

PENCIL POINTS

An Illustrated Monthly JOURNAL for the
DRAFTING ROOM Edited by RUSSELL F. WHITEHEAD

KENNETH REID & E. L. CLEAVER Published by THE PENCIL POINTS PRESS, INC.
Ralph Reinhold, President, Edward G. Nellis, Vice-President, W. V. Montgomery, Secretary



MERRY CHRISTMAS!

JUST A FEW YEARS AGO when we said "Merry Christmas" to the PENCIL POINTS' family the number included in this greeting was a few hundred only—the group of Charter Subscribers who came with us when PENCIL POINTS was started and who have proved to be such staunch and loyal friends ever since.

But now our Christmas greeting reaches nearly 18,000 individuals, by far the largest group identified with the profession of architecture reached by any periodical whatsoever. Perhaps mere size and numbers should not be taken as the most important indices of our development, but surely with our larger audience we are in a position to accomplish much more today than was formerly the case.

And we have spread geographically as well as numerically. Today the more progressive draftsmen in all parts of the world are reading PENCIL POINTS. Not only do we cover the offices of the United States and Canada, but throughout the British Empire the number of our subscribers is constantly increasing. This is also the case in all other countries where architecture is counted among the live arts.

So at this Christmas Season, in the Year of Our Lord 1927, our greetings go not only to the largest group ever brought together under a common banner

within the ranks of the architectural profession, but also, we believe, to one which in the years to come is bound to exercise a tremendous and far-reaching influence for better things. Let us all strive during the coming year to get a little more fun out of our daily tasks as well as to do just a little better job than we have ever done before. Let us take things seriously, but not *too* seriously. Let there be an occasional brief spell in between the more strenuous activities of our job for the cultivation of some of those interests not concerned with the making of

money or any other material thing.

Let us all make a sketch once in a while just for the joy of it.

Let us all go out into the country occasionally for a bit of recreation and a fresh point of view.

Let us all cultivate a sense of humor.

Let us, beyond all else, hold fast to those ideals of honor and decency which have been so notably connected with the practice of architecture for so many centuries, even where no written contract exists.

PENCIL POINTS and every member of its organization wishes you and yours a very Merry Christmas and a full measure of all good things for the year 1928!

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EDITORIAL AND BUSINESS OFFICES, 419 FOURTH AVENUE, NEW YORK

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CAMERA STUDY BY PAUL HERMANN
SMALL CHAPEL IN FIESOLE, NEAR FLORENCE

PENCIL POINTS

Volume VIII

December, 1927

Number 12

INDICATING PARTS OF BUILDINGS

ANOTHER CHAPTER FROM THE BOOK ON PEN-AND-INK RENDERING

By *Arthur L. Guphill*

THE IMPORTANCE OF SKILL on the part of the artist to delineate architecture pleasingly and correctly, is undeniable, yet it is true, also, that architectural representation is a subject which ordinarily receives far too little attention in the art schools, and sometimes even among artists themselves.

This neglect is probably due to the primary importance of other subjects, for in many drawings and paintings architecture does not enter at all, and when it is shown it frequently takes a subordinate position. This subordination, however, should be no excuse for such faulty work as is frequently seen. Especially should illustrators and commercial artists strive for skill in the representation of buildings, as these are subjects which they are quite sure to be called upon to do, sooner or later.

If such work is important to them, however, to the architect and his assistants it is indispensable. For the architect not only makes many plans and elevations and sections and details which are instrumentally drawn, thus being outside the scope of this volume, but he also does numerous freehand sketches and studies, some for his own benefit and some to make his schemes clearly understood by his clients. Some are even done to help him to get new clients. Naturally, then, his manner of handling his architecture will of necessity be more detailed and exact than the artist would care to emulate, yet the artist would often benefit if he, too, would do enough of these complete and accurate drawings to safeguard him against the making of certain common errors, among which we might particularly mention those of linear perspective. For this subject of perspective is often a troubling one to artists who have ordinarily confined their efforts to some such work as figure drawing, where rounded forms predominate.

As this implies, a knowledge of the fundamental principles at least of freehand perspective is essential to one who hopes to draw architecture correctly. Such a book as "Freehand Perspective and Sketching" by Dora Miriam Norton, would be most helpful to the student at this point. The architectural student, and those artists who wish to draw architecture in detail, should be well grounded in instrumental perspective, also, for most large perspectives of buildings

are completed in a freehand manner over instrumentally constructed layouts. There are good books on this subject, too, such as "Principles of Architectural Perspective" by William H. Lawrence.

As a rule the easiest method of learning to render the architectural subject in its entirety is first to become familiar with ways of indicating the smaller component parts. One should learn to suggest such materials as bricks, stones, shingles, slates, and clapboards;— he should acquire skill in the delineation of details like chimneys, doors, windows, and cornices. There can be no one correct way of doing such things, however. In the first place, a method of representation which would do for a building close at hand would not do at all, without great simplification, for a building some distance away, and a structure in the extreme distance would require even broader and simpler treatment. In the second place, if a detail such as a window is made the subject of a sketch it can be treated with more elaboration than would be advisable if it was shown as merely a part of a building the whole of which was being drawn. In turning, then, to the details which we show as illustrations, one should bear in mind that they represent things close at hand, and that each, with few exceptions, has been used here as the subject for a complete sketch. Therefore the treatment in some cases is more complex than would otherwise be necessary. In every later problem where the representation of an entire building is being considered the student must realize that each detail should be so subordinated as to take its place nicely in the entire composition.

