

*W. Heisch*

# PENCIL POINTS

JVLY

1940



Luxurious Haddon Hall on Atlantic City's famed boardwalk where 200,000 lbs. of Anaconda 85 Red-Brass Pipe has conveyed hot salt water for eleven years.



The  
pipe you  
specify...

## Can it match this record of dependable service?

*"In over thirty years experience with hot salt water, we believe Anaconda 85 Red-Brass is the best material for the purpose. Since 1929 when the large addition was completed at Haddon Hall, we have had practically no repairs to this hot salt water piping."*

*William H. Ledshaw, Chief Engineer*

It's no picnic when piping fails due to rust or corrosion. For when it does, there is the expense of ripping out walls, the cost of replacing the rusted-out pipe and of replastering and painting. Add these expenses to the price of rustable piping and compare the total with the price

of Anaconda 85 Red-Brass Pipe. You'll find that the Anaconda product *costs much less*.

The experience of the last twenty years has proved that Anaconda 85 Red-Brass Pipe offers the greatest resistance to corrosion of any water pipe commercially obtainable at

moderate cost. Since no other material can match this record of dependability, there is no doubt that Anaconda 85 Red-Brass Pipe has no superior for plumbing lines.

4018

*Visit the Copper & Brass Industry Exhibit in the Hall of Industry, New York World's Fair—1940.*



© N.Y.W.F.



# Anaconda "85" Red-Brass Pipe

THE AMERICAN BRASS COMPANY—General Offices: Waterbury, Connecticut

In Canada: ANACONDA AMERICAN BRASS LTD., New Toronto, Ont.—Subsidiary of Anaconda Copper Mining Company



*The proper relation of architectural drawings to the architecture they represent has long been a subject for active discussion among architectural men. That the architectural presentation drawing serves a highly useful purpose is hardly to be successfully denied. The development and continued existence of a substantial number of specialists in the field of rendering is in itself evidence of the utility to the architect of the graphic method of visualizing projected designs, both for himself and for his client.*

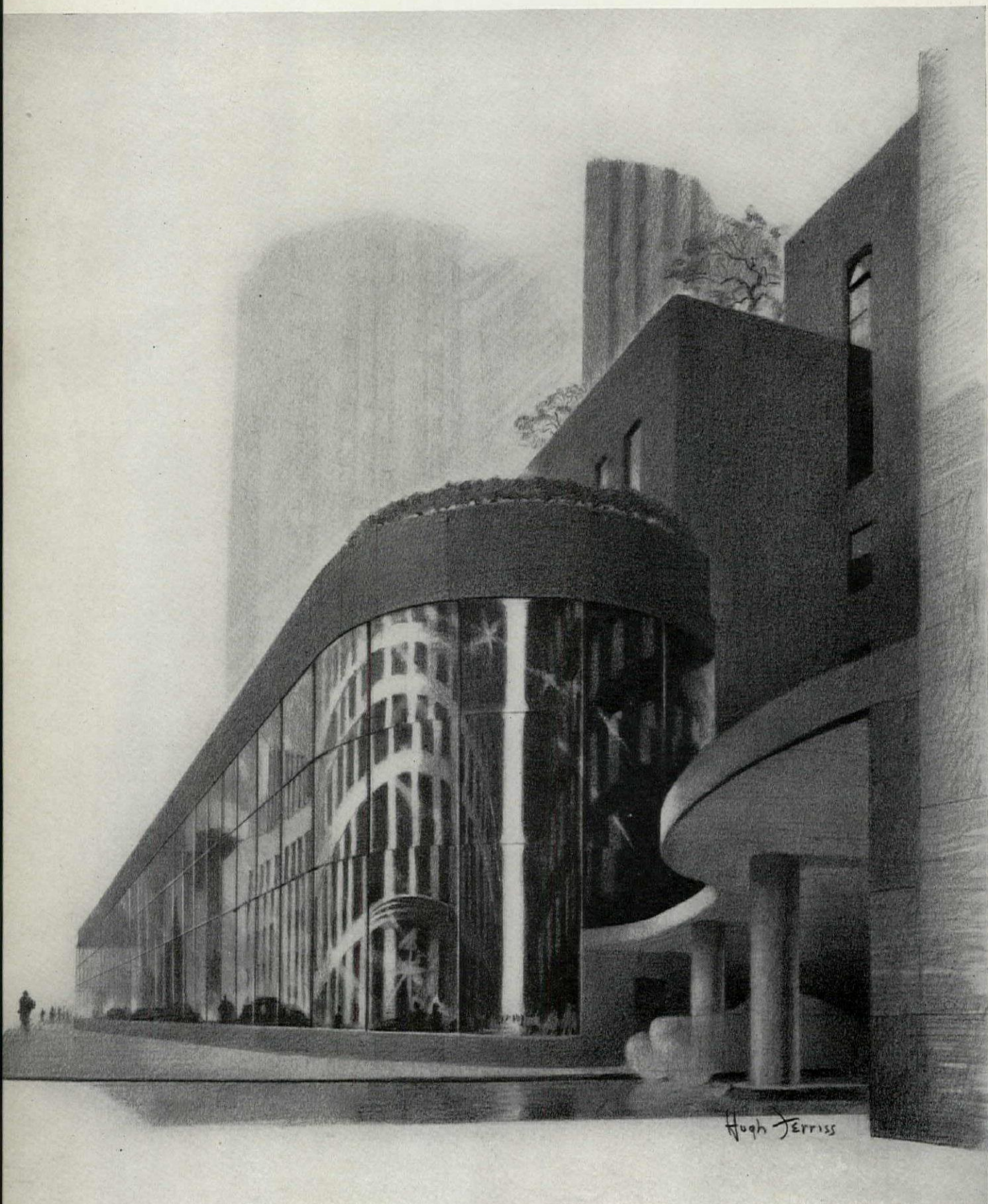
*Yet there continues to be some controversy, mainly centered about the question of truth. Drawings can be highly deceptive. Some architects, aware of this danger, have sought to escape from it by turning to the model. Others, who have decided to be concerned more with how their buildings work than with how they look, have adopted a diagrammatic form of delineation and regard with scorn the "pretty picture" school of visualization.*

*All are pretty much agreed that the drawing should tell the truth—but what kind of truth, and how much? Is the literal truth about the projected assemblage of sticks and stones enough or should there be added, so far as the delineator is able, some expression of the spiritual quality, a suggestion of the designer's aspiration towards a beauty born in his mind, possibly not to be quite reached in the execution of the building itself? Once having departed from the strict literal truth, is it possible to check further departures, motivated by less noble intentions? Clients are notoriously scarce and elusive these days. How far may an architect stretch his conscience under the urge to persuade or retain a client's interest through the admitted power of brilliant draftsmanship? These are questions to be asked of himself by the delineator as he approaches his task and by the architect of himself as he commissions the drawing to be made—questions which require for their proper answer a high degree of essential honesty. It is perhaps noteworthy that the successful men in this field are men of high character who take their responsibilities to society most seriously.*

*On the following pages will be found a selection of drawings, made by many different men for many different architects. They constitute a sort of rough cross section of the present state of the art of architectural delineation in America. Some of the men represented have been leaders in the field for many years; some are not so well known. The drawings speak more eloquently than words of each man's attitude towards his work and of the degree of skill he possesses. It is our hope that they will be collectively of use and inspiration. Each reader will of course draw his own lesson from them.*

*To devote this much space at this time to a subject far removed from the hateful realities of war and the preparations against war, may be criticised as "fiddling while Rome burns." Perhaps we are guilty of taking one last grateful look over our shoulder at some of the things architectural men have loved and enjoyed before we turn to the consideration of the stern necessities of the months to come. While we pledge ourselves, however, to the performance of our duty henceforward of disseminating among architects all essential technical information that we can obtain to help them in the tremendous job that lies ahead, we are perhaps symbolizing here our desire and intention to provide at the same time some anchors to the arts of peace. We shall be needing such anchors.*





NUMBER TEN, ROCKEFELLER PLAZA — STUDY BY HUGH FERRISS

REINHARD & HOFMEISTER, WALLACE K. HARRISON & J. ANDRE FOUILHOX, ARCHITECTS, NEW YORK



# RE RENDERINGS

BY HUGH FERRISS

What is the use of making architectural renderings? What *is* an architectural rendering? PENCIL POINTS, in raising such questions, has asked for some personal opinions. With today's emphasis on types of construction which were formerly not called "architectural" — e.g., airways, highways, shipyards, industrial plants—the very term "architectural rendering" may seem, at the moment, inadequate. However, what applied to visualizing an Empire State building, still applies to visualizing a LaGuardia airport, an East River Drive, a new dry-dock, or a proposed munitions plant; the term will serve for the present discussion.

It seems to me that an architectural rendering is a picture, any picture, that really looks like a building; any picture whose aim is to render clear—to make plain, record, report—some particular set of facts about some particular building project. Its aim is to communicate those facts which cannot be readily communicated in words.

In saying "architectural rendering," please emphasize the first of the two words. The "rendering"—the act of painting or drawing—is a means toward an end; the end is architecture. Here is a distinction between the true architectural rendering and the general run of pictorial art where the picture itself is the end in view. You can see this distinction in almost any architectural exhibition you go to, any judgment of students' work. There is almost always the exhibitor who was obviously carried away by the pleasure of painting or drawing (that lovely wash! that fine careless line!). He is the en-

thusiast over technique; cares more about how he is talking than what he is saying; his water-color needn't resemble a building, but it *must* resemble a Sargent! His picture has a subject mainly, it would seem, because he couldn't make a picture without a subject. In short, he has, I think, put means before ends.

The other exhibitors differ in this respect. Their chief interest was in their subject, and they made a picture mainly because they couldn't express their subject without a picture. They had something to say and that was more important than how they said it. What they were after was a clear statement of some architectural conception. They kept this end in view.

From time to time, whole schools of rendering appear which seem to put means before ends. Undoubtedly, expert chinese-ink renderings, with all shadows cast at 45° (and all that this implies) have a rating as pictorial art. You see some exquisite work. Yet it seems to have little relation with the way buildings really look, and it perhaps helps to supply circumstantial evidence for the case against the Pretty Picture.

Another example of means over ends is the popular custom of laying out a house in careful 2H lines, precisely following the rules of two-point perspective, and then, having done up the house to the last stitch, adding at right, down-stage, the single enormous tree in a technique that has suddenly become free as a bird. Or perhaps the overall cobalt wash, beautifully transparent—like the house. No doubt the case against



Paper Architecture rests, in part, on the fact that in so many renderings, on paper, of buildings, the chief impression you get is not of buildings but of just—paper.

Naturally, these styles in rendering eventually produce reactions. It is not surprising, but it is refreshing, that some students said, in a recent discussion, that they saw no point in making any renderings at all, no point in employing perspective. "Why not draw in isometric projection?" I said that as far as I knew, the point in making a rendering is to bring out how a building really looks, or is going to really look when built; also, that how it "really looks" means, of necessity, to us, how it looks to human eyes, not to birds' eyes or giraffes' eyes or the eyes of a dodo or dada. The only objection to isometric (if offered as a true portrait) is that no one ever sees a building in isometric, just as no one ever sees a building in plan, section, or elevation. As for perspective, it is useful insofar as it aids in showing how forms appear to human eyes. Certainly, the rules of perspective are not laws of nature; in actuality, you see a building with two eyes, not one; from several view-points, not one; and the mind sorts what the eye sees. We will no doubt expand our understanding of "perspective" in time and at least one student is taking this expansion as subject for this year's thesis. Renderings are not technical instructions to contractors, as are plans and elevations; they are not a code for the architectural élite; and they are by nature concerned with realism, not surrealism.

These opinions brought out an enormously interesting reaction. It turned out that the reason this particular group wasn't interested in pictures that aimed at showing how buildings really look, was that they didn't care how buildings really look. What they were after, in architecture, was set-ups calculated to work. They not merely denied, as most people do, that architecture is solely, or mainly, a visual art (certainly, a house is to be lived in rather than looked at); they denied that it was in any sense a visual art (you weren't going to look at the house at all). Maybe they think architecture is invisible! I confessed that the vista, thus

opened, of buildings without any particular form, without presence, visual significance, or even visibility, seemed to me as melancholy as the prospect of a race without eyesight. Blackout!

Turning from students for a moment, one finds that the mature leaders of architecture of whatever period—and, in this period, of whatever school of thought — are keenly aware of the fact that their buildings are visible, and very much concerned, indeed, with how they look. I think this may be especially true of leaders of the modern movement, if only because this scientific and technological age, in giving builders so many new materials and new ways of putting them together, has opened up a new world of visual interests and delights. Certainly those meticulous copies of ancient architectural models offered not much of a problem in visualization; everyone knew how they looked even before they were proposed! But contemporary architecture is now presenting some new features. It will take time to scan them. Changes in buildings may imply changes in pictures of buildings. I must say that I have yet to see an adequate rendering of a thoroughly modern structure. But that modern buildings have visual interest, is beyond question. To say that modern architects are "functionalists" solely, and thus not interested in beauty, is just so much fashionable talk. The most renowned "functionalist" I know, has a secret interest in beauty that is positively intense. The fact that he doesn't use the word in drawing-room, or drafting-room, conversation is a mere idiosyncrasy, or complex. Maybe he is shy about it. Furthermore (I won't give him away by mentioning the name) he privately makes pictures that are a good deal more than pretty: they really look like buildings.

Assuming that we can agree, at least for the remaining two minutes, on a definition—an architectural rendering is a true rendition of architecture—the question remains, what is the practical use of the renderings?

For one thing, some evidence has collected to indicate that it is useful to have your client understand what you are proposing.





It is a historic fact that in the year 1940, a certain group of clients didn't build a certain building because they couldn't understand what in the devil the architect was talking about. *He* understood his plans perfectly, but *they* didn't. For one thing, they couldn't read plans; anyway, they thought these were funny plans, drawn in a shorthand that was lucid—to the initiates. The architect's motto was, "I don't draw, I build." In this case he didn't build. At a nearby conference, another architect, willing to communicate, signed a contract for a power-plant rather largely on the basis of a true perspective which had taken him a couple of hours to draw. It wasn't that the clients were enchanted by a pretty picture (it wasn't pretty) but that the realism of the picture increased their sense of the reality of the project.

Students may regard all talk of sketching for clients as mere salesmanship. They are free to think as long as they can, i.e., until they take up independent practice, that architects don't "sell" ideas to clients. But is there not involved, also, an element of professional service? Shouldn't a client be allowed a realization—which includes a visualization—of what he is getting? Suppose the client is a corporation and the architect, a board of design; may not a clear picture of the contributory ideas be not only wanted but demanded? Suppose the "client" is a

nation in need of construction for defense, and the "architect" is the whole building profession; may not visualization be in order? Or, rather, vision.

Aside from the use of rendering, as a means of communication, a pictorial language, there is, of course, its use to the architect himself, as a step in design. Most architects, as a matter of course, can draw soundly in perspective, though a few, surprisingly, can't. I knew one architect, years ago, who couldn't draw at all. It may have been mere coincidence, but this man was always genuinely surprised by the way his buildings looked after they were built. Sometimes pleasantly surprised, sometimes unpleasantly, but invariably surprised! The majority of architects, however, keenly sense relationships between forms drawn and forms built.

Standing before a completed building, any real architect, any masterbuilder, is engaged, with a peculiar intensity, in *seeing* the building. He sees it more clearly than other people see it. His eye is a tool par excellence. And if a building does not yet exist, if he is still designing it—he sees that building also. He sees it as clearly as though it did exist. His preview equals his view. What other people see on his drafting board is paper and drawing instruments. What he sees, there, is a building. This fact is the *raison d'être* of architectural rendering.





Peter A. Juley & Son

CHESTER B. PRICE, NEW YORK  
CONTRIBUTES, AS FOLLOWS, TO THE DISCUSSION

In analyzing an architectural rendering, I am not so much interested in how the work is done—whether the effect is obtained by charcoal stick, a flat pencil or a sharp one, a full wet brush or a dry one—as I am in the underlying thought.

I find some confusion in the public mind regarding the meaning of the term “rendering.” The dictionary defines *render*—“to translate from one language into another” and gives as an example, “a painter *renders* a scene in a happy manner.”

It seems to me that a rendering should be more than a mere translation of the architect’s idea, or the *manner* in which the translation is made. It can and should be an original conception using, of course, the building or project as subject matter. In other words, an illustration, showing the character of the project and the atmosphere of the locality in which it is to be placed. I prefer the term “illustration” to “rendering,” as more comprehensive.

In beginning a drawing to be developed from the architect’s blueprints, I like to have the architect tell me the story of how

the design came into being and why certain features are emphasized. If possible I like to visit the site myself.

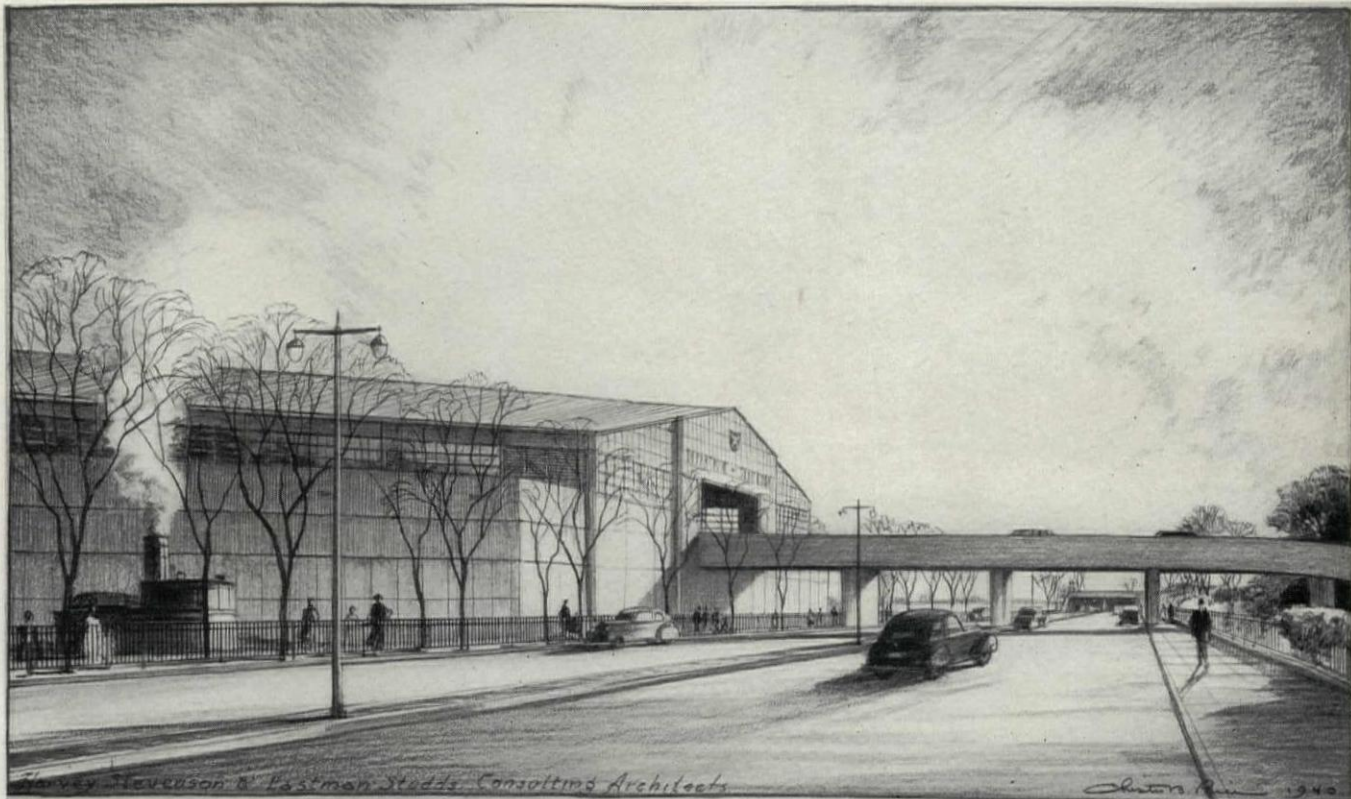
As I turn over the blueprints and the architect’s story unfolds, I visualize several possible viewpoints—each with certain merit. Bearing in mind the site and orientation, I make several freehand composition studies to determine which will best express the character and scope of the design. From these, in consultation with the architect, I select one or more for final development, making accurate outline perspectives and studies, usually in charcoal, for composition before completing the finished drawing.

A thoughtful visualization of a project not only serves as a presentation to the owner or public, but provides for the architect a definite study of his design. An illustration which over-dramatizes the subject, or which makes the beholder more conscious of the technical facility of the artist than of the merits of the project itself, defeats, it seems to me, its purpose.

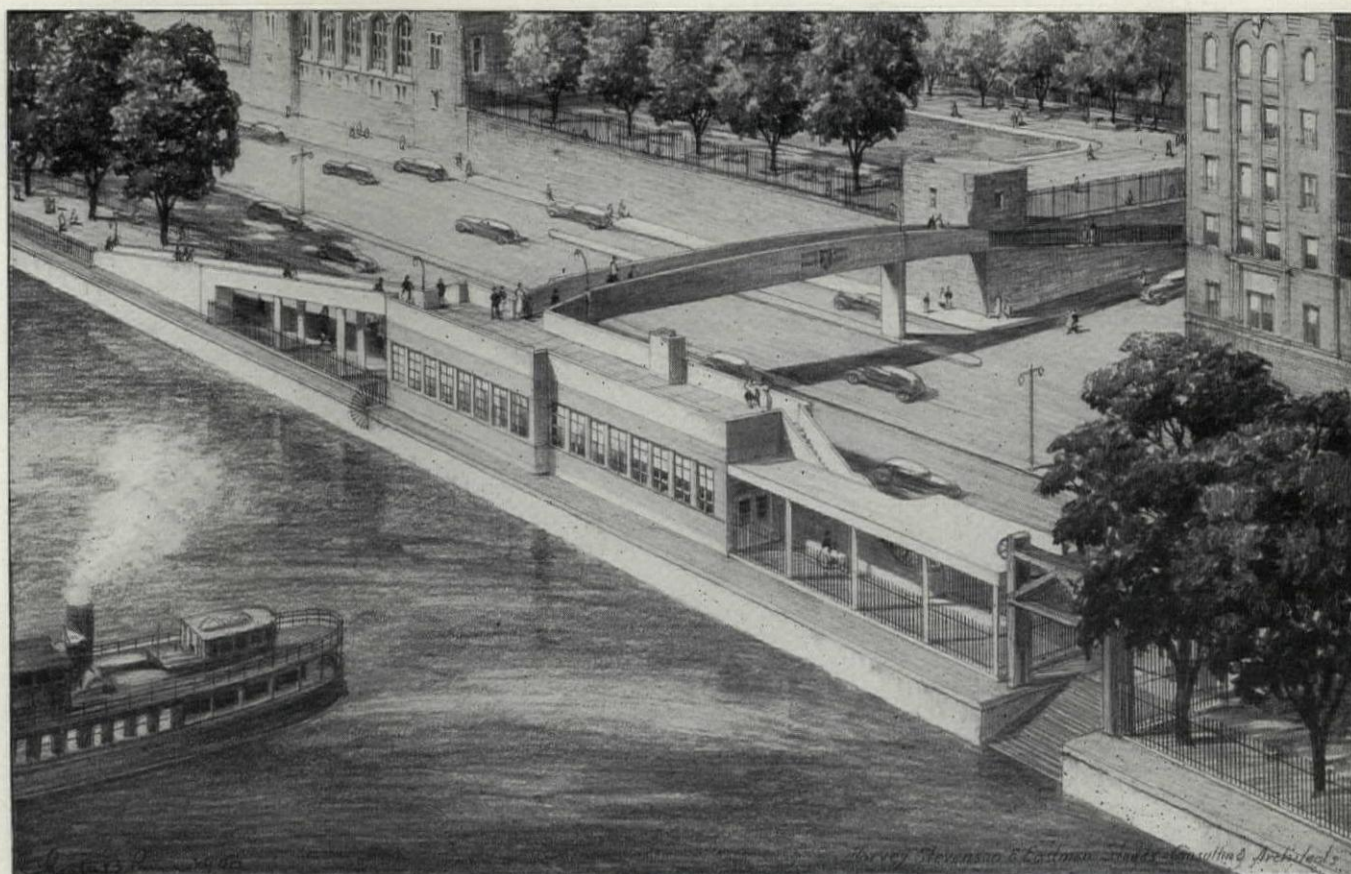
I do not mean to decry a dramatic presentation or a brilliant technical accomplishment. Some buildings, by their very form, demand a dramatic visualization. I do mean, however, that the subject should determine the mood and character of the drawing—for buildings have their moods and it’s up to the illustrator to catch them in their happiest, or their most characteristic one.

