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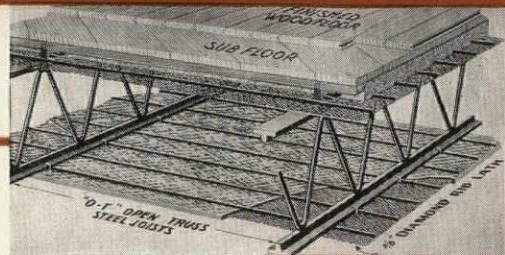
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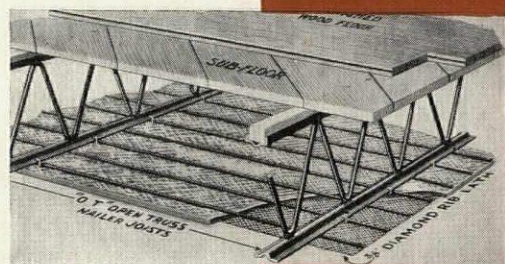
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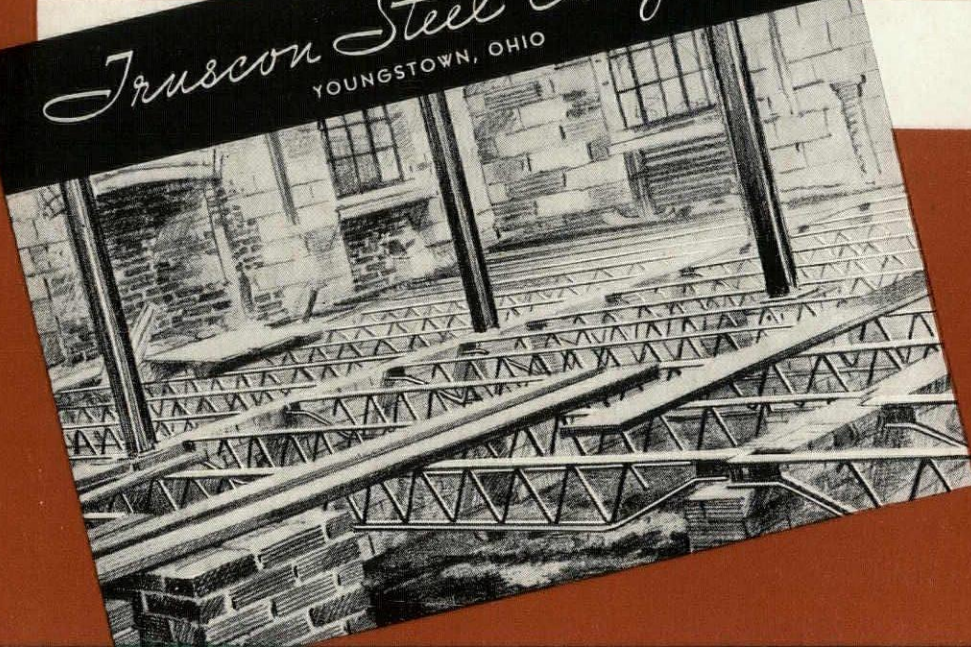


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ROYAL BARRY WILLS, whose excellent house
designs have won him nationwide reputation

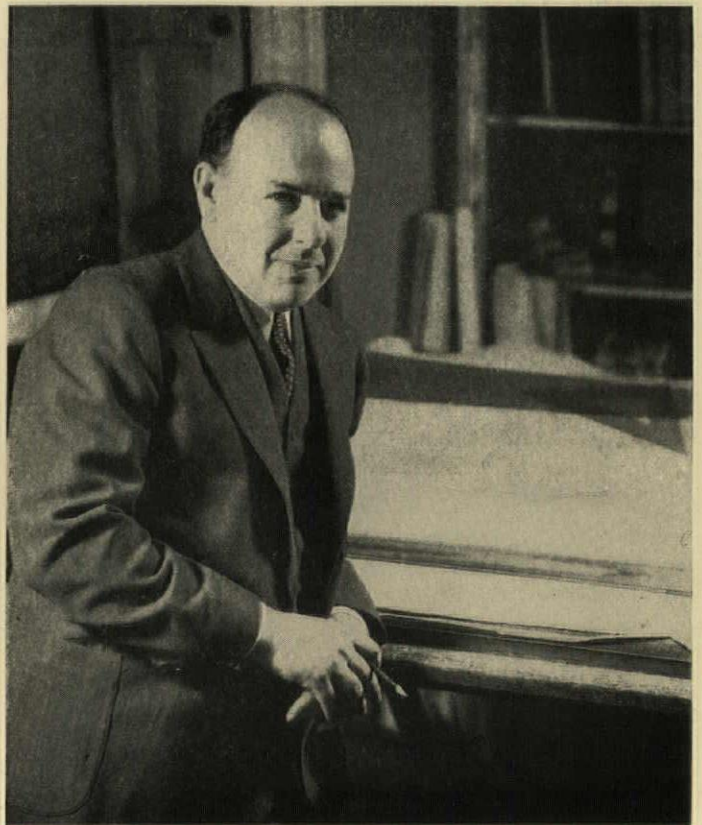




Photo by De Paola

Sunshine and shadow play, to the utter satisfaction of both owner and passer-by, across this dignified Georgian façade designed by Royal Barry Wills for Dr. C. G. Severy of Brookline, Massachusetts. The type is eminently suited to the New England of today

THE ARCHITECT AND THE HOUSE

1—ROYAL BARRY WILLS, SMALL HOME SPECIALIST

BY LEON KEACH

THE days of our being are filled with a vast amount of substantial, three-dimensioned ugliness, in some way attributable to the indifference or impotence of men who devote their lives to the pursuit of beauty and its application in endless material ways.

As a broadly existing natural endowment, the intuitive fashioning of well designed objects seems to have vanished with our beginnings as a nation, when our forefathers went in for growing pains and the fuller economic life.

In its later rebirth, artistic consciousness, germinating as an intellectual phenomenon, began to reduce our national blind-spot and to reveal the drab scenes we know so well.

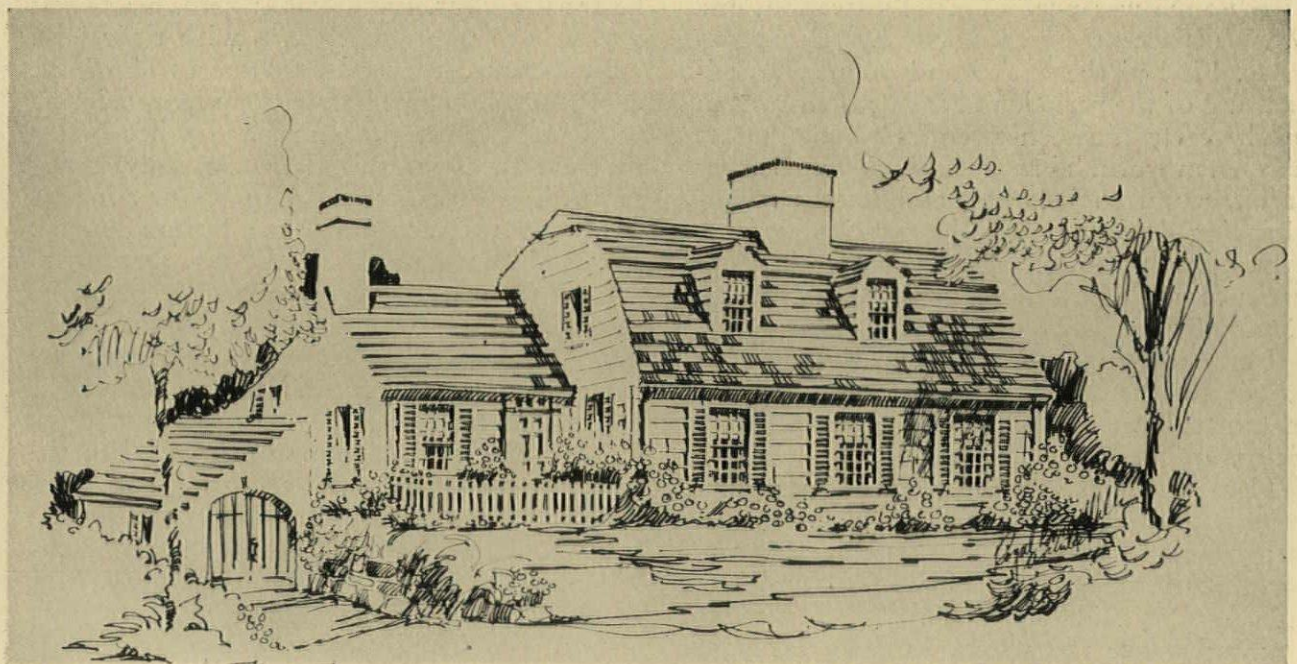
As they related to small houses—and by volume they did, preponderantly—the architect accepted them as an unfortunate and staggering reality, entirely beyond his professional scope or interest; fair game for the ungarnished “profit-motive” or the ministrations of honest ineptitude. Average men had heard of “artitetts,” and entertained vague and unfavorable notions about them; on their

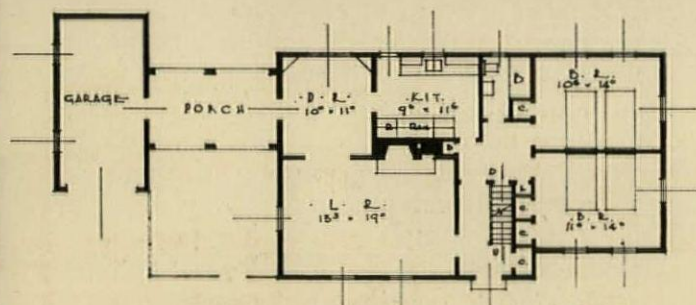
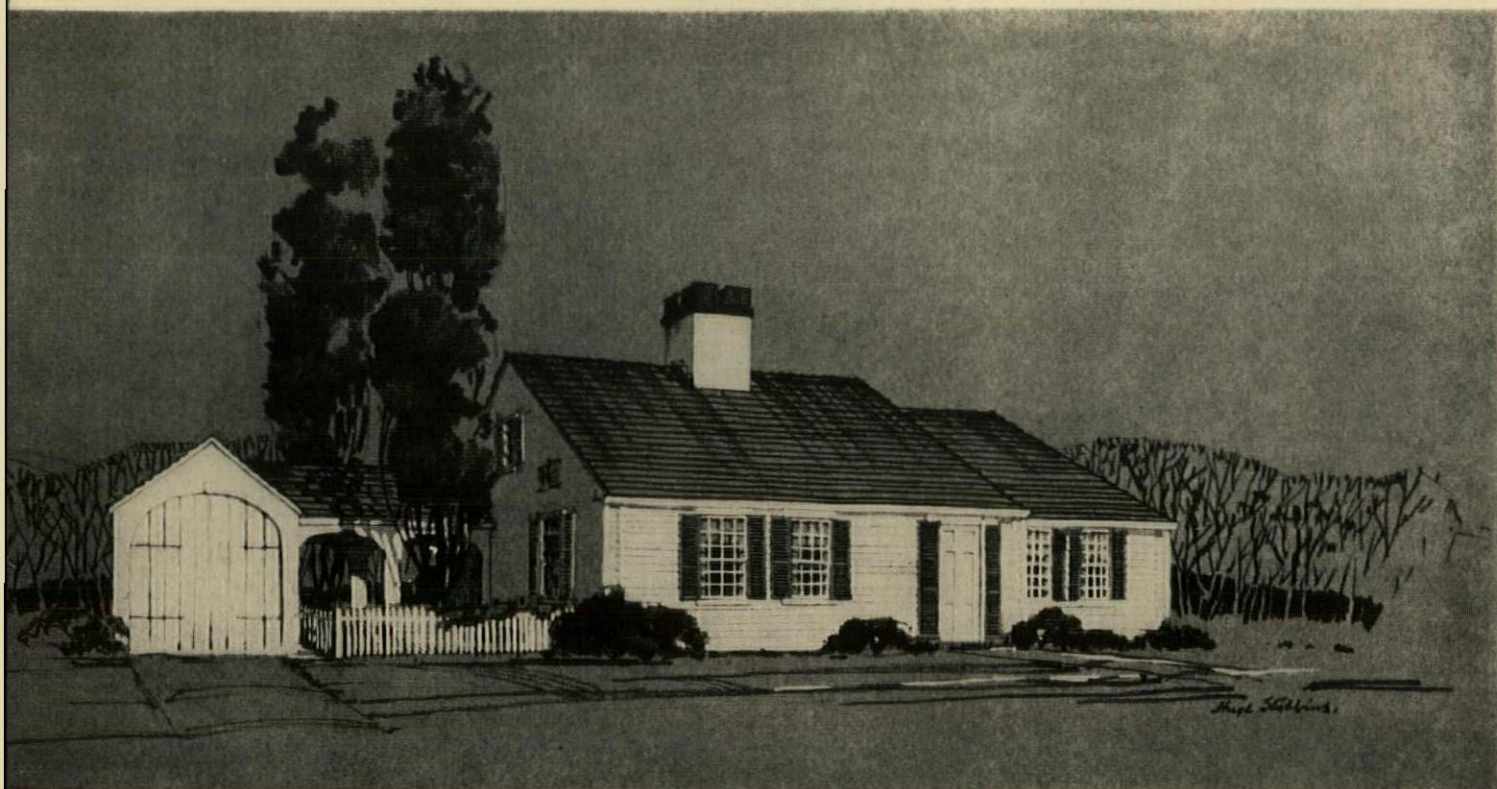
side, the architects did not encourage an intimacy where professional headaches were so ill recompensed. Again the profit-motive, but “garnished.”

In recent years we have observed the subject of minimum shelter reach an acute stage, with lavishment of thought, time, and money, and brave talk about mass production. Nevertheless, the small house is still essentially an affair between individuals, and at least one architect of reputation and skill has succeeded in snatching the poor thing from the ogre’s hands, rationalizing its problems, beautifying it; even making a living in the process.

Royal Barry Wills graduated from the Massachusetts Institute of Technology in the troubled hours of 1918, as a popular though modest young man, whose excellent sense of humor had brought him renown through many an admirable cartoon in Institute publications. Fate’s common graduation present

One of Wills’ characteristic sketches of a house which typifies his skill at adapting indigenous New England forms to the needs of today without being pedantic





The charm of the "Cape Cod Cottage" has influenced many of Wills' clients to want the same feeling in their up-to-date houses. He has captured it in this example

obstacles. He could tincture his visions with horse-sense, and he could push them to a trial, even against the inertia of a protesting shyness.

As he saw it, small houses were at once his interest, and a logical means of entry to architecture. His problem then was to make people want him to design houses for them. Direct selling being a matter in which, as I have said, he rated a clear, unmitigated zero, his clients would have to approach *him* with their jobs.

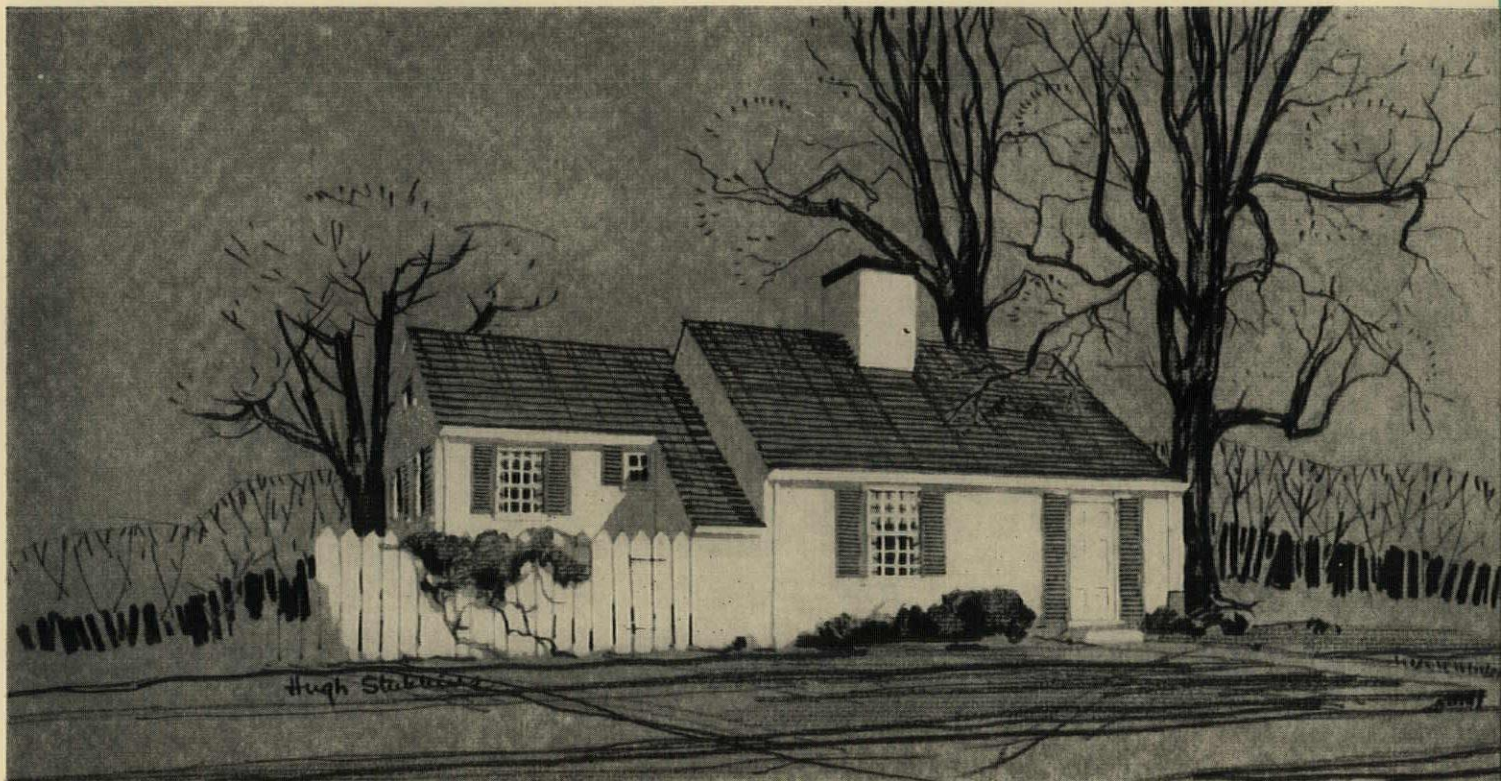
He believed they would come to him if he could keep his name before them in association with small house problems, and what better medium to effect this than the daily newspaper. The expedient of Wills' young invention was readily acceptable to a Boston journal. He would draw popularized house sections to feature the materials and fitments of potential advertisers, who would then buy space in the paper. In return for these services any stray inquirers for architectural advice would be directed to him.

Came the day. A woman responded to the lure, an appointment was arranged, and Wills withdrew from active circulation for several hours to cudgel himself into the state of reckless courage necessary for meeting Client Number One. What transpired on that epochal occasion is of importance only as it

of the time was professional frustration, and Mr. Wills accepted his without historical comment. He had the varied and purposeless adventures of the period, and emerged therefrom in the early nineteen-twenties to inaugurate his chosen work. That work, incidentally, was architectural engineering, and it was as engineering draftsman that he matriculated for a pleasant half-dozen years of practical experience with Boston's Turner Construction Company.

I mention these points in some detail owing to the unique and heartening aspects of his metamorphosis and final emergence as practicing architect.

Here then was our hero, in the caterpillar stage, a young engineering draftsman, the antithesis of a salesman; without great means or fabulous social connections, yet minded to spin a chrysalis. Wills had two assets to counterbalance the whole immense array of

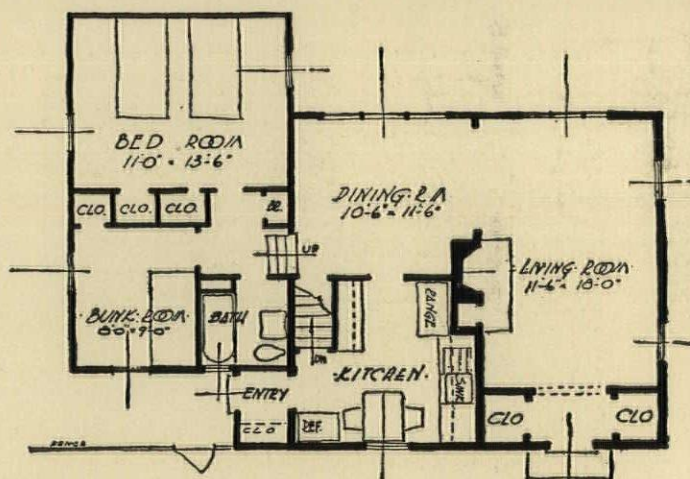


Here is a compact solution by Wills for a lot with northern frontage and a grade below street level. The garage is at the rear, under the stepped-up bedrooms

marked the first of many such, and led directly to the opening of an office on lower Beacon Street.

