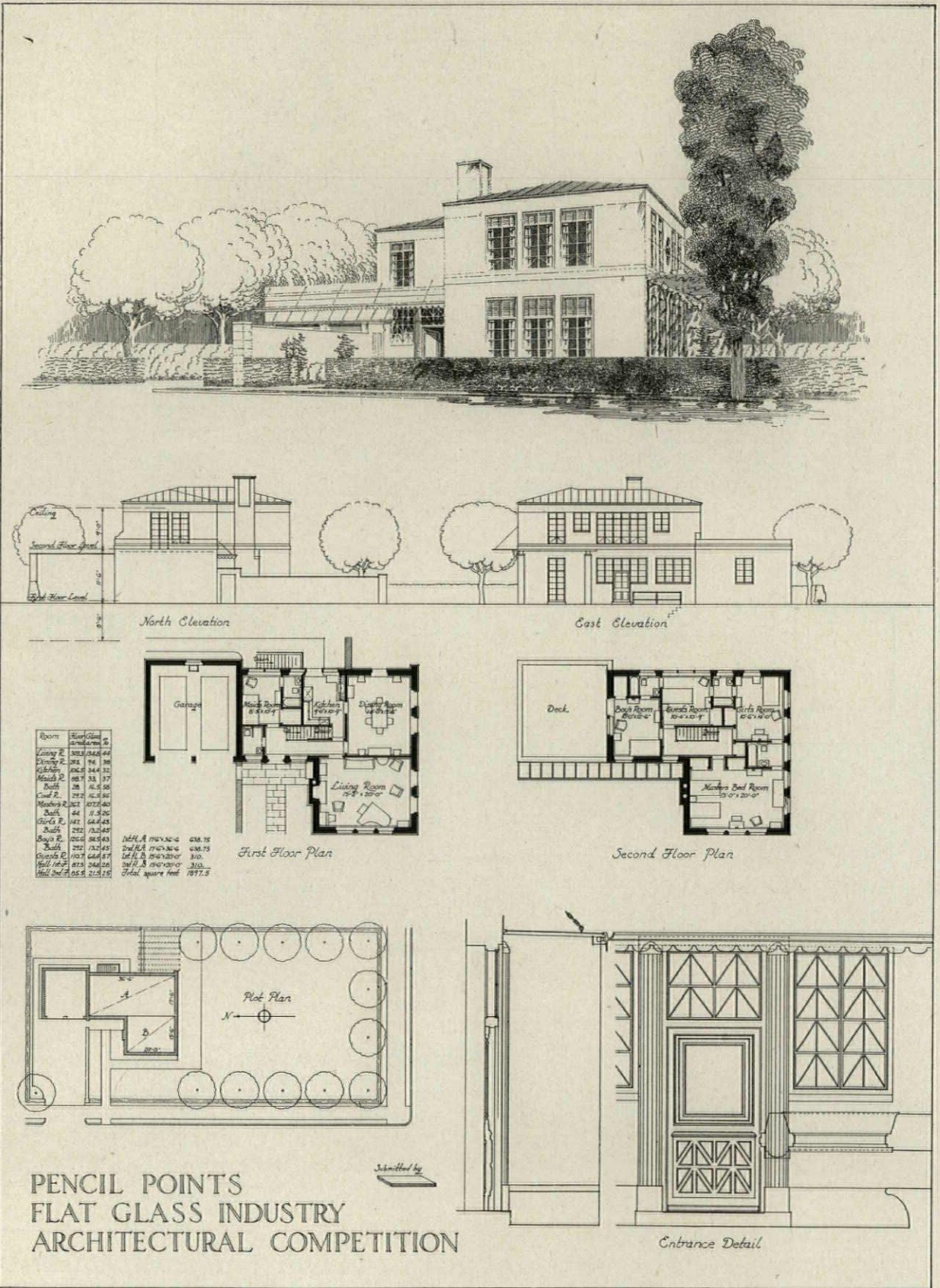
East Elevation



Submitted By

Pencil Points Flat Glass Industry Architectural Competition

SUBMITTED BY WADE PIPES OF PORTLAND, OREGON
 AWARDED A MENTION



Room	Area	Area
Living R.	103.0	14.0
Dining R.	98.0	14.0
Kitchen	104.0	14.0
Bath	28.0	14.0
Garage	212.0	14.0
Master R.	107.0	14.0
Bath	44.0	14.0
Bed R.	104.0	14.0
Bath	12.0	14.0
Bed R.	105.0	14.0
Bath	22.0	14.0
Master Bed Room	130.0	14.0
Hall	87.0	14.0
Hall	65.0	14.0
Total square feet		1817.5

PENCIL POINTS
 FLAT GLASS INDUSTRY
 ARCHITECTURAL COMPETITION

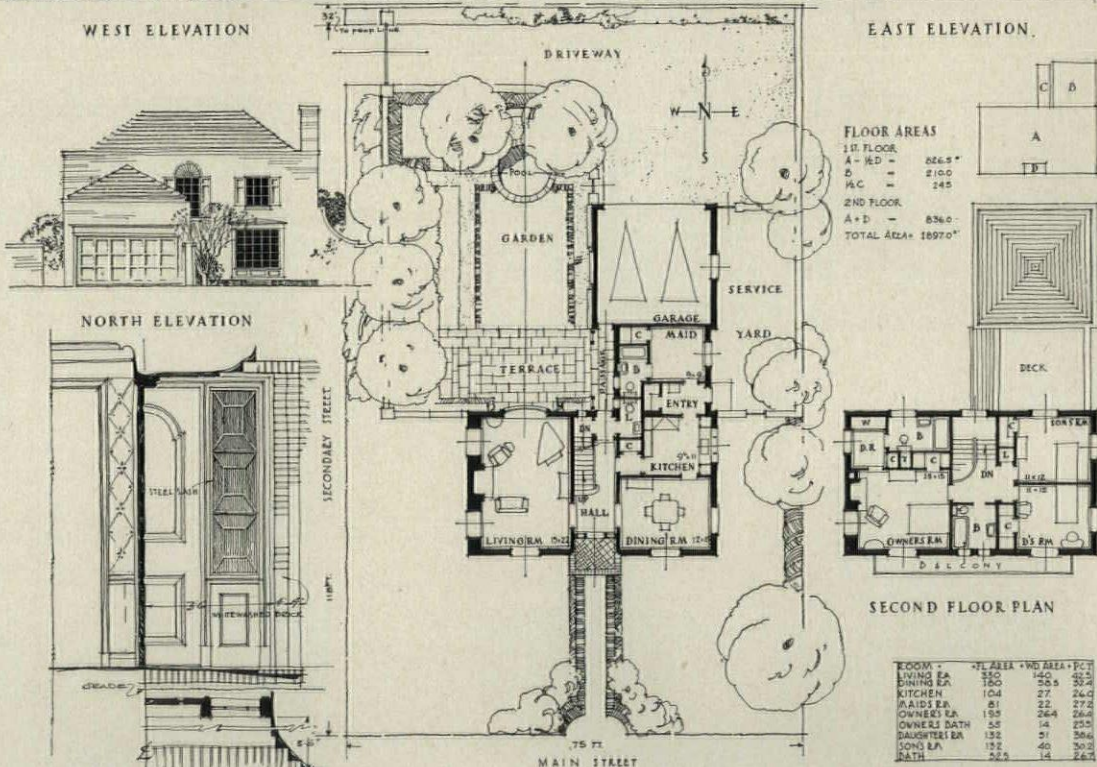
Submitted by

SUBMITTED BY CHARLES W. POLLITT OF PHILADELPHIA, PENNSYLVANIA
 AWARDED A MENTION



WEST ELEVATION

EAST ELEVATION



3/4" SCALE DETAIL

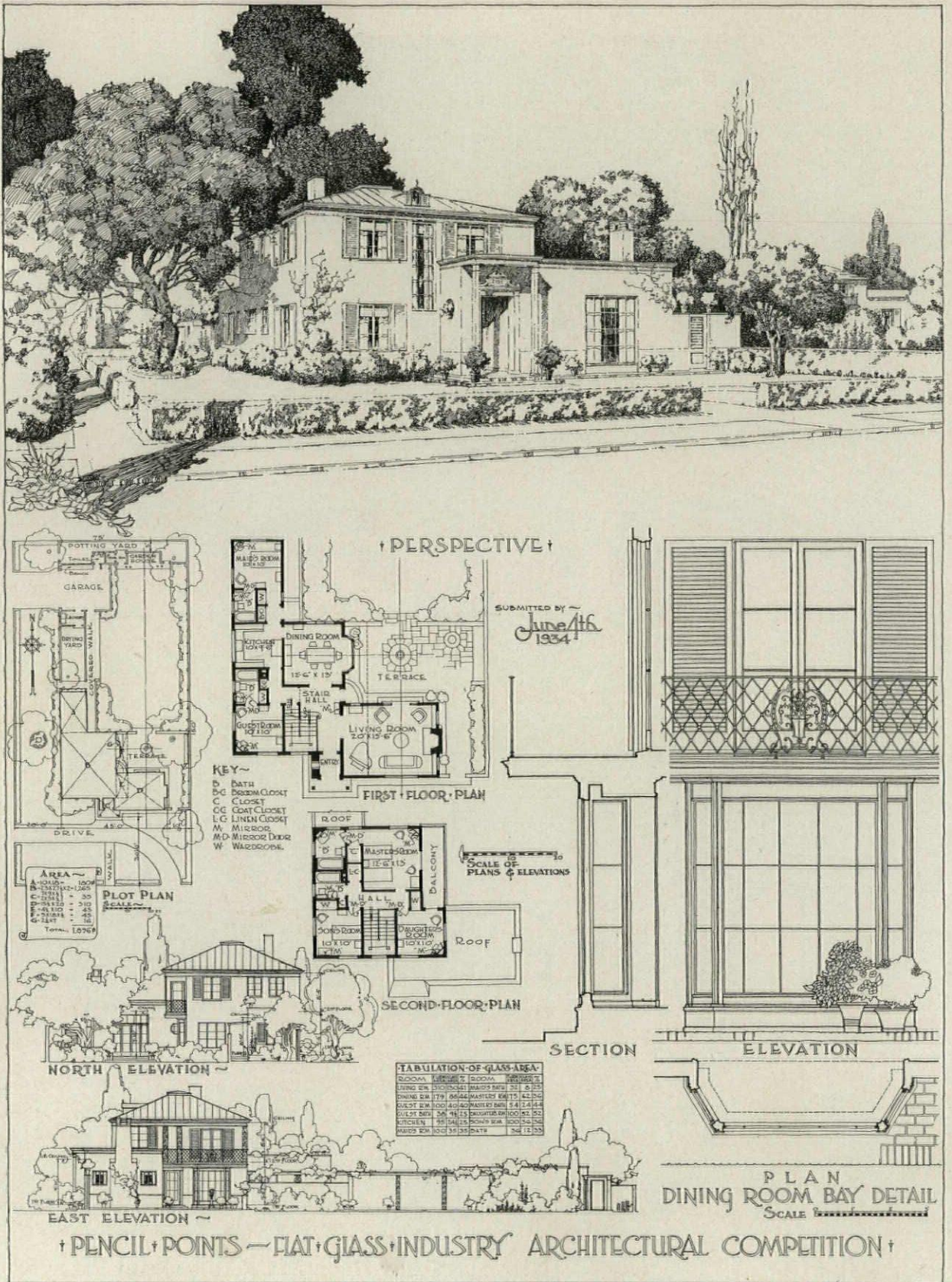
PLOT & FIRST FLOOR PLAN

WINDOW AREA

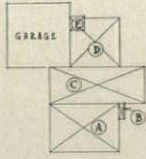
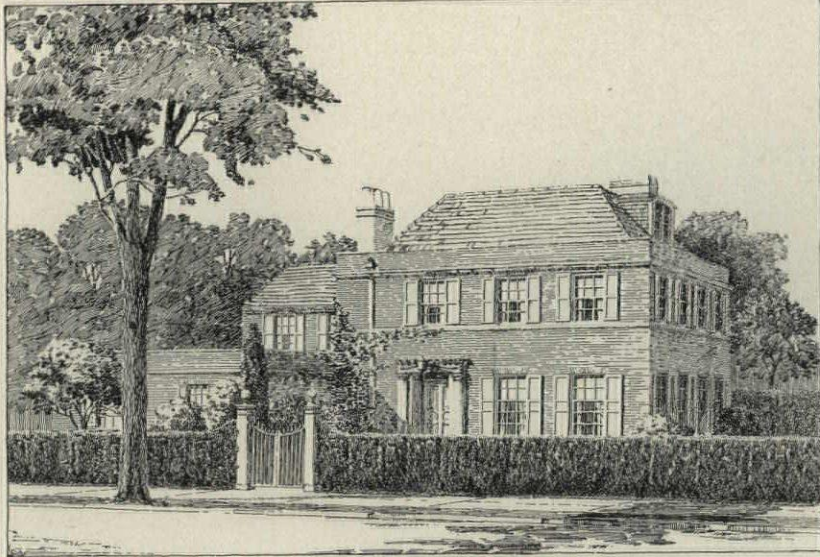
PENCIL POINTS FLAT-GLASS INDUSTRY ARCHITECTURAL COMPETITION

SUBMITTED BY LLOYD STEFFGEN OF PASADENA, CALIFORNIA
 AWARDED A MENTION

PENCIL POINTS
 (July, 1934)



SUBMITTED BY ORRIN F. STONE OF PASADENA, CALIFORNIA
AWARDED A MENTION

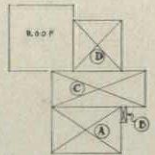


FIRST FLOOR AREA

A 17.5 x 22.75 = 397.625
 B 5 x 1.75 = 8.75
 C 11.5 x 20.5 = 235.75
 D 15 x 16 = 240.00

SERVICE PORCH
 E 3.5 x 4.5 x 2 = 7.875

TOTAL = 944.30



SECOND FLOOR AREA

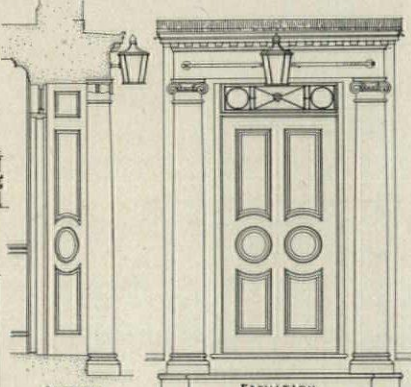
A 17.5 x 22.75 = 397.625
 B 5 x 1.75 = 8.75
 C 11.5 x 20.5 = 235.75
 D 15 x 16 = 240.00

TOTAL 952.125
FIRST FLOOR AREA 944.30
GRAND TOTAL 1896.425

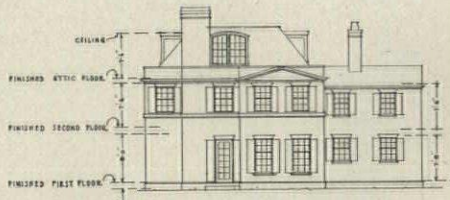
PERSPECTIVE FROM SOUTH-WEST



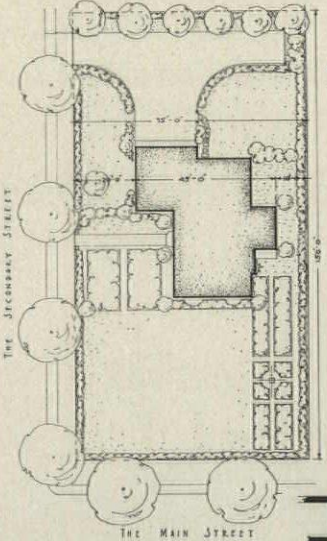
NORTH ELEVATION
SCALE: 1/8"=1'-0"



SECTION
ELEVATION
PLAN
DETAIL OF ENTRANCE MOTIF
SCALE: 3/4"=1'-0"



EAST ELEVATION
SCALE: 1/8"=1'-0"



THE MAIN STREET
THE SECONDARY STREET
PLOT PLAN
SCALE: 1/8"=1'-0"

ROOM	FL. AREA	WINDING AREA	% GL.
LIVING RM.	341	16	24
DINING RM.	173	65	32
KITCHEN	88	28	32
2ND BED RM.	169	45	27
1ST BED RM.	127	24	19
B. BED RM.	183	45	25
RECREATION R.M.	270	25	28
GUEST RM.	171	45	26

MATERIAL NOTES

EXTERIOR WALLS ARE OF WATER-SPRINK BRICK, 12" THICK, FORCED FLUID CONSTRUCTION IS MESH-REINFORCED CONCRETE ON TRUSS-RAILED JOISTS.

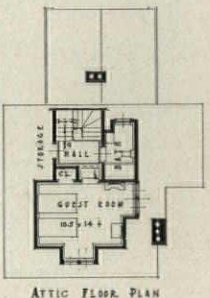
ROOF CONSTRUCTION IS WOOD, INSULATED, AND COVERED WITH SHINGLE TILE AND 2" OF GRAVEL.

PARTITIONS ARE OF LIGHT WEIGHT CONCRETE BLOCK.

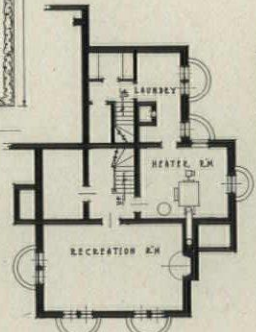
WINDOW JACKS ARE OF WOOD, DOUBLE-HUNG, & THE GLASS ON THEM IS 2" QUALITY, DOUBLE STRENGTH WINDOW GLASS FOR WINDS, AN QUALITY 3/16" GLASS IS USED.

FINISHED FLOORS IN GENERAL ARE OF WOOD, AND INSIDE FINISH IS OF WOOD, PAINTED.