Now let us see what the student can learn concerning the indication of some of the various materials which commonly go to make up buildings. In this experimentation let him turn for help to actual buildings, to photographs and to drawings by other artists.

Stonework. Let us suppose that he decides to start with stonework as found in exterior walls. His first step, before seeking methods for its representation, is to consider some of the many effects which such walls have. He knows that walls are sometimes in sunlight and sometimes in shade, and so do not always look the same. He knows that some are nearby and some in the distance, and that this changes their appearance.

ARCHITECTURE (ROOF INDICATIONS)

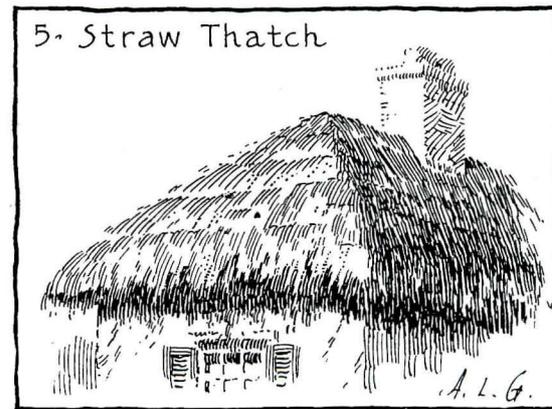
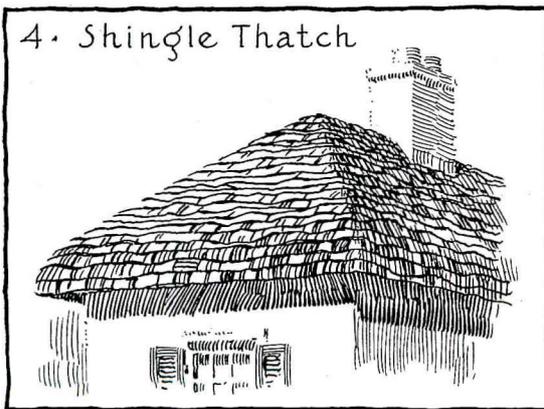
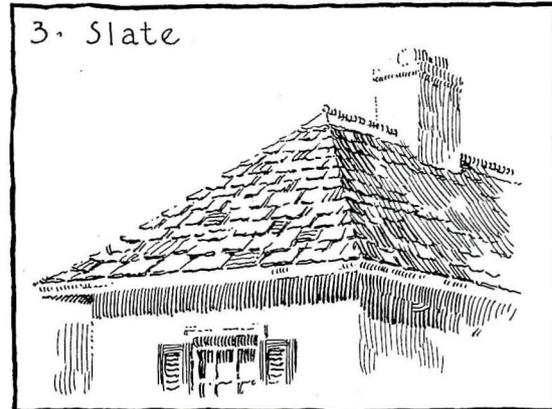
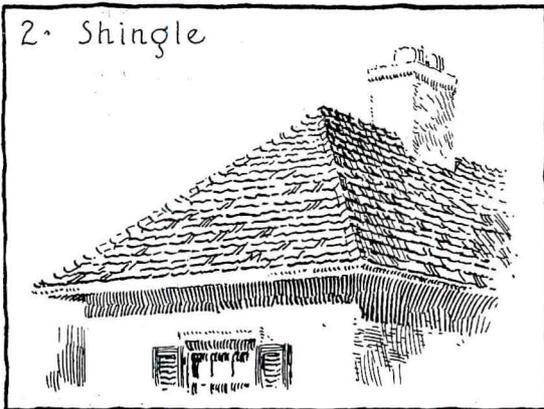
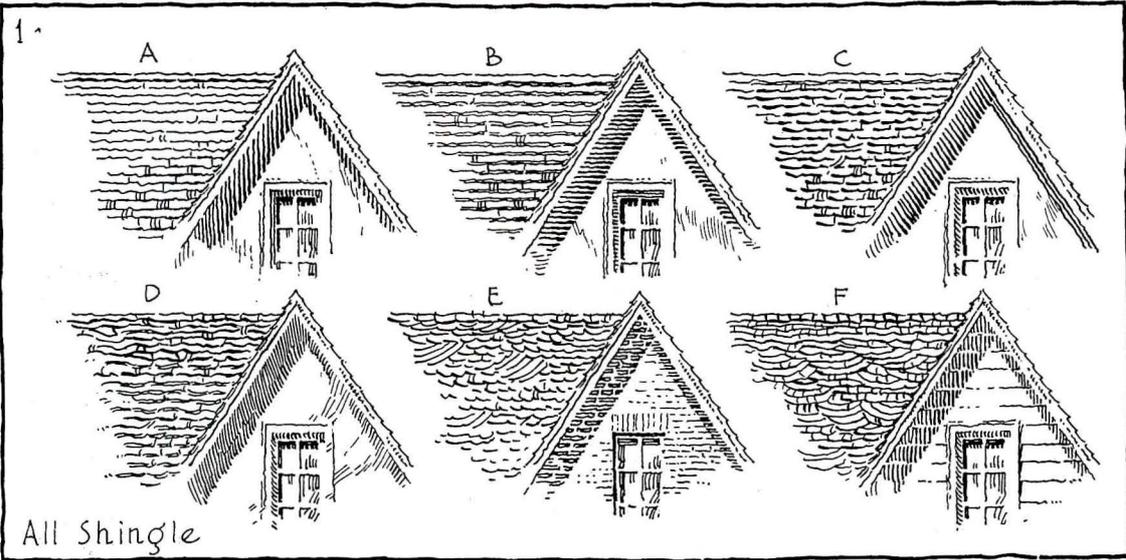
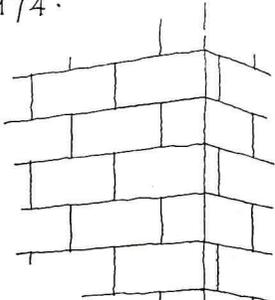