Occasionally, younger men drop in to see me and I soliloquize a bit—“Draw all you can outdoors—draw everything—study varying aspects of light and the texture of material in mass; think in terms of design and composition; avoid the danger of a technical formula and the banality of a pet theme played over and over again, no matter what the subject may be. Good draftsmanship, in its last analysis, is simply the graphic expression of an idea—you must have something to say, a story to tell, if it’s only the play of sunlight on a wall. Draw always to express a thought as well as to make a beautiful line or an interesting mass, and little by little you will acquire your own technical facility and characteristic manner—become master of your medium.”





TWO RECENT DRAWINGS BY CHESTER B. PRICE ILLUSTRATE HIS WORK. SUBJECT MATTER NOT ENTIRELY ARCHITECTURAL BUT TYPICAL OF MUCH THAT IS TODAY PRESENTED TO THE ARCHITECT TO DESIGN AND TO THE ILLUSTRATOR TO VISUALIZE. PART OF A SERIES ON THE NEW EAST RIVER DRIVE DEVELOPMENT DONE BY THE DEPARTMENT OF BOROUGH WORKS, MANHATTAN, WITH HARVEY STEVENSON AND EASTMAN STUDDS AS CONSULTING ARCHITECTS. ABOVE, SANITATION BUILDING AT 91ST STREET FOR TRANSFER OF GARBAGE TO BARGES. BELOW, SMALL FERRY HOUSE AT 78TH STREET, BOTH WITH OVERPASSES







EGGERS AND HIGGINS  
ARCHITECTS

CHAPEL, CARDINAL HAYES MEMORIAL, A CATHOLIC HIGH SCHOOL FOR BOYS IN THE ARCHDIOCESE OF NEW YORK

## OTTO R. EGGERS OF NEW YORK

My approach to rendering is different from that of the very modern delineators. I feel that the client is not up to the conventions that some delineators use; that he only wants to see what he is buying, in more of a natural graphic way. I have always attempted to make my drawing the nearest to what the building will finally be. I am first an architect and the design is my primary consideration; even while rendering, I am studying and designing the building.

Perhaps I have at times taken liberties with the lighting, to secure a more dramatic effect, but this has been only to accentuate the qualities of the design and has not misinterpreted the building.





## GEORGE COOPER RUDOLPH

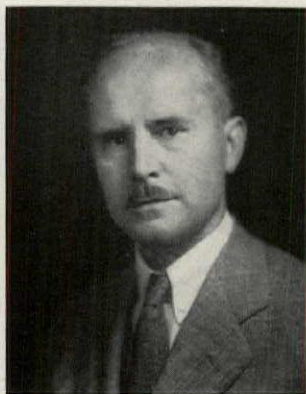
Who came from Philadelphia to New York to practice the delineator's art, and who designed as well as rendered the interior shown below, says, "I have never seen it fail—a colored drawing of an architectural design is worth a thousand words. It answers all questions and, if made well, puts a note of finality to the design—makes it less subject to change. The delineator's job, in the past, has been one of drawing exterior perspectives. I feel that, as architects use more of modern materials, the delineator's job will be one of showing the relation of the exterior to the interior and *vice versa*. The correct choice of color must always be this delineator's forte." The drawing was done with airbrush.



Stowe Myers







Karanjian

## JOHN FLOYD YEWELL OF NEW YORK

The percentage of the human race capable of clear visualization of any unseen object in three dimensions is very small. This is the reason for the existence of the picture maker known as renderer, architectural artist, or what have you. Plan and elevation alone may suffice to convey to the trained and experienced eye a clear conception of an architectural project but for most individuals a three dimensional representation, such as a good perspective, is necessary. This is particularly true when the creator of a design is called upon to explain it to others in advance of its execution. As long as there are clients, this need will exist.

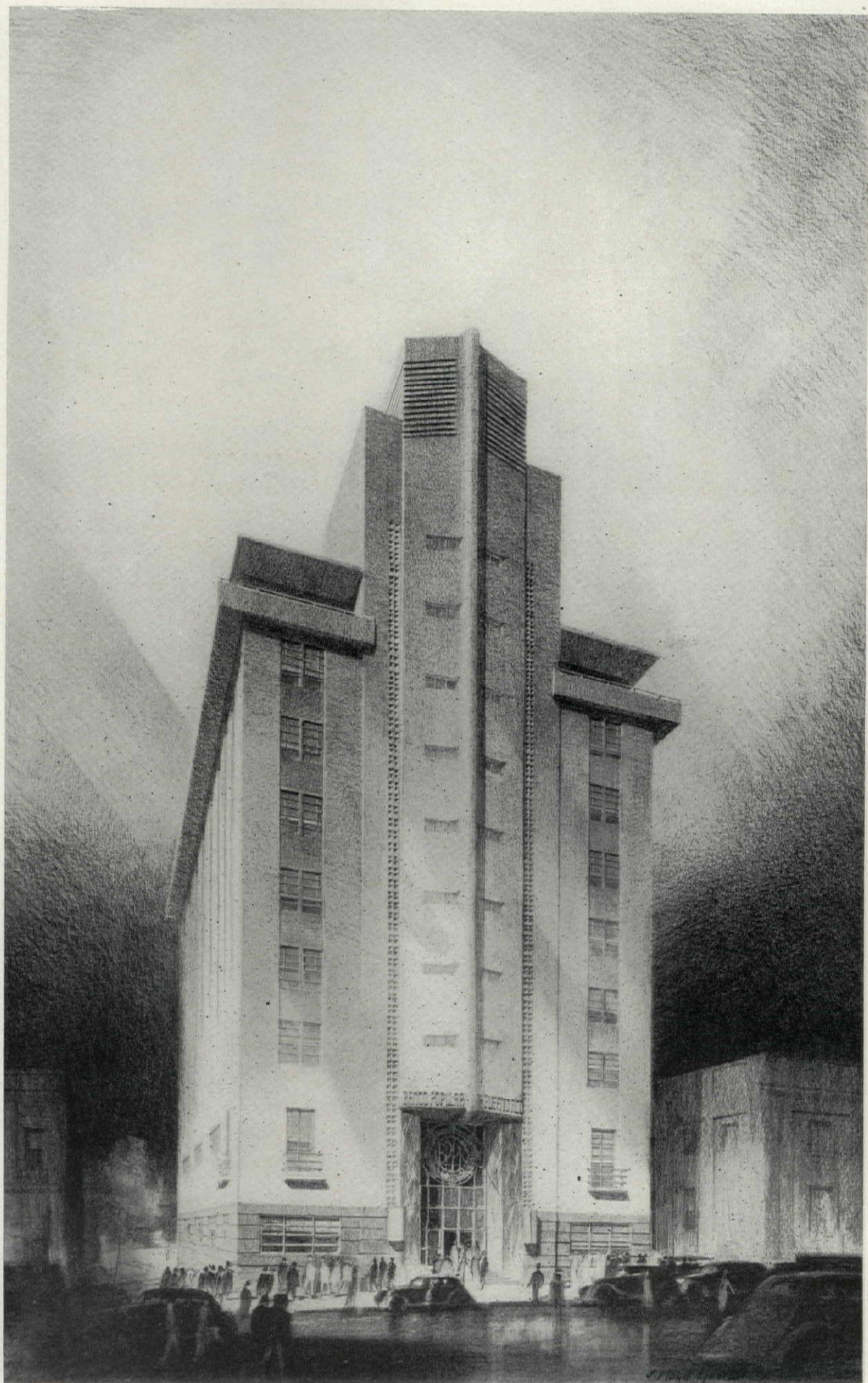
The trend of this essential art of rendering has been to branch like a tree in many directions. There are just as many modernists, realists, surrealists, cubists, impressionists, and so on in this field as in the art world at large. This gives plenty of opportunity for freedom of individual expression. But this individual expression must be kept subservient to the necessity for conveying an accurate impression of the building you are representing, whether it is to be viewed by the designer or by the client. Truth is all-important.

Truth, however, may be conveyed in a pleasant way by a picture which is well-composed with correct values or tones in proper relation to each other, with form and color properly balanced and an underlying scheme of pattern, just as would be found in a good painting from nature. The artist must, of course, be conscientious about this and not distort the subject into something which will never have a counterpart in reality, just for the sake of making an impressive picture. His problem is to make as good a picture as he can from the subject matter he is bound to depict faithfully.

The result he seeks will come about only by serious search, during which many charcoal studies on tracing paper are made, one over the other, each one better than the last until no further improvement in composition can be conceived. To go through this process is not lost motion, but a true saving in time and temper and an invaluable aid to assurance in carrying out the final drawing. Many such studies were made before the final drawing reproduced herewith was started. I dwell on this point because it has been my experience that the average young delineator is slow to realize its importance.

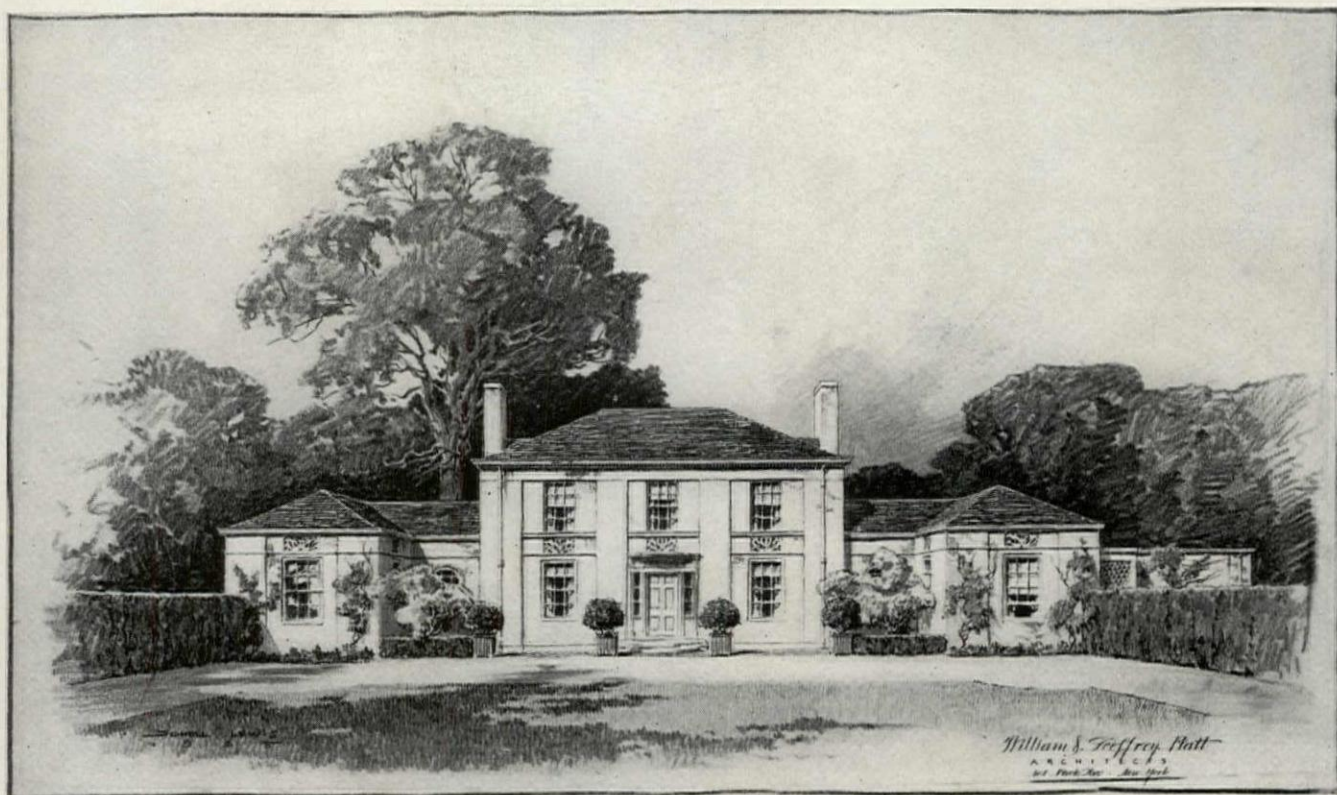
To be successful in this field, one must have an intensity of purpose to put into every drawing all the poetic beauty he feels within himself as he contemplates the architectural creation he is called upon to illustrate.





DRAWING BY J. FLOYD YEWELL OF A BANK BUILDING—CHAUNCEY RILEY OF HOGGSON BROS., ARCHITECT





PENCIL DRAWING BY SCHELL LEWIS OF A HOUSE BY WILLIAM AND GEOFFREY PLATT, ARCHITECTS

## SCHELL LEWIS OF NEW YORK

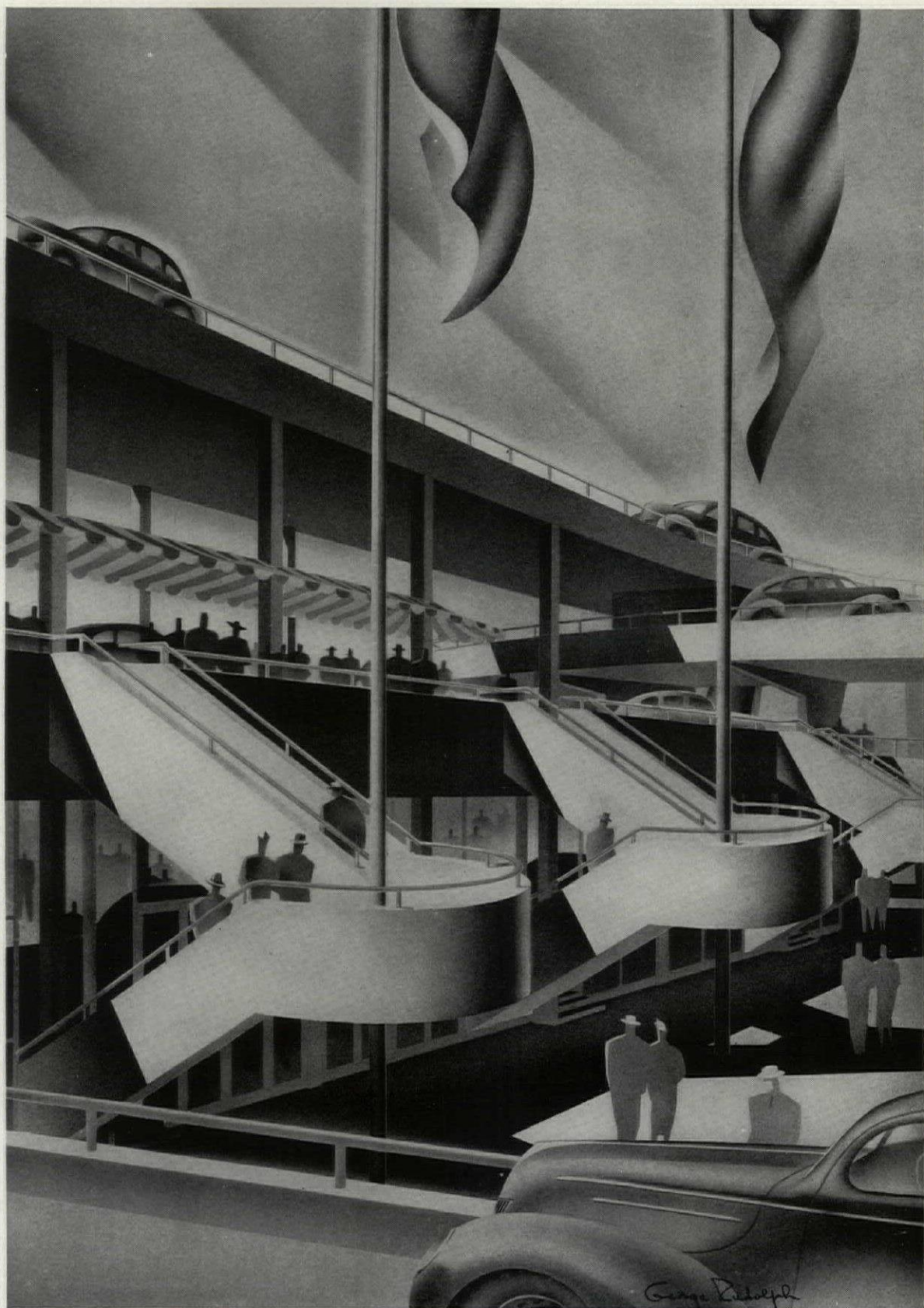
The tendency of architects, or many of them, to get away from the use of renderings, is one that I have little observed, but my contacts are almost entirely with those who are using renderings.

The long continued depression must account for some of this—only too often when a man does get a job he is hard put to find the money to finance it and must cut his expenses to the bone even when he knows it is not to his best interest to do so.

The serious side of this subject is the failure of the architect to make use of such perspective studies and renderings as can be made in his own office; not pretty drawings but honest attempts to find errors in design. Over 15 years in Charles Platt's office thoroughly inculcated in me the need of this, and I am often surprised, on receiving fully detailed drawings of an important building for perspective layout, to learn that not a single perspective study has as yet been made. And this in the day of unfamiliar forms and new materials, when careful study would seem especially important. I doubt any threat to the professional renderer. A picture is still worth a thousand words and for the client it is the best assurance that he is getting what he expects to. Always there is the hope, too, that the picture may have some of the "magic to stir men's souls," which serves to revive flagging interest and may turn a prospective job into a real one.



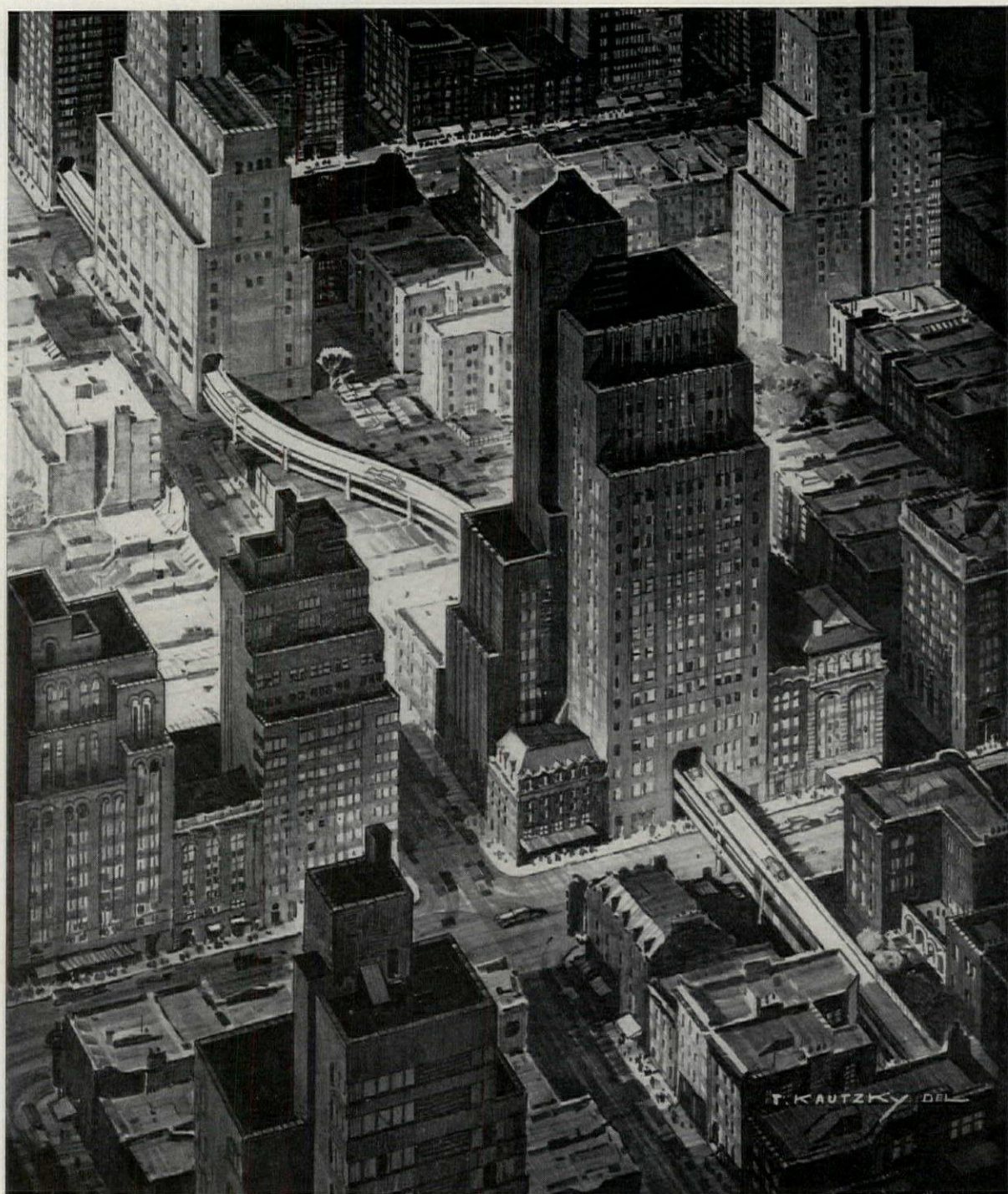




# THE OFFICE OF WALTER DORWIN TEAGUE OF NEW YORK

Mr. Teague says, "Renderings submitted to our clients are schematic rather than pictorial. Since I am not an architect, such architectural design as we create is a by-product of non-architectural design problems. Therefore, we present a scheme as a working organism and the building as the obvious envelope required to enclose it. While we frequently make perspective renderings of our designs, we much prefer to submit both structural and product design in the form of scale models. All my three-dimensional design is developed in models."