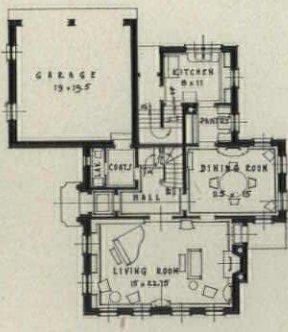
ALL FLOOR PLANS ARE DRAWN AT THE SCALE OF ONE INCH EQUALS EIGHT FEET. MIRRORS ARE INDICATED THUS: —



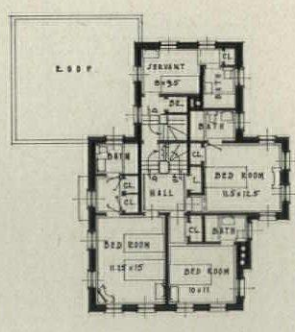
ATTIC FLOOR PLAN



BASEMENT FLOOR PLAN



FIRST FLOOR PLAN

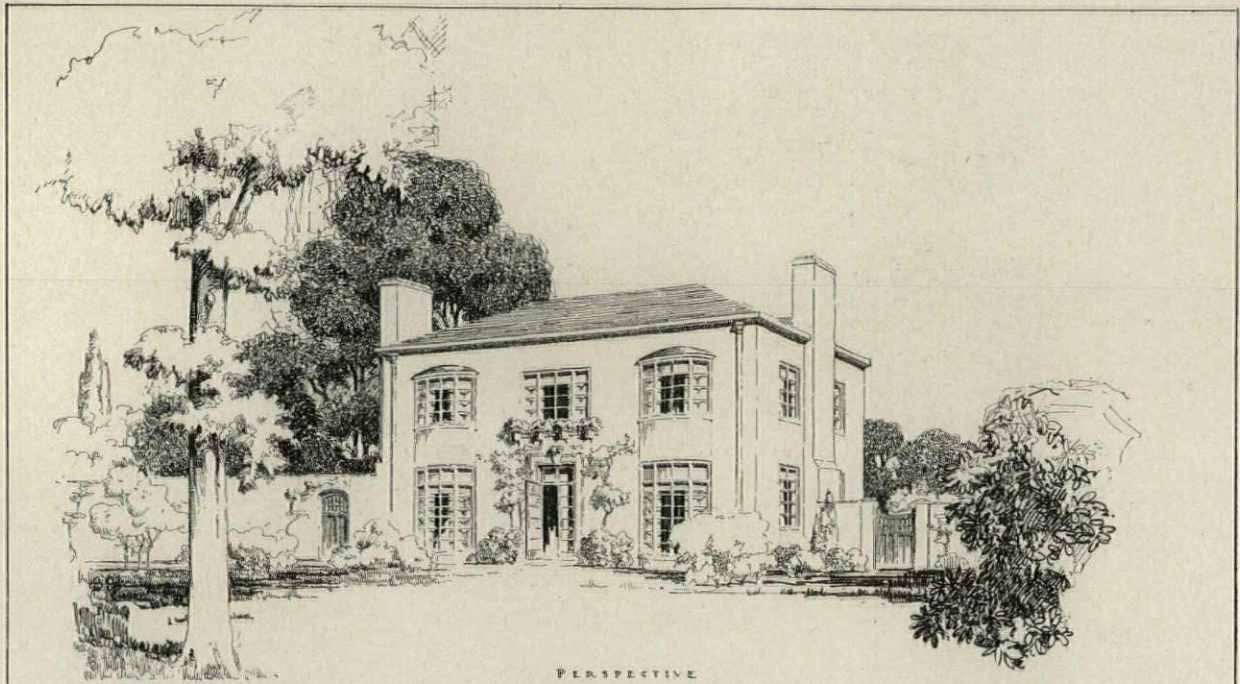


SECOND FLOOR PLAN

PENCIL POINTS - FLAT GLASS INDUSTRY ARCHITECTURAL COMPETITION

SUBMITTED BY JOHN P. THOMAS OF PORTLAND, MAINE
 AWARDED A MENTION

PENCIL POINTS
 (July, 1934)

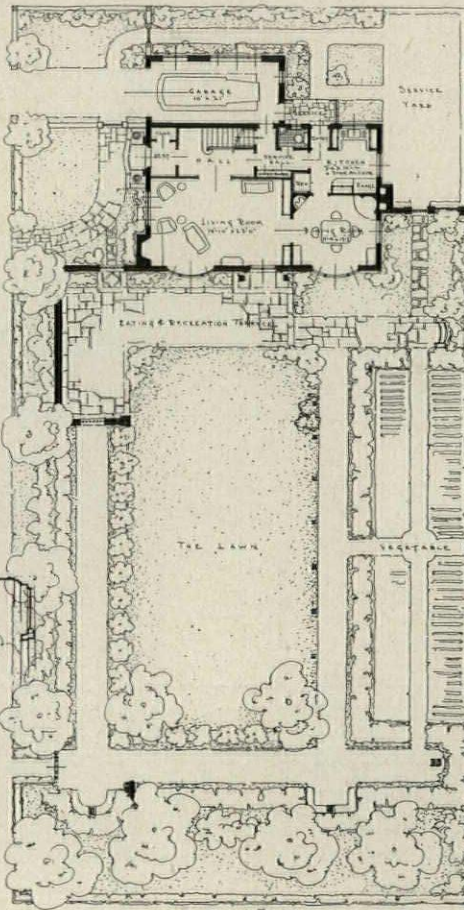


PERSPECTIVE

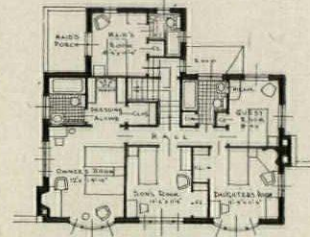
PENCIL POINTS
 FLAT GLASS
 INDUSTRY
 ARCHITECTURAL
 COMPETITION

SUBMITTED BY

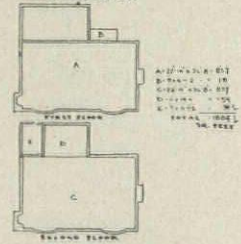
NO.	NAME	CITY	STATE
1	W. W. Westman	Milton	Mass.
2	W. W. Westman	Milton	Mass.
3	W. W. Westman	Milton	Mass.
4	W. W. Westman	Milton	Mass.
5	W. W. Westman	Milton	Mass.
6	W. W. Westman	Milton	Mass.
7	W. W. Westman	Milton	Mass.
8	W. W. Westman	Milton	Mass.
9	W. W. Westman	Milton	Mass.
10	W. W. Westman	Milton	Mass.
11	W. W. Westman	Milton	Mass.
12	W. W. Westman	Milton	Mass.
13	W. W. Westman	Milton	Mass.
14	W. W. Westman	Milton	Mass.
15	W. W. Westman	Milton	Mass.
16	W. W. Westman	Milton	Mass.
17	W. W. Westman	Milton	Mass.
18	W. W. Westman	Milton	Mass.
19	W. W. Westman	Milton	Mass.
20	W. W. Westman	Milton	Mass.



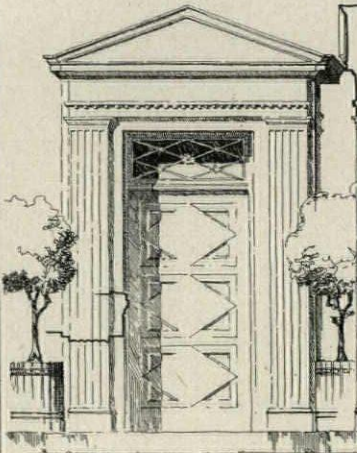
FLOOR PLAN



SECOND FLOOR PLAN



SECTION AND DETAILS



1/4" SCALE DETAIL

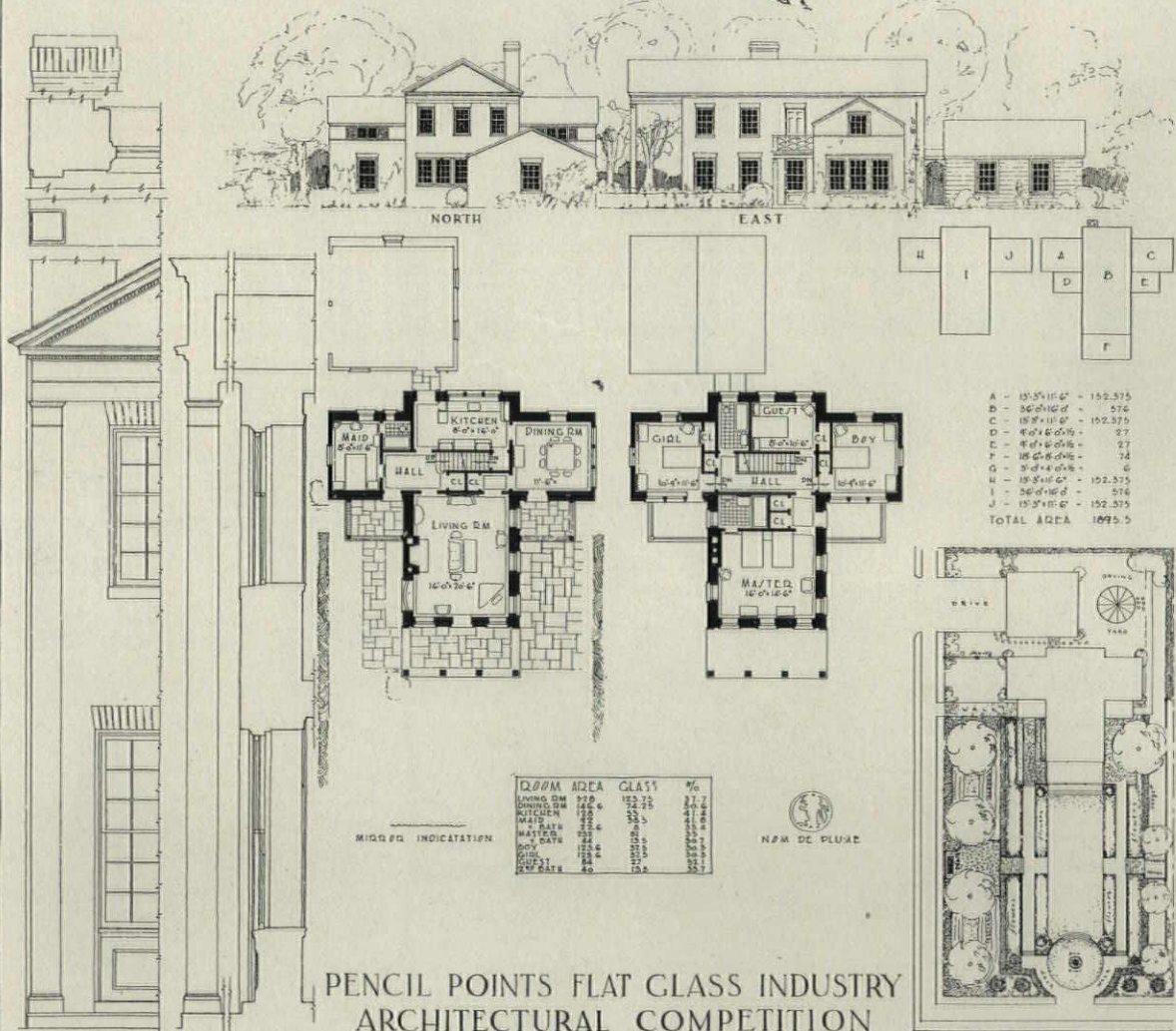
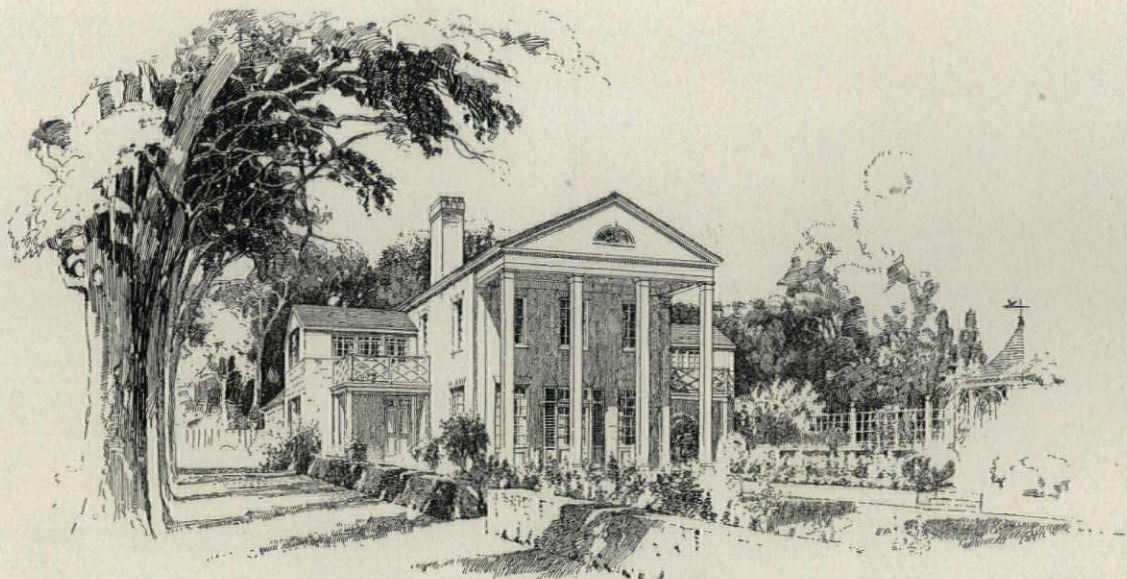


WEST ELEVATION

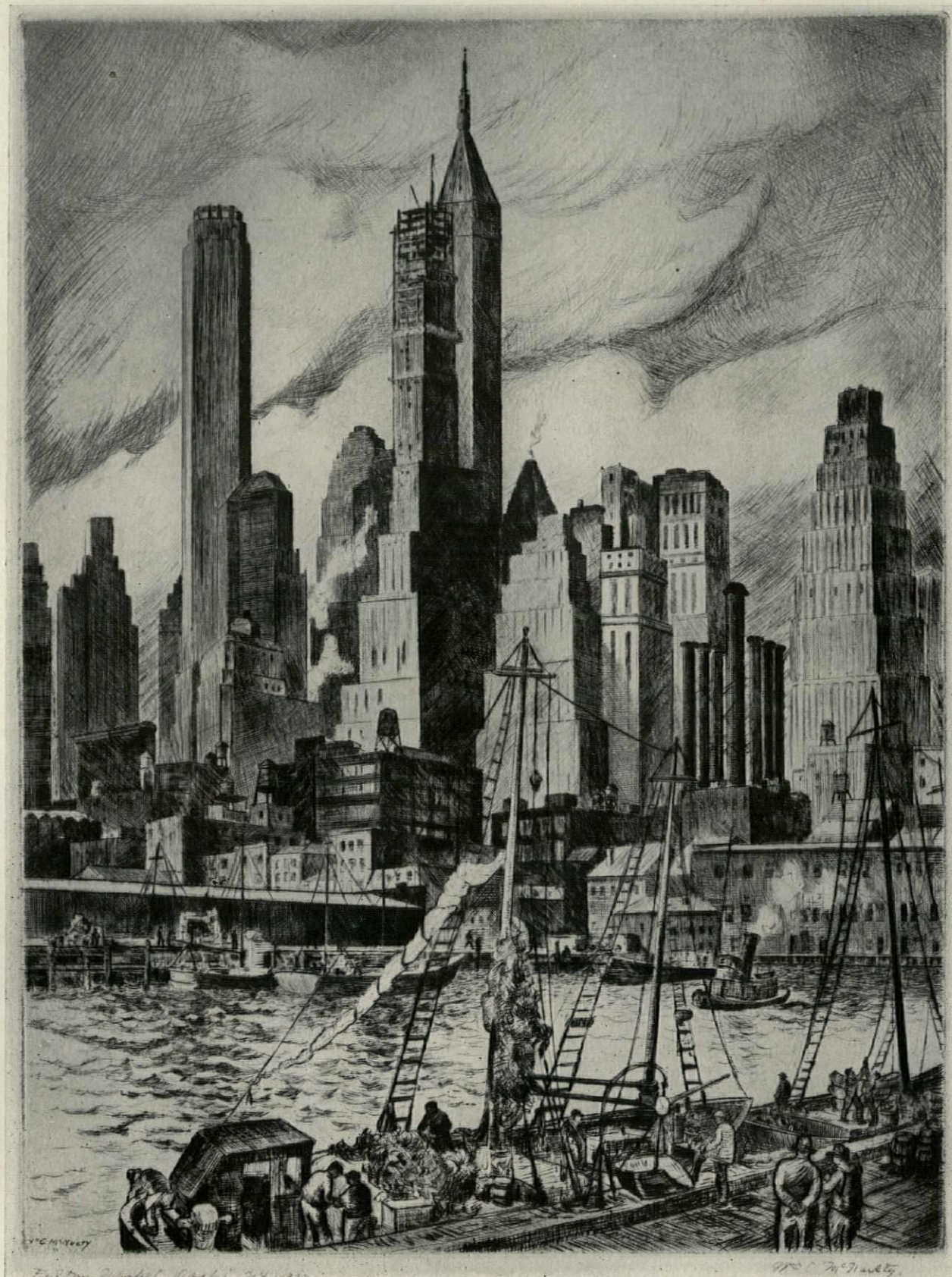


NORTH ELEVATION

SUBMITTED BY FREDERICK W. WESTMAN OF MILTON, MASSACHUSETTS
 AWARDED A MENTION



SUBMITTED BY J. FLOYD YEWELL OF NEW YORK, N. Y.
 AWARDED A MENTION



FROM A DRYPOINT BY WILLIAM C. McNULTY
FULTON MARKET DOCKS, NEW YORK

"The Upper Ground"

Being Essays in Criticism

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

"Take the upper ground in manœuvrin' Terence I sez 'an' you'll be a gin'ral yet,' sez I. 'An' wid that I wint up to the flat mud roof av the house, and looked over the par'pet, threadin' delicate."

