



ENCIL OINTS

NOVEMBER
1934

AN ILLUSTRATED
JOURNAL for the
DRAFTING ROOM
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WHAT IS MODERN ELEVATOR PRACTICE IN OFFICE BUILDINGS?

SIGNAL Control Elevators, first installed in the Standard Oil Building in New York City and since furnished by the Otis Elevator Company for over 350 other high-class office buildings, are now so generally recognized as the accepted standard for modern office buildings that, in recent years, few such buildings have been equipped with any other type of control. Improvements and simplification in design and construction have not only materially reduced the cost of Signal Control but have added so greatly to its flexibility that its field of application has been rapidly extended to embrace the six-story office building as well as the towering skyscraper.

The tremendous advantages of Signal Control from the standpoint of both quantity and quality of elevator service have been so thoroughly established that to install anything but Signal Control in even a moderate-size office building is to risk elevator obsolescence before the building is completed.

For all but intermittent service elevators in low-rise office buildings, gearless machines with Unit Multi-Voltage and two-way self-leveling are taken for granted by most owners, architects and tenants of modern office buildings. Maximum smoothness, convenience and passenger-handling ability require in addition Otis Signal Control which, with recent refinements, now offers the following outstanding characteristics:

1. The pressing of a hall button by a prospective passenger automatically stops the first available car traveling in the desired direction.

2. An audible gong and a hall signal lantern advise the waiting passenger which car will stop and sufficiently in advance of the arrival of the car to permit the passenger to move without unusual haste to the proper opening. The interval by which the light precedes the arrival of the car is adjustable within ample limits to permit each installation to be arranged with that light interval best suited to the requirements of the building. This is a notable advance in the Elevator Art and is accomplished without sacrificing the all-important requirement that only the light corresponding to the car that is to stop shall be illuminated.

3. The car and hatchway doors open automatically as the car stops level with the floor.

4. The car stops automatically at the floor corresponding to the button pressed by the attendant in the car.

5. Excellent service is assured independently of the skill or memory of the operator. False stops are eliminated and the possibility of failing to stop for a waiting passenger is avoided.

6. The control is so arranged that when desired the cars will stop and reverse automatically at the point of highest call. During the morning peak period this new and important improvement adds considerably to the passenger-handling capacity of the elevators, as the time required to travel unnecessarily above the highest point for which there is a car or hall call is completely eliminated—round-trip time is reduced and more trips from the ground floor can be made during the period of intensive service.

This same arrangement, which also includes a buzzer in the car, makes every car available for night service without the additional complication of a night service annunciator.

7. To assure the maximum service of which an elevator installation is capable, it is necessary that they be dispatched with the proper interval and in proper sequence—all of which is accomplished with a minimum of attention on the part of the starter by the Otis Scheduling Device.

The number, capacity and speed of elevators required to provide adequate elevator service in a modern office building can best be determined by taking advantage of the wealth of information assembled by Otis Engineers and based upon extensive tests in existing buildings. All Otis offices are equipped to give complete and detailed information on the subject of proper elevator equipment for all types of buildings, and this service is available to architects and engineers without obligation.

OTIS ELEVATOR COMPANY
Offices in all principal cities

Architects and Draftsmen, Front and Center!

For more than two years it has been constantly urged upon the Administration, not only by architects, builders, and the manufacturers of building products, but also by economists and those of broad vision generally, that a nation-wide revival in construction was necessary as a final step toward sound nation-wide recovery.

The President and his important advisers have now apparently come out unequivocally in favor of a tremendous revival in construction, both Governmental and private, and legislation will be sought to provide the means of putting this plan into operation.

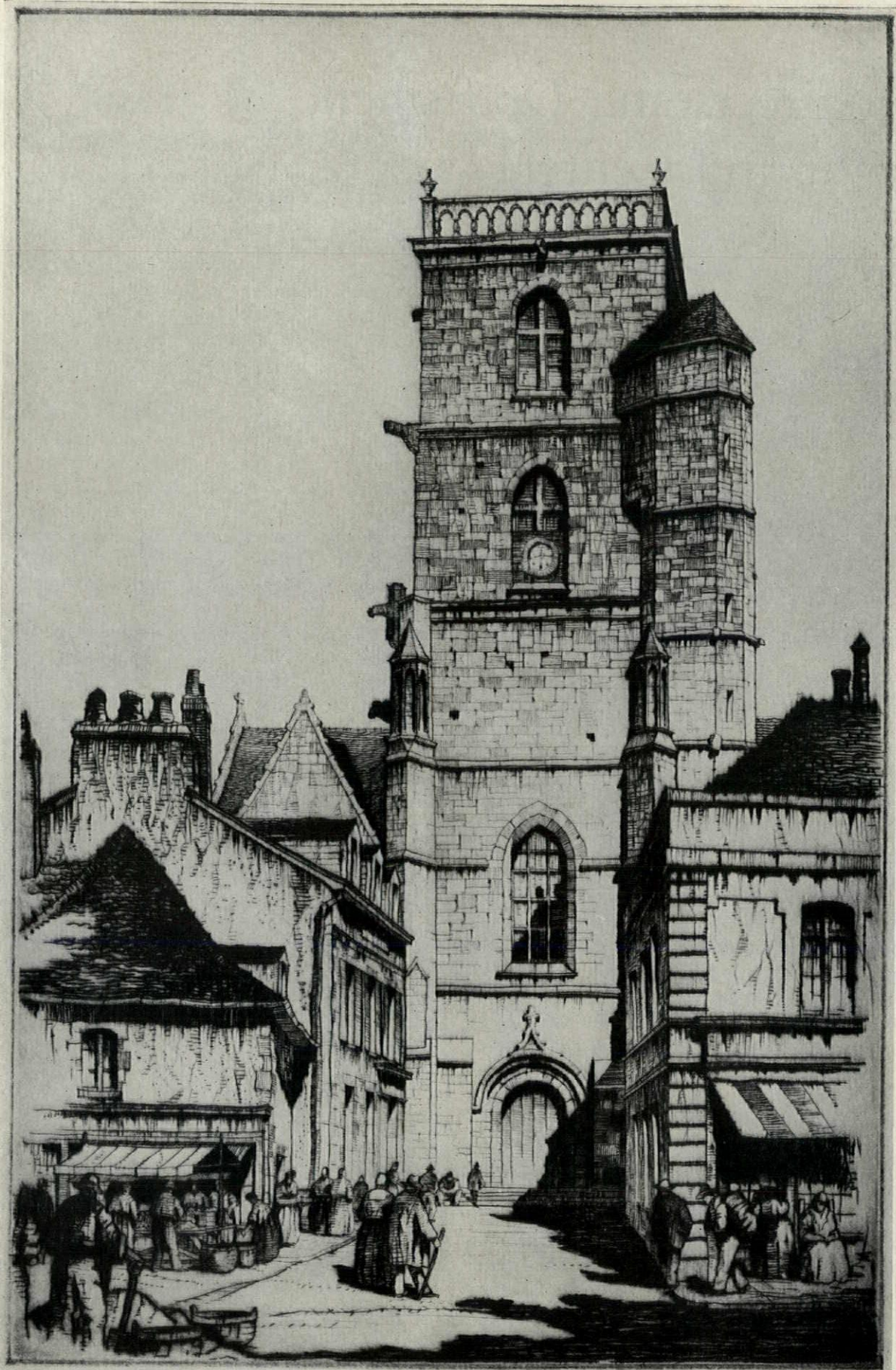
It must be clear that in any broad scale construction program the services of skilled technicians—architects, engineers, and draftsmen—will be required. It may be that the basis for the employment of architecturally trained men in relation to this vast and vital construction program may be somewhat different from that which was customary practice before the depression. We know nothing about this but we wish to urge upon every architect and draftsman to do two things:—

First—Get back of this program with all the energy and intelligence he possesses. We have fought hard for a long time to secure recognition of the vital part which must be played by construction before general recovery is possible. In securing this recognition a tremendous advance has been made toward the return to more prosperous conditions in every industry and in every walk of life. In high places, both financial and Governmental, there has been a deplorable and pitiful lack of appreciation of the value of architecturally trained men. It is a frightful admission to make but we might just as well face the fact that architects generally have not been able to secure for themselves recognition on the same plane with other professional groups. Too often the banker looks upon the architect's fee as an unnecessary frill and upon the architect as a nuisance. So, to a certain extent at least, the architect is on trial before the great body known as the American public. We are on the spot and it behooves us, so to conduct ourselves in relation to the construction program now in formation that we

shall emerge two or three years hence with the respect of the community at large in a greater degree than we possess it today and maybe with a few sprigs of laurel.

Second—We urge every architecturally trained man, while endeavoring to secure for himself a fair share of the employment which a broad building program should furnish, to view the whole program in the light of its effects upon the nation rather than from a narrow personal and selfish point of view. It has been charged, and with some truth, that the architect has given much of his time and thought to debating relatively trivial matters. It has been charged that many architects, in pursuing jobs and carrying them out, have failed to study many economic questions which inevitably must have an important bearing on the fortunes of his clients, either favorable or unfavorable. Let every architecturally trained man, whether he be an employing architect or a draftsman working for others, equip himself for what we believe will prove to be a new era in the design and construction of buildings. Let broad thinking take the place of a narrow, selfish, and introspective point of view; let the advice to clients, whether the client be an individual, a city, a state, or the Federal Government, be worthy of the great group of men constituting the architectural profession. It is a good deal to ask of any individual who has had very little work and not much of anything else for several years to think about the nation instead of about himself, but the more architects line themselves up in the great war against depression with construction as the shining weapon now being prepared to slay the monster the better it is going to be for everybody living in this country, including the architectural profession and every member of it.

Apparently we are going to have a big building program. The engineers, the building contractors and the manufacturers of building materials, the so-called practical elements in the construction field, all will have important parts to play. The hero of the whole show should be the architect. And let the architect see to it that the show is not stolen by someone possessing less ability to occupy the leading role in the play.



Ploermel

W. W. Alley

"PLOERMEL"—FROM A DRYPOINT BY MERLE W. ALLEY

PENCIL POINTS
(November, 1934)

"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 manœvrin', 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."*

VI

Editor's Note:—Mr. Magonigle believes that "the upper ground" is a good place from which to take a wide view of professional matters. In the critique immediately following he deliberately abandons for this occasion the delicate tread. He holds that there has been enough pussy-footing; that the situation calls for plain and fearless talk; that the work and duty of the architect are not confined merely to the buildings he builds but include the welfare of the profession he follows; and that what he does in both spheres of activity is proper matter for criticism in the best sense.

* * * *

TO THE ARCHITECTS OF THE UNITED STATES IN AND OUT OF THE INSTITUTE:

Wake up!! In the face of the most dangerous situation the profession has ever confronted it is acting as though it were paralyzed and numb. It is also behaving as though it were dumb. Don't you realize that architecture as a profession is being swiftly destroyed, disintegrating under your very noses?

What have you done about it?

What are you doing about it?

What are you going to do about it?

Some of you have for years immersed yourselves in your private affairs, too indifferent or too timid to take an interest in the welfare of the profession that has given you your daily bread, and upon whose well-being and standing and prosperity your own depend. You have let others take the lead and do the work you should have helped to do, but of which you were very glad to reap the benefits. Those of you who are members of the American Institute of Architects and who have let others do your share of the work are doubly guilty, for you have accepted and thus fostered a kind of leadership that has brought you to a point where the architect has no influence whatever in the country, not even in building matters.

I prophesy that if the present trend continues the architect will be extinct and become a kind of clerk to Government bureaux or building contractors, and very soon.

You have permitted the Office of the Supervising Architect of the Treasury Department to be occupied for years by a lawyer—and you have not been able, in your weakness, to impress the absurdity of such a situation upon either the President or the Congress through successive administrations whether Republican or Democratic. The recent and immediate situation is even more grotesque—sheer opera bouffe—a Rear Admiral of the Navy is now in charge of the Government building program!!

What are you doing about a condition worthy of being sung by Gilbert and Sullivan and accompanied by the laughter of the gods?

What is the Institute doing about it except pussy-footing around it?

You have permitted the Office of the Supervising Architect, instead of being merely a bureau for maintenance, repair, and supervision, to compete with you in design and execution. Have you neither courage nor vision? Now, when the Government is to embark upon a vast building program that rightly belongs in your expert and competent hands, you find yourselves ignored and you and your families either in want or only one remove from the bread line.

We have seen Government announce that all buildings over \$60,000 would be designed by the architects of the country. We have seen this countermanded by an Executive order of June 29th and the Government itself reënter the field of design and construction on a vast scale in direct competition with the architects whom, as citizens of the class that is suffering most, it pretends to be restoring to prosperity.

Why has the American Institute of Architects and the rest of the profession permitted this to come to pass? And what has been done to change it since that fatal date? What kind of leadership is it that accepts such insults to a great profession lying down?

You have been badly led. The American Institute of Architects, alleged to be the official leader and spokesman for the profession, you have allowed to fall into the hands of men most

of whom are not architects at all in any real sense. An architect is above all a man of constructive imagination. You have had specification writers, office managers, engineers, "practical" men, in your own employ. How much constructive imagination did they possess? And yet you, an architect, a man of constructive imagination, have permitted this type to acquire control of the Institute.

Are you afraid to clean house and get up and talk and act and vote against this non-professional drift? Or don't you care? Does even this plain talk get under your skin? I hope to God it does for that is what I am trying to do. But don't waste your rage on me. Save your rage and your energy for the rehabilitation of the profession and work to bring it back to what it once was in the public esteem. It has never been lower and it is the fault of each individual member of the profession.

I have watched the profession decline rapidly during the past ten years. I have watched the loss of professional ideals and the substitution of business objects. Little by little the "business architect" has impressed his low standards and commercial views upon a splendid profession until it is splendid no longer. I have seen the type of man who should lead the profession yield place to those of the other type. I have seen men who should have held the professional standard high try in their turn to be "business men," emulating the commercial success of the "space merchant" and his ilk, dabbling in real estate transactions, aspiring to the mysteries of the "financial set-up," trying to be promoters, "selling" architecture—a sickening sight.

I have seen the collegiate schools of architecture infected by the poison and the establishment of courses in this sort of thing. And I have seen architectural adventurers in these alien fields lose their shirts—with not a pang of pity.

Men have not been wanting who, by word and deed and their private avenues of publicity, have tried to identify the architect, a professional man, with the contractor, a business man, and with the building business—oh, of course as Leader! The result of their talk and acts has been to make the public confuse architecture, a profession, with building, which is a business. I admire and respect the builder immensely. He is a business man and a good one as a rule. And he minds his own business and doesn't pretend to be something else—an architect for instance. Is it any wonder that the profession has lost influence, lost face, in this confusion of identity and function?

Men who ought to have known better have wasted untold time and effort on a code for architects tied in with the building industry. We need no Code but our own well-tried Code of Professional Conduct. But this mistaken endeavor, aside from its patriotic aspect, I believe to be one of the results of a definite attempt by certain "leaders of the profession" to submerge our profession in the building business. The idea is merely the product of the kind of mind we others have permitted to get control of the Societies. There will be those to fly to their defense and prove to their own satisfaction that the architect is only a part of that business—and they will call it an "industry" to dress it up. Well, the architect is not! He belongs to a profession, not to a business. He is only connected with that business by his position as director of the works and arbiter in building operations. The building business is run for profit like any other business. The profession of architecture is run for professional service and advice on a par with that rendered by the physician. How soon do you think a doctor would hold the confidence and esteem of the public if he were known to be in the drug business also? And how many such instances would suffice to destroy all confidence in his entire profession? And suppose he had been trying with others of his kind to persuade the public that although he is a simon-pure professional man he is also a first class merchant dealing in drugs?

Now, Misters-the-hair-splitters, you may call this too sweeping or too narrow and so on and on and on. But I am not interested at this crisis in shades, in qualificatory phrases. I am trying to arouse the members of what is of right a great profession to a sense of their personal responsibilities and to pernicious trends and doctrines that will utterly destroy it if they do not rise and act.

Members of the American Institute of Architects should see to it, in Chapter and in National body, that only professionally minded men who will fight for architecture as a profession are intrusted with the inception and direction of policies. The great issue of the hour is the rehabilitation of the profession. Useless to discuss how to get jobs out of the Government until we restore the confidence and respect of the public in us as professional men, not as some kind of hybrid whose proper place would be in a dime museum along with the rooster that barks like a dog. Restore the profession to the standing, dignity, confidence, and respect it once enjoyed before you try to get something

from a Government that evidently has nothing but contempt for you.

There is a feeling in some quarters that, because we are numerically weak and are therefore negligible politically, our only hope of being heard is to identify ourselves with the thousands in the building trades. That is the usual fallacy of the American obsessed with quantity instead of quality. Turn your eyes toward Quality. Elihu Root is only one man with one vote and a rather weak and reedy voice—but when he speaks men listen closely, not to lose one word that comes from that

brain; he is a man of quality and commands respect and attention for *what he is*. We may be few—but we can be strong by our mere quality.

What are you going to do about it? YOU! Not So-and-so or So-and-so but YOU? It is going to be hard work. It is going to take time. Better get busy, NOW.

What do you say to an Architects' Professional League, pledged to restore the profession to its proper dignity and standing? Write to me, whether you like it or not.

H. VAN BUREN MAGONIGLE.

The September *Architecture* illustrates Delano and Aldrich's new American Embassy in Paris, which balances, to the West of the Place de la Concorde, the Rothschild palace on the East. It will be remembered that this whole group was designed by Gabriel, but the building which the Embassy replaces was not carried out as Gabriel intended. The architects have studied their design very carefully to keep it in perfect harmony with the rest of that historic group and to follow as nearly as practicable Gabriel's design; so carefully that there is little one can say further. It stays in a picture already established and, perhaps and probably rightly, betrays no trace that it was planned and built for American use by American architects.

The building is a Chancery, for the transaction of business, and makes no provision for Ambassadorial residence—in which this Embassy at least differs from several others built during the past nine years, notably the one in Tokyo where not only the Ambassador but

From *Architecture*, September, 1934



UNITED STATES EMBASSY IN PARIS
Delano and Aldrich, Architects

the entire junior staff had to be given adequate living quarters.

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In the same issue is the new Entrance Gateway to the Bronx Zoo. A friend and colleague wrote me before I had seen a picture of it, saying that there were twenty-eight tons of bronze in it and suggesting that if I dealt with it here, the statement of that one important fact might suffice as critique. Upon a careful study of these illustrations I am inclined to the belief that he is right.

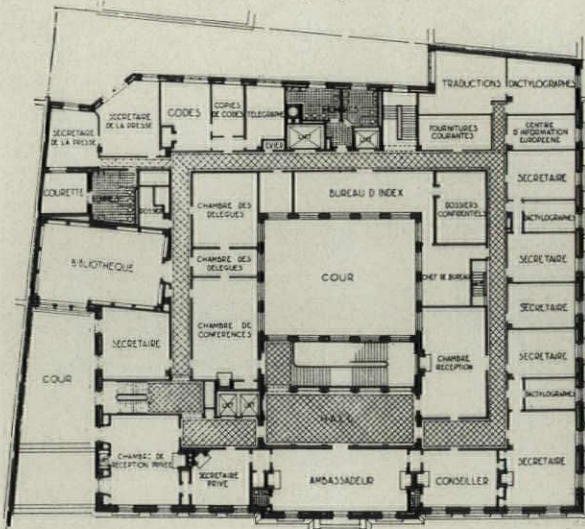
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The new Philadelphia Station for the Pennsylvania Railroad (called a "Terminal" in the captions—a queer name to give a way-station however colossal) admirably illustrates the product of the architectural syndicate.