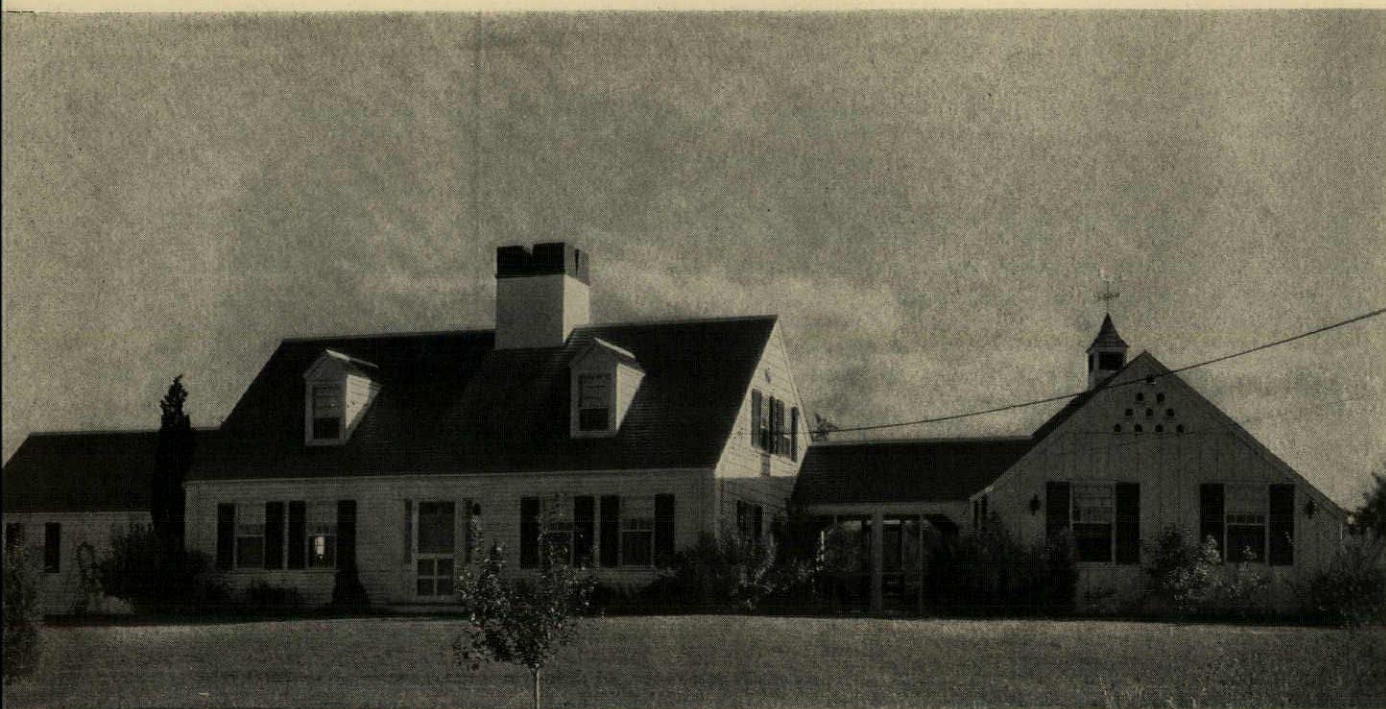
If Wills first began to view small houses with sympathy because no one in particular seemed to care much about them, he made his approach from a fortunate angle, with open-minded, honest intelligence, unencumbered by ponderous architectural notions or stultifying esthetics. He found a concentrated, undernourished architectural problem, susceptible to kindly treatment, but rather unused to it.

It was, he thought, a matter best solved externally by reference to the simple beauty of our indigenous New England Colonial, whose flavor could be closely duplicated by artful use of the stock materials at his command. He saw that besides giving his houses the characteristics of a style he must give them the charm and interest of the prototype, that intimate, subtly domestic quality whose definition one is accustomed to despair of and call a "je ne sais quoi," with suitable gestures. I can append no formula for this notable aspect of his designs, but I think we see evidences of it in the way he seats his houses and masses his lilacs and hollyhocks; in his generous chimneys with their pleasant connotations, and his low eaves; in the quaint accent of little fences to



square the inverse angle of house and wing.

There was adequate flexibility of plan in Colonial rectangles, and to them Wills applied the current requirements of the house. His immediate concentration was upon a re-evaluation of areas and volumes. A rigid maximum cost was reflected in a narrowly confined cubage, granted that every reasonable economy, typical of local construction, was being observed. The comparatively few square feet of resulting plan ought then to work, and work hard. Good general arrangements were one accomplishment, and thoughtful, often ingenious, consideration of storage problems brought many a commendation, but there was another development which required an even surer touch. He saw that certain parts of the



Photos by Haskell

At Egypt, Massachusetts, the gracefully disposed masses of this house of Mrs. James G. Ward catch the admiring eyes of many a motorist. The dominant chimney is only one of the items that suggest its architect is Wills. The living room, below, is quite in keeping with the rest





Photo by Haskell

Wills' more ambitious houses also have the same indigenous quality that makes his cottages so appealing. Above is the home of Herbert W. Moses at Wellesley Hills, Massachusetts. Below is a view in the living room of the residence of Warren Ordway at Newton Centre, Mass.



Photo by Hanson & Walsh

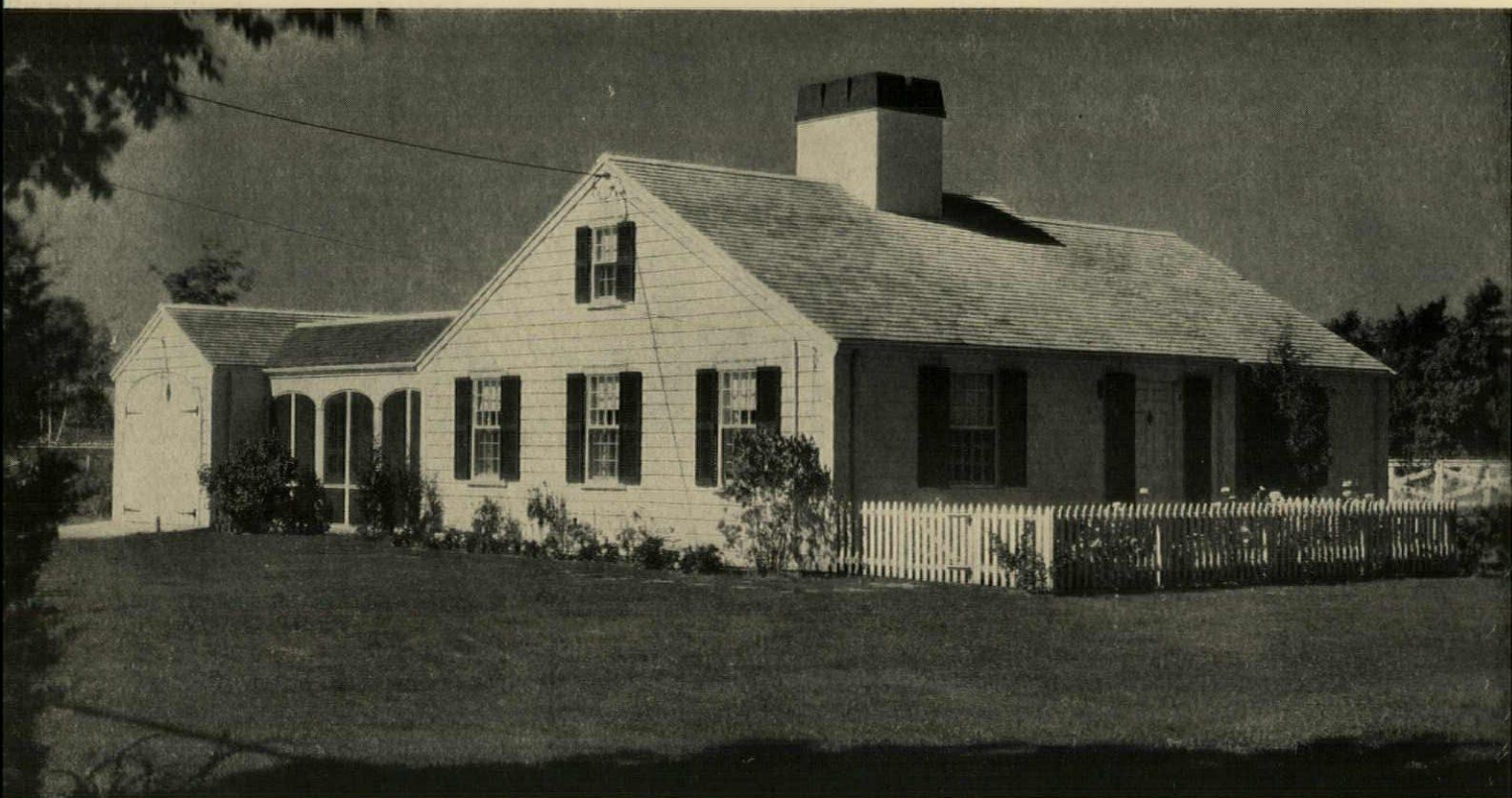
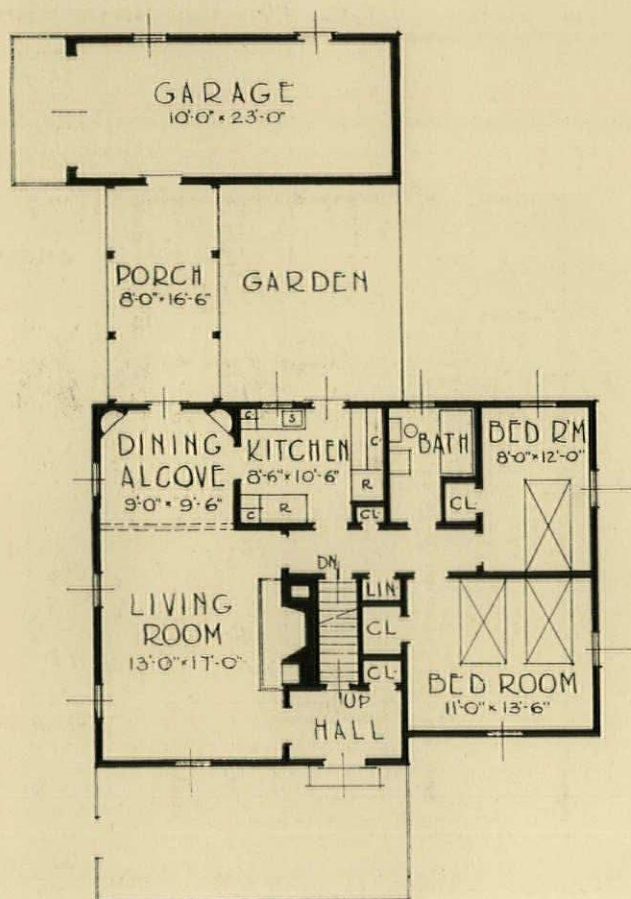


Photo by Haskell

The house Wills did for Mr. and Mrs. Fred F. Beals at Egypt, Massachusetts, is an excellent example of his ability to make space work without cramping people



house were getting more of the precious feet, or inches, than they really needed, properly to fulfill their purpose, and that such an area, or volume, might be taken to reduce the total or added to other parts where the demand was greater. I doubt if many owners of Wills' smaller houses feel, or wholly realize, the fine adjustment of space to requirements in such minimum conditions; where a few inches one way might produce a cramped feeling, but an inch the other way would be sheer extravagance, or needless pilfering from an adjoining area.

After the opening of an office, with its original device for supplying work, Wills had to extend his horizons and establish his own code of ethics, shaped to fit new problems and a new clientele. It is dangerous to say that an honest man may safely make his own code, although that is the absolute truth in his case.

The first and steadfast rule has been, "no stock plans." They are to be outlawed, he believes, because the idea is definitely wrong, and an injustice to clients who are working with slender pocketbooks. They start with an approximation of their desires, and almost inevitably deviate from the original, without recourse to professional advice. The resulting expenditure is often in excess of an architectural commission, and the house is still an approximation.

Then, there was the problem of the specu-

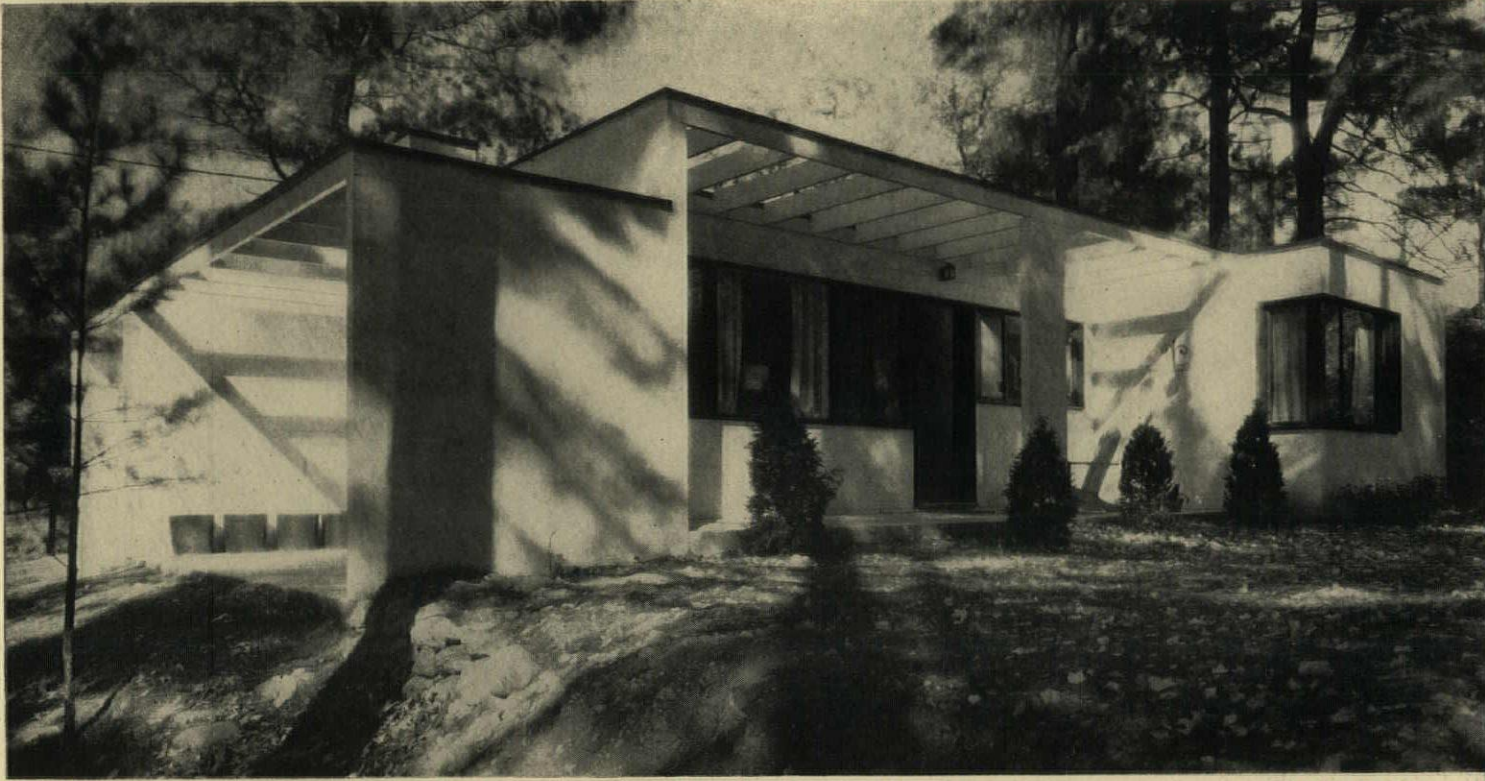


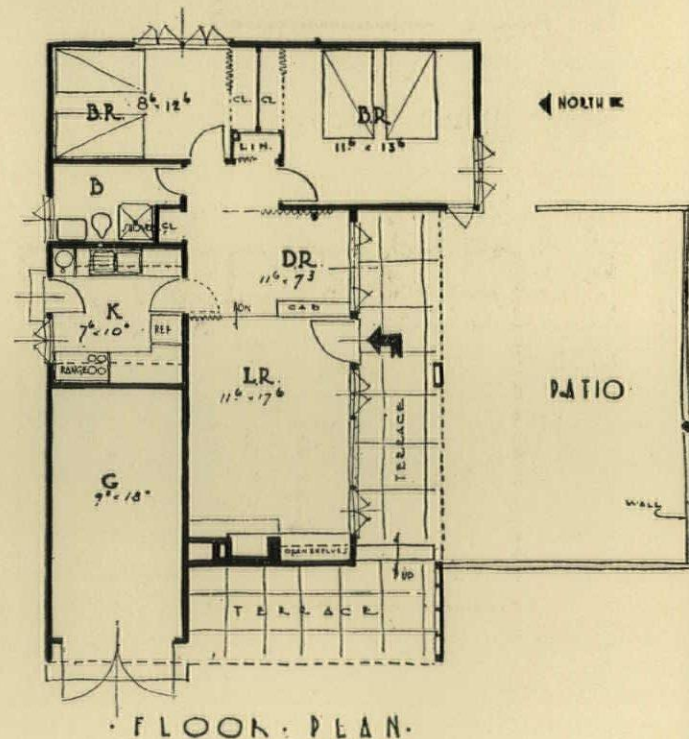
Photo by Haskell

lative builders. In the Wills vicinage about ninety per cent. of the small houses, seventy per cent. of the medium, and fifty per cent. of the larger houses were put up through real estate operators or by speculative builders. It is probable that neither group is susceptible to the inward prickings of a professional conscience. Most of us work because we must eat, or do something equally ridiculous, but an artist is disciplined in his labor by principles and ideals that are not slaves to any profit motive. Here, to be sure, was the great national offense to the eye, the bulk of our three-dimensional ugliness; a vast field of house architecture coloring the land, and pretty nearly out of top-flight architectural control. It was in Wills' mind to spread the gospel of beauty and efficiency among the Philistines, scorned by the old guard, and he accomplished it in his usual fashion, by making them come to him. They came to him because they were forced to, by the increasing demand for houses from his hand, and for the practical reason that such houses would sell.

I regard Wills' work in this field as his greatest gift to the jaded eye that sees, for it is spread widely and has raised the quality of design in many a housing development.

How can he maintain his standards in such work and still make a living? Because he knows his subject inside and out, in the myriad details of design, plan, and construction. It is

A modern house for Thomas Troy at Needham, Massachusetts, done by Wills in association with Hugh A. Stubbins, Jr., shows evidence of the same kind of common-sense approach that has made for his success with more conventional types. This, also, possesses charm



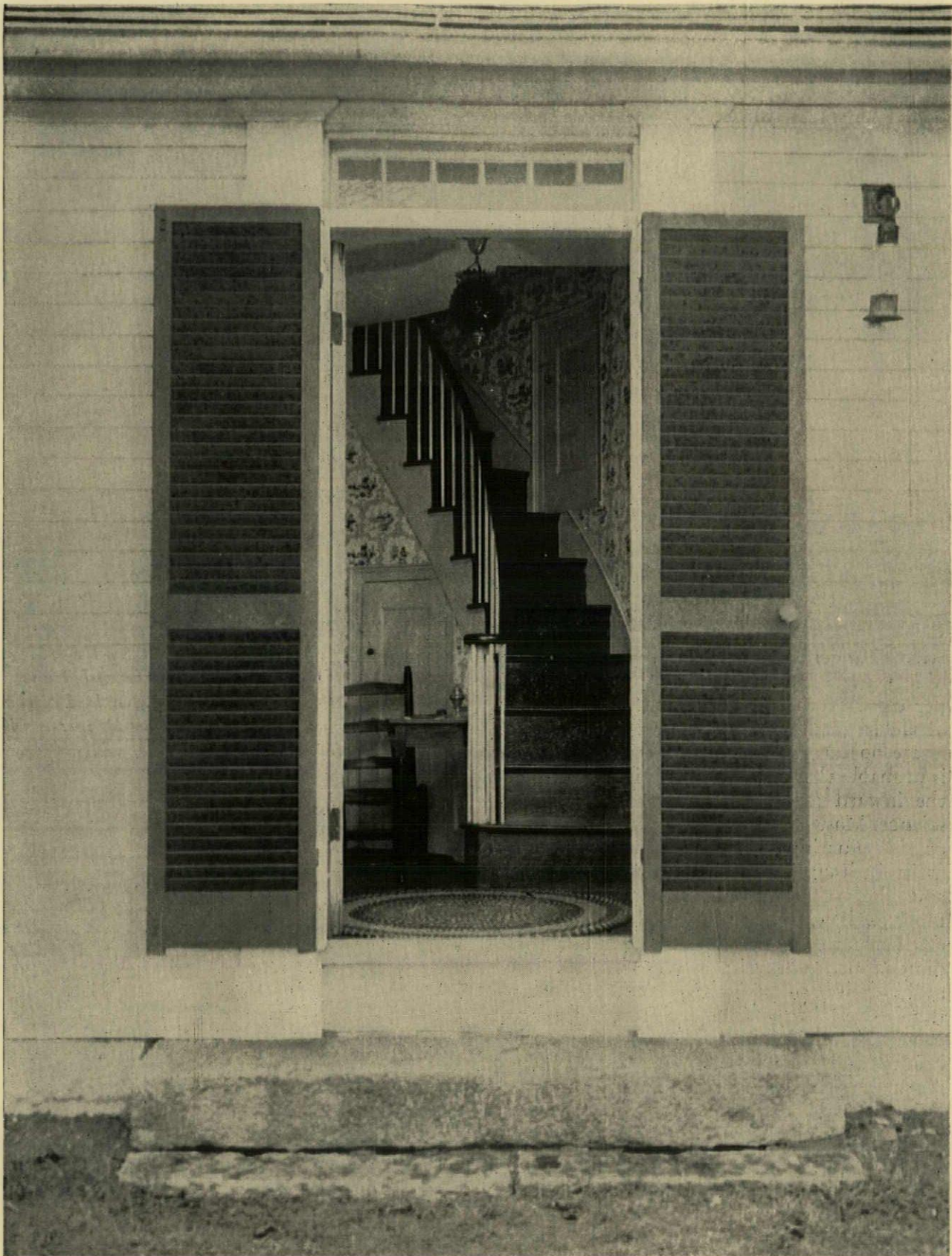


Photo by Hanson & Walsh

For the house of Mrs. Charles G. Eichenberger at Egypt on Cape Cod, Wills provided an unpretentious and inviting entrance doorway, quite in keeping with the old work to be found in the neighboring communities