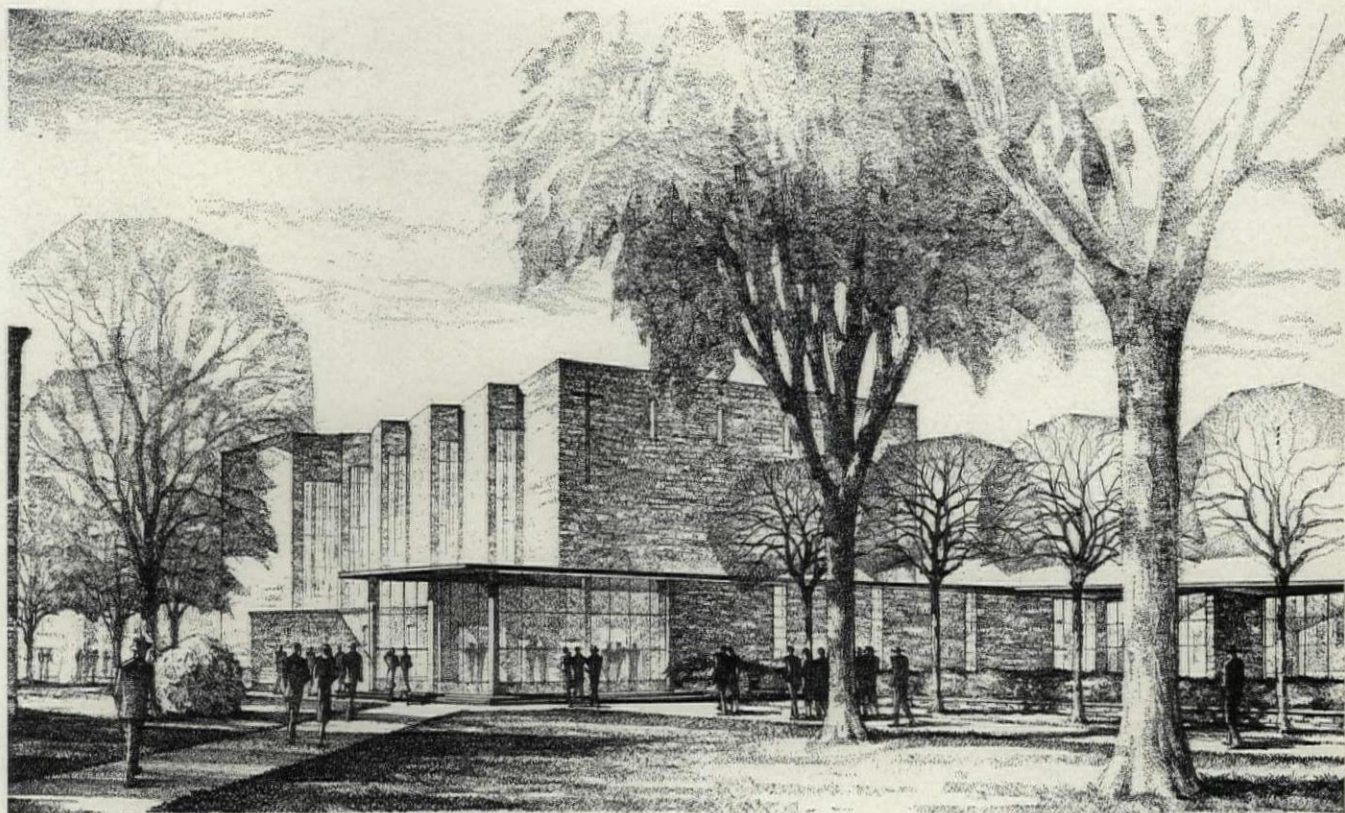




## THEODORE KAUTZKY OF NEW YORK

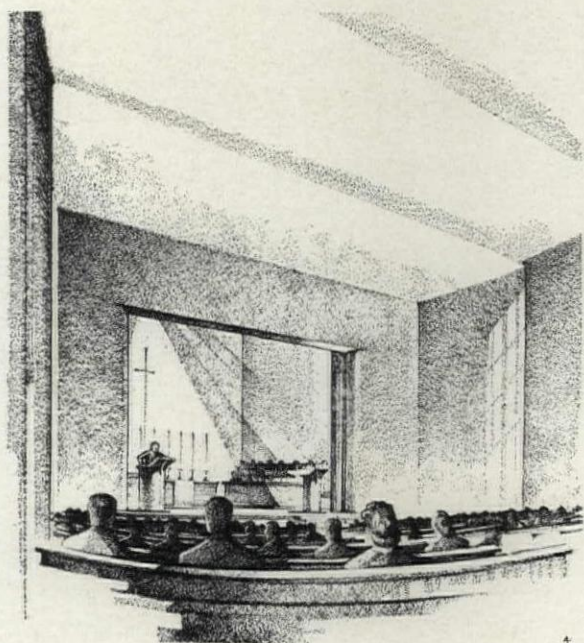
To this delineator there is a purpose for every drawing. The first consideration is to express this purpose as clearly and forcefully as possible. Important as contributing to the utility of the drawing is the matter of pictorial composition whereby the artist has power, through disposition of values and design of underlying pattern, to catch and hold attention and direct it where wanted. The drawing shown, made for New York's energetic Park Commissioner, Robert Moses, had as its purpose to illustrate the Commissioner's idea for a cross-town elevated motor highway. Note how the emphasis has been placed on the highway with no sacrifice of truth.





# ALBERT LOECHER, FORMERLY GERMANY, NOW NEW YORK

Mr. Loecher, whose career was reviewed briefly last month, presents here two drawings made with Negro pencil and Dixon tailor crayon. They are studies for the Library and Auditorium at Carroll College in Waukesha, Wisconsin, for which Ides Van der Gracht and Walter Kilham, Jr., are the architects. To this artist, a rendering must give a clear expression of the principal elements of the building or interior. The details, however, as of less importance, should be given only as an impression. The surroundings are not merely picturesquely attached things but should have organized relation to the building. Figures are not only to give scale but also to illustrate the character and use of the building. The complete drawing should express clearly to the layman the architect's idea.



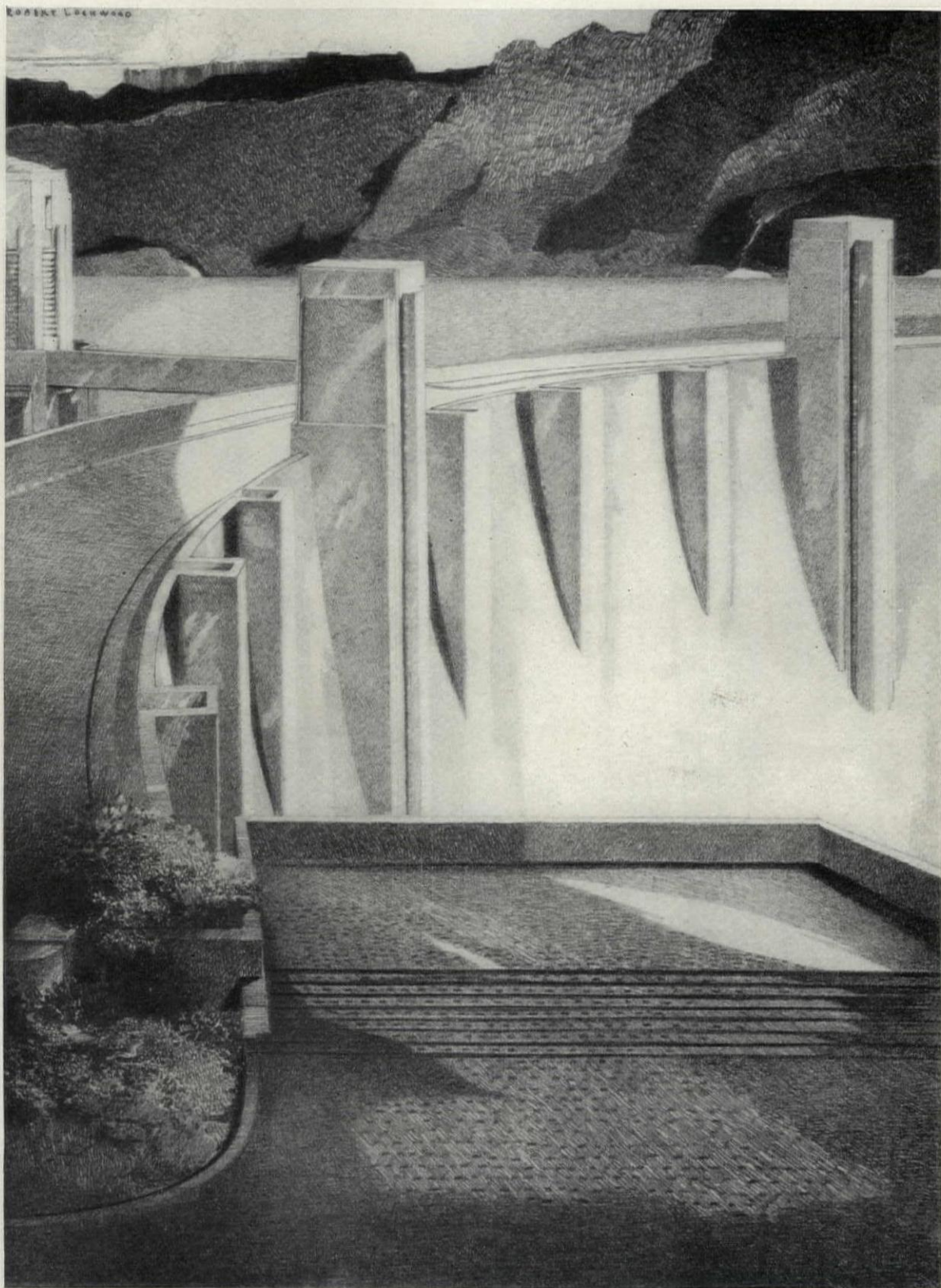




## CHESLEY BONESTELL OF SAN FRANCISCO AND LOS ANGELES

This artist and painter of architecture spent some years prior to 1931 in New York and has subsequently been located on the west coast where he has been doing rendering for both architects and the moving picture industry. To him, "rendering is a commercial art whose end is to explain as clearly as possible what is proposed." The interesting drawing shown was made as follows: An airplane photograph was enlarged to 20" x 16". The parks and buildings were blocked in with Miller's four brush grays familiar to newspaper artists. This blocked-in photo was rephotographed and the details completed in oil on an enlargement 40" x 30". A very realistic result was obtained which is most convincing to the layman.





# ROBERT LOCKWOOD, CALIFORNIA TO NEW YORK

This master delineator, recently established in New York, expresses his philosophy poetically, as follows: "Let those wh've plucked the plumes from out the bird of fame philosophize; and bask in glory. I wear cold glistening beads of sweat aloft my brow, when I approach my task. It is the only crown, I trow, designed to last." The drawing above, of Boulder Dam, was made for Gordon Kaufmann, Architect, of Los Angeles.

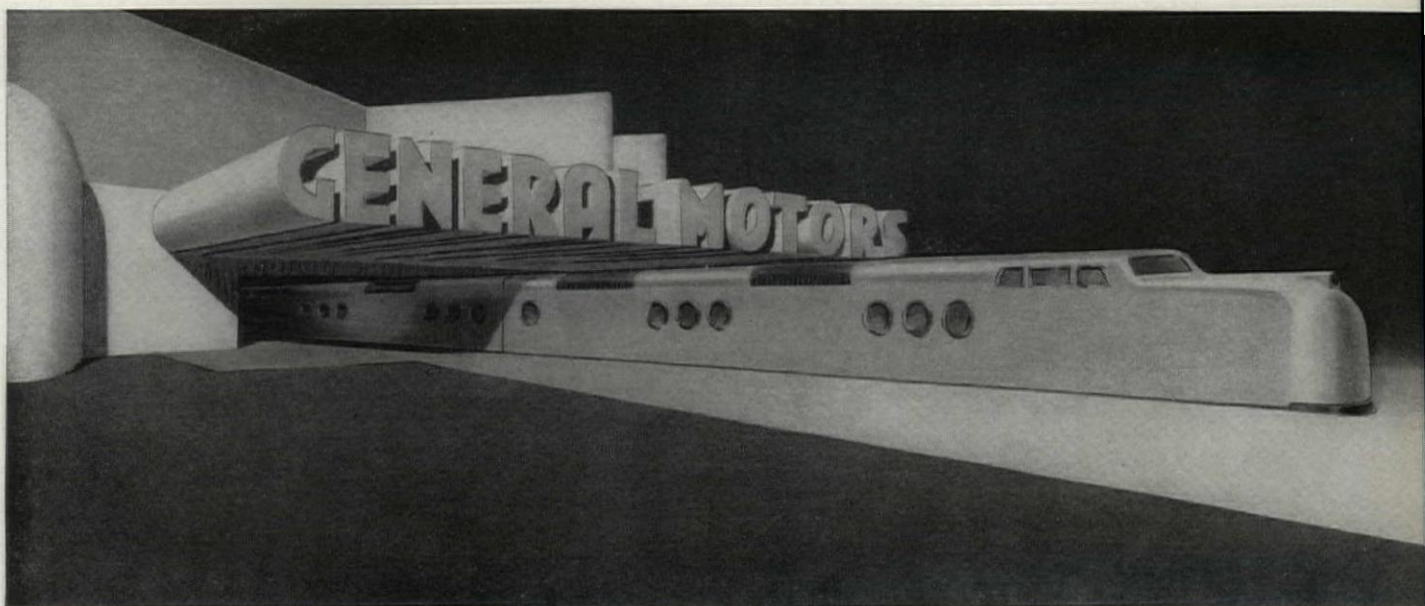




WILLIAM JENSEN OF THE OFFICE OF AYMAR EMBURY II

The drawing shows a proposed tower at the point where the Allegheny and Monongahela Rivers meet to form the Ohio. It was made for Robert Moses in connection with his study of the circulation parkway system of the city of Pittsburgh. The tower was designed to emphasize the focal point of Pittsburgh and to be representative of its industries, through the materials which were to have been steel, glass, aluminum, and Pennsylvania black granite.





## DRAWING FROM THE OFFICE OF NORMAN BEL GEDDES

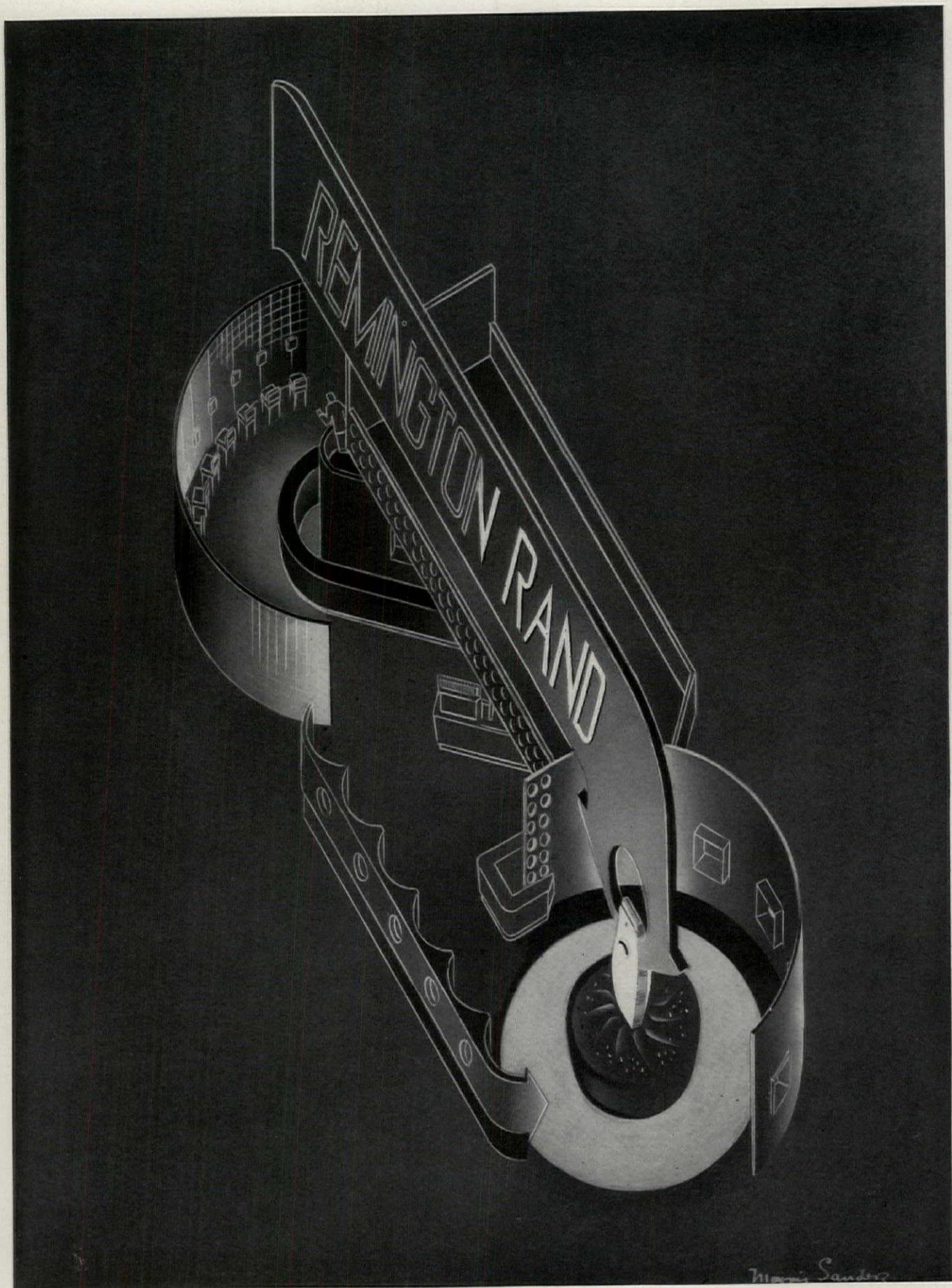
The office of a big industrial designer naturally employs every means to visualize and study designs. While models are extensively used by Mr. Geddes, he also finds rendered drawings of value as outlined in the following statement. "The obvious advantage of rendering is that it presents a three-dimensional visual image to the client, or clients, where plans or blueprints may not suffice. This is especially true in the case of a client who is not familiar with reading drawings. Renderings also act as check when the client is represented by a group or board and plans and elevations might allow individual interpretation or casualness in examination. The necessity of rendering in buildings designed for exhibition purposes is also obvious. The structure for exhibition purposes has a function peculiar to its needs and therefore will be sure to depart from familiar or classic forms. Immediate statement of this divergence is necessary, in the rendering, so as to overcome quickly any preconceptions in the mind of the observer. The satisfactory rendering tells its story without apology or explanation." The subject shown is the General Motors Highways and Horizons Exhibit, the largest single exhibit building at the New York World's Fair, located in the Transportation Zone.

Aymar Embury II, whose office is represented on the facing page, says, "We use renderings a great deal. In the first place, because working drawings mean little or nothing to clients, in showing them designs we almost always make rendered perspectives—in color where color is important, and in black and white if there is a possibility of reproduction in circulars or booklets. We also make a very great number of quick perspective renderings for the purpose of informing ourselves as to what our designs will look like in the round. We find that we

often pick up defects in design which are not apparent in direct elevation. All the bridge work I do is well studied in perspective.

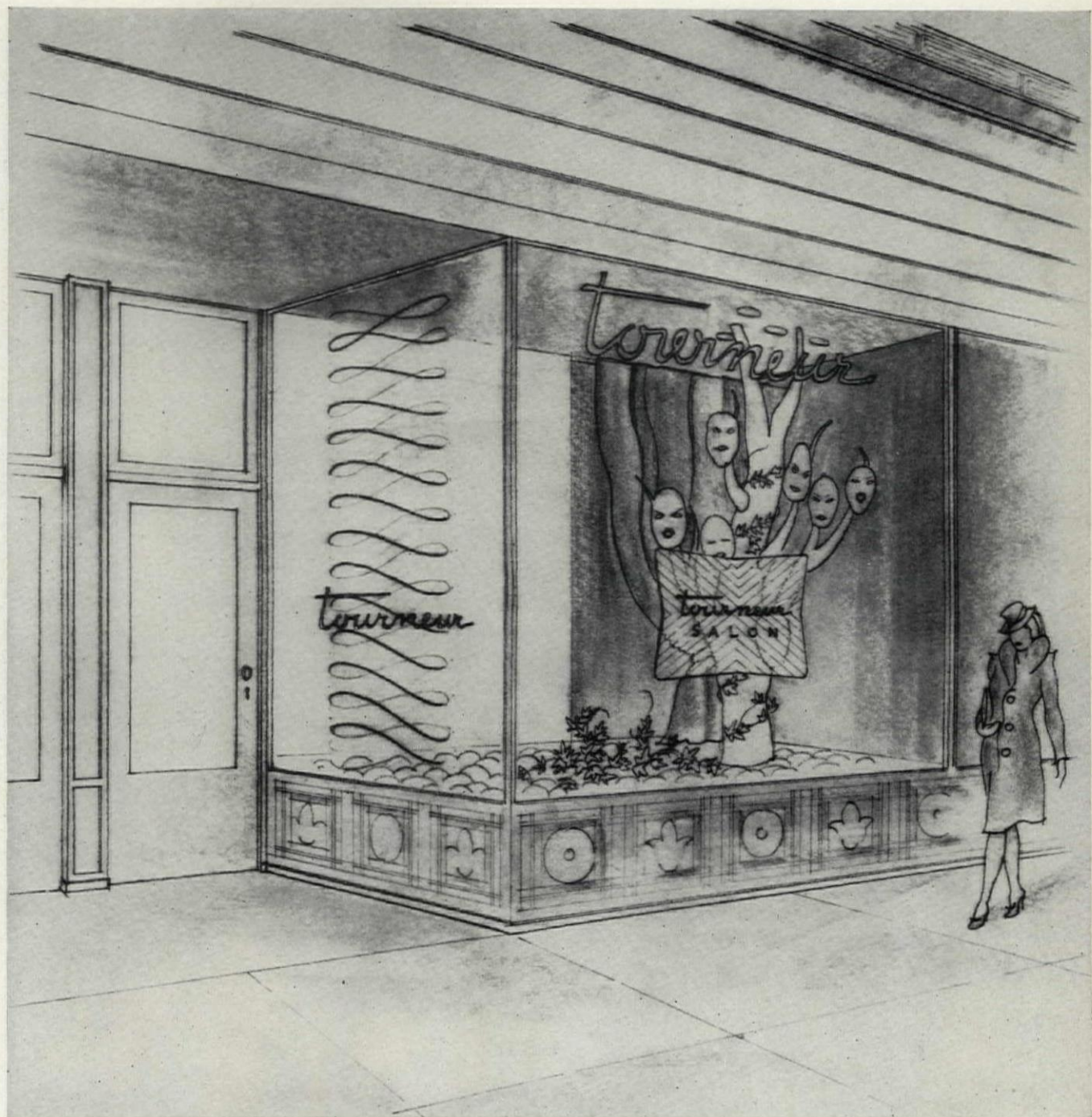
"I find that very few renderers are able to do equally good work on all types of structures, and Mr. Jensen has, I think, a particular facility in making renderings of steel structures. His drawings of the bridges on which I have worked look like drawings of steel and not like drawings of cardboard models. On the other hand, when color drawings are necessary, I usually employ someone outside the office."