R. K. "My Lord the Elephant."

II

We have decided, the Editors and I, to abandon our larger program, which was to have included a review of the work of the past decade, and take, as a spring-board, that shown in the several architectural periodicals in 1934; for it speedily became evident that we could hardly hope to complete that program in less than a year or even more; the volume of work deserving comment, allowing for the depression period, was staggering.

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It had been my hope that such a review, by exhibiting the trend of design over a considerable period might show the profession what, on the whole and in the mass, it is moving or drifting toward. Drift, I think expresses pretty accurately the character of any movement in the arts (except perhaps the Mexican); it is unorganized; there is no definite goal, nor can there be; there is no general declaration of purpose, nor can there be; and in America there are too many widely divergent opinions, tastes, prejudices, and habits of thought to be regimented and marshalled under any one banner. I went far enough with our original plan however, to convince me of at least one basic fact: that in these so-called United States of ours there will always be sharply marked currents of artistic opinion moving side by side; and they will not mingle until the racial traits of our vast and diversified population have been profoundly modified by intermarriage and other agencies of assimilation and we become one people instead of a congeries of nationalities. Such a desirable social condition is a long way off. It has taken eight or nine centuries to make the French and English of today; and in a faster moving world it will take at least four or five hundred years of furious boiling for the American melting pot to reduce our mixture to one social consistency.

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I venture to doubt whether it can ever be done. I think I know enough about my country and my countrymen to see that instead of amalgamating into one mass they are curdling into several; all in origins, psychology, mental and moral habits and standards that have gone to make New England what it is, have made the Middle Atlantic States, the South, the Middle West, the Southwest, Northwest, and Far West what they are—and they are all different in the social sense,

each from each; deep-seated differences of heredity and temperament in each case promise a further divergence in the future because racial psychology is the most potent and persistent force in any social problem. The thought and feeling of the Scandinavian communities in the northern tier is as different from those of, let us say, Georgia or Louisiana as though an ocean lay between them. To an Eastern man, travelling westward, it is not until he reaches the Coast that he feels at home again, at ease with the people; there is no real understanding or sympathy in the regions between and one of the chief reasons for this is that California is so largely populated by people from the East. Some of the Middle Western communities are bitterly and militantly parochial in their exclusion of newcomers as far as they are able to encompass it, whether the stranger be a man or an idea. So long as this ultra-parochial spirit exists it will be impossible to find in America 'that general agreement upon modes of life and thought which is the result and the mark of a homogeneous and well-ordered social state.' There is not now, nor do I believe there ever will be, 'a general and uniformly distributed taste'; and a homogeneous art cannot be expected in a non-homogeneous nation. The art of the 17th and 18th centuries in France was harmonious with the society that produced it because that society was agreed upon ideals or standards of taste and conduct.

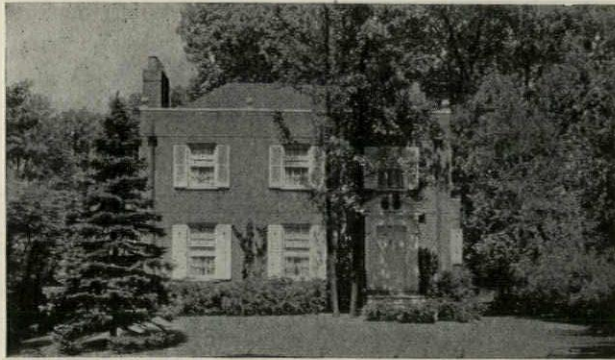
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I am referring to all this because I wish it to be seen that I regard the architecture of the United States not as the product of a nation but as a regional affair. As I turned page after page of book and periodical the strongest impression I received was of the inchoate state of architectural thought and taste—if one thinks of it as national.

* * * *

In most of the books and magazines the so-called "modern" or "modernistic" work is given a large, and, it seems to me, an undue amount of space—far more than its worth or importance warrants. I am making a little collection of the original sources (chiefly Teutonic) of this splendidly original American inspiration and it will be my great pleasure to present it to the readers of PENCIL POINTS in due season. But, concurrently runs a stream of sane, sensible work quite uncolored by the green-sickness, the vagaries and vulgarities of its neighbor, work that

From *The Architectural Forum*, January, 1934



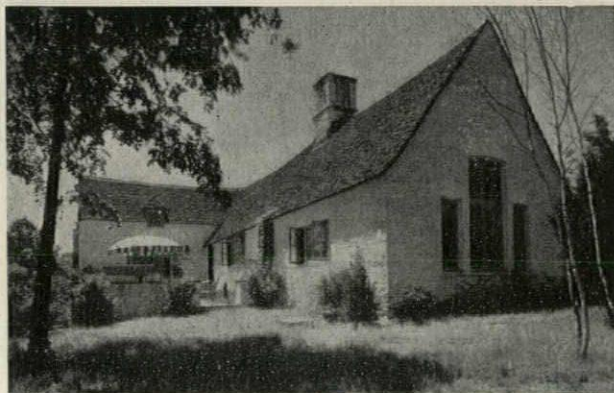
HOUSE BY GOODWILLIE AND MORAN, ARCHITECTS

shows rational and real progress and good taste, and in such volume that one's belief in the essential sanity of the American mind is measurably restored. In the more progressive work of this sane order, the designers are not yet quite at ease, the idiom is not yet mastered, things do not always quite hang together, the mode inaugurated by Dr. Cret and characterized by the omission of capitals from fluted pilasters is much too popular, but on the whole there is evidence that some men are thinking for themselves. Hope for the future is to be found in this group wherever they live and practice. There are also of course large chunks of archæological stuff that make one marvel at the dull timidity of those who seem unable to move without D'Espouy or some other Bible of the plagiarists and archæologists clasped to their bosoms.

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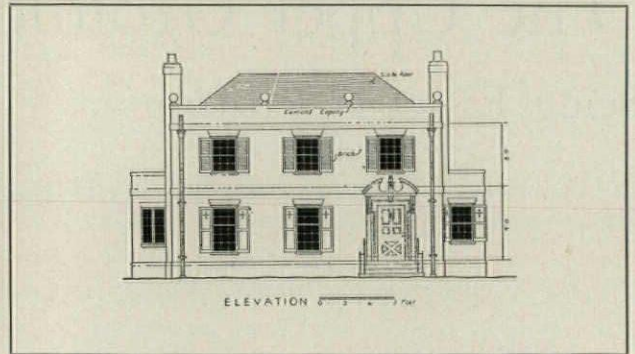
In the rather extended pictorial review I have had to make I found my greatest pleasure in the country house, small and large—usually the small; here, in this field of design, is where our architects all over the country are at their best. Except where the inveterate plagiarist lifts a design bodily out of the books, the architect seems to free himself of stupid servitude to "precedent" and really design, really compose. There is no work being done in the world that equals in charm and quality the average American country house—and I mean "average" as a tribute; even when it suggests English or French work it reflects the spirit, the general character, and does not copy

From *Architecture*, January, 1934



HOUSE BY FRANK J. FORSTER, ARCHITECT

From *The Architectural Forum*, January, 1934



FACADE OF HOUSE SHOWN AT LEFT

specific features. The sky-scraper is usually rated as the supreme contribution of America to architecture. I do not agree. There is too little of real architecture in it; there is too much engineering; too much promotion; too much real-estater; and there is so much of ostentation, so much of timidity, so much of compromise, so much sham, so little taste, so little quality, that to call it our greatest achievement is rather absurd—and somewhat insulting.

* * * *

In the *Forum* for January is a little house by Goodwillie and Moran in Montclair, New Jersey; it is noteworthy in simplicity of mass and fenestration and compactness of plan. That which lifts it completely out of the run of houses of its class is the way the design has been managed to make a pair of tall and slender trees to the left of the doorway contribute to the effect of the house itself. We are all familiar with the tree-shadow that gets medals for architecture; but if ever a tree and its shadow were deliberately well-handled it is here, and as the contribution of the architect not the photographer; the vertical lines of the trees and their shadows oppose finely the horizontal lines and mass of the building. In a country house the problem is not merely to build something but to make that something belong to the place, to adapt it to existing elements whether these be notable trees, or rocks or grades. This little house admirably exemplifies a big principle.

* * * *

In *Architecture* for January is a symposium on "The House of Tomorrow." No, it is not at all what it sounds like. There are no ranges of factory windows running around corners, no overhanging masses of concrete or something supported on a couple of gas pipes, and not a pipe-rail anywhere. Extraordinary but true. The "house of tomorrow" "the house of the future" is beginning to make me rather sick. The symposium is participated in by Reginald Johnson of Los Angeles, Roger H. Bullard, Aymar Embury II, Frank J. Forster of New York, and others. Mr. Embury with his usual good sense refers to the very questionable use of metals in the "modern" house as conductors of heat and cold, and the excessive glass areas which make the coal or oil bill a thing to marvel at—all the familiar, tiresome, and highly

unintelligent new fads of those who like to pose to their customers as leaders of architectural thought in this country while they copy the latest thing in the foreign periodicals. Among other good things he says: “I do not see any necessity for using only new materials any more than I see a reason for using only traditional ones.” More of this kind of thinking—and talking—would be good for American architecture.

In the same number is an interesting article on “Exterior Plasterwork,” by Gerald K. Geerlings, with many illustrations of its domestic use. It will be long and long however before we have men in the plastering trade capable of going out on the job and modelling the relief in place as they do and have done in Europe within this generation. But wouldn’t it be fine if they could.

* * * *

The magazines have discovered the Termites! Or the termites, having eaten up everything else have taken refuge in the magazines. Not only *Architecture* for January has them, but the *Architect and Engineer* for February—and there are others I think. I suppose Harry Saylor and Russell Whitehead will say upon meeting and greeting “Have you got termites?” Well, there isn’t much architecture and we must fill.

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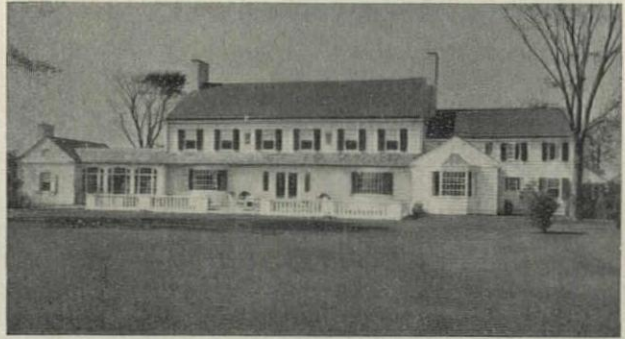
The *Architectural Record* portfolio of small houses in its February number gives us a number of pleasant things of which we select Mr. Rasque’s house for Mrs. Nisbet at Kent, Conn., exhibiting what is to me a new treatment of the porch-verandah, and Mr. Kaufmann’s house for Walter Morgan at Indio, California. Californian houses always interest me; the climate permits a different life from that of the Northeast, and a plan built around that life; the new houses out there, reminiscent of the old Spanish influence and the use of adobe, are very simple, with fine wall surfaces, and openings disposed in a picturesque way, very appealing to the palate jaded by the Colonial—of which Masqueray once spoke in his strong accent and a contemptuous and scathing drawl as “All that there is of the most O-l-l-d in the O-l-l-d Colonia-a-le.” These Californian houses belong as thoroughly to the region and the climate as the Colonial stuff does to New England. Until you have seen it with your own eyes you cannot imagine how prim and anæmic and foolish a gambrel-roofed Colonial house looks in California—or in Colorado for that matter, with the great masses of the Rockies looming up behind it.

* * * *

Housing is very much and quite bewilderingly to the fore just now in the *Record*, the *Forum*, and the *Architect and Engineer* of San Francisco.

Away back in prehistoric times in McKim’s office at 57 Broadway, when architects were usually architects, there was a clever German draftsman named Kamper who married the daughter of a rich brewer and went west to grow up with the country; when he got there he sent the office the business card of one, call him Spiegelberger, who announced himself as

From *Architecture*, January, 1934



HOUSE BY AYMAR EMBURY, II, ARCHITECT

“Architect, Maltster, and Brewer.” We all admired the combination greatly. But the profession has advanced far beyond that rather vulgar plane. We are more refined, without losing that high sense we have of the architect’s position and function. The January *Forum*, in the apparent form of news, touts “Architect-patentee-promoter Tullgren of Milwaukee.” We are very glad to give Architect-patentee-promoter Tullgren this additional publicity—without charge. The curious will find him in the monthly section called “Building Money” and will perhaps agree with me.

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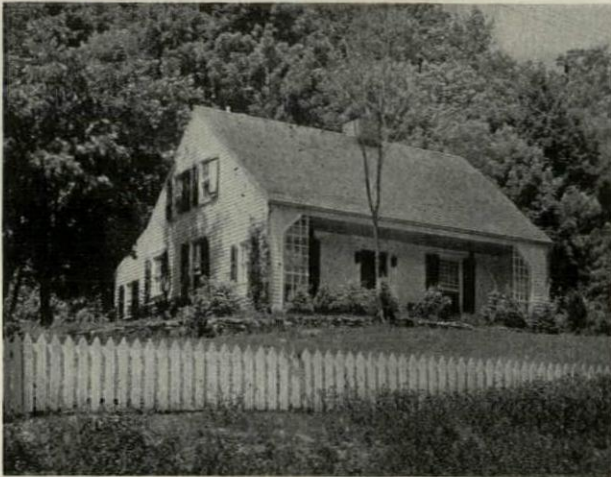
The February *Forum* is almost quite given over to Housing, beginning with two simple and straightforward short articles by Mr. Ickes and Robert D. Kohn, Director of the Housing Division of the P.W.A., and there are others. I wonder why those who write of the technical side of the housing problem conceal their thought in words that convey no meaning to the reader of merely normal intelligence; their language is akin to that of the writers on financial topics in the newspapers who, I suppose, are understood by someone if not by the uninitiated. The subject of Housing is not so esoteric that it requires a special jargon, and the use of *clichés* invented by the expounder; of course it seems more profound if it can’t be understood; nevertheless I believe the profession would welcome some short and lucid articles about housing that can be read with understanding by those of the meanest intelligence.

From *Architecture*, January, 1934



HOUSE BY ROGER H. BULLARD, ARCHITECT

From *The Architectural Record*, February, 1934



HOUSE DESIGNED BY CHARLES M. RASQUE

In this same number I find a portrait with this caption: "Viewpark's Ingold." By digging through the article I find it to mean that there is some housing scheme called "Viewpark" and that its president is one Ingold—hence the editorial inspiration "Viewpark's Ingold," a type of reference perhaps suggested by that eminent publication *Time*.

There are a number of small houses illustrated but it is difficult to tell from the confusing and extraordinary make-up whether they are in an advertising section or not. I shall not therefore risk referring to them further. For one, I like advertising to be clearly advertising, without a mask.

* * * *

Presently, when I have more time and more space I hope to utter a few winged words on the subject of make-up and typography in architectural magazines.

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The January *Record* has a large section devoted to "New Housing Designs and Construction Systems." Here, as in the *Forum*, the make-up and captions are so queer that the reader cannot tell whether he is reading advertising matter masquerading as news or not.

In this section is an article by Buckminster Fuller on his "Dymaxion House" which he calls an "attitude." Fancy living in an attitude. Perhaps it is best to let it go at that; however, the imagination runs ahead a thousand years to discover in some remote jungle a village of these strange mushroom-like dwellings mounted on single stems, with the most primitive forms of automobiles, motor boats, and planes, stored under the overhanging house, and the villagers letting fly a cloud of very deadly words at the intruder.

* * * *

There are dreadful little houses also, designed by Steel Companies, by Steel Tank Companies, by architects too who must rejoice in the company the members of an ancient and distinguished profession find themselves in; houses patented and I hope unpatented so they may be promptly infringed and built and

rust out and fall down as soon as possible and rid the world of them. I have almost forgotten how to pray, but such terrible and inexcusable stuff as this may yet drive me to my knees to beg a merciful Power to save America from any more of it. I suppose the magazines offer it in the line of their duty to keep up with the Joneses—but there is nothing to indicate that they don't think it pretty smart stuff.

* * * *

Mr. Fuller ought to have some kind of a case against the "House of Tomorrow" (Here I go! I knew it would come! "Dear Lord, if this be coming tomorrow, I beseech Thee, do not let tomorrow come!")—the author of this portent seems to have cribbed as much as he could from the Dymaxion Attitude and to have added a few poses of his own that might bring it within the copyright law.

* * * *

And we are to have "One-plus-two Diatom Houses"—and "Cotton Houses" too, for the United States Department of Agriculture has been taking time out to test "canvas as an outside covering for buildings" on the farm. Apparently, paint is supposed to play a large part in this highly intelligent construction system. A little canvas, a lick of paint, and you have a house cold or warm, winter or summer. If the farmer can afford it, a small air-conditioning plant (see adv. pages xyz) will give the wife a sense of comfort and luxury equal to that in the most effete centres.

When I was a boy there was a half-witted youth who delivered papers on our block; one evening I was sitting on the stoop and he came along and favored me with his conversation, drooling from time to time. Said he, wiping his chin with the heel of his hand; "Jutht to show you what queer ideath thome people have. My brudder he theth taint the thun maketh the earth warm, itth the thmoke comin' outer the chimnieth. Jutht to show you what queer ideath thome people have."

* * * *

Then we have "Space House" illustrated by page after page of full-size photographs with the popular

From *The Architectural Record*, February, 1934



HOUSE BY GORDON B. KAUFMANN, ARCHITECT

absence of margins except at the foot of the page for captions. The photography is excellent and gives the minutest details of very thin and open gauze for the curtains with the very shears used, at full size so that you can match them at the store, a large hand shown knotting something into something, and all sorts of helpful and progressive things of that sort. The prize must go to a “sponge rubber curtain approximately 3/16” thick” (I am so glad to know, approximately, just what to ask for) and to “sponge rubber used as a floor covering” with somebody’s Number Ten shown standing on it for some modern reason not explained. Sponge rubber for floor coverings is one of the most practical of all the wonderful modern ideas in this number: it smells so delicious in the home; it catches all the dirt and street filth tracked in by the Number Tens and Threes and Sixes and hides it in its porosities so that it always looks clean even when it isn’t. When it can hold no more dirt you can telephone the Board of Health and ask them to send a man up.