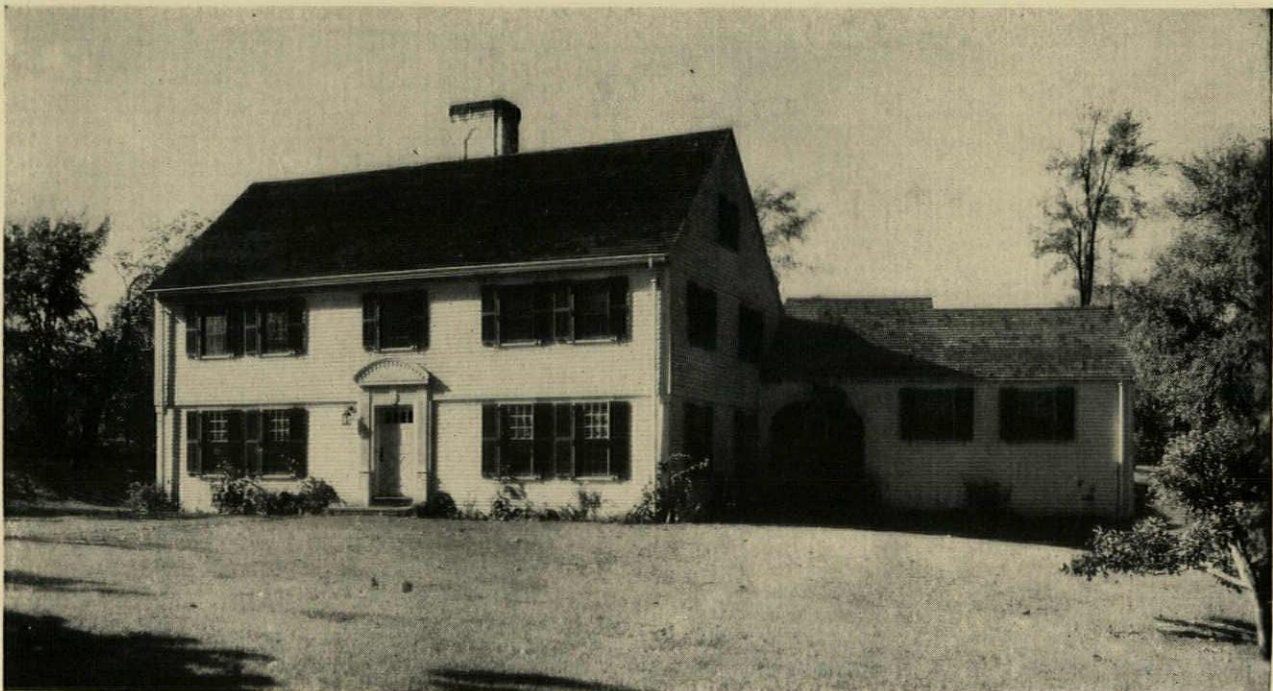
Photo by Haskell

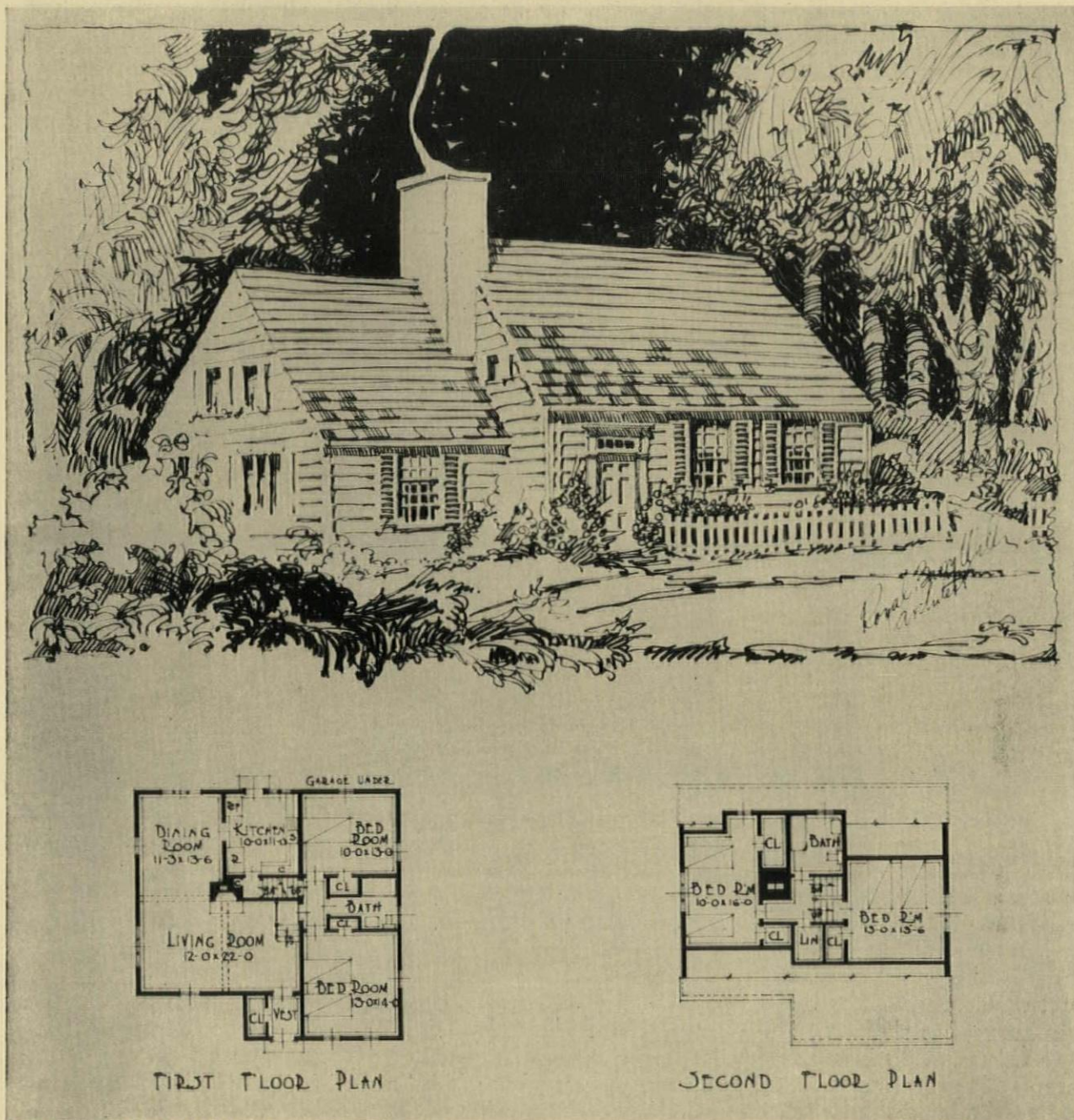
This entrance and stair hall, in a house at Brookline, Massachusetts, demonstrates that Wills' familiarity with the small house has not lessened his ability to attain the stately dignity and expansive hospitality called for by the larger ones



Photos by Haskell

The house of Roger W. Gates at Wellesley Hills, Massachusetts, was designed for a client with a fine collection of Early American antiques. Wills provided them with a dignified setting in the form of an ample New England farmhouse that might have housed them originally



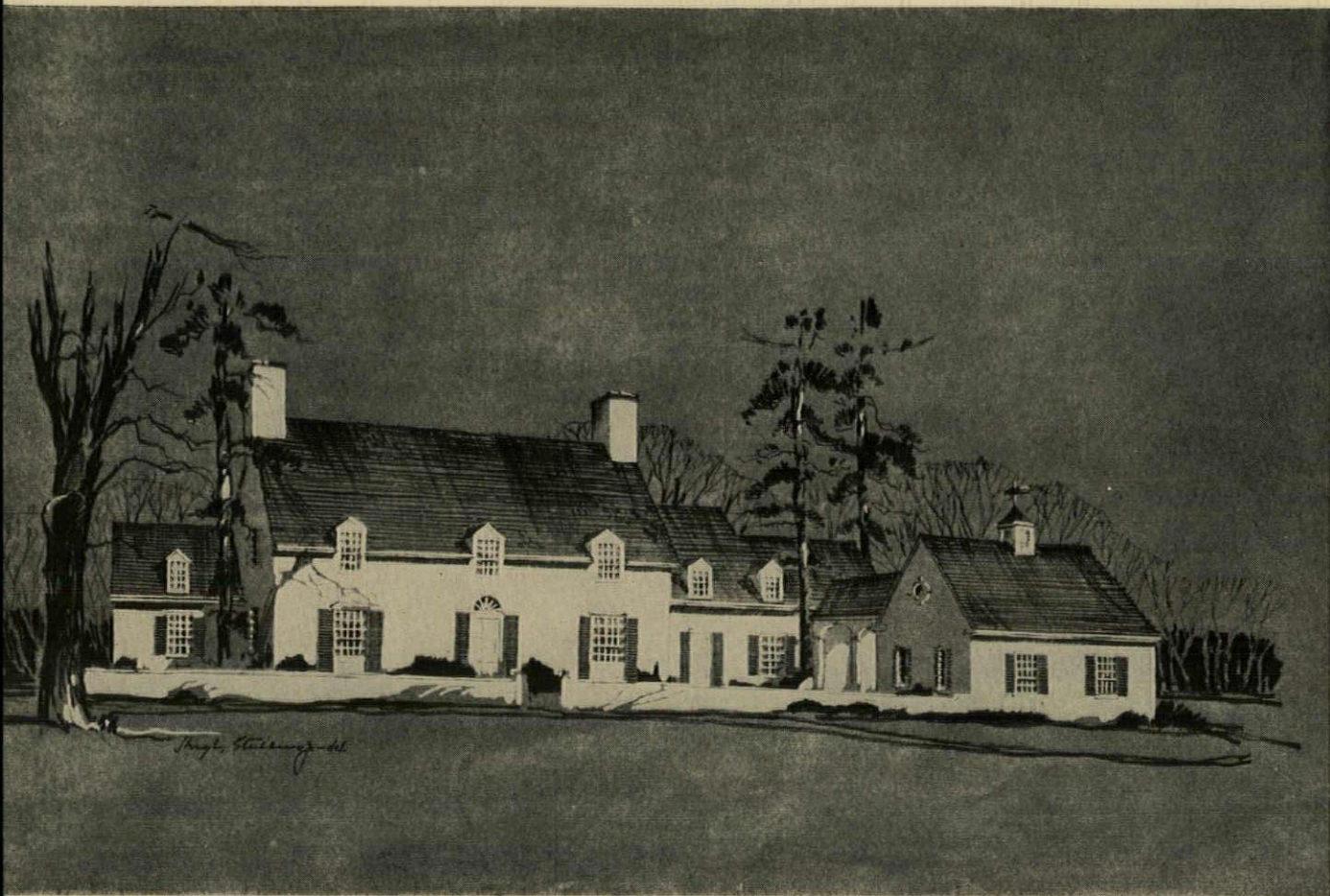


Designs such as this, showing small, compact, economical houses, have become familiar to readers of Boston newspapers over a period of years and have brought many inquiring home-seekers to Wills' door to become his clients

seldom necessary for him to draw a motive or try an arrangement to know how it is going to look or function, and so the costly waste motion of your average office is obviated. Yet occasionally he indulges in that expensive but soul-satisfying luxury of condemning a set of drawings near completion and starting afresh, the better to meet his steadfast qualifications.

In the earlier days of his office he began the accumulation of many prizes for house design, winning in 1932 the Gold Medal of the *Better Homes in America* Competition, with a jury headed by Dwight James Baum. Earlier there had been a First Regional Prize from the Home

Owners Institute of New York and Chicago, and since then there have been two bronze medals of the *Better Homes in America*, as well as several awards by *House Beautiful*. In collaboration with Hugh Stubbins, Jr., he received awards in competitions held by Libbey-Owens-Ford and PENCIL POINTS. The General Electric small house competition of 1935 brought Wills no prize, but he was asked to develop his scheme for the eventual collection of winners' working drawings published and sold by that organization. The wisdom of this was manifest when it proved to be far and away the best seller, was voted the most popu-



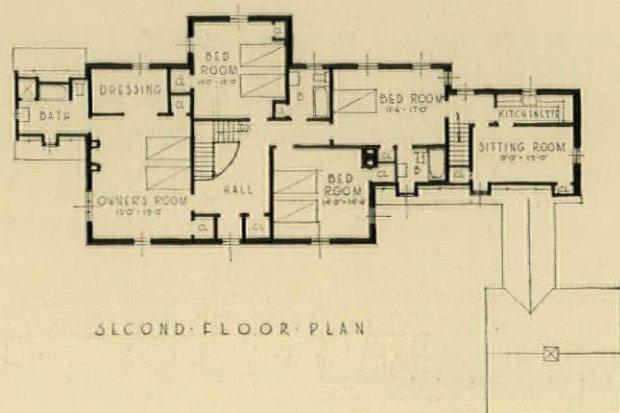
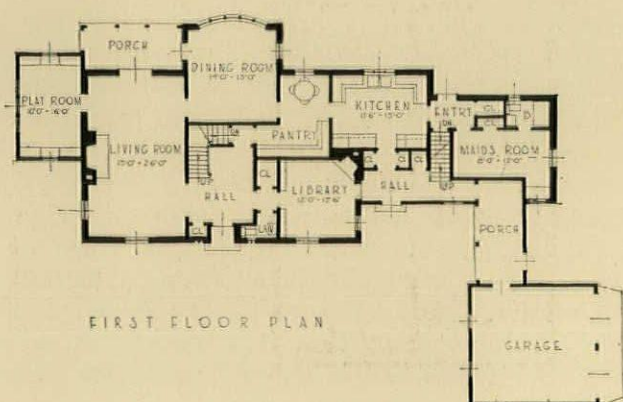
lar house by New York citizenry, and came at length to grace the walls of Rockefeller Centre, as a photomural of the General Electric Industrial Exhibit. Most recently his house designs won the first and fourth prizes in a grand sweepstakes, against thirty thousand entries.

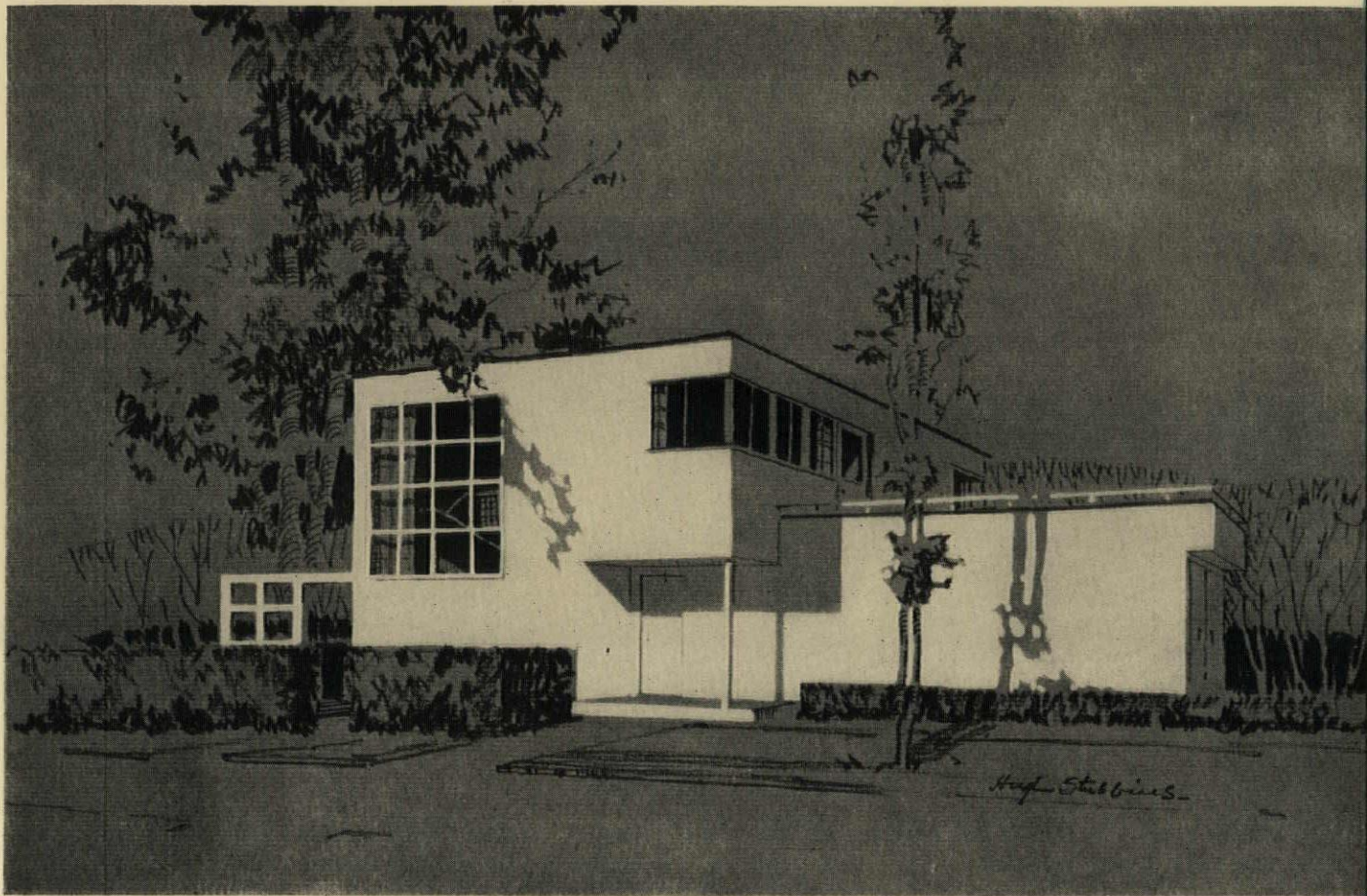
In surveying the present and more immediate future, Wills is not visibly impressed by systems of prefabrication involving merely the shell of the house, for to that extent the economical frame construction of a seven room house need not, at present, rise much above \$1400. Equipment has always been the most

A fairly large house is this one which Wills designed for Robert R. Thurber of Wellesley, Massachusetts. Study of the plan reveals many well thought out arrangements for gracious and comfortable living and entertaining

expensive item. I think it is patent that, from one cause or another, the small householder of these United States demands numerous things that he does not actually need or use; not a few of his "necessities" would be luxuries in a similar European stratum. But one accepts the facts and seeks a solution.

It exists in the prefabrication of equipment in readily installed units, and in lowered prices



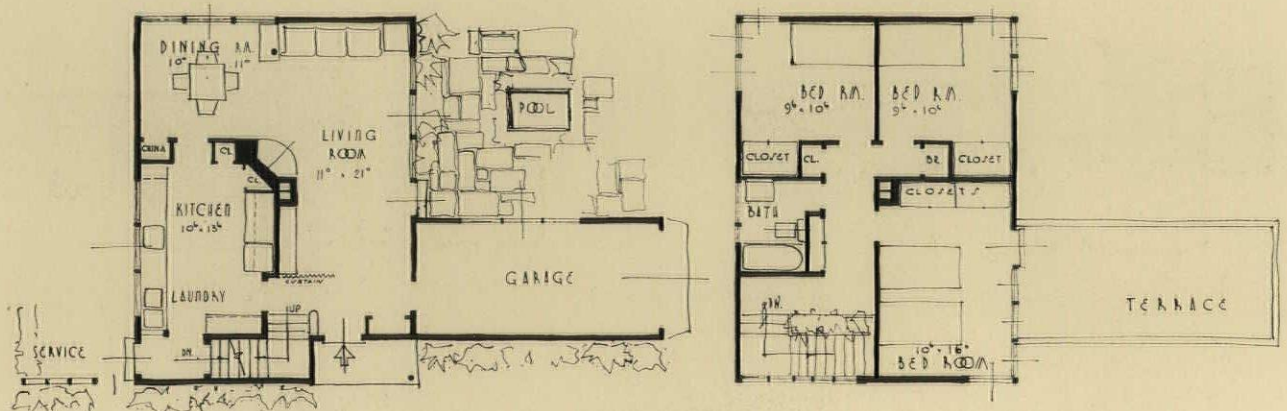


Contrasting with the more purely Willsian designs, this house, born of his association with Hugh Stubbins, demonstrates an open-minded point of view towards the contemporary mode and undeniable skill in its handling

through competition or simplified processes of manufacture, all matters beyond the architect's control. On the other hand, within his bailiwick there is a host of opportunities in the selection and handling of materials, new and old, and in the welding of efficient plan with economical construction. For years Wills has been sprouting thoughts to these ends, but in the rocky soil of New England conservatism their burgeoning was limited. Until now he is

proceeding with his own research department, and proving daily that a charming little house may be built better and sold cheaper than heretofore, even under present conditions.

In passing I may say that Royal Barry Wills is not solely a small house architect, for frequently he expands his chest to design large houses, or institutional, and commercial work. There are many admirable French and English types to his credit. Colonial inspiration has predominated in the small editions, for the reasons above mentioned, and because the success of its outward surfaces does not require the relatively expensive textured materials of Old World architecture. Recent years have



seen the rise of "modernity" in the domestic field, with its freedom of plan and fenestration; its wholly new approach. Wills' reaction to it proved that he is not a fanatic in any architectural creed, but a skilled practitioner of unhampered intelligence. He met the question by associating, on such work, with Hugh Stubbins, Jr. So Mr. Stubbins' undiluted modernism, running smoothly in a bath of Willsian practical experience, is beginning to project its personality in our midst. But that is another story.

And speaking of stories, there are plenty of hilarious incidents woven into the professional career of Royal Barry Wills, that a capital sense of humor has treasured for the amusement of others.

