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THE TWENTY-MINUTE PENCIL SKETCH ABOVE WAS MADE FOR THE NEW YORK PARK DEPARTMENT BY THEODORE KAUTZKY, THE SUBJECT OF THIS MONTH'S LEADING ARTICLE, AS A QUICK RECORD OF SITE CONDITIONS TO BE USED AS A GUIDE IN DESIGNING A MONUMENT TO FATHER DUFFY TO BE PLACED IN TIMES SQUARE. KAUTZKY'S SKILL AS A DELINEATOR HAS WON HIM THE RIGHT TO BE CONSIDERED FOR A PLACE AMONG THE TOP FLIGHT OF ARCHITECTURAL RENDERERS AND WATER COLORISTS OF HIS GENERATION



FROM A SEPIA CRAYON SKETCH BY THEODORE KAUTZKY, MADE IN WASHINGTON SQUARE, NEW YORK

KAUTZKY AND HIS DRAWINGS

THE STORY OF A VIRTUOSO'S RISE

BY KENNETH REID

DURING the late lamented winter of 1933-34, when private architectural work was uncommonly scarce, many architects, draftsmen, and designers found economic sanctuary in the ranks of the C.W.A. In New York the Park Department, under Commissioner Robert Moses, set up a drafting room at the Arsenal in Central Park to occupy hundreds of these men with the tremendous job of preparing designs and drawings for the many park improvement projects in city and state that came under his jurisdiction. The organization was built almost overnight, with Aymar Embury II as chief architect, and men of all degrees of talent and all kinds of experience were taken on more rapidly than they could be sorted out. Naturally there was some confusion at the beginning in the matter of assigning to each individual the task for which he was best suited. The important thing was to set them to work—individual abilities would have to await recognition until later.

Into this welter one day, along with a motley assortment of twenty-five or so pencil pushers of all ages, came one Theodore Kautzky. To Joe Hautman, Mr. Embury's first assistant, who was giving the assignments at the time, he looked like any other draftsman. So, without any ado, the newcomer was put at a table among the crowd and handed the job of working out F.S.D.'s for door jambs on the Elephant house in the new Central Park Zoo. "But I cannot do thees details," protested Kautzky. "I am an arteest; I vant to make you some renderings—some peectures of your buildeengs—that I can do." "You make details and like it," said Joe, briefly, and that was that. Kautzky went to work, grumbling, finished the door jambs and was given some trap doors for the Monkey House to detail. This brought fresh protests which fell likewise upon deaf ears. But there was a day coming!

Kautzky was still working on the Monkey House details when Commissioner Moses one

morning decided that he wanted a drawing for a newspaper release on one of the new park developments, and that he wanted it quick—by five o'clock the same day, to be exact. Suddenly confronted with the necessity for satisfying the boss, Joe looked over the talent at his command and tried to decide which man among them could possibly complete a presentable drawing in so few hours—it was ten in the morning when the order was given. Suddenly he thought of Kautzky. Perhaps he really was as good as he said—anyhow, it was worth a try. Could he do it? "But it vill be eeeasy," chortled the delighted Kautzky. "I vill show you. Five o'clock, you say? It vill be ready."

Sensing an opportunity to rid himself forever of the detested details and urged on by a desire to convince these skeptics by whom he was surrounded that he really was an "arteest," our hero set confidently to work. The subject of the drawing was a rather complex bird's-eye view of the proposed Chrystie-Forsyth Street development and it was not to be any small sketch but about 30" x 20", fully rendered in charcoal. Faster and faster flew his hands. As the composition began to take form, his neighbors in the crowded drafting room peered more and more frequently over his shoulder to see how he was doing. He was doing very well indeed—in fact, his growing gallery was soon aware that it was attending the birth of a work of art, as far as an architectural rendering can be considered art. At the stroke of five, when he signed his name with a bit of pardonable flourish, there it was complete—as sparkling a piece of charcoal delineation as many of them had ever seen. And there was Kautzky on the road to plenty of the kind of work he wanted to do. From then on he was given practically everything in the way of rendering that was to be done in the Department of Parks.

But do not assume from this that he was at



PENCIL RENDERING BY THEODORE KAUTZKY OF A SMALL HOUSE DESIGNED BY HIM FOR THE HOMELAND COMPANY TO BUILD ON A WOODED SITE AS SHOWN

this stage a finished product, that he had developed his talent to the highest point he was capable of reaching. He had come to "the Parks" after ten years of experience on theatre work—three years with Thomas Lamb as Chief Designer and about six years with John Eberson in the same capacity. During this time he had designed acres of richly ornamented interior surfaces of the type so popular during the period—making hundreds of drawings in perspective and elevation at small scale but withal so delicately and accurately that when they were blown up photographically they could be traced almost without alteration at three-quarters scale or larger. He had also made many renderings of these interiors,

but somehow they did not get shown around much and he was not particularly known outside of the offices where he worked. He was skilled enough at drawing architecture but now he was faced with the necessity for drawing trees and foliage in unprecedented quantities. Characteristically he set to work to overcome his deficiency in this respect, turning to nature where he studied, analyzed, and sketched all the tree forms he could find. The result of this application became evident in the drawings he made as he went along and those which are reproduced here show a knowledge of trees well beyond the ordinary as well as a sense of how they should be placed to add interest to the architecture they embellish. That is just one way in which he has progressed.

Another field he has set out to conquer is that of water color. His earlier adventures in



LOOKING SOUTH ALONG FIFTH AVENUE IN WINTER, A WATER COLOR BY THEODORE KAUTZKY



PENCIL SKETCH MADE BY KAUTZKY IN FORT TRYON PARK, LOOKING DOWN ON RIVERSIDE DRIVE, BELOW

this medium were nothing to brag about. They were nice but hundreds of others could do as well. That degree of accomplishment did not satisfy Kautzky. So he studied. And painted. And studied. He took a course with Eliot O'Hara. He began making bigger water colors—at full Imperial size. Finally he entered the Annual Show of the American Water Color Society and found his entry hung in the most prominent position in the gallery. That was more like it! But this summer he went abroad and came back with a set of water color paintings that are far ahead of anything he had done before and of real professional quality. I had the pleasure of looking them over the other day just after his return and regretted that there was not time to reproduce some of them with this article, though of course they would need to be done in full color. "They would of knocked your

eye out," as Elmer might say. But we are getting ahead of our story.

Kautzky stayed two and a half years in the Park Department. There was plenty of work to be done and every week brought something new and fresh from his pencil or pen. The Commissioner always wanted things done to perfection, and always in a hurry. On one occasion, in 1934, when the United States Navy announced the arrival of the fleet to pay New York a visit there came a call late one Saturday night for a complete newspaper release to be ready by Sunday noon, with sketches showing how the dumps of Riverside Drive were to be fixed up for the sailors. Kautzky was finally, after much telephoning, located at a party in Yonkers. There was a bit of an argument but he was persuaded to tackle the job and came all the way to New York, arriving at about midnight. He started to work and finished his sketch before sunrise—one of his best.

At another time, Aymar Embury asked him



THIS LARGE WATER COLOR (THE ORIGINAL MEASURED 20" x 30") WAS MADE ON THE MANHATTAN EAST RIVER WATER FRONT, JUST BELOW THE QUEENSBORO BRIDGE. LAST SPRING KAUTZKY COUNTED IT AS HIS BEST UP TO THEN



A PENCIL RENDERING BY KAUTZKY SHOWING A CROSSING OF THE NEW HENDRIK HUDSON PARKWAY AT RIVERDALE DESIGNED BY THE PARK DEPARTMENT

to do a quick sketch of a memorial flagpole base. Kautzky returned fifteen minutes later with a finished drawing of the base, so beautifully presented that it seemed almost a sacrilege to let it be handled. Later, when the flagpole memorial had been erected the sketch checked up so accurately with the actuality that it seemed almost as if it must have been made from the finished construction.

When Fort Tryon Park in upper Manhattan, designed by Olmsted Brothers for John D. Rockefeller, Jr., was being dedicated and turned over to the city, the Commissioner wanted, as usual, some sketches by Kautzky. He had two days in which to produce them. These two days were spent in the park making renderings direct from nature, with no perspective layout. Ordinarily, in that length of time, a pretty good artist might be expected to produce two drawings of the size and quality required. Kautzky came back with twelve,

all mounted and bound up into a beautiful portfolio.

Stories of this kind might be told in unlimited number, and any man who worked in the Park Department drafting room during this period can recall dozens, all in evidence of the boundless energy and artistic skill of this unusual man. Everyone liked him and all took a sort of community pride in his accomplishments. They boasted of his ability to start in the upper left-hand corner of a perfectly blank sheet of paper and work down diagonally across the sheet, defining his forms and laying in values without retouching and ending up in the lower right-hand corner with his signature to a well balanced composition. The medium did not seem to matter—he was equally at home with pen, pencil, brush, pastel, or charcoal.

Towards the end of 1934, the New York Municipal Civil Service Commission held examinations for an Architectural Renderer and Kautzky took the test. The main problem was to prepare a presentation drawing of the Triborough Bridge. When the judgment took

place, Kautzky's entry was voted a mark of 100% which gave him for the whole test a rating of 97 and put his name at the head of the eligible list. A good deal of local publicity was given at the time to the astonishing fact that all three of the top men received their entire training abroad. It was felt that our American schools must be at fault.

Surprisingly enough, or maybe not so surprisingly, you will find Kautzky's name inscribed in the famous volume containing the designs submitted to the judges for the Chicago Tribune Building Competition in 1922. He entered from his native Budapest in association with Architect Lorand Lechner, providing the exterior design and the rendering while his collaborator did the plan. They were awarded one of the comparatively few Honorable Mentions. If you look in the book to check up on me, I hasten to add, don't look for Theodore Kautzky but for Kautzky Tivadar, the Hungarian way of writing his name.

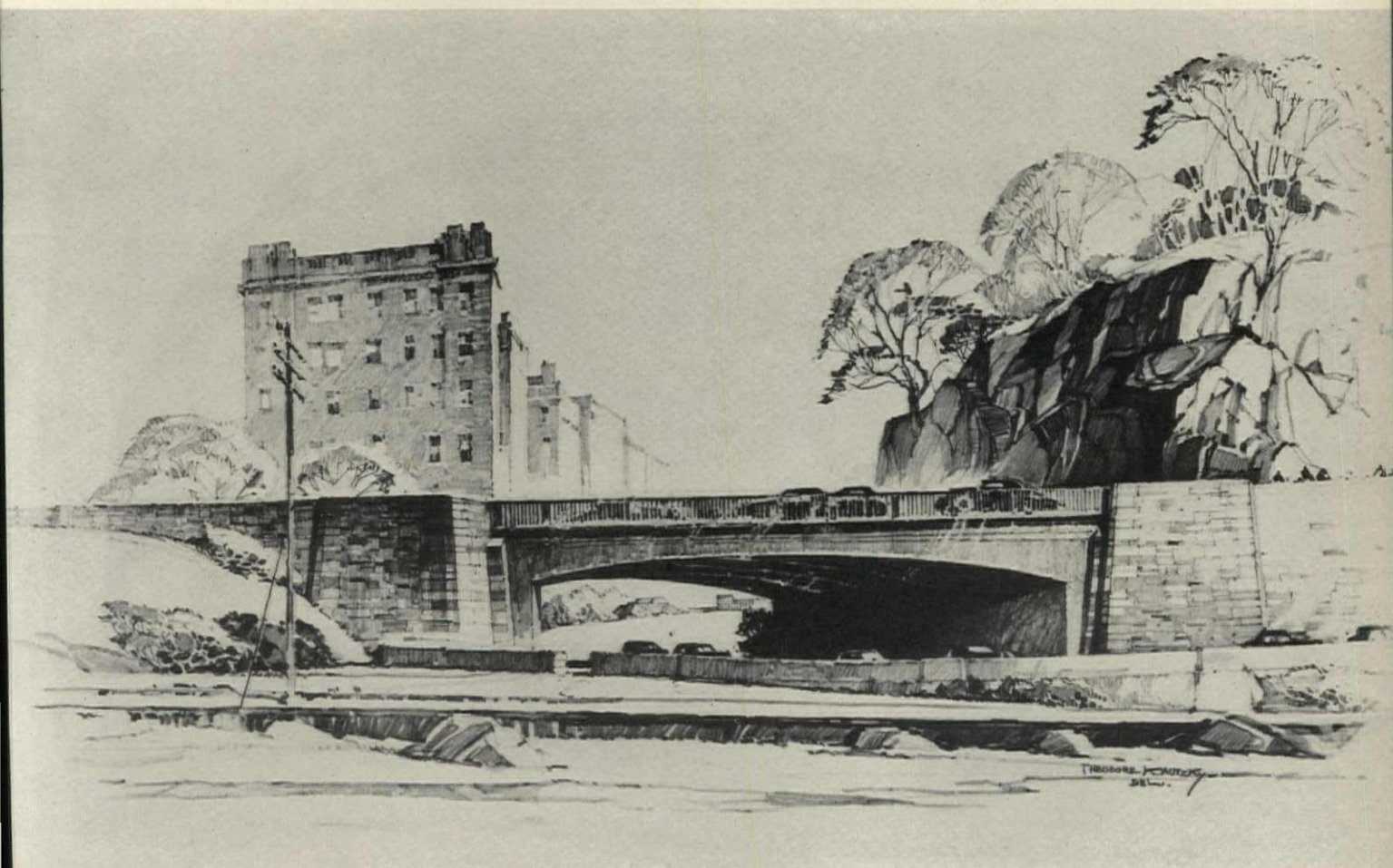
Even before 1922, Kautzky was instrumental in winning competitions. While he was a student at the Royal University of Hungary, he worked with Professor Jenő Lechner on a competition for the King's Palace and Opera

House in Belgrade, making the required renderings and having much to do with the design. Out of a field of two hundred or so entries from many countries they were given first prize by a jury of French Architects.

Kautzky was born on October 20, 1896. He attended the Budapest public schools and graduated with honors from the Royal University in 1920. He thereupon entered into architectural practice in his own name and won somewhat of a reputation for his residential work. He came to America in 1923, decided he liked it here, and became a citizen nine years ago.

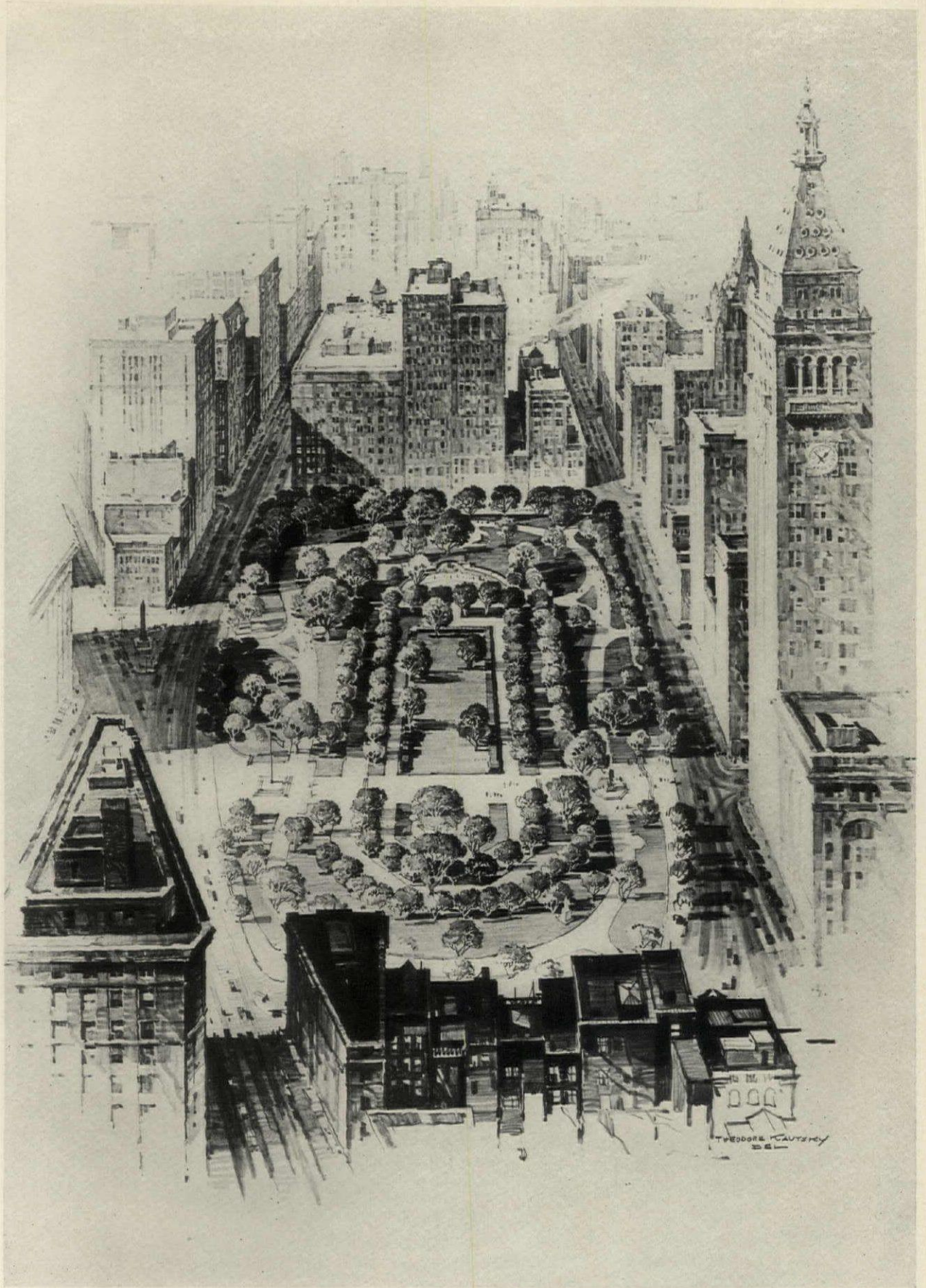
He lives in a cozy little English type house in Yonkers, one he designed for himself. It sets nicely among the trees, looking much like one of his renderings. Invited into its hospitable interior, one is immediately aware that it is the home of a man who loves color. The sunlight itself, as it filters down through the leaves outside and into the leaded living room windows, is tintured with the ruby and azure of small stained glass insets. Inside it strikes

THE BRIDGE CARRYING THE OLD RIVERSIDE DRIVE INTO THE NEW HENDRIK HUDSON PARKWAY GAVE KAUTZKY A SUBJECT FOR THIS SPARKLING RENDERING