From *Architecture*, January, 1934

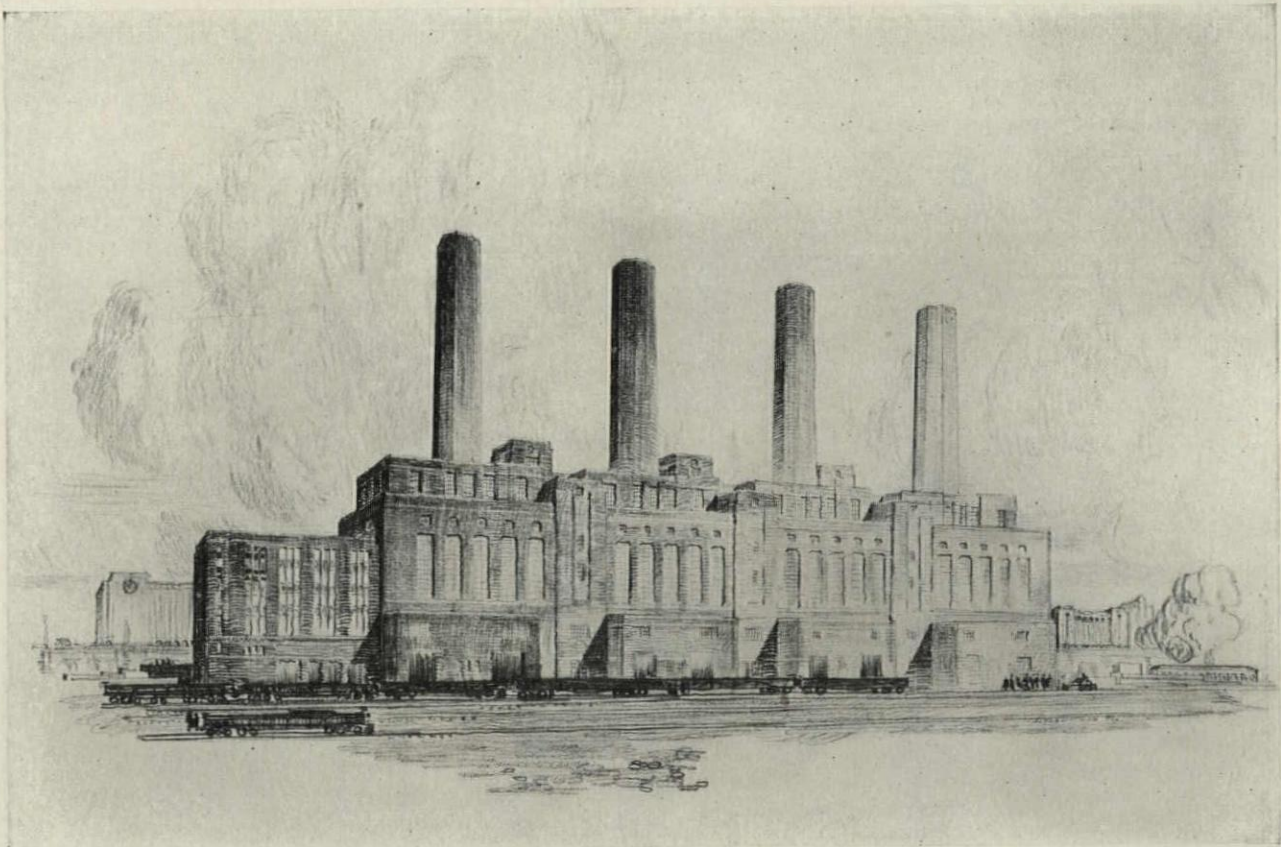


HOUSE BY PALMER SABIN, ARCHITECT

Articles on the engineering aspects of Sound Control, Air Conditioning, and Lighting of the Radio City Broadcasting Studios complete the number.

* * * *

The absence of Ripley’s Recipes from PENCIL POINTS is hard to bear. What! Because we be virtuous, shall there be no more Cakes and Ale!!



STEAM PLANT FOR THE PENNSYLVANIA RAILROAD AT PHILADELPHIA

GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS—UNITED ENGINEERS AND CONSTRUCTORS, ENGINEERS

From a pencil rendering by Alfred Shaw

Door constructed with straps. Separate hinges (Butterfly)

Door constructed and hung by strap hinges.

Two versions of strap hinge with similar outline. Only real difference is in amount of elaboration. Lower version is built up of two sheets - see Section.

Modern renderings of this type of strap hinge often fail - even though of good outline - because they lack interest in cross section. Thickness should diminish away from hinge & surface relief be provided. B.B. could be: C.C. could be: Terminations flat or die forged

Welded in, Welded on, Split, Weld

Various possibilities for straps

Methods of applying nails & studs.

Bevelled before rolling in, Forged from solid, bushed, & welded to strap.

Some methods of making hinge sockets

Pin rivetted in, Pin dropped in, Modified stock butt hinge, Washers

Three good pivoting devices

Washers, Bevelled edges, Hinged Staple

Type of cock's comb, moustache or Moravian hinge; cross sections -

Some stud & nail possibilities.

Incised, Shaped & Bevelled

Pinned to face of cylinder. Swings aside. Incised

Three cylinder covers

Relying on texture & section

The modest function of the escutcheon need not prevent its being a thing of beauty.

Buckhorn Hinge, H-Hinge, L-Hinge

Elevations, Plan

Example of Pig tail.

Top could be split. Various decoration possible.

A primitive knocker. Two bars T-welded - end bent under - staple around shank driven in door - nail strike plate. Good wrought design - low cost. **HARDWARE.**

A more elaborate knocker with symbolic protective dragon. The attachment of back plate to door by staples is a structural & decorative feature possible to flat plates, locks etc.

Ring handles of uniform section or design may hang loosely in shank. General effect better for length in shank. Three good methods of making shank - right

1. Split, Punched, Finished

2. Forged, Drilled

3. Drilled

Handles with balanced features should be prevented from revolving in shank.

Cylinder hub

A simple lock plate whose decoration counts quite disproportionately to the small effort involved

Type of lock almost deserving description as "jewellery" B.H.

Wrought Metalwork, 8

Hardware

By Bernard Heatherley

The current architectural meaning of "hardware" embraces all that metalwork which operates, decorates or secures doors and other hinged and sliding barriers. Hinges and straps, locks, ring, drop and lever handles, bolts, knobs, knockers, catches, and many other things all come within this meaning. The approach to a problem in hardware—now within the province of the general metalworker instead of being shared by the locksmith, hingesmith and blacksmith—is somewhat different from the approach to most other architectural metalwork. In itself it is small in scale and is seen in its entirety at close view. Also it is seen in relation to smaller architectural elements than is, for example, the average railing or gate. While this still permits the rugged character of free and simple forging and does not minimize the necessity for great strength, it also provides the opportunity to work metals to a point of richness and delicacy approaching that of jewelry.

The vast amount of hardware required for any building project usually prevents (in these days when the pocketbook rules) the use of handmade work for any but special positions—and, in spite of a certain school of idealistic thought, it would be as absurd to use finely wrought ware in kitchen or boiler room as to hang our El Grecos there. This is the field that stock hardware may call its own. Where stock hardware is used in positions having some architectural pretensions, however, it either requires confinement to unseen places and can play no part in building up work of historic authenticity or derivation; or it is outside the scope of wrought metalwork. For economy's sake, today's craftsman must frequently use stock ware in conjunction with his wrought work. Thus, a fine lever handle may operate a stock mortise lock, a stock cylinder may be used with a handsome lock, or a well wrought bar may prevent a panic bolt from ruining a well studied door. In this curious age when we shout "quality" so loudly and frequently, we know that industry would suffer if it confined its production to goods so fine and costly that they would last long enough to prevent the repetition of orders. Facing these facts and yet feeling that great architecture, art, or craftsmanship cannot develop except in the belief, hope, or illusion of its permanence, the craftsman can only urge that the best of its kind be used in all hardware. And it should be recognized that when he uses stock pieces, he must frequently make modifications before he can fairly assume for them the responsibility he shoulders for work originating with him. But apart from the driving necessities of industry, hardware is not immune to a blind and covetous commercialism by which our era is sometimes degraded. The charm of wrought metalwork having

been recognized as a "selling point," machines have been set in motion to produce hardware with what the makers are evidently satisfied is a "handmade effect." Traversing the whole range of bad design, bad casting, false hammering, etc., the culminating point is reached, surely, in the "strap hinge" of which the strap is screwed to and supported by the door, pretending to be part of the hinge but actually having no connection with it. The object of saving money and gaining an effect would be achieved more efficiently and no more theatrically by painting the strap on the door. Dignity and sincerity would suffer less, however, if, through inability or disinclination to pay for well-made strap hinges, the door were hung frankly on simple stock butts.

The thread of logic woven into most of our artistic heritage shows in the historical fact that the decline in the use of straps and strap hinges came with the adoption of framed construction for doors, which, however, is not necessarily superior to the plank construction preceding it. The two words "strap hinge" denote two functions to be performed by one object. The strap exists to hold together the planks forming the door—the hinge to support and swing it. Both functions may be performed separately and without any connection. Thus, we may construct a plank door with metal straps (designed as straps—not as hinges) and may swing it on short hinges. Or we may construct *and* swing such a door with strap hinges. But a logical, artistic and economical weakness shows when straps or strap hinges are used on any door that relies on carpentry for homogeneity. Practice proves that butt or other short hinges suffice for such doors and while nothing is more full of fine character than a properly made plank door with straps and strap hinges, there is much pure decoration in metal possible to other door types without its being quasi-constructional. The precursor of the butt hinge—used on doors one plank wide or on wider doors with straps—was the butterfly type which remains a present-day possibility of simple interest for frame or plank doors. Alternatively to using straps with their adaptability to scrolled, foliated, animal, lettered, pierced, repoussé, or forged decoration, we may use nails with heads plain or ornamented and arranged in patterns. Their most reasonable use comes with a door of two or more board thicknesses through which they may be driven and then clinched. Some doors may well need straps *and* nails. Through wear, neglect, primitive craftsmanship, or indifference to a mechanical perfection such as we now demand, many old hinges are loose and faulty in their operation. The use of washers of suitable material (e.g., brass or bronze washers on an iron hinge) and careful atten-

tion to the fit of the hinge around its pin will largely circumvent such trouble at small cost. The bushing of hinge sockets may well be considered for extra heavy work. The extent to which a hinge covers a door means little, practically, compared with the necessity for strength about the pivoting point. The stresses in this area are quickly multiplied when the pin is offset and the door ajar. To avoid the temptation to use metal heavy to the point of clumsiness, one can, besides distributing the load among more than the conventional two hinges, employ the "pig tail" or "rat tail" as illustrated. Before the mechanically made hinge demonstrated that hardware was not necessarily a decorative adjunct to whatever it operated, the butterfly, Moravian (moustache or cock's comb) buckhorn, H and L, were, with the strap, the most used hinge types. All are fitting for present-day design and use. Where restricted funds make necessary the use of stock hinges, they may be lifted out of the ordinary at slight cost by some little modifications. Simple incised decoration, the addition of washers and some acquaintance with the fire for the sake of finish, will do much to remedy the effects of the machine treatment of a basically good material. When made of steel such hinges should be confined to interior use.

It is in locks more than anything else that use is made of stock material because, point for point, a handmade lock is more expensive than other hardware articles. A typical good hardware schedule will usually call for such locks at exterior entrances where the greatest security is needed, even though it is necessary to use straight or modified stock locks on interior doors. Where any lock must be visible, however, few stock pieces can be found in whose making mechanical and production considerations were balanced by æsthetic thought. In taking advantage of the cylinder lock's greatest convenience—key transportation—the stock cylinder is easily adaptable to the lock operation desired—typical or secret—and possible objections to the appearance of the cylinder on fine wrought work may be overcome by using a hub type cylinder or a desirable, if not entirely necessary, wrought cylinder cover. Springs and other working parts of an exterior lock should be made of monel or other non-corrosive metal unless the usual steel is to be constantly cared for. Much contemporary locksmithing is as child's play compared with work of the past, in spite of a need for security as imperative as in almost any era. But locksmithing is anything but a lost art, and the impetus given by the ancient guilds to its development by no means exhausted its possibilities. Some of the (fortunately preserved) pieces made professionally by old masters or by apprentices to qualify for guild membership show us what marvels of mechanical and artistic invention locks may be. Apart from the decoration and enrichment, the metalworker's laws of tool and method may be somewhat liberalized in locksmithing as required for mechanical perfection. Historically, the 14th Century transition from free forging to a technique of working metals cold with saws, files, etc., coincided with one great period of lock and general hardware development.

The narrow door stile, evolving from the casement window and demanding a lock with an extremely short backset, doubtless was responsible for the creation of the lever handle. This handle is of wide application today, the shortness of backset in many stock locks preventing the use of knobs or ring handles without the risk of painful knuckle injuries. The lever, while embodying possibilities of great beauty and elaboration, is not, in its simpler forms, an expensive handle. Improperly made and applied, however, it may give a door a very slovenly aspect and may fail to work if allowed to sag below its proper line. The leverage exerted by its own weight will cause this if the latch spring is weak—and it is an all too common condition. To avoid the trouble, instead of unduly stiffening the latch spring, auxiliary springs—designed especially to support the lever handle—are used. Modification and strengthening of the stock auxiliary spring usually make it satisfactory and permanent. It is covered by the rose of the handle. The use of knobs or ring handles (the latter name applying to drop handles not necessarily circular in outline) is controlled more by architectural style than is the lever handle with its general adaptability. Much of the charm of old hardware comes from its unexpected placing. Frequently conditions arise nowadays to justify unusual and interesting arrangements without self-consciously forcing the point. The interference of a letter slot or peephole with the normal position of a hinge may be the opportunity for a novel and pleasing solution. If, desiring symmetry, we centre a ring handle on the door, its operation of the latch or lock may easily be devised. Such opportunities are most common on plank doors. The tendency of early locksmiths in placing a lock on a grille was to ignore the decorative motif forming the grille. A neater, if less naïve, result comes from boxing out one of the motifs and building a lock to conform to its lines.

The refinement possible to iron and monel metal—and their robustness—make them ideal for forged hardware fitting any architectural style. The other architectural metals capable of being wrought may also serve in handmade (as they do in cast) hardware. Silver locks, etc., enjoyed a vogue during the middle English Renaissance, and precious substances and all known decorative metal processes have been and may be applied to the work. When elaboration is not in order, however, the distinctive qualities of simple handmade work—a forged nail driven into a light door for a pull—a lock box whose only decoration is its color and texture—and the comparatively low cost of such work, argue for its extensive use besides showing the way of escape from the banality which small resources often impose. Intelligent use of metal may comprise the entire decoration of a door and the adoption of meaningless or unsuitable historic ornament may be avoided when we remember that one's profession or favorite occupations may be well rendered symbolically. If we are not too worldly, the need to supplicate the protection of our particular spiritual patron is as present as it was 500 years ago, metal as fitting a medium, and our door as suitable a place.

New York and Its Plans, 2

The Existing Physical Conditions Caused by Bad Planning

By Francis S. Swales

In his book, "The New Day in Housing," Mr. Louis Pink says under the chapter heading, "The Unsolved Problem of the American City":—

"In 1800 a prize was offered for a new City Hall for New York City. In 1803 the cornerstone of what is still one of the finest public buildings in the United States was laid. The front and ends were built of marble but the north side was brownstone, a cheap local product, for the city lay towards the Battery and it was not then certain that the fields and marshes on the north would ever be developed.

"It was at this time that New York took the first and, for almost a century, the only step taken in slum clearance in the United States. A law (Chapter 87 of the Laws of 1800) was passed enabling the City to tear down some old houses at Front and Moore Streets which had become a menace to health, purchase the property or condemn it, clear out the buildings, and sell the ground as the Common Council 'shall think will best conduce to the health and welfare of the City.'

"New York has no such power today (1928). Under the Tenement House Act of 1895, a few hundred buildings were torn down by the Board of Health, but this was soon stopped by the courts on the theory that the buildings, even if uninhabitable, might nevertheless be used for some other purpose.

"With these exceptions the razing of old buildings has been incidental to the establishment of parks, bridge approaches, and street widenings, or the erection of factories and other business structures.

"New York today (1928) has great need of a general law modeled on that of 1800 which will permit the purchase or condemnation of insanitary buildings and areas and the resale of the land, after replotting, for whatever purpose it is most suitable—for model tenements, if price and location are right; for parks, public buildings or stores; for business use or for factories." To this end, legislation now (1934) pending was mentioned in my preceding article.

Mr. Pink observed, therefore, that the problem of "the New Day in Housing" is not the mere matters of slum clearance—which may be stopped by court actions—and building masses of cheap housing—which may become new slums—but a still more vast one involving law, economics, and city planning. Bad planning, inadequate laws, and obsolete economic theory are all parts of the problem.