AIRBRUSH RENDERING BY MORRIS SANDERS, ARCHITECT

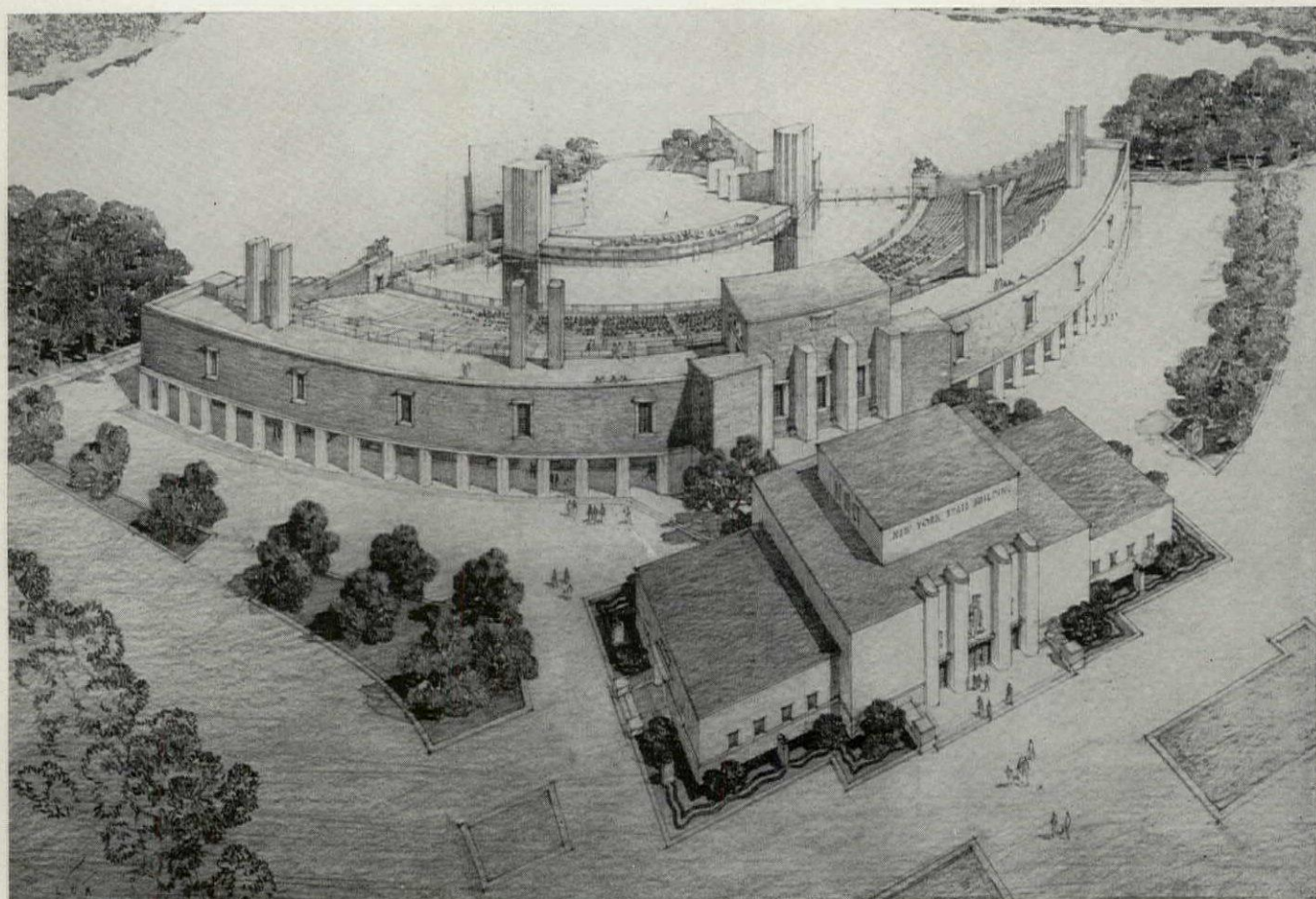




## MORRIS SANDERS, ARCHITECT, OF NEW YORK

Mr. Sanders, who finds skilful draftsmanship no handicap to his success as a modern architect, says: "I find it difficult to make a general statement regarding renderings, as I trim my sails to the wind. I vary the graphic technique and effect as the design subject and the client's perceptions demand—or as I happen to feel. There are times when a rendering is necessary as graphic salesmanship—and certainly many times when a labored presentation is in bad taste. Aside from the variable angle of salesmanship, I find simple renderings a necessary step in design, helping me to organize and clarify my ideas. As a rule, I look for quick expression and work over and under neutral tones with carbon pencil and crayon—sometimes airbrush."



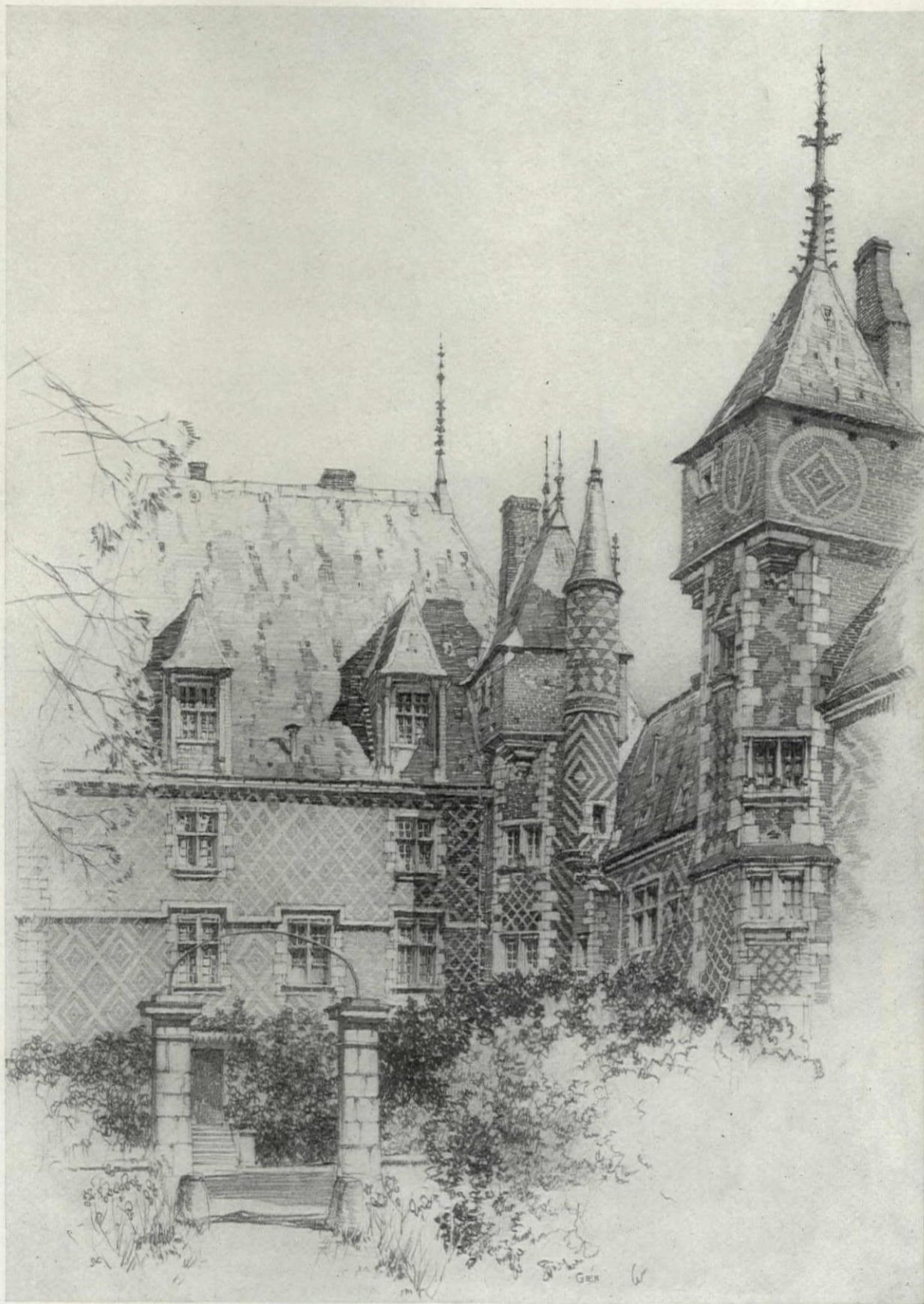


## LOUIS C. ROSENBERG OF FAIRFIELD,

in the state of Connecticut, is represented by a pencil drawing made for Sloan & Robertson showing the final scheme for the permanent New York State Building and Amphitheatre at the World's Fair, which is only temporarily occupied by the Billy Rose Aquacade. Known as one of America's leading etchers, Mr. Rosenberg still occasionally does architectural rendering. When he does, the result is invariably distinguished by graceful avoidance of the banal in composition, as here, and a never failing mastery of sure and economical indication of architectural detail and texture.



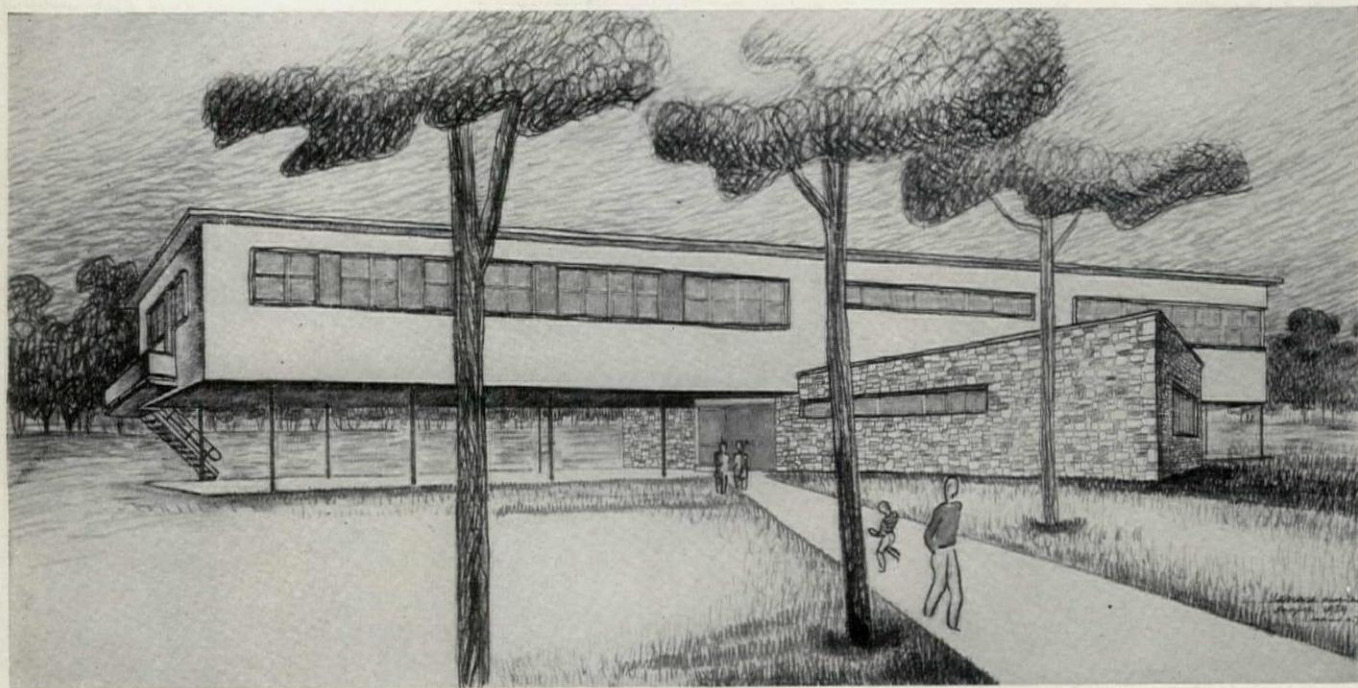




### SAMUEL CHAMBERLAIN OF MARBLEHEAD, MASSACHUSETTS

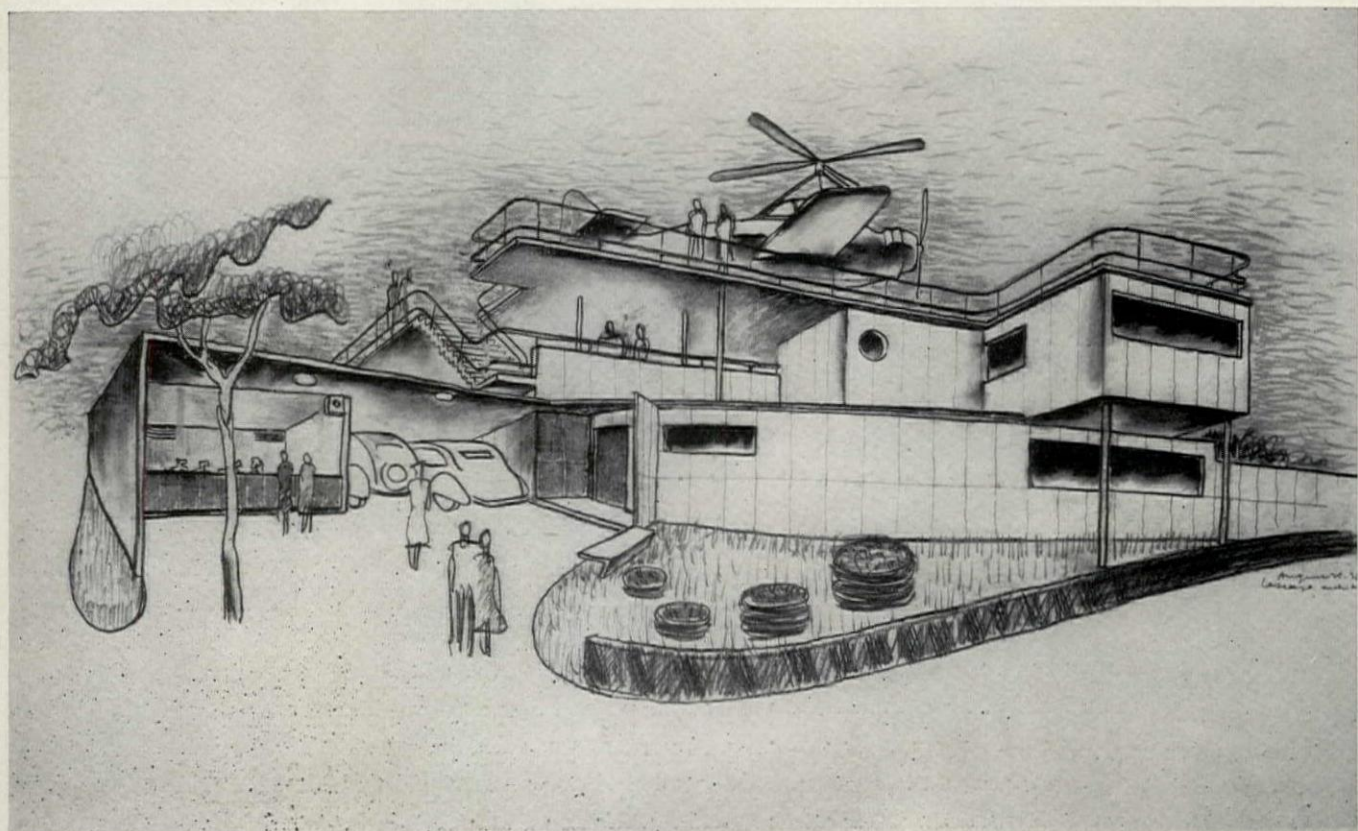
Contributes, not a rendering in the strict sense, but a drawing of a rather complex architectural subject. This was made with many grades of pencil, from 4H to 4B, applied with all the pressure they would stand. The subject is the Chateau of Anne de Bretagne, in Gien, France. Says, briefly, "I think the public likes good draftsmanship, and that a sloppy rendering is a liability." This philosophy is evident in every drawing he makes.





## WILLIAM LESCAZE, ARCHITECT, OF NEW YORK

Says Mr. Lescaze, "If the architect has carefully and in detail thought out his design, he has it clearly in his mind and there is little need for him to make a presentation perspective except to record his suggestions for the client. In my own practice I sometimes make simple, direct perspectives like these. Though I may sketch one or two sides of a building I must have just as clear and definite a conception of the others. The architect should be expected to think that clearly, at least, about his work. Since buildings should be in scale with human beings, figures are used to show that scale. Materials, wherever possible, should be indicated as they, too, affect that scale." Above is a boys' dormitory; below, a "House of 2039."





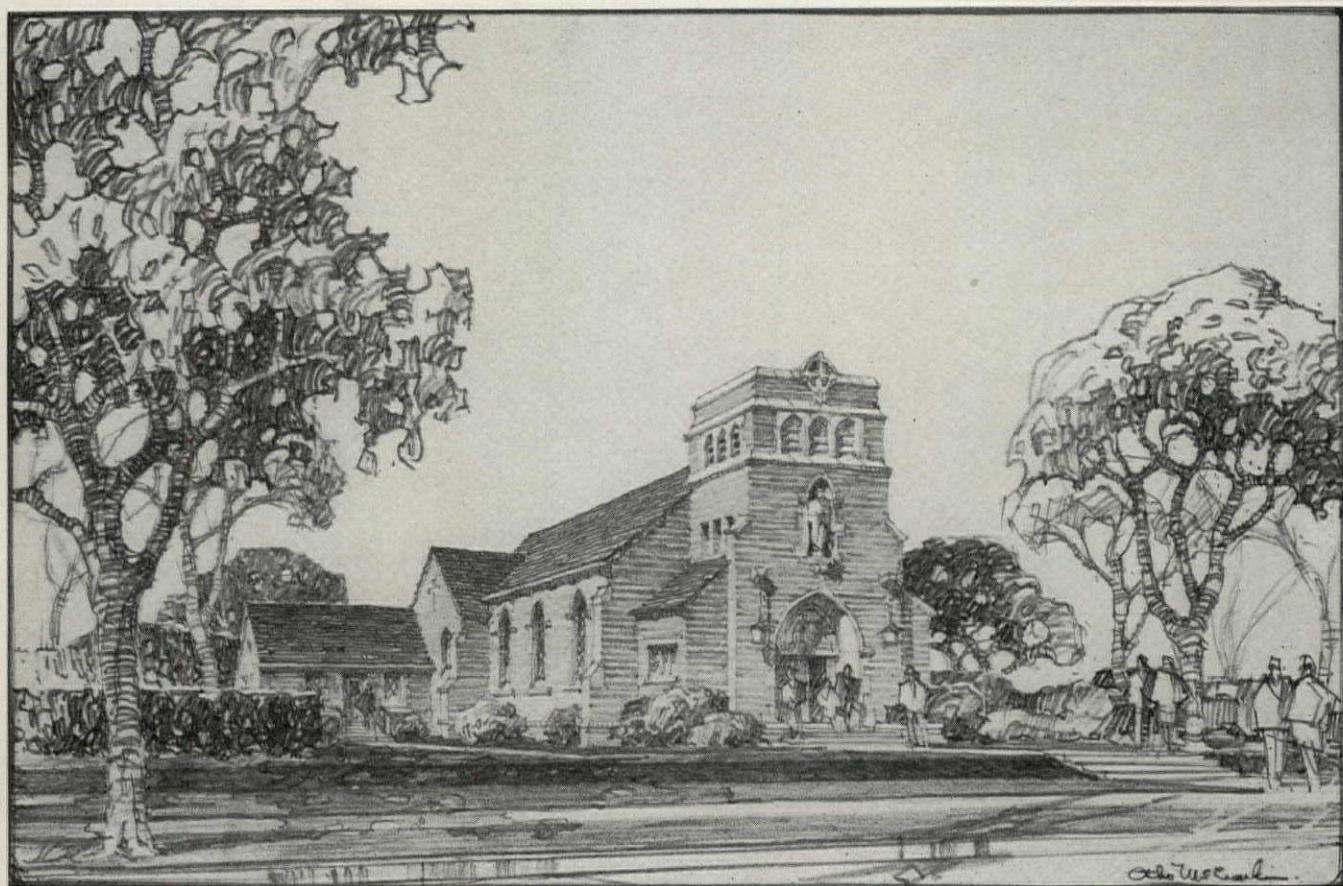


## DRAWINGS BY ROGER BAILEY FOR SMITH, HINCHMAN & GRYLLS

In marked contrast to the two drawings opposite are these rather realistic renderings done largely with gouache. Mr. Bailey, who was holder of the Paris Prize in Architecture in the early twenties, is now teaching design at the School of Architecture, University of Michigan. As these drawings witness, he is a brilliant draftsman. One feels that his aim is to delineate architecture honestly and naturally and to make each picture a good composition as well. The drawing at the top shows a new clubhouse building for boys in Detroit and the one below is of the Seventh Church of Christ Scientist in the same city. Smith, Hinchman & Grylls were the architects in both cases. They believe firmly in the utility of such renderings.



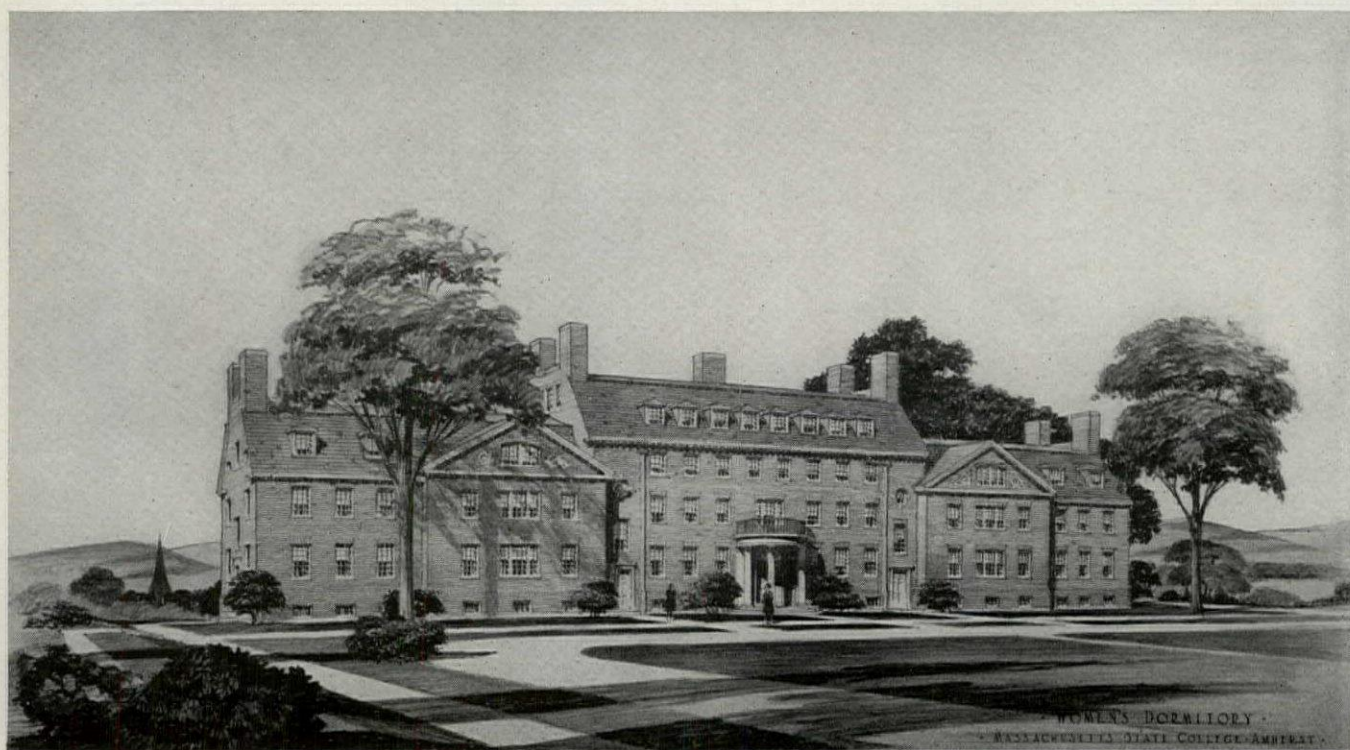




# OTHO McCRACKIN OF HUTCHINSON, KANSAS

Both of the gentlemen presented on this page are essentially architects and designers who have nevertheless a flair and a liking for good draftsmanship. Mr. McCrackin's style is quite personal while Mr. Witton's follows more closely the traditional manner made popular by the late David A. Gregg. Louis Warren Ross was the architect of the building shown below.