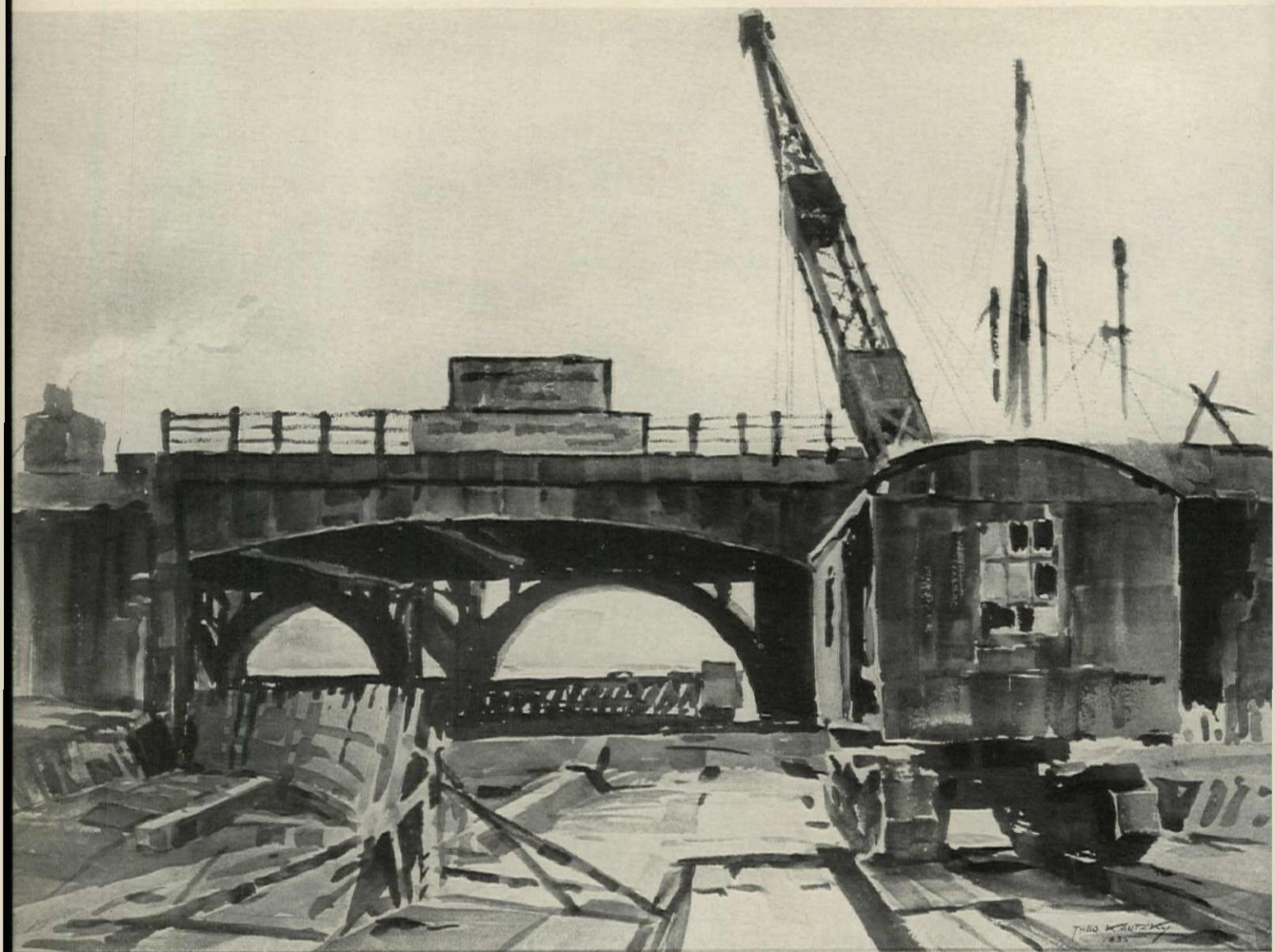




PENCIL RENDERING BY KAUTZKY OF PROPOSED TREATMENT OF CITY HALL PARK, NEW YORK



THE PARK DEPARTMENT'S SCHEME FOR MADISON SQUARE AS DELINEATED BY KAUTZKY'S PENCIL



ON THIS AND THE OPPOSITE PAGE ARE TWO OF KAUTZKY'S LARGE WATER COLORS, DONE BOLDLY WITH A BIG BRUSH. EVEN IN BLACK AND WHITE THEY ARE WELL COMPOSED BUT IN COLOR THEY SING. THE COMPLETE ASSURANCE OF AN ACCOMPLISHED DELINEATOR SHOWS IN EVERY STROKE AND CARRIES CONVICTION



THE CONSTRUCTION OF THE WEST SIDE HIGHWAY ALONG MANHATTAN'S RIVER FRONT GAVE KAUTZKY SOME SPLendid SUBJECT MATTER. THIS SCENE WAS CAUGHT AT 55TH STREET WHILE ITS COMPANION OPPOSITE WAS AT 72ND. THEY WERE DONE ON SUNDAYS WHICH ACCOUNTS FOR THE ABSENCE OF FIGURES

and is reflected upon colorful rugs, rich peasant fabrics on some of the furniture, water colors and pastels hanging around the walls, and, ranged on a high shelf extending along three sides of the dining alcove, a collection of gay pottery steins, jugs, plates, and what not that must have been added to bit by bit over the years as the fancy struck him (or possibly Mrs. Kautzky) in whatever odd place. A door from the dining space gives onto a small flagged terrace with a garden beyond, a little rustic pool in its center surrounded with massed flowers in the line of vision as one looks out from the visitor's seat in a deep, comfortable chair in the living room. Life is pleasant in such an atmosphere.

The man himself is genial. He is big; stands about five feet eleven on the hoof and weighs, I should guess, about one hundred and eighty-five. He talks animatedly of his trip abroad, of his work, of his hopes and plans for the future, emphasizing his words with expressive gestures of his sensitive hands. His grey eyes shine with enthusiasm as he discusses his water colors and the experiences of travel they bring back to him. He talks of brushes, paper, of technical tricks in color handling and it is obvious that he has the instincts of a teacher. He also has something to teach. He sees his

future as a free lance renderer with possibly a house or two to design once in a while and his night classes to supplement his activities. With the ability he has already shown I have no doubt of his success at these things. But watch his career as a water colorist!

Many readers of PENCIL POINTS first heard of Kautzky when he won first prize and two mentions in our first Guptill's Corner Sketch Competition, a couple of years ago. I recall visiting the Arsenal to see Joe Hautman at about the time the drawings were due. Mike Radoslovich, one of the young architects working there, encountered me in the corridor. "I'm putting in a sketch in your competition," said he, "but you might as well give the prize to Kautzky right now. Nobody can beat him." As it turned out Kautzky did win, and came very near winning not only first prize but second and third as well. Nobody *could* beat him, and I suspect that if anybody ever does beat him in any field in which he has decided to excel, *that* somebody will be a marvel. Have you any candidates to suggest?

THIS POETIC SKETCH OF A SUNRISE AT GOOSE ROCK BEACH, MAINE, COULD ONLY HAVE BEEN DONE BY ONE WHO KNEW EXACTLY HOW EACH STROKE OF THE BRUSH WOULD ACT. IT SEEMS QUITE EFFORTLESS



MOTHER OF THE ARTS

IS ARCHITECTURE RESUMING HER OLD POSITION?

BY C. L. V. MEEKS

ARCHITECTS will be the last to admit it, but the day when architecture could safely claim to be the mother of the arts has been over for some time. The last time when this could be said without fear of contradiction is probably not more recent than the middle of the eighteenth century when the original work of such giants as Sir Christopher Wren was succeeded by the nervous jerking sequence of the revivals. From being the proud mistress of the arts, architecture assumed a role more nearly akin to that of a camp follower. Two centuries and more ago, when architecture was exclusively a matter of temples and cathedrals, with an occasional palace or mausoleum for variety, it was unquestionably a fine art. The designer suffered few more restrictions than the painter or the sculptor does today. But it is quite another story when buildings of the monumental type form less than one per cent. of the total of buildings designed by architects, most architectural activities today being directed into the fields of housing and industry. Fields in which the creative imagination is tied down by an infinitude of mechanical, utilitarian considerations, challenge the great genius, but are not a medium for soul-releasing experiments and flights of venturesome originality. The artist with such potentialities turned away from architecture to the relatively untrammelled arts of sculpture and painting, as Le Corbusier did for a time. It is to these arts that we have recently looked for new stimulus and for the expression of our world-idea. Architecture itself looked to them and followed several steps behind them. A recent exhibition at the Museum of Modern Art in New York showed that one of the motivating forces behind International Style in architecture derived its æsthetic program from the *Der Style* movement initiated by painters.

This change in the relative importance of the arts is not a recent phenomenon, as was said, but it does show up especially clearly in what has taken place in architectural thought

in the decade since 1926. In that year the asparagus-like sprouting of skyscrapers which had begun with the famous Chicago Tribune Building in 1923 was the big architectural news—a development for which it now seems that there was little intellectual basis. The standards of judgment seem to have been confined to considerations of height, size, and tonnage. Decoration was an expression of wealth achieved through costly materials and laborious, intricate ornament, existing as an advertisement that there had been money to spend lavishly. Underlying it, search as one may, it is difficult to find any other motive. Hitherto there has always been some philosophy serving to inspire the artist and finding a tangible expression in the arts of the period. Painting, too, was not overly concerned with saying anything. Painting, in fact, was the first of the arts to break away. Many of the most successful and most publicized canvases frankly had no subject. The most widely known paintings of Fernand Léger are of this sort. They were demonstrations of technique for its own amusing sake. It was an era of virtuosos. In view of the economic trends of those years of optimism and complacency it was natural that the means should seem more important than the ends. It was not until after the great shocks, beginning with the crash of 1929, that artists again considered with some care the purposes for which they were using their technique.

The first symptom of change was a superficial one. The object of displaying wealth was obviously inappropriate after 1929 and was replaced by an effort to express economy. The technique, however, was still the important thing and continued to be so until very recently.

This new goal became imbued with some of the ardor of a crusade. It was a call to abandon hypocrisy and to follow the truth. This was interpreted as the frank expression of materials and interior arrangements, the direct revelation of structure. The life of this mili-

tant but soulless movement was encouraged and prolonged by the rapid development of new materials, each of which was taken up and exploited for all that there was in it.

There could be no parallel for this in the other arts. Architecture had taken up an idea and stuck to it, but was being left behind in the rush of changing fashions. The materials for painting and sculpture change very little, with the exception of minor fads such as sculpture in soap, and "montages" of newspapers and cigarette ends. There was no avenue open before them for progress along purely technical lines, and development there must be. The bottom had been reached in the exploitation of techniques for their own sake, and in the cult of unintelligibility, which had a literary parallel in the works of Gertrude Stein. This last movement had its basis in psychology and mathematics, and its purpose was *épater les bourgeois*. It succeeded in this last objective admirably, but with an inadequate public support it died from lack of nutrition.

In its place a number of groups appeared who interested themselves in depicting social changes which were becoming increasingly marked and in portraying the character of various parts of the country which were suddenly discovered to be highly individual. Grant Wood and Benton were among the leaders in this movement. Both of these objectives were more nearly in line with the grand traditions of the arts, not reaching to its highest levels perhaps, but more closely allied to the classics than to the era of techniques. Painting and sculpture had found a purpose, definite, intelligible, and worthy of its attention. Simultaneously and for the first time in America the government began to encourage and support the artist.

Architecture was the last of the arts to swing into line and adhere to the new standard. In addition to the unnaturally prolonged life of its technical period due to the discovery of new materials, progress was retarded by a defeatist attitude which held that architecture was no longer a fine art. There were individuals such as Paul Phillipe Cret who had never lost their faith, and there were buildings erected every year (like the Los Angeles Stock Exchange) which gave this conception the lie. Nevertheless the younger men, appalled at the state of the country and of their profession, lost heart and came in their despair to think of architecture as a science of building, with no other aim than to provide shelter as cheaply and simply as possible.

Influenced by similar ideas from the Continent, especially from the Bauhaus at Dessau,

where conditions had been much worse, these men believed that there was no question of artistic judgment involved in design. They held that the æsthetic effect of a building was entirely intellectual and depended upon the observer's recognition of the use of each part of the building and the ready identification of each member of its structure. The term "functionalism" was taken over by this group as descriptive of their aims, but they changed its venerable meaning and interpreted it as referring to the explicit revelation of construction and utility.

This idea eventually became discredited as the need grew for an ideal which could hold men's loyalty and inspire them to greater achievements. All of the arts met this need in the same way. They should, it was felt, express the new social consciousness. As in classic periods, monuments were raised to the glory of a religion, a political principle, or the power of a dynasty—now they should be raised to the common people. Hence the flood of public buildings, each with its sculpture and murals, the housing schemes, the projects for model villages, and the programs for slum clearance.

Today the limitations of this program are being felt and a newer and broader idealism can be seen motivating all the arts. For the first time in several centuries architecture seems to be taking the lead and may again be in a position to call herself the mother of the arts. The philosophy of the newest phase is that architecture to be good must provide every accommodation for the purpose to be served, and at the same time achieve an interior and exterior harmony which will be æsthetically satisfying to the beholder. This is a denial of the idea that a building which satisfies the first part of the program automatically accomplishes the second. In it is recognized the well-established fact that man does not live by bread alone, and that to surround him with mechanical and physical comforts is not enough, since it does not provide for all of his reasonable needs until it satisfies his emotional and æsthetic demands. The new program subordinates techniques and materials to their proper role as tools.

Historically considered, the arts have always been recognized as existing especially and particularly for the purpose of awakening emotional response. During the abnormal post-war years it seemed as though this purpose had been lost from sight.

The paradoxical fact is that today, following in the wake of the economists, sociologists, and politicians, the artist realizes it, too. Be-

ginning with painting and including architecture, the arts have resumed their old course and have abandoned the tempting but foreign pastures into which they took refuge in a period of world-wide confusion.

Signs of this change can be found in every group concerned with architecture. Perhaps the most conspicuous is the excitement over the plans for the New York World's Fair of 1939. The air has been full of speeches demanding that this Fair have some ideal. There is universal dissatisfaction with the frankly unidealistic program of the Chicago Fair of 1933. It is being urged that the profession, the Fair Committee, and the public agree upon some suitable theme which can supply a key to the exhibits and can be expressed in the buildings. This time, it is said, the idea must be one which has value for the future, a permanent beneficial influence, far removed from the smugness of such an idea as a Century of Progress.

In 1893, at Chicago, the architects, under Daniel H. Burnham, in charge of that Fair, were filled with a vision of the splendor of the Imperial Roman Cities and dedicated themselves to realizing this vision in order to awaken in the visitors an ideal of civic beauty. The result of their efforts was magnificent. The effect has been the creation of innumerable partly completed civic centers subscribing to that Roman Ideal. That Fair was too successful. It laid a stifling Roman blight on monumental architecture. Instead of taking to their hearts the general conception of a well-planned city, the public carried away a literal and specific ideal inseparable from the Roman means used in the striking instance before them. There is too much awareness of the results of that experiment for us to fear its repetition, and there is now a broader vision which will preserve the balance.

Considering the architectural ideas which have been heard during the last year it is apparent that the profession is absorbed by the necessity of restoring to their art some of the idealism it has not had in recent years. Everyone urges that architecture be made for man, that we give thought to establishing decent standards of light, air, and amenity; that we study nature, philosophy, climate, everything and anything which may prove to be a fruitful source, and to endow our designs with real meaning and vivid beauty. No voice is raised today to urge the further exploitation of new materials alone, nor to defend the absence of beauty, nor to depend upon the literal copying of the past to shelter contemporary life.

Dissatisfaction and unrest in the schools have long been watched by educators. There was little hope, little stimulation for the young mind in the ideology of the buildings constructed after the war. Not many years ago the library was the chief source of design. Students and teachers alike ransacked the great folios of Letarouilly recording the glories of other civilizations, in search of something which could be adapted to meet their programs. More recently the library was practically deserted, the tattered folios grew dusty. Reference was occasionally made to the latest periodical, since the habit of reference was established, but it was in search for examples of buildings in the stripped manner, created in moods of dissatisfaction and despair akin to that of the searchers. Students attended lectures on architectural history in boredom. Still more recently the pages of the old folios are being turned, and the lectures awaken a response.

The search now is for the means to express a new humanized ideal. Historical records are being combed, not for things to be lifted bodily, but for examples of the successful expression through architecture of a wide range of ideas. History is not being mistaken for a vast grab bag, nor for an indisputable authority, but looked into as a source of inspiration. Interest is diverted from the rules for the construction of an Ionic Order to the endeavor to discern the manner through which it succeeds in expressing strength tempered by grace.

In the new spirit the ideals of the International Style come in for serious criticism. Among the charges made against it is that it tended to suppress local differences. It was based upon an assumption that all men everywhere had the same outlook and the same philosophy. The fallacy apparent to some from the beginning was forcibly driven home by the recrudescence of the most narrow and exaggerated form of nationalism. The International Style in architecture is collapsing. It has been outlawed for some time in the country of its first great growth. It is on the wane elsewhere. It had the merit of showing that a modern architecture without Gothic pinnacles or Renaissance rustication, independent of eclecticism, was possible.

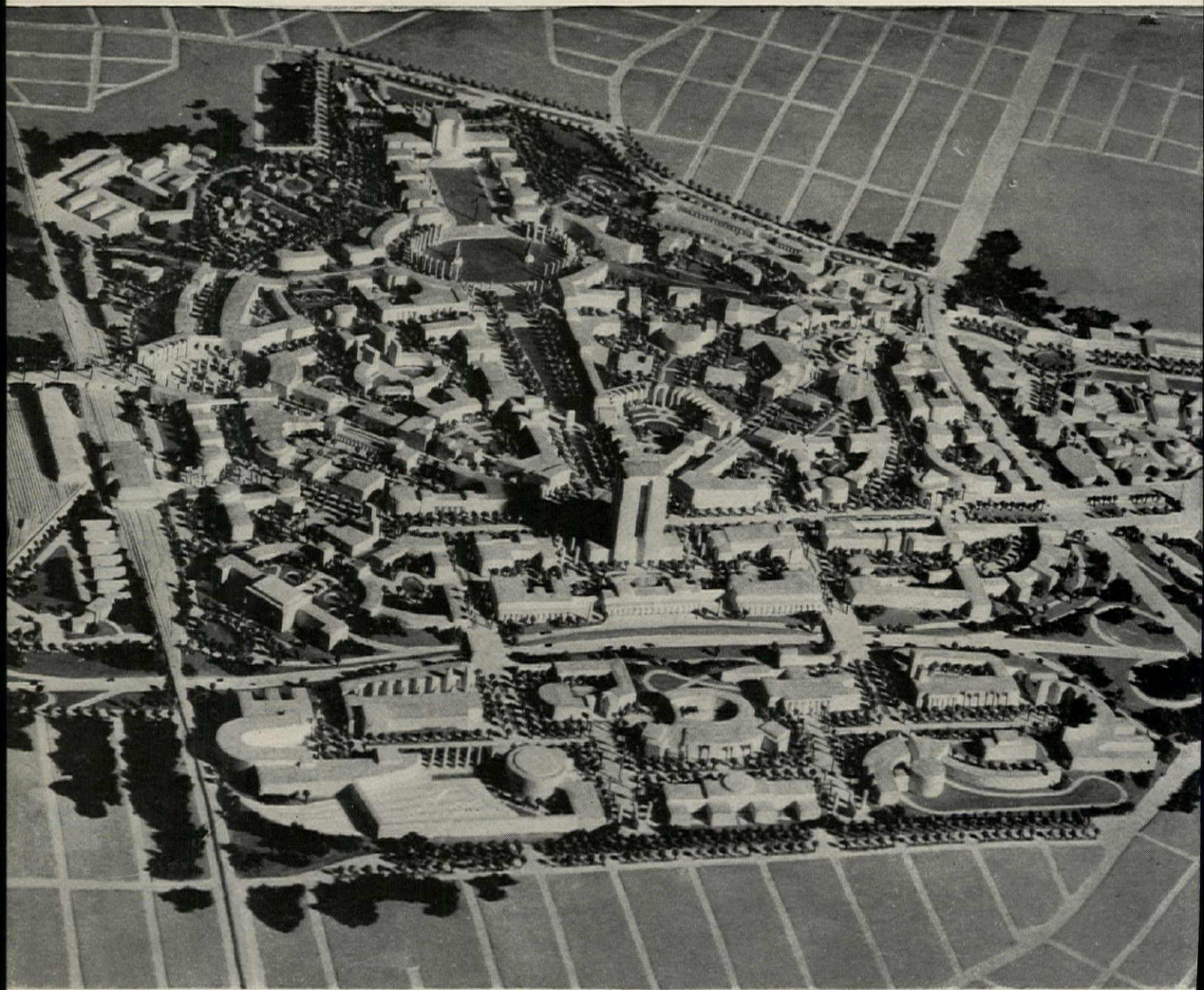
Another lesson has also been learned from it. It is now obvious to everyone that great expanses of glass windows are desirable in temperate climates, but wholly unsuitable to Tunis; that flat roofs are appropriate and efficient in dry climates and relatively costly and unsatisfactory in New England. No one

assumes, as they once did, that in time people of Pilgrim ancestry will enjoy an architecture of coarse wall surfaces, with exposed structure, and lacking the refined ornament to which they have been accustomed since before the days of McIntyre.

The belief that diverse racial character and modes of life can be ignored and forced into a common channel which stresses only the mechanical rudiments of physical comfort, is recognized as absurd. Instead such projects as the government's show consideration for these differences; the Tennessee Valley Development and the houses begun at Passamaquoddy differ from each other architecturally as much

as the climate and modes of life of the regions in which they are found. These are not exceptions to the rule but conspicuous examples of the return to reason in architecture.

That the leadership in this return to humanized artistic ideals should have come first in the other arts has been discussed, but now architecture is taking hold with a sure hand of the new problems, and working with a fresh vigor and inspiration. It is again in line with traditions which have previously led to high progress, and herein is the basis for the hope, which many architects share, that architecture will shortly resume her old position as the mother of the arts.



MAIN PORTION OF MODEL OF NEW YORK'S COMING WORLD'S FAIR AS PLANNED BY THE BOARD OF DESIGN

WORLD'S FAIR AT NEW YORK

ITS THEME AND ITS DESIGNERS

BY RICHARD KENT

THE New York World's Fair Board of Design, duly assembled last summer to start plans for the immense project of 1939, quite rightly began their deliberations by laying down a statement of purpose—at least we assume that they began that way though the official pronouncement of the theme was not made public until Thursday, October 8. The somewhat grandiloquent but nevertheless noble statement submitted on that date to the Board of Directors is well worth recording here in order that the general plans which were submitted at the same time may be properly understood. It read as follows:

"When our forefathers established this commonwealth of states and dedicated it to the fostering of life, liberty, and the pursuit of happiness, they gave to the world an historic new theme.