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The drawings in lithographic crayon by Albert Kruse suggest the comment that it takes more than the use of a lithographic crayon and some transfer paper to make a lithograph—as these are called.

From *Architecture*, September, 1934



PREMIER ETAGE
Schwarz, Head, Architects
FIRST FLOOR PLAN, AMERICAN EMBASSY, PARIS
Delano and Aldrich, Architects

From *Architecture*, September, 1934



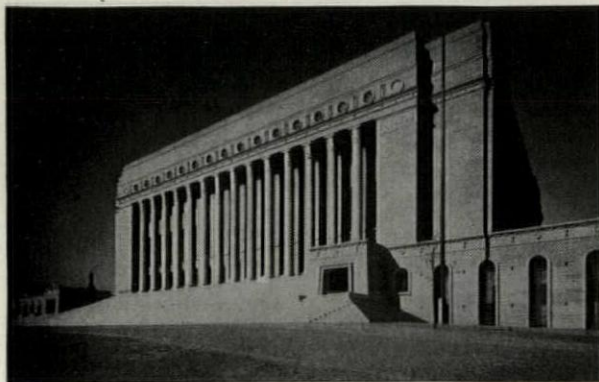
GATEWAY TO BRONX ZOO, NEW YORK
Paul Manship, Sculptor

These are, to all intents and purposes, mere pencil drawings, very nice pencil drawings; but they have none of the qualities one associates with a true lithograph in which the resources and character of the medium and the stone are made use of. I suppose Whistler is as much to blame as any one; for with all the respect due the Master, his lithographs were after all just little pencil drawings in greasy crayon, reproduced by the lithographic printing process. Very few men draw on the stone any more and the use of transfer paper has robbed the medium of most of its greatest beauties. For real architectural lithographic drawings I would refer the interested to the Egyptian and Mesopotamian series of David Roberts, R. A.; PENCIL POINTS published a number of them in 1926.

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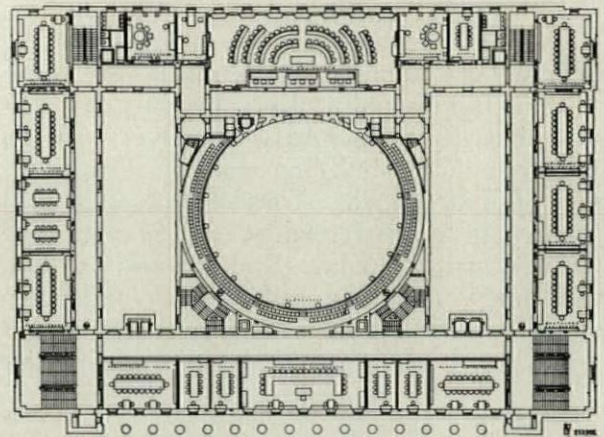
The Portfolio for the month is devoted to Church Spires, most of them of the telescopic type invented by

From *Architecture*, October, 1934



HOUSE OF PARLIAMENT, HELSINGFORS, FINLAND
J. S. Siren, Architect

From *Architecture*, October, 1934



PLAN OF COMMITTEE ROOM FLOOR
House of Parliament, Helsingfors, Finland

Sir Christopher Wren—who probably did not do half of those attributed to him, certainly not those in this country. The best of this collection however are the Gothic ones; you can't subtract a telescopic section or two from a Gothic spire and have anything left that would be recognizable as a design. But also—and again—Why Gothic? And again also, Why Colonial?

* * * *

A propos, I was very much pleased the other day to find in *School and Society*, a weekly which circulates in the school world, an article by my friend I. Howland Jones, F.A.I.A., on the use of Collegiate Gothic for schools and colleges, which curiously

From *Architecture*, October, 1934



COUNCIL CHAMBER, FINNISH PARLIAMENT
J. S. Siren, Architect

From *The New Yorker*, October 13, 1934



"Jukes got a loan from the Federal Housing Commission"

paralleled what I said more briefly about the same subject in discussing Duke University; we were evidently writing at about the same moment and unconsciously supporting each other's opinion; to have my own confirmed by so thoughtful and sensible a man as Howland Jones is very gratifying.

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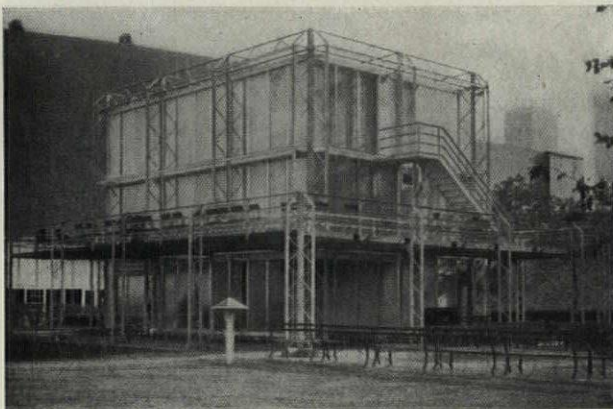
For the October number Mr. Saylor has invited Mr. Charles Dana Loomis of Baltimore to be his "Guest Editor," and take the responsibility for filling up sixteen pages as "An attempt to bring up, with a depth bomb, fragments of opinion from the architectural waters of six American cities." I congratulate Mr. Saylor upon two things: the success of the experiment in the interesting result of the Guest Editor's labors—and the subtle editorial device he has invented for getting, in this lovely weather, a few days' fishing, or shooting, or photographing, or something.

Mr. Loomis has fetched up a lot of interesting information from the vasty deep, and I hope the weather will continue fine wherever the Editor is so that the experiment may go on; the profession needs just such meat as this to chew on; it has the time—and who shall say worse luck to that? For time to think is a blessing in disguise.

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Finland's new House of Parliament is the principal building illustrated. It is particularly interesting as

From *Architecture*, October, 1934



HOUSE AT THE CHICAGO FAIR
George Fred Keck, Architect

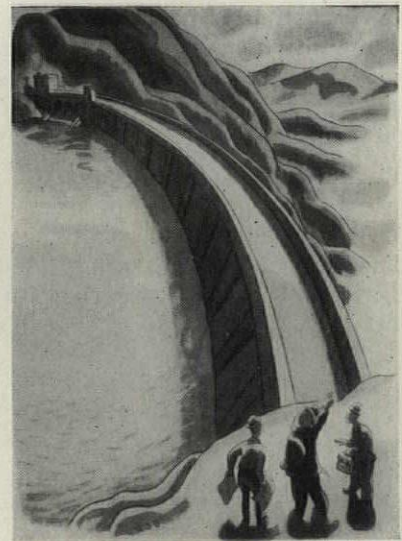
a one-Chamber Parliament. Our own two-Chamber Capitols are always awkward to manage in a formal or non-romantic design; the House is always so much larger than the Senate that it is difficult to arrange them in satisfactory balance; most men try to go further and make them symmetrical—somehow. Sometime, the Supreme Court may be made to balance the Senate, whereupon the lower House is accorded the principal place in the composition, and Form Follows Function's tail until it gets dizzy.

A curious predilection for the very tall and slender seems to prevail in those far northern countries—one notes it in Sweden also. It may be unfamiliarity with the proportions of stone architecture in a country which uses wood principally. Our own Colonial is the favorite example to cite of the translation of a stone architecture into wood, with the consequent and logical "slenderizing" to be expected. (Slenderizing is the fashionable thing just now with architects who are also dressmakers—or is it vice versa? *Vide* the daily papers and Mr. Gerald Holmes's comments upon one of the silliest recent manifestations of the architectural *Zeit Geist*.) But here is wood being translated into stone with no attention being paid to the "stylish stout" line of goods. The columns are very attenuated, and interior niches correspond in proportion to them. In the great Council Chamber these niches are furnished at the bottom of them with statues on semi-cylindrical pedestals which have a quaint look of being slid up or down at will. The only lady-statue in the photograph very chastely turns her back upon the room—or is it a gesture of scornful invitation. These niches, with what look like circular ventilators between them, are evidently intended to recall the motif of the principal façade.

The architect, Mr. J. S. Siren, seems to like long and narrow and lofty Committee Rooms; in the main one, just back of the Council Chamber, there would seem to be no very good reason for not breaking the line of the rear wall to give adequate width to a room that must be a pretty poor committee room to do business in as it stands.

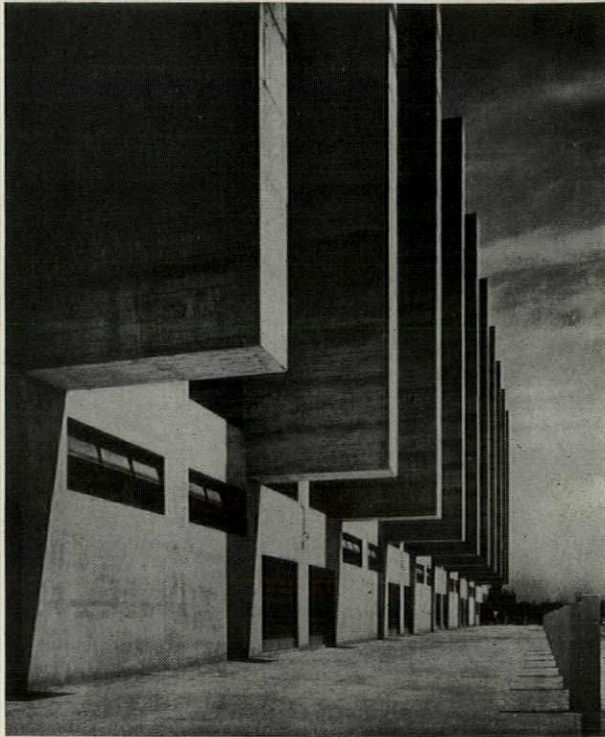
But there is a dignity, a stately grace, a charm and simplicity, about the building which, added to the *naïvetés* noted, make it a fine addition to the public architecture of the world. For one thing—and I am always glad to

From *The New Yorker*, October 13, 1934



"The other side! My God, the water's supposed to be on the other side!"

From *The Architectural Review*, London, September



COVERED BATH, THE WORLD'S LARGEST
Sir Owen Williams, Architect

be able to say it—it isn't a copy of anything I have yet seen.

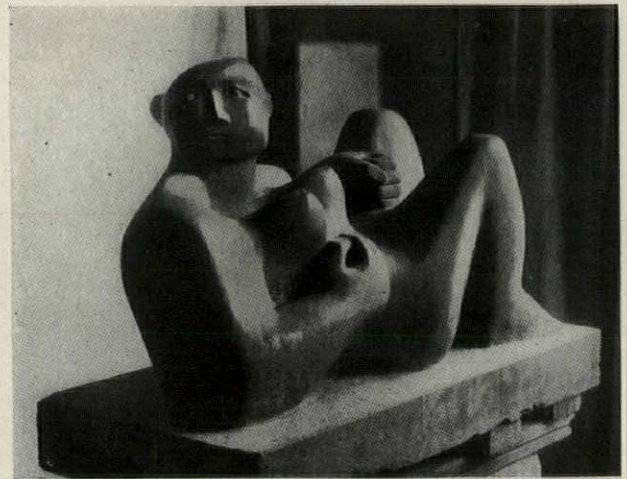
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Doing his editorial duty with praiseworthy and courageous enterprise Mr. Saylor illustrates "A house at the Chicago Fair with steel supports outside, George Fred Keck, architect." We reproduce it herewith. It reminds a New Yorker of the taxicabs that were to be seen a little while ago running around the streets with their insides outside; they are rarely seen now, and I suppose they caught cold in their works and died. One can only suppose, from the resemblance of this delightful residence to a square container in a gas works, that the family suffers from a gaseous affliction and that this is a new and logical form of family self-expression. It may be of course that Popper is the gassy one and has imposed his brutal will upon the family; if so it is hard on the kids and Mommer.

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And to those who haven't enough trouble in these difficult days, we recommend "Modular Masonry and the Small House," by Mr. Willard H. Bennett. This sort of thing would speedily set me to counting my

From *The Architectural Review*, London, September



"RECLINING WOMAN"
Henry Moore, Sculptor

toes in a padded cell—but there's them as loves it and far be it from me to spoil their fun.

* * * *

The Architect and Engineer, San Francisco, illustrates in September some particularly hideous old buildings in Oakland which have been "modernized"; in these cases it seems to mean virtual reconstruction. One thing it positively means and that is the transformation of a lot of dreadful eyesores into buildings upon which the eye can dwell with varying degrees of pleasure.

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Judging from *The Architectural Review*, dear old England has gone Bolshy; or it may be that *The Review*, like some American periodicals with comparatively sane pasts, is merely supplying what it thinks is a demand. We reproduce two of the illustrations in the September issue. The architectural one is positively one of the most damfool pieces of construction it has ever been my unhappy lot to see. The sculptural thingummy called "Reclining Woman" is its mental twin sister. As Gaucelm Faidit said to Peire Vidal: "Progress, my friend, is manured with iniquities." If this be Progress give me Death and make it nasty.

* * * *

Let us close on a note of hope and optimism. *The American Architect* has resumed monthly publication! We congratulate our esteemed contemporary—and we hope it means increasing prosperity for everybody. We shall have to defer a review until next month.

Cass Gilbert, Master of Style

By Guy Kirkham, F. A. I. A.

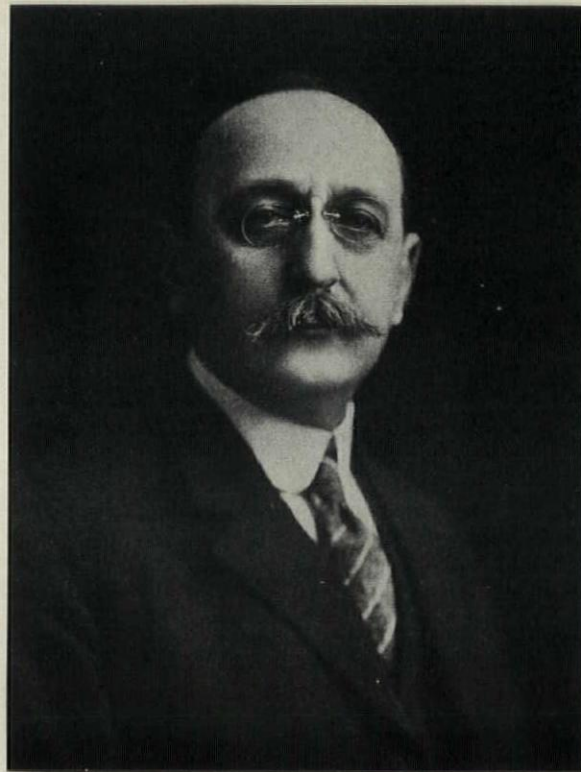
In the arts, as in other things, men are by nature conservative or radical: they are born that way. In the process of living, early inclinations tend to a fixation, and they become confirmed conservers or innovators, each with the faults and virtues peculiar to type. But now and then a man arises who transcends the ordinary limitations and, comprehending the best attainments of both types, produces works at once sound and progressive. It is to these men that we look for constructive leadership; it is in their works that we find the milestones of progress. They are neither bound by convention nor are they subject to the vagaries of mere novelty. They do not mark time or run in circles, nor do they rush up blind alleys or fly off on tangents into empty space. In their approach to new problems they apply established principles, seeking new forms only as called for and conditioned by new requirements, ready but not eager for novelty, trusting in reason rather than impulse.

Such observations may well be, and are, exemplified in architecture, comprising as it does both practical and ideal elements. It is not surprising, but rather to be expected in these unsettled and unsettling times, that among our more recent buildings we find a body of unmistakable examples of the conservative type side by side and contemporaneous with unmistakable examples of the radical type, each claiming its ardent advocates and each finding its cordial detractors. Happily amidst the din and confusion there occasionally arises a building so soundly based and beautifully composed, so sweetly reasonable, neither bound by archaeology nor blatant with proclamations of a new science, that we accept it as a true advance and adjust our standards accordingly. Indifference is accorded to the repetitious efforts of the old school; skepticism, aversion, and at times hilarity greet the more venturesome efforts of the new. We seem caught between anachronism on the one hand and anarchy on the other until some master mind produces the balanced

building and reassures us that we are neither dead nor yet gone mad.