# FREDERICK R. WITTON OF BOSTON, MASSACHUSETTS







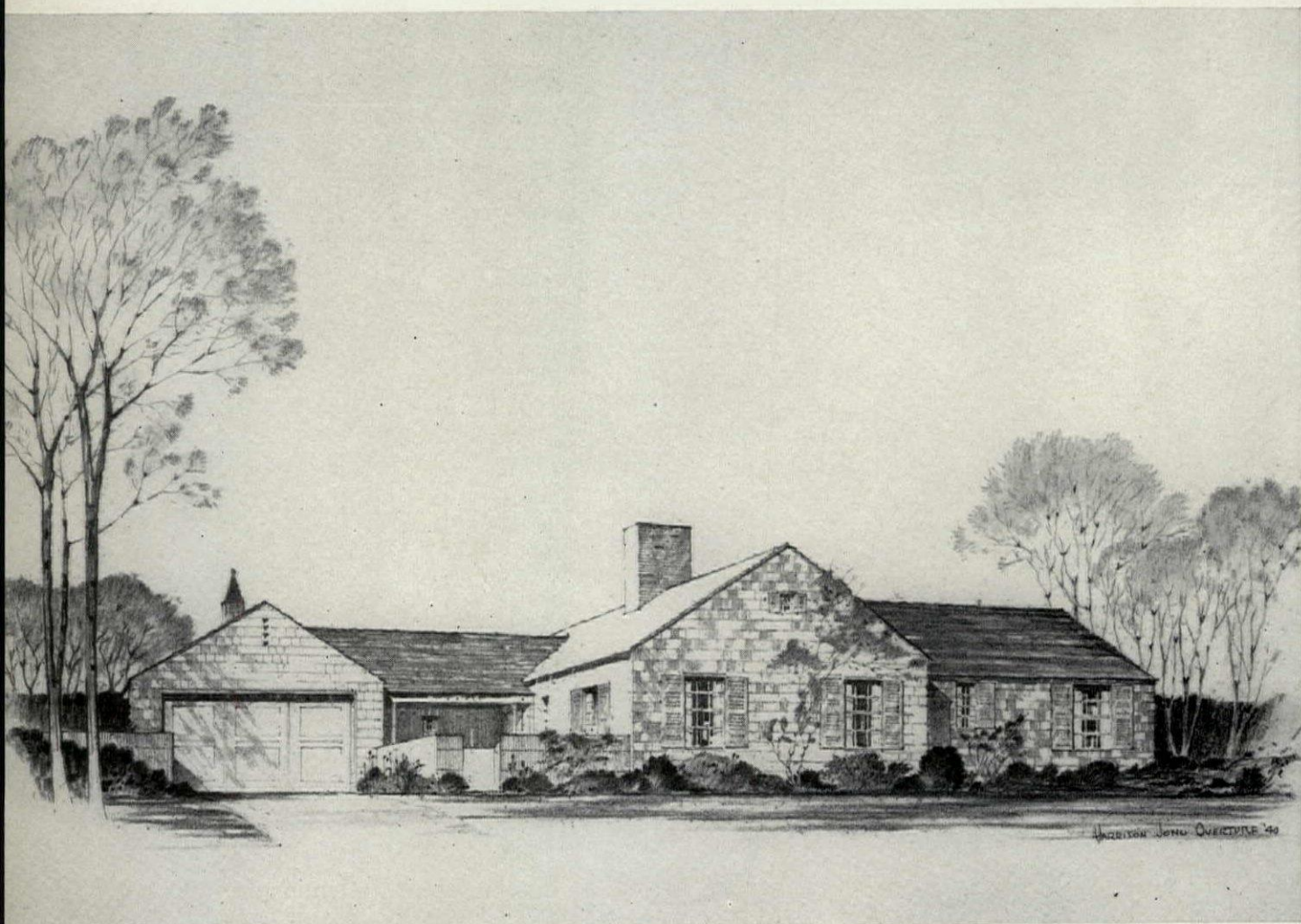
A L B E R T   E .   O L S O N   O F   N E W   Y O R K

Black and white on gray paper is found effective by Mr. Olson in concentrating attention on the building. The house shown is by Randolph Evans, Architect. The rendering below of a house by Frederick L. Porter, Architect, is done in pencil in a free manner characteristic of Mr. Purdy's work. Both drawings are of the type that is impressive to small house clients.

E A R L   P U R D Y   O F   N E W   Y O R K







## HARRISON JOHN OVERTURF OF SEATTLE

Mr. Overturf, some of whose work has appeared previously in this magazine, is associated with architect George Wellington Stoddard. His philosophy is as clear and direct as his drawings. He says, "I have always tried to keep my renderings as simple and truthful as possible. I believe that too much emphasis on entourage or too dramatic a presentation 'kids' not only the architect but the client as well." He lays out his drawings freehand, checking with plans and elevation as he goes along. This particular sketch of a house by Mr. Stoddard's office was made on Economy drafting paper with an Eagle Drafting pencil. Mr. Overturf came up the hard way, starting his career as an office boy in the office of Heath, Gove & Bell in 1923. George Gove and Herbert Bell gave him his early training in architecture and draftsmanship. After a year at University of Washington Fine Arts College in 1928 he entered the office of Mr. Stoddard as a draftsman, gradually working into design and delineation. He became an Associate in 1936.



Kasowitz





Gene Mehner



## BURT SULLIVAN OF NEW YORK

Mr. Sullivan is one of the younger men in New York who served an apprenticeship as perspective layout man for many of the most famous delineators. Gradually he learned from them the principles of composition and the techniques of various mediums, finally becoming proficient enough to set out for himself. He believes that rendering is a specialty that can be done most economically and efficiently for the architect by the professional delineator. The building shown in one of his drawings reproduced above is an apartment house project by Boak & Paris, Architects, New York.





#### ALAN C. DAVOLL OF OXFORD, NEW JERSEY

Mr. Davoll is represented by a rendering of a house by architect Marcel Villanueva, drawn with 2B Wolff pencil on light brown paper and colored with water color and tempera. An interesting point to note is that the highly effective sales value of color was present for the client, while the photographic color values used permit successful black and white reproduction. The artist has been rendering professionally since the early twenties and employs both color and black and white mediums in his work.

Leo J. Cowley (left, below) and Frederick Crowther (lower right) are both renderers of long experience. Mr. Crowther, a native of Manchester, England, has been in the United States since 1910, practicing architecture in various states and delineating for other architects. He has been a free-lance illustrator in Detroit since 1927. As a rule, his colored drawings are made on tracing paper floated onto tinted green or gray board, rendered in transparent colors with tempera for sky and highlights. Believes in meticulously accurate perspective layouts. His drawing, shown on the facing page, shows a church by Aloys F. Herman and Howard T.



Simons, Architects. Mr. Cowley's lithographic pencil drawing opposite was made purely as a study in design. It was done on tracing paper and floated onto heavy white board. This delineator worked in a number of big New York offices until 1926, when he went to Detroit. After a period in the offices of Smith, Hinchman & Grylls and George D. Mason & Co., he became and has since remained a free lance.





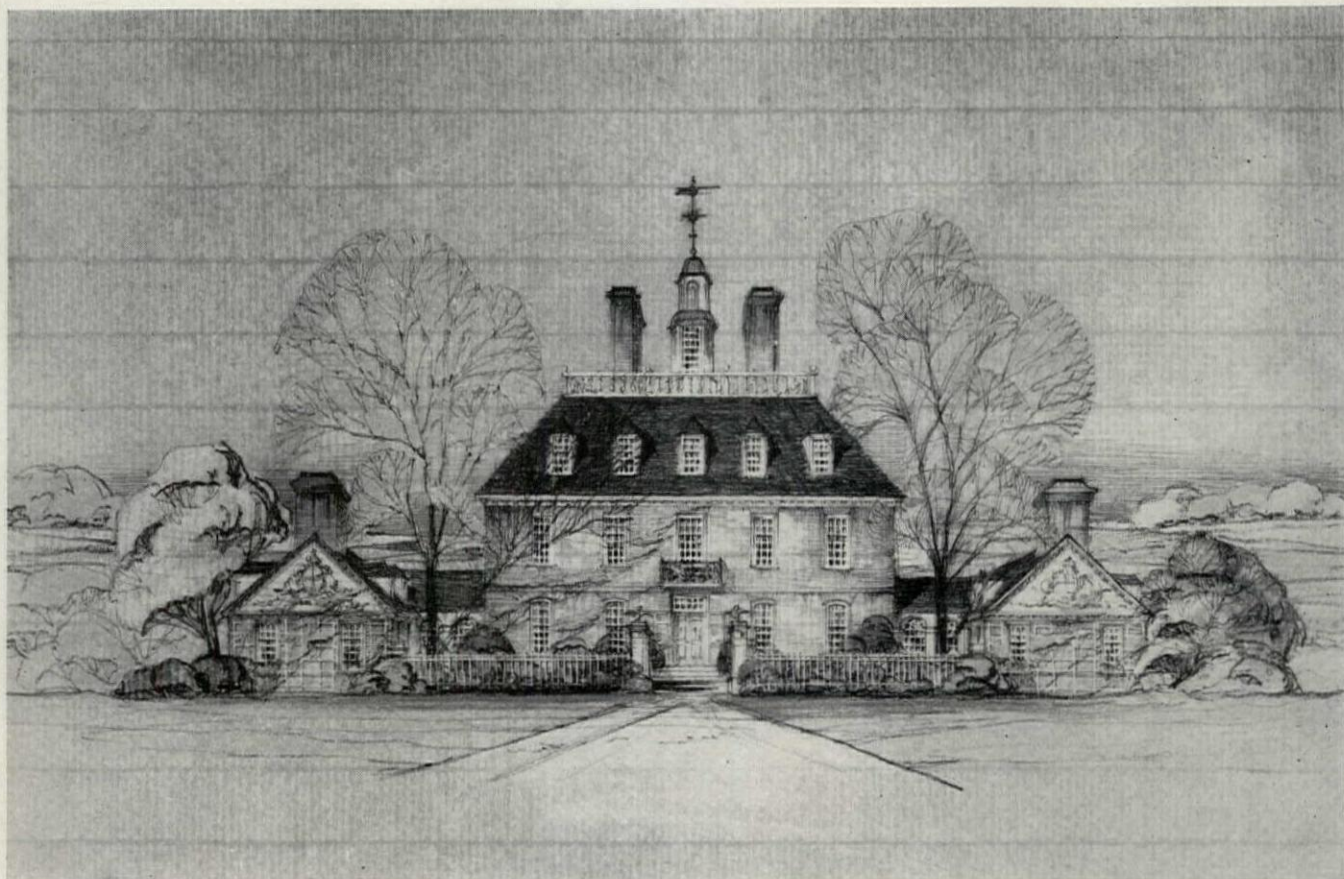


FREDERICK CROWTHER OF DETROIT, MICHIGAN

LEO J. COWLEY, ALSO ESTABLISHED IN DETROIT







#### JEROME ROBERT CERNY OF CHICAGO

Mr. Cerny, whose practice consists largely of country houses, is an architect who loves to draw as well as to design. He gets almost as much keen pleasure out of the act of portraying in graphic form the architectural creations that take shape in his mind as he does from seeing their eventual realization in concrete form. The drawing reproduced above shows one of his recent houses, now in the working drawing stage, which is based on Colonial Williamsburg. The sketch was made on a buff-colored, birch bark paper with a special ribbed nap. 3B Wolff pencil was used for the black line drawing and shaded areas. The drawing was then fixed and the color applied with crayons and pastels. Highlights and whites were picked out with Chinese White. Mr. Cerny also employs scale models of his houses as a help in visualizing the design for the client.



# INTERIOR DECORATION, 1940

BY TALBOT F. HAMLIN

It would almost seem that the deader became the eclectic movement in architecture the more plushy, exuberant, and luxuriant were the words with which eclecticism in interior decoration was decked out in the New York newspapers and certain types of "art" or home magazines. There is a kind of iridescent, overluxurious writing growing up around the subject, which finds its only equal in the descriptions of cakes and puddings in the cooking column. To this extraordinary art of surrounding reality with the tufted pink silk cushion of glamour, advertising has contributed much by making ten adjectives grow where but three existed before. Examples are too numerous to attack; one can only think that the disintegration of the language is a true expression of the disintegration of the taste that produces these confused, overexpensive, impractical eclectic interiors themselves. The shops outdo each other in headlong hurry to change the style from year to year, almost from month to month. The periodicals and the newspapers rush madly along inventing or discovering new words in which to describe these strange travesties and caricatures of the past that now pose as the latest things in current interior design. Of one house a paper stated that it was a pleasant mingling of Spanish and Georgian! The phrase arrested my attention; it had all sorts of exciting biological suggestions; one could not help having pictures of the traveling Englishman in the nightlife of Madrid, or some darkly handsome Castilian prince in a northern court. There are apparently no laws against artistic

miscegenation. The queer thing was that the illustration showed a building which was neither Spanish nor Georgian at all; but, then, what would one expect from the offspring of such a union? Another choice bit occurred in the recent newspaper description of the exhibition rooms in a certain New York store, thus: "On the ground floor the sitting room-card room goes completely Victorian, though the furniture used is mostly Regency." How anything can be completely Victorian when its furniture is of an entirely different style and spirit is a question answered only in this factitious multidimensional world of fashionable interior decoration.

This extraordinary confusion of ideals as to what a house actually is supposed to be and do curses the entire interior decorating field, and coupled with the commercial drive toward rapid changes in taste to stimulate new purchases is making the rational design and distribution of decent furniture almost impossible. Maybe it is this which caused the stupidity and ugliness of the furnishings of the Fair Houses both in San Francisco and New York, referred to in a previous article. It is a movement especially disastrous because furniture conditions much of the comfort or discomfort, the pleasantness or strain, of ordinary living; and what chance can true standards have against this cataract, this eruption, of purple-and-gold words surrounding objects so frequently noisome? Little by little the interior decorating showshops and commercial pluggers are reducing furniture and decoration to that level of





THIS "CORNER FOR LIVING" WAS DESIGNED BY RALPH WALKER, NEW YORK, FOR THE 15TH EXHIBITION OF CONTEMPORARY INDUSTRIAL ART

complete non-meaning which characterizes women's hats. Unfortunately it is neither so easy nor, for most people, so economically possible to throw a sofa into the ash barrel as it is to put a hat down the incinerator!

It is therefore all the more interesting that two important exhibitions of contemporary interior decoration and industrial art are now current, in which the aim is the reverse of this ostentatious nonsense. One is the 15th Exhibition of Contemporary American Industrial Art at the Metropolitan Museum in New York, the other the group of interiors shown so beautifully in "America at Home" at the New York World's Fair.

The first, because of the strict limitations of space, was forced to the showing of but a few interiors, and even these are exhibited frequently in a sectional rather than a complete form. As in the earlier shows of this series, groups of architects and designers were given complete control of definite sections of the exhibition, working in free collaboration under a section leader. As the exhibition foreword states: "Individual expression has not been denied to any designer. Each has chosen his own subject and has

had a free hand in the choice of assistants and collaborators. While the Museum has made many suggestions, it has forced the hand of no one. Many voices may at one time sing the same tune; the range of each is its own, but the key for all is the same."

It is the key, then, in which these voices sing which becomes important, and for me at least the tune was uninspired and confused. The unity lay in the plethora of things, of new materials and new finishes; in a strident search for the novel and the different. Perhaps the exhibition was striving for two incompatible ends—to show, on the one hand, the greatest number of objects in the small space available, and, on the other, to indicate what rooms furnished in today's manner should be like. Now, of course a room and an exhibition are two entirely different things, and again and again in the Metropolitan show the visitor is conscious of the discrepancy between the aims. A room is a place to live in; a beautiful room, a satisfactory room, is one which aids the human being, both physically and psychologically, to live, to do work, or to relax, as the case may be. As such, it must be designed primarily around the human working ways, the human body in action or relaxation, and all that complex of dream and reality, of ambition and modesty, of social contact and family affections that make up the expressions of living.

In such a room, necessarily the materials of which it is made, the number of things in it, and the novelty or habitual quality of its shapes and colors must be secondary to the great controlling aim of the interior as a frame for some part of living. Of course new materials and new ways of using old materials will occur in the creative design, for human creative effort is always directed toward forming clearer and more perfect answers to the problems of human living; and many of these new materials — in strength, in color, or in texture—offer vital new approaches to these problems. Since their qualities are different from those of the old materials or the old ways, their shapes will vary also. Nevertheless, all of this newness of appearance will be, in the

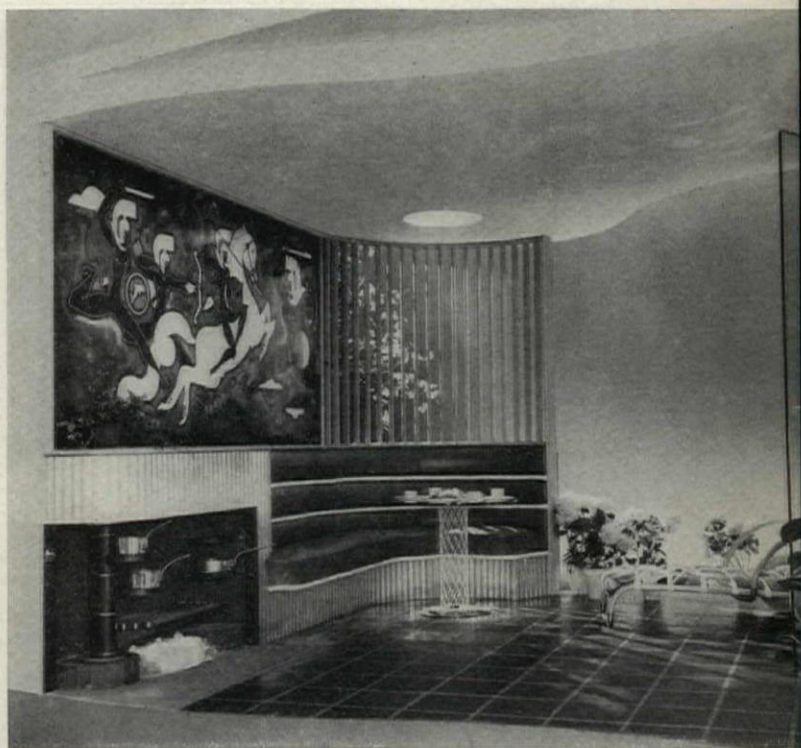


good room, incidental to purpose—to comfort, to eye ease, to the right balance of quietness and interest.

Naturally such a room will hardly prove a perfect exhibition of industrial objects, the brilliant display of which is an art of its own, quite independent of human living in the broader sense. Yet the Metropolitan exhibition had to be a display of industrial objects. Where it is such an exhibition in the frankest manner, as for instance in the section devoted to metals and synthetic textiles, designed by Harvey Wiley Corbett and Louis Skidmore, it is brilliantly successful; its vivid eccentricities of form are dynamic, attention-compelling, and creative, and its use of all of the different colors and textures of the material shown interesting to a high degree.

But this same attitude applied to what purport to be living spaces becomes definitely disturbing. Ralph Walker's Corner for Living exhibits interesting textiles in an interesting way, and its use of a thin wooden circular slab as a reflecting element is brilliant and stimulating; but I know few people who would like to live even for short times with eyes confused and dazzled by such a medley of different patterns continually before them. Wallace Harrison's Country House Hall has a greater reality in its combination of flower sink, half-transparent storage cabinet, and interesting woven flexwood walls; yet even here the exhibition complex has rendered the approach to the problem basically unreal. One wonders, too, if the dishmop-cloth lintel and chair of Gilbert Rohde's Living Room is intended for emulation or for pure shock. Surely it would be difficult to conceive of any material less expressive of modern ideals, more impossible to clean.

It is all the more agreeable perhaps, because of the forced confusion and crowded quality of so many of these, to come upon the examples in which something of the quality of real living has entered in. The Dining Alcove, for instance, by Edward D. Stone, with its artful contrast of brick wall, foliage, bamboo screen, and split-bamboo awning. One may question the use of matting as a



IRVIN L. SCOTT DESIGNED THIS: "COVERED TERRACE." ALL PHOTOS OF THE SHOW ARE BY COURTESY OF METROPOLITAN MUSEUM OF ART

flooring in such a semi-outdoor place as this seems to be; but the forms are quiet and well designed, and there is a pleasant third-dimensional quality in the waving of the awning line and the contrast between the little flower boxes that march so entertainingly up one wall, with a curved planting space below them. There is some sense of living quality, too, in the Covered Terrace of Irvin L. Scott, with its curved seat by an outdoor grill, arranged delightfully both for day and for night use; yet here again some imagined necessity for exhibition brilliance has led to the employment of materials not in themselves the best for their use. Particularly unfortunate, to me, is the short staccato vertical rhythm of the fireplace spacing and the fascia beneath the seat.

The two most interesting rooms are the charming Nursery for a Child Aged Four, by William Lescaze, and the Prefabricated Cabin Interior, by Donald Deskey, with its shiplike economy of space, its interesting use of wood, and its practical, simple furniture. The Lescaze nursery, with its clear bright colors, its interesting wavy-striped curtain, its simple furniture, and its attractive toys, would delight any child, and there is about





WILLIAM LESCAZE, NEW YORK ARCHITECT, DESIGNED THIS NURSERY AND CALLS IT "ROOM FOR A CHILD, AGED FOUR." IT IS NOTABLE FOR ITS CLEAR, BRIGHT COLORS. THE EXHIBITION OF CONTEMPORARY AMERICAN INDUSTRIAL ART WILL CONTINUE THROUGH SEPT. 15 AT THE METROPOLITAN

it a kind of practical clutter which seems the essence of child activity. As shown, it is perhaps overfull; but the provision of aquarium, the pan for growing plants, the working counter, the toy cabinet, and the furniture in general is so excellent, the color composition so pleasing, and the use of the comparatively small space so efficient that it forms a winning and attractive whole. Here, for once, even the exhibition purpose seems to have been absorbed and integrated into the actual room purpose.

The Donald Deskey interior achieves its unity by being really what it is—by its almost complete subordination of exhibition

purpose to the reality of the room. The folding beds or berths, the fireplace set so that one may enjoy in one view the flickering of the fire and the outdoor scene through large-paned openings, the use of a pleasant-colored wood veneer in the interior, the heavily sandblasted texture of some of the wood elements elsewhere, and the quiet color go to make up a whole which seems, like the nursery, definitely related to real people and real life, a place where men or women could somehow really be at home.

This whole cabin of Deskey's design is being built complete in the "America at Home" show at the New York World's





THE INTERIOR OF THE PRE-FABRICATED CABIN DESIGNED BY DONALD DESKEY, NEW YORK INDUSTRIAL DESIGNER, FOR THE SHOW AT THE METROPOLITAN MUSEUM AND ALSO IN THE CURRENT EXHIBITION OF ROOMS AT THE NEW YORK WORLD'S FAIR, 1940, SEEMS DEFINITELY RELATED TO HUMAN NEEDS

Fair. It is significant of the forwardlooking creative approach of the Fair exhibition that this is so, and as one walks up the long curved ramp with its attractive colors one is at once conscious of an atmosphere far different from that of the crowded Metropolitan display. Of course the Fair had an enormously increased area, but this is not the whole story. In the building directed by Mrs. Louise Bonney Leicester, Shepard Vogelgesang has created a display both winning and effective. In the center is a cylindrical opening containing a reproduction of one of the apartments of the New York Housing Authority, which has been furnished

and decorated by Gilbert Rohde. It is reflected above in a vast sloping circular mirror, so that one sees its rooms from almost all possible angles. Around the ramp in clearly distinguished recesses are arranged the various exhibit rooms, separated from each other by broad surfaces of walls so that each counts as a unit. The whole forms a most imaginative composition, successful aesthetically in its own right as well as serving to show the exhibit excellently. Many of the rooms more than live up to the standard of the exhibition as a whole. In some there is a combination of reality, poetry, and general excellence of design.