"George Washington, making his inaugural address on the balcony of the old Federal Hall, overlooking Broad and Wall Streets, in the City of New York, emphasized the theme when he declared the aim of the new government was the 'discernment and pursuit of the public good.'

"It is fitting the same noble theme should motivate the New York World's Fair, which, when it opens on April 30, 1939, will celebrate the 150th anniversary of that inaugural.

"We have set out to build a fair that will furnish gayety, festivity, novelty, beauty, drama, comfort and delight to the millions of visitors we expect; yet our chief purpose is the betterment of mankind.

"The fair will look forward to the task of 'Building the World of Tomorrow.' If it looks back over the long hard road on which man has traveled, noting the milestones that have marked his progress, viewing his proud accomplishments and his wondrous achievements in art and craft and science, it will be merely to gain a perspective for the next advance.

"Looking at the past we shall try to answer

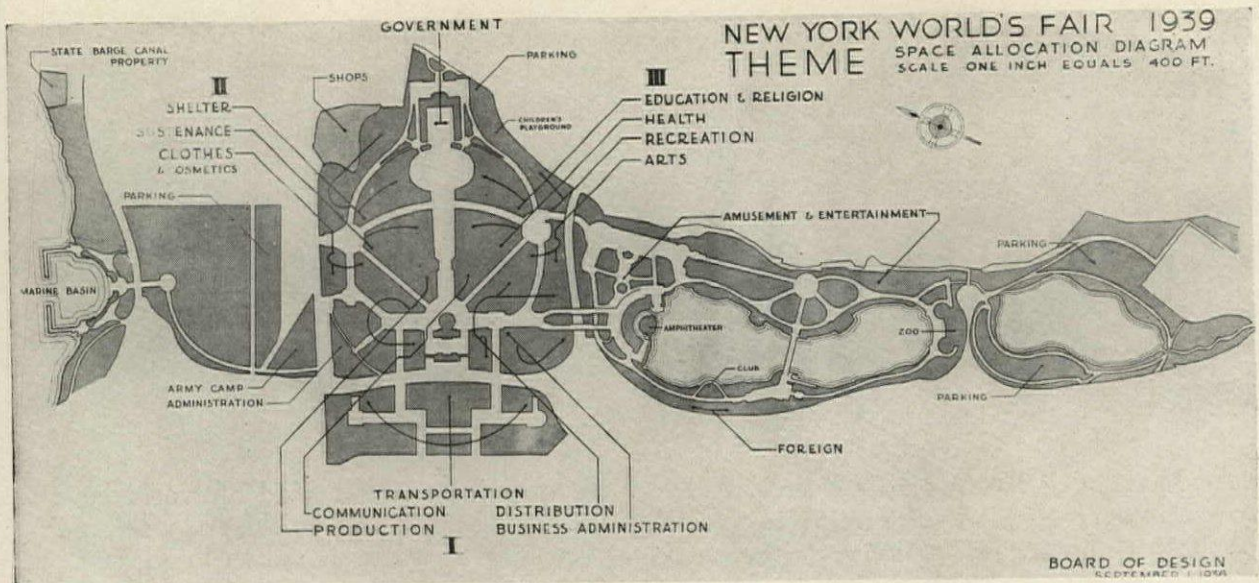
the question—'What kind of world have we built; what kind of world are we building; what kind of world should we build?'

"We intend to present a clear idea of the mesh of interdependence and interrelations in which all men, all peoples are caught; to show to individuals and communities the materials and the ideas, the things and the forces, that affect their lives, their well-being; to show how closely knit together are all groups and classes, states and nations. We would show the tools with which we are to build that much desired better world of tomorrow; and, in the showing, help to shatter the isolations that fence people from their neighbors.

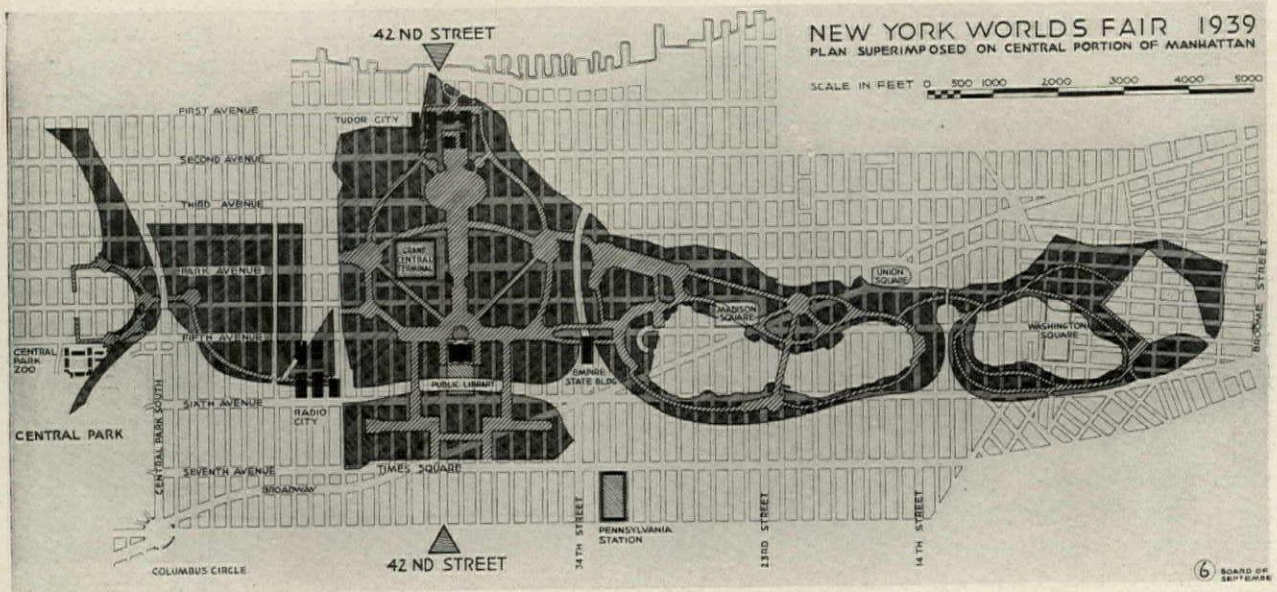
"Our fair will be a brilliant, entertaining spectacle; it will offer the best in architecture, sculpture, dioramas, murals, music and amusements; it will entertain with athletic contests, water sports, opera, moving pictures, and the drama; it will display all the best that the nations offer in materials and ideas, all the things available to every man and every community, all the things easily to be attained; it will be everybody's fair; science and art will permeate it, but will have no separate temples; it will be a glorious panorama of today.

"But it will be more than all this. It will be the first fair ever to attempt building itself on a constructive world concept. And in every building, every zone, every plan we establish for it, the visitor will find evidence of that concept, that theme—the advancement of civilization, the building of the world of tomorrow."

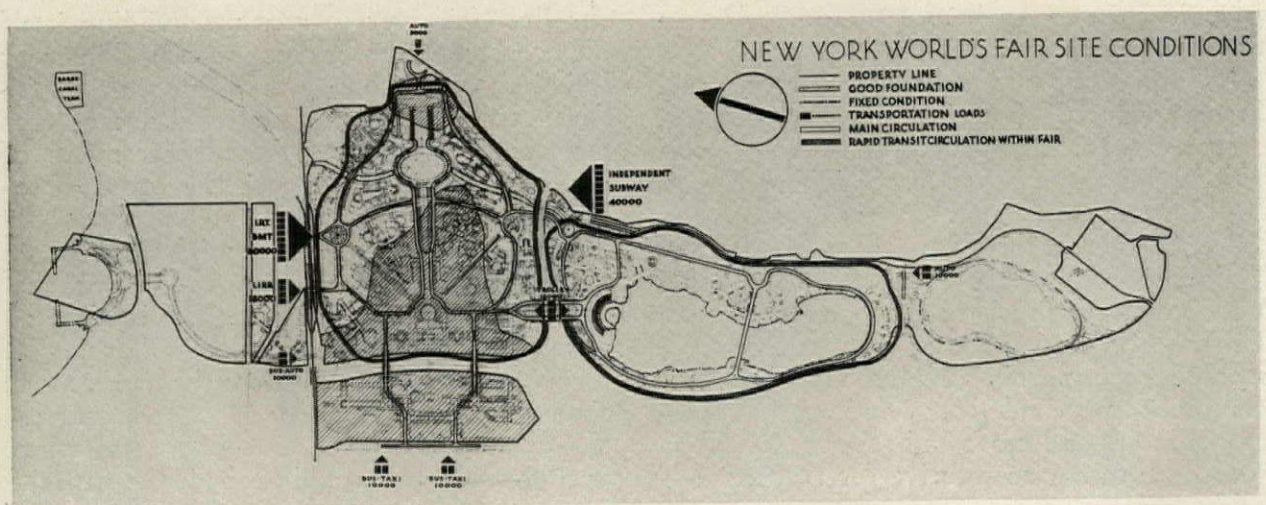
The innocent bystander might assume, as he inspects the general plan of the Fair, that having laid down these principles the Board's next step was to lay down an axis. Nothing, of course, could be further from the truth. Much time was spent in discovering and studying the conditions of the site—the areas where good foundations could be had, the capacity of existing transportation facilities to the grounds, the probable number of visitors that



THEME AND SPACE ALLOCATION PLAN TO SHOW SYSTEMATIC ARRANGEMENT



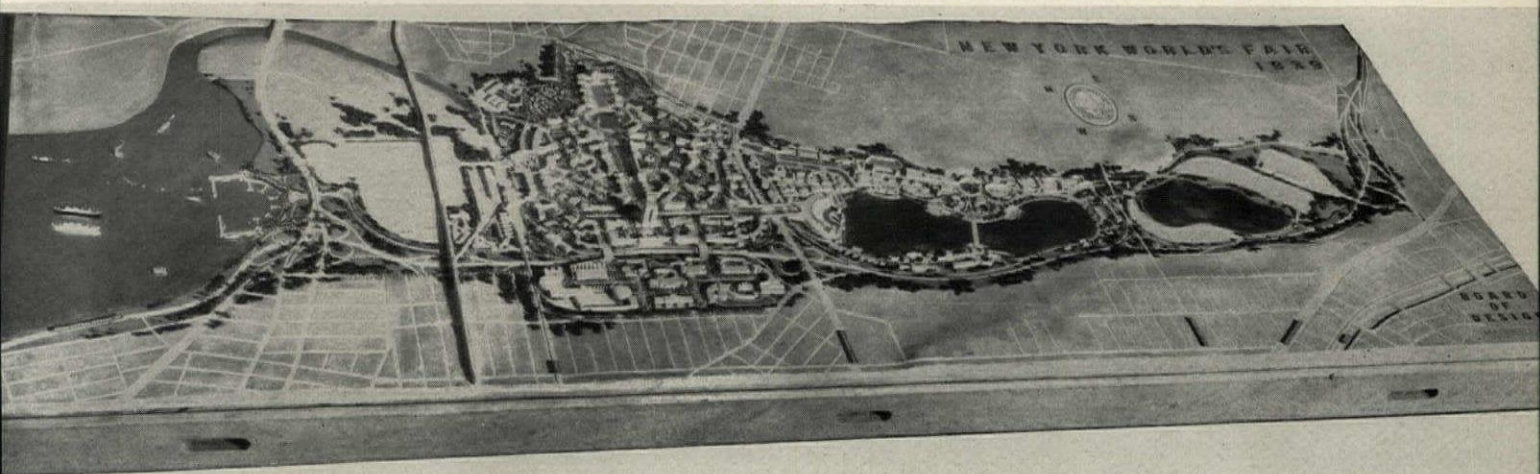
PLAN SUPERIMPOSED ON CENTRAL MANHATTAN TO INDICATE MAGNITUDE



PLAN SHOWING VOLUME AND DISPOSITION OF PROBABLE INCOMING TRAFFIC



RENDERED PLAN



SCALE MODEL



RENDERED PERSPECTIVE

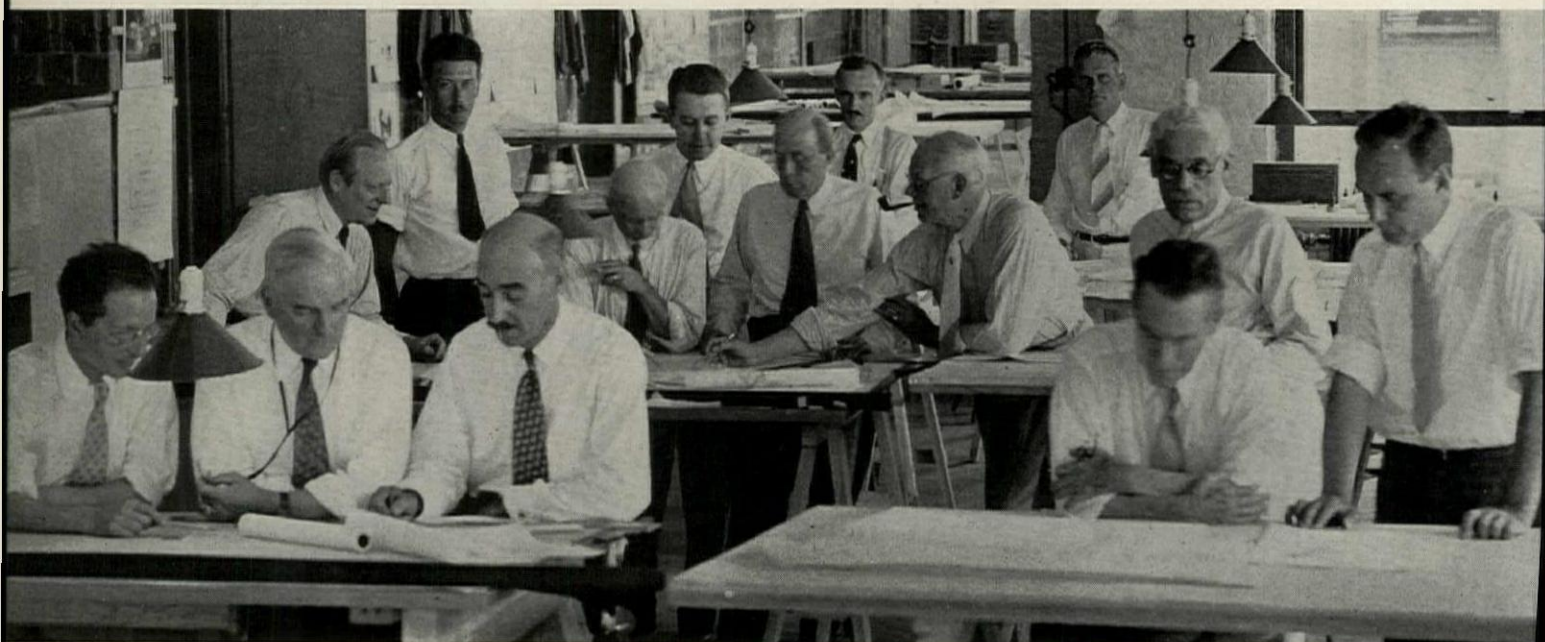
would arrive at each point, the existing grades and the possibilities of developing water areas, and many other pertinent items. It was also early decided that the Fair should be logically divided into areas, each with a focal point, in which related exhibits should be grouped. These areas were to be devoted to Transportation, Communication, Distribution, Production, Business Administration, Shelter, Health, Sustenance, Clothes, Education and Religion, Recreation, Arts, Amusement and Entertainment, and Foreign Exhibits. It was decided that at some one point, centrally located, there should be a Theme Building, taller than all the rest, and acting as a principal focal point. With these considerations firmly in mind, many plan studies were made by all the members of the Board of Design and their assistants. These studies were brought together, discussed, criticized, revised, and subjected to intense search for flaws. Gradually, a definite form emerged that seemed to be acceptable to all hands. That it approached symmetry for the main portion of the Fair was purely accidental, arising from the relative importance of the natural entrances and their disposition and from the placing of the Theme Building at the spot affording the most solid underpinning. At this point in the development, I am told, somebody said, "Here we have it *nearly* symmetrical; does anyone object to symmetry for its own sake? I don't. Let's make it symmetrical." So they did. My informant may be wholly unreliable, and probably is, but that's the way I heard it. So here we have a symmetrical plan for the principal portion and it appears to work. Curiously enough, the main axis, prolonged, passes right through the Statue

of Liberty, which may also be accidental, though it's a darned good talking point for the publicity men, judging from the number of times it has already been mentioned in their press releases. They apparently have not yet remarked how the general outline of the Fair grounds resembles the profile of an airplane in flight, but they will, Oscar, they will. The Fair will be *streamlined*!

The foregoing is, of course, all in fun and not to be construed as reflecting on the designers of the Fair who have been and are doing their utmost to insure the success of the venture. I have no doubt that when their work is completed they will have fairly won the plaudits of the multitudes for the beauty and order of the spectacle they will provide. They comprise among their number some of the leading architects of present-day America, and, though the names of the Board of Design have already become familiar around New York, it may be worth while to enumerate them here once more.

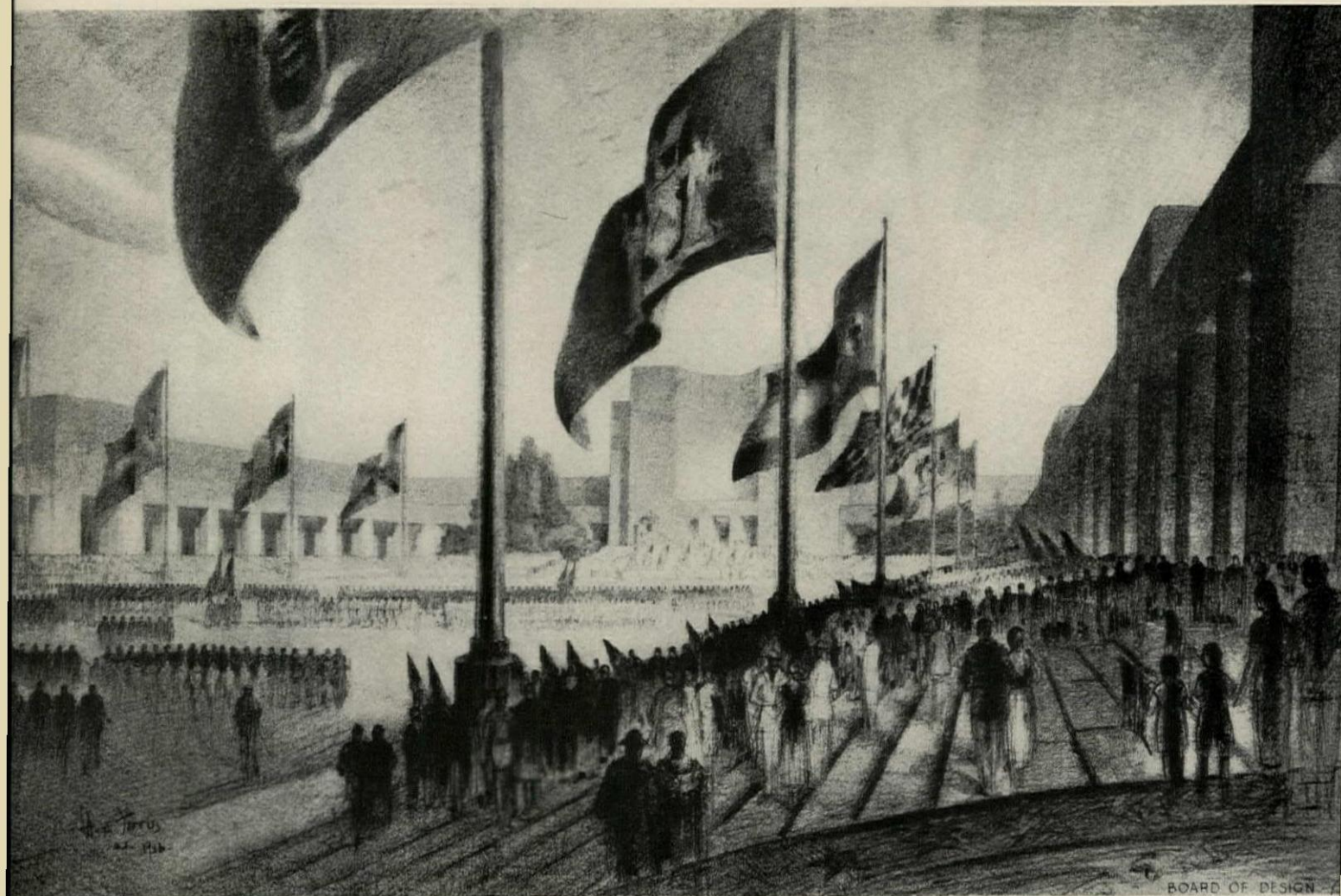
Chairman of the Board of Design is the well known President of the American Institute of Architects, Stephen F. Voorhees. As a member of the firm of Voorhees, Gmelin & Walker he has participated in the design of many famous