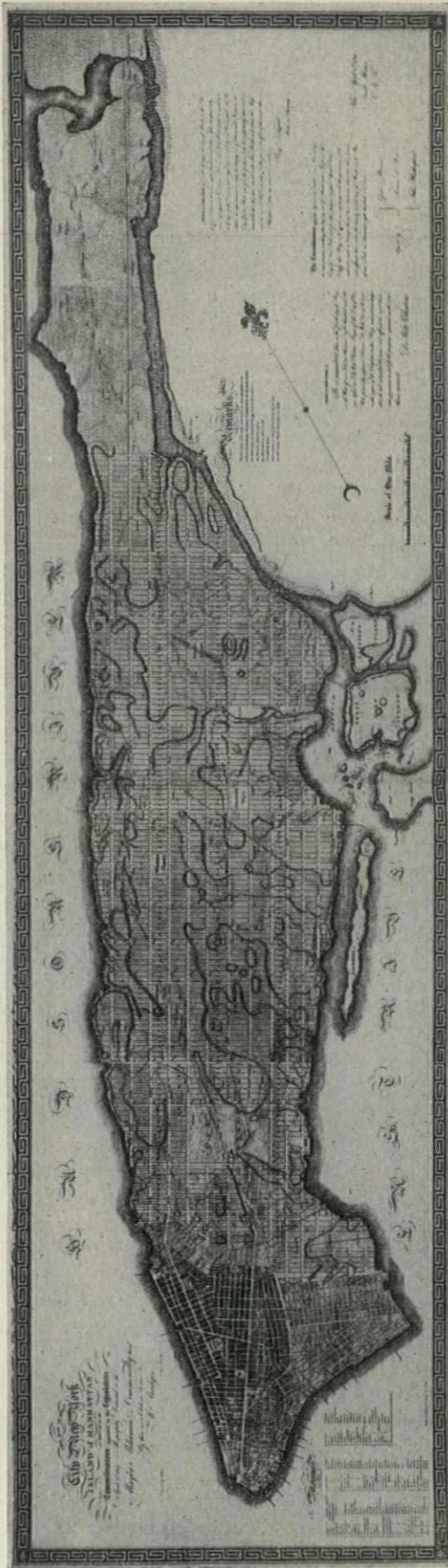
Joseph Francis Mangin, the architect who designed the city hall in 1800, which Mr. Pink observes "is still one of the finest public buildings in the United States," was also a City Surveyor of New York, and

in 1800, the year that Mangin and Macomb won the competition for the City Hall, he designed the first comprehensive plan for the city. Mangin's plan (or the drawing of it that exists) was a preliminary *esquisse* made in short time to put forward the *idea of a plan* rather than as a definite program. The usual formula of attack of a plan, by a trained architect, is evident in his sketch, and the trained eye and hand of an artist are shown by the admirable drawing and rendering of the cartouche. The "formula" is noted by the adoption of an "axis"—Broadway; a "limiting border" of continuous water-front streets; and a blocking in of the largest rectangular areas normal to the perimeter faces within the triangular areas of land at either side of the axis. That the plan was only an *esquisse* is shown by the fact that the triangular junctions between the rectangles are left unstudied and that the street planning of the upper half of the drawing is unfinished.

Only about one eighth of the area of Mangin's plan was actually in development in 1800. Broadway at that time turned into East Broadway (Park Row), which led to the Bowery. The Bowery led to the junction of the Boston Post Road (Third Avenue) and the Bloomingdale Road (now Broadway). Mangin proposed to extend his axis, Broadway, into the Boston Post Road (Third Avenue)—which is precisely the key to Manhattan's central traffic problem today. He projected the filling of the tide water flats along the water front, forming a new row of city blocks along the south water front and two blocks along the west side, thus providing wharfage for deeper-draught vessels. In 1785 Watt built the pumping engine for coal lines; in 1802 the first steamboat appeared on the Clyde; in 1804 Trevithick adapted the Watt engine to transportation and made the first locomotive; in 1807 Fulton produced the Clermont with British-built engines.

Mangin perceived that these mechanical developments would affect the future city, and sought to direct the future through traffic to the low level land of the east side. His small blocks show where he expected traffic, his long ones where only residential development might be expected in his generation. This sense of proportion appears also in his two triangular parks, clipping off the ends of the large triangular area between his Broadway and the Bowery—a small park for existing conditions at the south end, a much larger one for the future larger city at the north end.

Most important of all was his proposal of direction of streets in the triangle, in the upper right corner of his drawing. Had that direction been kept in the plan of



COMMISSIONERS' PLAN OF NEW YORK
*The first officially adopted plan and one
of the world's worst*

the Commissioners of 1807-11, the story of the Lower East Side of New York, of slum conditions, houses-of-cards of financial misinvestment, and mess-up of bridge approaches and the great difficulties in the way of redevelopment by a new plan of streets might have been quite another story. This one triangle is a clue to the thought that Mangin, like L'Enfant and other trained planners, remembered that the growth of a city goes beyond any practical plan of the planner's day, and presumed the probability that the city would extend far up the island; also that future traffic from the north would reach Long Island by the shortest route to Brooklyn. The diagonal avenues leading from the Boston Post Road (Third Avenue) would have provided, to that corner of the Lower East Side, the life-blood of chance business—vehicular passenger traffic in the days to come, when an old residential district becomes taken over by insidious commerce, "for some other purpose." Mangin probably made a later plan (1803) in greater detail. I have been unable to find it or any recorded account of his activities but a clue to its existence is found in the "Remarks" appended to the subsequent, and perhaps consequent, *Commissioners' Plan of 1811*, in which they state that "one of the first objects" which claimed their attention (1807) "was whether they should confine themselves to rectilinear and rectangular streets or whether they should *adopt* (the italics are mine) some of those *supposed improvements* of circles, ovals, and stars which certainly *embellish a plan*, whatever may be their effect as to convenience and utility." To what *embellished plan* do they allude? The Commissioners were not the kind of men to know anything of the plans of the architects of the period of Louis XV, or of the *Plan des Artistes* of the time of the French Revolution. Mangin's sketch would require a "circle" or "oval" at such junctions as the crossing of his Broadway by the Bowery and at several triangular spaces between the arrangement of rectangular areas; and at junctions of the streets converging to the northwest upon Greenwich Village—diagonals which during this century have been found necessary at enormous cost, to open up Seventh and Sixth Avenues to the cross town traffic from Brooklyn.

The Commissioners concluded, "that a city is to be composed *principally of the habitations of men*, and that straight sided and right-angled houses are *the most cheap to build*." "Low cost housing," then, determined that the northern half of the area shown on Mangin's plan, and all of Manhattan up to 155th Street, should be laid out in rectangular blocks of standard width (200'), with the length turned to obstruct facility of traffic in the direction that its strongest pressure would always be, if the city grew as they expected it might, and for which they planned. There is a glimmer of intelligence of this latter fact in their provision of greater width for the avenues than for the streets, and perhaps with thought to "parking" carriages—but their provision of area was one-third less per square mile than in the cross streets. This, notwithstanding that they found the Harlem River bridged at two points and should have considered that



THE FIRST COMPREHENSIVE PLAN FOR NEW YORK
DESIGNED BY JOSEPH MANGIN, ARCHITECT

a huge centralization of population would push its products far into the hinterlands of New York State and New England. The absence of quick-moving power transportation was all the more reason why they should have provided more avenues and far fewer cross streets. They could not conceive of a building or group of buildings requiring more than two hundred feet of width, though the cities of Europe presented countless examples of the probable future need. They gave up more than a third of the land area to streets and avenues—more than in any other city in the world. The very common kind of common sense which the Commissioners show in their plan is emphasized in their almost voluminous "remarks." With regard to parks they remark, "It may be a matter of surprise that so few vacant spaces have been left, and those so small, for the benefit of fresh air and consequent preservation of health. Certainly if the city of New York was destined to stand on the side [?] of a small [?] stream, such as the Seine or

Thames [why these references to Paris and London, I wonder! Perhaps another clue to Mr. Mangin's later plan] a great number of ample spaces might be needful." (Certainly they have been needful during the past fifty years.) "But those large arms of the sea which embrace Manhattan Island render its situation in regard to health and pleasure, as well as to the convenience of commerce, peculiarly felicitous. When, therefore, from the same causes the prices of land are so uncommonly great, it seems proper to admit the principles of economy to greater influence than might, under circumstances of a different kind, have consisted with the dictates of prudence and the sense of duty." So that was it! "Prudence" and a "Sense of Duty" dictated to the Commissioners that the "principles of economy" (in other words the encouragement of land speculation) should rule—observing that the "prices of land" are so "uncommonly great," from the reason that Manhattan Island was "embraced by those large arms of the sea"—there-

fore the "uncommonly great prices" were justified. Q.E.D.!

At the time of the submission of the Commissioners' Plan not as much as ten per cent of the area of Manhattan was "developed" or "improved" by even the mud-roads and wooden sidewalks of the time. Yet the Commissioners foresaw that the "prices of land" would always be exorbitant, and that *prudence* and a sense of *duty* of wise politicians and shirt-front committee-men would always "admit" the principles of economy that would prohibit the interspersing of "a great number of ample spaces for the benefit of fresh air and consequent preservation of health."

The one provision which the Commissioners made for a large park, or open space—The Parade—extending from Third to Seventh Avenues and from Twenty-third to Thirty-fourth Street, finally became Madison Square. But, as planned, the Parade would have blocked off Broadway, Fourth, Fifth, and Sixth Avenues in the area obviously destined to become the heart of the city.

The Commissioners who made the plan which determined the present fate of New York real estate were appointed by an Act of the Assembly on April 13th, 1807, "to lay out streets, roads, and public squares of such width (saving that no street should be less than fifty feet wide) and extent as to them should seem most conducive to the public good." They were required to fix stone posts on the ground to establish the City Plan and to file copies of the plan with the Secretary of State, the County Clerk, and the Mayor of New York. The plans and report were filed four years later. The plan bears the signature of William Bridges, City Surveyor, but the surveying of the streets and placing of "1549 marble monumental stones and 98 iron bolts" were not completed by John Randel, Jr., the surveyor in charge, until 1821—about fourteen years after the appointment of the Commissioners. About five or six years later Randel made the first Regional Plan of New York and its environs, published in 1827. (In 1825 the first railway was opened for traffic in England. Before then, whether from "Sardis to Susa" in the 4th Century B.C. or from New York to Boston, the rate of travel had been five miles per hour!) Apart from the provision of Central Park and acquisition of border lands that were under water, and the introduction of Lexington and Madison Avenues, the Commissioners' plan has prevailed substantially unaltered to the present time.

Thomas Janvier summed up the plan of the Commissioners, in his charming little book, "In Old New York" (published by Harper's in 1894), thus: "Unfortunately, the far-sighted undertaking was far from being fulfilled in its performance. The magnificent opportunity given to the Commissioners to create a beautiful city simply was wasted and thrown away. Having to deal with a region well wooded, broken by hills, and diversified by water courses . . . these worthy men decided that the forests should be cut away, the hills levelled, the hollows filled in, the streams buried; and upon the flat surface thus created

they clapped down a ruler and completed their Bœotian program by creating a city in which all was right angles and straight lines." This author pays his respects to the Commissioners—Gouverneur Morris, Simeon De Witt, and John Rutherford—as many others did before him and since—in several ironical wisecracks: "The Commissioners in their stolid way unquestionably gave their very best thought to the work confided to their indiscretion; they even, by their own showing, rose to the height of considering the claims of what they believed to be the beautiful before they decided upon giving place to the useful along." He quotes their expressed pride in "plain and simple reflections" and states, "In regard to parks, these excellently dull gentlemen had equally common, sensible views" . . . "Except in laying out the city on so large a scale—in which there was a touch of uncommon sense that borders upon imagination—common-sense of the plainest sort was the dominant characteristic of the Commissioners' Plan" . . . "Thinking only of utility and economy they solved their problem—which admitted of so magnificent a solution—in the simplest and dullest way" . . . "Yet it is not just to blame them personally because their Plan fell so far short of what might have been accomplished by men of genius governed by artistic taste. They were surcharged with the dullness and intense utilitarianism of the people and the period whereof they were a part. Assuredly the work would have been done with more spirit and dash a whole century earlier—in the slave dealing and piratical days of New York, when life here had a flavor of romance in it and was not a mere grind of money-making in stupid commonplace ways."

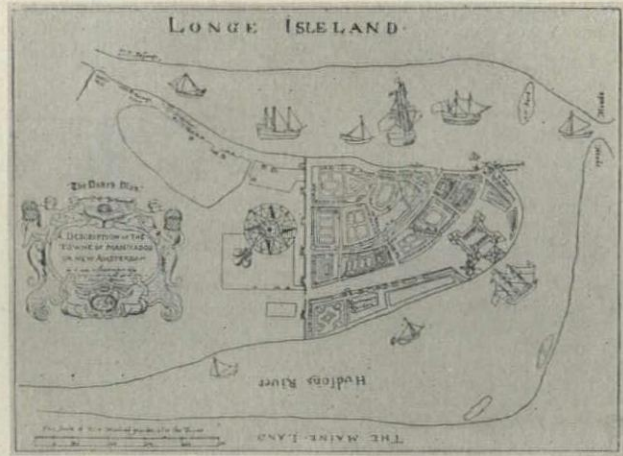
The Commissioners were not without humor in their own "Remarks," for they state: "To some it may be a matter of surprise that the whole island has not been laid out as a city. To others it may be a subject of merriment that the Commissioners have provided space for a greater population than is collected at any spot this side of China."

Then their "plain and simple reflection" again appears with reference to the future development of Harlem as they go on to state: "They have in this respect been governed by the shape of the ground" . . . "To have come short of the extent laid out might have defeated just expectations; and to have gone further might have furnished materials for the pernicious spirit of speculation."

Some fifteen square miles of blocks, varying from five or six to ten or twelve hundred feet in length subdivided into twenty-five feet frontage lots along the great perimeters, each one hundred feet deep, could not, therefore, have been thought to have furnished "materials for the *pernicious* spirit of speculation." But the prices of land which were so uncommonly great as to prevent the Commissioners from including "vacant spaces for the benefit of fresh air and consequent preservation of health," continued to rise out of proportion to the prices of all other things until the blue sky limit speculation in land in 1928 seemed to prove the theory of a closed universe. The *land* alone that was bought for \$24 three hundred

years ago had then risen in price, or at least in assessed value, to five billions of dollars, or more than two million times. Land value has no relation to gold value, but building cost which *is* related to gold value, through the cost of labor and materials, has risen only, approximately, five thousand times in the same period. In short, the rate of profit in building has been one-quarter of one per cent of the rate of profit in land as represented by rise of cost in Manhattan. The classical bargain of Peter Minuit finds many parallels in other cities, because not only has the value of interest doubled cost every twenty-five years or so as to buildings, but the loss of presumed value of old buildings has been written into the value of land with each compounding of interest and profit on each transfer. The real value of land in cities, no less than that of gold in international trade, must find its own level. To find that level will be the chief problem that will now beset Mayor La Guardia; as gold has been—and to some degree still is—that which besets President Roosevelt. Gold must find its value per ounce in its need as a vehicle to *increase* international trade. Land must find its value per area in its need to increase the quantity of demand for *new* building. The position value or “economic need” of land depends upon events of new developments. It, therefore, cannot have a fixed value in the credit units of a particular country.

New York was not planned to be a great or beautiful city, but as the biggest land subdivision on earth. It was not planned with thought to the benefit of the citizens; but with the thought of the great prices that could be obtained from them for the use of land, by owners who had *seized*, been granted, or otherwise obtained control. It was planned for speculators' purposes, and fulfilled those purposes until modern transportation, bridges and tunnels, provided relief for the

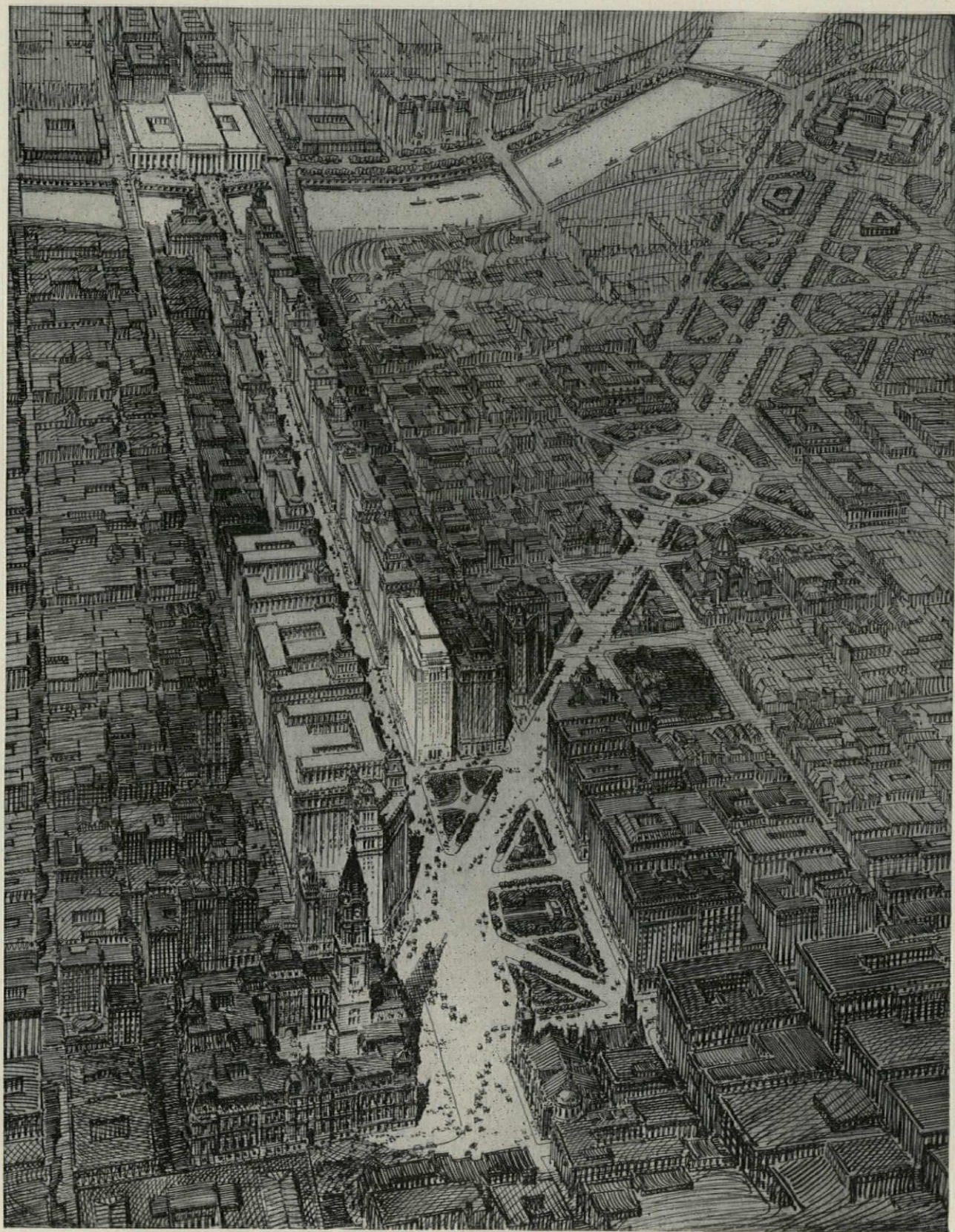


WHEN NEW YORK WAS A GARDEN CITY

The first city plan of New York known as "The Duke's Plan." Note the northern boundary wall at Wall Street.

tenant population beyond “those large arms of the sea which embrace Manhattan Island.” Upon the unsound theory that “land value in cities never goes down” is based the vast financial structure of practical and assessed values of land, upon which bonds and mortgage certificates “secure” the savings and insurance funds of the people. The events of the past year have shown the insecurity of the mortgages however “gilt edged” or “guaranteed”; and have demonstrated that the value of the investment does not depend upon the land, but upon the income from the building. When this fundamental is more fully understood we may look to the rise of new planning that will require fixed times of demolition, area by area, of old investment buildings, and for complete changes in the physical plans of cities to adapt them to the ever-changing needs of new generations.