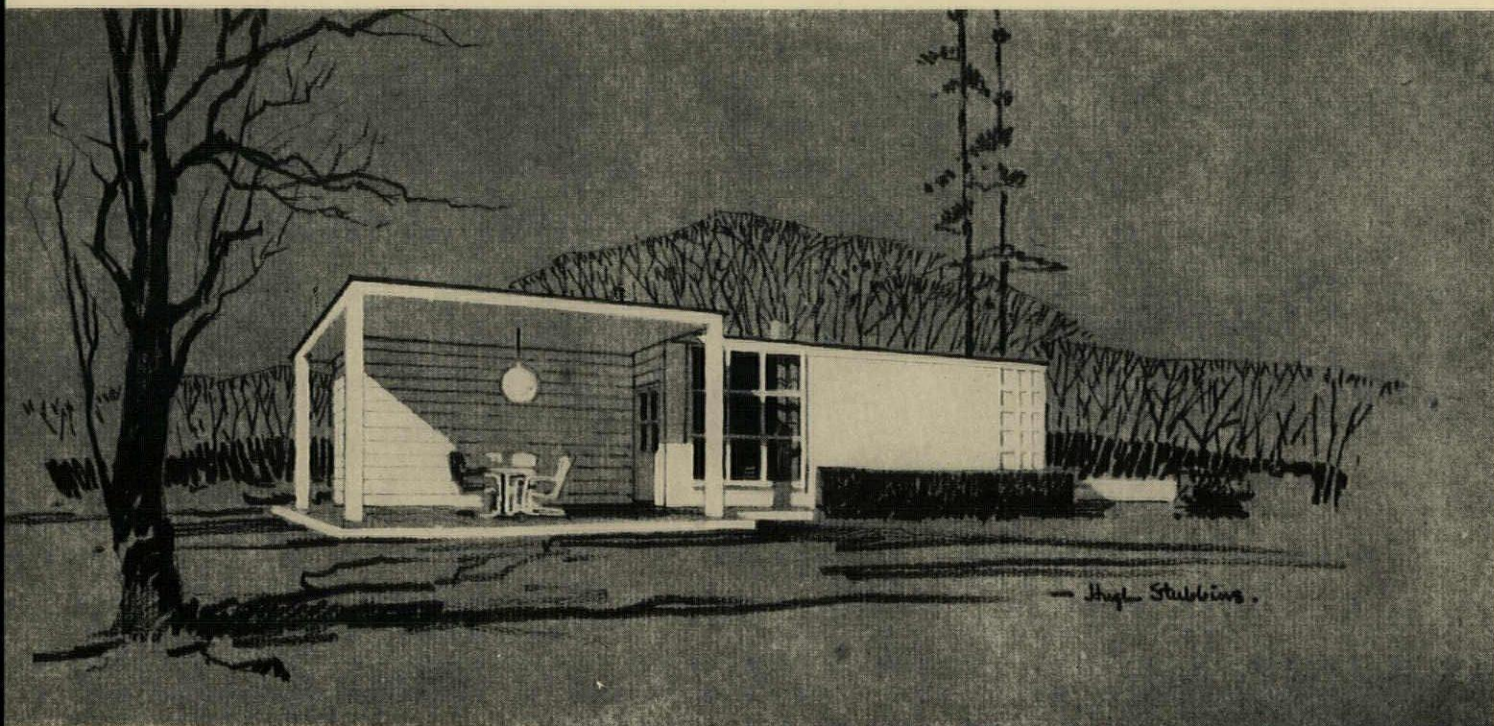
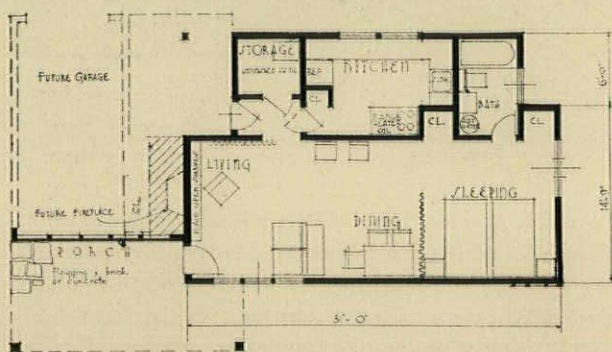
To have a client order house plans five years in advance of construction, in case anything happened to you in the meantime, or to have a window-washer mistakenly execute your orders on another man's windows, are inci-

dents only for light-hearted chuckles. When you begin to doubt a new fireplace, until you discover a pair of overalls in the flue; or when a landscape man, not recognizing telephone cable, cuts "roots" by the front walk and throws them over his shoulder, there is nothing much to temper your mirth. But an imposter is only amusing in retrospect, if at all. In 1935 such a person stole one of Wills' medals and roamed the eastern states swindling, borrowing, even marrying, until he was apprehended in the deep South. At the moment he languishes in a Georgia lockup, still insisting that he is the original Mr. Wills.

I like to think of a tile contractor who was given an advance deposit to expedite his work, but who used it to pay his son's college tuition; or of a New Hampshire sheriff whose house construction was delayed until the inevitable dipsomania of the town's best mason should make him available as conscript labor.

Then, too, of the appearance of a man, bearing one of Boston's more respectable names. He wanted to build sumptuously on a New England hilltop, and fell to discussing his music room, and his theories of plan for an hospitable man of means. The whole office force should be taken up-country of a weekend to view the glories of a matchless site. "Call me tomorrow at the Ritz," said he, departing. But on the morrow he was not there, nor had he ever been.

A tiny, low-cost, modern house designed by the Wills-Stubbins team for Boston's Christian Science Monitor



A MEMORIAL TO ROGER WILLIAMS

COMPETITION DESIGNS AND REPORT OF THE JURY

LAST year being the three hundredth anniversary of the founding of the State of Rhode Island by Roger Williams, one of the greatest of early Americans, it was determined by the state authorities to erect a suitable memorial to this historic figure. The Rhode Island Roger Williams Memorial Association was accordingly incorporated and a competition was held to select an architect (with opportunity for a sculptor in collaboration) to carry out the purpose.

F. Ellis Jackson, F.A.I.A., of Providence, was appointed Professional Adviser to prepare the program and conduct the competition as representative of the Association. Five architects were invited, but the competition was open also to architects practicing in Rhode Island. The invited competitors—William T. Aldrich of Boston, Albert Harkness and Wallis E. Howe of Providence, and Chester H. Aldrich and Ralph Walker of New York—were all Rhode Islanders by birth and heritage.

As it turned out there were ten designs submitted by uninvited competitors, none of which, however, was made available for publication here. The five invited designs are shown on the following pages.

The site of the memorial is to be on Prospect Terrace, Providence, and the program included plot plan and profiles of the property, together with a general plan of Providence and vicinity. The Professional Adviser wisely recommended that all competitors study the actual conditions on the property and its surroundings, feeling that the site itself and its relation to adjoining portions of the city offered unusual opportunity for the exercise of imagination, skill, and sensibility by the designer familiar with it.

The initial cost of the memorial was given as \$52,000, to include the statue of Roger Williams. It was also specified that the total height should be "such that said monument or the upper part thereof shall be visible to persons at places in said city below said Prospect Hill and at more distant points." The Report of the Jury of Award, which follows, tells the complete story of the judgment.

*To the Roger Williams Memorial Association
Gentlemen:*

As those appointed with authority to represent the Association in the selection of an architect, through the medium of Competition, for a Memorial to Roger Williams, we take pleasure in submitting the following statement:

Drawings with accompanying description were received from all five invited competitors, and from ten others meeting requirements as residents or having their established offices in Rhode Island, to a total number of fifteen.

Only such documents were accepted as were delivered on the date set, not later than the time appointed, and that met all the conditions under heading "Delivery of Drawings" in the Program. All packages were opened by the Advisor in the presence of a witness, and each enclosure including sealed envelope was given a distinguishing number in the order of its opening by which it was known during the period of judgment. All drawings were hung immediately thereafter, in a room set aside for the purpose by the Rhode Island School of Design to which institution we are grateful for the courtesy extended.

After examination by the Advisor drawings numbered VII and X, both submitted in open competition, were withdrawn by him as not meeting the mandatory requirements of the Program. They had therefore no consideration from the Jury.

During the period of preparation, July 31st to September 15th, privileged communications were received by the Advisor to the number of four, two each on separate dates, and were answered immediately. The Program was somewhat changed thereby, due to revisions and amplifications thus furnished competitors, and these documents will be found appended to the Program submitted for your record, attached hereto as an exhibit.

The Jury met first on September 16th, examined each of the drawings with description as presented, discussed the character of work in a general and preliminary way and ad-

journed to the second and final meeting held September 22nd. On this latter date after first spending considerable time at the site to visualize conditions there, including possible approaches, further and more detailed consideration was given the documents submitted. The Advisor was closely questioned, asked to bring specific points to our attention, and clarified matters pertaining to the agreement of plans, elevations, and sections. After deliberate study and full discussion tentative selections were made. Such action was later made definite, by choice from the invited group of drawings Number 1.

It was not possible, however, to reach an agreement in favor of any one design from those submitted in open competition. After prolonged debate, equal rating was given drawings Numbers V and VIII.

From the three thus designated the Jury, in council with and approval of the Advisor, was unanimous in declaring Number 1 the winner of the competition. On opening the sealed envelopes, which had been deposited in the vault of the School of Design, the author of the Premiated Design was found to be Ralph T. Walker, architect, with Leo Friedlander, Sculptor (in collaboration), of New York.

The two awards in the open competition were won by John F. O'Malley (O. Leonard Colavecchio, Associate) of Pawtucket; and Frederick N. Brown, Jr., of Providence.

The character of work submitted was most gratifying and meritorious to a degree. As might reasonably be supposed, that of the five invited competitors was in general more uniform in excellence of design and suitability than was found in the open competition.

It may be said that in a general survey the winning design stood out as having a broad conception of distinguished merit. Not only was it the most individual and direct in form and substance, as exemplifying the traits of him it is to honour, but it gave also the impression of being more adaptable to its environment and appropriate for its purpose than any other. That the component parts were so arranged as to facilitate its construction in units, should occasion require, was evident. These conclusions were borne out by careful analysis of the drawings, both in whole and in part.

As a memorial of today in commemoration of an historic figure and event, it leaves no doubts as to its being representative of its time and era.

The approach which in the Program was referred to as the "Ultimate Memorial" was handled with unusual cleverness, and won

favor through having brought the project in surprisingly close physical relationship, by way of South Court Street, with the old State House on Benefit Street. "Imagination, skill and sensibility in the planning of the Memorial" seemed to have been best exemplified in this design, subject also as it is "to the expenditure of funds available." This latter requirement may be said to have appeared possible of fulfillment with less reasonable doubt than was the case in most other instances.

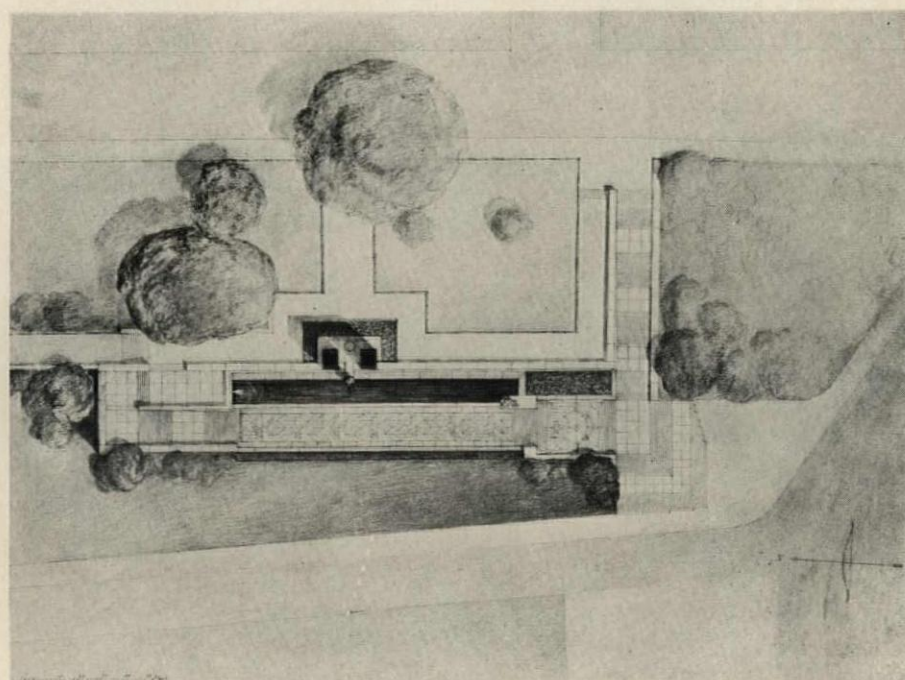
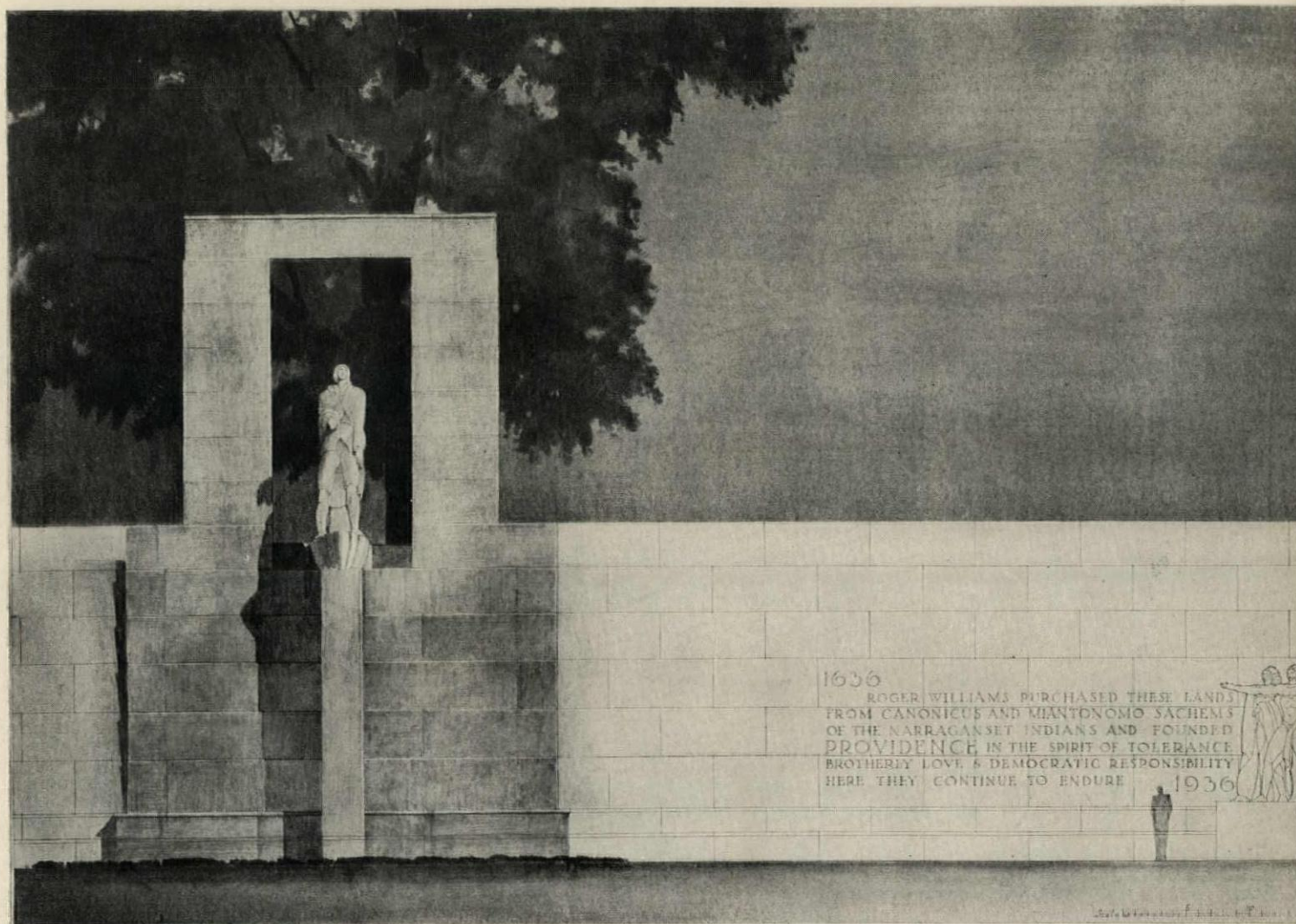
Taken therefore in its entirety—charm—simplicity—satisfying ensemble—commendable and well studied approach—economy of construction, all tended to favorably influence the decision reached. In connection therewith we have no hesitation in stating that the Jury is enthusiastic in its recommendation of what it considers to be a magnificent and inspiring Memorial, that has justified the process of holding a competition for the procurement of an Architect and Sculptor collaborating.

It was the intention that this report be made available at a somewhat earlier date, though no time was set for the issuing of such document. In order that we might have the advice of the Architectural Advisor in its preparation, and his confirmation of our statement we have awaited his availability after an illness that occurred immediately following the judgment. It has seemed wise under the circumstances to have opportunity to view the action taken in retrospect, and in conjunction with notes made at the time decision was reached. This course has proved fortunate for we can now state, immediately after the inauguration of the Governor, that in his address recommendation was made that the State, with probable Federal aid, appropriate funds sufficient to complete the entire project.

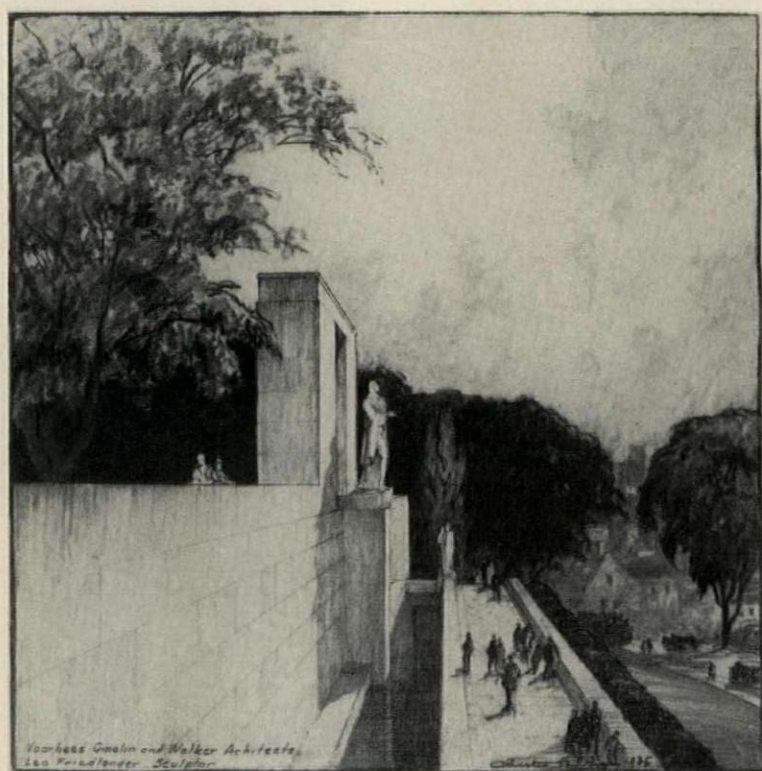
Following the choice by the Jury on the date heretofore mentioned the designs were brought immediately to the attention of the Board of Park Commissioners of the City of Providence, it having been required that the Jury's Authority to make final award was subject to the approval of that body. This having been procured, the Executive Board was advised of the result, the drawings presented and approved at a special meeting of the Association, the architect contacted, and studies begun looking to the furtherance of plans and specifications.