MEMBERS OF THE BOARD OF DESIGN AND SOME OF THEIR HELPERS HARD AT WORK ON PLANS FOR THE FAIR. MESSRS. CLARENCE STEIN, FRANK VOORHEES, AND WILLIAM LAMB IN THE LEFT FOREGROUND ARE BALANCED BY WILLIAM DELANO, ROBERT KOHN AND GILMORE CLARKE AT THE RIGHT. BEHIND THEM, FROM LEFT TO RIGHT, MAY BE IDENTIFIED ALFRED GEIFFERT, JOSEPH HAUTMAN, CHARLES BUTLER, JOHN MOSS, ARTHUR HARMON, LOUIS SKIDMORE, FRANK DARLING, AND C. L. LEE





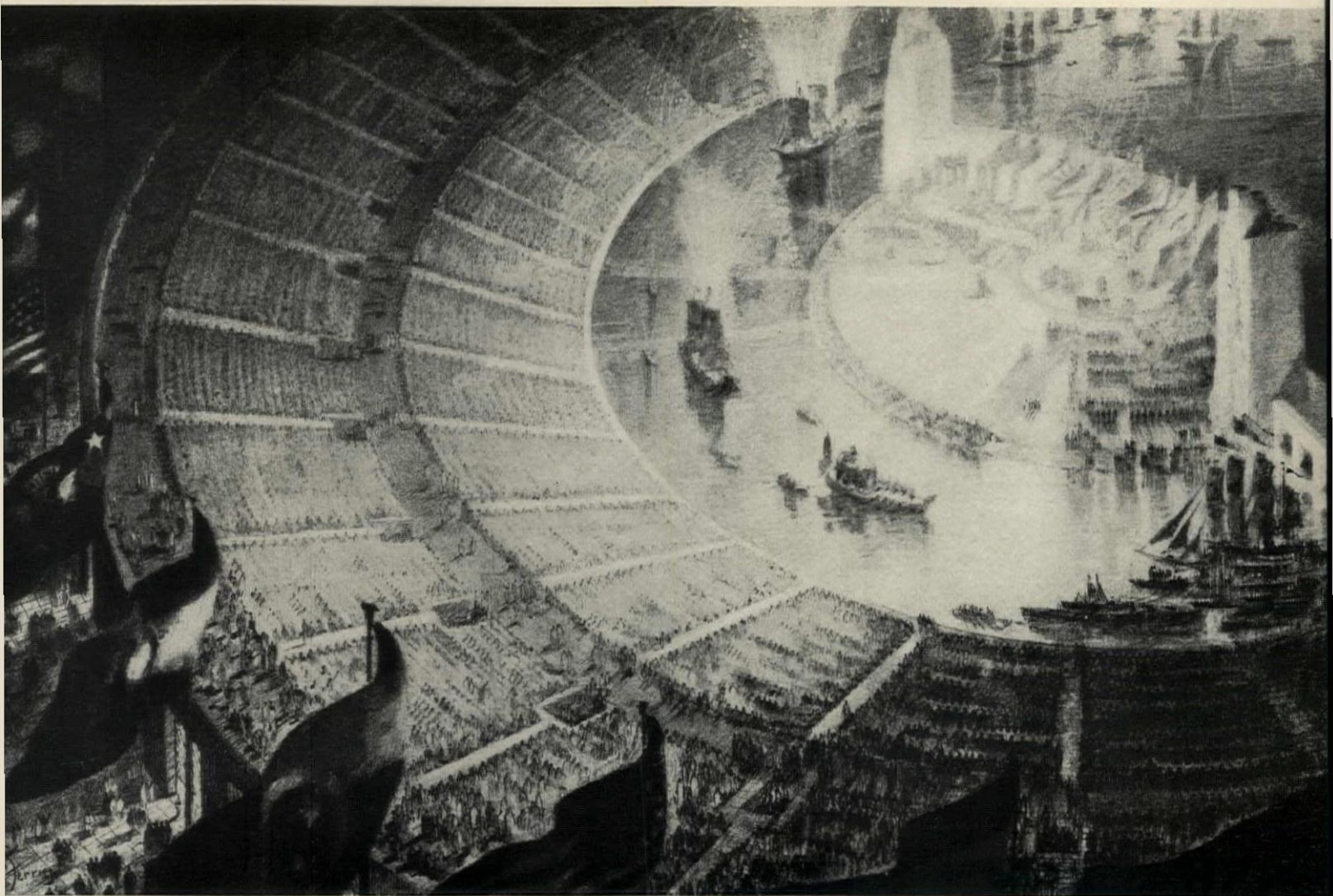
A RENDERING BY HUGH FERRISS SHOWS APPROXIMATELY HOW THE PROPOSED THEME BUILDING OF THE FAIR WILL LOOK. IT IS TO BE THE ONLY HIGH STRUCTURE AND FORMS THE MAIN FOCAL POINT IN THE PLAN



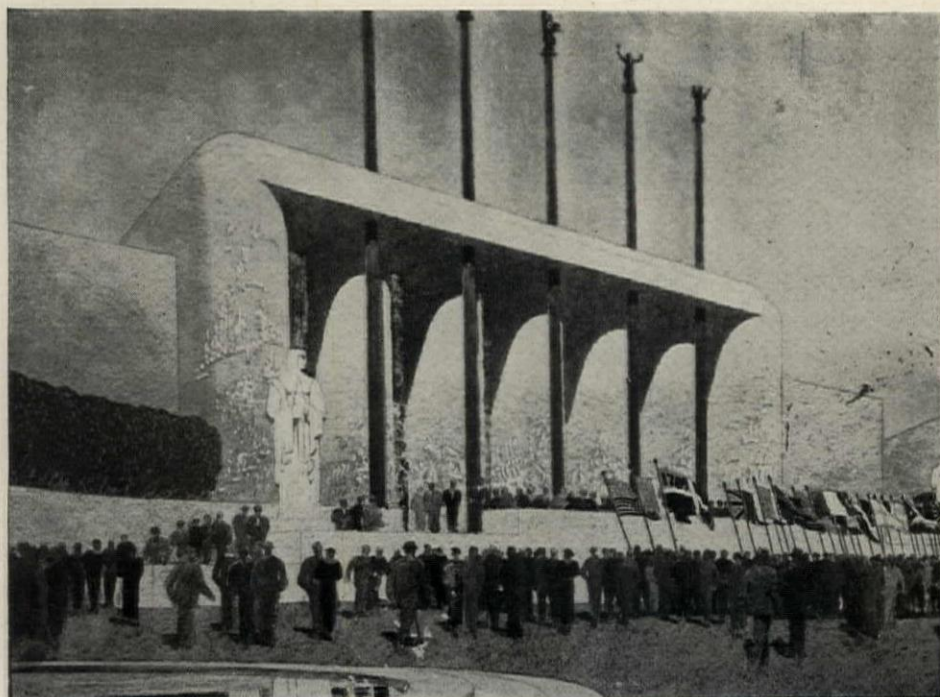
BOARD OF DESIGN

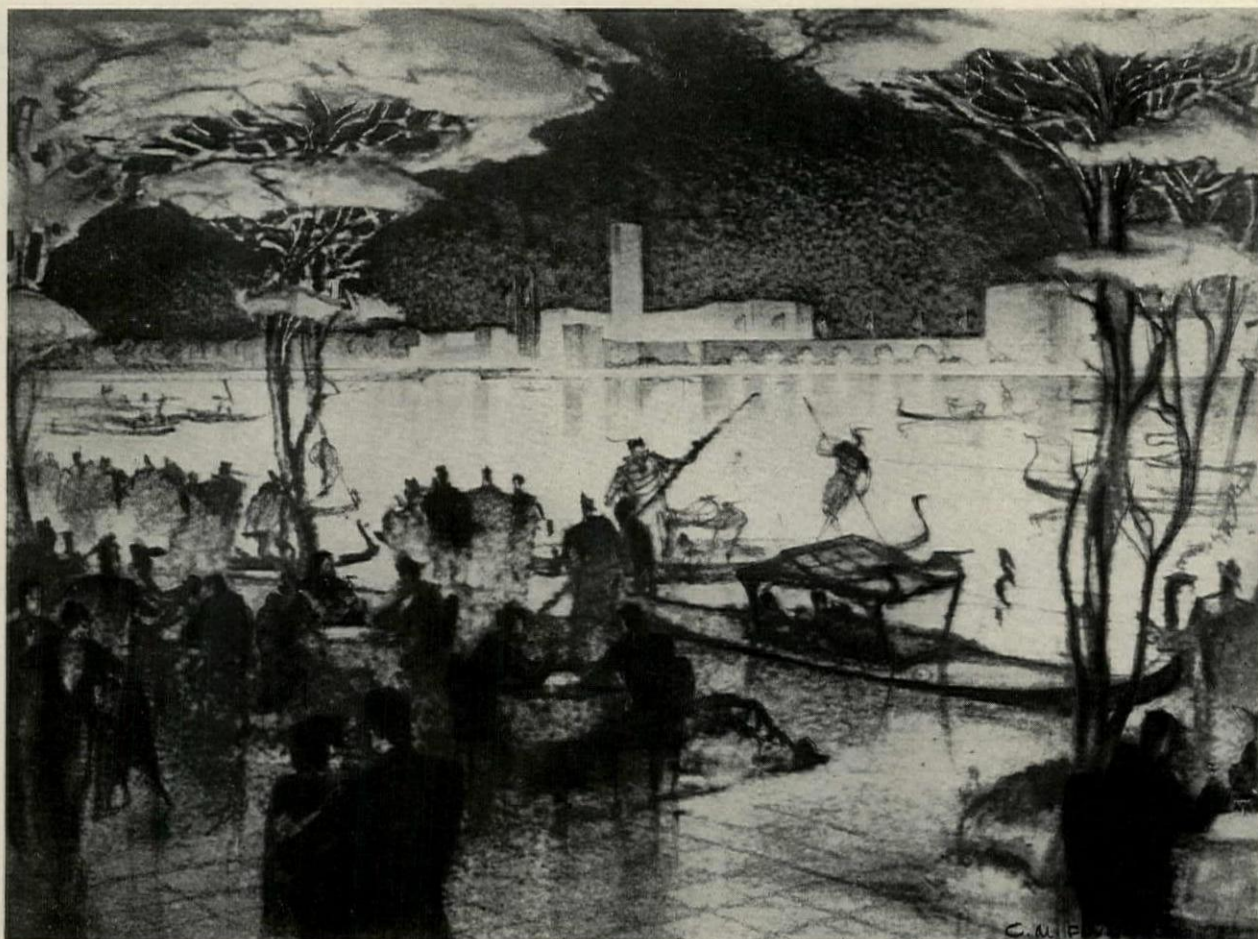
HUGH FERRISS HAS HERE DRAMATICALLY PRESENTED A VISUALIZATION OF THE GENERAL ASPECT OF THE GOVERNMENT GROUP WHICH WILL TERMINATE THE MAIN AXIS OF THE FAIR. BELOW, JOHN WENRICH HAS SUGGESTED A POSSIBLE VISTA IN THE FAIR WHICH IS, HOWEVER, A PURELY IMAGINARY SKETCH STUDY





A DRAWING BY HUGH FERRISS SHOWS THE GREAT AMPHITHEATRE AT THE END OF THE LAKE AS IT WILL APPEAR DURING THE PAGEANTS THAT WILL BE HELD. BELOW IS A COLOR STUDY BY JOHN WENRICH IN WHICH THE BUILDING SHOWN IS NOT AN ACTUAL DESIGN BUT MERELY AN EARLY SUGGESTION OF A POSSIBLE TYPE OF THING





LOOKING ACROSS THE LAKE FROM THE BIERGARTEN
TOWARDS THE AMPHITHEATRE AS IT WILL APPEAR

buildings. He is an excellent administrator and has ably coordinated the work of the Board.

Robert D. Kohn, beloved past president of the Institute, who has practiced in New York for more than forty years, is a valuable member of the Board because of his social point of view, particularly when the stated objective of the Fair is to visualize for the people the possibilities that exist today of creating a better, easier, and more abundant life for the future.

William A. Delano, past president of the New York Chapter, is noted as a designer of buildings in the classical tradition. His influence will be felt in the direction of striving for beauty and dignity, qualities he has always managed to attain in his own architecture.

Richmond H. Shreve is known as a member of the firm of Shreve, Lamb & Harmon and as past president of the New York Building Congress. The Empire State Building is evidence enough of the firm's architectural abilities.

Walter Dorwin Teague, industrial designer, whose buildings at other expositions have been much admired for their freshness of approach,

contributes a modern point of view. I am told that he is responsible for the more dynamic arrangement of buildings in the area at the western extremity of the plan which is worth noting. Page 608 shows this clearly.

Gilmore D. Clarke, the Landscape Architect of the Board, is a most important member in view of the tremendous amount of landscaping that is to be done and the fact that the Fair grounds are to become a permanent park after the exposition closes. His work as a consultant of the New York Park Department and as a designer of much of the beautiful Westchester County parkway system is widely admired.

Jay Downer, Chief Engineer of the Westchester County Park System, has thorough knowledge, not only of parks and parkways, but of amusement centers such as the model resort of Playland, at Rye, New York, the building of which he supervised. Playland demonstrated that it is possible to provide the public with a place in which to be gay and enjoy amusement thrills without degenerating into the disorder and confusion of a Coney Island.

The partners of these men—Messrs. Charles Butler, Clarence Stein, George Licht, William F. Lamb, Arthur Loomis Harmon, and Alfred

Geiffert—also, under the terms of the original appointment of the Board, took an active part in the development of the plans to date. Every one knows their records as designers as evidenced by their published works.

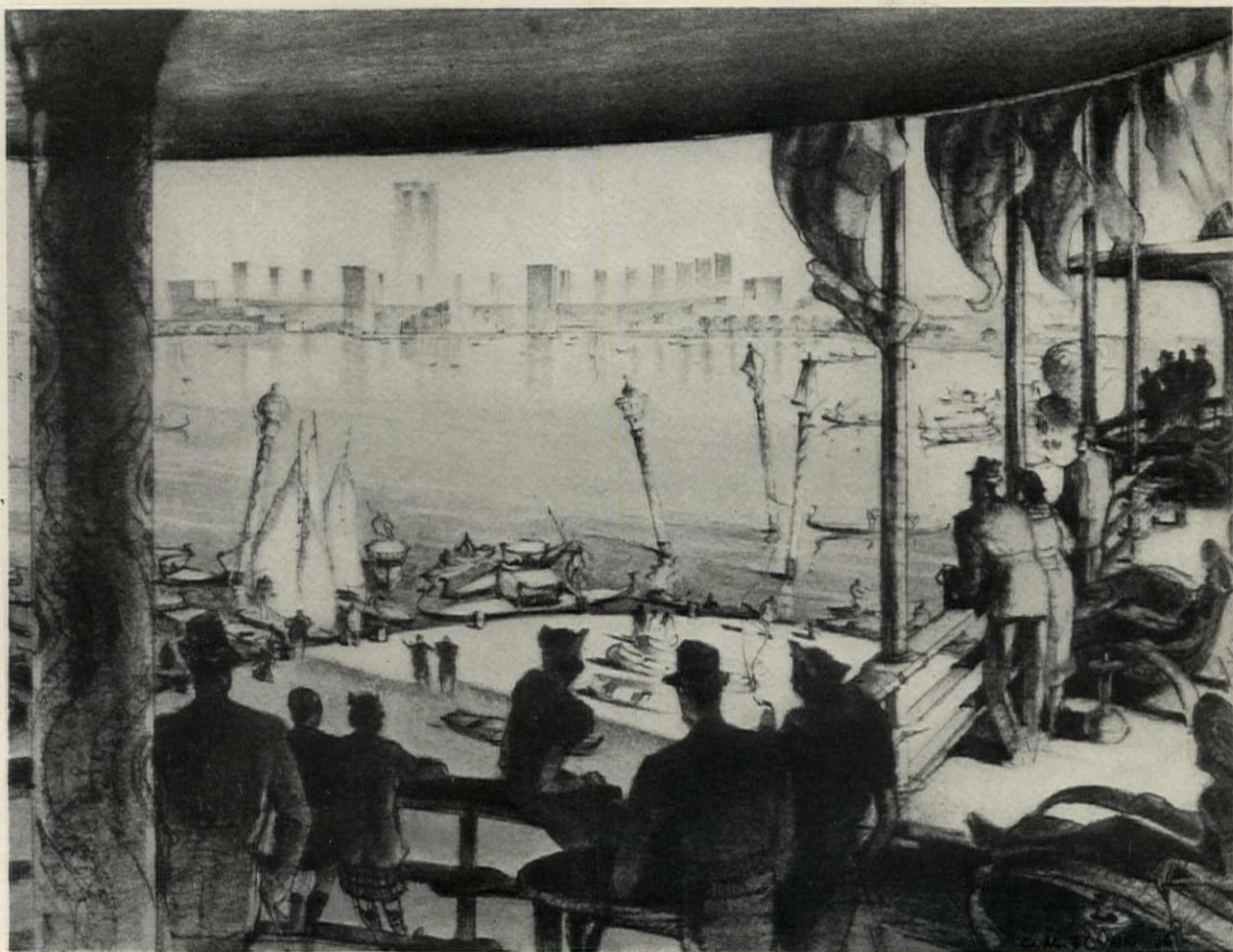
Paul P. Cret and Eliel Saarinen, two of the most distinguished architects in the country, were invited to be Consultants to the Board when they began their work. Mr. Saarinen resigned, however, when he returned from a summer abroad and found that the plan had reached a point where it was too late for the changes he felt were necessary to make it flexible and organic.

Louis Skidmore, who was Chief of Design for the Century of Progress Exposition, is giving valuable aid to the Board as a Consultant. As a result of his experience with Chicago, he is in a position to know many things that it is well to avoid in fairs of this kind.

In the drafting room there has been assembled an imposing array of younger talent. Joseph P. Hautman, who was in charge of the Park Department drafting room under Aymar Embury, is likewise in command here. Working with him and the Board are C. Dale Badgley, Architect and Fellow of the American Academy in Rome from 1926 to 1929; Dean W. Axline, Architect and holder of the

English Traveling Fellowship from Yale in 1927; Nembhard N. Culin, holder of the Rotch Traveling Scholarship in 1934-36; Cornelius M. Flynn, M.I.T., '25, some of whose sketches and studies appear herewith; Roscoe M. Hersey, Jr., Matcham Traveling Fellow from Yale, 1935-36; Robert Ingle Hoyt, B.F.A. from Yale, 1936; Thomas D. Price, Landscape Architect and Rome Fellow in Landscape Architecture from 1929 to 1932; Frederick D. Rink, B.S.A. from University of Michigan, 1931; Clinton A. Schofield, B.F.A. from Yale, 1934; and John R. Tregenza who studied Architecture at University of Virginia and Landscape Architecture at Columbia and Harvard up to 1933. Henry Schloen, who was with Delano and Aldrich for twenty-five years, is in charge of plan records. Ralph Howes, than whom there is perhaps no more skilful architectural model maker extant, has supervised the preparations of all models. John Wenrich, the well known color renderer, and Hugh Ferriss, that master of black and white, have made drawings for the Board which have helped visualize the Fair in advance of its construction.