"BEGINNER'S LUCK" IS THE NAME GIVEN THIS NURSERY BY THE DESIGNER, THEODOR MULLER, OF BOSTON. THE MOTHER WILL APPRECIATE ITS SANITARY AND SOUND-PROOFING QUALITIES, AND THE SMALL OCCUPANT WILL DELIGHT IN THE PLAY BENCH, THE PATTERNED FLOOR SUGGESTING RIVERS, FIELDS, AND MOUNTAINS, AND IN THE CHEERFUL COLOR SCHEME. . . . WILLIAM MUSCHENHEIM, OF NEW YORK, DESIGNED THE ROOM SHOWN BELOW, WHICH HE CALLS "PARENT'S RETREAT." IT IS A COMPLETELY-APPOINTED "ROOM OF THEIR OWN" FOR THE MOTHER AND FATHER. PHOTOS BY RICHARD AVERILL SMITH



All the most interesting interiors are definitely "modern," but few are tricky or ostentatious, and in the extraordinary range of effects which they produce they reveal the freedom inherent in contemporary design. Theodor Muller's Nursery is as practical as it is attractive. Its cork tile walls not only would quiet the noise of strenuous play but would not show the prints of grimy little hands. The furniture is simple, direct, pleasing, with shelves and cabinets and a work bench just where they seem most useful; and gaiety is brought into the room by Muller's brilliantly colored and playful mural that decorates one corner.

William Muschenheim's Parents' Retreat is another unconventional solution of actual living needs. The old concepts of bedroom, closet, dressing room, and bath serve only in the most sketchy way the uses to which they are actually put. Muschenheim has attempted to take an area off the parents' bedroom and make it a combined space for work, for dressing, and for relaxation—informal, useful, a lovely as well as an efficient place in which a married couple could get away from the children or the guests, from the public formality of the usual "upstairs living room," and be themselves. It is quiet though definite in color, with certain sharp accents to prevent any sense of dour gloom, and its long windowsill table—part desk where the family business can be carried on, part flower shelf, and part dressing table—has in its quiet length and business-like simplicity a positive expressive quality. The whole forms an excellent contemporary picture of the boudoir idea and somehow seems designed for an actual modern couple, hardworking, imaginative, unselfconscious, companionable. A trifle hard and uncompromising in detail, it might perhaps have been even more attractive with a slight touch of more gracious and rounded forms and softer colors here and there.

Virginia Conner's Bed-Living Room, somewhat quaintly called "Seven Days" to indicate its general utility, is thoroughly successful in being, above all else, livable. Its straightforward, simple use of the customary type of apartment house rectangle, its



happy furniture arrangement, its gray, green, and red color, all combine to produce an interior of distinction, humanity, and charm. The wide shelf behind the bed, the inviting mirror over the fireplace, and the simple unequivocal cabinets are none of them perhaps extraordinary as units, but the whole room has an unassuming, natural quality that might blind the rapid observer to its rich excellence. For an actual room the gray on the wall might have to be lightened; one feels that here compromises have been made with the need to produce striking exhibition effects. With this slight change, it is a room of which anyone could be proud and, even more, be very fond.

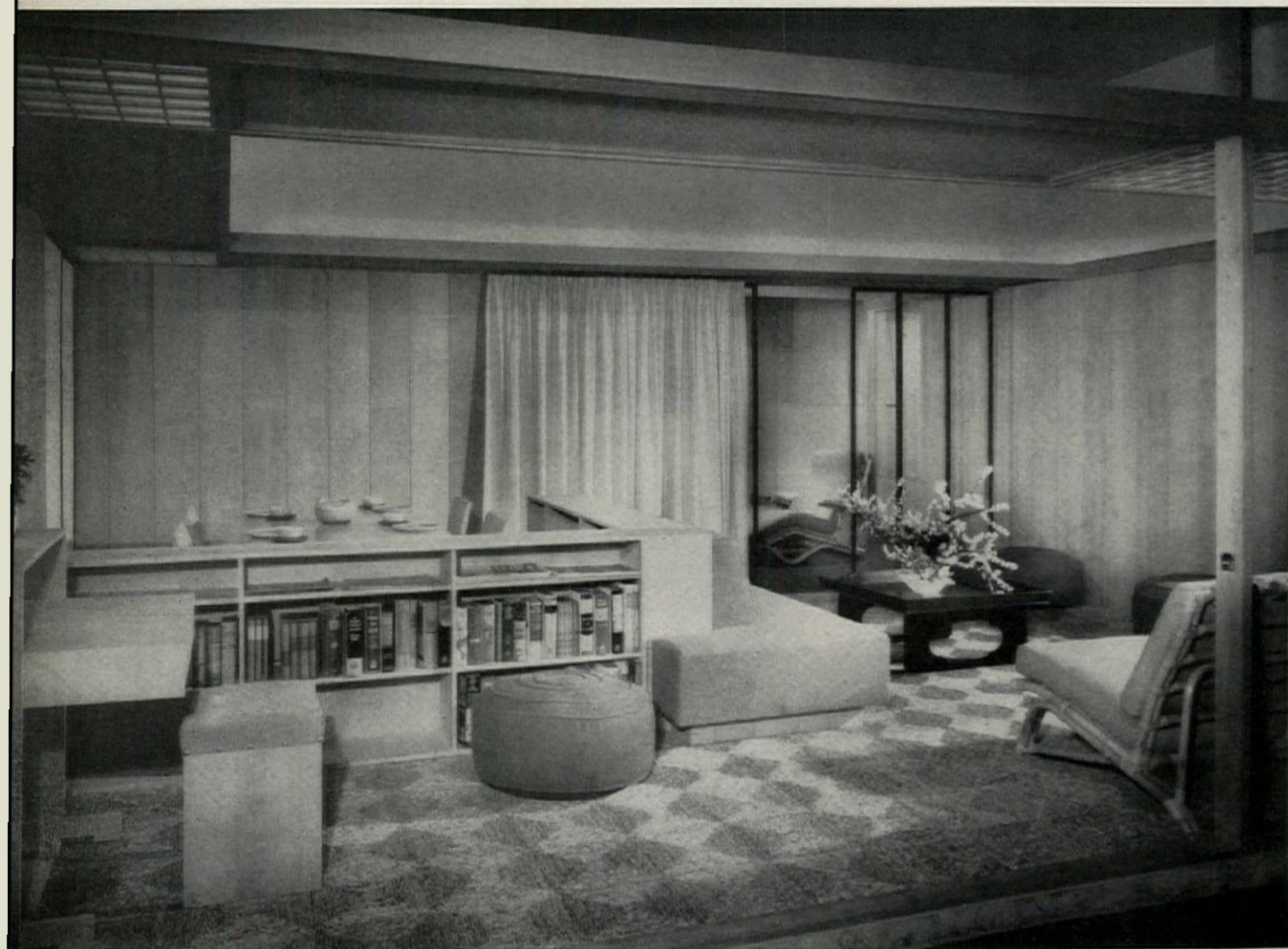
Allmon Fordyce's Living Room-Kitchen is, like Muschenheim's exhibit, an unconventional attempt at space arrangement, for he has tried to see with unbiased and fresh eyes the problem of the family without a maid, tried to make a room in which the business of food preparation, dishwashing, and what are usually considered unpleasant and necessary chores may be accomplished with the greatest ease and in such a way as to become an essential and integral part of the entire family life. The kitchen, with its two sinks and its dishwasher, its long continuous surfaces of working counter, its carefully handled cabinets and range, is certainly light, airy, and attractive, a beautiful thing in itself; and the way it is opened out to the dining and resting space makes the kitchen worker still a part of the social circle. As a practical matter it might prove necessary to have sliding doors behind some of the cabinets now open, in order to keep the unavoidable grease-laden smoke and steam of cooking away from clean glass and pottery. The dining and resting area of the space is less convincing. One feels perhaps an overheavy insistence on brick in such large areas of hearth, floor, and wall, and the relationship of the dining alcove to what seems almost an outdoor grill is unclear. Nevertheless, it is most interesting to find designers making such daring, such unconventional, and such basically constructive contributions to the problem of actual living as it is carried on today.



FOR THE BACHELOR OR BACHELOR GIRL LIVING IN THE CITY, VIRGINIA CONNER, NEW YORK DECORATOR, HAS DESIGNED THIS ROOM, WHICH SHE CALLS "SEVEN DAYS." THE WALLS ARE COVERED WITH GRASS-CLOTH, PAINTED GRAY, AND THE RUG IS THE SAME SHADE. BRIGHT LIME GREEN AND PERSIMMON RED ARE INTRODUCED IN THE UPHOLSTERY FABRICS. THE LOW COFFEE TABLE, FOUR FEET SQUARE, MAY BE RAISED TO DINING TABLE HEIGHT BY MEANS OF BRASS RODS IN THE LEGS . . . ALLMON FORDYCE, OF NEW YORK, HAS DESIGNED A "LIVING KITCHEN" OF WHICH HALF IS SHOWN BELOW. PHOTOS BY RICHARD A. SMITH







THIS COMBINATION LIVING-DINING ROOM WAS DESIGNED BY HARWELL HAMILTON HARRIS IN COLLABORATION WITH CARL ANDERSON, OF LOS ANGELES. NOTE THE USE OF MATTING AS A FACING FOR THE INTERIOR DOORS, CONTRASTING EFFECTIVELY WITH THE LARGE PANES IN THE METAL DOORS

With the room of Harwell Harris and that of George Howe and Wharton Esherick one reaches, as it were, a new dimension, for these two rooms, in addition to qualities of careful space relationship and general pleasantness of proportion, seem to have another still higher quality which one can only call poetry. In them the furniture, wall surfaces, colors, and materials have a character almost musical, a feeling which results only when the functional solution of a problem is seen not as the final end but merely as a statement of a program on which the creative imagination plays. In lesser amounts, this quality appears in most of the rooms mentioned, but in these last two it is so definitely the controlling thing that one tends, in looking at these, not to criticize, but enjoy. It is difficult to pick out foundations for the strength of this feeling in the observer.

Harris's room has a deceptive simplicity in surface, in material, in color. It looks so easy! It makes frank use of certain design methods developed first by Frank Lloyd Wright, such as increasing the sense of scale by dropping a broad projecting shelf 18 inches or so below the ceiling, above which indirect lighting can be installed, and then making the effect delicate instead of heavy by opening it with a grille at the corners, so that there direct light downward may be obtained. Harris has used this expedient in several of his executed California houses, but nowhere have I seen it employed so effectively and so pleasantly as in this exhibition room. The geometrical shapes are exquisite in proportion; all the simple rectangles seem perfect in their relationship and the slight changes of color and texture lovely in their subtle harmonies.





GEORGE HOWE, ARCHITECT, AND WHARTON ESHERICK, SCULPTOR, COLLABORATED ON THIS INFORMAL ROOM, WHICH THEY CHRISTENED "PENNSYLVANIA HILL HOUSE." EVERYTHING IS EXTREMELY SPECIAL—ALL CRAFT CHARM AND NOT MACHINE-MADE ACCURACY. THESE PHOTOS BY RICHARD GARRISON

The Howe-Esherick room, the Pennsylvania cabin, has the same quality of perfection, of entire consistency, of being an ideal expression of a concept, though achieved in far different ways. Wharton Esherick, who made the stair and the furniture, is a well-known Pennsylvania sculptor, and the three-dimensional quality which good sculpture must have runs through the entire room. The joy of making things for oneself is a very real satisfaction; and, when to this is joined that creative imagination in the handling of wood, in the emphasis on solidities and shapes, which runs all through this room and ties together in its small area this great variety, the result is not only beautiful but eminently timeless. The extraordinary open spiral stair built around a twisted newel, with its sculptured treads, each one so strong, so gracefully tapering, and each

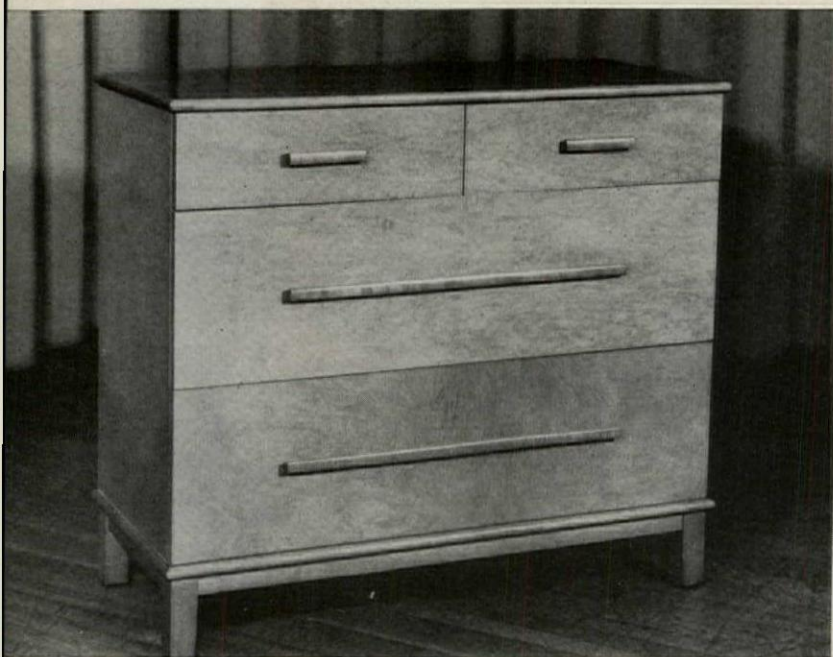
one an individual thing, is a *tour de force* perhaps—there could never be another like it, and to emulate it or imitate it merely as a copy would be to court disaster. As it is, it is perfect. Equally interesting though entirely different in quality are the lovely delicate side chairs, with their graceful proportions, and the table so odd in plan, which goes so ideally against the curved built-in seat. Interesting, too, is the radiating pattern of the boarding on the walls above this seat; yet how restless such a pattern would be were it not so perfectly composed with the curves of the bench itself, the rich pattern of the abstract rug, and the table!

It is, I believe, both significant and encouraging that in the New York World's Fair of 1940 there should be found so many rooms livable, creative, and fresh, and these final two in which poetry in interior design





USABLE AS A DESK, SEWING TABLE, OR LIBRARY TABLE BECAUSE IT HAS ADEQUATE DRAWER SPACE, THIS F. S. A. PIECE IS ALMOST BRUTALLY DIRECT—BUT THE ROUND CORNERS AND HANDLES GIVE IT A CERTAIN UNEXPECTED ELEGANCE



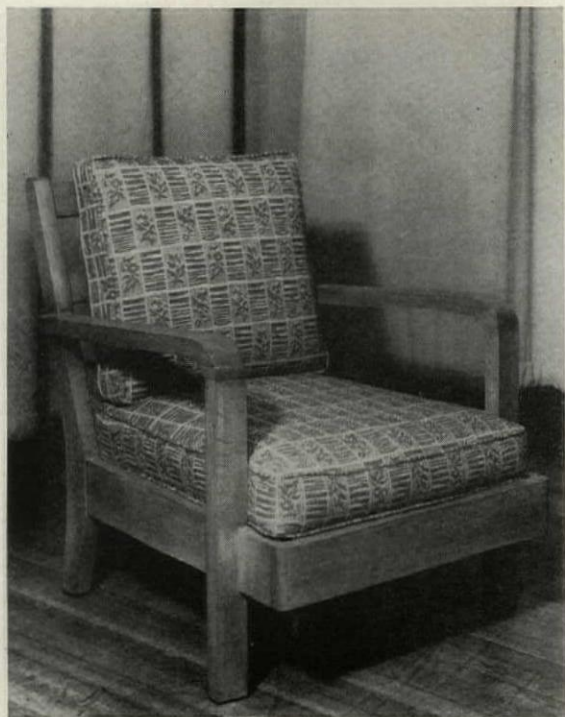
THE ROUNDED TOP AND SIMILAR ROUNDED BASE MOULDING OF THIS CHEST OF DRAWERS GIVE IT AT ONCE A QUALITY OF ALMOST 'SOPHISTICATED' SUAVITY THAT WOULD GRACE ANY BED-ROOM. THE PLEASANT VEINED-MAPLE VENEER DRAWER FRONTS, WITH THEIR LONG PULLS, CARRY THE SAME NOTE. PHOTOGRAPHS BY F. S. A.

may be said to have come into its own.

However, one thing is sadly lacking in Flushing, as it is in the Metropolitan—good, simple, stock furniture of low cost. Gilbert Rohde's fantastic furnishings for the New York City Housing unit apartment are, to say the least, inconsistent with their surroundings and seem to me to be encumbered with meaningless detail.

There is much to interest the connoisseur in new materials and new ways of using them in both of these exhibitions. There is much in Flushing to stimulate and to influence people of more than moderate means in the arrangements of their own houses, but in neither show is there anything which the ordinary workingman or even the ordinary white-collar employee might hope to imitate or to own except at entirely unwarranted sacrifice of other, more essential things. This is not only deplorable, it is also completely unnecessary; and it would seem to me an indication that in the furniture industry as a whole there must be either a strange lack of imagination or an equal absence of social responsibility. In Pittsburgh, at the recent convention of the National Association of Housing Officials, there was on exhibition an almost complete line of furniture designed for the Farm Security Administration. This furniture was excellent in construction, simple and effective in line, beautiful in proportion and finish, made chiefly of maple and birch; and it was cheap, dirt cheap. It is being manufactured by many factories in different parts of the country. It is a striking proof that well designed, good looking, comfortable furniture can be made in America at small cost. Yet this furniture is nowhere available to the ordinary person; it can only be obtained by tenants in Farm Security Administration houses. Does it not seem strange, with such a notable example before them, that commercial manufacturers have not put out similar material all over the country, so that the young married couple of some taste can get what they really want and need, and not be forced into the usual banalities of bad "Colonialesque" on the one hand or the shoddiness of worse "modernistic" on the other?

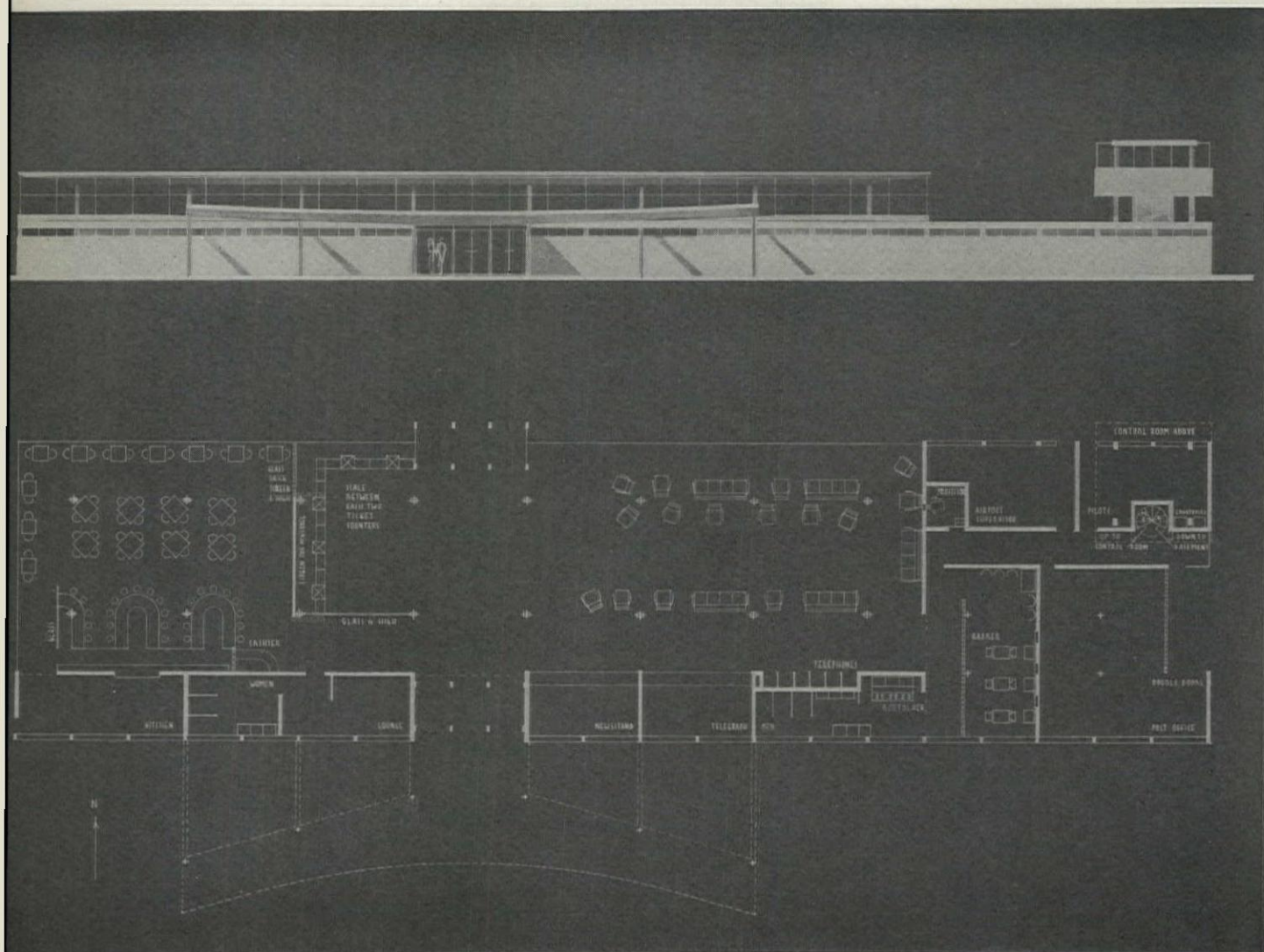




THIS FURNITURE, DESIGNED FOR THE FARM SECURITY ADMINISTRATION, IS BOTH STURDY AND EFFECTIVE IN DESIGN. THE SIMPLICITY OF THE CHAIR AT THE LEFT MAKES IT POSSIBLE AT A MODEST PRICE. THE OTHER CHAIR IS AS ADMIRABLY FITTED FOR YEARS OF USE AS THE GROUP BELOW, RECALLING SHAKER WORK, ON WHICH IT SEEMS DISTANTLY BASED. ESPECIALLY INTERESTING ARE THE DIAGONAL STRETCHERS USED. RIGID, UNCOMPLICATED CONSTRUCTION GIVES STRENGTH. F. S. A. PHOTOS







PART OF A DESIGN PRESENTATION BY A FOURTH-YEAR M. I. T. ARCHITECTURAL DESIGN STUDENT

## A GROUP OF STUDENT DRAWINGS

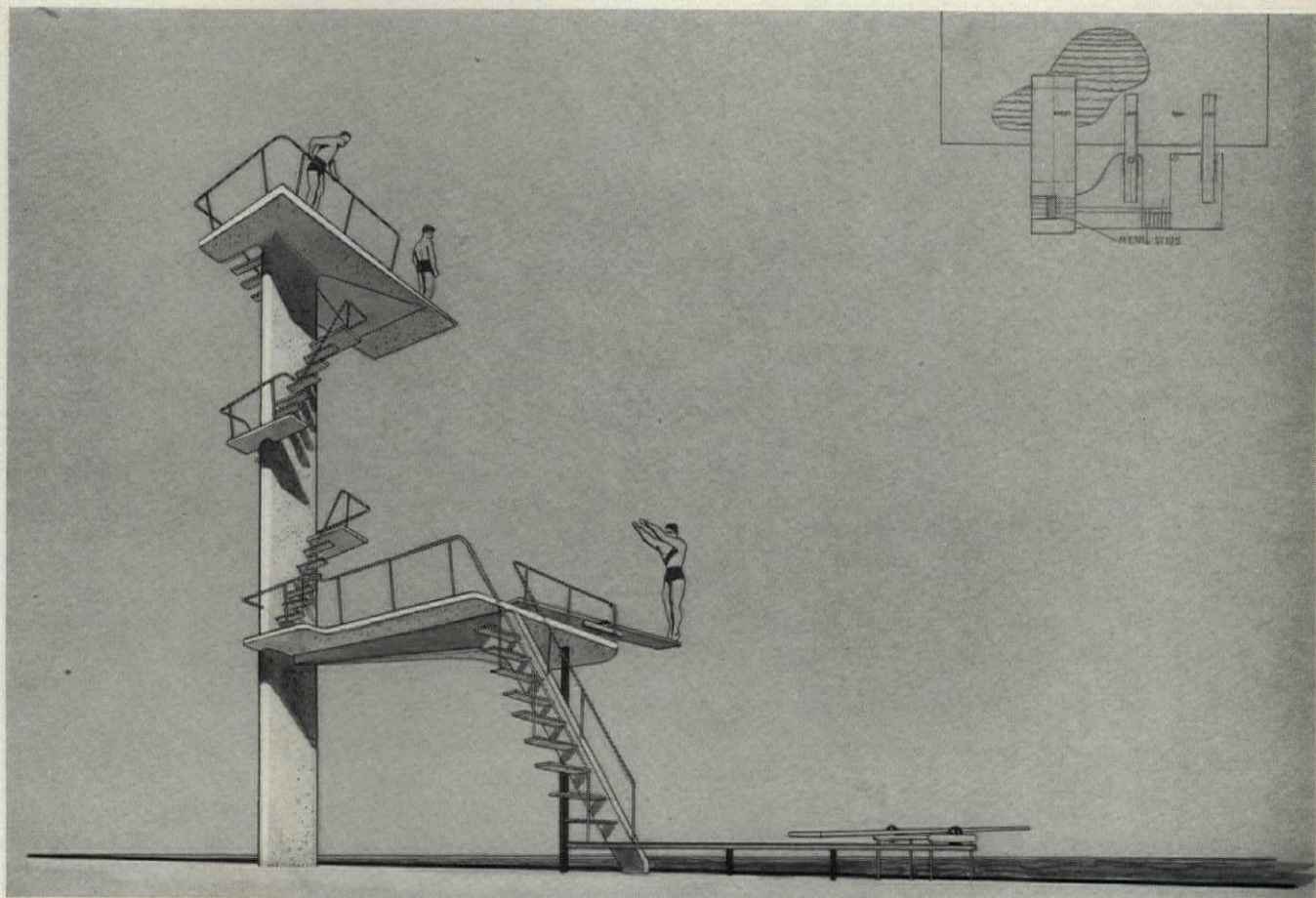
Many students in the professional architectural schools develop great skill at effective delineation. They are also quick to invent or adopt new and ingenious methods of making the presentation of their designs less laborious and more arresting. Sometimes this ingenuity takes a healthy direction towards clarity of expression; sometimes it apparently spends itself in an overelaboration which obscures rather than explains the architectural thought.