To produce a building of this class is no slight achievement. It calls for a rare combination of talents, rich natural endowments rigorously trained. A cultivated artistic sensibility, a developed constructive sense, an orderly business capacity, a forceful personality, these are essentials to which may be added integrity of character and personal charm. There are such men,

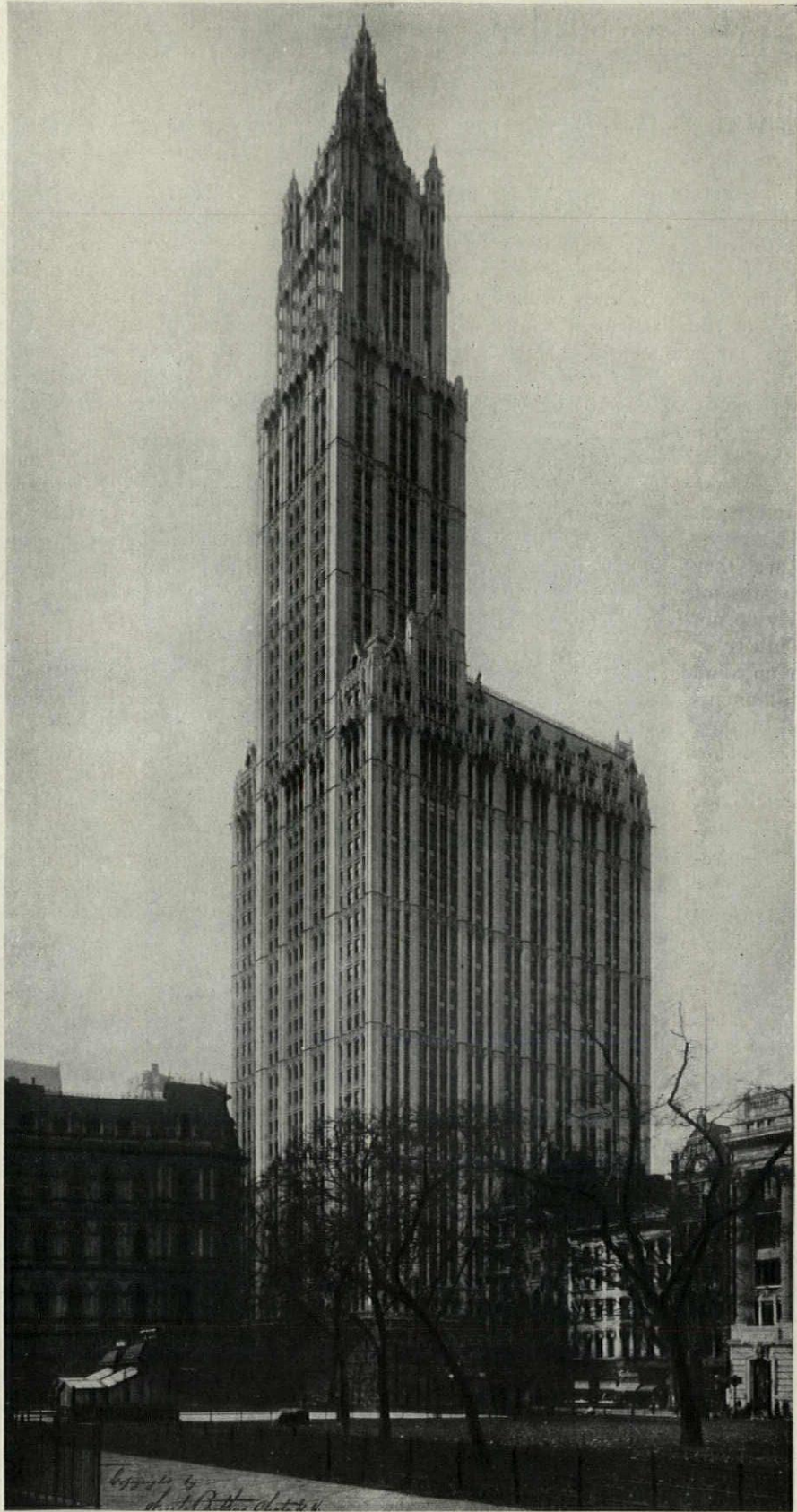
or we should not have such buildings. Without the integrity of character and personal charm they would not get the commissions: without the orderly business capacity and forceful personality they could not execute them: without the cultivated artistic sensibility they could not conceive them: without the developed constructive sense their conceptions would be of no practical value. In many cases the desired results are attained through the close co-operation of an associated group. In rare instances we find one man meeting all requirements with notable success. Cass Gilbert was one of these. Of course it is true that the architect cannot himself perform all the various functions of his complicated task. Especially and increasingly in the larger undertakings he must necessarily



CASS GILBERT
1859-1934

depend on assistants and collaborators, and the successful execution of his work lies largely in the success with which he chooses them and secures their loyal co-operation. In the class of buildings with which we are here concerned there must be a unity and coherence attainable only through a single-minded direction, controlling, co-ordinating, consolidating to a single end. Where this single-minded direction is achieved through group effort, we find it attained through such perfect merging of minds and purpose as in effect to constitute a single mind. The fact remains that the master spirit must be dominant in all and through all.

The art of architecture lies in giving beautiful and expressive form to building. It becomes a great concern of the architect so to plan his buildings and mold



THE WOOLWORTH BUILDING, COMPLETED IN 1913
*"There have been higher and bigger buildings,
but none so satisfying in an aesthetic sense."*

CASS GILBERT, MASTER OF STYLE



THE MINNESOTA STATE CAPITOL AT SAINT PAUL

Awarded to Mr. Gilbert as a result of a competition in 1896. Building completed in 1902—"perhaps the best of the State Capitols of the established type."



UNITED STATES CUSTOM HOUSE, NEW YORK

The winning of the competition for this building in 1899 brought Mr. Gilbert to New York, where he opened an office and remained in practice thereafter.

their forms as not only to meet practical requirements but to do it artistically in forms expressive of their structure and use. To strike the keynote, the master motif of purpose and character in a building through appropriate form and composition is to produce a work of enduring architectural merit. And in this Cass Gilbert was markedly successful. Whether it be state capitol, town hall, court house, festival hall, library, office building, warehouse, studio apartments, club, railway station, Supreme Court, through all the wide range of his buildings we find this marked expression of character and purpose in appropriate form. It is an outstanding characteristic of his work.

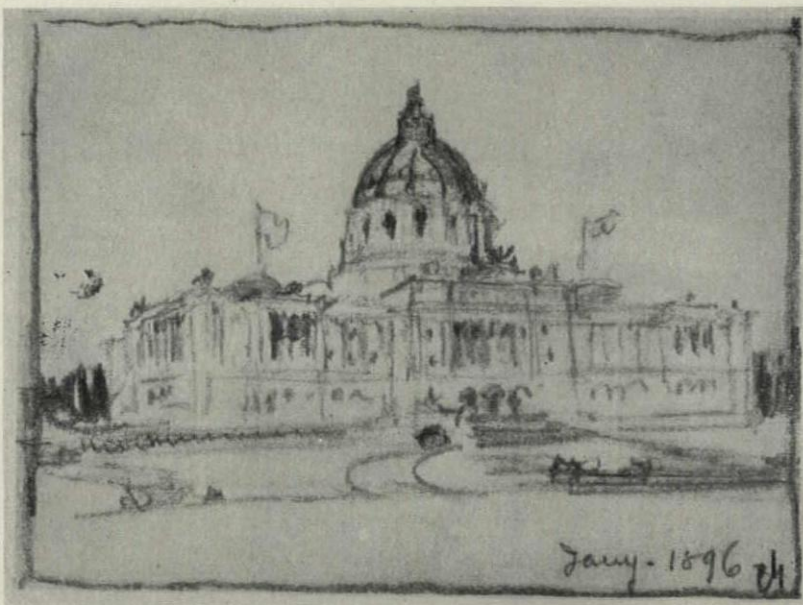
To the casual acquaintance Cass Gilbert was a man of exceptional personal charm, to all who knew him a man of absolute integrity of character. Co-workers, associates and subordinates, sensed and respected his forcefulness. His reputation as a business executive was of the highest. These excellences have been important to the public chiefly, however, because they were made to serve a sound constructive sense and a highly cultivated artistic sensibility. From this rare combination of talents proceeded a succession of notable buildings, beautifully conceived and soundly executed, among them one or two true

milestones in the line of architectural progress. Here, then, was a man who was neither bound by convention nor subject to the vagaries of mere novelty. In a public address he said: "Shape new thoughts, new hopes, and new desires in new forms of beauty as we may and can, but disregard nothing of the past that may guide us in doing so." In a letter written when at the beginning of his career (it is dated June 12, 1888) he

gave an illuminating statement of his conception of an architect: "To become an Architect in the right sense of the word means that a man shall give his life to it and nothing else, and shall study the work he has to do with enthusiastic interest in every detail pertaining to it, and content himself with nothing less than complete success. He must have also certain gifts of imagination and a natural or a carefully acquired sense of proportion. He must further

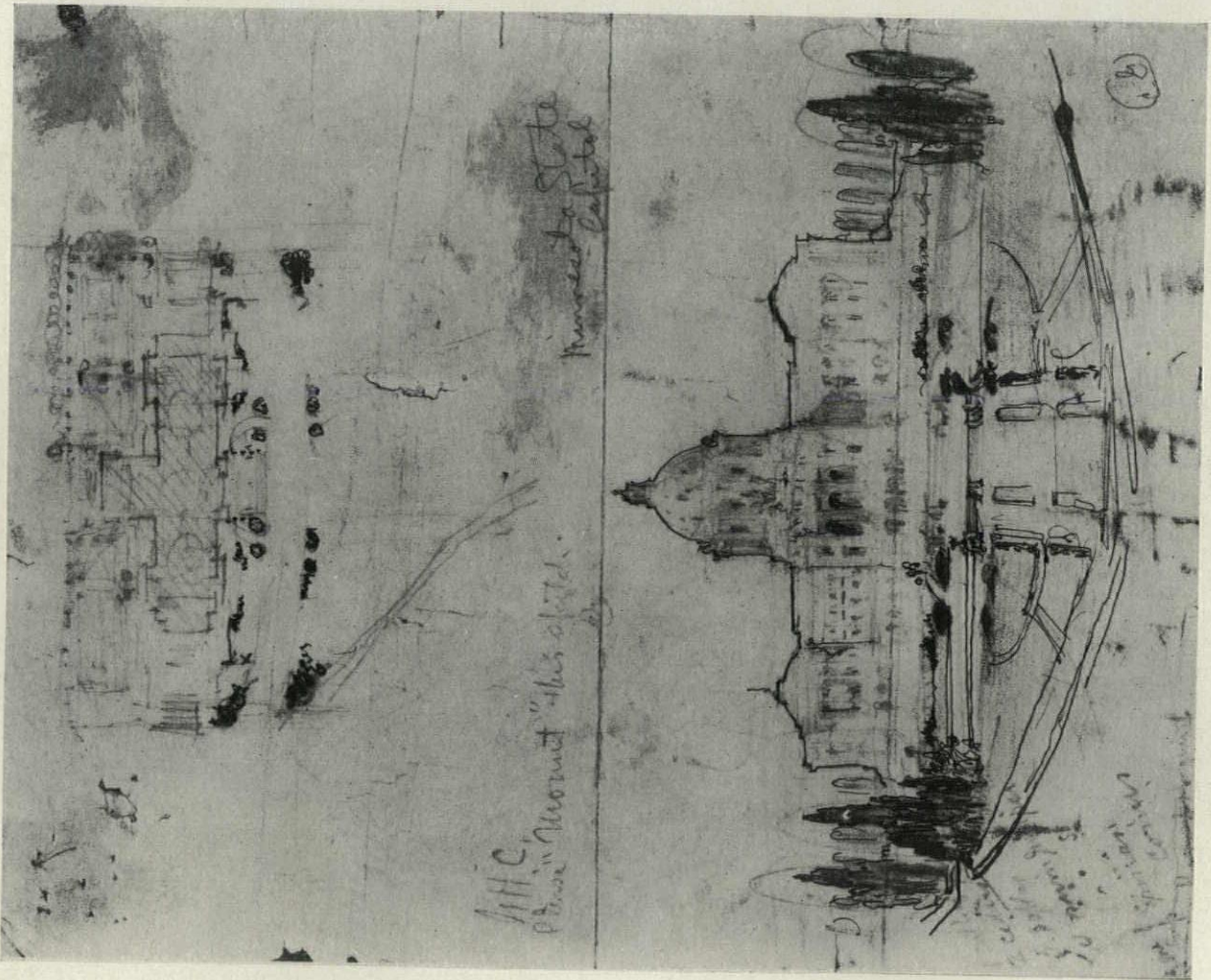
be able to throw that force into the management of his affairs that shall convince his clients that he knows what he is doing and compel his builders and subordinates to carry out the things he plans."

Cass Gilbert was born in Zanesville, Ohio, November 24, 1859. His father was Gen. Samuel Augustus Gilbert, his mother Elizabeth Fulton Wheeler. He attended the public schools of Zanes-



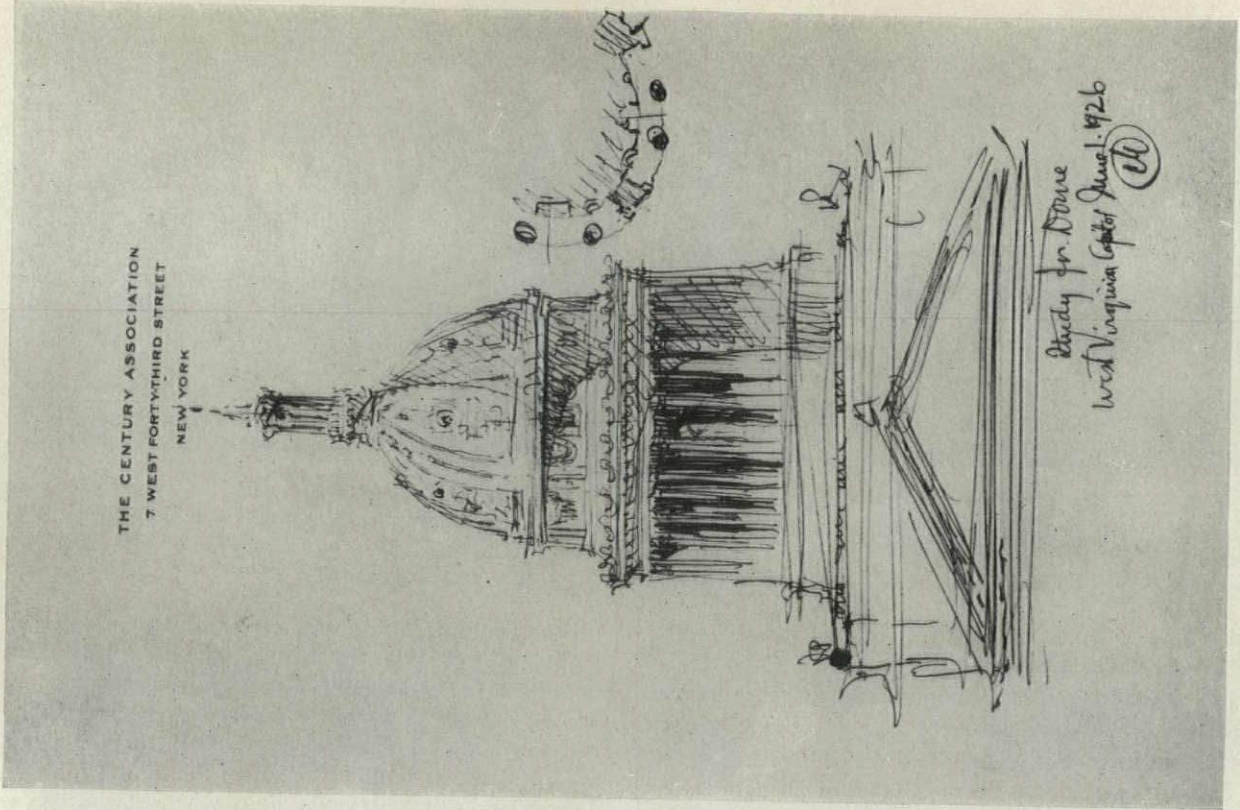
AN EARLY STUDY BY MR. GILBERT FOR THE MINNESOTA CAPITOL

The original from which this was reproduced was not much larger than shown here. It is typical of his skill at indicating and suggesting simply and rapidly not only the masses but even the detail of his architecture.



AN EARLY STUDY OF THE MINNESOTA STATE CAPITOL

A rough, but nevertheless effective, jotting down of architectural ideas—in this case the approaches to the Capitol were being developed.



A STUDY FOR THE DOME OF THE WEST VIRGINIA CAPITOL

A quick sketch, done on a sheet of note-paper, conveying a tremendous amount of information to the trained draftsman as to the forms desired.

CASS GILBERT, MASTER OF STYLE

ville and St. Paul and took a special course in architecture at the Massachusetts Institute of Technology, winning the Institute prize for the year 1878-79. In January, 1880, he set out to travel and study in Europe, going first to England, then to France and Italy. In September of the same year he entered the office of McKim, Mead & White, remaining with them two years. In December, 1882, he formed a partnership with James Knox Taylor, a Technology classmate, with offices in St. Paul. This partnership continued for ten years in congenial and successful association. Then Mr. Taylor went to Washington as Supervising Architect of the Treasury and, later, Mr. Gilbert established his practice in New York. In 1887 Mr. Gilbert married Julia T. Finch of Milwaukee, and they had one son, now a member of the firm, and three daughters. His honors and services were many: in 1909 President Roosevelt appointed him chairman of the Council of Fine Arts; in 1910 President Taft appointed him a member of the succeeding Commission of Fine Arts, on which he continued to serve till 1916. He was president of the American Institute of Architects 1908-09, of the Architectural League of New York 1913-14, of the National Academy of Design 1926-32. He was a member of the American Academy in Rome, the National Academy of Design, the Academy of Arts and Letters, honorary member of the Royal Institute of Canadian Architects, honorary corresponding member of the Royal Institute of British Architects, Chevalier of the Legion of Honor and of the Order of King Albert of Belgium. He received honorary degrees from New York University, Columbia, Michigan, Oberlin, and Princeton; was awarded Exposition gold medals Paris 1900, St. Louis 1904, Leipsic 1912, San Francisco 1915. The German government, seek-

ing information as to the construction of the American steel-frame structure, selected Mr. Gilbert's then recent Broadway-Chambers building as the one best suited to their purpose and ordered a scale model, so constructed that it might be taken apart and its framing studied in detail.

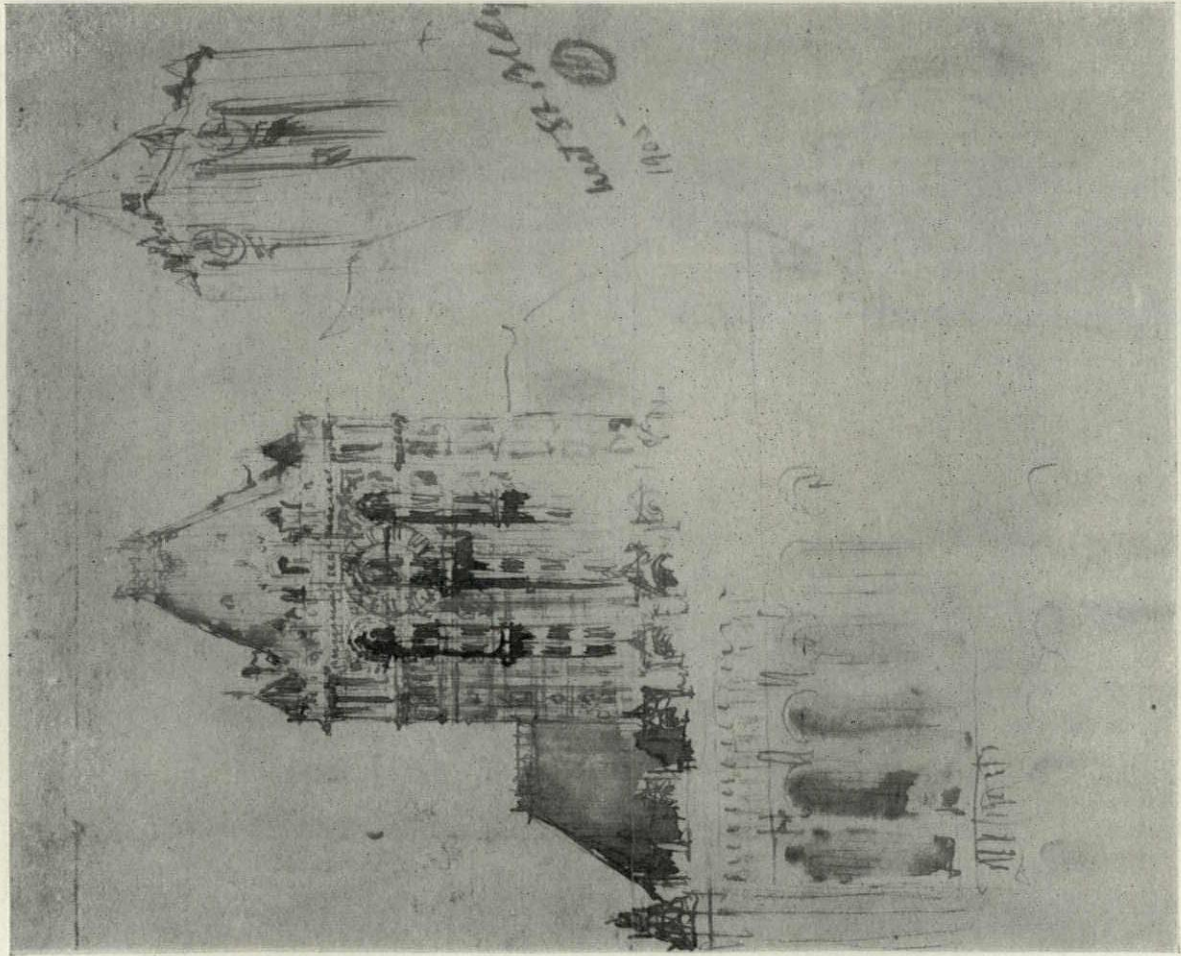
To have been a draftsman in the office of Gilbert & Taylor was a valuable experience. The men had the advantage of personal and intimate contact with the principals. The professional standards of the firm were high, and Mr. Gilbert's scorn of the petty graft then prevalent among material men, his impatience of amateurishness, his insistence on definiteness and accuracy, his abhorrence of sloppy workmanship, were impressive. When a draftsman asked him how to keep his water colors from hardening, "Use them!" he replied. Commissions were various—houses, commercial structures, a small church—and each received thorough consideration and vigilant attention down to the smallest detail. Mr. Gilbert's relations with "his boys" in the drafting room find expression in a letter dated Dec. 4, 1887, from which the following extract is quoted: "I value . . . the friendship of you fellows who have worked with me, generously, enthusiastically, and with the sympathy that can only be gotten from a love for our art and a devotion to it. I always feel in the office that every fellow in it is my co-laborer and my friend and that the material inducement which we can offer is but a slight recompense for the faithful devotion you have every one of you shown to my interests. I am glad of this feeling for both our sakes (that is yours and mine) and I hope that these years in our office will always be remembered by you with the same pleasure that will be mine in thinking of them."