A SKETCH BY "CORNYY" FLYNN OF A POSSIBLE VIEW FROM THE PROPOSED BOATHOUSE ON THE LAKE





DRAWINGS BY CORNELIUS J. FLYNN OFFER SUGGESTIONS FOR THE TREATMENT OF THE ZOO TO BE SITUATED BETWEEN THE TWO LAKES AND, BELOW, ONE OF THE NUMEROUS OUTDOOR CAFES THAT WILL OFFER REST AND REFRESHMENT TO THE VISITOR AFTER HIS MILES OF WALKING





"CORNÝ" FLYNN HAS HERE SKETCHED A POSSIBLE TREATMENT FOR ONE OF THE FAIR'S NINE ENTRANCES AND ALSO, BELOW, HAS VISUALIZED FANCIFULLY A CORNER OF THE PROPOSED OUTDOOR ZOO. MANY SKETCHES OF THIS TYPE ARE BEING MADE TO TRY OUT VARIOUS IMAGINATIVE SCHEMES



RECOLLECTIONS OF FRANK E. KIDDER

BY V. O. WALLINGFORD

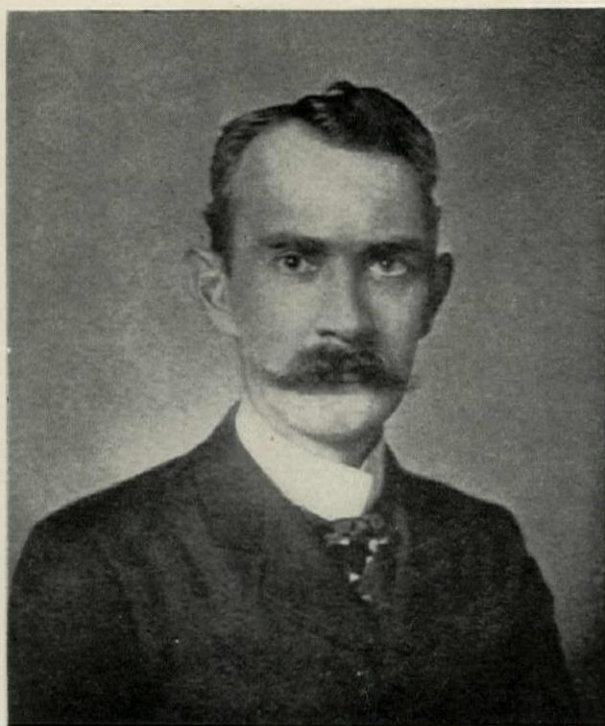
FOR more than thirty-five years, I have kept a series of vest-pocket diaries. Recently I came across an entry, under the date of October 29, 1905, which records the receipt of a letter from a friend in Denver informing me of the death of Frank Eugene Kidder. There is no notation of any collateral thought, but between the leaves of the diary I find a clipping from a newspaper. Two inches of space with the heading: "LEADING ARCHITECT DIES FROM STOMACH TROUBLE." In the words which follow, the information is briefly set forth that Mr. Kidder died from heart failure following an operation for stomach trouble at a local hospital. So far as the printed and written record goes, that is all.

About two years had elapsed since I had last seen Mr. Kidder, and I had not been informed of his serious illness until the receipt of the letter just mentioned and another a few days previous which had told me of Mr. Kidder's admission to the hospital and giving a comforting assurance of probable recovery.

Because this is a personal reminiscence, I am making the narrative in the first person, hoping to recall, to the minds of an older generation of the profession, one who contributed largely and generously from small means to the advancement of the work and upbuilding of high standards of practice. This is not intended to be a biographical contribution to the literature of Architecture.

My own educational opportunities had led me to take up engineering work in one of the mining districts of Colorado. In the town of Cripple Creek, then a busy gold-mining district, the pastor of the Congregational Church was a personal friend and adviser who had come to Cripple Creek from Denver. Following the destruction of the wooden-shack and makeshift city by fire in April, 1896, a new brick church building had been built from plans prepared by F. E. KIDDER, ARCHITECT, DENVER, COLORADO.

Mr. Kidder had made an extensive study of church building, and some of our readers may recall his book "CHURCHES AND



FRANK EUGENE KIDDER

CHAPELS," which had a considerable circulation at the time. To the best of my knowledge, Mr. Kidder's work did not include any examples of the ritualistic churches of the Roman or Anglican orders, but was limited to the Evangelical Denominations.

It was in the summer of 1900 that personal dissatisfaction with mining and the opportunities connected with that activity happened to become a subject of conversation between the Rev. Mr. Ray and myself. Out of this came the suggestion that I might find a more congenial field in another line. He suggested Architecture. The counsel took root in my consciousness, with the result that some months later, after further disappointments and the physical need for change to a lower altitude, I let it be known that I was leaving for Denver to study Architecture.

This became a fact in April of 1901. I arrived in Denver on a snowy afternoon, planning to startle the world and shortly to achieve fame and fortune by my contributions to the

art of building: carrying letters of introduction to two Denver Architects, one of whom was Mr. F. E. Kidder.

Mr. Kidder's office was then housed in three ground-floor rooms of an old two-story residence at the corner of Fourteenth and California Streets. There was a wooden sign, about twelve feet long by two feet high, on the roof, with his name in letters which could be read two blocks away. I had never seen such a sign. There was not another like it in the city, and my sense of propriety was shocked at the advertising quality of such a display.

My other letter had been presented without result other than the information that there was not much business; and my letter to Mr. Kidder was deferred for later use.

For four weeks, I worked in the office of Mr. William Cowe, who was the Secretary of the local chapter of the American Institute of Architects. I do not now remember whether Mr. Kidder was president of the chapter, or was in some other position in the Chapter, but I heard quite a good deal about him.

Moreover, I learned that far from being an unethical advertiser, Mr. Kidder was looked upon as an outstanding member of the profession.

Mr. Cowe handed me some papers to deliver to Mr. Kidder on Saturday about noon, which gave me a personal *entrée* for my first call. Saturdays were half-holidays in Denver and he was alone in the office when I called.

I took opportunity to present my letter, finding a courteous gentleman who gave fully an hour of his time during which we talked of business prospects, professional ethics, and personal affairs. When I left, it was with the understanding that I should return to his office the following Tuesday, at a salary of NOTHING a week.

The salary was my own proposition in answer to his question concerning my expectations. There was no element of time in this contract, and for three weeks the salary remained at the original figure.

After three weeks in the office, I went out with Mr. Kidder to "take a lesson in superintendence" for which purpose I was advanced three dollars a week for necessary expenses. Sometime about the first of July, the weekly stipend was increased to six dollars a week; and believe it or not, the amount was sufficient to cover my living expenses. Luxuries, of course, came out of capital, religiously conserved.

Just a year later, the office practice was incorporated under the name of *The F. E. Kidder Architect Company*, of which F. E.

Kidder was *President and Treasurer*, Kate Kidder, *Vice-President*, and I, *Secretary*. These three held each one share of stock, and were the board of directors.

I still hold the original share of stock bearing the Seal and the signatures of the President and Secretary. I do not know how long the corporation lived, but the existence of it made no difference in the operation of the business or the office. Dividends were paid according to the earning ability of the shareholders.

Several other young men, the names of some of whom come to me, served apprenticeships in that same office: men whose names have since been signed to important works.

Mr. Kidder's office practice never produced a large income, and, except for the returns from his writings and from book royalties, probably would not have been sufficient for his needs. On the other hand, I am sure that the office income paid its own way without trespass upon the other resources.

There was no specialization for the men in the office.

During my time there were never more than three or four persons, aside from Mr. Kidder, on the force, and he personally inspected all work turned out. His preference was for a 6-H Kohinoor pencil, with which he sometimes made notations on the drawings.

It was the custom in that office to make working drawings on buff-colored Duplex paper, which were figured and colored to indicate the materials of construction. These were then traced on cloth with rubbed-ink, and blue prints made and also colored with ink.

The tinted paper drawing became a permanent file copy, the tracings went to the City Building Inspector for file until the work was completed, and blue prints to the work.

I do not know whether any other offices had that system or not. There was another custom in that office which the other Architects of the city spoke of with some sense of humor. We used small upholsterers' tacks for holding the drawings on the board, driven in with a small hammer.

We had another rule in the Kidder office which I have never seen practiced elsewhere. Bidding for contracts was done under a sort of double-entry system. Sub-contractors made their surveys of the drawings in the Contractors' Room, and the bids were open at ten o'clock in the morning. Sub-bids were posted in the Contractors' Room, and General Contractors were at liberty to use the bids posted, but must in that case use the sub-contractor who made the bid.

General contract bids were opened the fol-

lowing afternoon or the next day. There was no peddling of bids allowed.

A limited number of general and sub-contractors were invited to figure, and the list did not change from year to year during my time.

We spent a great deal of time in making the drawings, figuring and checking the details and dimensions. Mr. Kidder wrote the specifications with meticulous care, dictating, clipping, pasting, and eventually rewriting in multiple for issue to bidders. It is a matter of interest that I did not know the meaning of the word "Extras" until I went to work in another office.

* * * * *

Mr. Kidder came to Denver from Boston, where he began practice at 54 Devonshire Street. It was during a winter in Boston that he contracted pneumonia, the effects of which caused his removal to the mountainous area. To the best of my knowledge, Mr. Kidder was not tubercular, although he was spare of physique, and took good care of his health.

Many of the old drawings in the office bore the Devonshire Street address, and I became familiar with it from occasional reference. Perhaps some of the old-time Architects of Boston may recall the man and the place.

During my acquaintance there was occasional correspondence with Boston men, but the only name that I now recall is that of Schweinfurth, and that in connection with a picture post-card of the State House with the legend that it was illuminated with several thousand incandescent lights. Mr. Schweinfurth had modified the word to spell "indecent" electric lights.

I have no recollection of ever hearing a word of regret for the change from Boston to Denver. At the time of my acquaintance, Mr. Kidder had acquired some valuable realty, both residential and income properties. His home was a charming one-story, New England farmhouse type in Boulevard F, North Denver. Under his ownership, the house had had several additions of one room at a time, much of the work being done with his own hands.

Mr. Kidder was nearly six feet tall, spare of figure, and he had the most beautiful, high, white forehead that I have ever seen. He rode a bicycle from his home to the office daily, and carried a package luncheon with other articles in a wire basket on the handle-bars.

My own family and many personal friends were members of the Masonic Fraternity. I once asked Mr. Kidder if he thought that system of teachings had any appeal for him? His answer was: "I am a Doctor of Philosophy and a member of the Boulevard Congrega-

tional Church and the American Institute of Architects. When I have fulfilled the obligations of those callings, I will have done all that is expected of any man."

At another time he told me that he had been building a chimney at his home the day before, and in answer to my question as to Union Labor, said that the work had been done by a Doctor of Philosophy who had also mixed and carried the mortar to the scaffold. This Doctor of Philosophy had known better what to do than the best of Union Labor.

His health was not robust. He suffered frequent attacks of indigestion, a condition which became chronic and probably led to his early death. I do not know the date of his birth, but believe it to have been about 1865. He was graduated from the University of Maine at Orono, took additional work at Massachusetts Institute of Technology, and at Cornell University.

The first edition of the "Architects and Builders Pocketbook" was published either during his University days or immediately after graduation, and bears the copyright date of 1884. I have a copy of the edition of 1901, on the fly leaf of which is written my name with the words: "Presented with the compliments of F. E. Kidder, Dec. 25, 1901."

He himself used the book constantly as a reference work. I once asked him why he looked up so many things instead of depending on his memory, or knowledge? His answer was that the book is a reference work of information, compiled for the use of all architects; and he was no better than those for whom it was intended.

I remember seeing the name of Frank Eugene Kidder, F.A.I.A., in an edition of "WHO'S WHO" of that time. I recall also that he was a member of the Sons of the American Revolution, which should have been included in the list of ethical society memberships, but which he omitted in naming them.

While in the office with Mr. Kidder, I met another man from Orono, who was then Division Engineer for the Santa Fe Railway, at La Junta, Colorado; and who later became the Chief Engineer for that system. I left Mr. Kidder's office at the end of the year 1903, going by way of the Santa Fe Engineering Department to Los Angeles, California.

This story is prompted by the recollection that he died almost exactly thirty-one years ago; and at the request of a friend, to whom I told the story, I write it down as a tribute to the memory of a great man as seen by a small one; and in the further hope that it may bring to light memories cherished by others.



SCULPTURE AND PAINTINGS FOR FEDERAL BUILDINGS

ON THIS AND THE FOLLOWING PAGES ARE PRESENTED A SELECTION OF MURAL PAINTINGS AND SCULPTURE WHICH ARE INCLUDED AMONG THE TREASURY DEPARTMENT ART PROJECTS BEING EXHIBITED UNTIL NOVEMBER SIXTH AT THE WHITNEY MUSEUM OF AMERICAN ART IN NEW YORK. THE ITEMS SHOWN ARE FOR THE ADORNMENT OF FEDERAL BUILDINGS DESIGNED BY OR UNDER THE SUPERVISION OF THE SUPERVISING ARCHITECT'S OFFICE OF THE PROCUREMENT DIVISION, U. S. TREASURY DEPARTMENT. THE MURAL SHOWN ABOVE, BY GEORGE BIDDLE, IS FOR THE DEPARTMENT OF JUSTICE BUILDING IN WASHINGTON. IT DEPICTS "SOCIETY LIVING UNDER IDEAL SOCIAL CONDITIONS." TWO PANELS NOT SHOWN DEAL WITH URBAN LIFE



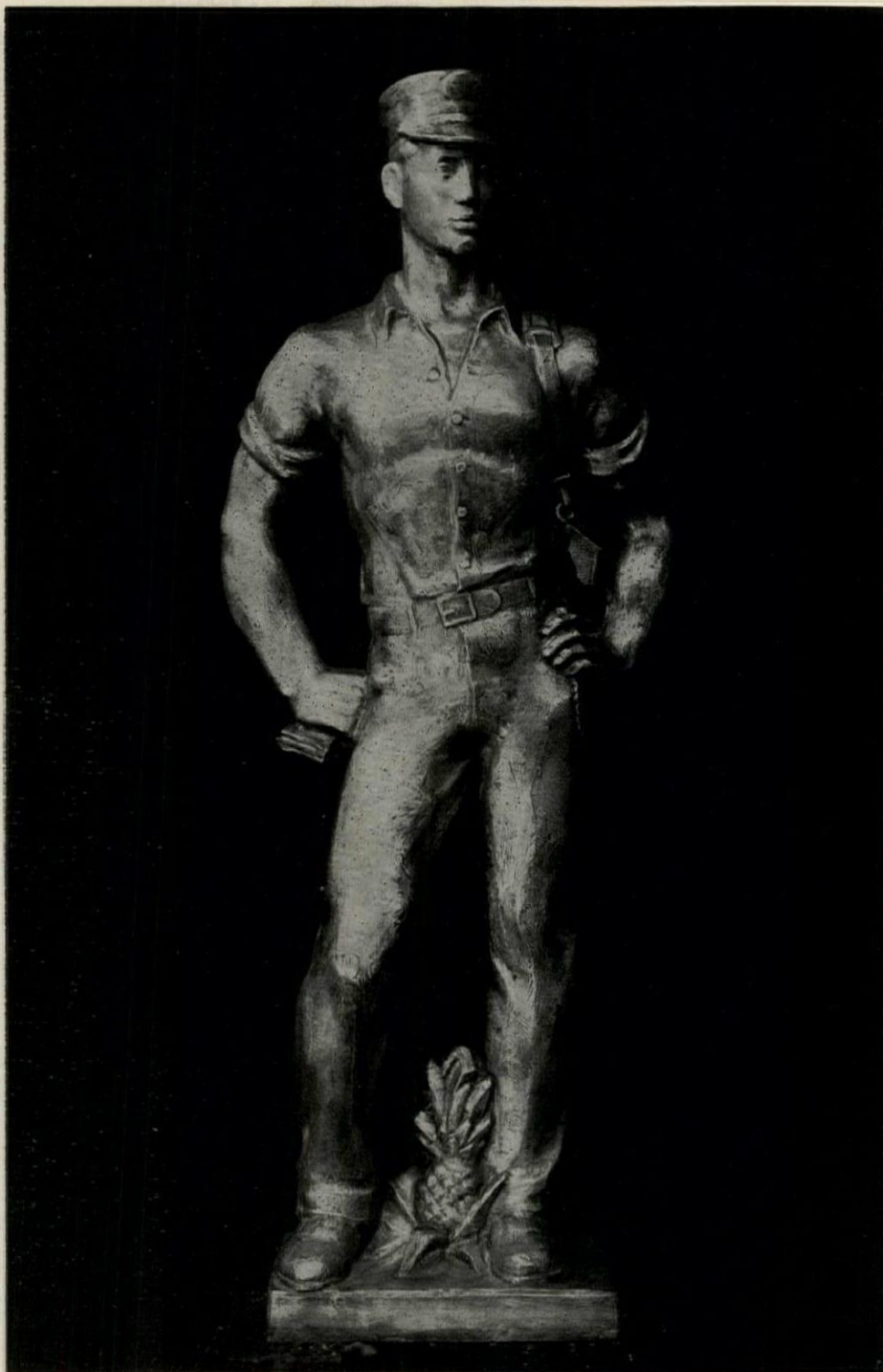
GERALD FOSTER, ASSISTED BY RICHARD PAULSON AND JOHN H. POEHLER, EXECUTED THE PAINTING ABOVE WHICH IS ONE OF FOUR PANELS OF A CONTINUOUS SCENE FOR THE CRANFORD, N. J., POST OFFICE SHOWING THE CAPTURE OF A BRITISH FORAGING PARTY NEAR CRANE'S FORD DURING THE REVOLUTION. BELOW IS A SYMBOLICAL MURAL BY KINDRED McLEARY FOR THE POST OFFICE AND COURT HOUSE AT PITTSBURGH, PA.



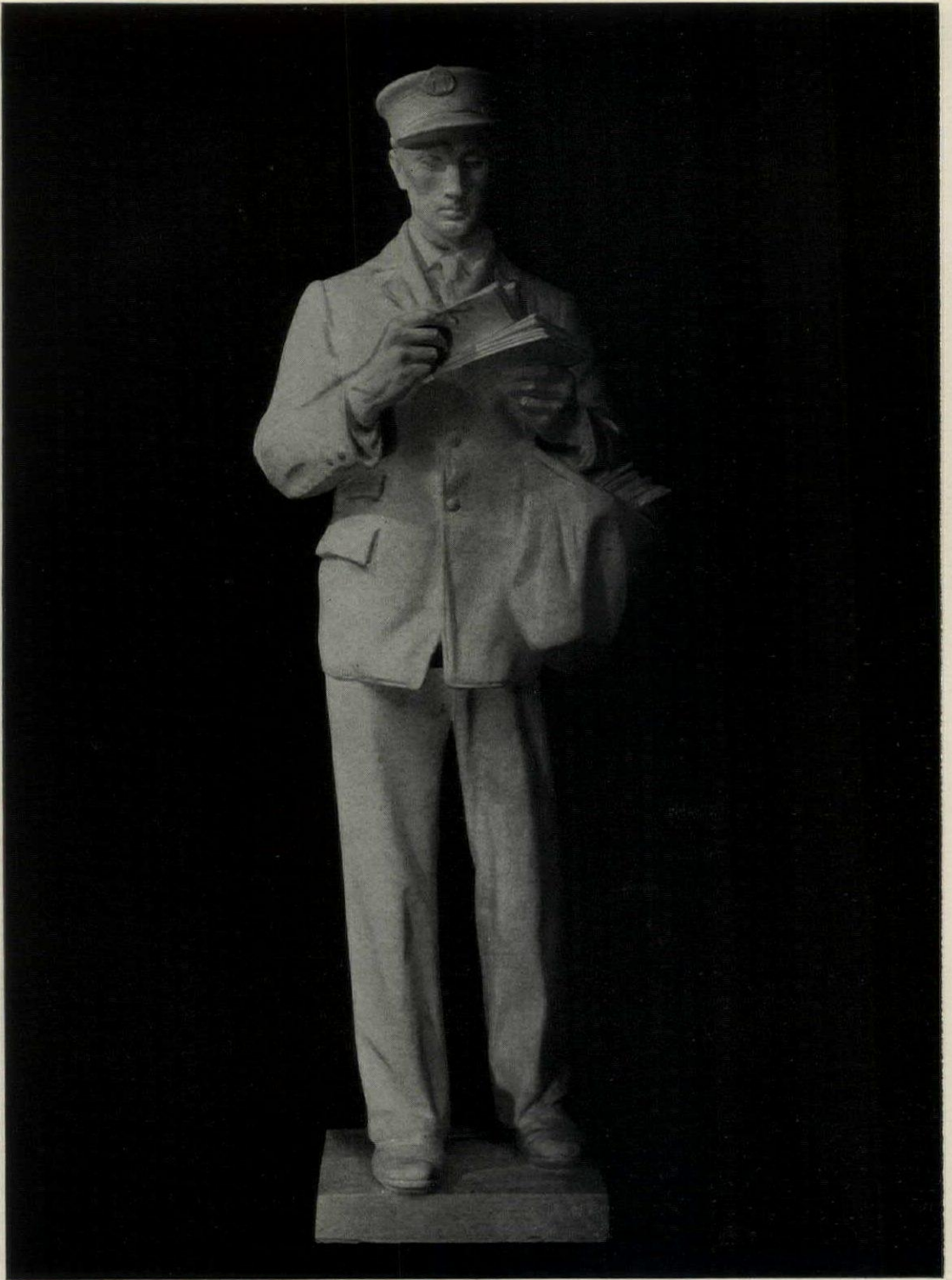


THE MURAL DESIGN ABOVE WAS MADE BY HILTON LEECH FOR THE CHATTANOOGA, TENNESSEE, POST OFFICE AND COURT HOUSE AND IS BASED ON THE HISTORY AND DEVELOPMENT OF THE REGION. BELOW IS A PAINTING BY ANN BROCKMAN FOR THE SOCIAL ROOM OF THE PUBLIC WORKS ADMINISTRATION HOUSING PROJECT AT STAMFORD, CONNECTICUT. REPRODUCED BY COURTESY OF TREASURY DEPARTMENT ART PROJECTS AND WHITNEY MUSEUM OF AMERICAN ART