We have chosen to show here a few examples of student drawings, selected arbitrarily from among the thousands that have been done during recent years in leading American schools. Only four schools are represented, which is not to be taken to indicate that they are any better or any worse than the others. Had we time and space, we

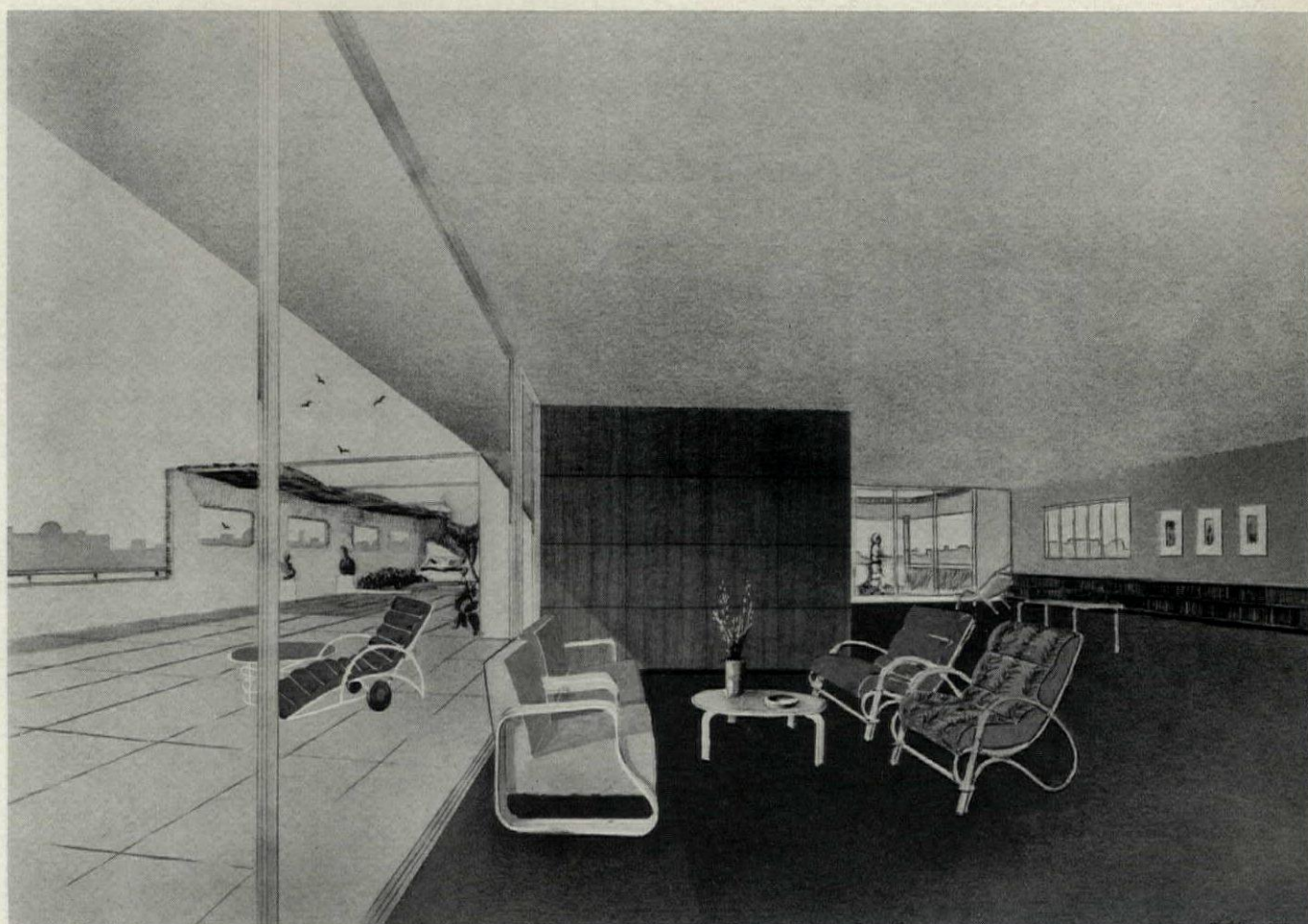
might have arranged a more comprehensive collection. Those chosen, however, will serve to exemplify the sort of thing the best men in every good school are doing these days.

The drawings on this and the facing page are from Massachusetts Institute of Technology. The airport building above is by J. P. Cutler, a fourth-year student. It was drawn on a blue board with white ink, simulating a blueprint, but is notable for its simple clarity. Opposite, above, is a remarkable example of clear and economical expressive delineation of a difficult subject by W. E. Haible, a graduate student. Below it is the skilful rendering in water color of a design for the Members' Room in an Institute of Modern Art as done by B. L. Krause, likewise a graduate student.

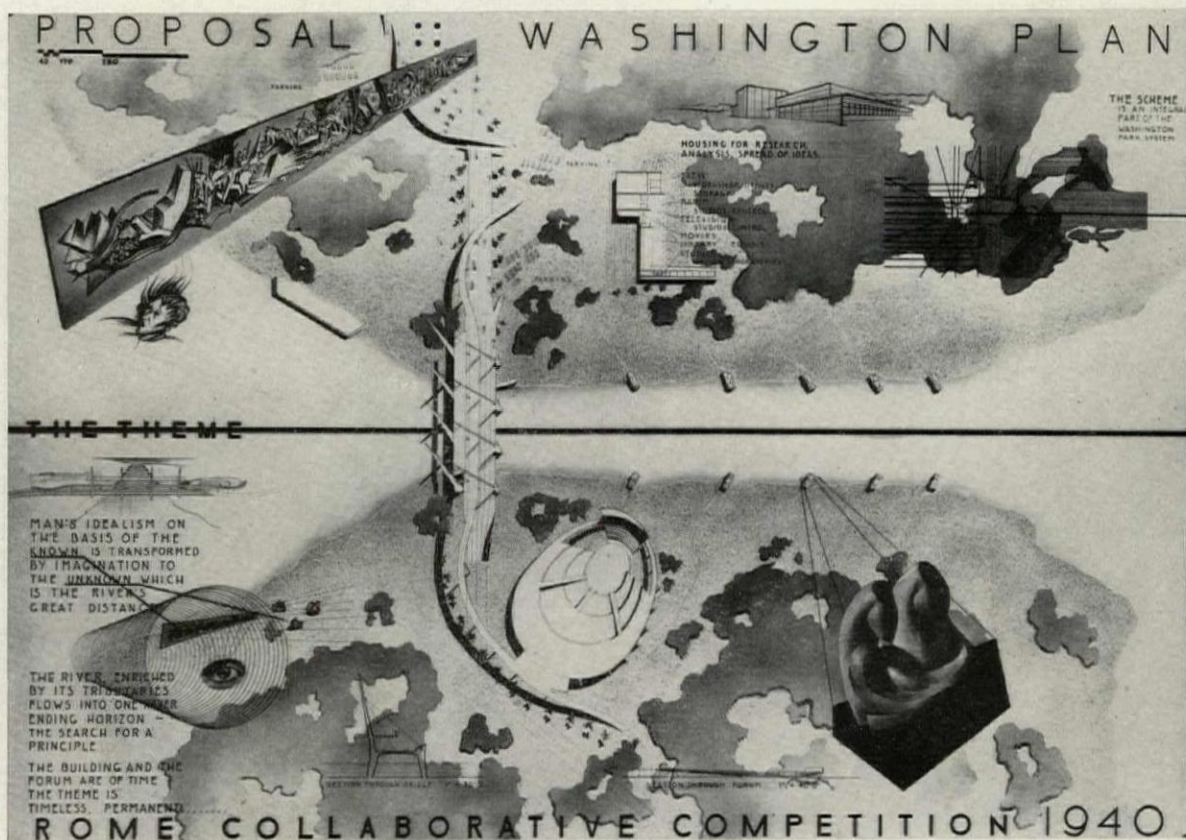




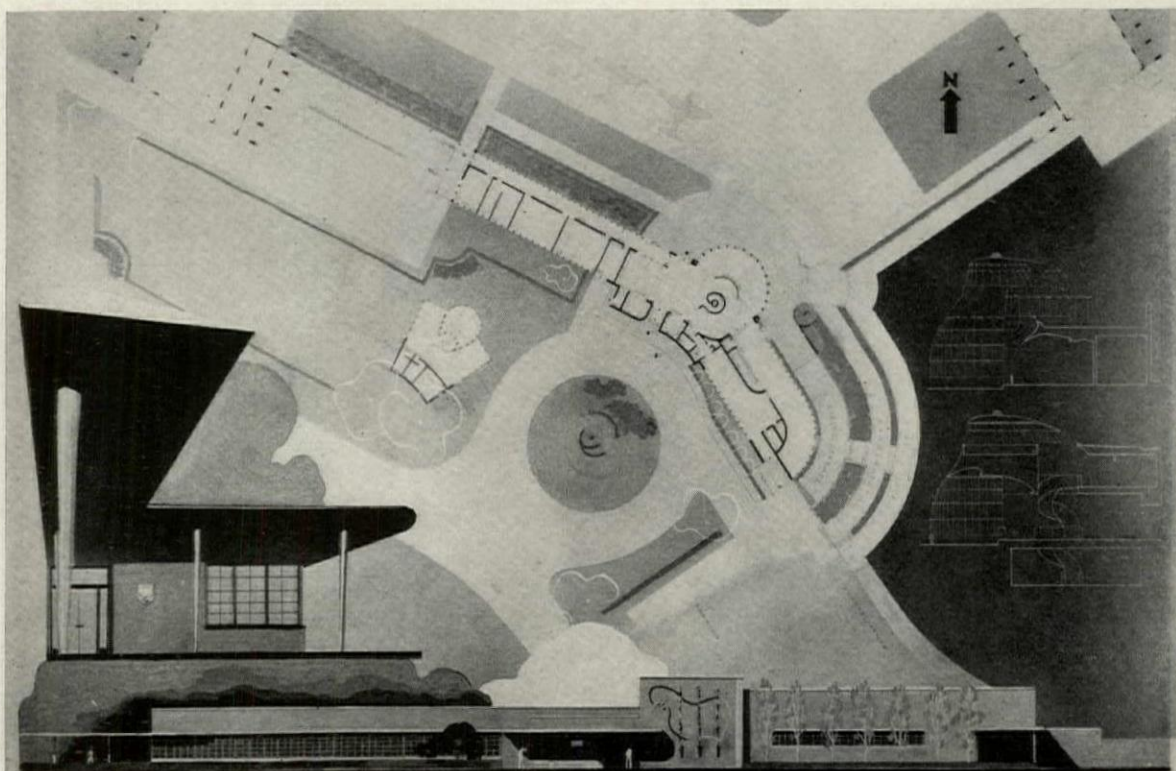
TWO MOST EXPRESSIVE DRAWINGS MADE BY ARCHITECTURAL STUDENTS AT MASSACHUSETTS TECH



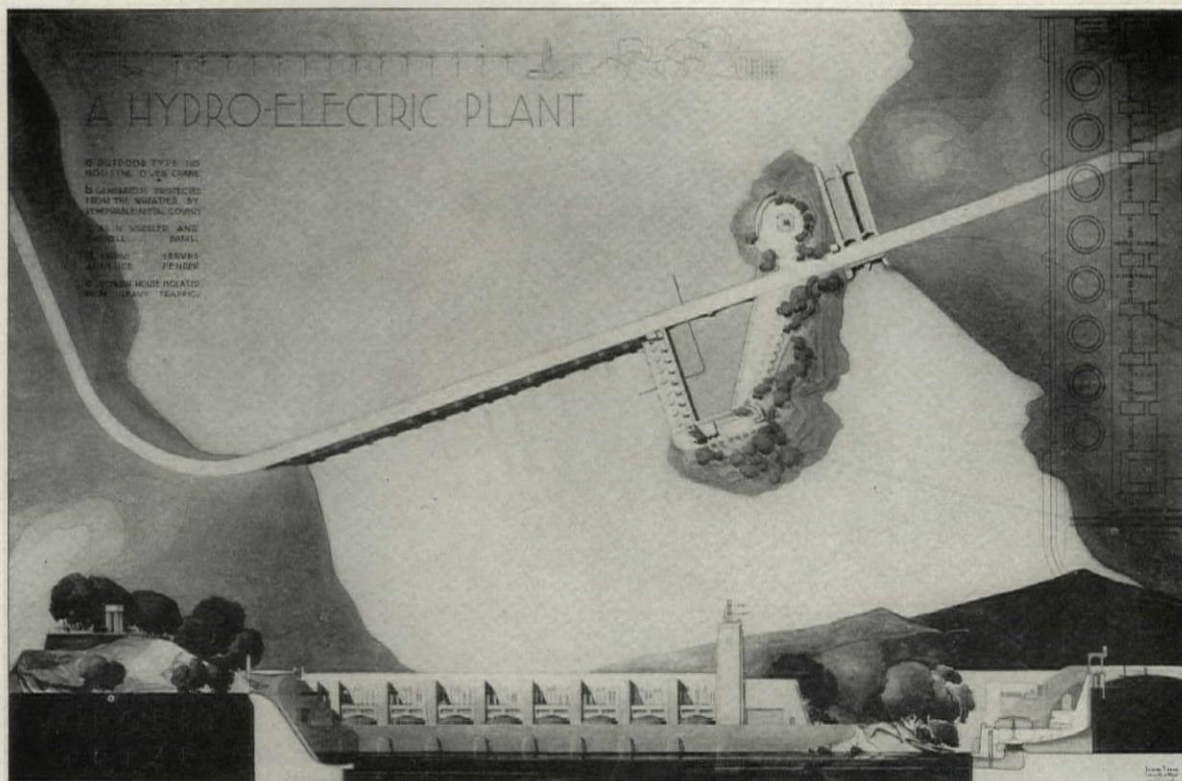




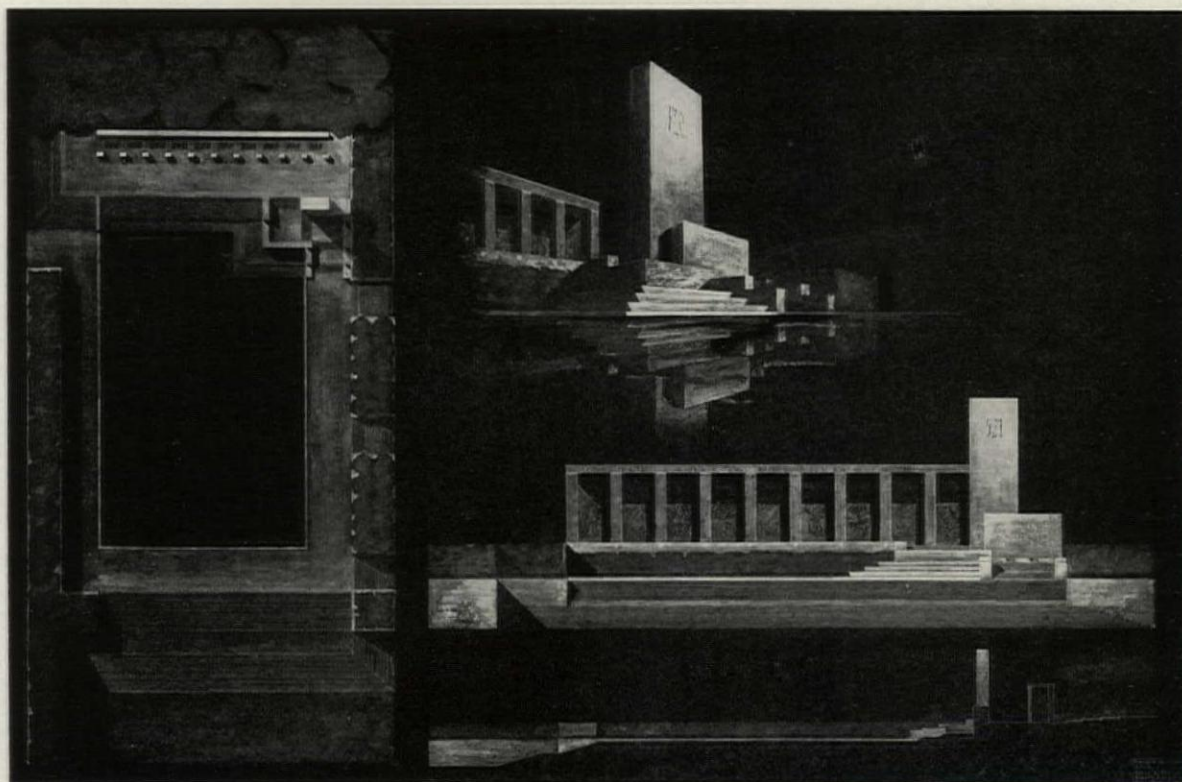
AT YALE UNIVERSITY SCHOOL OF THE FINE ARTS, STUDENTS ARE SKILFUL IN APPLYING THE MOST ADVANCED METHODS AND PHILOSOPHIES OF PRESENTATION. ABOVE IS A COLLABORATIVE DESIGN BY ARCHITECTS N. C. FLETCHER AND B. THOMPSON, WORKING WITH PAINTER L. A. McMILLEN AND SCULPTOR K. U. WHITE. AIRBRUSH, LINE DRAWING IN INK, MONTAGE, AND WASH WERE COMBINED. THE "JUNIOR COLLABORATIVE" PROBLEM BELOW WAS RENDERED PARTLY WITH AIRBRUSH BY THIRD-YEAR ARCHITECTS B. GROPP AND R. M. DREW, WHO ASSOCIATED WITH PAINTER B. A. LETTICK AND SCULPTOR M. MARSHALL



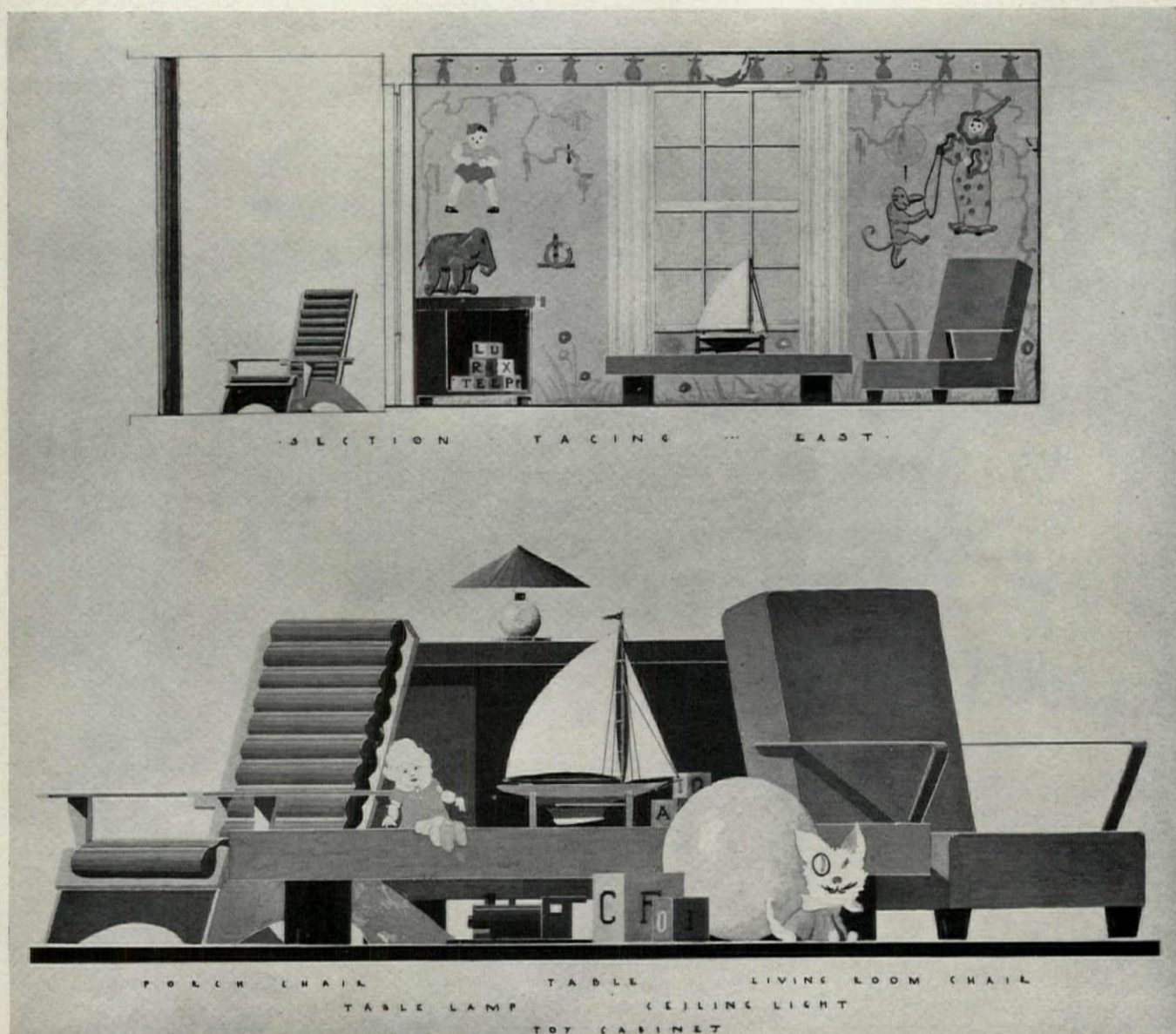




TWO DRAWINGS FROM THE UNIVERSITY OF ILLINOIS ARE TYPICAL OF THE COMPETENCE WITH WHICH STUDENTS OF THAT SCHOOL APPROACH THE GRAPHIC VISUALIZATION OF DESIGN. THE DRAWING ABOVE, BY JOSEPH STEIN, IS A CLEAR AND STRAIGHTFORWARD EXPRESSION OF A LARGE PROJECT. THE SHEET BELOW, BY HOWARD W. FRANK, NOW WORKING IN LOS ANGELES, IS AN EXAMPLE OF THE POPULAR STYLE OF LIGHT AGAINST DARK WHICH HAS MANY VARIATIONS. IT WAS RENDERED WITH GREAT SKILL ON BLACK CLOTH BY MEANS OF BRUSHES WITH WHITE TEMPERA AND OTHER LIGHT TEMPERA COLORS







PORTION OF RENDERED SHEET SHOWING DESIGN FOR CHILD'S ROOM, BY J. W. FRANKLIN OF N. Y. U.