Respectfully submitted,
ADDISON P. MUNROE
JOHN NICHOLAS BROWN
HOWARD M. CHAPIN
Jury of Award

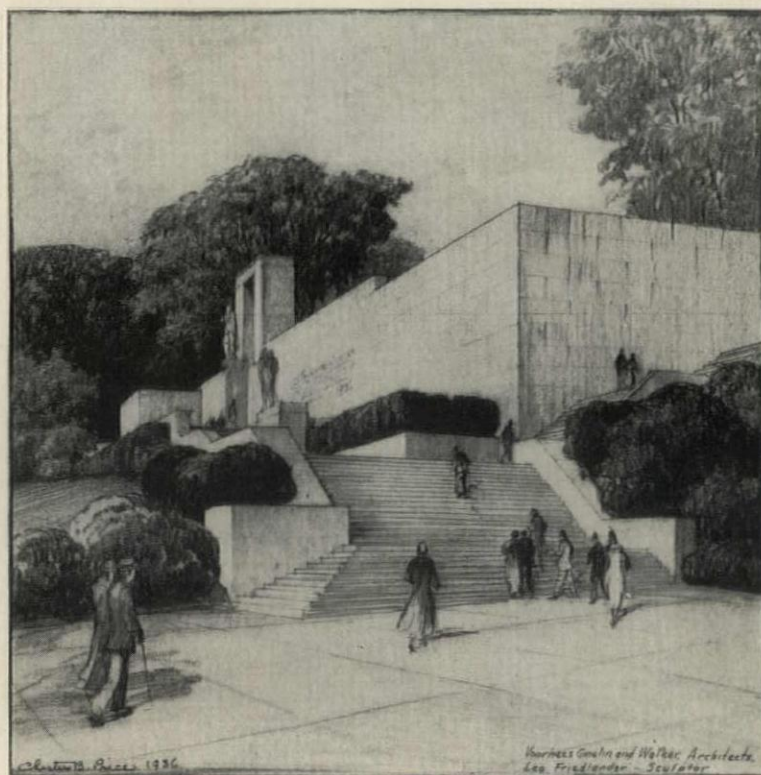
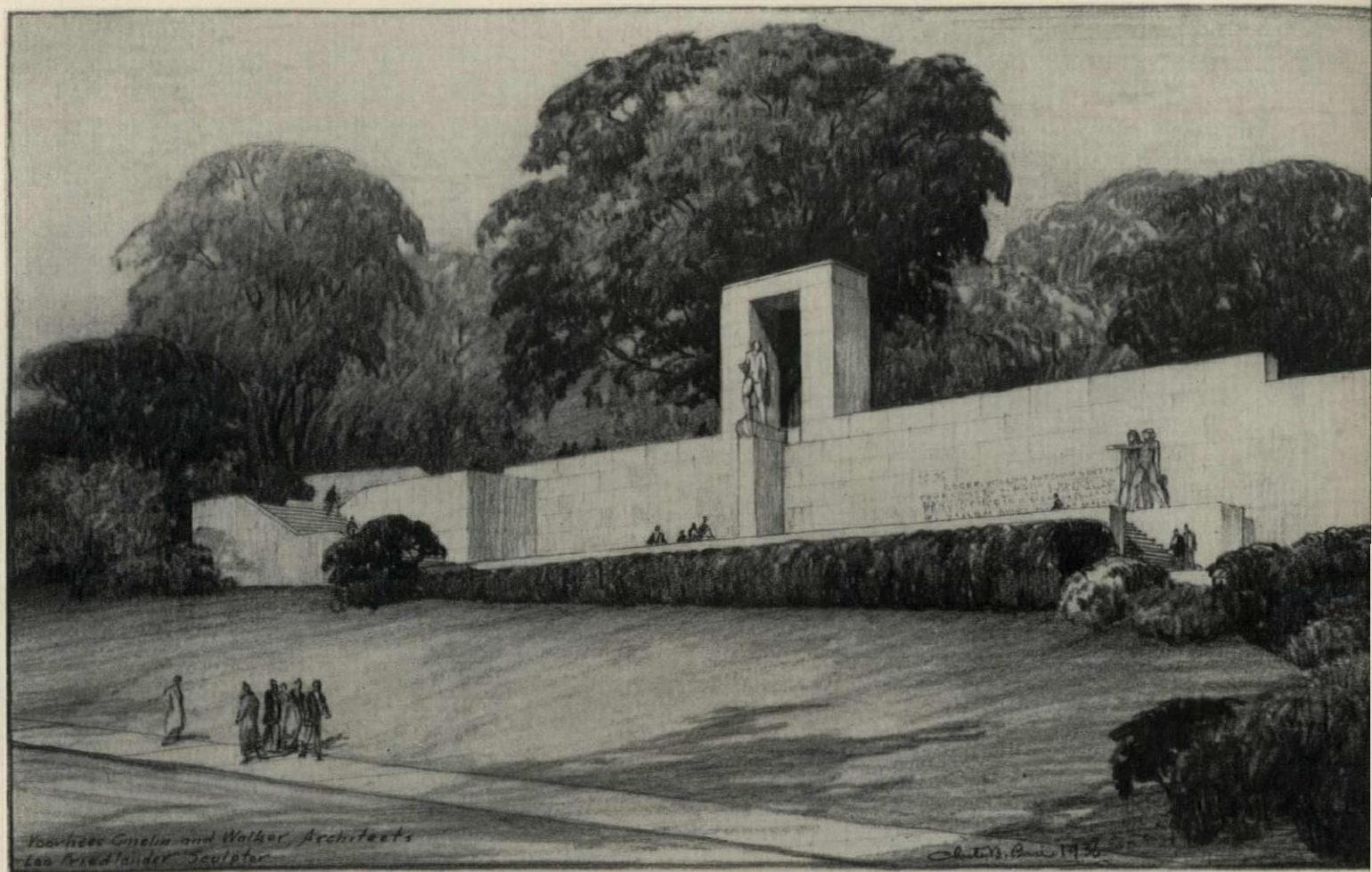
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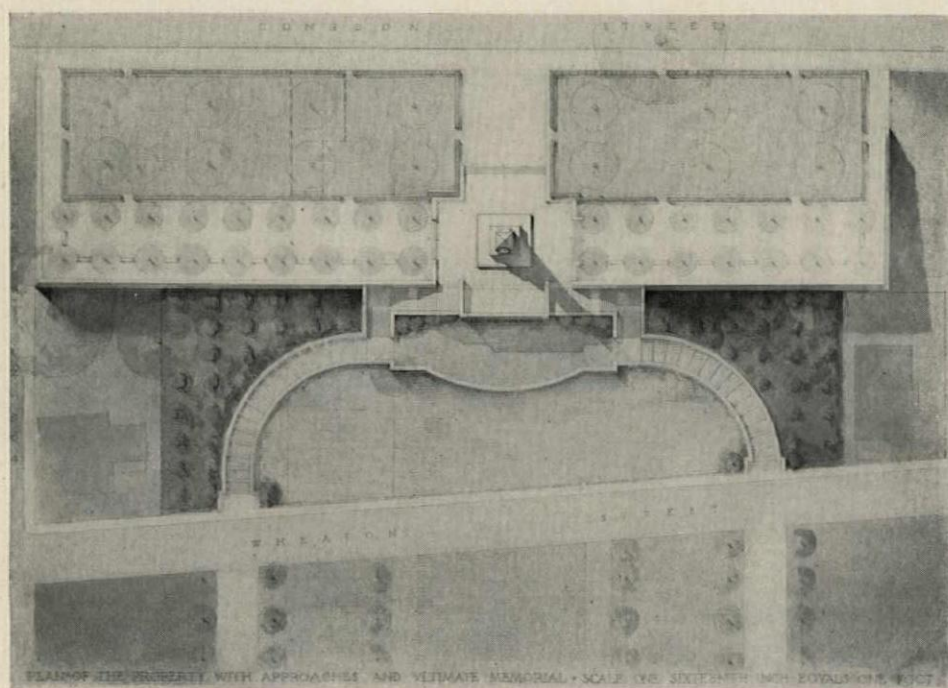
Elevation and Plan of winning design by Ralph Walker, Architect, and Leo Friedlander, Sculptor, in the Roger Williams Memorial Competition



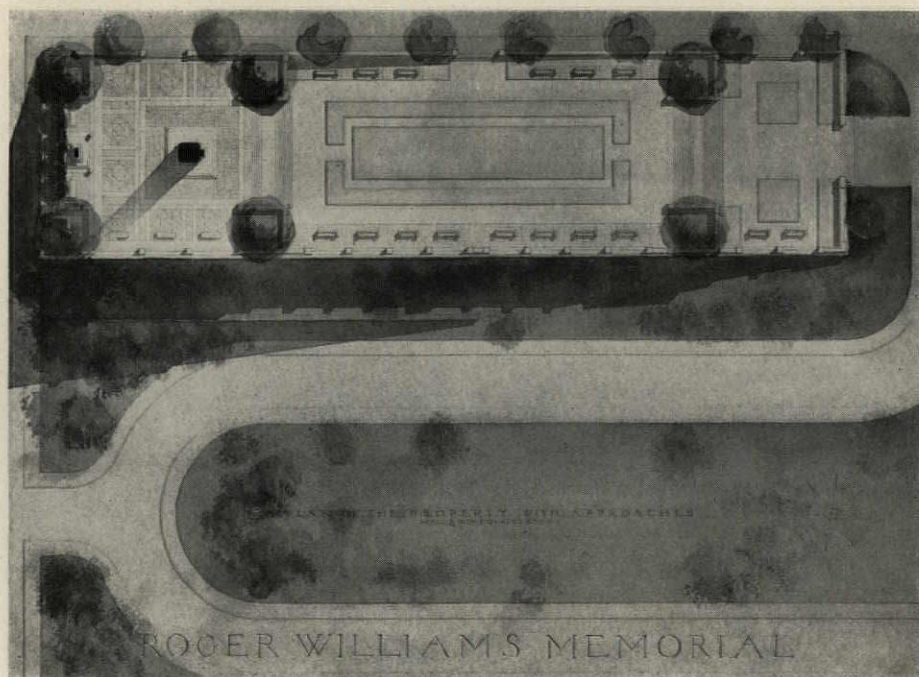
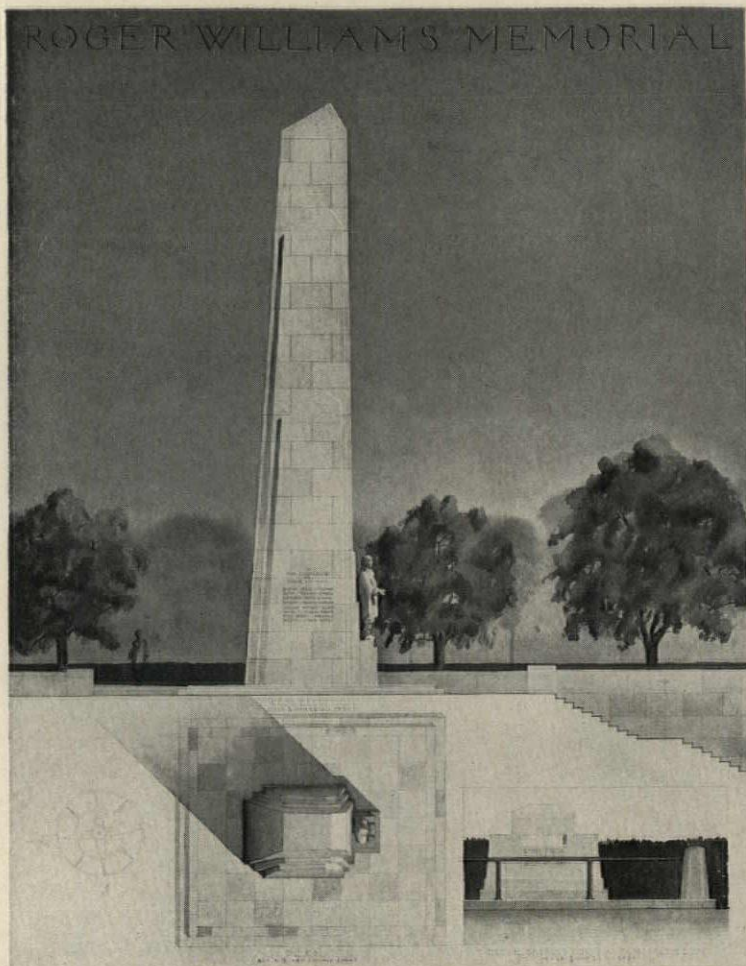
Four admirably composed drawings by Chester B. Price show Ralph Walker's design for the Roger Williams Memorial as it will appear from four different points of view when it is completed



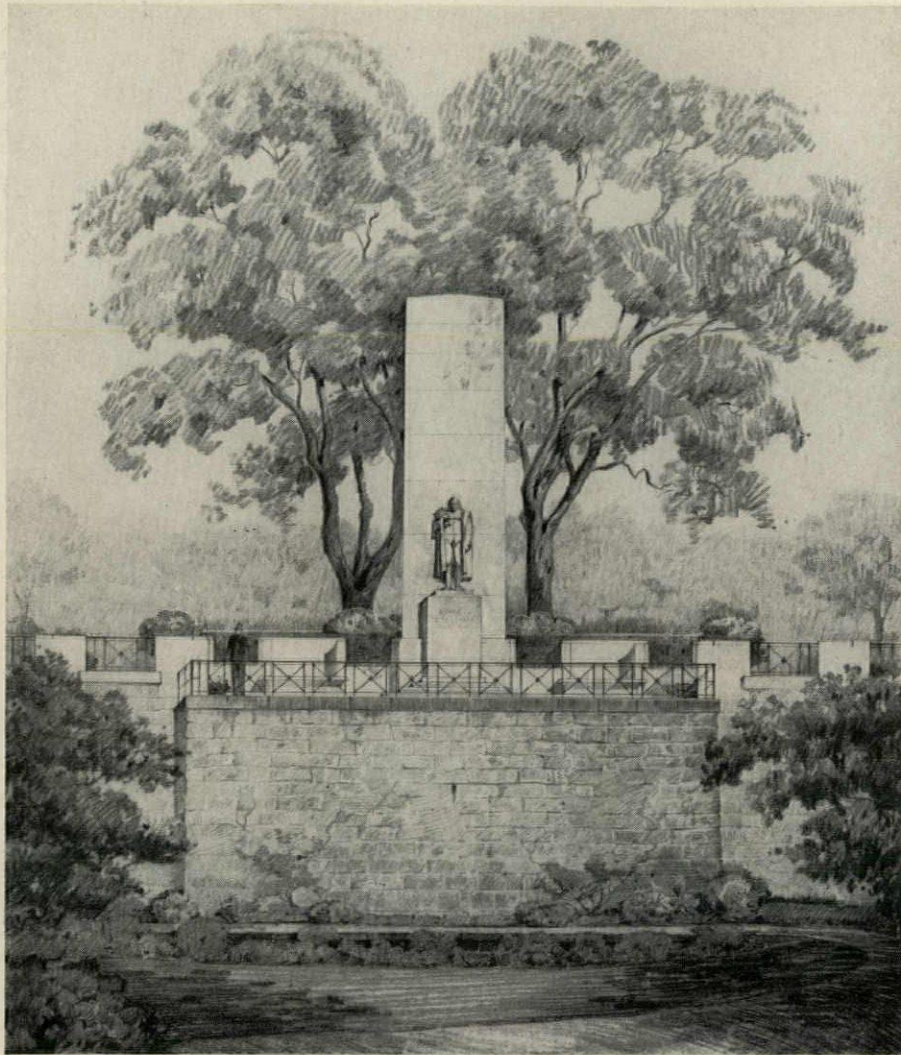
Voorbees, Gmelin, and Walker are the architects and Leo Friedlander the sculptor entrusted with carrying out the winning design in the competition recently held in Providence where the monument will be



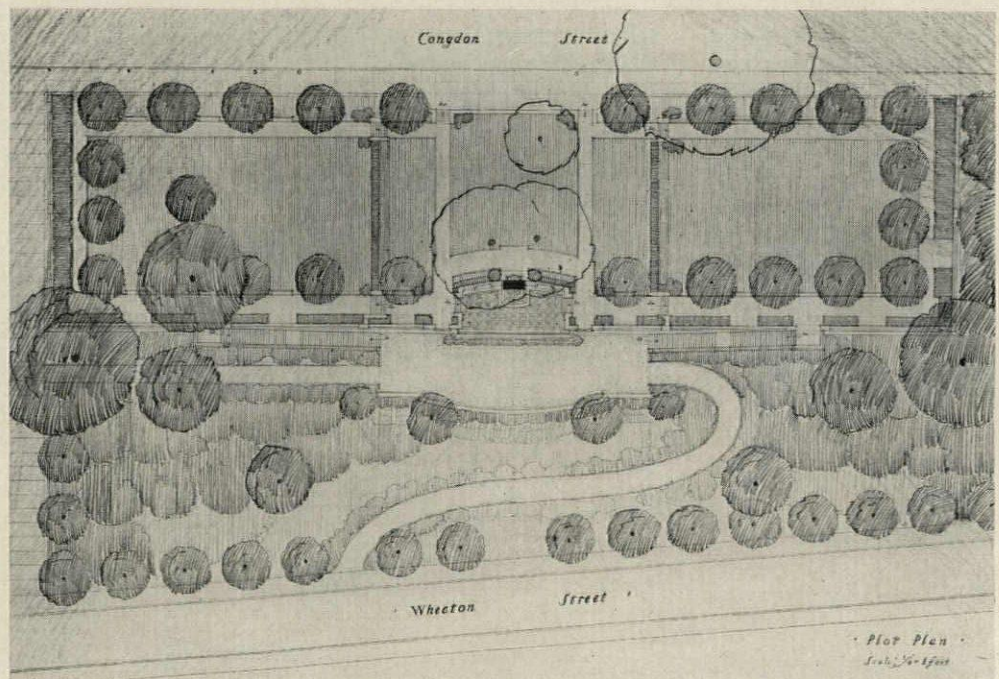
Plan and elevations of design submitted in the Roger Williams Memorial Competition by Chester H. Aldrich of Delano and Aldrich

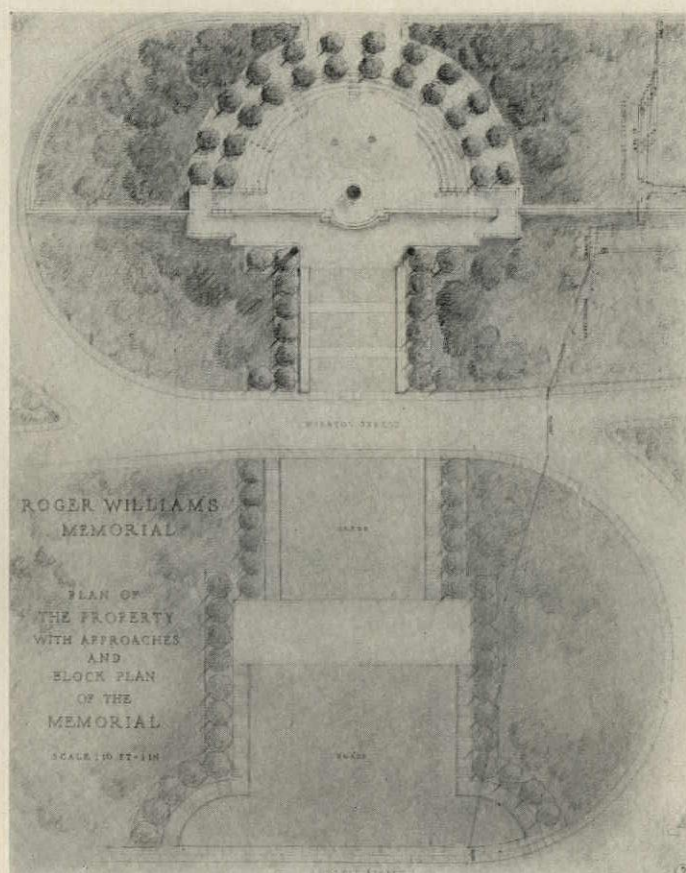
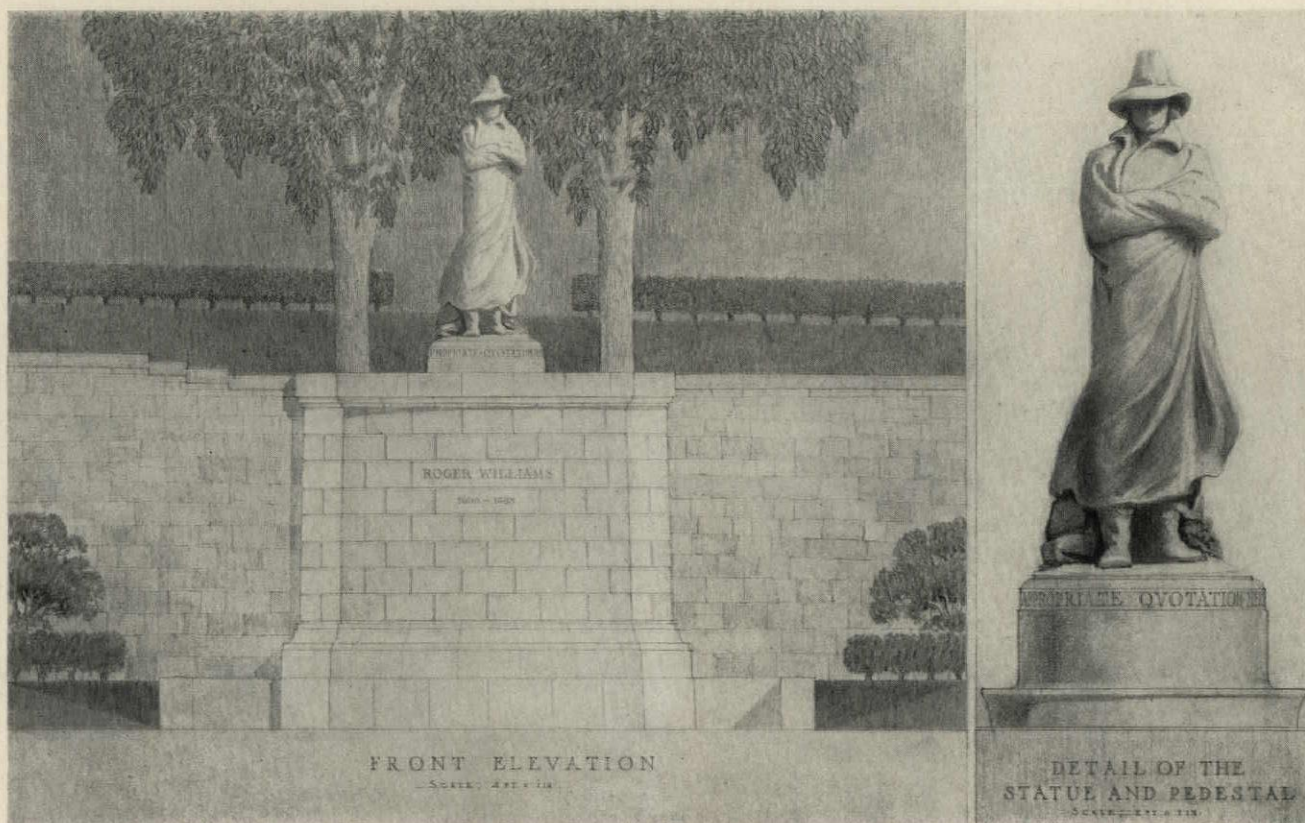


William T. Aldrich of Boston, in his design for the Roger Williams Memorial, faced the monument's front to the south rather than to the west



Plan and elevation of the design submitted by Albert Harkness of Providence in the Roger Williams Memorial Competition recently judged





Wallis Howe of Providence chose, as collaborator on his design for the Roger Williams Memorial, the sculptress Gail Sherman Corbett who is responsible for the cloaked figure



From a pencil rendering by Theodore Kautzky showing the entrance to the Administration Building of the New York World's Fair as designed by Architects Thompson & Holmes, Edgar I. Williams, Stevenson & Studds, and Kimball & Husted. The sculpture is to be by Albert Stewart, some of whose work is shown on pages 101-103

FAIRER THAN FAIR

BY EUGENE RASKIN

"WHAT amazes me," said the Great Architect vehemently, "is not that humans frequently make stupid mistakes—after all, I myself am not entirely infallible—but I can't understand—as I say, I am amazed . . . at the consistency with which they repeat the very same silly blunder again and again!"