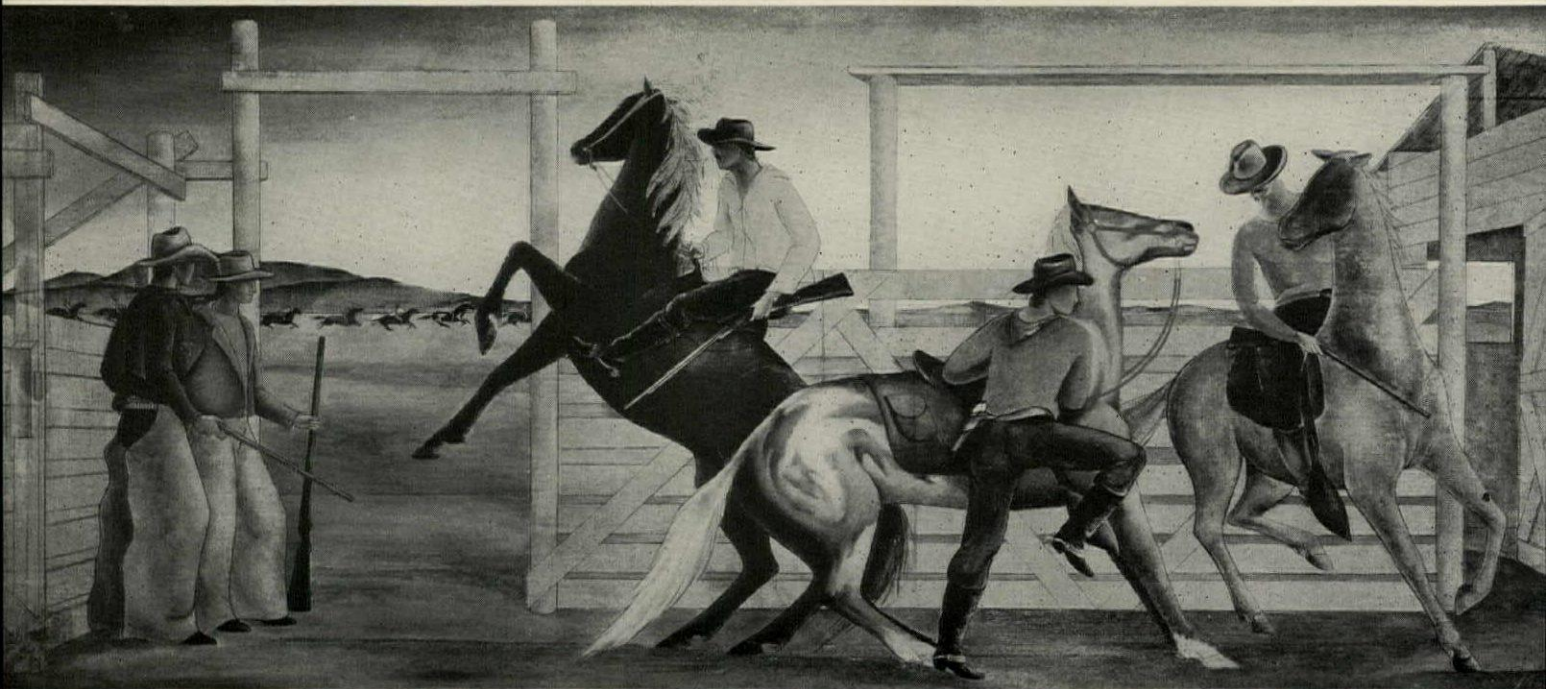




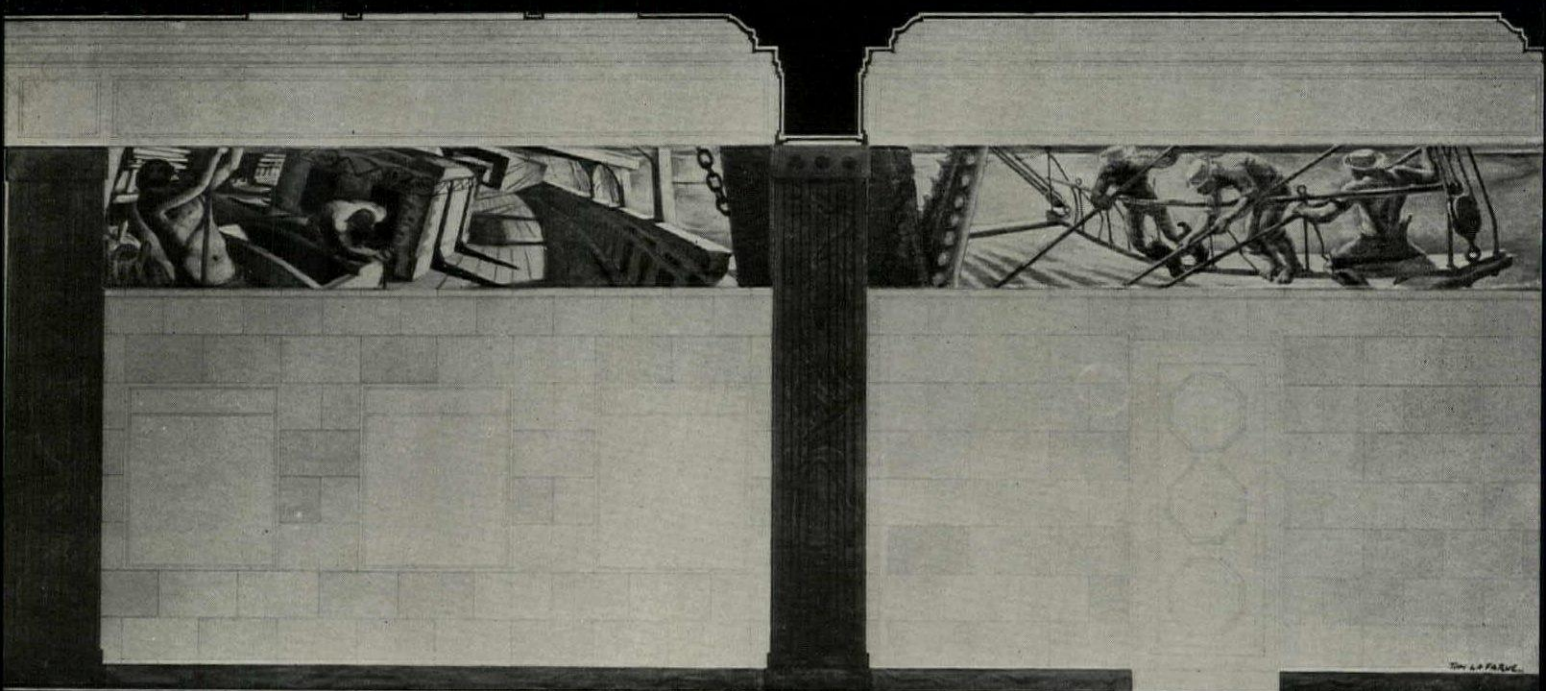
"HAWAIIAN POSTMAN," AN ALUMINUM SCULPTURE BY LOUIS SLOBODKIN FOR THE POST OFFICE DEPARTMENT BUILDING IN WASHINGTON, D. C. FROM THE WHITNEY MUSEUM SHOW OF TREASURY DEPARTMENT ART



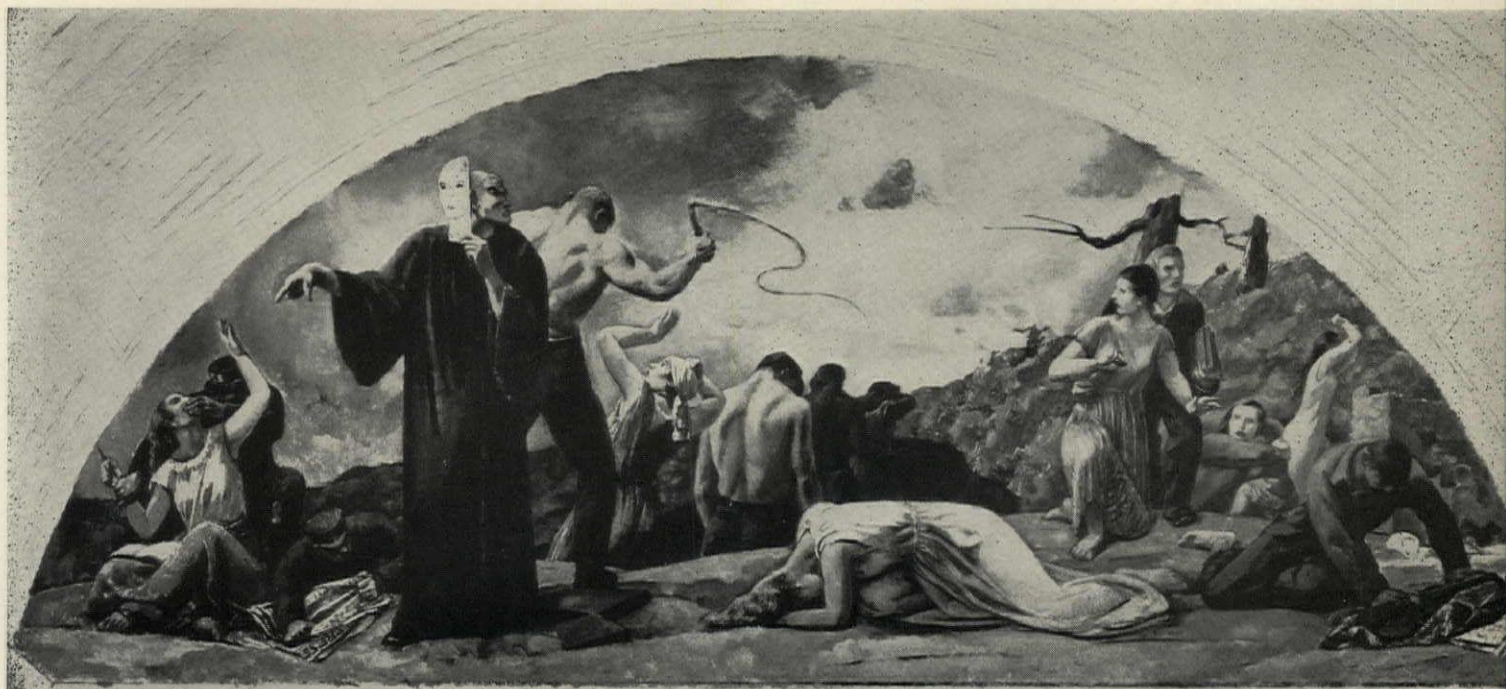
"PRESENT-DAY POSTMAN," FIGURE BY ATTILIO PICCIRILLI EXECUTED FOR THE POST OFFICE BUILDING IN WASHINGTON, D. C. SHOWN AT THE WHITNEY MUSEUM AMONG TWELVE SIMILAR ONES BY OTHER ARTISTS



"THE CORRAL," A SPIRITED MURAL BY FRANK MECHAU FOR THE COLORADO SPRINGS POST OFFICE AND A MURAL SKETCH BY TOM LA FARGE SHOWING PART OF HIS DECORATION FOR THE NEW LONDON, CONNECTICUT, POST OFFICE FOR WHICH THE OLD WHALING INDUSTRY SUPPLIED THE SUBJECT MATTER. ALL OF THESE ARE TREASURY DEPARTMENT ART PROJECTS FROM THE CURRENT WHITNEY MUSEUM EXHIBITION IN NEW YORK



SOUTH ELEVATION

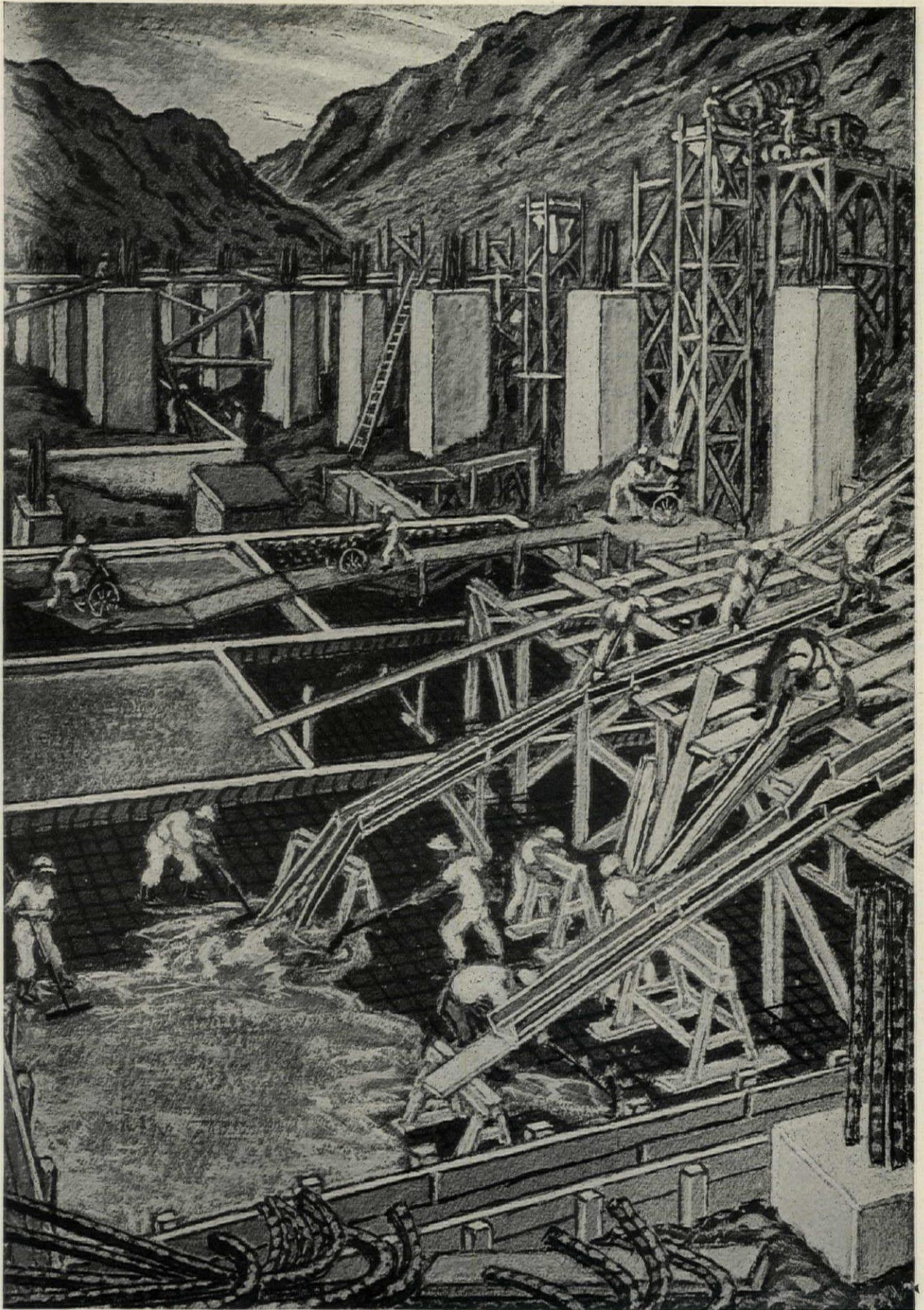


ABOVE IS LEON KROLL'S SKETCH FOR A MURAL TO GO IN THE DEPARTMENT OF JUSTICE BUILDING IN WASHINGTON. ITS TITLE IS "JUSTICE DEFEATED." BELOW IS ONE SIDE OF A MODEL OF A ROOM WITH A MURAL SKETCH BY ALDIS B. BROWNE FOR THE NEW LONDON, CONNECTICUT, COAST GUARD BUILDING. MR. BROWNE WAS ASSISTED BY BEATRICE CUMING, MARIANO CORDA AND ROBERT GALVIN IN CARRYING OUT THIS FINE DESIGN





"AIR MAIL," AN ALUMINUM FIGURE BY ORONZIO MALDARELLI FOR THE POST OFFICE DEPARTMENT BUILDING IN WASHINGTON, D. C. FROM THE WHITNEY MUSEUM



A MURAL BY HAROLD WESTON, ASSISTED BY PHILIP F. BELL, DESIGNED FOR THE FEDERAL WAREHOUSE OF THE PROCUREMENT DIVISION OF THE TREASURY DEPARTMENT IN WASHINGTON, SHOWS CONCRETE CONSTRUCTION



MURAL DESIGN BY GLENN SHAW FOR THE CANTON, OHIO, POST OFFICE. ONE OF THE TREASURY DEPARTMENT ART PROJECTS SHOWN AT THE WHITNEY MUSEUM IN NEW YORK. THE SUBJECT MATTER OF THIS AND OTHER PANELS BY THE SAME ARTIST AT CANTON IS DRAWN FROM THE LOCAL STEEL INDUSTRY. HE WAS ASSISTED IN THE WORK BY DANIEL BOZA

RATIONALIZING EXPOSITIONS

LET'S TRY THE PRAGMATIC APPROACH

BY RALPH WALKER, F. A. I. A.

MOST Fairs are either muffed in their conception or in the ballyhoo of their making, and while exposition architecture has had its influence it generally has not been of the best. Whether it was the fake classicism of 1893, or the whole bag of international tricks pulled in Stockholm, there has been very little seen at any Fair which is worthy of emulation.

The possibility of expressing unity, a much-needed factor in our civilization, has generally been dissipated in America by the belief that an exposition must be the work of large commissions, and that the resulting confusion of opinion and compromise is in itself an excellent thing.

Over every recent American show hangs the ghost of the elder Burnham's famous remark: "Make no little plans" Generally it is a thought that big plans necessarily mean expensive plans. Therefore, the architect too often has looked upon an exposition as a golden opportunity of recreating in these modern times imitations of those grand architectural splashes of imperial Rome or a new Versailles.

Such architectural thought, of course, leaves our generation, so earnestly looking for a new and living way, up an eddy of yesterday, and the revival of such stilted and stupid patterns of *passé* grandeur can have no meaning in any democracy.

Lately socio-economic writers have *demand*ed that expositions or World's Fairs be given a reason or a theme. There have been some quite amusing inconsistencies in this line of thought and in most of the proposed themes. You may not *boast* of what you accomplished yesterday but you may *boost* what you expect to attain tomorrow; hence such slogans as—"A Century in the Making," "A Fair of Tomorrow"—would seem to have a social meaning, whereas "A Century of Progress" is just blatant blague. Expectations mean more than accomplishments.

Why it should be unsocial to display frankly today's manufactured goods and why, if so displayed, an industry should not be prideful of a fine job of research and manufacture, is a disturbing thought to a pragmatic mind.

Recently a statement, which may have beauty of expression but a questionable validity of thought, has permeated an exposition here in New York. But is there *really* much difference between the Rotarian meaning of the work *service* and the following? "Both the Fair and Industry will be best served if industry adopts the STRATEGY* of emphasizing its place as a servant of man and demonstrates that it serves itself best by serving civilization."

As industry is but a part of the complete competitive picture of our times, it is difficult to see why an exposition of the products of industry should be chosen to make an attempt to teach fifty million visitors a comprehensive, social, and economic state of bliss.

There seems to exist some unreality between such thinking and a primary fact that the average visitor, that person to whom such an encyclopædia should be directed, has neither the time nor the ability, nor the desire to absorb such a statement of Utopia. He appreciates all too well that he must *still* be left with the present confusion of how to make a Thousand, or less, a year; buy an automobile, electric refrigerator, an oil burner with air conditioning, new clothes, enough shoes for the baby, insurance, a well balanced diet, a college education for junior, a vacation, and finally the sixty-odd cents per person per day for a hundred days which it costs to get to and enter most Fairs, so that he may be exposed to this proposed "strategy" of industry. Unless a reasonable answer to this determined competition for the consumer's dollar can be

*Emphasis by R. W.

arrived at, the question may be asked—Is a Fair a reasonable place in which to build a Utopia without first contriving an economic democracy? A mere rearrangement of material relationships does not make for a better life.