For most problems, many possible solutions present

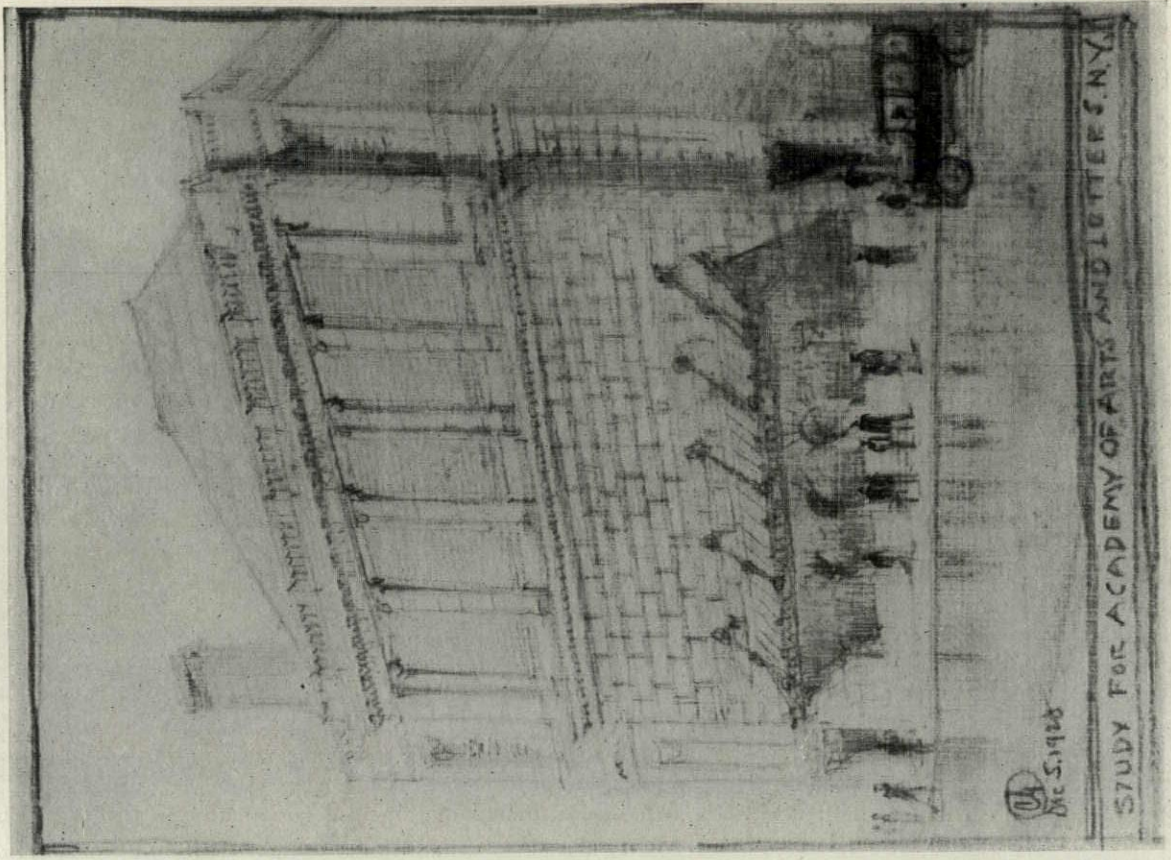


PHOTOGRAPH TAKEN IN THE ST. PAUL OFFICE OF GILBERT AND TAYLOR IN 1887

The men shown, from left to right, are Stephen Haskell, Guy Kirkham, Harry J. Carlson, and Thomas G. Holyoke. Haskell was later transferred to New York; Carlson became a member of Coolidge and Carlson; and Holyoke was in charge of the St. Paul office during the construction of the Minnesota Capitol. Kirkham went from Gilbert and Taylor's to Renwick, Aspinwall, and Russell.



A FOUNTAIN PEN STUDY OF A TOWER FOR THE WEST STREET BUILDING
The tower was never built, as the photograph opposite shows, but the sketch is interesting as showing that it was being considered, and also as a bit of skilful indication.



A PENCIL STUDY FOR THE ACADEMY OF ARTS AND LETTERS
The ideas for composition and detail are all clearly enough expressed here to be turned by a trained assistant into an accurate elevation drawing.

CASS GILBERT, MASTER OF STYLE

themselves to the fertile and imaginative mind. The experienced designer learns to analyze and weigh their respective merits, well knowing that ultimate success depends largely on the soundness of the fundamental conception. If the basic idea is right, its subsequent development proceeds without distortion or violence: if wrong, no amount of manipulation can right it. Besides being a clear thinker and an imaginative artist, Cass Gilbert was a clever and efficient draftsman. He could make off-hand studies—sketches in perspective—that would check up closely with laborious mechanically executed drawings. I do not know that he always pursued this method in preliminary study; but I have seen a whole series of vivid little thumbnail sketches, set down as offering possible solutions of a specific problem—in this instance it was the Festival Hall for the St. Louis Exposition—solely as an aid to himself in determining the fundamental conception. The same facility was of undoubted service to clients, often visually minded, presenting ideas and suggestions in persuasive and non-argumentative form.

With the dissolution of partnership, Mr. Gilbert looked to the New York field. The opportunity came

in 1899 with the winning of the competition for the U. S. Custom House there, a building which has been called "The best planned, least bookish, most vigorously American, and strongest piece of monumental designing among all the public buildings of the United States." The great elliptical central hall in this building is a noble room. Later, in 1901, in association with John DuFais, he won the competition for the Union Club, the dignified and impressive building which still stands at the corner of Fifth Avenue and 51st Street.

In 1896, Mr. Gilbert had won the competition for the Minnesota State Capitol and with it had achieved a pronounced success. It is perhaps the best of the State Capitols of the established type, a substantial and satisfying work. It represents the exuberance of his vigorous youth, as contrasted with the mature strength and dignity shown by his later design for the West Virginia Capitol.

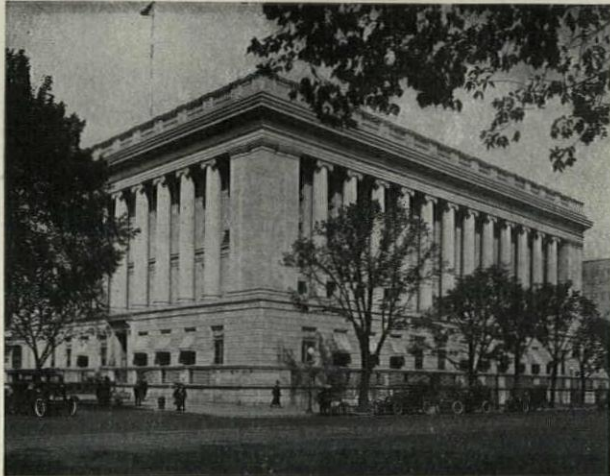
Two of his buildings in Washington, notable examples of architectural propriety—appropriately and deliberately similar in outward appearance, as both face on Lafayette Square—are the Treasury Annex and the U. S. Chamber of Commerce. The latter



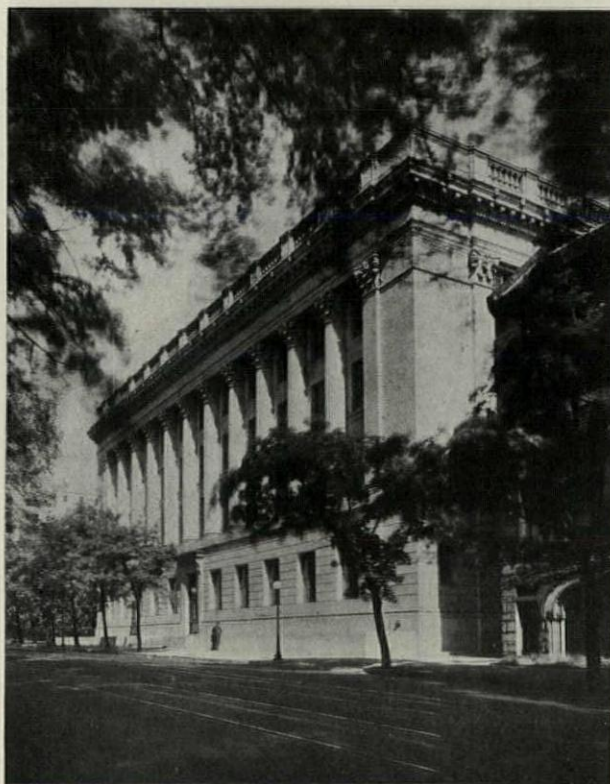
BROADWAY CHAMBERS, COMPLETED IN 1899, AND THE WEST STREET BUILDING, COMPLETED IN 1905

These buildings were both prototypes for many later buildings by other architects. In the West Street Building may be seen the direction of thought that culminated in the Woolworth Building.

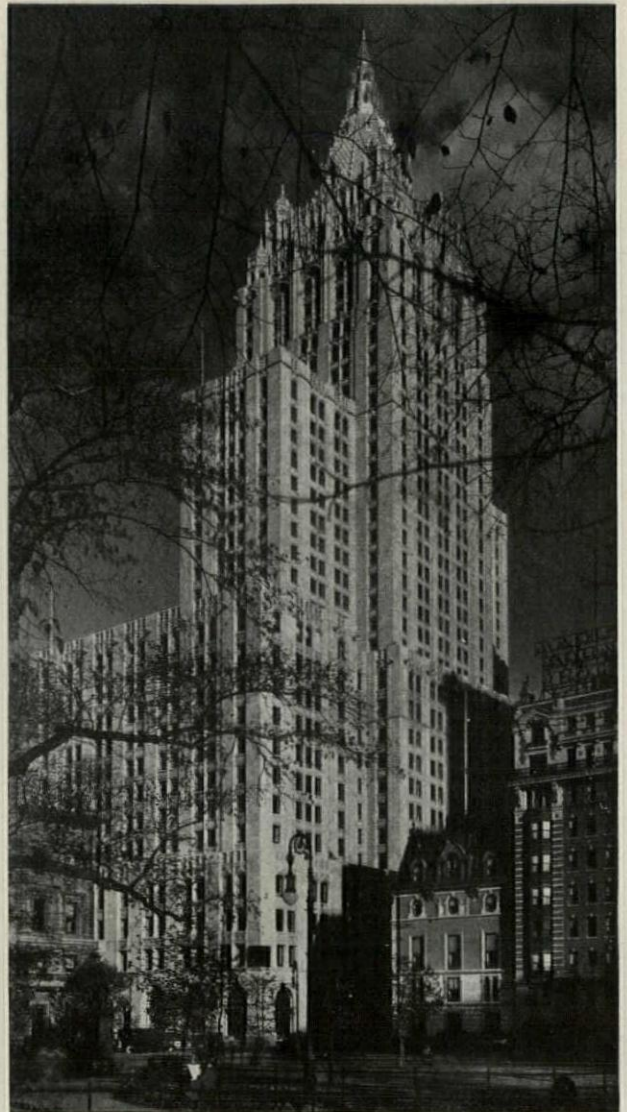
contains an assembly hall of marked dignity and beauty. These two buildings influenced the decision in favor of the traditional classic as against a modernistic style as the proper type for the new government buildings in Washington. The Supreme Court building now rising east of the Capitol promises to be of a singularly impressive character consonant with its high use, the embodiment (if one seeks to apply a degree of symbolism, intentional or not) of central and dominant principles in time-honored forms, with such modifications and extensions as are required to meet the usage of the times. Be that as it may, the more one meditates



UNITED STATES TREASURY ANNEX, WASHINGTON
This building was built in 1918-1919.



UNITED STATES CHAMBER OF COMMERCE BUILDING
Completed in 1924, this building, facing on Lafayette Square, carried through the lines of the Treasury Annex.

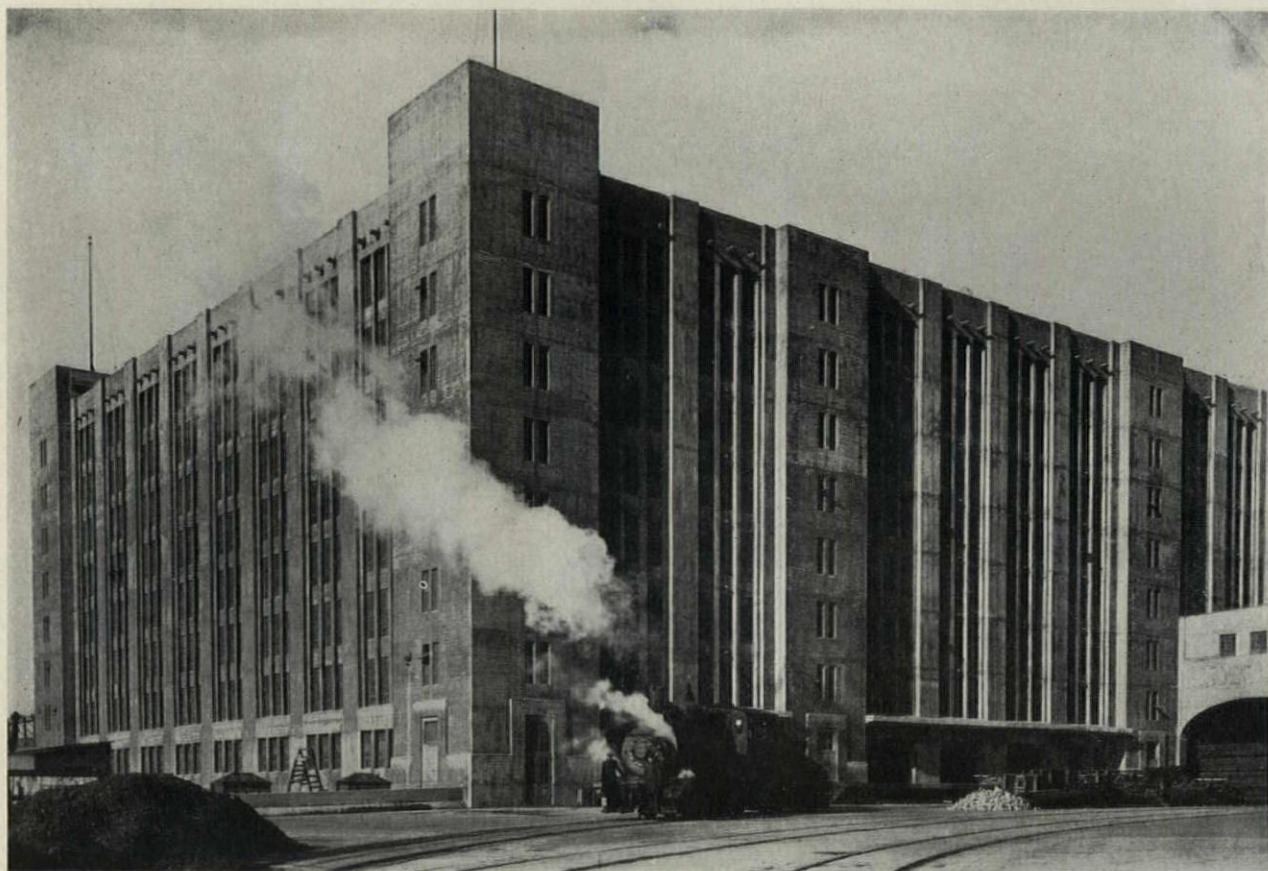


NEW YORK LIFE INSURANCE COMPANY BUILDING
A successful treatment of the setback type of city building covering an entire block. The tower was originally designed to be somewhat taller.

on the Supreme Court design the more assured one feels that the conception is supremely right.

Mr. Gilbert was a pioneer in the field of tall city buildings. His Broadway-Chambers and West Street Building established precedent for many later buildings by other architects. The West Street Building, of some twenty-two stories, showed a consistent and logical and distinctly pleasing handling of structure and material in mass, proportion, color, and detail. It stands today as one of the most satisfying buildings of New York, antedating the zoning laws. The success of the West Street Building was largely responsible for attracting the interest of Mr. Woolworth of "five and ten" fame, who, when he contemplated a lofty building for himself, sought Mr. Gilbert as the man to entrust with the work.

The Woolworth building was begun in 1911 and completed in 1913. Its great height (792 feet) made evident by its towering form and strongly developed



UNITED STATES ARMY SUPPLY BASE IN BROOKLYN, BUILT DURING 1918-1919

That a completely honest expression of function, utterly unornamented, can be made beautiful by careful study of mass and proportion is demonstrated by this dignified structure.

vertical lines, its combination of strength and refinement, far surpassed any similar structure of the day and leave it still one of the outstanding achievements of its kind. Hardened as we may become to the impressions of soaring skyscrapers in general, this particular one continues to impress us. In his *Story of Architecture in America*, Tallmadge tells of its effect on him. He says: "The great example of the triumph of the perpendicular over the horizontal motive in the very high building lies in the Woolworth Tower by Cass Gilbert in New York City. I cannot resist the temptation of describing my own sensation when I first glimpsed it shortly after its completion. I had just returned from abroad, where I had discovered a peculiar test for works of art. Take a sudden look; if nothing happens, you are beholding a work of talent, perhaps even of great talent; but if a distinct physical thrill runs up and down your spinal column you are in the presence of a work of genius. . . . When I arrived in New York I had forgotten about my discovery, but I was anxious to see the new and famous tower, so I wended my way thither in a taxicab. The driver stopped across the street, and I stepped out. I gazed up and up at that unbelievable façade, and then the thrill which I thought sacred to the presence of Amiens and Angelo swept over me. To me there was no other argument necessary—the Woolworth Tower

was a work of genius. Undoubtedly it is one of the great monuments of the world."