Never before had I heard him speak with so much feeling. True, the decanter had been only half full of that potent red fluid when I had arrived, and was now not far from being empty; but somehow I found it impossible to attribute his manner to any cause other than that he was approaching a subject very near to his heart. Nor was I mistaken.

"Why can't they learn?" The Great Architect's voice became a trifle shrill. "Just look, . . . Look!" He lifted an architectural magazine, ruffled its pages noisily, and slammed it down on the desk. "Another World's Fair! Another repetition of the same errors that have characterized all the Fairs we've had!"

"Don't you approve," I interrupted, "of having World's Fairs?"

The Great Architect gazed at me reproachfully for a moment.

"Haven't you been listening?" he asked quietly. "Of course I approve! What made you think I don't? . . . World's Fairs are very well worth while, in themselves. It's the way they're done that is so shockingly infelicitous!"

"I—I don't understand . . ."

"Naturally not," said the Great Architect nastily. "I haven't explained yet."

Thoroughly squelched, I drained my glass in an effort to recover my poise. Glancing automatically toward the decanter, whence refills were to be expected, I discovered that it was now completely and devastatingly empty. The Great Architect's eye was also observing this aridity, and swung away with a distinctly moody expression.

"An architect's most useful tool," he went on after a poignant silence, "is analysis. Though what some of them . . . well, never mind. Let's apply a bit of analysis to this question of World's Fairs.

"Point one: what is the purpose of holding a fair? First, to make money for the community

which sponsors it. Concessions, entrance fees, leases, special taxes, and so on. Very good. Hotels crowded, retail sales up, money being spent by thousands of visitors daily. Excellent.

"Second, to stimulate commerce by giving Industry an opportunity to display its wares in a grand, super-orgy of advertising. All right. In a civilization such as ours, these are worthy aims.

"The less mercenary purposes are also twofold, but undeniably minor in importance—in the eyes of the sponsors—to the ones I've just mentioned. First, to allow architects and designers to work with much greater freedom than usual. In this way it is hoped that they will crystallize the art of their time, and point the way, establish the keynote, for the future. Hm. Second, to reclaim some waste area—city dump, marsh, as the case may be. The city fathers may be counted on to choose a splendid site.

"Now then, point two: how well are these aims realized? Very badly. Very badly, indeed."

The Great Architect slid open the lower drawer of his desk, and rummaged energetically in its depths. In a moment he straightened up, a triumphant look in his eye, and a fresh decanter in his hand. After appropriate ceremonies, he went on, his voice decidedly stronger, the whole room somehow brighter.

"Consider!" he boomed. "Of the half billion or so people in the world whom it would be desirable to attract to a World's Fair, we shout success if we can count attendance in terms of mere tens of millions. The reason why so few, comparatively, attend is simple. It costs too much in time, travel, trouble, and good plain cash. This fundamental weakness in the whole arrangement is clear, even to the arrangers. That's why they include Streets of Paris, fan dancers, side shows—in a desperate effort to drag visitors over the hurdles of distance and expense."

Rather surprised at my own audacity, I broke in with, "That's all very well, but have you any constructive proposal?"

The Great Architect looked at me injuredly.

"Of course I have," he said, slowly. "Have you ever known me to criticize without giving

the remedy? No, you haven't. Now listen carefully." He drew himself up and gazed into some unknown distance. "The problem is," he went on, speaking with emphasis, "to create what is basically a spectacle, which people all over the world will pay to see, and in which commercial organizations will pay for the privilege of participating. Right?"

Slightly dazed, but game, I nodded.

"Is it not obvious, then," he went on briskly, "that the best way to build a World's Fair, is not to build it at all, but to make a motion picture of it?"

I blinked twice, rapidly, and opened my lips to speak, but the Great Architect was in full stride now, and could be stopped by nothing short of a major cataclysm.

"The cost of producing such a film would be a mere fraction of what it costs to build a fair. Models, flats, special photography—all these are money-savers.

"By this means, you bring your fair to the hundreds of millions, instead of the paltry tens of millions—at small cost to them, and at much greater profit to the sponsoring community. Your industrialists exhibit their wares to a tremendously larger public, with a corre-

sponding rise in the commercial stimulation they are after. And what's more, they'll be sure their wares are seen, and not passed up because Aunt Kate's feet ache.

"The architects and designers will be able to allow their imagination even freer rein—they won't be hampered by pile foundations, general circulation, assigned areas, access to transit lines, parking spaces, and so on."

"Yes," I said, "I see that. But how about the hotels, how about the merchants? They'll miss that extra trade."

"It will be made up to them by the improvement in municipal finances. Lowered taxes, assessments, better services."

"Well, maybe," I agreed, "but what about the reclamation of waste land which a World's Fair of the present type accomplishes? Your movie isn't going to do much in that direction, is it?"

The Great Architect rose in indication of the approaching termination to our discussion. As he moved towards the door, he looked at me a trifle archly.

"Doesn't it strike you," he queried, "that building a World's Fair is rather a round-about way of reclaiming a city dump?"

THE LEVI L. BARBOUR MEMORIAL FOUNTAIN

MARSHALL FREDERICKS, SCULPTOR

LEVI L. BARBOUR, well known Detroit lawyer, died in 1928, leaving in his will the keen suggestion to his friends and fellow citizens that they "devote themselves and their money to the benefit and pleasure of the public." As one of many proofs that he, himself, really felt that way, he provided a grant of \$20,000 in trust of the city of Detroit, to be used for a memorial. The committee in charge of carrying out his wish, working with an intelligence and rapidity almost unprecedented in similar cases, decided against the usual portrait figure and planned a competition for a memorial fountain in Belle Isle Park. As

judges were chosen three well known men in various fields of art—Meyric Rogers of the St. Louis Art Institute, Adolph A. Weinman, New York sculptor, and John Holabird of Holabird and Root, architects, Chicago. Out of twenty-six models submitted by local and nationally known sculptors, the design by Marshall Fredericks, Instructor in Modeling at The Cranbrook Academy of Art, was chosen.

Belle Isle, one of the most naturally beautiful parks in the country, is thronged with children. The sculptor accordingly decided to use as subject matter something of as great interest to them and as consistent with the na-



The Barbour Memorial Fountain in Belle Isle Park, Detroit, Michigan

ture of the place as possible. The central figure, which he did in green bronze in contrast to the black Mellen Granite of the basin and smaller figures, represents a leaping gazelle caught in its most significant and beautiful movement. For the smaller figures Fredericks adapted four of the animals native to the territory, using two each of the predatory and non-predatory groups to show their beauty.

To Fredericks, a fountain should be a true decoration in its entirety with every part a carefully designed, well thought out, integral part of the whole, not distracting interest from its setting but rather centralizing and

adding to this interest. He has endeavored to make it a decorative unit consistent with its surroundings both in subject and in form.

Fredericks studied at the Cleveland School of Art, and John Huntington Polytechnic Institute. Later, he furthered his study in Germany, France and Italy. During his career he has held five scholarships, including the Hermann Matzen European Fellowship. For the last four years he has worked under Carl Milles at Cranbrook where he is now acting as Instructor in Modeling and Ceramics at the Academy of Art, and in Ceramics and Art at Kingswood and Cranbrook Schools.



Photos by Askew

Across the top of these two pages are four views of the gazelle in green bronze which forms the central figure of Marshall Fredericks' fountain designed and executed as a memorial to the late Levi L. Barbour of Detroit. At the bottom are, from left to right, the rabbit, the hawk, the otter, and the grouse which punctuate the basin and contribute to the composition





From any angle the strength and grace of Fredericks' gazelle are expressed with a fine feeling for form and line. The four basin figures show the same feeling as interpreted by carving in a hard material, black granite. These afford an interesting contrast to the modeled form above. Fore and aft views of each are equally satisfactory, a good test for sculpture in the round





A tree study drawn in sepia with line and wash by Edgar Bircsak during his travels abroad some years ago



From the pencil sketch by Theodore Kautzky showing Fifth Avenue, New York, looking north from Madison Square

MACHINES

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

WHEN I was a boy, machines were a matter of early and great interest to me, for always the conversation of my elders was primarily on how this or that mechanical idea would work. Mostly it had to do with the working of brass and copper, and my grandfathers and my father, and all who visited us, were interested in the design of machines for the manufacture of the many humble household objects which were stamped, drawn or spun, then pickled, and finally given a golden electric-plated glitter.

The growth of the machine from the foot press and the simple power lathe to what was and is still called the almost human qualities of the many automatic processes which exist today, is part of my mental life.

I remember how many times the question of the failures in machine design were investigated, and so learned early that the scrapping of a bad idea, the breaking up of a bad job, if done with intelligence and a constant desire to obtain a better result, have no disgrace attached to them.

To the busy men who made the machines and designed the products there was no question but that the results of their efforts were benefiting the human race. Their minds were insatiable in their curiosity, in their search for invention and their very keen desire to find something new and thus show up a rival. But had you talked to any of them of the æsthetics of the machine product he would have added another gilt line and called it a day.

For many years it was assumed by all who wrote or spoke concerning the ever-growing use of the machine that the products of this new method of production must necessarily be ugly and inferior to other products that were handmade, and this was strengthened by a widespread belief that there existed a large public, in fact a great majority, who not only possessed but desired ugliness. Any attempt, therefore, to create beauty by means of the machine was just a waste of time and effort.

And the arid desert of late Victorianism

spread over the world. It was only broken by the occasional oasis of a few intellectuals who had a few early nineteenth century tables and who used wicker chairs and took up a fad of Japanese prints.

A blond reaction to the sweaty and oily smudging with the contacts of the factory.

Much more recently there has been a complete reversal of opinion, and now the pendulum has swung to the belief that in the machine lies some inherent quality which creates an art with an æsthetic peculiarly its own.

Positive and didactic statements are now made that the products of the machine technology should have a definite quality of appearance and none other.

Into this new thinking there is a strong sense of almost primitive animism in the approach that THE MACHINE has a personality, and of its own volition may direct itself toward a predetermined result.

This is coupled with the hope, a strong religious hope, that the machine is the long-awaited redeemer of whose coming the human race has so often day-dreamed in days of trial.

We all realize that the granting of special virtues and abilities to a tool is not new in thought. Our modern thinkers, however, submit that the machine tool itself is new and that therefore the results to be obtained must have new characteristics. A new tool, a new spirit, and finally a new æsthetic! Q. E. D.

This philosophy, of course, has been exploited thoroughly by the industrial designers—a new group which has developed since 1926. A group who came into being because of the keen competition among the makers of mass production goods and following the strong, clever, and far-reaching advertising campaigns to sell face powder, toothpaste, oil burners, motor cars, and what have you.

As skill in advertising grew, so, too, did the appreciation that perhaps ugliness was detrimental to sales. So a new art and then a new profession grew up, partly built on the foundations that a bright package, smart and slick

in appearance, if sold as a work of scientific research, increased profits.

And always mass production and the machine underwent the same glorifying that Ziegfeld found to be a success with chorus girls.

Out of the process has come a machine æsthetic with a definite terminology, and now the all-knowing tries to test every man-made product, whether manually or mechanically made, in the light of these terms.

There have been resulting absurdities, for you may have a train, a pencil sharpener, an electric flatiron, looking very much alike and all having comic attempts at stream-lining. More than that, they all have the same characteristic. They now impress one—train, pencil sharpener, and flatiron alike—that they are no longer functional but have been merely neatly packaged.

The package has become tremendously important. So much so that there is a great danger in the increasing tendency to accept an attractive simplicity of package as a natural resultant of sound engineering.

We know that the product of the machine is marked by one factor—that it must be readily consumed—for the economics of machine technology demand that the machine be kept at work. The machine product increasingly lacks in any degree a sentimental value and so, to keep pace with the production and the possibility of technological improvements, it is manufactured more and more for a short-time use and therefore has within its very conception the necessity that it be scrapped easily.

This, of course, when applied to art does not create any desire for an indigenous character in design, but leads to fashion waves and a superficial internationalism or a series of stream-linings, reaching a height in a stream-lined fountain pen.

Naturally, all individual quality and personality in the product disappear, except in very rare instances, for the success of a design breeds immediate imitation.

The product of the machine the world over becomes more and more alike, and national differences are lost and surface standardization becomes evident.

In the rapid succession of fashions, intellectualism replaces emotion, and a superficial taste for smartness is substituted for beauty.

Amusingly enough, while the bright package has undergone a great deal of research, lately I have watched so-called scientific and engineering motions of approach end in pride of human prejudices.

* * * * *

We may look forward to two, at least, divergent ways in our future civilization which will affect design. One, a development of the machine to an absolute abandonment of all handwork. This would anticipate machinery of a completely automatic nature in which the operator controls merely the speed of production, and in which the designer freely and easily translates his design from a paper conception to its execution without too many intermediary steps. This also presupposes no limits to the possibility of invention, and that the automatic machine will bring into being emotional qualities which do not exist at present. It further anticipates a planned world in which production is controlled and consumed with but little effort on the part of mankind in general. It means a Utopia of little work and much leisure. This is, I believe, the most generally approved conception of the future of our machine civilization.

Another viewpoint is that to create happiness and an equalization of effort in determining relative values, naturally the machine will produce those standardized commodities which are essential to physical well being, leaving to the large number who would otherwise be unemployed the production by hand, or through machines directly controlled by hand, of the things we might call spiritually essential and which give a more lasting satisfaction in contrast to the readily consumed physical commodities. Here, the *inherent quality* of man to create directly with hand and mind is given a purpose and a value both of which are lacking at present.

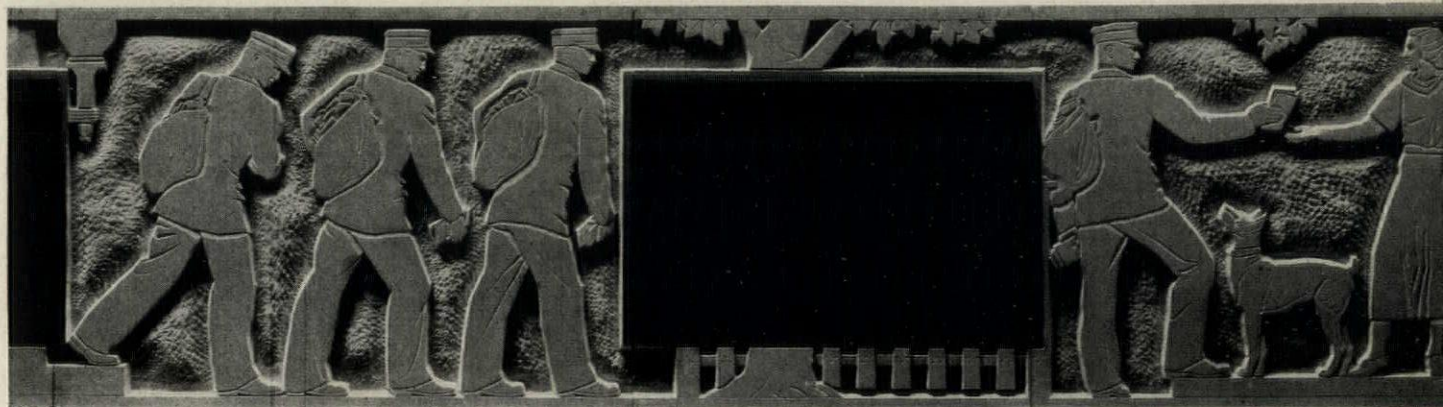
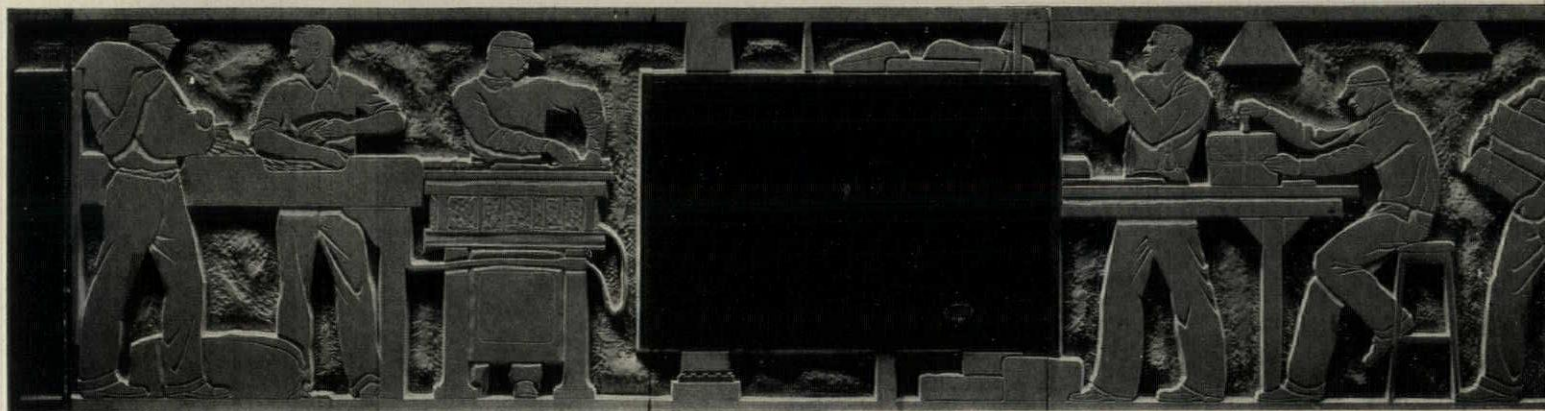
In either case there will be a rebirth of hand craftsmanship, in the first place to offset the monotony of leisure, in the second, as an appreciation of man's creative character.



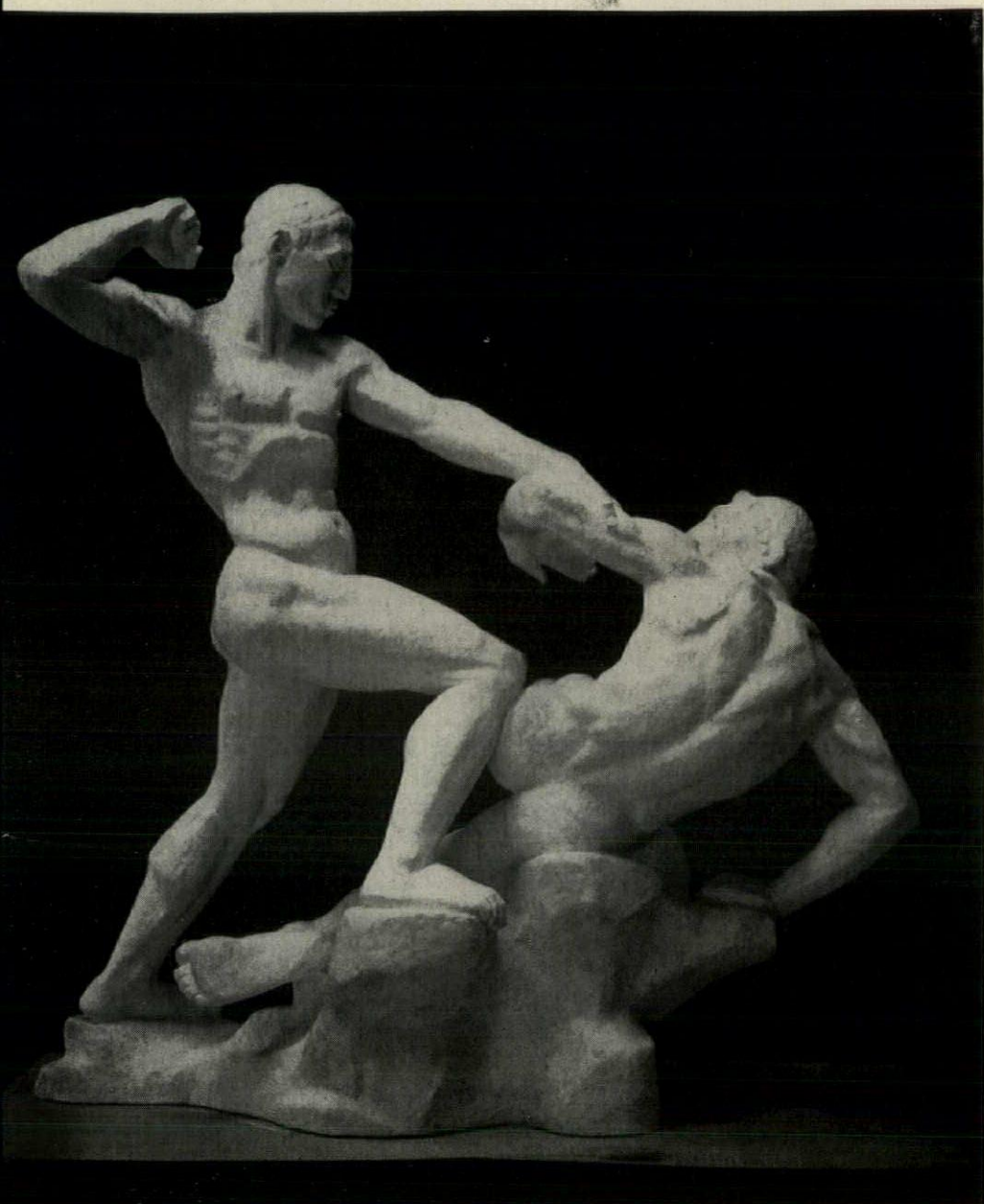
Eight and a half foot eagle by Albert Stewart, Sculptor, designed to be carved in marble and placed over the north and south entrances of the United States Post Office, Court House, and Custom House at Albany, New York. Gander, Gander and Gander were the Architects with Norman R. Sturgis, Associate Architect, and Electus D. Litchfield, Consulting