* * * * *

Fundamentally a Fair will be a place where the maker or distributor of goods can favorably present them to the acquisitive interest of the consumer. It is reasonable to say that each exhibitor is greatly interested in getting to his free show as great a proportion of the main gate as possible. A large part of the cost of an exposition is borne by the exhibitor.

A Fair is a highly speculative enterprise with possibility of loss, and where the only gain to be had is to break even. If the financial loss is offset by some gain to the community it may be said to be successful. Probably the greatest gain from any World's Fair was that made by Chicago in that the Columbian Exposition gave impetus to a city plan and the creation of the city lake front into a thing of beauty. This resulting gain, as far as the community is concerned, is more important than the Fair itself.

A first consideration in exposition planning is to offer many opportunities of bringing the exhibitors and as many visitors as possible together. The planning of a World's Fair is different from planning a city. Circulation has a different reason and meaning, it is not an exterior element but part of the exhibitor's space. It is actually *spaces before* exhibits. Circulation within a Fair should not be thought of as ways through which people *pass by*, but as a means of directing attention. Buildings definitely should be *interruptions*. Architectural motifs should be as nearly as possible exhibitors' motifs.

In every exposition, large or small, the visitor soon succumbs to "museum fatigue." This fatigue is both physical and mental. It is a joy-killer and destroys interest. The great majority of visitors will of necessity see large areas of a Fair on foot, as mechanical means of transportation to move any such numbers of visitors who attend Fairs, in the limited spaces of time, is too expensive. It is the exceptional visitor, then, who will ride.

The mind, regardless of capacity, can only absorb a limited amount in any given time.

The amount of mental absorption and the retardation of fatigue can be either increased or diminished by planning.

The intellectual curiosity of the average visitor is aroused by vocation, through avoca-

tion and amusement. It is safe to assume that a visit to the Fair is in the nature of a "bus man's holiday" with strong secondary interests in the home arts appealing to women and transportation to men. The successful arousing of other and further attention will depend upon two factors; one, the forcing by major planning devices of these other interests upon the visitor's notice; two, the cleverness in display ideas by individual exhibitors and brilliant ballyhoo exposing it. (Note: The late coming of the Ford Company into the Chicago scene forced them to develop something unusual to attract attention. Otherwise they might well have done what they were already famous for, i.e., the assembly line, there preempted by General Motors.)

Since 1893, and in these forty years, there has been an enormous increase in our knowledge of human reactions to external stimuli. It is in an intelligent use of this knowledge that an educational force in a Fair may be given direction. If each industry stresses its peculiar skills, streamlining, for example, could be made to take a proper place as an end and also in the understanding of the people for whose use it is developed; a towing tank for a boat industry; and a wind tunnel showing the forces an aeroplane combats, makes an educational approach which achieves both sanity and entertainment and excludes the "nuts."

The average visitor comes to the Fair for the sake of entertainment. In any Fair it is the primary motif, for it is in the spirit of attending a show, of being all dressed up and going places that most visitors enter the gate of a Fair. The exhibitor must cover his pill of salesmanship with the sugar coating of entertainment. The Fair and each exhibit should be dynamic, alive and moving. It must have both drama and comedy and, of course, much poesy.

Here in America we build Fairs on ash heaps, and money generally wasted on foolish things should be spent on trees, shrubs, and green expanse. The hot mugginess of a New York summer, for instance, is pitiless, and trees help to render it slightly bearable. Had the Chicago management in 1933 spent the same money for trees as was wasted on the skyride, it would have done much to change the common feeling of bad arrangement.

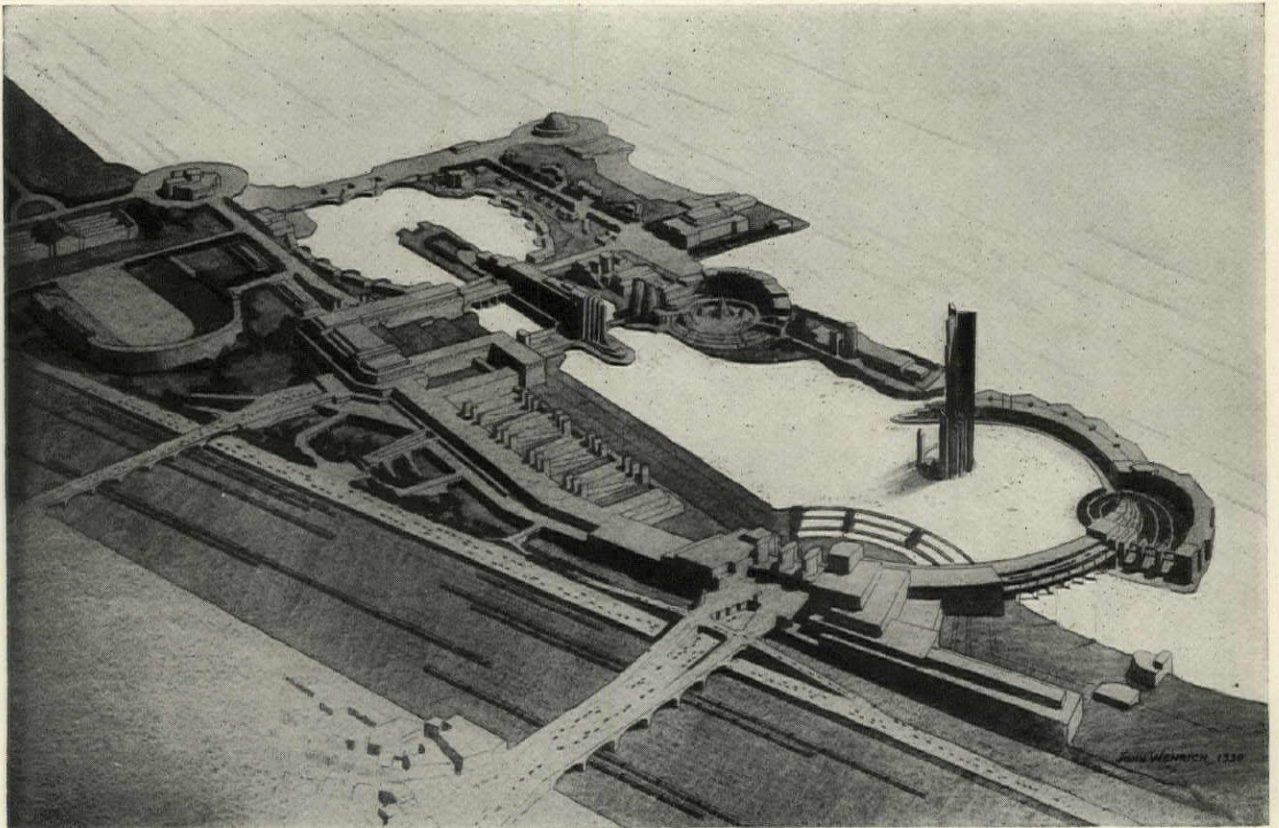
A Fair should achieve order. The plan of the Chicago Fair handed over to the management of "A Century of Progress" had order, it had a theme that was simple and seemingly

possible of attainment. "Pure science and its commercial brother, applied science, had and was changing our ways of living. Each industry as a group should show the collective change and a possible progress within the industry, as well as the individual accomplishments." Unfortunately industry does not work that way. (Oh shades of NRA!) Raymond Hood was taken up, in the late summer of the first year, to the top of the skyride and was told that everything on that plan lay before his eyes. He said it was possible but that it more nearly resembled a jig-saw picture puzzle of the plan, one that had been knocked off a table on to the floor with the resulting smash.

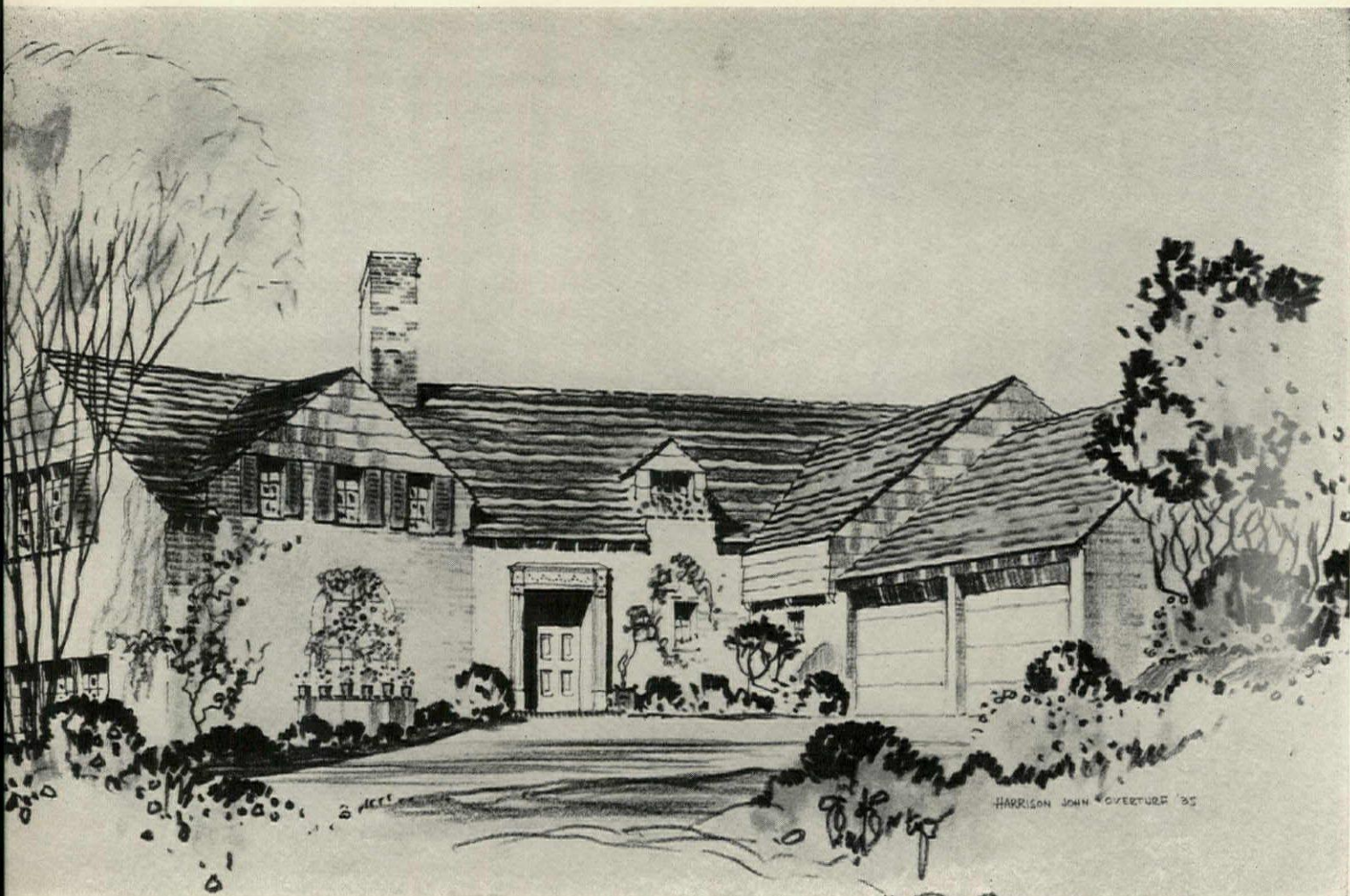
A pragmatic honesty toward the commercial purpose of a Fair; a clean piece of exhibi-

tion planning such as might be found in an intelligent modern museum; an understanding of the psychology of the amusement-seeking audience; an appreciation that a theme covering a hoped for progress of an entire civilization is not to be grasped in a limited time by the average mind; a knowledge that there is much to be gained by a thoughtful exposition of the research and the care going into modern manufactured articles whether they are mass produced or not; form and color to give point and fine design both to individual exhibits and to the whole; these factors would do much to insure a successful Fair.

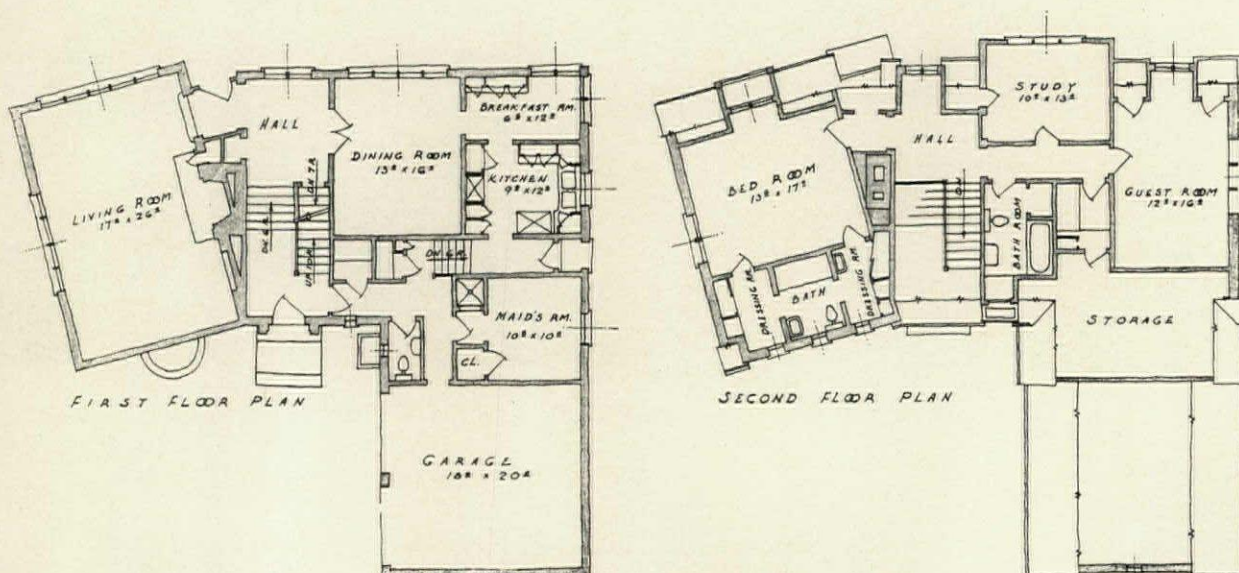
A plan which gives each exhibitor a proper chance to meet each visitor would have a character of its own and would not resemble a work of Le Nôtre.



"THE DESIGN THAT FELL APART"—CHICAGO WORLD'S FAIR, 1933



DESIGN FOR A RESIDENCE FOR MR. AND MRS. T. E. LOY-NAHAN BY GEORGE WELLINGTON STODDARD, ARCHITECT, OF SEATTLE. THE DRAWING WAS MADE BY HARRISON JOHN OVERTURE IN PENCIL ON TRACING PAPER. COLOR WAS APPLIED TO THE REVERSE SIDE WITH PASTEL BEFORE MOUNTING. THE PLAN TAKES ADVANTAGE OF A SLOPING SITE



HOW QUIET IT IS TODAY!

BY ROBERT H. SCANNELL

How quiet it is today! Not even a telephone call. Why not give it all up and go away somewhere, anywhere. Arabia, for instance. Then things might happen. This watched pot—this municipal housing scheme—isn't even warm. Sounds as if the boys in the drafting room were sleeping. Might as well as work on a job which will never go ahead. Ah, there's the telephone; somebody's alive somewhere. Yes, Miss Smith. Oh, it's Mr. Alexander and he wants to talk to me personally. Don't tell me something's going to happen. "Hello, Mr. Alexander. Yes, fine, thank you. Yes, always busy—and you? Business picking up, you say. Good. You say you think you'll go ahead with your new house now. Yes, I think we can fit it in all right, not too busy for that (hardly). Under \$100,000? Well, we'll try it. Yes, I understand, modern but not too modern. Yes, the latest thing in heating systems and lighting—concealed throughout. Certainly. What was that? Oh, the bar off the library. You push a button and the hinged bookcase opens to let you into the bar. What? You saw it in a play? Of course, if it has been done we can do it. And a swimming pool, yes, with a secret stairs to your bedroom. No, it doesn't sound difficult at all. Sketches by when? Three weeks from today? All right, we'll do our best. Good-bye."

Great Caesar's ghost, something to do! Well, if you still have an office you're still an architect. One hundred thousand dollars. Wow! That ought to build half a dozen houses. Now, let's see—not too modern, concealed heating and lighting, bar, library, swimming pool. Sounds like a club. Wonder why he didn't mention a tennis court or squash court or golf course. Here's the survey; it's good we kept it all these years. Not a bad five acres, at that. The driveway—it doesn't seem possible that it was only six years ago that we tramped all over these five acres locating the house site, driveway and gardens. How time passes when you haven't much to do. That swimming pool is new idea. Too bad he's given up the French château idea. Well, you can build a modernistic palace for \$100,000 today. Terrible! But

he said "not too modern." That may help. The driveway, yes, here it is—and the forecourt. And the main entrance. That must be imposing. Why not a two-story entrance hall—swimming pool dead ahead, combination swimming pool and conservatory? Living room on one side, dining room on the other. No, that won't do; you would have to swim to dinner. Not a bad idea though, dinner in bathing suits—provided you picked your guests carefully. Well, here's a thought: library and bar, instead of the dining room, on one side—living room, dining room, pantry, kitchen, and so on and so on, on the other side. It begins to look as if it might work out.

Now let's consider the second floor—but what was that about heating? Oh, yes, the very latest thing in heating systems. Good. We'll make these walls thick and conceal all radiators. It's funny how reticent radiators have become. It's a disgrace to see them now. They were certainly popular once, though. New models every year just like cars. Now they have to be out of sight if not out of hearing. The very latest thing in heating systems! Perhaps he has just invented a new concealed system himself. *Somebody* will be sure to do it next week or combine radiators with radio cabinets. But maybe he wants air conditioning—with humidified air coming out of grilles in concealed lighting fixtures. Perhaps he prefers heating the walls with concealed pipes. How inventive man has become at concealing things these past few years—without any new houses to conceal them in. Mr. Alexander, you will have all the gadgets of 1936. Thank God for you and your hundred thousand dollars.

* * * * *

Well, the office certainly deserved a vacation this Saturday after the way they've worked. Hello, there's the telephone ringing. What's the matter with this key—an office key ought to fit. Oh, it's the wrong one. *Here* we are. "Hello, hello. Operator. No one on the line now?" Oh, well, just another salesman no doubt, trying to sell a new kind of insulation

or a new heating system. How did so many of them ever hear about this job? Now let's take a final look at the sketches. Pretty swell. A bird's-eye view, a front elevation, first and second floor plans, and everything he asked for. It might run over a hundred thousand but he won't care when he sees these plans. Not bad for three weeks' work. And Mrs. Alexander's suite: bedroom, boudoir, and sitting room; that ought to settle it. Crimson bath fixtures with black ceiling and mirrored walls. She'll like that. We'll have to see her on Monday.

* * * * *

Good morning, nice week-end, wasn't it, Miss Smith? Call Mr. Alexander, please.

"Hello, Mr. Alexander. Oh, this is his secretary. You say you called on Saturday? Well, I got in late on Saturday morning. Let me talk to Mr. Alexander, please. What's that? They sailed Saturday afternoon to be gone two months! That's what you were calling about? What about the sketches for his new house? We have them ready. Left a message for me? Of course I'll take it. Yes. What's that? To make it a summer house, no heating—and cut it down to fifteen thousand? Worried about the market? Said he would talk to me when he got back? Well, I'll be"

* * * * *

How quiet it is today!



CARVED OVERDOOR BY MICHAEL VON MEYER EXECUTED FOR A FEDERAL BUILDING IN CALIFORNIA AND INCLUDED IN THE EXHIBITION OF TREASURY DEPARTMENT ART PROJECTS NOW BEING SHOWN AT THE WHITNEY MUSEUM OF AMERICAN ART IN NEW YORK

THE PROPORTIONS OF ROMAN LETTERS

BY ERNST JONSON

FOR two thousand years Roman inscriptions have remained the standard of Western lettering. The alphabet, as developed by the inscription cutters, has been modified but it has not been improved upon. Sometimes these modifications have been justified by the use of tools other than those of the stone cutter, and up to the Nineteenth Century they were on the whole satisfactory. That cannot be said, however, of the variations produced by present-day sign painters and printers.