Another great opportunity came to Mr. Gilbert in the New York Life Insurance Company building replacing the demolished Madison Square Garden. This great structure occupies the entire block between Madison and Fourth Avenues and 26th and 27th Streets. It is an outstanding example of what may be done to conserve what the city planners call the over-

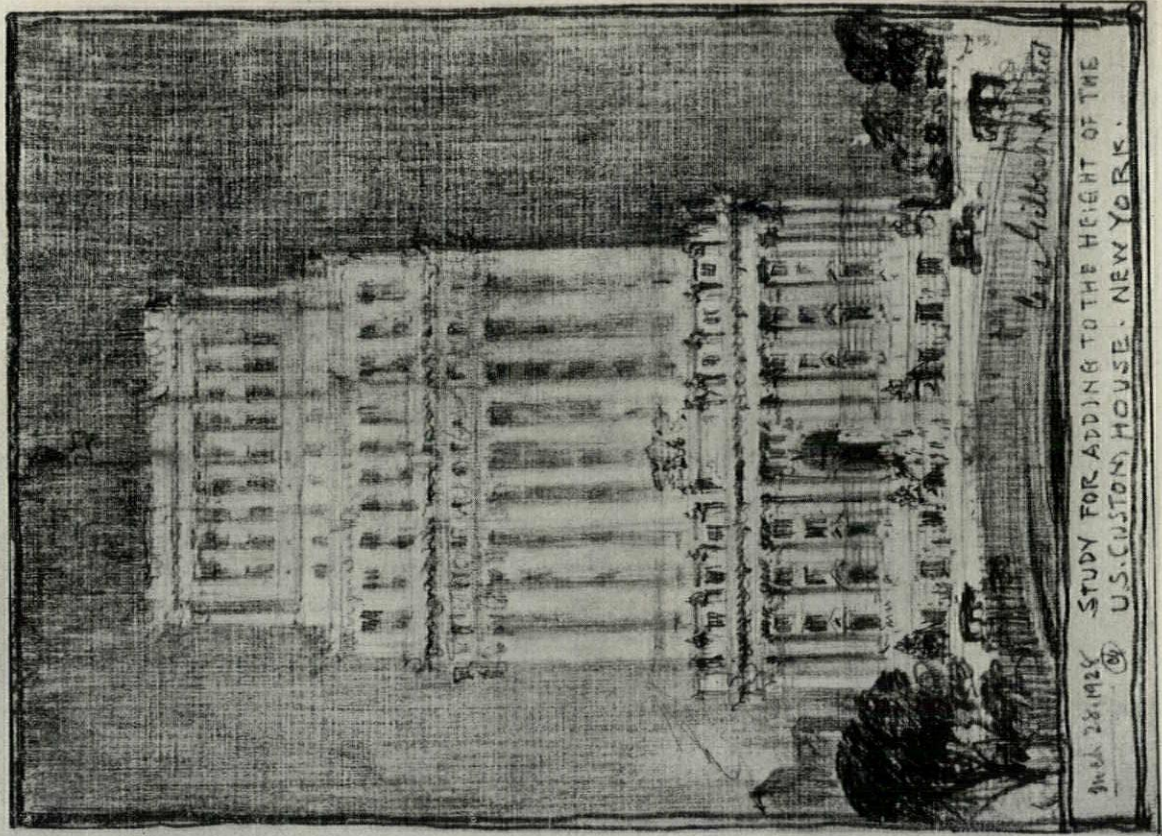


FINNEY MEMORIAL CHAPEL, OBERLIN COLLEGE

This building was completed in 1907.



A STUDY FOR THE WATERBURY CLUB, WATERBURY, CONNECTICUT
A rapid and rough, yet very informative, drawing of one of the schemes under consideration.



STUDY FOR INCREASING HEIGHT OF THE CUSTOM HOUSE, NEW YORK
Here is a scheme that may be followed if the Custom House is ever to be enlarged.

CASS GILBERT, MASTER OF STYLE



THE UNION CLUB, NEW YORK

Mr. Gilbert, associated with John DuFais, won the competition for this building in 1901.

ground space. The set-backs required by the New York zoning laws offer but partial relief in central areas where lofty buildings in close proximity multiply.



PELHAM MANOR STATION, N. Y., N. H. & H. R.R.

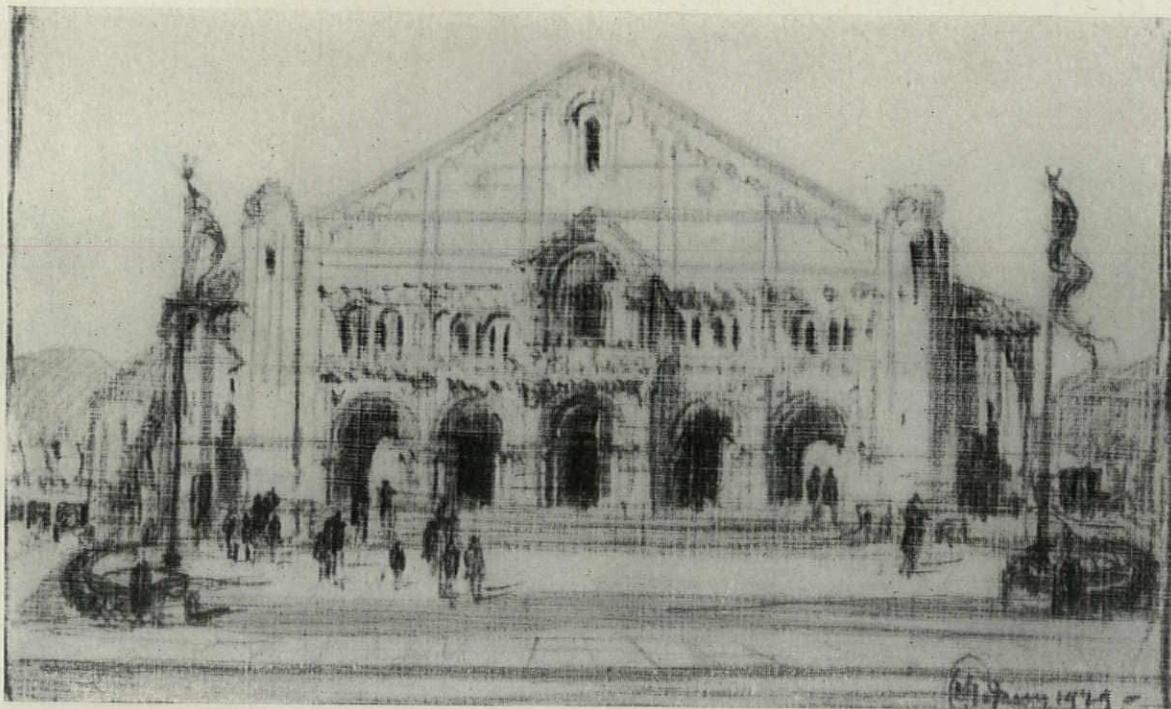
This small building is included to show how the quality of "style" inherent in Mr. Gilbert's work extended even to his smaller commissions.

The Regional Plan report correctly states that New York City suffers less from height of building than from excessive coverage of land with buildings: that height of buildings and density of land coverage in Manhattan have increased out of proportion to street capacities; and that skyscrapers crowded too closely together lose the advantages they have individually. The excessive land coverage has proceeded beyond practical correction. The cost of recovery, either through developing open areas or widening streets, is prohibitive. The best that can be done, apparently, is to re-



THE DETROIT PUBLIC LIBRARY, DETROIT, MICHIGAN, COMPLETED IN 1921

This building is considered by many to be Mr. Gilbert's finest work. It was selected in 1930 by a professional jury to be included, along with the Woolworth Building, among the eighteen masterpieces of architecture in the United States.



A STUDY BY MR. GILBERT FOR THE AUDITORIUM, OBERLIN COLLEGE



A STUDY BY MR. GILBERT FOR THE UNITED STATES LEGATION BUILDING AT OTTAWA, CANADA

CASS GILBERT, MASTER OF STYLE



CHASE OFFICE BUILDING, WATERBURY, CONNECTICUT
This building was completed in 1919.



THE WATERBURY CLUB, WATERBURY, CONNECTICUT
This building also was done in 1919.

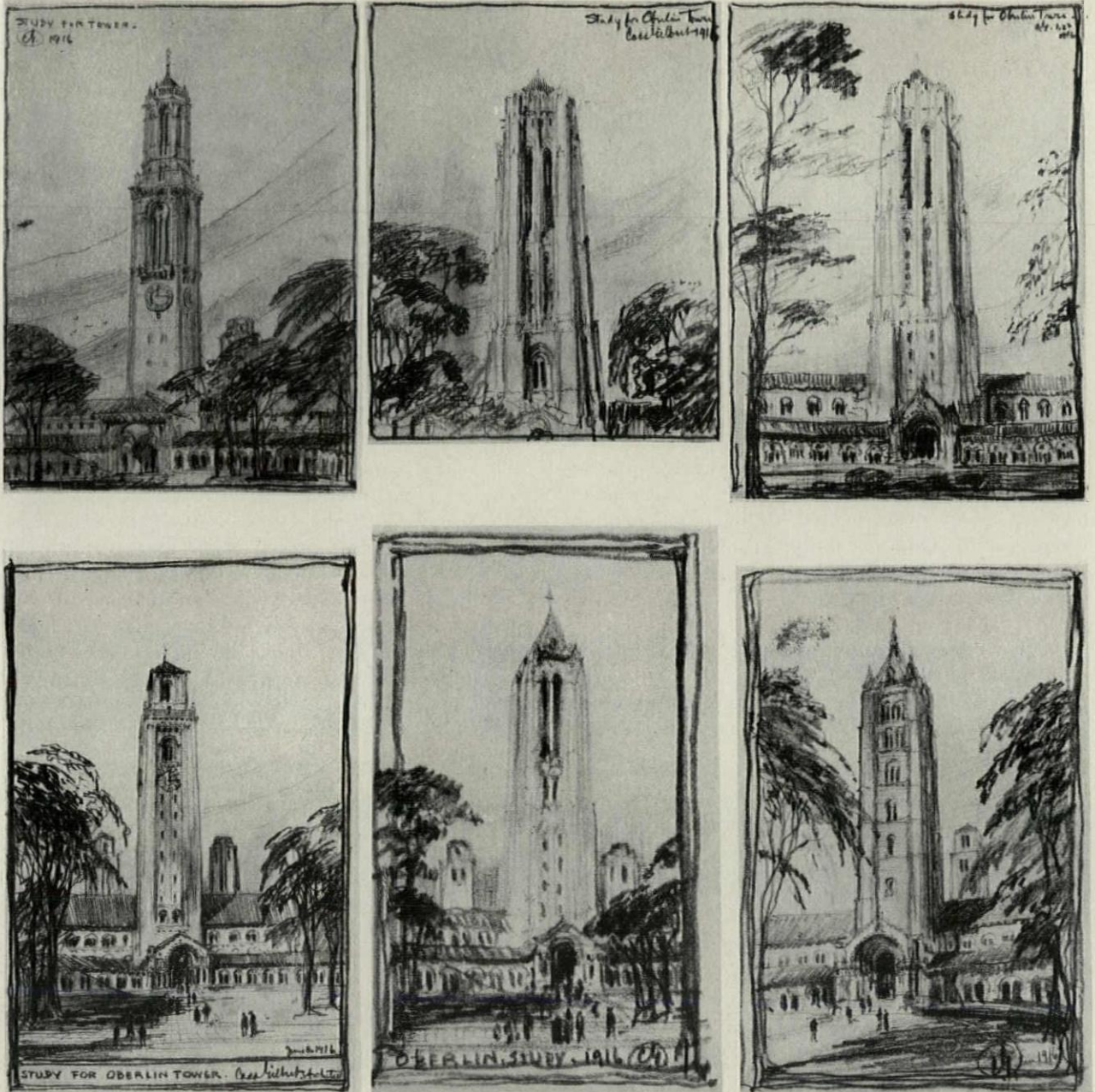
frame the zoning laws, not to prohibit the skyscraper but to preserve it from over-concentration, leaving to the development of decentralizing agencies the task of traffic relief. It is where coverage is greatest that the demand to erect the highest buildings is strongest; where ground space is fully occupied, overground space becomes most precious. And just as the Woolworth Tower anticipated the present zoning, so may the pyramidal New York Life building, with its advantageous conservation of overground space, anticipate future zoning.

Of a very different type from any of the previously considered buildings is the vast Army Supply Base in

Brooklyn. Born of the exigencies of the World War and restricted to the pressing necessities of the time, it yet achieves the marked distinction of character and form that spells style and gives it an influence so pronounced as to cause it justly to be regarded as a milestone of progress. Dean Edgell, in his book *The American Architecture of Today*, has this to say of it: "We cannot linger too long over this very practical type of architecture. One more example will be illuminat-



THE WATERBURY CITY HALL, WATERBURY, CONNECTICUT
Done in the chaste Georgian style, this building, completed in 1916, is a fine example of a dignified civic structure.



SIX SELECTED STUDIES FOR A TOWER AT OBERLIN COLLEGE

These little sketches illustrate how Mr. Gilbert's knowledge of historical precedent, acquired by constant sketching abroad, was applied with great facility by him in searching for an appropriate solution of a contemporary design problem. The one in the center of the lower row was drawn at the size shown. The others were all sketched larger.

ing, however, to prove what an effect sheer mass, coupled with fine proportion, can do in a building so sternly practical as almost to parade its desire not to be regarded as a work of art. We refer to the U. S. Army Supply Base at South Brooklyn, N. Y., by Cass Gilbert. This is purely in reinforced concrete. Every detail of ornament, every suggestion of the amenities which we associate with the fine art of architecture is ruthlessly excluded. Mass it has, and line, and fearless honesty. These it could have and still be ugly, but these are used not only to permit it to fulfil its function but to make it beautiful as well. We should look in vain for refinement; indeed, that quality would

be incongruous in an army supply base. On the other hand, we look in vain for coarseness, or vulgarity, or the blatant revelation of a crass commercialism. The building has dignity, power, and a self-sufficiency that is neither boastful nor unconscious."

While largeness, breadth of conception, was a marked quality in Mr. Gilbert's thinking and work, mere bigness was not of itself admirable to him. There are several buildings by him in Waterbury, Connecticut, modest in scale but distinguished in character, which evidence the nicety of his taste. Perhaps the best example of the sensitive expression of appropriate quality, always present in his work, is to be found in the

CASS GILBERT, MASTER OF STYLE

Detroit Public Library. Essentially simple in plan and mass, rich but unostentatious in detail, it has a quiet dignity and innate refinement that properly distinguish it as a center of culture. Indeed, if there is one thing more than another that distinguishes the work, large or small, of Cass Gilbert it is the elusive but pervasive quality of style. His buildings may be said to be in this or that style, for he applied the vernacular detail of various styles consistently to one and another of his buildings, but (what is vastly more important) one and all of them have the appropriate distinction of character that gives them the quality of style. It is this and neither their size nor cost nor prominence nor originality that gives them their high place in our architecture.

Cass Gilbert was an able exponent of the rounded life. In reviewing his great accomplishments one cannot fail to be impressed with the conviction that his early expressed ideal of the architect as "giving his life to it and nothing else" has been maintained. In reviewing his life we find evidence, however, that this ideal has not been narrowly applied but has been broad and comprehensive enough to include many sustaining and contributing activities and interests. The truly successful architect must have a broad culture, many contacts; must keep physically fit and mentally alert, his reasoning clear, his imagination fresh. In the St. Paul days Mr. Gilbert resorted to a shell on the river. Later he enjoyed fishing, golf and motoring. At various times he traveled abroad. But sketching was one of his most favored recreations, and in this as in his buildings, and whether the medium was pencil or pen-and-ink or water color, whether it was a fleeting note or a full drawing, the thing had style. I doubt if he could do anything that did not have style.

Whole-hearted work, whole-hearted play, are parts of the rounded life. Service to one's fellows, to the community, is a part. Mr. Gilbert's services were many and important. He was a founder of the Architectural League of New York, a charter member of the American Academy in Rome. At its memorable convention of 1900, when the Institute of Architects took the initial steps toward the rehabilitation of the L'Enfant plan, Cass Gilbert, in urging action, said: "A city planned on such a noble scale as Washington is rare in the world. It is almost unique. One hundred years of use has demonstrated its merit. The plan of its founders should be maintained as the basis for future development." As president of the American Institute of Architects he was active in clearing the Octagon property of debt and establishing a sinking fund for its endowment, and in leading the battles to preserve the rehabilitated L'Enfant plan for the development of the City of Washington. The following letters are of more than passing moment: "The White House, Washington, December 19, 1908. My dear Mr. Gilbert: Now that I am about to leave office there is something I should like to say through you to the American Institute of Architects. During my incumbency of the Presidency, the White House, under Mr. McKim's direction, was restored to the beauty, dignity, and simplicity of its original plan. It is now, without and within, literally the ideal house for the head of a great democratic republic. It should be a matter of pride and honorable obligation to the whole Nation to prevent its being in any way marred. If I had it in my power as I leave office, I would like to leave as a legacy to you and the American Institute of Architects the duty of preserving a perpetual 'eye of Guardianship' over the White House to see that it



A VIEW OF THE WEST VIRGINIA STATE CAPITOL AT CHARLESTON

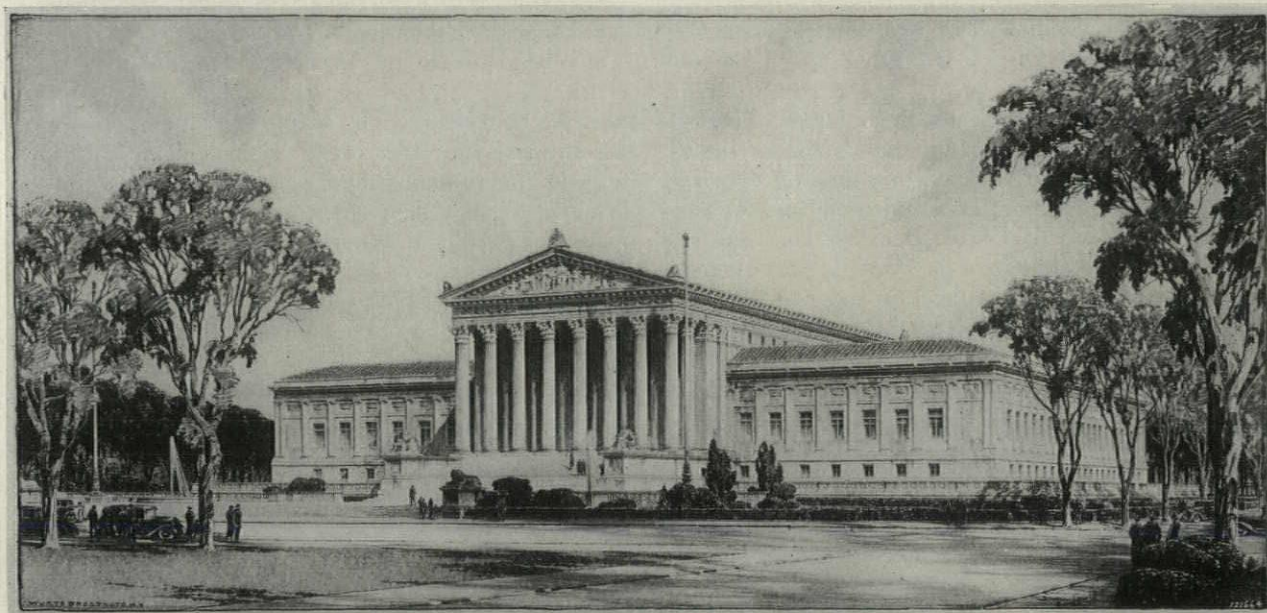
The first unit for this group was started in 1924. The final unit was finished in 1931. The landscaping and terraces are still to be completed.

is kept unchanged and unmarred from this time on. Sincerely yours, *Theodore Roosevelt.*"

"Dec. 23, 1908. Mr. President: I have the honor to acknowledge the receipt of your letter of Dec. 19, 1908, relative to the preservation of the White House in its present condition. The American Institute of Architects realizes that during your administration this beautiful structure has been wisely restored to its original plan with absolute fidelity to the architectural style, with great beauty, and with appropriate dignity and simplicity. The Institute appreciates Mr. McKim's masterly work in the restoration of this building but recognizes that without your wise counsel and sympathetic understanding even his great skill would not have made it possible to bring about such an entirely successful result. I have no hesitation in assuring you, Mr. President, that the American Institute of Architects will accept all of the honorable obligation which your letter implies and will lend its influence always to the preservation of the White House as it now stands unchanged and unmarred for future generations

of the American people. Your letter will be a treasured document among the archives of the Institute and will, as need arises, be looked upon as our charter and as our authority for such defense of this structure, growing stronger with the years, until the tradition shall have been firmly established that the building must remain inviolate from this time on. I have the honor to remain Respectfully yours, Cass Gilbert."