Part 1 of the foregoing article appeared last month. Mr. Swales, whose long experience as a city planner entitles him to speak with authority on matters pertaining to the economic and æsthetic aspects of the problem of the modern city, will continue the discussion in future issues. We invite comment from readers interested in this phase of the architect's activity which promises to become more and more important to society and to the profession.



BIRD'S-EYE VIEW SHOWING NEW WEST PHILADELPHIA STATION IN RELATION TO BROAD STREET

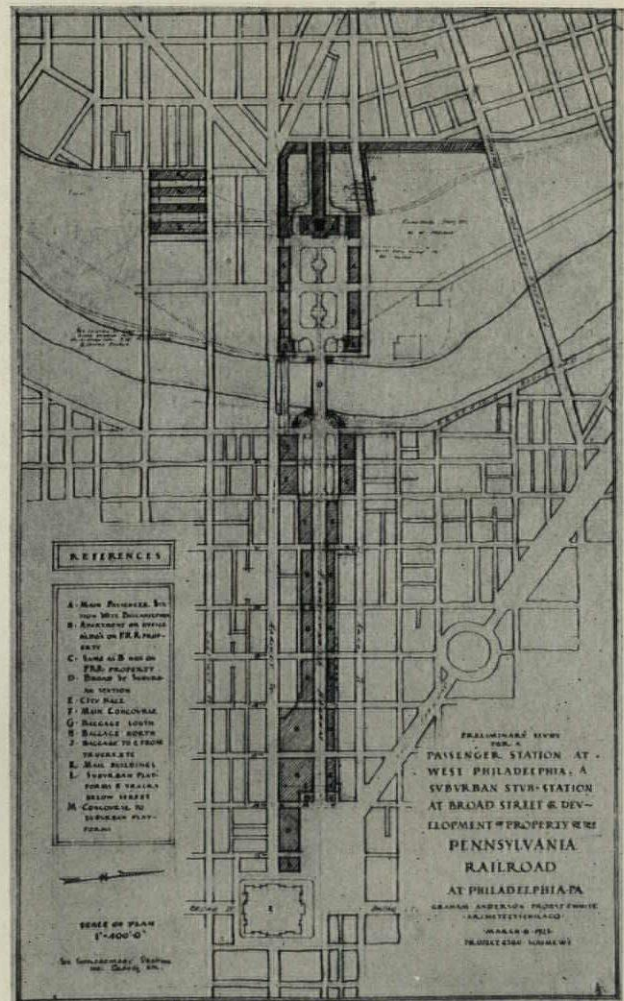
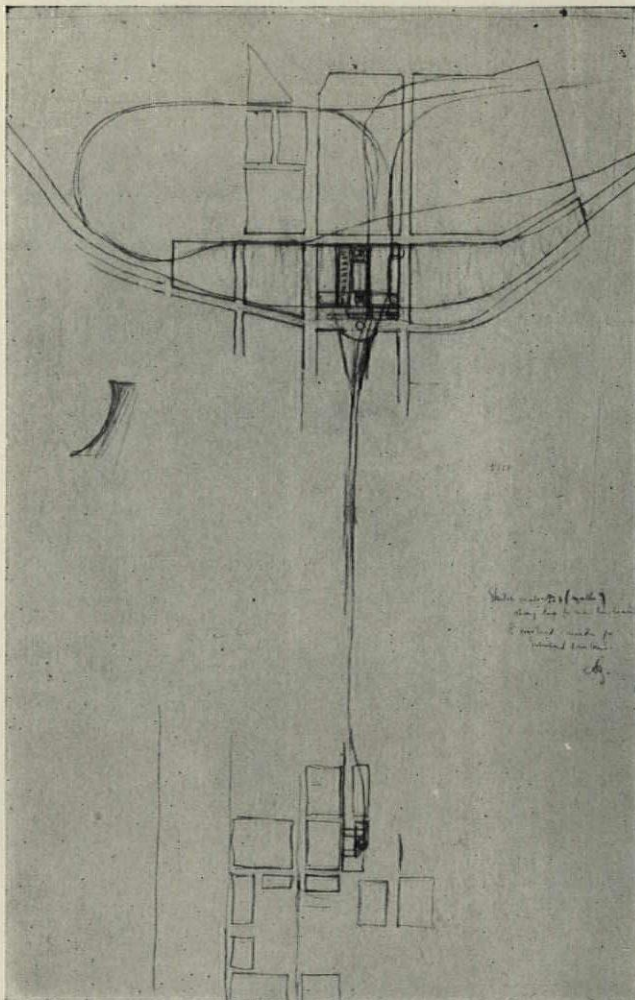
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS

Pen-and-ink rendering by Christian U. Bagge



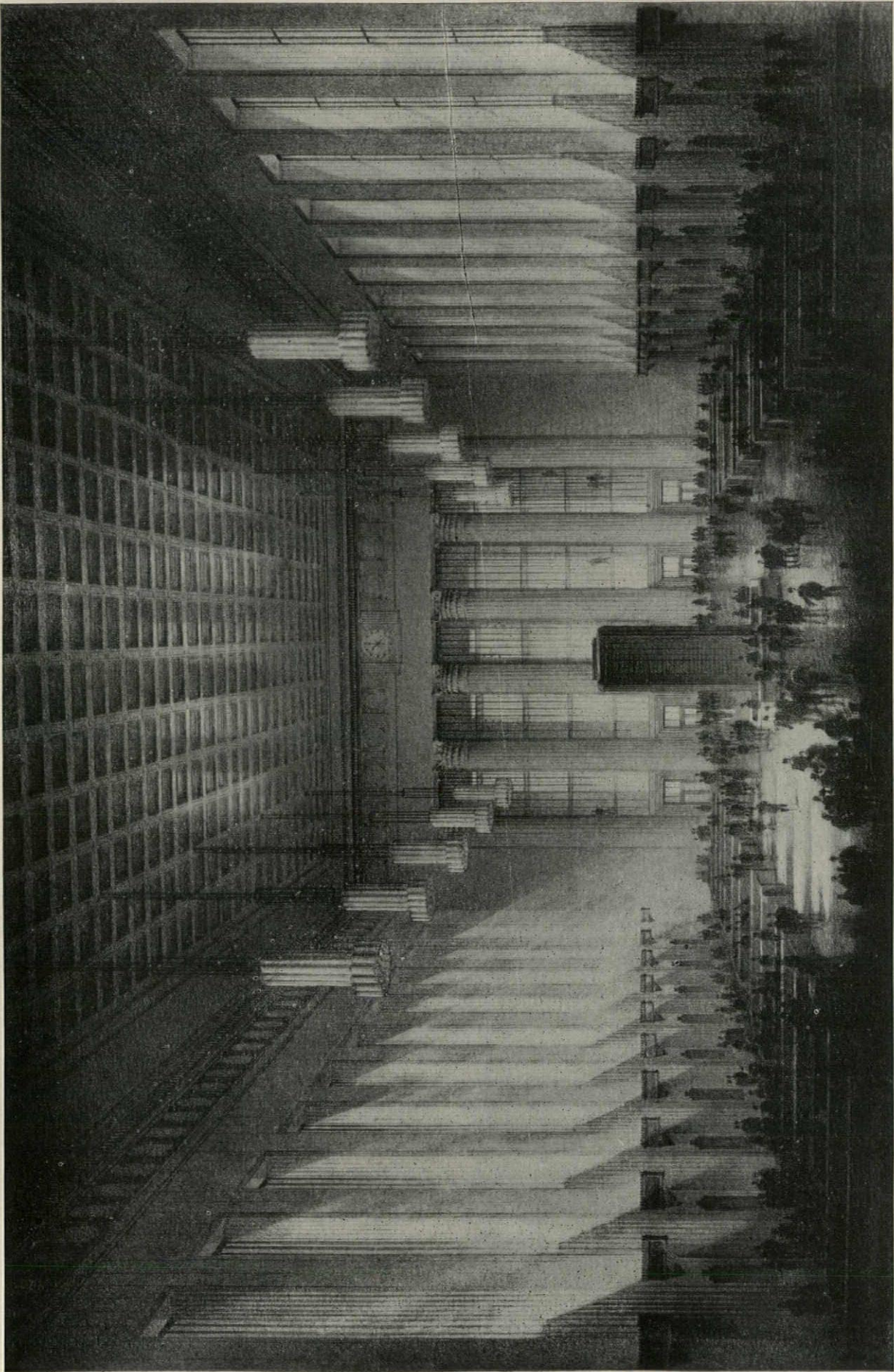
ELEVATION OF NEW WEST PHILADELPHIA STATION OF PENNSYLVANIA RAILROAD

GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS—RENDERING BY HUGH FERRISS



TWO EARLY PLAN SKETCHES OF PHILADELPHIA STATION DEVELOPMENT, MADE IN 1923

DRAWN BY ALFRED SHAW OF GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS



INTERIOR OF NEW WEST PHILADELPHIA STATION OF PENNSYLVANIA RAILROAD
GRAHAM, ANDERSON, PROBST & WHITE, ARCHITECTS—FROM A DRAWING BY CHRISTIAN U. BAGGE

PENCIL POINTS
(July, 1934)

A Half Century of Architecture, 5

A Biographical Review

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

About 1890 Henry Bacon, who was in McKim's at the time, won the Rotch Travelling Scholarship in Architecture, and Austin Lord, just returned from the same Scholarship, came into the office, both having qualified by residence and employment in Massachusetts. The idea occurred to me to try for it too, and in the summer of 1891 (the office then being on the top floor of the old Herter House at 20th Street and Fifth Avenue) left New York and joined the staff of Rotch & Tilden in Boston to qualify in my turn. This change of scene brought me into touch with another lot of men and another school of thought and training.

The principal figures in Boston from 1891 to 1894 were: Peabody & Stearns; Shepley, Rutan and Coolidge; and Andrews, Jaques & Rantoul. The two latter firms were scions of Richardson's office and I think it was Shepley who was the latter's son-in-law.

Robert Swain Peabody was later President of the American Institute of Architects, and came of that Boston hierarchy, of members of which it was written:

"Boston, the home of the Bean and the Cod,
Where Lowells speak only to Cabots
And Cabots speak only to God."

So far as I can learn, Peabody never seems to have had any formal schooling nor office training, but merely travelled about Europe awhile, came back and formed a partnership with John Stearns who had been a draftsman in Ware & Van Brunt's. Stearns was the practical man. One day the office had just finished an important set of competition drawings, and the men were clustered about them admiring their handiwork when John Stearns came along and was invited to admire their beauties also; he gave them one look and grunted. "Haow d'ye get the ashes aout?" he said. And when they looked they found he was right—you couldn't get the ashes aout. Peabody was the designer and some of Boston's ablest architects today were then his assistants. His taste was for over-elaboration, his work overloaded with ornament. I think he felt he ought to rank with McKim and wondered why he didn't.

Shepley, Rutan and Coolidge carried on, rather feebly it was then felt, the Richardsonian tradition.

But the real continuator of the spirit of Richardson's office was Robert D. Andrews of Andrews, Jaques & Rantoul, although as different from Richardson as could be imagined; he was a gentle and smiling philosopher, who lost the keen edge of interest in a problem as soon as it was solved in principle;

a lovable soul, a great gentleman. I had the privilege of knowing him well after my return from Europe, and made a competition drawing for him at the instance of I. Howland Jones, the present head of the successor firm, who went abroad with me in 1894, and we all three worked together on the job. Andrews gave me the option of living with him at Chestnut Hill or at the St. Botolph Club in town; I chose Chestnut Hill; we worked hard all day, had a rousing good dinner with all the accessories of decent dining at the Parker House, went back to the office and worked some more, stopped at the St. Botolph for a game of billiards, and took a late train for home; arrived there the ice-box had to be investigated and then followed a couple of hours of calm philosophical dissertation with me at the receiving end; he had the inestimable gift of getting along with little sleep and at a most indecently early hour rapped at my door, the cheery voice of him announcing breakfast in stentorian tones. When I got back to New York I went to sleep and slept and slept and slept. But those weeks with him are among the pleasantest memories of my life.

There were lots of other offices of course, all thinking fairly well of themselves I suppose, but the firms I mention were the really salient figures. Blackall & Newton, both Rotch Scholars, had recently joined forces.

Rotch & Tilden had a secondary rating; Arthur Rotch was a Beaux Arts man, one of the very few in Boston, although his work showed very little trace of his having passed that way. He made a real contribution to the progress of architectural education when he persuaded his father, Benjamin Rotch (the "o" is pronounced long), to found the Scholarship by means of which since 1884 nearly fifty men have been given the priceless privilege of two years of travel and study abroad under liberal and reasonable conditions—a fine leaven for the profession. Arthur Rotch was very good to me and very patient with a young man not only from New York but from The Greatest Office in the Country—I fancy the capitals were perceptible. When he died, in his early forties, the young men in the profession lost one of their best friends. He was not very tall, and wore high heels to give him more stature; well built, with broad shoulders and was a good sportsman and an excellent figure skater. Mr. Tilden was a little, jolly man with a beard. One day while he was away I happened to be in the outer office talking to a contractor and heard the signal in the drafting

room that the firm was in. I had no idea that my voice was anything like Tilden's, but that taught me, so I frightened the boys more than once. The signal that the firm was in was ingeniously varied according to circumstances, but it always included the words "two foot six"; one of the fellows would come briskly through the rooms and call out to someone ahead of him "That was just two foot six" which sounded like a technical communication—it was, but not the kind it sounded like. When Tilden's son happened in the warning was "One foot three." There was more skylarking in that office than any I know of. When the firm went away, one to Virginia and the other to Bar Harbor or somewhere, the details were known by some subrosa method, down to the train by which they would be likely to return; so we'd do two or three days' work in one, and spend the rest of the time in some lighthearted employment such as pitched battles with knotted towels, one room against another; if there was a parade on down in the street we used to bombard the people in the building across the way who had their heads out of the windows with large wads of sopping wet tracing paper; sometimes we brought up large Irish policemen who were difficult to persuade of our innocence when there was a wet trail from the wash basins to every window.

About that tracing paper; I had been brought up in the liberal, even prodigal, atmosphere of McKim's where good tracing paper was used but treated as though it were the dirt under our feet. The tracing paper in use in most offices in Boston was the thinnest, nastiest, yellowest stuff you ever saw, which came on a roll over a foot in diameter; there must have been a mile of it on a roll—the same for studies, tracing drawings, everything. As if that economy were not enough, instead of thumbtacks they used the smallest size of upholsterer's tacks! These were always getting under the drawing boards, and ruined them all; and many a drawing was torn to bits—but it was economical—or wasn't it? I created quite a sensation as a rich draftsman from New York by refusing to use the damned things and buying my own thumbtacks.

There were two standard practical jokes in that office—the "Clout" and the "Spankerboom." The first was anything that would make a noise when it fell on the floor—a bunch of shingle samples, or something metallic; it had to be light enough not to be felt when it was attached to your coat tails or your trouser leg or similar place by a string and a bent pin. A man would crawl under a range of tables to fix the pin in place while another held the victim in talk; when the trap was baited, a third conspirator would call the victim to him on some pretext, he would pull the "Clout" off on to the floor and a loud jeer was his portion. You got so cautious that you never left your table without passing a hand behind you or looking down at your feet for the string. The "Spankerboom" was made of two shingles about five inches wide, whittled down at the thin end to a convenient width to grasp; the two were nailed together

with another piece of shingle between so that the butts were kept about half an inch apart. Any earnest draftsman, absorbed in his task, reaching forward over his board with his trousers tightly stretched was fair game, duly stalked, and the Spankerboom applied with a full sweep of the arm; there was something about the way one butt followed up the impact of the other that stung like—well, it was very painful. Life in that office resembled that of the early settlers constantly on the *qui vive* for Indians. And they *were* Indians—Joe Chandler, Pierre Gulbranson, Charley Tuckett, Charley Hosmer, Frank Churchill, Che Eastman, Charlie Eddie Hooper, Hackett—we raised Cain in a harmless way, had a good time. Another trick I've just thought of was played if you brought a bag in, going away for the week-end. Somehow or other they got that bag open and you arrived at your destination plus a couple of bricks or chunks of stone. Another was to have something heavy in your hand, call sharply to someone and the instant he looked up toss him the weight; usually he simply had to catch it to save his drawing; once there was a large sample barometer or the like knocking about, it was tossed to me, I dodged, it went over my head, through the open window and down into Devonshire Street, struck a dozing cab horse on the rump and knocked him to a sitting posture.