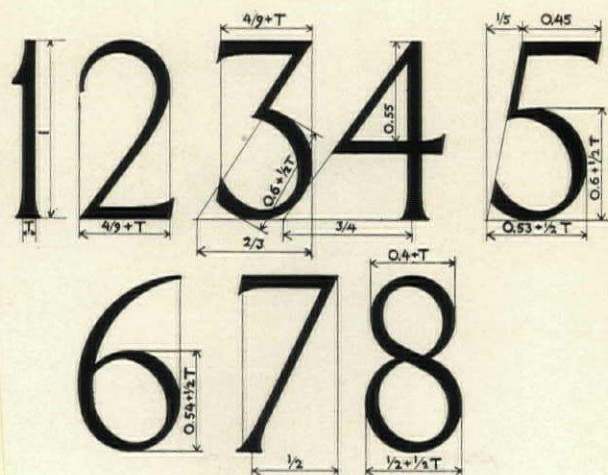
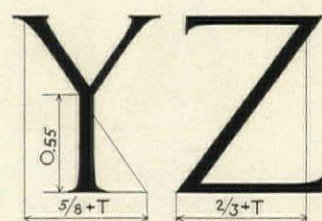
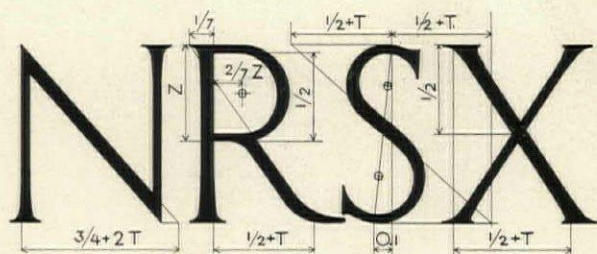
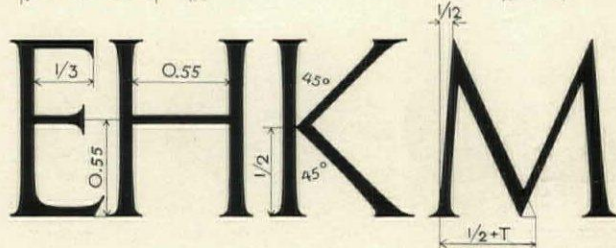
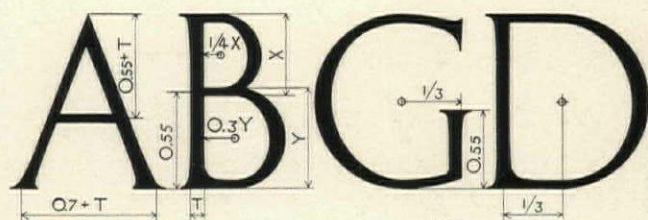
The principal fault in modern lettering is bad proportioning. Thus, wide letters such as C, D, G, H, M, N, O, and Q are made too narrow, while the narrow letters E, F, L, S, and T are made too wide. Designers who are familiar with the Roman letter forms do well enough so long as they keep close to the old inscription forms, but when they attempt lighter or heavier forms they lose the support of the models, and so produce forms which are unpleasing and even distressing. To overcome this difficulty I have expressed the proportions of the Roman alphabet in terms which make them applicable to all types of Roman caps, from the lightest line letter to the boldest block letter.

The unit of the measurements is, of course, the height of the letter and "T" is the width of the heavy stroke. The other symbols are fully defined by the drawings.

My models have been the lettering on the Trajan Column in Rome. The letters which do not appear there—namely, H, K, U, Y, and Z—are of my own designing.

Only the dimensions of the basic types are given. The width of C is the same as that of G and that of E applies also to F, L, and T. So does that of H apply to U. The slopes of V and W should be the same as those of A. The outline of O should be circular and P may be made like R with the tail stroke omitted.

The letter forms of the Roman inscriptions were derived from letters written with a flat brush, generally held at an angle of about ten degrees from the vertical. This is the reason why the vertical strokes are heavier than the horizontal ones. It is important to keep this



ABGDE

HKMN

RSXYZ

23456

78 8 5 4 3

in mind when designing Roman lettering.

The competent designer may find these dimensions a useful starting point, but I disclaim any intention of imposing a constraint upon him. Accordingly the light and bold letters which I submit should not be regarded as models of design. They are intended merely to show what the formulas are good for, and that they are a fairly satisfactory substitute for experience and taste.

It is possible, however, to increase the height of the Roman letters without spoiling them. This was actually done by Roman sign painters. To do this rightly it should be done by using a larger scale for the vertical dimensions. In the case of letters with circular curves, letters like B, C, D, G, O, P, Q, R, and S, this vertical elongation will result in elliptical curves.

I also submit a set of Arabic numerals with dimensions given in terms which make them applicable to light as well as to bold types. In developing these types my aim has been to eliminate as much as possible the Arabic quality and bring the numerals into harmony with the Roman letters. It is well to keep the flat Roman writing brush in mind when designing numerals, though more departure from the ten-degree slope must be allowed than is called for by the Roman letters.

ABGDE

HKMN

RSXYZ

GUPTILL'S CORNER



It has been a long while since I offered anything in the way of comment on the general illustrations of *PENCIL POINTS*, but when the drawings by Theodore Kautzky, reproduced in this issue, were brought to my attention I at once realized that here we had work not only fine in itself but exemplifying splendidly some of the points I have been trying to make. Especially does it relate to my tree discussion of recent months. Incidentally, it will be recalled that Kautzky won first prize and two mentions in our Sketch Competition No. 1 some time ago, and so is a Cornerer of the first rank.

You will remember that we have touched on the fact that architectural renderers of the amateur and near-professional class all too often learn to do one or two types of trees only, and then work them to death. And frequently they use them with little thought of their relationship to the accompanying architecture. Kautzky, on the contrary, not only employs a fine variety of trees, but utilizes them very skillfully so they create in each case a suitable frame or setting for the subject matter besides providing many of the value contrasts needed to give emphasis to its essentials.

Let us turn, for instance, to his sketch on page 596, and see how interest has been centered on the octagonal bastion-like masonry projection. Trees have been darkened behind this unit (at the left and above), these darks, supplemented by the shade and shadow areas at the right, bringing it out advantageously. The large foreground trees, highly decorative and pleasing in themselves, form, together with the ledgy bank below, an encircling frame which aids greatly in the focalization of attention, and the development of a sense of space. See how well the splendidly suppressed background behind these dark trees (note the white areas) takes its place, while the palisades go properly into the distance. In other words, we have a sort of 1, 2, 3 of retrogression from

the dramatically dark, crisp foreground to the masonry and then to the distance, the palisades grading to a still fainter tone as they disappear up the river.

Don't get the notion that such pleasing and expressive compositions merely happen, for they do not. They are a matter of design, not chance. Consciously or unconsciously the artist plans every form and value. Most renderers make tracing paper studies of such a composition as this, trying various schemes. And every subject needs its own solution. One can't merely master two or three types of composition and hang them on to everything forevermore. See to what an extent these different schemes by Kautzky vary. That on page 594 is of a type common to architectural rendering, yet the artist has interjected something far removed from the hackneyed treatment too often seen. As before, we find a satisfying three-dimensional quality, for the building, handled with commendable restraint, takes its position properly behind the trees, which are designed to lead the eye into space by degrees. Note that each tree, while interesting in itself, is well related to the others. It requires fully as much skill to design such a setting as this as to do a fine façade for a building: the principles are much the same.

As incidents, note the manner in which the foreground tree shadow expresses the surfaces on which it falls: the capable indication of the stone and other materials: the sunniness of the main façade, enhanced not only by the contrasting foreground trees but by its immediately encircling tones of gray, including the dark bushes and lawn below: the reflected light in the windows on the gable end: above all, the boldness and crispness of the



whole. Let this and Kautzky's other drawings teach you not to be afraid of black. Even small and scattered blacks, as here, are not disturbing if well related.

Kautzky offers us another lesson, and that is the great virtue of graded tones, properly used. Study the drawings on pages 598 and 599, for instance, and you will discover that almost everywhere, especially in the masonry masses, grades are used instead of flat tones. But these grades are not hit-or-miss affairs. Quite the con-

trary. They are designed to bring emphasis where needed, and to develop depth, detachment, solidity, etc. Study his treatment on page 599 and you will see that everywhere dark and light have been thrown into contrast. Note at the left how the buildings beyond the viaduct are separated from it by a band of light; see how at the right (above) the ledgy mass has been brought down dark in tonal opposition to the abutment below, while towards the center of the span the rail has become dark and the ledge above it has been graded light against it, an effective value reversal.

Before leaving these renderings, study the trees once more. You can see how the making of many sketches from nature, such as I have constantly urged, will not only teach you to draw trees (both separately and in groups) but will help to give you the ability to use the right types in the right way. In rendering, you may choose to conventionalize your trees more than here: even so, the greater your knowledge of naturalistic appearances, the better you can customarily do this.

My own tree sketch this month is of the willow. The leading characteristic of this particular specimen was the fleeciness of its foliage, which showed light against the sky while the trunks and branches appeared very dark. Willows cannot as a rule be drawn with the heavy hand which will do for sturdier tree types. One's rendering style, in other words, quite naturally depends, often, on the thing involved.

Did you ever stop to think, by the way, of the tremendous leverage exerted by a horizontal branch a foot or so thick, such as we sometimes see towards the bottom of such trees as the oak? It is one thing to saw off such a branch, and it would be quite another to try to fasten it in place again. Imagine, for comparison, attempting to secure an oak beam of a weight equal to that of such a branch in a like position in relation to an upright post corresponding to the trunk!

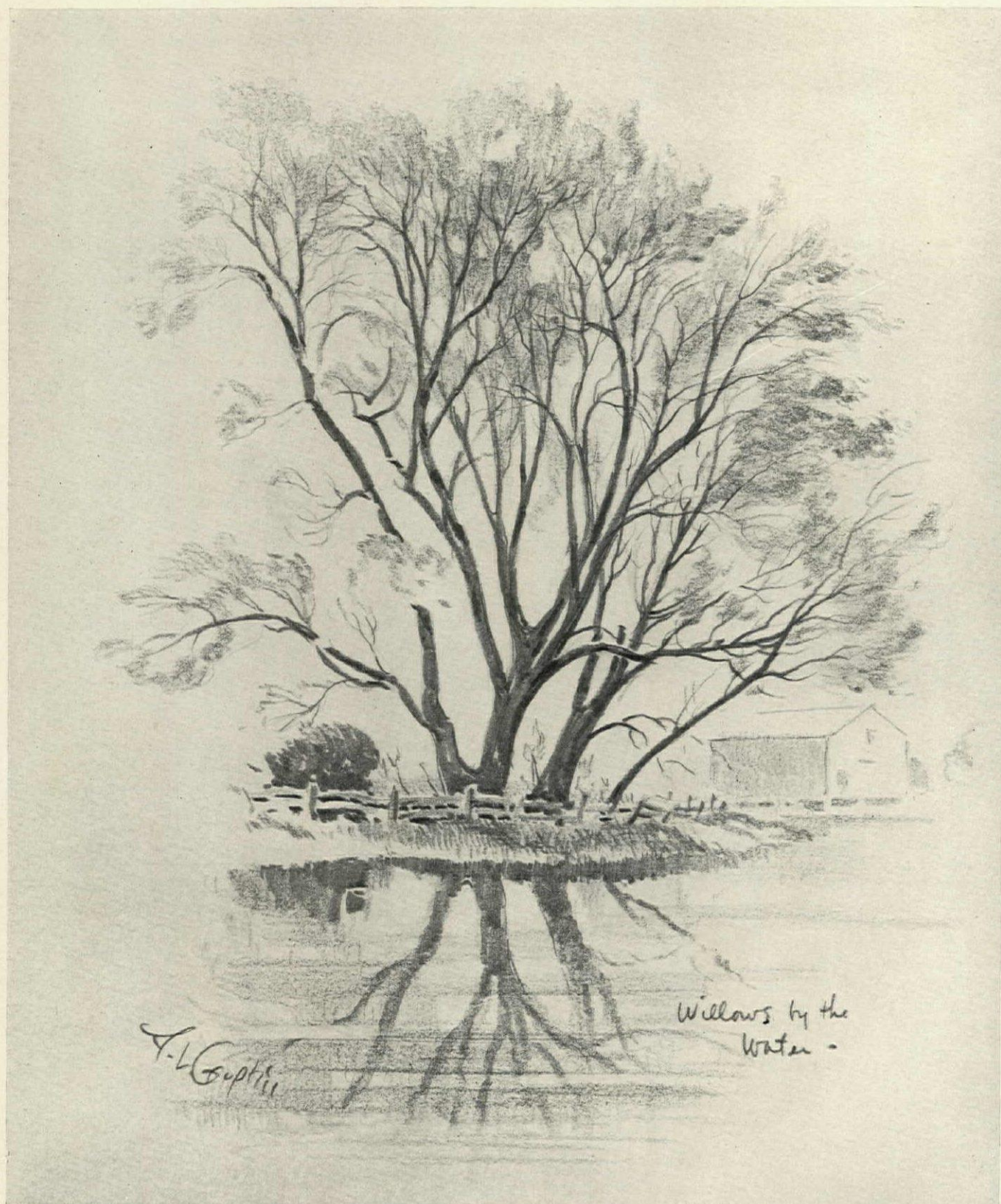


Well, sir, here's a pleasant interruption. The mailman has just handed me the first answer to my query of last month concerning the marks of framing members on neglected walls and ceilings. It is from Peter Collins of Brooklyn, who writes, "If the material

is thin enough, it will transmit much heat, thus cooling the air nearest to it. If the air is dirty, as it must have been in your railroad station, it will, upon cooling, lose its power to carry so much dirt in suspension, and will de-

posit it on the plaster or sheathing. But if the plaster is backed by laths, or the sheathing by framing members, that extra wood will serve as insulation, prevent the transmission of heat from the air, and cause no dirty de-

posit on the surface. The result is that the hidden wood can be traced by the clean streaks." Well stated, surely. But how about it, readers? Shall we let that stand as the correct answer, or what have you to say?



A PENCIL STUDY OF WILLOWS AND THEIR REFLECTIONS, DRAWN BY THE AUTHOR ON KID FINISH BRISTOL BOARD

S E R V I C E D E P A R T M E N T S

THE MART. In this department we will print, free of charge, notices from readers (dealers excepted) having for sale or desiring to purchase books, drawing instruments, and other property pertaining directly to the profession or business in which most of us are engaged. Such notices will be inserted in one issue only, but there is no limit to the number of different notices pertaining to different things which any subscriber may insert.

PERSONAL NOTICES. Announcements concerning the opening of new offices for the practice of architecture, changes in architectural firms, changes of address and items of personal interest will be printed free of charge.

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SPECIAL NOTICE TO ARCHITECTS LOCATED OUTSIDE OF THE UNITED STATES: Should you be interested in any building material or equipment manufactured in America, we will gladly procure and send, without charge, any information you may desire.

Notices submitted for publication in these Service Departments must reach us before the fifth of each month if they are to be inserted in the next issue. Address all communications to 330 West 42nd Street, New York, N. Y.

THE MART

WANTED: The following copies of *American Architect*: May, July, September, and November, 1933. Must be in good condition, no pages torn out. State price. Communicate Service Department, PENCIL POINTS.

JOHN VAN HOFF, Midland Park, New Jersey, has for sale or exchange the following books: *The Study of Architectural Design* by John F. Harbeson, *Kidder's Architects and Builders Handbook 17th Edition*, *Good Practice in Construction*, Vol. 1 and 2, by P. G. Knobloch.

J. J. McKEON, 6322 Stanton Avenue, Pittsburgh, Pa., has the following for sale: PENCIL POINTS—July, September, October, November, December, 1933; February through June, August, September, November, 1934; *Fletcher's History of Architecture*. Also many other books on architectural design and engineering.

FRANK W. ANGELL, 33 Sea View Avenue, Edgewood Station, Providence, R. I., has for sale all the issues of the *Architectural Record* (in the 7 x 10 size) up to January, 1928. 36 volumes are bound, and 26 volumes are unbound. He will sell all 62 volumes for \$80, or a reasonable offer.

KEITH H. DAVENPORT, William Penn College, Oskaloosa, Iowa, has the following for sale: *The Study of Architectural Design*, Harbeson, \$3.75; *Good Practice in Construction*, Part 1, Knobloch, \$2.00, Part 2, \$2.00; *The Five Orders of Architecture*, Based on the System of Vignola, Esquie, \$3.00; *Fragments d'Architecture Antique*, D'Espouy, \$3.00; *Architecture Toscane*, Montigny et Famin, \$2.40; *A Parallel of the Orders of Architecture*, Normand, May, 1930, *Architectural Record*, 35c; 1928 through 1932, PENCIL POINTS, 15c each. All good as new, books still retained in their jackets.

WANTED: The following copies of PENCIL POINTS: October, 1935; January, March, May, and August, 1936. Reply to Subscription Department, PENCIL POINTS.

KAST & KELKER, 222 Market Street, Harrisburg, Pa., have the following magazines for sale: *Brickbuilder*, 1896 to 1917; *Architectural Forum*, 1917, 1918; *Architectural Review*, 1899 to 1918; *American Architect*, 1906 to 1917; *Architecture*, 1912 to 1917; *House and Garden*, 1915 to 1918; *Architectural Record*, 1894 to 1918; *Western Architect*, 1905-06, 1909 to 1915; *Indoors and Out*, 1905 to 1907; *New York Architect*, 1911, Vol. 1. All are bound, advertising removed, and in good condition.

PERSONALS

FRED W. WHITTLESEY, *Architect*, has moved his office to 900 Security Building, Phoenix, Arizona.

GORDON E. G. BULL, *Architect*, has moved his office to 305 Highland Avenue, Rochester, New York.

CARTER EDMUND HEWITT, *Architect*, has opened an office for the general practice of architecture at 1600 Alliance Life Building, Peoria, Illinois.

J. ROY HAASE, *Architect*, has opened an office for the general practice of architecture at 404 Louisiana National Bank Building, Baton Rouge, Louisiana.

JAMES B. HAWKINS and **WILLIAM A. NETHERLAND**, *Architects*, have dissolved partnership. Mr. Netherland will continue at the former location, 1928 Ekin Avenue, New Albany, Indiana, and Mr. Hawkins has opened an office at 405 Elsby Building.

THE ARCHITECTURAL LEAGUE of the Western Reserve, 2341 Carnegie Avenue, Cleveland, Ohio, would greatly appreciate receiving bulletins or journals issued by the various architectural organizations throughout the country.

MANUFACTURERS' DATA WANTED

W. A. SCHAEFER, *Architect*, 5008 Chicago Avenue, Minneapolis, Minn.

JAMES B. HAWKINS, *Architect*, 405 Elsby Building, New Albany, Indiana.

J. ROY HAASE, *Architect*, 404 Louisiana National Bank Building, Baton Rouge, Louisiana.

GORDON E. G. BULL, *Architect*, 305 Highland Avenue, Rochester, N. Y.

FRED W. WHITTLESEY, *Architect*, 900 Security Building, Phoenix, Arizona.

GASKILL-McDANIEL, *Architects*, Room 17, Compton Building, Abilene, Texas.

CANNING K. M. YANG, *Architect*, Office of the Architect, Szechuan University, Chengtu, Szechuan Province, China. (Data on American building materials and equipment.)

REGIONAL ARCHITECT OFFICE, Region IV, Raleigh, N. C.

WILLIAM G. KIRKLAND, *Engineer*, 6353 Malabar Street, Huntington Park, Calif.

EMIL MARTIN BORIC, *Draftsman*, 665 N. Grand Avenue, Los Angeles, Calif. (Data regarding architectural work, especially design.)

COSDEN, INC., *Architectural Decoration*, 42 East 57th Street, New York, N. Y. (Data on building materials for use in interiors and exteriors.)

RICHARD L. GARDNER, *Building Construction*, Concord Road, South Lincoln, Mass.

MILAN PANOVIC, *Student*, 6406 S. Honore Street, Chicago, Illinois. (Data for A.I.A. file, also on small houses.)

F. D. HEATH, *Draftsman*, Corbin, Kentucky. (Data on materials for construction or design of residence work.)

GEORGE M. STEWART, *Architectural Designer*, 1188 Phillips Place, Montreal, Canada. (Also data on materials and equipment for gymnasias and hospitals.)

Eldorado CONTEMPORARIES



The scope and effectiveness of Eldorado Drawing Pencils are ably illustrated in this interior rendering on Strathmore Drawing Paper No. 61, by Ernest Watson. The dark tones in the mirror, the chairs and floor boards—drawn with Eldorado 5B—are vividly contrasted with the light lines of the fluting and panel—obtained with an Eldorado F. The H and F degrees were used for the light shadow tones, while the unusual effect in the carpet was obtained by using the side of a 5B lead—scumbling in various directions. Pencil Sales Department 167-J11, THE JOSEPH DIXON CRUCIBLE COMPANY, Jersey City, N. J.