Someone has defined an architect as "a somewhat complex individuality who is not invariably a genius but who ought always to be an upright man and a gentleman." Cass Gilbert was an eminent architect and a high-minded gentleman. He died, May 17, 1934, at Brockenhurst, near Southampton, England, as he was about to sail for home. When the occasion demanded, he could—and did—speak with unmistakable force and fire; otherwise he was uniformly quiet in voice and manner, impressing by his obvious strength and sincerity of purpose, and abiding in the belief that "the secret of progress is not in holding ideas forcibly but in holding forcible ideas."



A RENDERING BY SCHELL LEWIS OF MR. GILBERT'S UNITED STATES SUPREME COURT BUILDING, WASHINGTON

This building was started in 1931 and is still under construction.

The passing of Cass Gilbert closes a chapter of American art. He bestrode his age and time. Leadership gravitated to him in sheer naturalness and for good and sufficient reason. He was, and will be long remembered as, a consummate artist who never in his long career bowed to compromise in his principles and practice of æsthetic art. Of him it can be more truthfully said than of any man of his period—"He made no little plans."

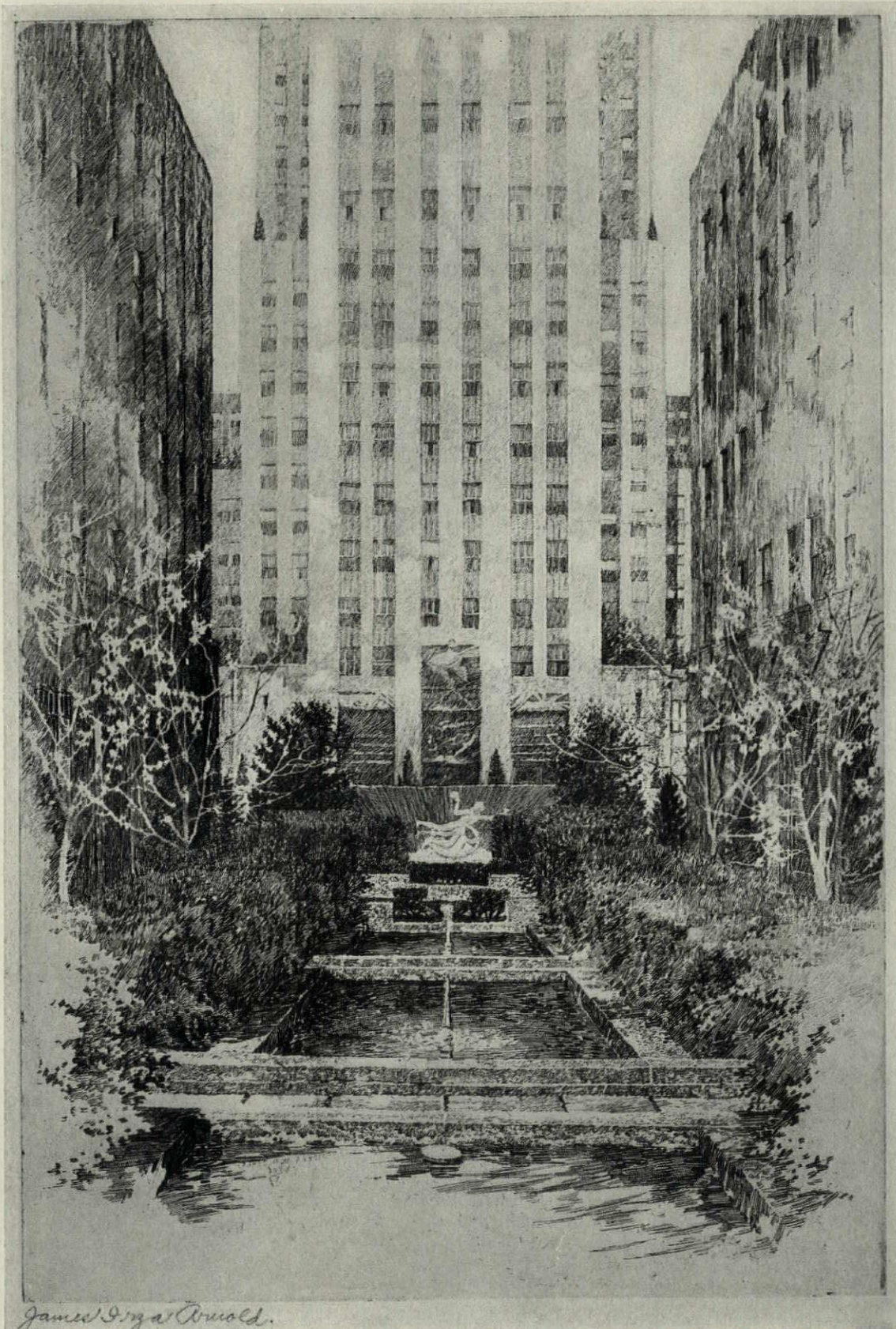
Of his position in his profession nothing need be said. He leaves behind him enduring monuments to his genius. He has builded for the ages.

By one who for more than a quarter of a century was privileged to know him intimately, a great loss is felt in his passing. His was an inspiration which

transcends mere words. His sympathetic encouragement and counsel to younger members of the profession will be readily attested to by scores of men. He has left his mark upon all who came under his kindly influence. His own life and character was an inspiration to all who were fortunate enough to be touched by his guiding genius. With sympathy, patience, forbearance, ready at all times to aid, be it in matters of business or life itself, his was ever the helping hand. This was Cass Gilbert, the man. His death leaves an aching void. The world has lost a great artist. Those left behind him have lost a noble spirit.

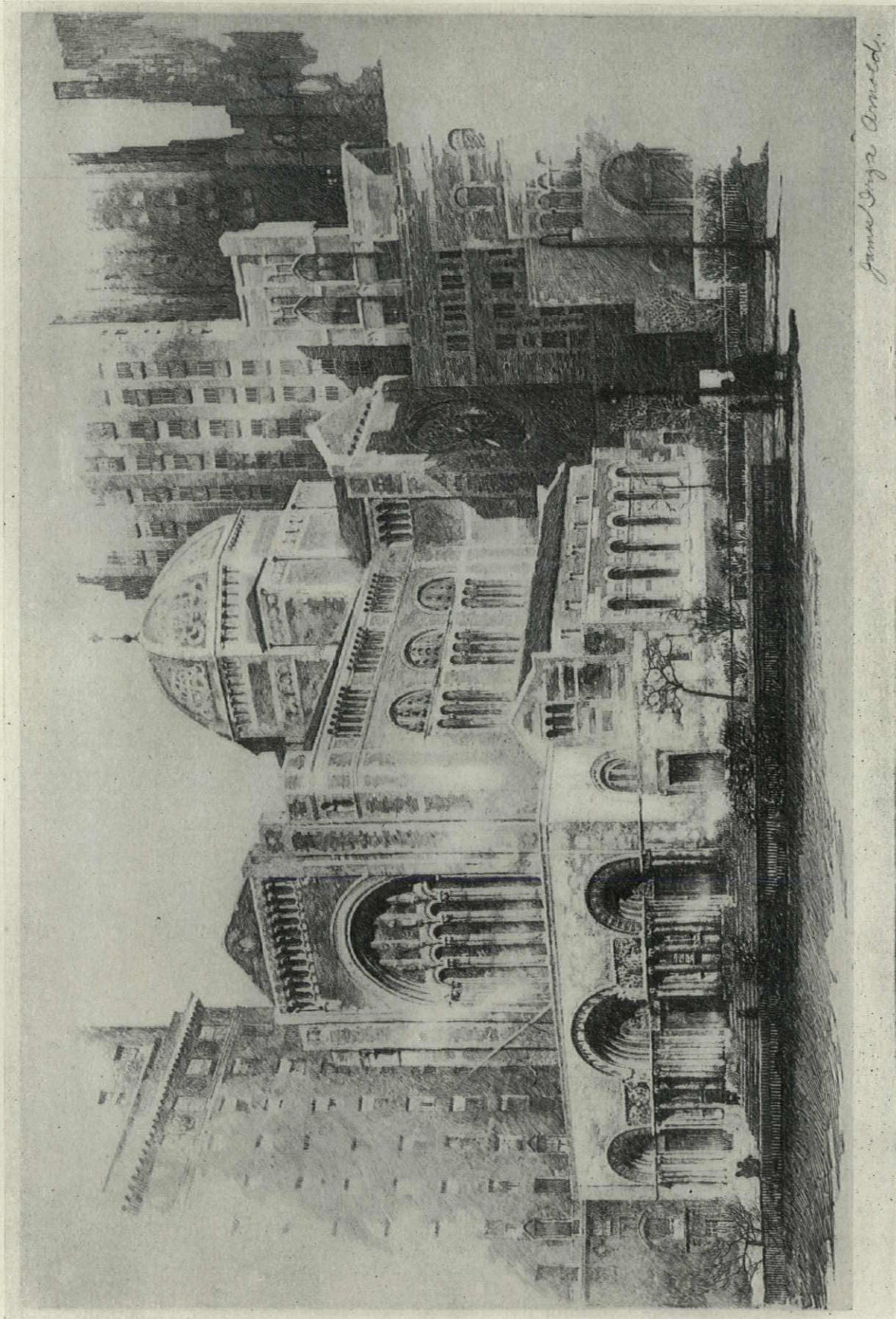
The profession accepted his leadership. All who knew of him admired him. His associates loved him.

FREDERICK G. STICKEL



Courtesy of Arthur Newton Galleries

ROCKEFELLER CENTER
FROM AN ETCHING BY JAMES IRZA ARNOLD
Size of original, 8" x 12"



Courtesy of Arthur Newson Galleries

SAINT BARTHOLOMEW'S, NEW YORK
FROM AN ETCHING BY JAMES IRZA ARNOLD
Size of original, 14½" x 9¼"

PENCIL POINTS
(November, 1934)

Wrought Metalwork, 10

Lighting Fixtures

By Bernard Heatherley

The controlling element in the design of good lighting fixtures has always been the illuminant itself; and it is proper that this should be so in wrought metal fixtures and at the present time. The unconscious application of this principle has brought into being many lovely forms and has shown that every form of artificial lighting so far used is capable of treatment in good taste. Unfortunately, a number of designers have felt that the current illuminant must be cloaked in the dress of some preceding era before its use can be tolerated and we see forms that were developed as indispensable to the needs of rush light, candle, whale oil, kerosene, etc., pretending to help in the work of electricity. This seems a rather shamefaced attitude towards something which is, in many minds, our era's proudest boast. Many of the lighting fixtures extant almost tie themselves in knots in the effort to be quaint, such as the "candle burning" lantern hung on an iron pole from which it cannot be removed (although you are supposed to think that it can), the fixtures with false candles employing *bobèches* to catch the grease which drops from the electric light bulb, or those with an oil reservoir from which, supposedly, the electric light draws its fuel! Such ignoble design is usually carried out in (for wrought metal purposes) ignoble material—gas pipe and the like—through which wires may run so that the true source of the light may not be seen. All this argues the absence of sincerity, tolerance of the poorest kind of imitation, and lack of design ingenuity.

In designing lighting fixtures our minds should not first jump to some 16th or 18th Century fixture we have seen and then consider how it would look in such and such a place. We should first think of the need for the light, the range it must have, the necessary intensity and the exact position it should occupy. Our problem then resolves itself into safely supporting an electric bulb or bulbs in a given position, carrying the illuminant to them from a more or less remote source—and doing these things beautifully. There is no reason why we should not make well and traditionally wrought fixtures directly for modern lighting.

There are some historical forms of fixtures perfectly suited to use with electricity and our desire for sincerity of design must not blind us to their advantages. We see this in considering exterior lighting fixtures of which the commonest type is the lantern. Lantern forms were developed to protect a flame from the wind and in turn to protect themselves from the weather. It might, then, at first appear that electricity's immunity to being blown out would allow us to dispense with such protection. The fittings and

materials used in conveying the current to the bulbs, however, must be closely guarded from the elements and from interference. The electrical underwriters make quite strict demands in this connection. Also, an unenclosed light seems less effective as well as being much less pleasant than an enclosed one, so that the desirability of glass or some other shielding and diffusing agent is indicated—with its need of framing. So considered, it appears advisable to box in an electric light and at this point, if we like, we can turn to precedent for suggestions. If one resents precedent, the attempt might be made to assemble mentally all the considerations bearing on lantern design and create accordingly. The result would undoubtedly be the production of one version or another of a lantern body tapering inwards towards the bottom and having a pitched and vented roof. So long as rain and snow fall, pitched roofs will throw them off, and the side that slopes inward runs less chance of conducting water from the eaves than does a vertical side. The possibilities with the latter are that water will enter the lantern body or that it will freeze between metal and glass, bending the metal or forcing the glass out of position. The heat generated by an electric bulb needs venting no less than the smoke from oil or candle. The piercings for such vents have always provided fine decorative opportunities.

One demand made by electricity which was not so important with more elementary illuminants is utter rigidity in a fixture and its supports. The appeal of a pendant lantern, hanging either from a high soffit by chain or by a ring from a bracket must be subject to the practical consideration that when such a fixture swings in the wind it puts upon the electric wires the very action we use to break them—or at least, to break the insulation. Because of this, it is sometimes attempted to obtain the effect of a truly hanging lantern by making it with a ring at the top which loops over the bracket, but actually making it rigid by riveting the ring to the bracket. This is open to criticism as design, in favor of a detail that is frankly rigid. The decorative value of chains is frequently weakened by the interfering line of the wires threaded through them. They may sometimes be freed from this interference by bringing the wire to the lantern quite openly from a point other than that where the lantern is supported. Such a point could be on a level with the lantern even though the support is many feet above. The wires could be taken along a rod which would also act as a brace, or could be threaded through a decorative cord which would fall to a graceful line. If the wires must come from the point of support, a

Pierced Vent
Lead cable in fuller groove
Section thru bar
Spider
Outlet Box
Expansion bolts
Ring encircling lantern
Section B.B.
Leaded in
Rivet
Clip holding glass
Glass or Mica
Plan at level A
Section at Eaves.
Pierced tin, brass, iron, etc.

Avoid shallow roofs as above in this type of lantern.
Avoid architectural mouldings at these points.
Bracket may be tubular - or wires conveyed on brace.
Soft fit of Porch
Electric Outlet
Decorative cord or brace.

TYPE OF "TINSMITH'S" LANTERN SHOWING ONE METHOD OF SECURING RIGIDITY BETWEEN LANTERN & BRACKET.

Types of lantern roof vents. 1. Cut out, modelled, pierced; rivetted or soldered in place. 2. Less expense. Cut in roof, metal bumped up. 3. Still less expense. Two cuts in roof - piece bent up.

Wire support rivetted to metal edging
Mica
Sheet metal

Although great elaboration is possible to interior fixtures, economy may sometimes be necessary. Rather than buy cheap elaboration, use simple work, properly made, as above. Interior fixtures seldom need roofs & may be mere frames to hold diffusing agent. 1. Frame holding glass or mica - hung by chain or rod. 2. Mica cylinder with edges bound. Rests on socket which hangs by electric cord. 3. Glass with edges bound - Good glass cylinders are rare.

A good kerosene reservoir form, suggesting adaptation.
Illegitimate adaptation.

Legitimate adaptation of kerosene reservoir form, providing space where needed for splicing wires. Form could be spun in brass, etc. or adapted for turning in wood - hollowed out for splicing

TYPE OF FORGED LANTERN DEVELOPED FROM CRESSET

A method of conveying wires to lanterns decoratively & without interfering with support.

Possible outlet cover

A fixture exactly as used in the middle ages except that candle pricket is replaced by electric socket & bobèche accommodates mica cylinder. Several such fixtures united would make good ceiling fixture. Detail at B could be:

The drum type of fixture remains an excellent possibility for low ceilings in spite of commercial exploitation with stamped or cast ornament cheap polychrome & poor mica.

It would be difficult to improve upon certain early candlestick shaft designs for table lamps.

Although extremely rich, all parts of this fixture serve towards its one purpose of holding lights - beautifully. Distinctly ecclesiastical & resisting adaptation to electricity, such fixtures are full of suggestions for electric fixtures.

On left, a fixture throwing light to ceiling. On right, type of shaft & bracket used in early fixtures serve perfectly for modern floor lamp.

B.H.