Our building, 85 Devonshire Street, was very old and served by an ancient and eccentric elevator in riding in which we daily took our lives in our hands; the fate of the old man who ran it might have been ours any minute. The machine had brain storms at intervals when it wouldn't obey the control and ran wild in the shaft. One day the old man pulled the cable, the elevator shrieked with rage and flew up at the speed of light; but the old boy knew his business—as he passed one of the floors he threw open the shaft door, the car crashed against the sheave beams and dropped like a shot duck—but he was crouched ready and as he passed the open door, dove out. The car, baulked of its prey, dropped to the bottom, went up again to get him, hit the sheaves again and stuck. After that, whenever we rode we rehearsed life-saving calisthenics.

The Pee Dees (The Poor Draftsmen's Saturday Night Club) were an amusing bunch; the Club originated quite without intention. I had a drawing to make for Harvard and hired a room belonging to the Boston Architectural Club to make it in. Eddie Soderholtz, the photographer and editor of the first book on the Colonial Architecture of the South, used to drop in to smoke and chat. Presently he brought some of his retouching work and did it there; Sody knew and was beloved by all the good fellows of the club and the place speedily became a port of call for the illuminati among the draftsmen of the town. When I finished my job Sody took the room over, brought in a piano and some burlaps and the P.D.S.N.C. came into being. A jollier crew never emptied a stein; Sody himself could play anything by ear and muscle power; Hubert Ripley, wit and superlative draftsman; Eddie Maher, professional Irish-

man, whom everybody loved—when the Architectural Club decided to give a scholarship by popular vote, Eddie Maher got it by acclaim; George Will, professional Scotsman, now in responsible service in the War Department; Henry Pennell, better known as Hen Pen and fond of chickens, a remarkable pen and ink draftsman of those days; Harry Pratt, raconteur and giggler-in-chief to all the lords of fun and misrule; Charlie-Eddie Hooper, illustrator and poet of sorts; and others I can't identify just now. They, all took or were given names such as Brian Boru for Eddie Maher, Palladio, Inigo Jones, and other famous architects, painters, and sculptors, and each had a song written about him. After a particularly lively jamboree Charlie-Eddie Hooper wrote a kind of Odyssey of the wanderings and doings of the gang, of which only the lines relating to Inigo Jones, alias Harry Pratt, survive in my memory; a great flock of pigeons lived in the pediment of Old St. Paul's Church, facing the Common, and perhaps furnished the *leit motif* for the following immortal verse:

"The marble steps of Old St. Paul's
Were spattered o'er with white,
Which goes to show
Where Inigo
Had roosted over night."

The "P.D. Song," by whom composed I know not, ran like this:

"A Pee Dee is a man
Who does the best he can
No matter what the problem
 it may be;
He can draw a quarter-scale
Or draw a full-detail
Or draw his pay upon
 a Saturdee."

But life was by no means all beer and song, and to pass the Rotch Scholarship exams meant a lot of work, mostly night work, in spite of Mr. Rotch's helpful liberality in the matter of hours. The time came around at last in the spring of 1894 and I was lucky enough to be the eleventh Rotch Scholar with two years of Europe before me.

During my time in Boston the World's Fair in Chicago was opened and I used my vacation in 1893 to go out to see it. Looking back I do not cease to marvel at the way things fell in for me, and the World's Fair came at the very moment to do the most good to an aspiring youth who, a year later, was to go abroad and see the original sources of the wonder and beauty of that spectacle. There have been several beautiful World's Fairs since that one, of greater sophistication, but that one is of real importance because it turned the current of American art into new channels and cast it in new forms. Mural painting in America had its birth then, though LaFarge had already done his Ascension and his work in Boston's Trinity Church; Gari Melchers, Blashfield, Cox, Maynard and others won their spurs

here. It was a splendid chance for the sculptors also, French, Martiny, MacMonnies, Edward C. Potter and many other good men.

It was here for the first time in this country that the three major arts were brought together for the creation of an ensemble; they overwhelmed a young and sensitive observer with an almost intolerable spectacle of beauty, made him choke up with emotion during sunlit hours, happily uncritical and uncritically happy, gulping it all in, the good, the bad, as youth should; and at night brought tears to eyes that looked into an unguessed fairyland.

When the World's Fair was first proposed, John Wellborn Root was made consulting architect, and his partner, Daniel H. Burnham, chief of construction; Root died very soon thereafter and Burnham came into supreme control. Root was a very clever designer, and, rare combination, an engineer besides, of the Romantic school with the local cast that Romanticism assumes in Chicago. He had designed two notable tall buildings then considered epoch-making, the Moadnock and the Rookery. Burnham was the business man and executive, not a designer; he would have made a success of any business he undertook, and I suppose he happened to undertake architecture and made it into a business—big business. He was the forerunner of the business-man architect of the present day.

Thomas Hastings used to declare in his emphatic way that the true test of the right of any man to call himself architect, is to lock him up with a problem, pencil and paper, and see what he is able to design without the assistance of a corps of draftsmen, out of a mind stored and fertile. It would be fun to apply that test widely. Of course it is only a partial test, for a man must also know how to make what he designs stand up.

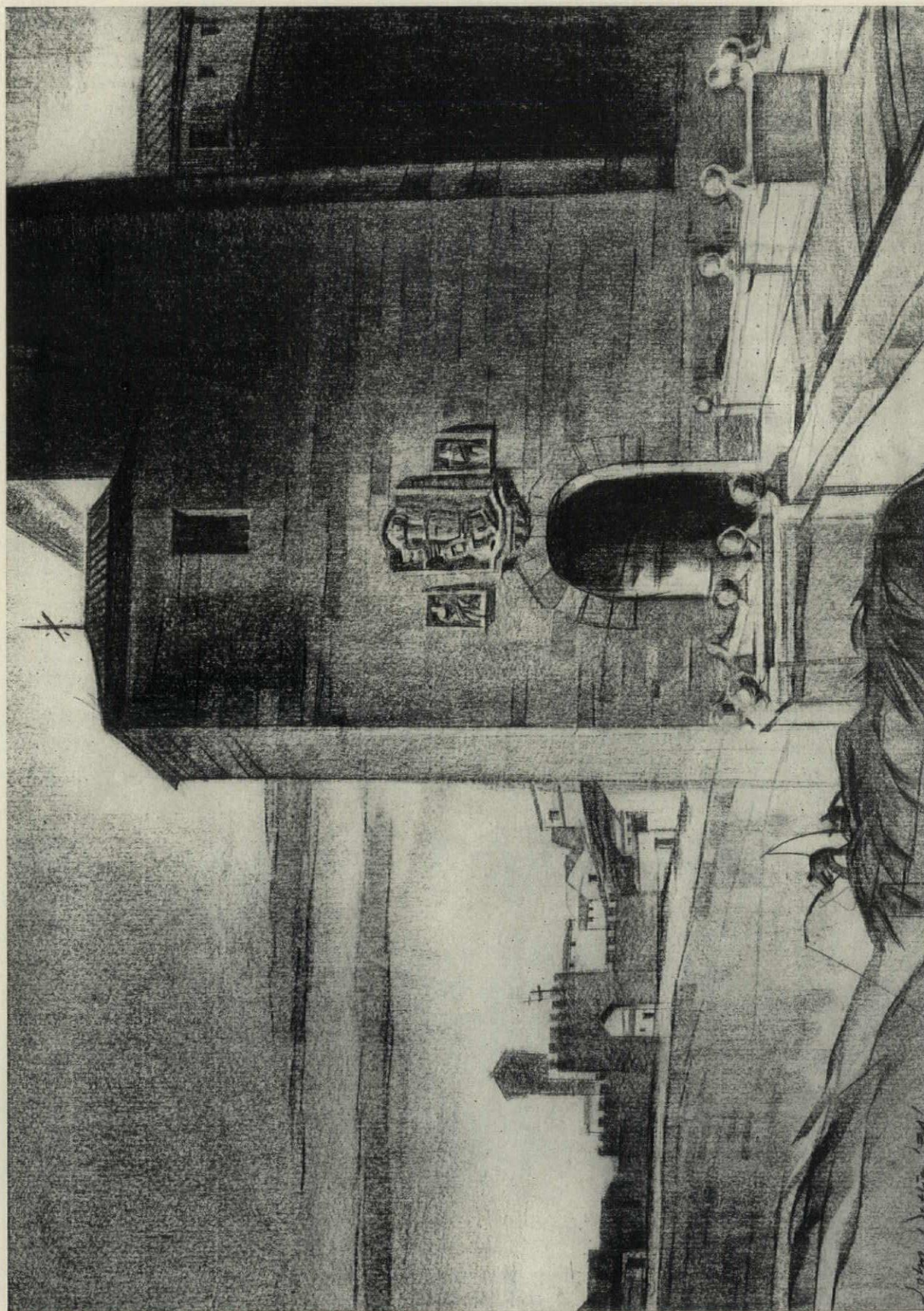
There were five individuals or firms from the East selected to design the principal buildings of the Fair: Richard M. Hunt, McKim, Mead & White, George B. Post, Peabody and Stearns and Van Brunt & Howe; these with five Chicago men, including Charles B. Atwood, Louis Sullivan, Henry Ives Cobb, and a host of lesser lights, with painters and sculptors of the first flight, worked together under the able leadership of Burnham. It was the weight of the eastern men which decided the Classic character of the architecture. Cobb and Sullivan kicked over the classic traces, Cobb producing a little Romanesque thing for Fisheries with fascinating detail inspired by marine life, and Sullivan the building for Transportation which was hailed as a new note in architecture by foreign critics, who could not understand, with their long centuries of disciplined design behind them, that what America needed for its artistic hygiene just then was to be purged of a good deal of its native tendency toward the undisciplined Romantic, especially of the Romanesque, and to submit itself to the wholesome disciplines of the Classic.

(TO BE CONTINUED)



A TRIPTYCH IN EGG TEMPERA AND BURNISHED GOLD BY FRANK H. SCHWARZ

"The Angelic Salutation"—left panel, *The Annunciation*
—center, *The Madonna and Christ Child*—right panel,
The Visitation. Painted for the Liturgical Arts Society.
Size of original, about fifty-six inches high.



PUENTE DE SAN MARTIN, TOLEDO

FROM A DRAWING IN BLACK AND BISTRE CRAYON BY JOHN STEWART DETLIE

Size of original, 19½" x 13½"

PENCIL POINTS
(July, 1934)

PRACTICAL PERSPECTIVE RENDERING PROJECTS & SHEET 2 • A QUICK METHOD FOR INEXPENSIVE REPRODUCTION •

- 1 Lay out your subject lightly in pencil at comparatively small scale on rather rough paper. (Smooth paper will not do. See the effects opposite) →
- 2 With pen or pointed brush and black ink render your fine or definite detail - a sharply pointed pencil, rather soft, is sometimes used instead.
- 3 Complete your rendering with the same pencil. The tone must be black. For this purpose the Koh-i-noor "Negro" is excellent, as is the Dixon Best Black #331. Some prefer the Korn lithographic crayon in pencil form.
- 4 Finally, touch up with ink if it seems necessary (use pen or brush).

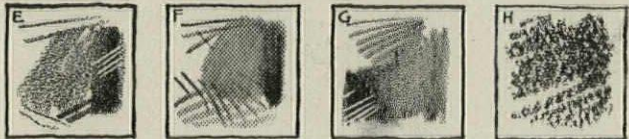
CAUTION! Don't employ complex tones of light and dark! Avoid fine, over-worked detail! If you observe this word of advice your drawings will normally reproduce well at any reasonable size.
If you have to erase, erase clean. Don't leave gray tone; it will print black!

THE PAPER SURFACE IS MOST IMPORTANT

1. These variations are due to the paper; one pencil was used

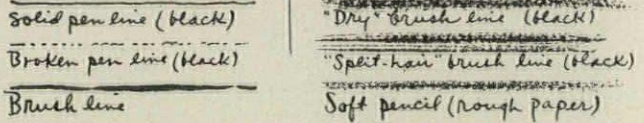


Whatman rough Linen finish Egg shell Rose board

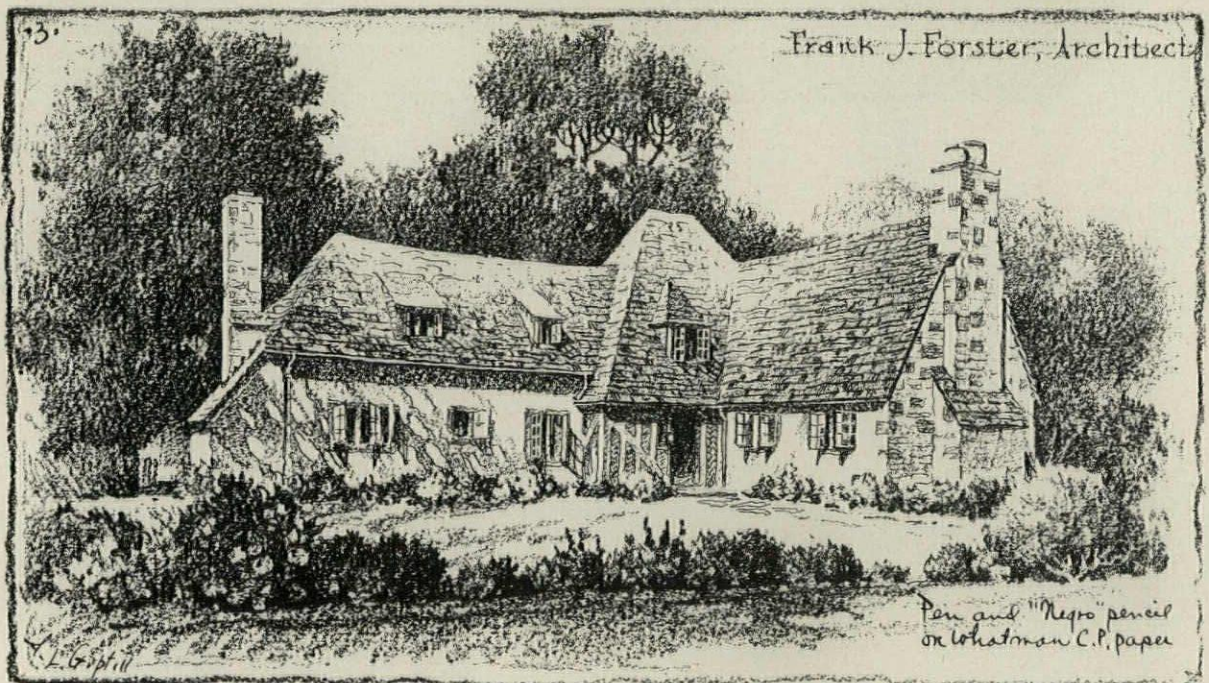


Rose board "Half-tone" Pottled Lavis A
Whites (D, E, and G) are scratched or done in white ink or paint

2. Lines of this sort can be combined in many ways



SOME STROKES SUITED TO "LINE" REPRODUCTION



Frank J. Forster, Architect

Pen and "Negro" pencil
on Whatman C.P. paper

THIS DRAWING WOULD STAND GREAT REDUCTION AND PRINT ON ALMOST ANY PAPER.

A. L. Gouptill's Corner

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

Rendering Project No. 2

My main purpose in this issue is to present a type of rendering which is not only quick and easy to do but which lends itself to inexpensive reproduction, thus answering one of the queries of a month ago.

First, a few general points on reproduction. Reproductions can be divided roughly into two classes, line engravings and half-tones. The former are used mainly for reproducing drawings made with pure black ink. They are true reproductions in that they exactly reproduce each black area of the original; under the magnifying glass they reveal no "screen" of dots. They are relatively inexpensive.

Half-tones often look somewhat like photographs, having a wash-like gray effect all over. Magnified, they are seen to be made up of many tiny black dots, for each subject, in the process of engraving, is photographed through a finely ruled glass screen. Sometimes half-tones are "high-lighted," the background grays being dropped out. Half-tones cost more than line cuts: high-light half-tones are very expensive. For an example of half-tone work, see page 354. Watson's Eldorado drawing, page 25, is a typical high-light half-tone. Magnify these and the dotting will be plainly revealed. As a rule photographs and drawings in pencil, crayon, wash, etc., must, because of their varying values, be reproduced by the half-tone process.

Line cuts print better than half-tones on rough or cheap paper, or with rapid press work, and hence are frequently used in newspapers and like publications. When half-tones are substituted in such work, the large dots of the coarse screen which become necessary are visible to the naked eye.

As newspapers frequently give the architect valuable publicity, providing he furnishes drawings of printable character, and as the typical rendering, especially if of large size and subtle contrasts, does not print to advantage as customarily reduced by half-tone, it is advisable for him to be familiar with media or techniques suited to line reproduction. Pen drawings are perhaps as good as anything: on the other hand

they demand more skill and time than do some other types. Rather poster-like brush drawings in black have possibilities. Large areas of black are not easy to print, however, and are great ink consumers. Some papers refuse to print areas of unbroken black larger than $\frac{1}{8}$ " square: if drawings submitted have more black than this then stipple it or otherwise modify it by photo-mechanical means.

Now what I am leading to is this. Although the typical pencil or crayon drawing must be reproduced by half-tone, as we have seen, special work in these same media is possible which can be reproduced with reasonable satisfaction by line engraving, thus reducing the engraving cost and insuring greater printability. The work I have in mind is also acceptable by the newspaper, as it has no large areas of solid black.