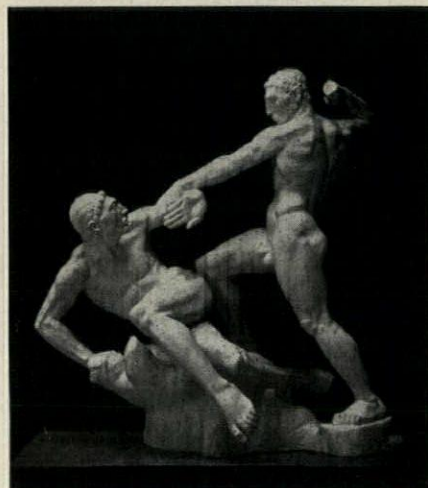
Portions of model of sculptural frieze by Albert Stewart, executed in marble and extending around the new Albany Post Office, Court House, and Custom House for which Gander, Gander, and Gander were the architects with Norman R. Sturgis associated and Electus D. Litchfield consulting. The portions shown are on the Broadway

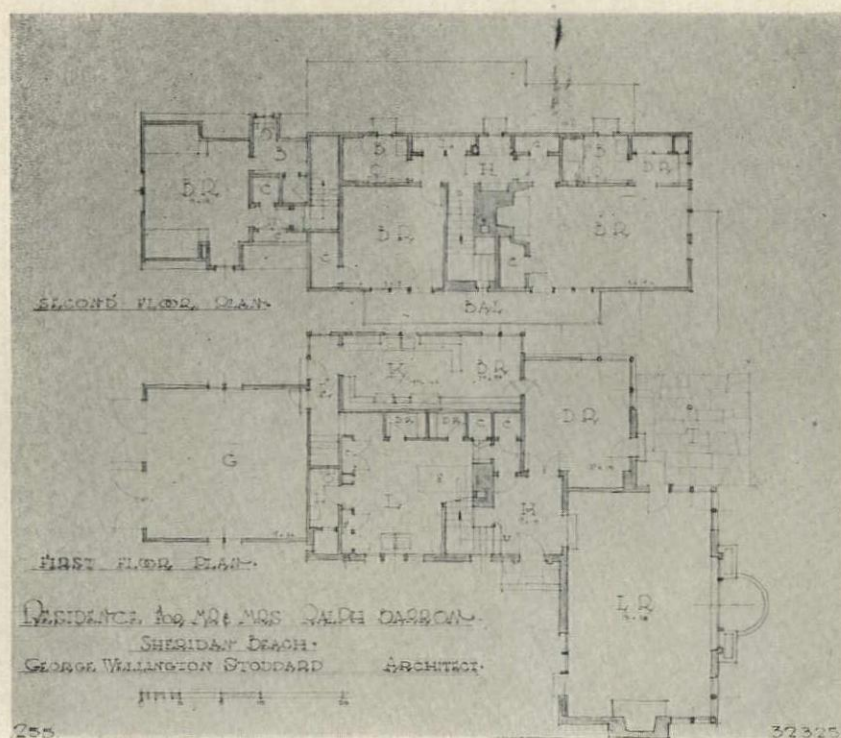
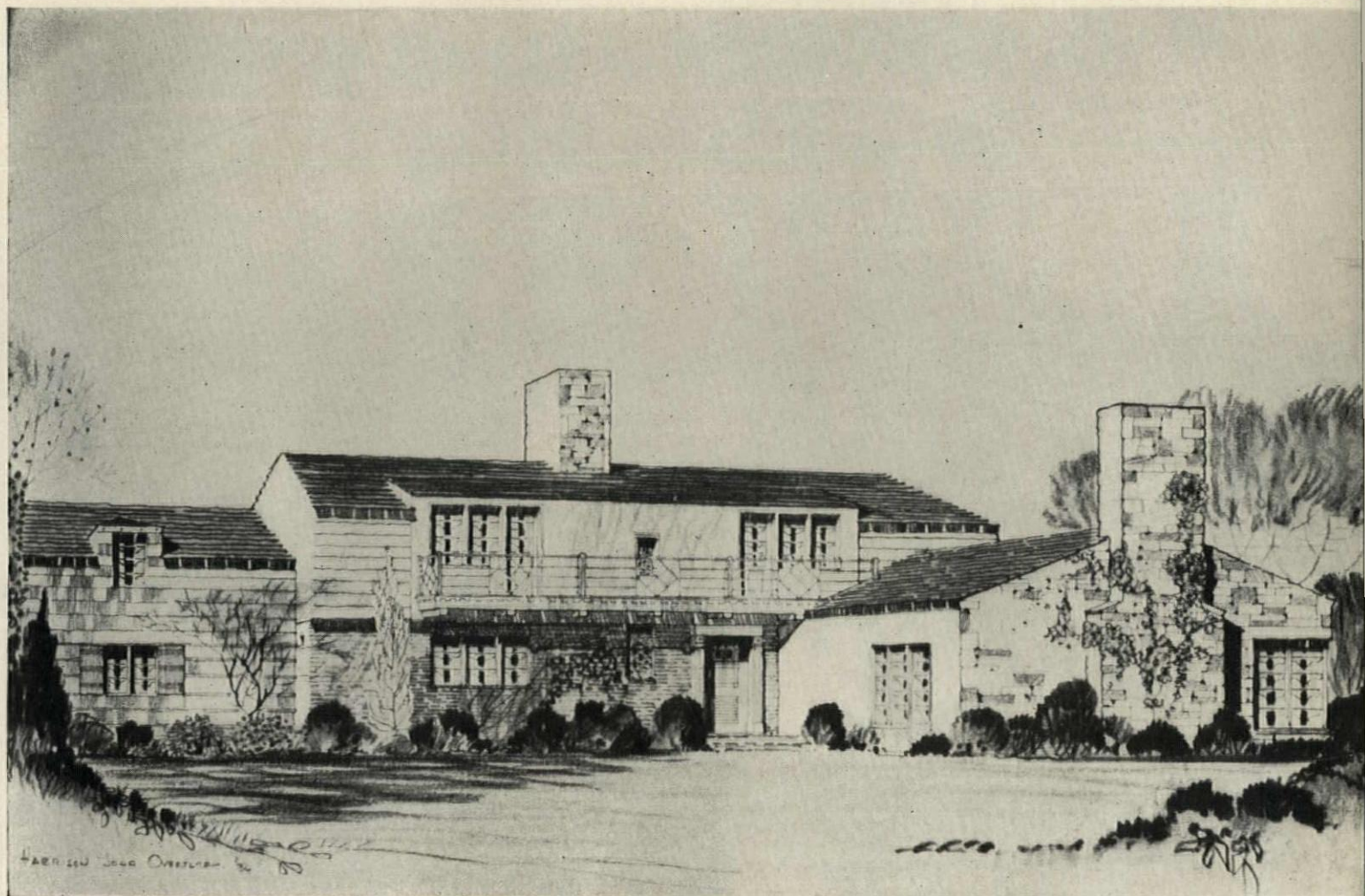


side and tell the story of the Postal Department's activities. The stories of the Courts and the Customs are told by the frieze continued on two other sides of the building. The frieze is 8'6" high and has a total length of 565 feet. The carving runs to a depth of 2½ inches with a rough, chiseled background and a sand finished surface

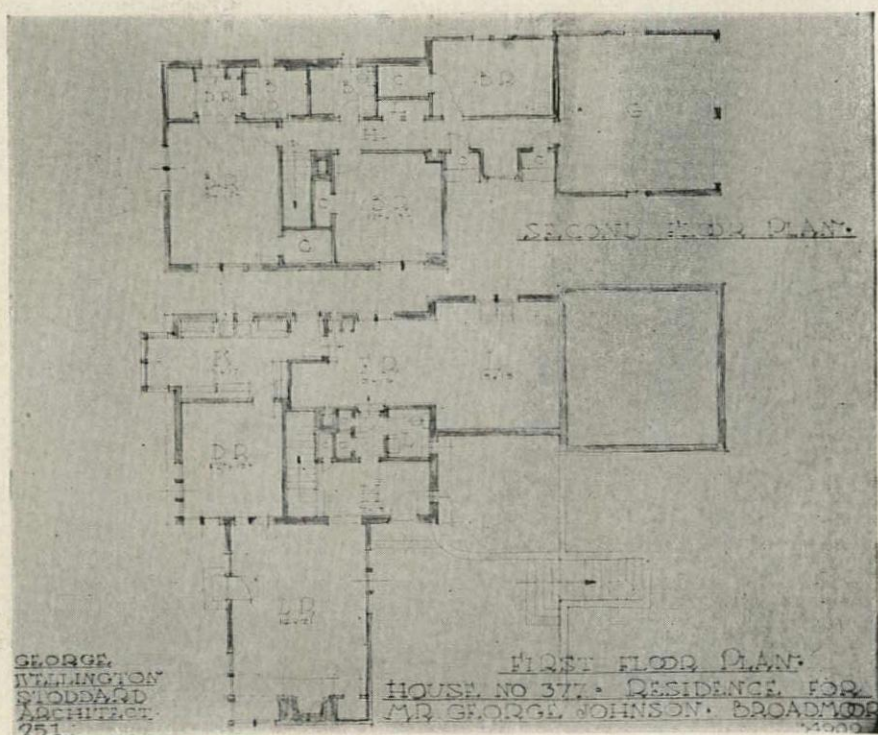


A vigorous sculptural group by Reuben R. Kramer, recently exhibited at the Grand Central Galleries among the works of the latest crop of returned Fellows of the American Academy in Rome. The group is designed for eventual execution in bronze at life size. Kramer was at the Academy during 1934-36 as Fellow in Sculpture





A house by George Wellington Stoddard of Seattle as drawn by Harrison John Overturf. Native materials are here used with understanding in a design which has freshness and a modern feeling



Another drawing by Harrison John Overturf of one of George Wellington Stoddard's house designs in which traditional forms are handled with individuality



Julian E. Michele, of Babylon, Long Island, New York, won First Prize in Guptill's Corner Sketch Competition No. 4 with this well-composed and sensitively rendered triad of pitch pines that brought unanimous approbation by the jury



Melvin H. Gemmill of Port Jervis, New York, banded his pen skilfully enough to win Second Prize with a drawing that shows more than passing acquaintance with tree anatomy. The vibrant effect of his technique suggests sun and wind

GUPTILL'S CORNER

Yes, yes and YES! Guptill's Corner Sketch Competition No. 4, announced in the December issue, is now over!

On Monday, January 25th, the Jury met at the offices of PENCIL POINTS and awarded prizes and mentions, in accordance with the terms of the program, as follows. The Jury was to have comprised Ernest W. Watson, Theodore Kautzky, and Kenneth Reid. The flu forced Mr. Watson to be absent: Russell Whitehead was kind enough to take his place.

And here are the results!

FIRST PRIZE, to Julian E. Michele, of Babylon, Long Island, for his pencil drawing on the preceding page.

SECOND PRIZE, to Melvin H. Gemmill, of Port Jervis, N. Y., for his pen drawing reproduced above.

THIRD PRIZE, to Torquato de Felice, of Yonkers, N. Y., for his pencil drawing on page 121.

FOURTH PRIZES (no attempt was made to arrange them in order of merit), to Jeannette Minturn, of Cambridge, Mass. (page 122); Stuart M. Mertz, of State College, Pa. (page 123); H. Kenworthy, of New Bedford, Mass. (page 123).

MENTIONS were also awarded to the following. Again, relative order of merit was not considered.

Robert H. Wiese, of Glendale, California, three mentions (pages 124 and 130).

Alvin L. Voogd, of Plainfield, N. J. (page 125).

Manson Bennett, of Portland, Oregon (page 126).

Kenneth Carr, of New York, N. Y. (page 126).

Julian E. Michele, the winner of the

first prize, two mentions (pages 127 and 130).

Torquato de Felice, the third prize winner, two mentions (pages 128 and 130).

Pieter Abrahamse, of Detroit, Mich. (page 129).

Kenneth J. Reeve, of Riverside, Illinois (page 129).

As usual, I ran around with my little pad and pencil, peeking over shoulders, eyes wide open and ears erect, for the august jurymen had asked me to write this substitute for a formal report. And here are some of their expressed opinions, amalgamated with a few thoughts of my own.

First, just a word about the competition as a whole. I was highly gratified over the large number of drawings received, for there were more than in any of the previous Guptill's Corner Competitions. I imagine this was largely due to the fact that an exact subject was not dictated. I believe, too, that there is great interest



Third Prize went to Torquato de Felice of Yonkers, New York, for a pencil rendering that shows understanding of the way light strikes on foliage masses and defines their form. He has cleverly achieved a surprising sunniness

in the delineation of trees, as well as a growing realization on the part of the architect that he should know more about it. Whatever the cause, let me take this means of thanking you many competitors for your participation. And winners, accept my heartiest congratulations! And judges, here is my word of appreciation!

The judges, incidentally, were pleased with the high standard of the work as a whole. When such drawings are being judged there is of course no way for the jury to know who did them. It was therefore interesting, when this judgment was over and the nom-de-plume envelopes were opened, to see that each of two or three contestants came in for more than one honor. It was interesting, too, to note that many of the present contestants have taken part in previous Guptill's Corner competitions.

As to medium, I was curious as to what would prove the most popular. It was enlightening to see that the

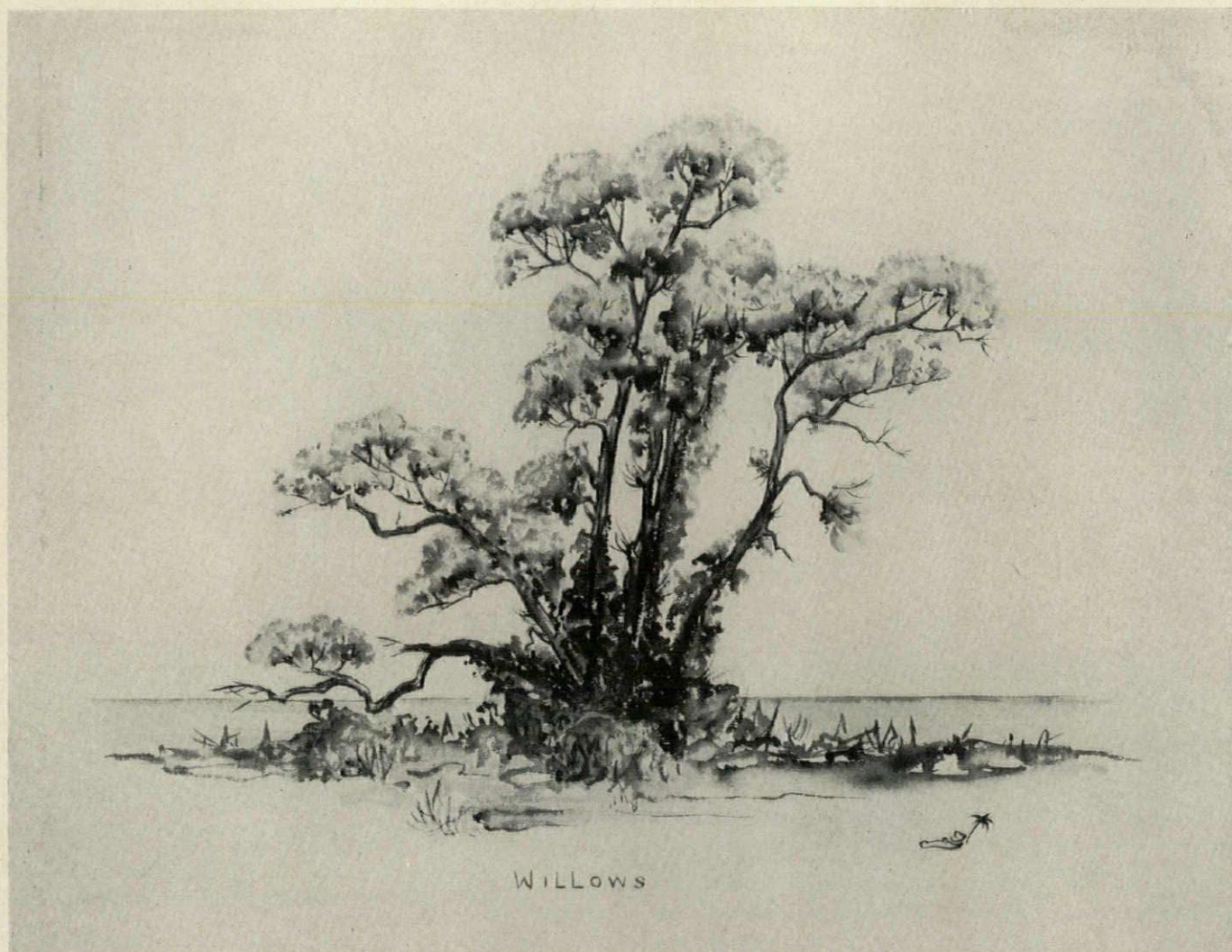
bulk of the work was in pencil, wash coming in a poor second and pen third. The number in other media was almost negligible.

Now let us take a look at the individual drawings as reproduced herewith.

Page 119 exhibits the first prize sketch, by Mr. Michele. His subject matter is interesting both in its picturesque ruggedness and in the disposition of its parts in such a manner as to form a striking and at the same time pleasing pattern against the sky. Even if the whole were reduced to solid silhouette it would still be effective, yet much of its appeal, as shown, lies in the fine adjustment of its values. These are so arranged that the dominating height and verticality of the trees are well emphasized. From the suppressed foundation of earth below, the eye sweeps up the trunks (which gradually darken as they work into shadow) until it reaches the bristling contrasts of the

well-filled corona. The third dimension of the whole subject is well portrayed: not only are the rough trunks nicely modeled, but part of the branches seem projected forward while others are carried into recession. This is true not only of the foliated branches above but even of the smaller bare ones below. Some of the latter, highlighted along their upper edges and shaded beneath, and with their shadows slanting across the trunk, come forward surprisingly well. The technical handling of the whole is honest and satisfying. The textures of the bark, masses of needles, etc., are also particularly well managed. To sum up, this is a convincing and pleasing treatment of a fine subject.

While the effect of Gemmill's second prize drawing, page 120, depends to quite a degree on the rather individual pen and ink technique, there is behind the liquid flow of strokes evidence of keen observation and a sound knowledge of anatomical con-



Jeannette Minturn of Cambridge, Massachusetts, got one of the three Fourth Prizes with a wash drawing of willows interpreted in a way that explains their form and construction clearly, yet unobtrusively. The sheet is satisfyingly composed

struction. If the values seem at first glance to be unusually lively, and the technique a trifle insistent, it must be admitted that nature often gives us a similar feeling of movement and scintillation. In fact nature seldom exhibits the static character common to so many drawings. Here the whole has a luminous, animated quality; it is a sort of living tapestry. As to minor features worthy of commendation, the road "stays put," is sunny, and vanishes nicely. The tree across the road has been handled with restraint and is well detached from that in the foreground. The distance is not too powerful.

Torquato de Felice's third prize drawing also shows interesting subject matter, developed spontaneously yet with proper regard for natural conditions. The way in which the foliage has been feathered against the sky on the side towards the light, and consolidated into mass where it goes

into shade beneath the trees and towards the right, deserves attention, as does the manner in which the light trunks, running into cool shadows above, and surrounded by darks at left and right, do their bit in creating a center of interest and in developing a sunny feeling. In fact the focalization of attention about the bases of the trees and between them, where the light vista to the distance is cleverly surrounded by darks, is one of the charms of this handling. This artist has learned valuable lessons on how to play light against dark and dark against light, how to soften one edge to make another more emphatic, etc. Hence he understands how to develop a very real and pleasing impression like this. Note the depth and substance of his trees, whose nearer masses really seem to come towards us while the rest goes back: observe how distant the distance is; and, to repeat, see how sunny is the whole.

It is interesting to compare this drawing with the others by the same artist, pages 128 and 130.

The wash study by Jeannette Minturn, hereabove, which received a fourth prize, is splendid. The subject matter is unusually attractive, forming a very satisfying pattern against the background. The technique is admirable, too, effectively and economically interpreting the fluffiness of the foliage, the roundness of the foliage masses (consistently shaded beneath), the modeling of the skeleton members as they turn and twist into and out of the light, the geometric perfection of the smaller branches, the distant horizon, the tangled undergrowth, etc. Unfortunately the reproduction, like the others, is of necessity too small to more than hint at the direct, spontaneous method.

Very interesting, too, partly because it is "different," is the fourth prize sketch by Stuart M. Mertz, just



Stuart M. Mertz of State College, Pennsylvania (left), and H. Kenworthy of New Bedford, Massachusetts (right), were awarded Fourth Prizes for the above sketches of widely different subjects, both drawn with feeling for value variation

above. Perhaps the noteworthy thing about this, aside from the striking subject matter, is the way in which the trees step off in perspective. Not only do they become successively shorter as they recede, but they simultaneously grow lighter and lighter. Note that the trunks, darker than the sky, are lighter than the distant tree mass.

H. Kenworthy's fourth prize drawing, at right, is a serious study of a type which can often be made to excellent advantage, for one cannot work up the detail which shows in this gnarled trunk and the adjacent branches without learning a lot. Observe how the different areas vary in value, some light and some dark. Note how the branches towards the left die out, their varying values and qualities of edge expressing well their relative distances from the spectator. Some of the branches at the right were left white against darker masses of foliage. The foliage indications throughout

show the diversity found in nature.