NOTES ON THE CONSTRUCTION OF LIGHTING FIXTURES, BY BERNARD HEATHERLEY

rod may be substituted for the chain, being open to very decorative treatment and less subject to interference from the wires. This concession must be made to chronic wire hiders—that where exposed wires would give an ugly line, they may be so controlled as not to interfere with the design—even to the point of using tubing in some cases. But this is very different psychology from trying to disguise 20th Century means as 18th Century effects. Tubing has certain disadvantages. It is expensive and will not permit the vigorous handling possible with a solid bar. It is not made in all the sizes or all the metals one is liable to need. But where it is the only way to avoid interference with design or where wire may not be even partially exposed, it has its uses. Otherwise, a solid bar grooved with the fuller to accommodate the wires is satisfactory, although the lead-covered cable used for exterior work is well enough protected in itself and may lay on ungrooved members. Such of the laws covering electrical installations which tend towards awkwardness must be taken as a challenge to a designer's ingenuity. One awkward requirement is the outlet box—easily enough handled when the design permits the use of a canopy, but difficult with such designs as do not want this big spot. A sunken outlet box, cemented or boarded over, is one solution but as the average electrician sees nothing wrong with boxes it is well to establish that certain boxes are to be sunk.

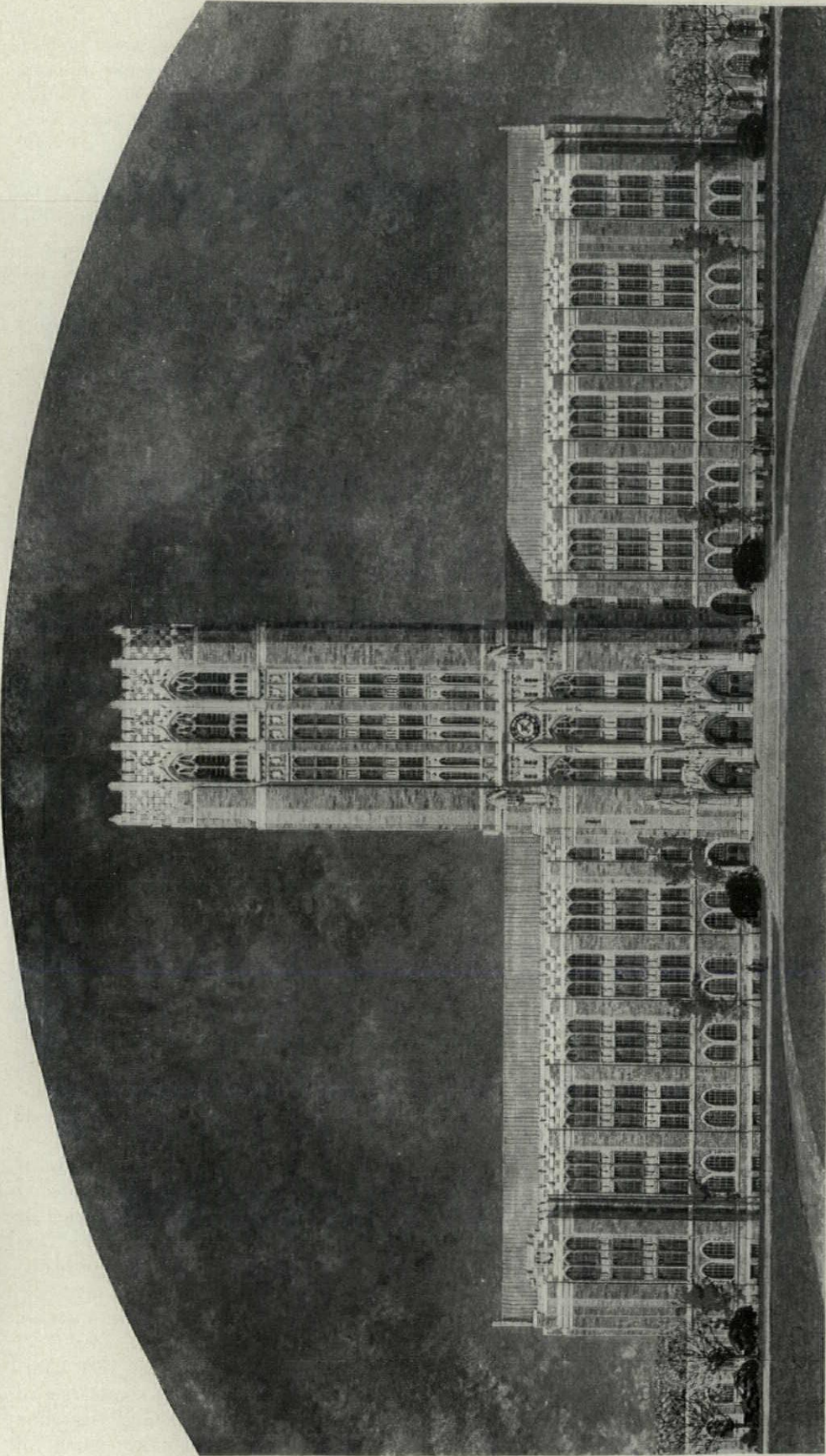
The two great diverse types of exterior lanterns are those which are more or less heavily forged, showing a lot of metal, and those which tend towards tinsmith's work—having, with certain exceptions, large openings and showing little metal. Chronologically, the forged type came first, its origin being in the cresset, a sort of metal basket set on a bracket in which the mediæval torches were held. The cresset developed very naturally into the lantern—or the light enclosure, for today the type is often roofless and unglazed. In such cases the electric bulbs are individually enclosed and all attachments made weatherproof. The offense of the raw light is mitigated by the decorative enframing which breaks it up. Experience shows that exterior lanterns of sheet metal are best made of non-corrosive metal. Having so little substance, extensive damage is apt to be done before corrosion is noticed and frequent service would be necessary to prevent it. Supports being more substantial, opportunities for nice combinations offer themselves. Brass, bronze, and copper lanterns may be supported by iron members. If uniformity of color is desired, monel metal will satisfy the non-corrosive requirements of the sheet work and lend itself to forging for the supports. The making of wrought metal lighting fixtures calls for no process not already touched upon, welding, riveting, and collaring being used as well as the general forging processes, modeling, and occasionally soldering.

One common fault in connection with exterior lanterns lies in making them too small in scale. They may often be made an eighth to a quarter larger than what looks about the right size on paper. The tendency towards smallness for cheapness' sake, and the custom of making selection in a showroom—at close

range—make the stock fixture very open to faulty scale. So important a part of architectural composition should be studied in relation to its actual position and the careful craftsman will often make full-size models for the study of scale at the job. Another point of design worth watching carefully is the projection of a supporting bracket. In work of wrought character, brackets usually gain as their protection is increased—even to an exaggerated degree.

The ease with which electric current may be distributed about a building has revived a system of localized lighting from which general illumination is also obtained. This, besides providing concentrated light where needed for reading, etc., has begotten a number of interior fixture types capable of being wrought very beautifully. The decline in the ceiling hanging fixture for general illumination, thus started, is halted by the needs of any closely massed group whose action places them about a table or in any space not requiring individually concentrated light. The reversion to the pleasant light of candles for dining sometimes eliminates the dining room ceiling fixture, but does not eliminate wrought fixtures which find much precedent in candelabra. While the only objection to the practice of making wrought fixtures and carrying them in stock for future sale is that the fixtures would be adapted to a position instead of being designed for that position, the actual situation in the field of stock "wrought" fixtures is a sad one. Too often, even in expensive fixtures, they are made of bent pipe with machine-stamped leaves and flowers for decoration, mechanically put together and painted with color or gilt (which hides little things like the grinding of the torch weld or the poor quality of the material). They express the achievement of form by commercial expediency rather than by the ethics of right making, and the forms themselves lack logic and taste. Thus we see poor representations of galleons, in silhouette or in the round, carrying electric lights in their holds; or it may be an elf playing pipes, or dogs chasing deer through the air. Such work may mix materials as antipathetic as iron (considerably hammered) and glass prisms. Imitation candles must, apparently, be sheltered from imitation winds by clear glass globes (lacking the excuse of diffusion) and the ceiling above must be shielded from imitation smoke! Specially made fixtures must also face similar indictments when insincerely conceived and made—when, instead of meeting a lighting problem in a practical way and making it beautiful in its own right, they begot the issue by straining after some "effect." Many "moderne" fixtures illustrate this, being abstract conceptions of planes and curves *fitted* to an electric light.

Some exponents of illuminating science, in a passion to do away with "spots," are anxious to conceal all sources of light. Apart from the fact that such lighting tends away from the natural (in its elimination of shadows, causing one to feel a "floating" sensation—not being sure where the floor is) its percentage of good would hardly compensate for the loss to decoration coming from the discontinuance of well designed, well made, and well placed fixtures.



ELEVATION, PROPOSED MAIN BUILDING, HUNTER COLLEGE, NEW YORK—THOMPSON, HOLMES & CONVERSE, ARCHITECTS
FROM A RENDERING IN OPAQUE WATER COLOR BY GERALD A. HOLMES

A Half Century of Architecture, 7

A Biographical Review

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

Next to McKim, Mead & White, Carrère & Hastings, personally and through their men, have had the strongest direct influence upon our architecture, that of the *École des Beaux Arts* being counted as indirect. I say this because this influence was really personal and the work done under it showed the personal quality. Too many areas of the country have chosen as their ideal the cold and lifeless syndicated work typified by that of huge organizations like D. H. Burnham & Co., which in their turn seem to have chosen as *their* ideal of organization the department store and the mail order house; such work reminds one of Mark Twain's account of that island in the Pacific where men are many and women few, so when a child is born the men get together and elect the father. Real architecture, real design, is as personal as painting and sculpture and can't be done by a syndicate—a thesis in course of ample proof at this moment in Radio City.

John Mervin Carrère was born in Rio de Janeiro of French and Latin-American parentage with all the temperament of his ancestry and a vigor and enterprise that was his own. He entered the *École* and met Hastings there. About 1878 he came over here in charge of the installation of the first cyclorama shown in the United States—a heavy responsibility for a youth of 23. Hastings returned toward 1879 and they both went into McKim, Mead & White's newly established office. Very soon thereafter Mr. Flagler, a parishioner of Hastings's father, gave them the Ponce de Leon Hotel in St. Augustine and continued to be a valuable client. The design of this hotel created a furore in lay and professional circles alike, a veritable work of genius—Hastings was only 24 and Carrère 26. The echoes of that initial success were audible for many years; commission followed commission and by 1887, Carrère & Hastings, on the basis of merit rather than mere volume of work (volume not being always a true criterion of success), ranked next to their old chiefs in the profession.

They first occupied one of the old brick houses that used to front on Bowling Green where the Custom House now stands, and the only time I saw that office I was immensely impressed by its atmosphere, akin to McKim's as being evidently a place where the art rather than the business of architecture was paramount; I can see the high, light, airy drafting room now, with Hastings's own full size details of the decorative painting and ornament for the Ponce de Leon tacked up on its walls and ceiling. This was in the days before architects thought it necessary to imitate the counting rooms of banker-clients and to present to them and others the business end of their mule; in

this type of office the first thing you see is a large room filled with bookkeepers, typewriters, stenographers, and assorted clerks and office boys—supposed to impress the business mind—a good deal like making griddle cakes in the show window.

Hastings was as helpless as a shedder crab when anything practical was in question, and although Carrère was a thoroughly trained designer and for years by his sensible and penetrating criticism kept Hastings within bounds, he found himself forced more and more as the years went on to handle the practical and business aspects of the practice. He and I became great friends after 1900, I am proud to say, and he told me once with tears in his eyes that he was "tired of being thought the plumber" and had resolved never again to write or speak on anything but the æsthetic side of architecture. He said this at what was called the "C and H" table, an institution which originated in Braguglia & Carreño's restaurant on lower Broadway, and continued, when Carrère & Hastings won the New York Public Library competition and moved uptown, first at the *Café des Beaux Arts* and later at the *Café Martin* which followed Delmonico's at 26th Street and 5th Avenue. Carrère invited me to become a regular frequenter and a delightful experience it was. Many of the most interesting persons who passed through New York were likely to be brought to the table; the talk was frequently very good, and professional questions were debated with great vigor, often with heat. To indicate one of Carrère's lovable qualities, one day he and I had a violent dispute about something or other; next day I was a little late and as I passed on the way to my place, touched him on the shoulder and said "Hello John." His eyes filled with tears and in his explosive, impulsive, Latin way, praised the virtue of friendship that is proof against daily wear and tear. We worked together a lot in the affairs of the American Institute of Architects and he was always resourceful, imaginative, constructive, and, considering his temperament, wonderfully patient and even diplomatic; he was always willing, in order to accomplish the most desirable end, to surrender his own point of view to one he felt to be better and became as generous and enthusiastic in support of that as he had been of his own.

He was always doing something for others, especially the younger ones, and took an infinity of trouble about it; chance made me aware of several of his kind deeds and there were of course many others that never were known.

He had many virtues and some endearing faults; in many ways he was as simple as a child; once he

was trying to get a very simple, almost primitive, effect in a piece of work and shouted at the draftsman who was struggling not to be sophisticated, "Be naïf, goddammit, be naïf!" The idea that one can be naïf to order, on purpose, amuses me still. One day Delano brought to the table a quiet man whose name Carrère, coming in late and in a hurry, failed to hear. The talk veered to winter sports, snow-shoeing, skiing, that sort of thing; John had many and emphatic opinions on the topic although his personal experience was limited to a little tramping around his own grounds. The quiet man ventured very mildly to take issue with him upon some point, whereupon he leaped down the man's throat and abolished him. After Delano had taken his friend away, Carrère asked "Who was that chap Billy brought in?" Somebody answered "Doctor Grenfell, the Labrador man."

There was an odd chap in that office with a quaint sense of humor he liked to indulge toward Carrère, I suppose because Carrère had none at all; whenever John bawled him out O. would follow him into his private office and strike him for a raise—and usually got it! I think he knew his man and that John would be sorry he had lost his temper and in that softened mood would be easy prey. This same chap, learning that the bonds of party and party nominations were not binding upon a free-born American citizen, wrote "John M. Carrère" on his ballot for President of the United States and when the votes were announced there were millions for each of the party candidates, with one solitary vote for John! I think he was secretly pleased, but he never knew who his solitary admirer was.

Carrère was terribly injured in a taxicab the night before he was to have sailed for a holiday abroad to which he had been looking forward with the eager interest of a boy; he died in a few days—one of the cruellest mischances the profession has suffered. And with his death the C and H table dissolved; his had been the cohesive force, the kindling spirit. His body lay in state in the vestibule of the Public Library as a tribute to his part in the creation of the structure. His monument, erected by men who loved him, is to be seen at the entrance to Riverside Park near 100th Street.

Hastings was high-strung, excessively nervous, always gay, always laughing, cracking jokes and making puns, but deadly serious about architecture, its dignity as an art and a profession, its high place in civilization, the responsibility of the architect to his art and the public.

He believed, I think, that architecture is a personal art and requires the architect's hand to give it a living and personal quality; in pursuance of this belief he spent more time at his own drafting board than any architect of my acquaintance having anything like the amount of work on hand that he had. His friends often thought that some of that time might have been spent with profit at the buildings and in the shops in closer contact with the actual fabrication; but he had several able assistants, like Theodore Blake, who had been brought up in the office, knew exactly how his

mind worked and what his reaction would be in a given case—and there was always Carrère to depend upon or to cancel or mitigate mistakes. He was very lucky to be able to be relieved of the tedious side of architecture and be enabled to live in the world of his dreams. His was in very truth "the primrose way." But he loved his job, and worked hard and continuously with energy and enthusiasm at whatever interested him. His youthful spirit was unquenchable.

After two years of "practice" which included practice in tightening the belt, I accepted an offer to be head of the office of Schickel & Ditmars, and for two years more, before going out on my own once and for all, I was in contact with another and to me entirely new attitude toward architecture. William Schickel was a German and a very successful practitioner doing a large amount of work for Roman Catholics and wealthy Hebrews. Ditmars was of Dutch-American descent, had risen from the office ranks and often made to feel it by the senior partner; he wrote the specifications, attended to the accounts and did a good deal of supervision. Mr. Schickel, although he had been in this country thirty or forty years and had a large vocabulary, spoke English with a rich German accent and made funny little slips such as: if he thought some element of design, a doorway perhaps, was not treated with sufficient importance he might say "Don't you tink dot iss a liddle insignificant? Id seems to me to pe insipent."

He had evolved a type of plan for the huge orphan asylums and religious institutions and schools he built, which he claimed worked in a practical sense, but which gave most ungainly masses in plan and consequently of course in elevation. The first thing I tried to do was to change those shapes, but was brought up against Schickel's two-foot pocket rule. "Dot all ken't heppen" he would say; "twenty-five veet I ken usse—more I kennot usse—less I vill not usse. Dis iss a gase vere Peaux Arts iss no goot to me." The "Peaux Arts" uttered with an indescribable accent of contempt. I used to look at the photographs of those immense institutional buildings around the office and my heart would sink. The first new job I had to handle was one such, only bigger still; and I swore quietly to myself that where Brite and Dubois and my other predecessors had failed to make any difference I would succeed. Well, I didn't. When this and some other buildings supposed to be my work as the designer of the office were finished, I couldn't see a particle of essential difference between them and all the stuff that had been turned out in the previous twenty years. Those infernal plan masses and shapes plus the inflexible Teutonic story heights spelled William Schickel always and all little refinements of detail here and there had not the faintest effect upon the final and dreadful result.

Where, in all the offices I had been in, or had seen the workings of, appearance was the end in view, that appearance being obtained by adjustment of dimension, give and take, reconciliation of the practical and the æsthetic considerations involved; in Schickel's mind dimension as dimension was sacrosanct; it having

once been decided, years before, that rooms for a certain purpose must be "zo undt zo many veet long py zo undt zo many veet vite." I would plead for at least a similar *area* instead of mere dimension. "No! Dot all kent heppen!" settled the matter. However, the insistence upon the starkly practical *über alles* was a not unwholesome corrective if taken in assimilable doses and with some grains of salt.

Outside of the office the little martinet became the genial, interesting, and amusing host and companion; he and Ditmars and I dined together often and the first thing "the old man," as Ditmars called him, did was to bar any mention of "shop" on pain of paying for the wine. One day in summer he said, "Mr. Makonikle vouldt you lige to pe vicket vonce? Ve might go to a zhow." After that excursion into vicketness (it was a musical leg show—Dan Daly was in it and very funny) we stopped in for a stein somewhere; "Dot vass a fery inderesding choruss, nodt?" he said. "Dere vass all dem pick vet vones, undt den dere vass all dem liddle skvizzling vones!"

A prominent marble contractor of the day sent over a sample of a certain marble for approval; Mr. Schickel called me in to see it and I said I had never seen green veins in that marble before and suspected wax, "You tink zo?" For answer I took out my pen-knife and dug out a nice big piece of green sealing-wax. The messenger was standing by and of course reported back to his boss, one of the biggest bluffers that ever adorned the marble trade; he came in the next day in a high state of self-induced indignation and swore by all the gods of the German Pantheon dot neffer hat he ussed enny vax undt always vass dere kreen weins in Brêche Wiolette. Schickel had made up his mind and said very dryly "Ah, Mizder E. id iss of miragles now you are shpeaging. Budt ve vill nodt dry to improof on Nadchure in diss chobp."