The trick is simple. I have endeavored to exemplify it on Sheet 2, opposite, which was reproduced by line engraving. It will be seen that the paper selected is the vital factor, for if sufficiently rough it will break the tones into dots much as does the screen in the half-tone process. The notes sufficiently explain the method, I hope, though perhaps I have been a bit ambiguous at 3 where I say "The tone must be black." This does not mean that the tone must look black, but only that everything which you draw will be printed with absolutely black ink. If there are light gray touches in the original, they will print black or not at all. A soft pencil is therefore advisable, plus a firm stroke.

If such a drawing is greatly reduced, some of the compact areas may fill in the reproduction and print to look more solid, while, contrarily, light areas may appear a bit lighter because of tiny dots etching away in the acid baths which play a part in the engraving process. The result usually remains effective, however, a rare virtue that this treatment makes possible.

This particular drawing at 3, incidentally, was unusually small, measuring approximately $8\frac{1}{2}$ " x $4\frac{3}{4}$ ". Time is usually saved by working small, and whatever of accuracy is lost is generally inconsequential. Regardless of size, this

technique is extremely rapid. The sense of detail, as in the foliage, results largely from the grain of the paper surface. The greater the intended reduction the rougher the paper should be.

A bit of white ink or paint can be used the last thing for touching up along eave lines, muntins, etc. Sharp knife scratches are sometimes employed for the same purpose. Black ink can also be added with either brush or pen. If such work is intended for reproduction the utmost care must be taken not to smudge it either in the making or when finished: before it goes to the engraver it should be sprayed thoroughly with fixatif.

This technique, like most of those to be presented in this series, is subject to many interesting variations, and is as well suited to sketching as to rendering.

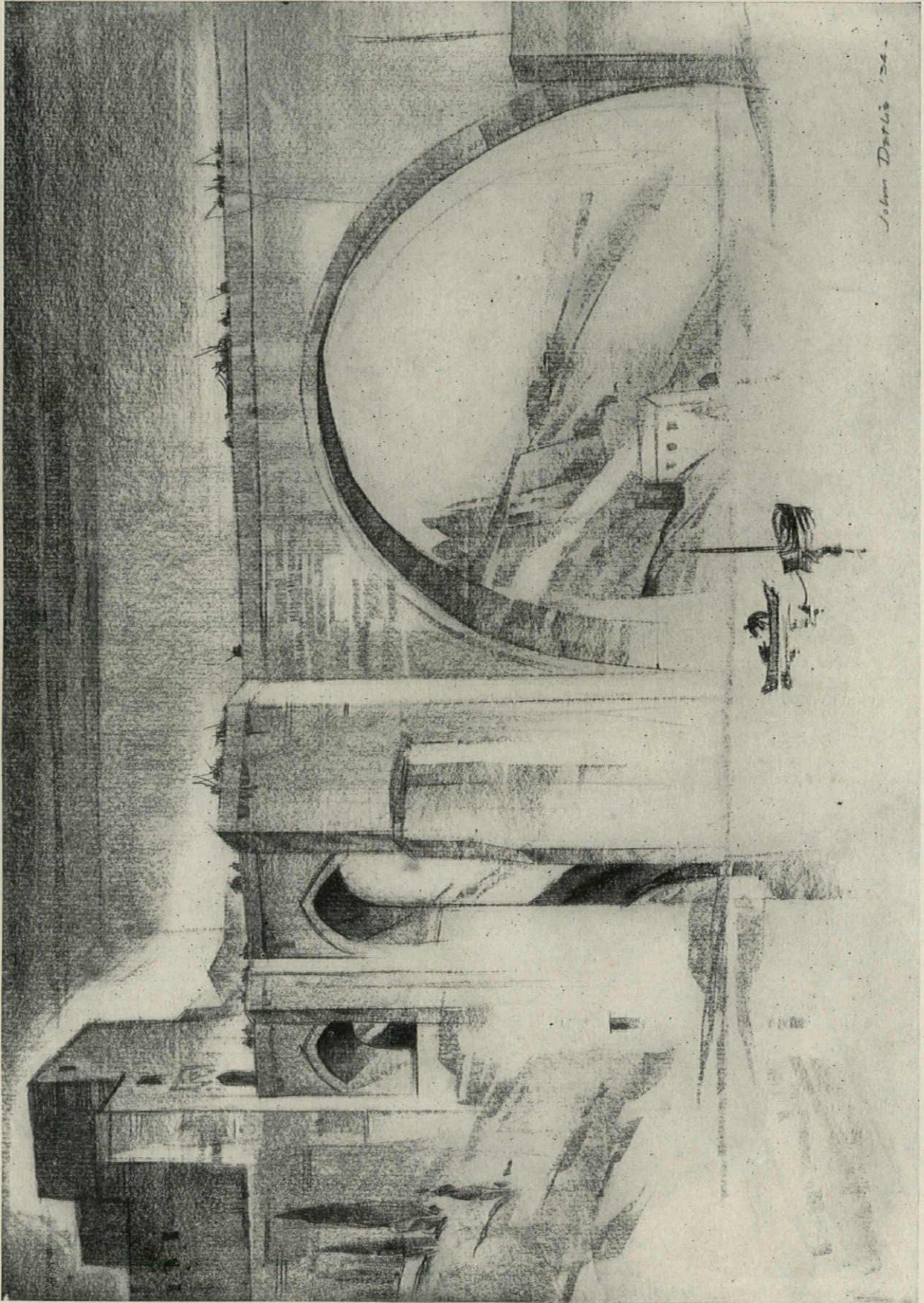
The Competition Drawings

I have just space this month to discuss some of the very beautiful renderings shown with the competition designs, pages 308-339. I wish every reader could have the privilege of seeing the original drawings, which are four times as large as the reproductions, and am told that many of you will see perhaps a hundred of them as they are sent around the country on an exhibition tour. The reproductions, however, though small, show something of the skill of delineation and composition possessed by the designers.

The first prize design, page 308, was particularly well and sympathetically drawn. Some day I hope the editors will find space to reproduce the small elevations at as near the size of the originals as possible. Beautifully studied architecturally, they were delineated with an almost caressing touch of the pen. The third prize design too was exceptionally well presented and drawn with lines not too fine to stand the reduction in size. Notice how the massing of the foliage in the big tree sets off the building as well as serving the useful purpose of providing welcome shade for the motor court.

I should have guessed that the fourth prize design was rendered in perspective by that master delineator, Robert Lockwood. It has a freshness of arrangement and is almost alive with light and shadow. The foliage forms a lovely setting for the house and emphasizes the way in which the author of the design, Mr. Kelley, expanded the living quarters into the out-of-doors.

Note particularly the rendering of the designs by Messrs. Bullard, Gowman, Lea, Neilinger, Steffgen and Yewell.



PUNTE DE SAN MARTIN, TOLEDO

FROM A DRAWING IN BLACK AND BISTRE CRAYON BY JOHN STEWART DETLIE

Size of original, 19 1/2" x 13 1/2"

PENCIL POINTS
(July, 1934)

Grand Prix de Rome, 1934

By Butchel Karen

“April in Paris” does not create a tender rumination of chestnut blossoms in the Jardins du Luxembourg, not, that is, for the architectural gentlemen of St. Germain des Prés. Because to them April has but one significance, one meaning. It is the month that the logistes for the Grand Prix de Rome are selected. In the little cafés and bistros of the quarter they forget the springtime, they forget even the eternal rumors of war. Their conversation is completely occupied by the competition, the logistes, the patrons, and the program that is never quite good enough.

Early in March the first of this conversational barrage begins with the judgment of the concours Redon. A plan problem in the medium of an esquisse-esquisse, it is the consistent tradition that the winners of this competition will be logistes in the Grand Prix. This year has been no exception. Four of the five prizes awarded in the concours Redon were awarded to men who have since become logistes. There is no lengthy elimination to select Grand Prix logistes.

Approximately three hundred students of the various ateliers went en loge for the first elimination, the twelve-hour esquisse, on Tuesday and by Saturday the ten men who will do the prix had been selected. The twelve-hour, as it is called, is always an interesting competition. It is always a dignified and sober problem, essentially architectural and never subjugated by an unusual rendering technique. This year the program was entitled “A Monument to King Albert I of Belgium.” Every one of the twenty selected winners of the competition rendered his projet on a sheet of detail paper with the uncomplicated medium of charcoal, and every one of the twenty winning esquisses were classic to the extent of using the Corinthian order. Two days later these twenty men, together with the forty men who are exempt from the first elimination because of values and medals earned at the school in other previous concours, went up to their loges for the rigorous twenty-four-hour esquisse which eliminates all but the ten men who do the prix. They were given a short, explicit program. The subject was a plan for “A Government Conference Building” and the problem was the solution of the circulation for three auditoriums. The next day at the exposition of the drawings it was apparent that the ten winning twenty-four-hour esquisses were examples of nothing other than architectural skill. All were blue-carbon *calques* displaying excellent drafting on yellow detail paper with no appreciable rendering. Certainly at no time was the architecture obscured or secondary to the delineation. The consensus of opinion was expressed by one respected critic who said: “Les concurrents ont fait de bons plans classiques, bien composés, adroits et brillants.”

Three days after they had wearily dragged themselves out of their loges, having completed the twenty-four-hour sketch, the winners of that competition went en loge again to make the esquisse for the final projet. Such is the velocity with which the Grand Prix eliminations proceed. Entering their respective loges, they were each handed a piece of paper bearing the title “Programme du Concours Définitif pour le Grand Prix de Rome.” Here is that program:

A PERMANENT EXHIBITION CENTER FOR CONTEMPORARY ART

As a means of advancing the development of art in France, the government has decided to erect a group of buildings devoted to the permanent exhibition of contemporary art. Several factors have determined this decision: the difficulty of organizing temporary shows; the impossibility of exhibiting under favorable conditions during the intervals between such shows; and the considerable expense entailed.

These exhibitions may be conducted by art associations, scholastic institutions, or even independently by the artists themselves. Space must be allotted for the use of these various groups.

The principal divisions to be considered are: first, Painting; second, Sculpture; third, Architecture with its allied fine and applied arts; fourth, The arts of the theatre; and fifth, The arts of style and fashion.

The sections devoted to painting, sculpture, and architecture, in conjunction with the fine and applied arts, shall comprise a structure or structures which should include on the ground floor and on succeeding floors, corridors, galleries, private salons, all of which should be well illuminated, easily accessible, and logically arranged so as to permit the organization of general exhibitions, group exhibitions and independent exhibitions of individual artists as previously mentioned. Each of these sections is to contain vestibules, stairs, elevators, offices, storage space, and all necessary services.

The theatrical division should include exhibition galleries for costumes, scenery and miniature sets as well as a playhouse to seat fifteen hundred, a concert hall to seat five hundred, and a motion picture theatre to seat five hundred, each of these auditoriums to have the most modern equipment and each to have individual services and administrative offices.

The section devoted to contemporary style and fashion should comprise exhibition galleries for costume designs, models, etc., as well as three great rooms, suitably arranged for exhibitions by means of mannikins for the display of costumes and fashions, the whole to include all necessary services.

It will also be necessary to include in the composition;

1. A restaurant so arranged as to permit exhibits of gastronomy where the provincial dishes and regional wines of France may be served.
2. A group of conference chambers and a group of studios for the dissemination by radio of contemporary literature as well as art criticism and appreciation.
3. The administration offices of this important center with an information office, sales rooms, publicity bureaux, and everything that would contribute toward making the foundation more useful to the prosperity of the nation's art.

The plot devoted to these buildings shall be level and shall be situated on the edge of a woods. It shall be four hundred metres long and three hundred metres deep. The area surrounding and between the structures should include gardens, terraces and similar landscaping and to otherwise provide suitable setting for this art center. Wide avenues shall encompass the plot, permitting easy approach. One main public entrance and supplementary service entrances shall be provided. Parking space, bus and subway stations outside of the indicated area must be provided in order to facilitate the arrival and departure of the public.

The program has of course been criticized. No program can ever avoid that since it is written by one generation and solved by another. Student opinion expresses itself as feeling that the proportion of the given plot, three hundred metres by four hundred metres, impedes a vigorous, decorative plan. They feel that it should be square in shape, or better still, that they should feel no restriction of plot dimension at all, thereby allowing a more imaginative solution with greater freedom in regard to plan composition. More practical and less romantic opinion claims that lack of such restriction would shear the problem of the last vestiges of whatever utilitarian aspect it now possesses.

Would you like to know something about the ten students that were confronted by this interesting program one recent sunny spring morning on the Quai Malaquai? First in the order of placement in the twenty-four-hour esquisse comes André Aubert. He signs his projets as being the student of MM. Pontremoli, Leconte, and Tournaire. A familiar figure in all Beaux-Arts competitions, he is no stranger to the rigors of the Grand Prix concours. Last year he was a logiste and in 1932 he placed second. He has been a consistent winner of the Redon, and has won at various times, during the past five years, the prix Paulin, the concours Roux, the prix Américain, and the Godeboeuf. He is one of the strongest men in the école. Second is Gouriou of Atelier Héraud, whose twenty-four-hour sketch displayed a new ability. Third is Potik Herr, the Breton fisherman from Atelier Expert who has recently acquired the tutelage of M. Paul Bigot and is therefore registered as élève de MM. Bigot et Expert. Caleb Hornbostel and Potik were inseparable friends and mutual critics until Caleb received his diplôme a year ago and returned to America. Potik won the prix Américain in 1932 and was one of the winners of the concours Chenavard last year. In his loge, niggering for him, will be George M. Frei, former student of Lloyd Morgan and winner of the 1933 Paris Prize. Accompanying him will be his ever-faithful shadow, Anderson, also a Morgan man. Fritz Voght, of Alabama Polytech, will also assist in this loge. All three of these students are members of Atelier Expert. Letelie and Domenc, former Grand Prix logiste, both from Atelier Laloux-Lemaesquier, are fourth and fifth respectively. Guth is next in line and one of the most interesting men in the competition. Although young for a Grand Prix logiste, his work is always characterized by startling verve and dash. His projets are invariably cynosures at the expositions and what they lack in maturity is more than compensated for by their vivid color and force. His prize-winning Godeboeuf in 1932 will be long remembered and his Grand Prix solution last year (the problem was a cathedral) was admired not so much for its well-studied plan as for an artistic smirch of the smoke of burning incense which, although truly magnificent, obscured much of the detail of the façade. One of the judges was heard to remark at first sight of this exciting elevation: This projet should not be judged here but should be taken into the other salon and judged for the Grand Prix in painting. Students feel that no matter what the result of this Grand Prix, some year Guth is going to win. Perhaps, they say, this will be the year. Avizou and Billard, who is now en loge for his third Grand Prix competition, are both students of M. Bigot, as is Myassard, the ninth in line.

Tenth and last, but by no means least, is André Hilt, the Paris butcher boy and a member of Atelier Defrasse, Madeline, et Aublet. He is an easy favorite in the odds-on betting among students and patrons. Well seasoned, he placed third in the Grand Prix as long ago as 1929. Last year, it was said he would have won had the jury been restricted to architects and not, as is the custom, included patrons of the school of painting, engraving, and sculpture. He has won every prix at the école except the Godeboeuf at some time during the last six years. His work is thoughtful and well-studied and his delineation is brilliant and deft. Niggering for him, as last year, will

be Richard Granelli, former student of Lloyd Morgan and 1932 winner of the Paris Prize.

Five patrons are responsible for the criticism of these ten young men. You might think it a formidable project for one man to criticize four Grand Prix logistes, as M. Bigot is doing this year. But I don't think you share that thought with him. In 1922 M. Victor Laloux, then seventy-two years of age, had five logistes. One of them won the Grand Prix and another one placed third. This year, although the brunt of the criticism will rest upon the strong and willing shoulders of M. Lemaesquier, M. Laloux will give regular criticism to his two students who are logistes despite his great age of eighty-four years. M. E. Pontremoli, with Guth and Aubert as élèves, anticipates no difficulty in criticizing such brilliant students as are these two. M. Madeline and M. Gabriel Héraud will have little trouble with one student in each of their respective ateliers.

The most interesting phenomenon among the patrons is that concerning M. Roger Expert. M. Expert is one of the leading men in contemporary architecture in Europe today. Among his recent commissions have been the construction of the French Embassy and the French Consulate in Belgrade, and the interiors of the super-liner of the French Line, the Normandie. He was responsible for much of the interesting architecture of the Exposition Coloniale in Paris in 1931 including the illuminated fountains and the château d'eau. He is a relatively young man and is disliked by many older patrons since he is an ardent champion of an architecture that places utility above tradition. At judgments, always a stormy petrel, he respects none of the taboos of Beaux-Arts architecture and is therefore known by other patrons as "le diable." That he is an excellent critic, particularly with projets of a decorative nature, is testified by the results of the Godeboeuf in 1933 when students of his atelier won not only all five prizes but ten medals as well. Both Guth and Potik Herr were originally Expert students, but both felt that their chances of winning the Prix were impaired by his relative youth. It was explained that he was not yet "mature" enough adequately to criticize a Grand Prix. But it was whispered that he lacked influence and that he had made too many enemies in the important inner circle of the institute by his fearless campaign against what he considers obsolete and useless and wrong in Beaux-Arts architecture.

There are ten men working with innumerable niggers in ten crowded, dirty loges and the floor is knee-deep in tracing paper and the walls are littered with charcoal studies. And on July seventh after ninety-six working days en loge, their completed drawings will be hung in the great exhibition hall of the Beaux Arts in Paris. The size of the chassis will be enormous, some of them will be over twenty feet long. For three days the unjudged projets will be on public exhibition and then on the evening of July eleventh the great doors of the salon will open and the little dignified figure, white-bearded and white-haired, M. Pontremoli, will step out and look down that long flight of steps into the foyer at the ten trembling logistes and the sixty-odd niggers standing in shaking anticipation. He will cough, clear his throat, then he will say:

Le concours pour le Grand Prix de Rome d'Architecture pour mille neuf cent trente-quatre est gagné par monsieur