New York University School of Architecture and Allied Arts has long nurtured high standards of draftsmanship. Dean Bossange views the purposes of rendering courses as being to train the young architect to visualize in space and with some degree of realism a design he has drawn on a flat surface; to stimulate his imagination to conceive his design as completely as possible; to test the proportion, scale, and mass of his design; to help him to think in the third dimension as he designs; and to help him to present his design so that his client may understand it as fully as possible.

Students are taught to express the third dimension by values showing relative distances from observer, relation of planes to each other, and shape of surfaces of objects. They are also taught to express nature of materials by color and texture, to suggest by their drawings the character and spirit of the design, and to indicate clearly the environment, entourage, and setting of the building or object.

The drawing above was rendered in full color, with opaque water colors. As befits the subject, the treatment reflects the gay, playful nature of the room.



# KENTUCKY IDYLL

## MOSTLY OF MINT, HAM, AND THE HIPPOCRENE

BY HUBERT G. RIPLEY

"Trains on the Baltimore and Ohio don't pull out of the station just because a passenger is running to catch one," the portly gateman told us with a reassuring smile. It lacked a bare half-minute before starting time when Peter and I arrived breathless at the passageway leading to unknown depths below the vast waiting room of the Union Station in Cincinnati. "Take your time," said the redcap with our bags as we followed him down the steps.

The Cincinnati Station is a huge, monumental structure fronting a great open plaza, the further end disappearing in the distant haze, beyond which presumably lies the city. The waiting room, truly Cyclopean in its proportions, is fraught with interest for the traveler caught between trains. In plan it's like the muddler one uses to crush a lump of sugar in the process of making an OLD FASHIONED. The entrance, a half dome leaping gaily toward the zenith, the stem extending part way to Indiana, at the far end of which is a beverage bar in stainless steel and bakelite. Having plenty of time—as we thought—Peter and I strolled down to investigate.

A little later it dawned on us our train left on Central Time, an hour earlier than our watches, so we dashed past the unforgettable murals and chairs arranged in flexible rhythm, arriving in breathless haste at the B & O gate, only to be assured again there was no need for hurry.

Bright sunshine in Louisville (pronounced "Loo' vul.") The "o" is soft, as in "love," and the second "i" becomes "u," as in "Uni-

fication") and a milling throng of fair women and brave men filled the ample lobby of the Brown Hotel. Later, in the *English Oak Room*—one of the Hotel's many refreshment stations, which include a *Derby Room*, a *Louis Seize Room*, a *Blue Grass Room*, a *Coffee Shop*, etc. — we scanned the menu over an old fashioned toddy. Under the heading "Cold Sandwiches" the name "Cold Brown" struck our fancy. "Waiter, what is a Cold Brown?"

"Yassir," he said, "A Cold Brown is jess lak a Hot Brown, only cold."

"What is a Hot Brown?" we tried again.

"Yassir, a Hot Brown is a slice of ham on a slice of chicken on toast with a Welsh Rabbit poured over it, and then baked in the oven. Yes, *sir*, it's a full meal!" We found it so, and it was darn good, too, especially the ham.

Kentucky ham deserves a chapter all to itself. If you like that kind of ham—and I do, inordinately—you'll think of it often in your dreams. Kentucky ham is reverently cured in Early Federal Smoke Houses by white-haired negroes who have been taught the art from generation to generation by older family retainers. There's such a smoke house, of noble proportions, adjoining the kitchen at "Federal Hill." What a picture of jollity and good living, peace and contentment, is presented by this little temple of Gasteria! All the old homesteads, great and small, still retain their smoke houses as a necessary adjunct.

After ham has been sufficiently smoked, it is allowed to hang down cellar in a store closet



to "ripen" for two years. The meat is close grained, hard as granite, and extremely salty. There's a clean smoky flavor of beech and hickory wood, most palatable, and when the ham is sliced very thin, it's not at all hard to eat. Many prefer the Kentucky variety to the far-famed Smithfield hams of the Old Dominion. During the week in Louisville everybody ate ham, served in one form or another, at least once a day. I wish there was a Kentucky ham hanging in my cellar right now!

Speaking of cellars, Frank Sullivan told me of a certain lovely lady whose host brought forth from his cellared store for her delectation, a particularly choice wine, especially reserved for rare occasions. With due ceremony the encrusted bottle was produced, the cork drawn carefully, and the contents poured slowly. Raising his glass the host offered a Toast. The honored guest sipped a little and put it down, saying: "I don't like it. It tastes to me exactly as if it has been kept for years and years in a dark, dirty, old cellar!"

Another Kentucky creation—they call it a salad, but it should have a more appropriate name—is jellied garnish for cold meats. Fill a mould about 1½" deep in three layers, as follows: three-quarters of an inch of tomato jelly, one-quarter of an inch of sour cream and one-half inch of aspic jelly, all highly spiced. Cut in squares and decorate the edges with a thin ribbon of sour cream. The French Village, where the Kentucky Chapter holds its meetings, a restaurant in the basement of an office building, serves this "salad" to perfection. They also make sublimely evanescent corn muffins, light as the sea-foam which upbore Cytherean Aphrodite to the Laconian shore.

Tuesday afternoon Frank Sullivan drove us in pleasant company through a sweetly-smiling countryside to Bardstown, pausing for a brief inspection of a few old houses on the way. After fortifying ourselves with tea and beer at the historic Talbott Tavern (1796), a fine old stone building whose sturdy walls vibrate with the spirit of the early pioneers, a short mile brought us to the Old Kentucky Home. Beautifully situ-

ated in a large park, "Federal Hill" is now an historic monument. This stately mansion, enframed in vines, shrubbery, and great trees, rivals in interest those houses of Colonial and Provincial Periods. Built in the early Federal days, it is distinctly American architecture, in scale extremely impressive. Save for the furnishings (which are Victorian) no sign of change is observable. The main rooms are about twenty-three feet square and fourteen and a half feet in height. Two smiling portraits, one either side of the great front door, face each other across the spacious hall. A faint fragrance of pomander and eglantine hangs like an aura about them. One portrait is the melodious Stephen, the other Jeanie "with the light brown hair, floating like a zephyr, on the soft summer air." An afternoon filled with emotional appeal, the spirit of the Old South, æsthetic, lyrical. Outside, the setting sun, a melodious stillness, the flash of a Scarlet Tanager in the coppice, peace and quietude.

The President's Reception, piquantly brilliant, was held that night amid the splendor of the historic Pendennis Club. On the return drive from Bardstown, so lovely was the Kentucky scene that we lingered on, bewitched by its beauty, just as Atalanta found it impossible to resist the golden apples of the Hesperides. So we barely arrived in time for the President's Reception. Had it not been for Charley Cellarius, I'd have missed the last Manhattan cocktail which he'd thoughtfully set aside for me. The dinner-dance proved to be a delightful innovation in the annals of Institute Conventions, fascinating to watch and doubtless even more stimulating to the Corybantes. Before leaving the Club, we strolled among the spacious rooms, and sure enough, in a far corner of the almost deserted Lounge, we found a half-dozen earnest souls discussing the amenities. Fred Meyer invited us to sit with them and try the Club's famed Mint Julep. A feeble pen falters in attempting an eulogium of this noble work of art. A reverent silence was observed while its divine fragrance was inhaled. The rhythm of the dance, suddenly softened, filtered down the



broad stairway and the curious stars peered  
in through the tall casement.

\* \* \* \* \*

*'Twas Heaven in kindness sent the grape  
To please both great and small—  
'Tis little fools who drink too much  
And big fools none at all.*

Anon.

The above quatrain is quoted from the beverage booklet of the Brown Hotel. This little brochure contains an amazing list of mixed drinks, wines, and liquors. Among the sixty-five varieties of cocktails, one finds such names as: BLUE MOON, PURPLE HAZEL, SILVER STALLION, SOUTH SEA SIN, etc. Following this, are more than a hundred varieties of mixed drinks, Cobblers, Smashes, Toddies, and what-nots. Next comes a noble schedule of thirty-two distinct brands of bourbon, the most expensive, and presumably the finest, being Rebel Yell. Other liquors listed are Scot's (beg pardon, Scotch) Rye Whiskey, wines, ales, and soft drinks.

Bill Warren, the Birmingham statistician, made a survey of the mint julep situation at the Rock Creek Riding Club where the Horse Show and Barbecue was staged. We'd been lunching at the Old Stone Inn in Simpsonville, and arrived a little late, but still in time to see the ponies take the hurdles. (A word about that lunch, presently.) I'd never seen a real Barbecue, and was fascinated by the spectacle. Coming back to the Club House we met Bill with a notebook in hand, totting up a column of figures. "Whee!" he said, "never saw so many mint juleps in all my life. Two thousand, eight hundred and forty-seven, so far, and they're still four deep around the bar!" We admitted having had three, that is, we remembered the first three. But as the glasses were smallish—though the flavor was good, and the ice pretty well melted—they weren't a heavy load. Large-scale production is not conducive to loving tenderness in the finished product, but considering the vast quantities served, I must say the result was highly commendable. Apparently everybody else thought so too, for the only way to get



PENCIL SKETCH, "BARBECUE," BY HAL CALHOUN

the crowd back to the busses was to turn off the lights at the bar. It was an orderly crowd, however, here and there groups singing "Sweet Adeline," and "Way Down Yonder in the Corn Field"; nothing like a Bankers' Convention, for instance. You see, Henry Saylor was there with his candid camera and no one could afford to take chances. A rumor was rife that Dean Emerson was at the Barbecue, but it is possible that some other Barbecue was meant. All got back safely to the Brown Hotel in time for the meeting of the Resolutions Committee.

We skipped this meeting and joined an impromptu little party on the roof where Bob Schmertz, Charley Stotz, and Travis Walsh furnished an hour or two of folk songs and madrigals, mostly about architects, traditional and otherwise, accompanied by instrumental music interspersed with choral dancing. After which we all went down in time to close up the *English Oak Room*.

The luncheon at Simpsonville was one of the most delicious meals I have ever been privileged to attend. Our hostess, a charming Southern lady, ordered in advance, so there was no waiting. Nobody can ever fool me again about Fried Chicken, Southern Style. This was the real thing—tender, crisp, heavenly in flavor, a dish fit for the immortals. The Inn itself (1794) is a little gem, the thick stone walls a perfect insula-



tion against heat and cold. In comparison with modern examples, stone-laying as practiced by masons of the late XVIIIth century seems a lost art. After lunch we visited the Gibson place, not far from Peewee Valley, locale of the Little Colonel Stories. The house is early XIXth century, built of slave-made brick of clay found in river bottoms, and timber cut on the premises. The rain prevented us from viewing the extensive gardens and interesting smaller buildings, such as the old carriage house, a remnant of the slave quarters, the spring house, etc., not to mention the mint beds. Nevin, Morgan, and Kolbrook of Louisville remodelled the house a year or so ago. The work was most skilfully done with a reverent hand. The interiors are perfectly charming examples of Early Victorian, for which result the second member of the firm (reading from left to right) is, we hear, largely responsible.

At a round table in the *English Oak Room* a half-dozen of us were seated one afternoon at late lunch, when Alvaar Aalto, distinguished Finnish Architect, joined the party. Mr. Aalto, recently arrived to oversee certain alterations to the Finnish Building at the New York World's Fair, was persuaded to attend the Louisville Convention while awaiting a return steamer which shortly leaves New York for Petsamo. Mr. Aalto speaks excellent English and freely answered the queries put to him by the company. One of our fellows was a World War Veteran and asked many questions about the war and present conditions in Finland. It was hard to believe that this calm, earnest young man had actually been through the terrific struggle of last winter. "How do you feel toward the Soviets?" "The feeling is much better now than before the war." "On both sides?" "Yes, on both sides." "Did the Russians break the Mannerheim Line?" "The Mannerheim Line, as the newspapers picture it, never existed. It is a line, to be sure, a defense line made up of a series of lakes and swamps, a difficult terrain, easy to defend with entrenchments and pill-boxes. In Finland there are 120,000 lakes. When

these lakes and swamps are not frozen, it is impossible for an enemy effectively to maneuver as in Flanders." "Then the Russians attacked at the right time?" "At *exactly* the right time." "Why didn't you bomb Leningrad?" "That would have been a terrible thing to do. Bomb a great city, crowded with millions of innocent people. The slaughter would have been terrific. We couldn't do that," Aalto concluded.

He is now interested in housing, mostly prefabricated. There are several hundred thousand people from the Russian-occupied territory who must be housed immediately, and Mr. Aalto says these new houses can be erected in 48 hours after the preliminary work is done.

It was my good fortune to find not only many old friends at the Convention, but also to meet a number of new faces, with whom opportunity was offered to become better acquainted than one ordinarily has, when close attendance at the meetings is observed. Not being a delegate it seemed safe to leave the determination of phraseology of the By-laws (which is, of course, essential in administrative and ethical matters) to more earnest souls. A few visits to the Convention Hall assured me that all was going well. Wednesday afternoon, however, there was a large attendance at the "seminar," where an interesting discussion followed the reading of pertinent papers on the Relation of the Architectural Profession to Society. It kept a hundred or more closely attentive for two hours or so. Papers were read by Arthur Holmes, the crusader, Colonel William Taylor, the academician, and F. M. Craft, chief engineer of the Southern Tel. and Tel., Niel Convery, President of the New Jersey Chapter, spoke for a few minutes only, but his little homily was a masterpiece of logical expression, crystal clear.

If it means much to the emotional Abou Ben Adhem's of the Effete East to mingle with their confreres from distant, sparsely-settled regions, as well as with those nearer home, it also, I found, was a source of happiness to large numbers of younger men to crook an elbow with congenial spirits.

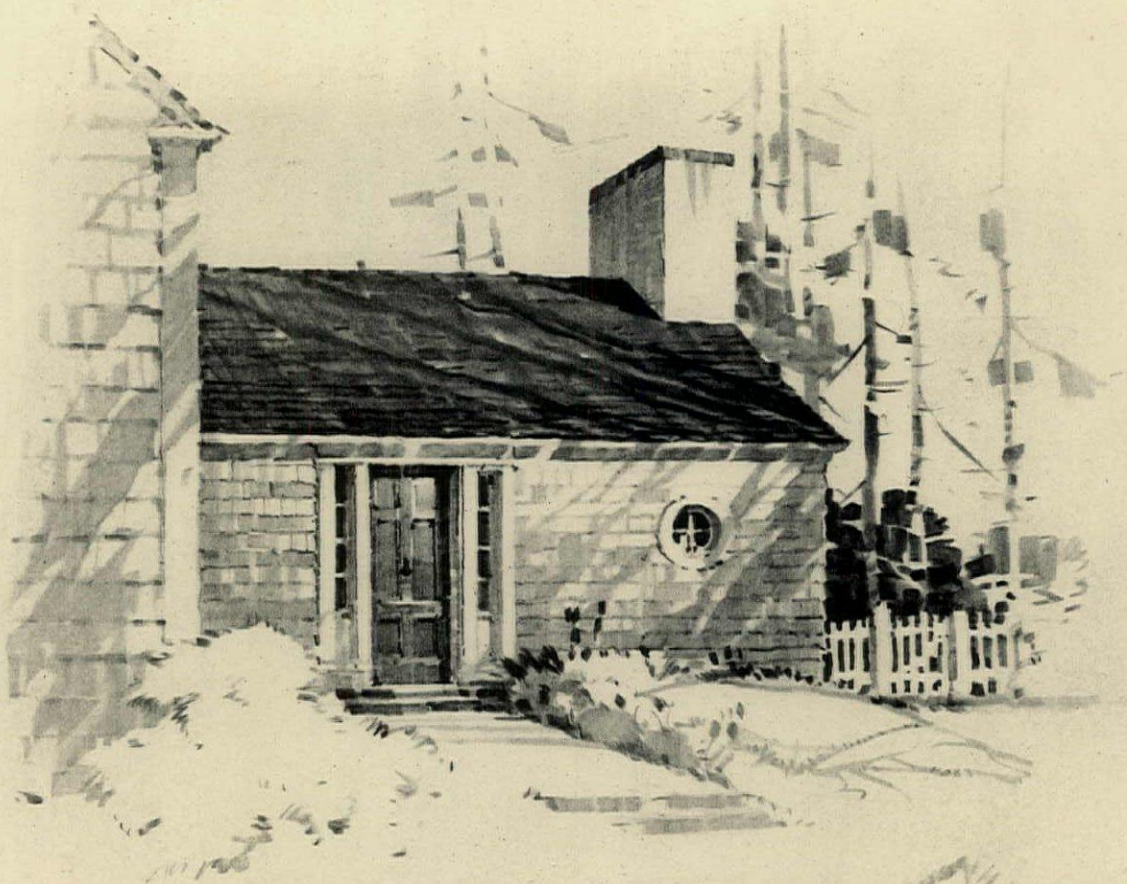




M. Kauristy.

BEACH AT TREGASTEL, BRITTANY





LESSON 4—INDICATING VARIOUS WOOD TEXTURES



# PENCIL BROADSIDES—4

BY THEODORE KAUTZKY

Wood textures most commonly encountered in architectural subjects are shingled roofs, painted shingle wall surfaces, smooth board trim and paneling, clapboard siding, and rough siding. There are, of course, other textures of wood, but if you master the expression of those listed you will be able to adapt the general methods to them.

The sketches shown in Lesson 4 illustrate the handling of a sufficient variety of textural problems to keep you busy practicing for a while. The first example, at the top, includes weathered shingle roof and shingled walls painted, let us assume, white. As good a way as any to gain experience in handling this sort of subject is to copy the sketch I have presented.

Begin, as usual, after laying out the sketch lightly, by putting in the darkest areas. The principal one of these, in the subject chosen, is the roof. In indicating this there are three things to be shown—the tone of the roof itself, weathered or perhaps stained to a rather dark value; the contrasting tone of the end grain showing along the butts, which resolves itself into a series of parallel but slightly irregular and discontinuous lines; and the still darker shadows falling across the roof, cast by the chimney and nearby trees. This analysis suggests three principal directions for your strokes—broad strokes paralleling the grain of the shingles to cover the general tone, narrower strokes along the lines of butts, and broad strokes following the direction of shadows.

Start by laying in the general value of the roof area with long and short broad strokes.

The shortest ones will be determined by the height of a single course or row of shingles. Do not cover the entire area with a flat pencil wash but grade it from light to dark in some predetermined direction (in this case from upper left to lower right) and also allow occasional small bits of white paper to show through.

Since the tree and chimney shadows will be the darkest values, it will be economical of effort to put them in early in the game, using strokes whose direction is determined by the direction of light. You can always add some shadows afterwards as needed to build up the proper effect, but it is well to keep the whole thing going together so far as you can do so.

Now, using your pencil with a narrower surface in contact with the paper, put in some of the irregular parallel lines which represent the butts of the shingles. As you will observe by looking at a shingle roof, these strokes should not be straight and stiff and they should vary in thickness slightly from point to point. They should not extend over the entire surface of the roof, but only so much as is necessary to give a realistic effect. You will have to judge for yourself how far to go with them and also how far to go in picking out individual shingles with short broad strokes after establishing the rows.

Indication of the dark accenting shadows of the doorway and the window lights can be done at this point or even before, the idea being to keep everything in proper relation to the whole as you proceed. The door itself, as an important part of the center of inter-



est, should be given its proper value with carefully controlled broad strokes, leaving highlights where they would be along the edges of the rails and stiles. The dark foliage and the tree trunks can be indicated at this stage also. Do this rather carefully and deliberately, taking care to silhouette the corner of the house with a slightly saw-tooth effect to express the overlapping rows of shingles. Small considerations like this make the difference between the clean-cut effect of one drawing and the fuzzy indecisiveness of another. Precise control of every stroke is the thing to strive for.

The same procedure as for the roof may be followed for the walls except that here the shadows, which supply the principal means of distributing interest, should definitely come first. Draw them in with broad gray strokes, some vertical and some diagonal in the direction of falling light. The shadows should be placed with some feeling for reality and also with some understanding of how they will modify contrasts.

As you know, the strongest contrasts should come near the center of interest. Therefore, where you have a dark value which, if silhouetted against a light area, would draw the eye powerfully to that point, you reduce the contrast as needed to keep the interest where it belongs. The right-hand end of the roof, if set against the white sky, would be too prominent. For this reason, I have put in some gray foliage and tree trunks to soften the contrast. (This foliage, incidentally, extended upward, is useful in defining the corner of the chimney.) Again, where the end of the house, if left light in tone, would silhouette too strongly against the dark foliage beyond, shadows slanting down across the wall make the corner less conspicuous. The corner post of the main body of the house, seen against the dark roof of the ell, is purposely softened by a shadow which keeps the contrast about the same as that between the lower portion of the post and the wall of the ell. You can find other places illustrating the principle if you look for them.

Having cast the necessary shadows which help to keep your composition in hand, you

can now indicate the shingle courses by rows of short, broad, vertical strokes for the shingles themselves and narrow horizontal strokes for the shadows at the butts. These shadow strokes, while faithfully following the direction of your accurate layout of shingle courses, should not be stiff, should vary in width and strength as the shadows do in nature, and should be well broken up. Since you are now working near the lighter portion of your finished drawing, keep alert for the point where your artistic sense must tell you to stop. Leave plenty of whites among your shingles but avoid monotonous spacing. A few indications of foreground planting and additional bits of foliage at strategic points may add sparkle and complete the picture.

Passing now to the sketch in which rough siding is represented, there is little to be said that will not be evident upon thoughtful inspection of the drawing. The principal area is all put in with broad, vertical strokes and the edges of the siding with their shadows are more irregularly spaced and irregular in direction than those of shingles. In this sketch there is also an opportunity for you to review what you have learned about indicating stonework. Notice that throughout the sketch there is a deliberate gradation of tones over each area, carefully calculated to increase or reduce contrasts in order to focus attention where it is wanted. Surfaces may be made to recede from the eye or come forward by means of using either dark against light or light against dark.

Having gone so far, the indication of the clapboarded house should present no difficult problem. Work from dark to light, as always, and put your foliage shadows in before accenting the shadows under each row of clapboards. Restrain yourself as you work along, always trying to determine as soon as possible the point at which to stop.

When you have practiced copying the examples shown, tackle some other subjects, applying the principles you have learned. You will be surprised, perhaps, to see how quickly you can acquire facility—if you keep working and are not content with merely reading what I say or looking at pictures.