When my two years there were up I won a competition and set up for myself. No more for me the offices or the work of other men. I thought I knew quite a lot—thirteen years as student, office boy and draftsman, two abroad, two in practice, and two as office executive—surely there couldn't be so very much more to learn about this architecture? That was in 1900 and the subsequent 33 years were to show me, sometimes kindly, sometimes very ungenerously, how big architecture is. Almost all who practice it die long before they have passed the suburbs of it; some few have won to the city; fewer still to its heart.

This very summary account of some of the men of the past fifty years has been deliberately confined to those who are no longer living, except as their work lives or takes its chance of oblivion. For obvious reasons a fellow practitioner cannot discuss the living as personalities and their work may only be discussed, and preserve professional decorum, as a part of the mass—and this restricts criticism (using the word in its proper and constructive sense) to movements, trends of thought, groups, even to mobs and mob psychology. We have read here of the principal figures who, with their work, form that background against which we may measure current progress and current aberration. It is a background to be proud of. No nation has made a comparable advance in this half century. In this period of enforced idleness we could all take a few minutes, with profit, to an analysis of present trends and a comparison of them with that background. No one can do it without feeling that there is something lacking in this much vaunted Progress as exemplified by the work done in the past five years. What is it? I think I know—but I don't choose to say.

Editor's Note:—This installment brings to a close, we regret to say, Mr. Magonigle's series of reminiscent articles in which he has made the human figures of the past fifty years in American architecture live again. Letters from many readers, old and young, expressing gratitude for the entertainment and inspiration furnished by these articles, embolden the editors to offer their author, on behalf of the profession, a vote of thanks for having set down so understandingly and comprehensively the story of an era.



CHURCH OF SAN NICOLAS, THE ANCIENT ARABIC TOWER, CORDOBA, SPAIN

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

Size of original, $13\frac{1}{2}'' \times 19\frac{1}{4}''$

Monthly Washington Letter

In Which Recent Developments in the FHA and the PWA are Discussed

By Chester M. Wright

Increased stimulation of building activities during 1935 is the objective of legislation now being drafted for the next session of Congress. Indications now are that low-cost housing grants on a more liberal basis than in the past will constitute the principal channels for expenditure by the Public Works Administration.

At the San Francisco convention of the American Federation of Labor, a resolution was passed urging that Congress make additional expenditures for housing. Pressure is coming from other organizations, and the Administration is not inclined to turn a deaf ear to these suggestions.

Secretary Ickes found it necessary to make more and more liberal terms in financing low-cost housing projects. At present, the terms are in effect a gift of thirty per cent of the cost. A similar concession may be made in the future. It is even within the realms of possibility that the Government may build low-cost housing projects on its own responsibility. Another interesting proposal that has been made is to have the Government finance the building of penal institutional projects such as state farms for misdemeanants to replace the outworn county and city jails.

So far, the loans of the Federal Housing Administration have not in themselves produced a really great revival in building activity. The real activity recorded has resulted largely from the publicity and advertising promotion campaign of the Federal Housing Administration. Twenty thousand loans, totaling something over \$8,000,000, are all the records in Washington show to date. While perhaps twice as many more loans have been made but not reported officially, this is not as good a loan record as was anticipated.

It is only by analyzing other data that it is realized that people are not overly enthusiastic about going into debt for home repairs and alterations if they can help it. The loan figures do not, therefore, represent the full record of building repair activity stimulated by the new Federal Housing Administration. People are paying cash for improvements. That's the reason for the apparent discrepancy between the loan records published by the FHA and the enthusiastic reports of new business made by home equipment manufacturers.

For instance, the American Radiator and Standard Sanitary Corporation reported that 41 per cent more modernization and repair loans were made in the first 43 days of the Better Housing Program campaign than were made in the entire year of 1933. It said that the loans are increasing at the rate of 20 per cent per week. The net result was over 3,000 jobs for heating, plumbing, sanitation, and air conditioning, averaging \$580 each, with loans approved by the company exceeding \$1,250,000. And that's good business for one company alone. Smaller ones seem to be doing as well proportionately. The Capitol City Lumber Company of Hartford reported an increase in its time-pay-

ment business from one transaction a month to twenty-five a month.

According to the building permit reports for September issued by the U. S. Department of Labor's Bureau of Labor Statistics, the business in additions, alterations, and repairs has increased over last year to the extent of 13.9 per cent in number and 26.5 per cent in estimated cost. That was enough to produce a net gain of 9.5 per cent in number of building construction jobs; but recent Dodge reports show a 100 per cent increase in building construction due to repairs, alterations, and building improvements. Business is being done!

It is not a surprising thing that building repairs and additions should be such a factor in building construction totals. Under normal conditions, two-fifths of building construction consists of alterations and repairs. Additional stimulation of this two-fifths can develop some interesting business for everybody, including the architect.

By November 15, announcement of the regulations for Title II of the National Housing Act is promised. After that time we can look for stimulation of new home construction. How great that stimulation will be will depend to a large extent upon the policies now being formulated. The battle of the experts is on.

There is one school which argues that the mortgage investments of banks and insurance companies should be protected by making the FHA loan policy extremely conservative. The Act permits loans up to 80 per cent of the appraisal of a house and lot. But a house which cost \$12,000 to build may be appraised at only \$8,000, or less. Eighty per cent of \$8,000 is \$6,400. The Act would not then be of much aid to the owner of that particular home and would have little value as a recovery measure.

There are members of this same school who argue that the FHA is in reality a big insurance corporation, a mortgage insurance corporation, and that its policies and methods of doing business should be those which have been established by past practice. They argue that expenditures for stimulation of new home construction should be limited to a definite, and conservative, percentage of actual business done. If these advisers prevail, there may be a curtailing of staff and a reduction of promotion activities.

There is a greater sweep of imagination apparent in the other school, which includes those who participated in drafting and urging the passage of the Act. These men insist that the Act was passed because the former mortgage practices and methods were a distinct handicap to the future prosperity of the country and a new deal was long overdue. Liberal financing, they contend, is the only way to eliminate second mortgage racketeering. It is true, they admit, that sounder construction of houses and better community planning must come eventually in order to justify a more liberal financing policy. But if there are some

losses incurred during the process, these individual losses will be more than made up by the country as a whole in the increased employment resulting from new construction. They insist that the Federal Housing Administration has a definite function as a recovery agency and should adopt a liberal policy and either average present possible losses in the future or charge up those losses to recovery financing.

To move along with excessive timidity, giving too much weight to the narrow point of view of those money lenders who look upon wealth as static, would, according to these men, trained to look upon wealth as a production process, defeat all the progressive purposes of the Act and turn the mortgage business back to the cream-skimming, first mortgage institutional lions and the second mortgage operators and the jerry-building construction co-operators who follow in their wake.

At a meeting of the Washington Chapter, A.I.A., on October 11, 1934, in Washington, D. C., the discussion centered chiefly around such topics as the probable sources of new work, promotion by the architect, large-scale housing as a live issue, architects' assistance in obtaining credit for building operations, and collaboration with real estate and financial interests.

H. P. Vermilya, FHA Technical Division, told the gathering that if the architects wish to register in this or any other field, they will have to find the realistic solution by assisting the home owners, or the would-be home owners, in obtaining building credit. And especially should they be concerned too with the prevention of credit extension to bad projects. They should also bring intelligent pressure on banks which are qualified but have not yet begun to make loans, and if this is done, there will be an unlimited demand for the services of the architect, especially in view of the attitude of the Federal Housing Administration toward housing standards, new methods of construction, and the effort that is being made to establish reliable indices of construction costs.

"The question of housing standards we approach from two points of view; that of what elements in a structure increase or decrease mortgage risk, and that of what requirements may, more or less arbitrarily, be considered essential to a minimum habitable dwelling," said Mr. Vermilya. "We tend to emphasize the first, believing that what in the long run involves the most risk is that which is socially undesirable."

One of the difficulties, according to FHA technicians, is that our existing standards, if they may be called such, are deplorably low, and that every effort to improve them is done in the face of the inertia created by billions of dollars of investment in existing structures. Another difficulty arises from the great variance in both structural and living customs due to the wide differences of climate and tradition prevailing in our country. However, the Federal Housing Administration intends definitely to reveal the necessity for higher standards and to start its program in such a way that the advancement of standards will be a conspicuous and consistent part of the administration's endeavors, and the architects are expected to render valuable service in this respect.

A special division in the Technical Department of the Federal Housing Administration is being set up for the purpose of offering every opportunity to the sponsors of new methods and materials to prove their suitability to existing systems.

It is felt that the Administration is definitely under obligation to promote, in every way which it may properly adopt, the lowering of housing costs. The first great step in this endeavor was effected by the lowering of financing costs through the mortgage system set up in the National Housing Act. The second effort will be made through the constant watch for new technical developments. The third, the Administration hopes to make through an intensive study of building costs.

It is frequently argued that the rapid development of materials or methods which will greatly reduce building costs will create a disastrous increase in the obsolescence of existing structures and will create great burdens upon the Federal Housing Administration's insurance fund. But it is believed that such a burden should be heartily welcomed. The very existence of the fund would protect investors against losses which they could not reasonably have anticipated, while the loss of the fund, if there should actually be a loss, would be more than made up by the general gain to the public as a whole.

It is believed that the architects have a real opportunity not only to stimulate business and employment in construction in the immediate future, but to influence markedly the methods and practices of real property development in this country for years to come.

Editor's Note:—The efforts of the Federal government to stimulate recovery through the building industry appear to be increasing. In order that up-to-date and accurate news of what is being done about it may be laid before our readers each month, we have arranged with Chester M. Wright to furnish us with a monthly report made up of facts and opinions gathered at the center of things in Washington. The foregoing article is the third in the series.



TRINITY EPISCOPAL CHURCH, ROSLYN, LONG ISLAND, NEW YORK

FROM A LINOLEUM BLOCK PRINT BY HENRY R. DIAMOND

Size of original, 9" x 6"

PENCIL POINTS
(November, 1934)



HKD

Old sawmill at Roslyn I.O.

Henry R. Diamond

OLD SAWMILL AT ROSLYN, LONG ISLAND, NEW YORK

FROM A LINOLEUM BLOCK PRINT BY HENRY R. DIAMOND

Size of original, 9" x 6"

PENCIL POINTS
(November, 1934)

A. L. Gouptill's Corner

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

The New Year

I have some plans under way for the new year, and though it's too soon to tell you about them, I'm quite certain they will prove of interest. At any rate they are based on your own suggestions. More about them next month.

Rendering Project No. 6

In several of these projects I have presented techniques or media which can be reproduced by the relatively inexpensive line engraving (see the Corner for last July), thus being valuable for publicity or promotional work. Project 6 is in keeping with this aim. Not only can drawings done in this manner be reproduced by line engraving, but they can stand almost any amount of reduction, and can be printed on practically any paper. Furthermore, this method makes possible no end of highly individual effects, yet is comparatively quick and easy to do, once the knack is acquired. It is particularly fine where large areas are to be toned, or a variety of textures are to be represented. It lends itself as graciously to sketching as to rendering.

In the usual procedure, the drawing is first laid out in pencil on roughish paper (here illustration board was selected). It should not be too small. The fine detail is often drawn at once in black ink with a pen or pointed brush, only ordinary care being necessary. Next, the major darks are brushed on with an old brush or a cotton swab (see 2), or are patted into place by means of little pads of cloth (see 1 and 3). To control the areas of patted or printed tone, it is usually necessary to protect adjacent areas by covering them with strips of paper. Small areas can be thickly coated with rubber cement, which will prevent the ink from touching the paper surface: once the ink is dry the cement can be rolled away with the finger.

Often, in place of strips of paper or cement, tracing paper, not too thin or absorbent, is placed over the whole, and cut away, with the aid of a razor blade, where printing is to be done. Rubber cement under this paper, especially along the edges, will hold it in place. While the cement does no damage if

kept within bounds, be sure there is none on the areas you propose to print. If you find any, rub it off!

Now select a cloth pad which you think will give the desired texture (see 3) and dip it in ink. I pour a little into a saucer and just touch the pad to it. Pat this onto spare paper (like that selected for your drawing) until the excess ink is removed. When it gives a suitable impression, start on the drawing, turning and twisting the pad as you raise and lower it, until you have built up the tone as you want it. You may have to repeat the dipping process many times, though for large drawings it is timesaving to make large pads. For small work I merely place a piece of the selected cloth over the eraser end of a pencil, holding it there with a rubber band.

Thus, changing pads as desired, and covering and uncovering different areas as necessary, push your work to a conclusion. As a rule, some touching up must be done, usually in the form of stippling or cross-hatching with the pen. A few dots or lines of white ink or paint may be needed (see 4). Now and then, white is applied like the black, with swabs or pads. On rough paper, knife scratching can sometimes help one to obtain the desired values, or a bit of sandpapering. When reproduction by line engraving is in mind, however, every part of the drawing must actually be pure white or black.

If cheap reproduction is not a part of the problem, diluted inks are useful, and no end of beautiful effects can be obtained by means of colored inks or water colors. The "broken" colors which result from applying one stippled hue over another are particularly rich and vibrant.

You are by no means limited to such swabs and pads as have been shown here. Equally novel effects can be obtained by means of sponges, wadded paper, etc. By experimenting, you should be able to devise some method of your own, not only pleasing but original. Go to it!

Christmas Cards

Last summer I stood looking at a section of film which had come back from the photographers very dark from the developer but with nothing on it (who

doesn't make such mistakes?), when the thought struck me that I would etch it with my penknife, a method Fred Pelikan had but recently told me about. So, thumbtacking it down, I scratched lines and dots through the darkened emulsion (much as one would proceed with a dry point) until the accompanying sketch was produced, in the negative (each line showing light against the



dark). I then had this printed exactly like any photograph, the light coming through the scratches. Though this particular result possesses little merit, the method may prove as interesting to you as it did to me. Why not try it for your Christmas cards?

It's Too Bad!

I've just been looking through recent issues of PENCIL POINTS, and it occurs to me that many of you may wonder why, in my crits, I have said nothing about so many splendid things, when, in some instances, I have offered praise for other things of no greater worth.

I hasten to assure you that this has been unavoidable, being due largely to the manner in which the entire content of PENCIL POINTS is prepared. It is not practical for me to see proofs of some of the pages before my own department goes to press. Hence many delightful things are published which have not been available to me for criticism.

Then, too, limited space has prevented more than the briefest comment. In September, for example, not a word could I squeeze in, despite all the fine things by Yewell, Detlie, Swales, Price, Lewis, and others. Would that I had room, too, to discuss the remarkably fine material which Mr. Whitehead constantly gives us in the Monograph Series. These photographs, incidentally, include many excellent subjects for sketching.

For like reasons, I have said nothing in recent months about the advertisements which relate to our department—such things, for instance, as the commendable series that Geerlings has done for Eberhard Faber. Be sure not to miss his valuable instruction. To my mind advertising of this sort, which really tells something, is worthy of all the praise we can give it.

PRACTICAL PERSPECTIVE RENDERING PROJECTS &
SHEET 6 • ON THE USE OF SWABS AND PADS •

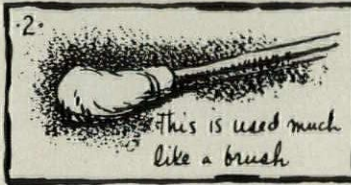
1 The pen or brush is often employed for part of the work (such as the fine detail) in such drawings as we now have in mind.

2 The larger areas of tone are customarily filled in by means of swabs (See 2) made by wrapping cotton around small sticks, and used much like brushes, or little pads of cloth, employed for patting or printing the ink (or paint) into place (See 1). In either case, strips of paper can be used to cover areas which are not to be toned.

In the example below, black ink was used, permitting reproduction by inexpensive line engraving. Colored inks are also most effective.



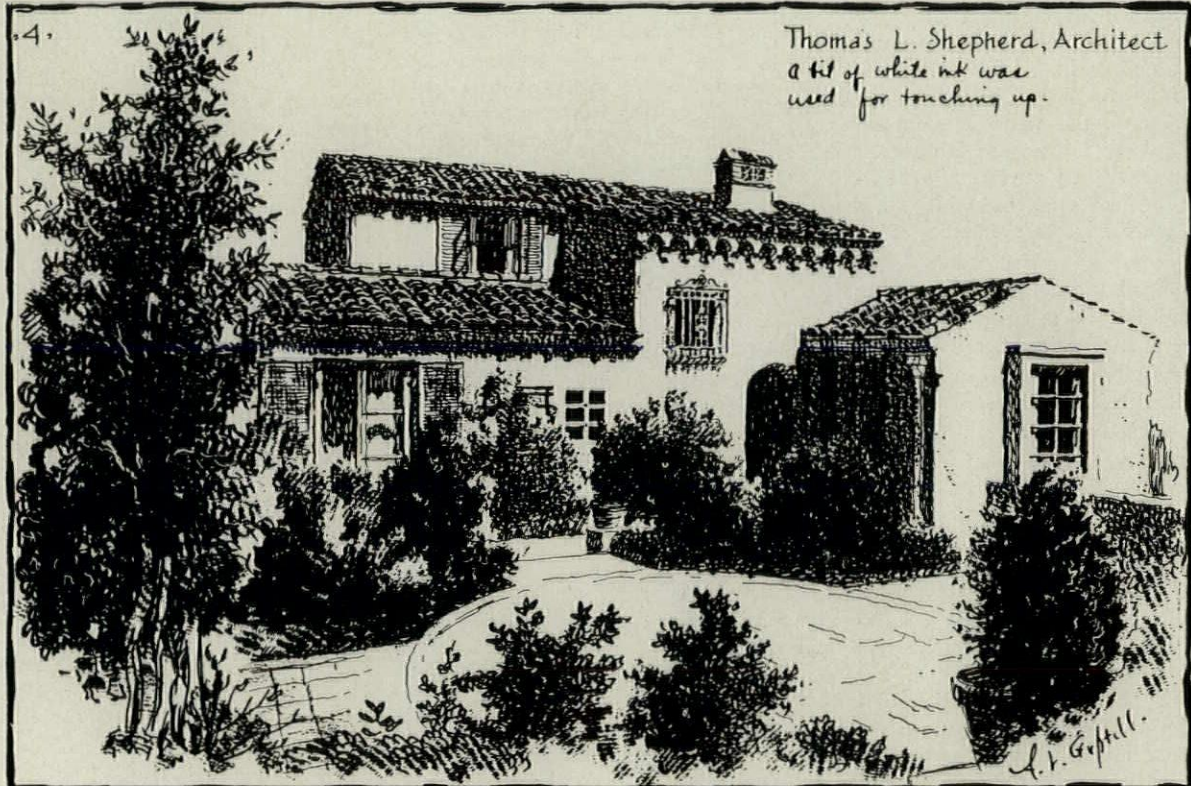
1. Print or pat the ink into place.
PRINTING WITH A PAD



2. This is used much like a brush.
A SWAB MADE OF COTTON



3. All done with pads of cloth.
SOME TYPICAL TONES



Thomas L. Shepherd, Architect
a bit of white ink was used for touching up.

4. HERE THE PEN, A FINE BRUSH, AND SEVERAL PADS OF CLOTH WERE ALL EMPLOYED