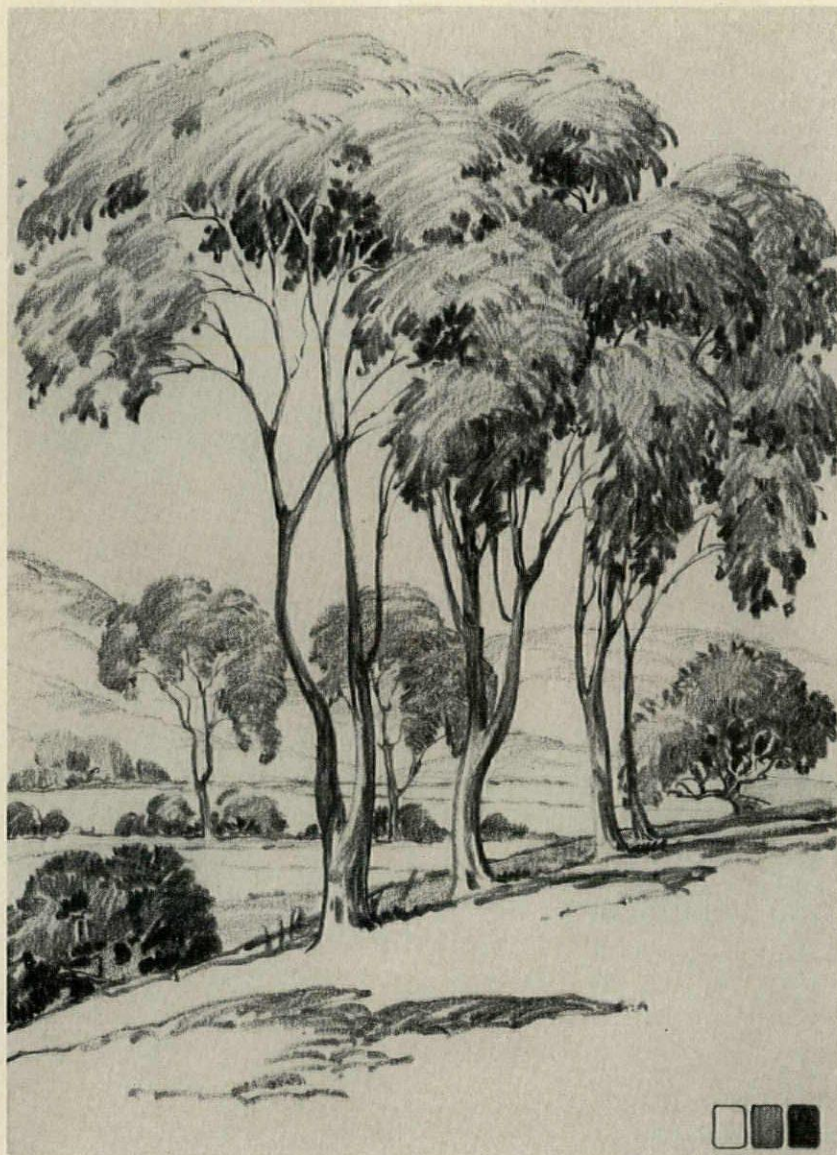
As we turn to our mention drawings, we come first, page 124, to a splendid one done in pencil by Robert H. Wiese. The subject matter is pleasing and the composition, both as to space breaking and value distribution, very satisfying. The technique is direct, simple and effective. The direction of light is well expressed on both the "bones" and foliage areas. The distance is nicely subordinated, the distant trees being properly shown flatter and lighter than the nearby ones. It is fully as important to learn to handle groups of trees, as here, as single specimens.

Alvin L. Voogd was the artist of the mention drawing, page 125. His title expresses the subject well, while his technical handling is compatible with it. Compare the pencil strokes used for the tufts of bristling needles and the tangled grass beneath. Note that in the distance, the building, and

the rugged, broken tree trunk, considerable reliance has been placed on tone. The trunk is handled very convincingly and is splendidly detached from the background by the little lights which bound it at left and right. The composition of this subject is far from commonplace.

Still more dramatic is Manson Bennett's mention drawing at the top of page 126, with its bare skeletons swept in silhouette against a rich, vibrant sky. This sky was managed mainly with white spatter on black: the trees, together with the hilltop, were done in black ink. The drawing catches a wholly different mood of nature from any of the others—one which to me is most appealing. It is hard to do things as simple as this and have them so effective.

Kenneth Carr's mention example, page 126, has the appearance of an honest, done-on-the-spot, wash sketch. By quick, direct means he has caught



A satisfyingly direct handling of a well arranged grouping of trees placed Robert H. Wiese of Glendale, California, among the runners-up with a Mention award

the main essentials. The suggestion of depth beneath and beyond the trees is splendidly managed. He has taken advantage of his rough paper to suggest the textures of the foliage, grass, etc.

Julian E. Michele's mention study on page 127 is also admirably managed. Like his first prize drawing, it shows careful and intelligent attention to every part, yet remains fresh and spontaneous. The subject was a very pleasing one, graduated in both tone and scale from its coarse, dark, lower members to its delicate terminations above. He has caught this impression, at the same time so modeling the whole that not only do the larger individual members take on a sense of rotundity, but as in his previous examples, some of the branches and twigs are brought towards the spectator while others are carried away. The ground is so handled as to form a unifying foundation.

The third prize winner, Torquato

de Felice, did the thorn tree on page 128. This, to my mind, is very effectively portrayed. The subject was well selected, for it forms a striking and pleasing pattern. The branches are particularly effective both in placing and in the manner in which they twist and turn. They are so rendered as to look round and sunny, and they leave no doubt whatever as to direction. Students who are inclined to draw trunks and branches in too uniform a gray should note here the frequent changes in tone. Technically this drawing could scarcely be improved upon. Every stroke is crisp and sure. The foliage is as well treated as the rest.

At the top of page 129 Pieter Abrahamse gives us wash treatment which received a mention. It is highly dramatic. The sky is effective and the trees well arranged against it. The fronds were dashed in with a convincing vigor which suggests move-

ment. There is art to this: it stirs the imagination.

Reminiscent of another mood of nature, and quite different in handling, is the decorative example by Kenneth J. Reeve at the bottom of page 129. This, too, was given a mention. In it ink and wash were combined. The water, which leads the eye into the distance nicely, was managed by means of a particularly well graded wash. The islands show commendable restraint. The trunk of the foreground tree is unusually well textured, and the branches and needles, rendered in almost solid black, compose naturally and pleasingly.

The first of the mention drawings on page 130—that by Torquato de Felice, two of whose drawings we have already seen—is notable for its bold, expressive technique. Not only are the individual trees well managed, but the way in which the eye is gradually led back from the nearer to the

Alvin L. Voogd of Plainfield, New Jersey, chose a picturesque windswept pine as his subject and drew it well enough to earn a Mention for himself



distant ones should be observed. The sunny effect should also be noted. Pencil was the medium.

Somewhat more conventional in effect is the drawing by Robert H. Wiese beside it, its arrangement being quite decorative. See in particular the skillful way in which the curved trunk is treated: study, too, the consistent handling of the rather unusual foliage masses. It is interesting to compare this drawing with that by the same artist below (left), with its more naturalistic but at the same time more commonplace treatment. Attention is again called, also, to Wiese's third drawing, opposite. Each is different from the others, yet all are good.

Our final example is by the winner of the first prize and the mention we saw on page 127, Julian E. Michele. Like his other drawings, this gives us a truthful and highly pleasing impression. And it compels me to urge you all, while trees are still bare, to go out

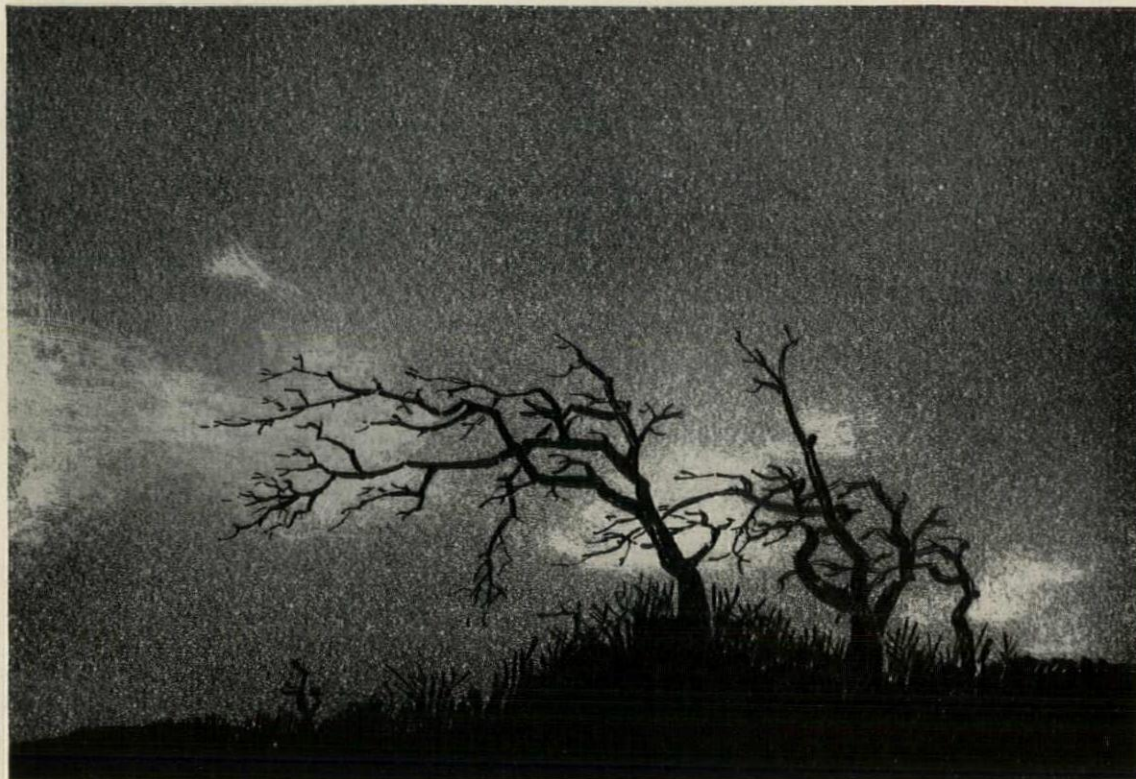
and study the wonderful and beautiful variety of trunk and branch formation which trees reveal. I never cease to marvel at the intricate and usually perfect designs which nature gives us in trees, whether leafless or in foliage.

Turning to another matter for a moment, here is an interesting query from Lusby Simpson, architect. He asks, "Why do the older houses in the Dutch country in Pennsylvania (not so much the Philadelphia district) have one end of a different material from the rest of the house? Driving from Bethlehem to Harrisburg via either Hamburg or Reading, it was a phenomenon almost as universal as a geranium in every window facing the road; but I have asked many architectural people from that district itself who have been totally unconscious of it; who don't know the reason; and who even deny that it is true. It applies, remember, to the older houses. I have seen samplers of 1820 in which

the ten-year-old worker has rendered it very accurately. House of stone, one end—usually the East—of siding or tin; house of siding, one end shingles; house of shingles, one end brick, etc., and only one end, mind you, and obviously not scrappy repairs made at different times. Maybe this will excite some space-filling comment."

So there you are, folks! Let's hear your views. And send in more queries, too, on subjects of real interest. Incidentally, there still seems a lot of interest in the question of wall and ceiling staining. I've had a number of letters recently, and some good ones, so will try to utilize at least a few of them in an early issue.

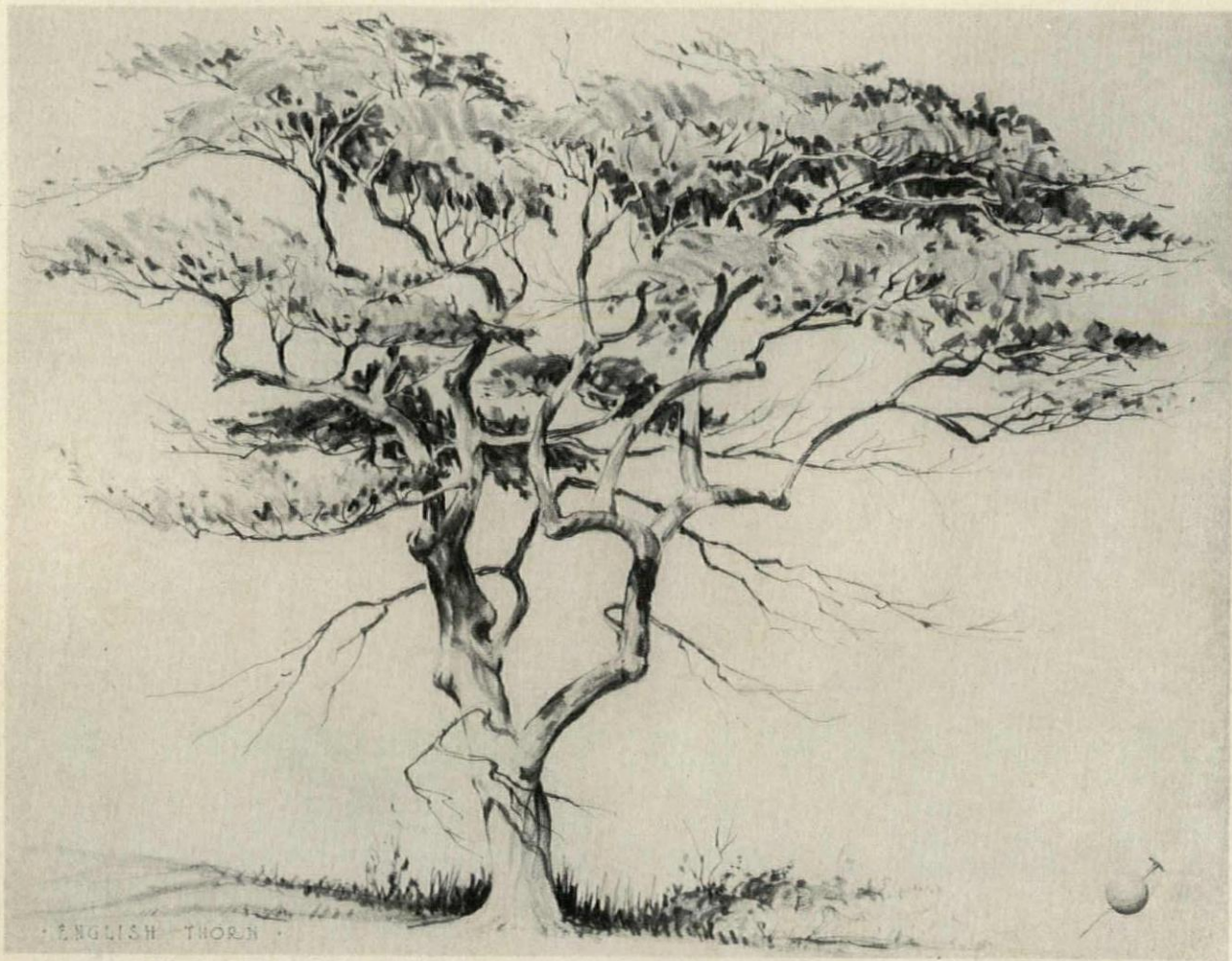
No bombs have come through the mail yet as a result of the tall stories which I ran last month, but a couple more stories have showed up. Perhaps this will turn into a fiction column after all. How about an occasional tall story feature? Yes or no?



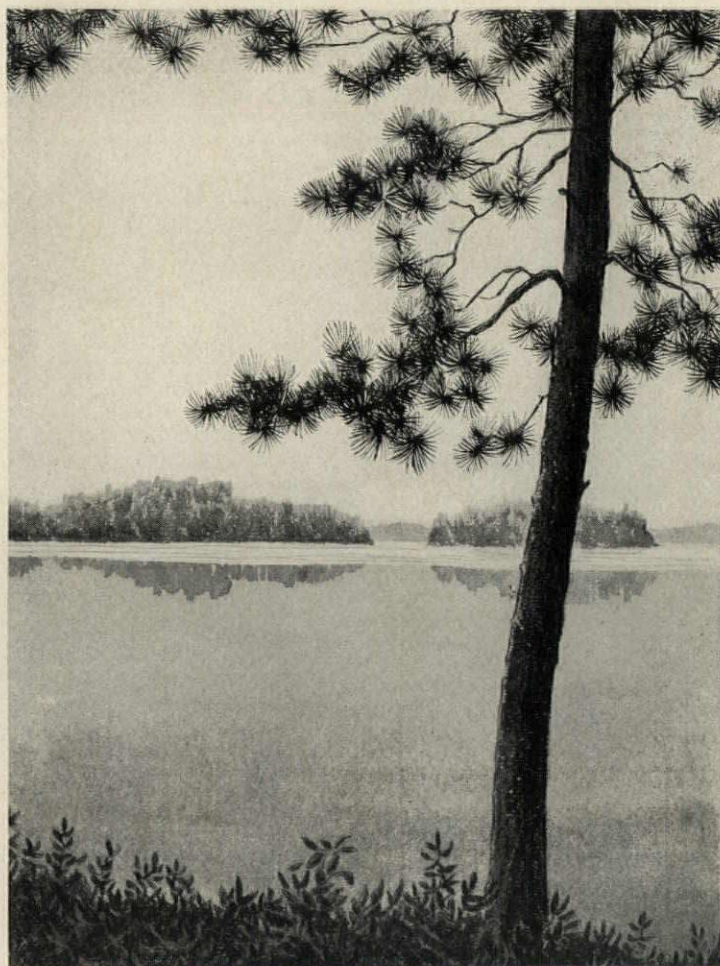
Kenneth Carr won a Mention with one of the comparatively few wash drawings submitted. The subject above gained the same rating for Manson Bennett who hails from Portland, Oregon



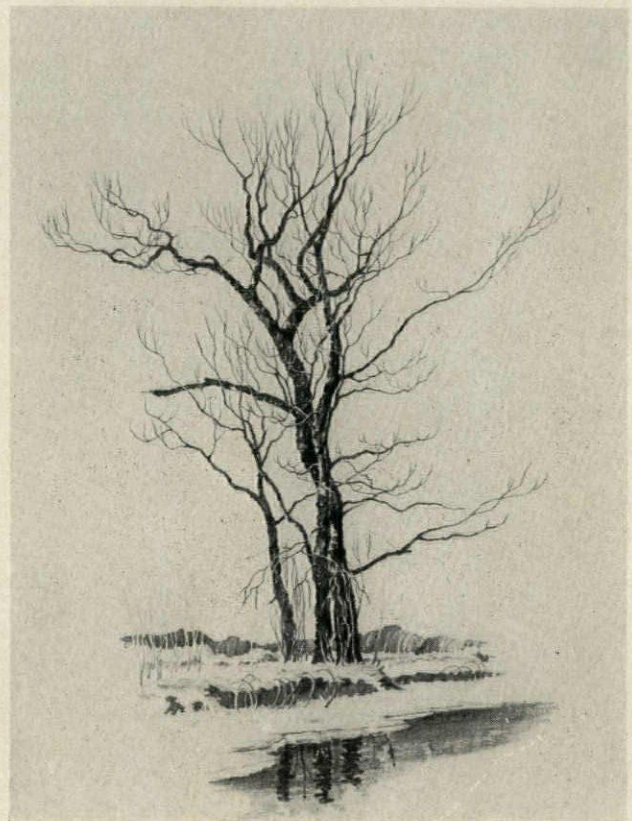
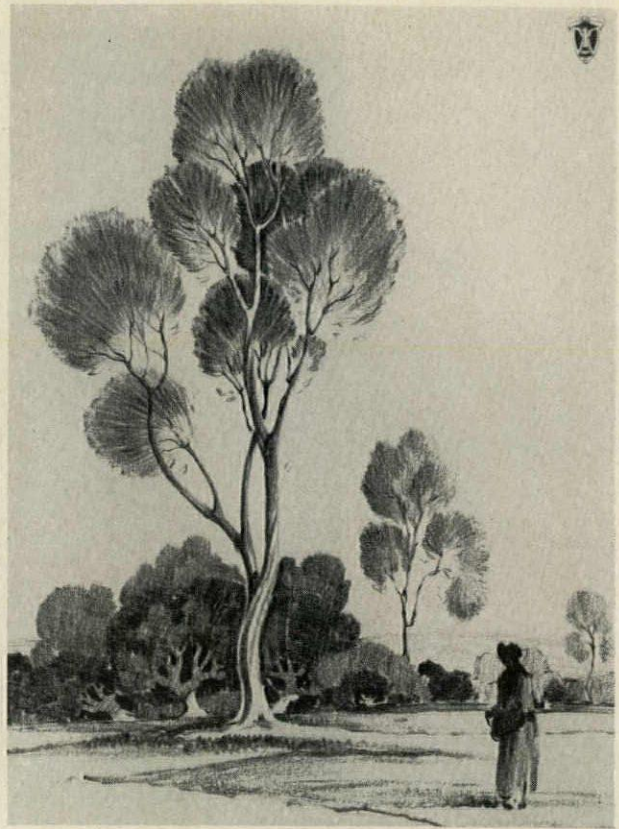
Julian E. Michele, not content with winning First Prize, displayed his skill and knowledge of trees so well as to receive two Mentions in addition. One is reproduced above; the other on page 130, somewhat smaller



Torquato de Felice was likewise awarded two Mentions as well as a Prize. The drawing above is admirably expressive and the one on page 130 proves that he plays no favorites among trees when he goes out to sketch



Pieter Abrahamse of Detroit washed in a graceful arrangement of coconut palms and Kenneth J. Reeve of Riverside, Illinois, a lakeside pine. Both were given Mentions with the Jury's compliments



Torquato de Felice (top, left), Julian E. Michele (bottom, right), and Robert H. Wiese, with the remaining two sketches on this page, were all repeaters in the Mention class. They all chose the pencil as their medium