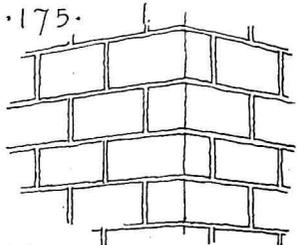
PLATE 1. ROOFS ARE IMPORTANT DETAILS REQUIRING CONSIDERABLE VERSATILITY.

•174•



In nearby stonework sometimes each joint line is drawn.

•175•



The mortar joints are often wide and expressed by double lines.

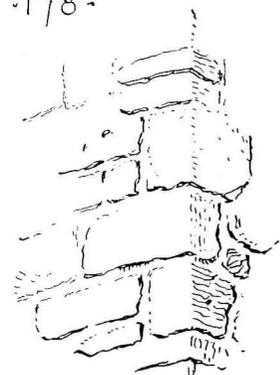
He knows that some are viewed from almost at right angles, thus appearing practically in direct elevation, while others are so turned as to be greatly foreshortened. He understands, too, that stones themselves vary in tone individually, some being light and others dark. They vary in texture, also, from extreme smoothness to extreme roughness, the rough stones appearing darker than they are, because of their many small areas of shade and shadow. Then they vary in size, too, and in shape, and there are many ways of finishing them and laying them into walls. Some are laid just as they are picked up from the fields or brought from the quarries, for instance, with wide joints of different depths. Some, on the other hand, are carefully dressed and laid up with joints which scarcely show, giving a wall which in its smoothness appears almost like plaster. Sometimes there is no mortar at all in the joints, sometimes it fully fills the joints, and sometimes it is raked out to a considerable depth. Or the joints may be "struck" in any one of a number of ways, with special tools made for the purpose. The mortar itself may be lighter or darker than the stones.

Though this is far from being a description of all the types of walls, it serves its purpose in making clear that there can be no single way of representing such varied effects. The important thing to keep in mind, however, is that it is generally not the method of drawing each individual stone that counts, especially when large areas are considered, but rather the effect of the entire wall. In working for this effect it is seldom necessary to draw all the stones; often a few patches here and there are sufficient to convey the desired impression. If the scale is large, however, more detail is needed.

In our Marginal Sketches Nos. 174 to 191 we have shown a group of fairly large scale indications of stonework, in which many individual stones have been drawn. The sketches are largely self-explanatory, yet a few words concerning them may be helpful. First, if the joints between stones are narrow, and are finished flush with the surface of the stones themselves, they are sometimes scarcely visible or show as uniform lines. They may be drawn as in Marginal Sketch 174, or represented with delicate dotted lines, or some of them may be omitted and the rest dotted. If the joints are sunk beneath the surface of the stones, however, there will be tiny shadows cast into each joint, which will make the joints somewhat more conspicuous. In representing such stones it is first necessary to note the direction in which the light is falling, in order to correctly locate these little shadows. Sometimes the shadows themselves are all that is needed to express such stonework. They may be definitely drawn as in Marginal Sketch 176 or merely suggested as in Marginal Sketch 177.

Even though stonework may actually be gray in value, it often looks better in many places if left white. Large surfaces may remain perfectly plain,

•178•



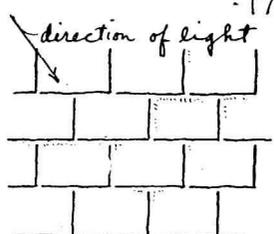
a typical corner

•179•



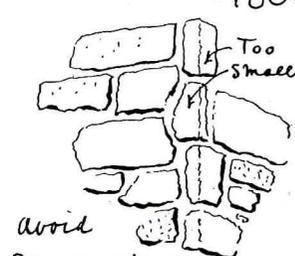
WRONG - Stones do not match.

•176•



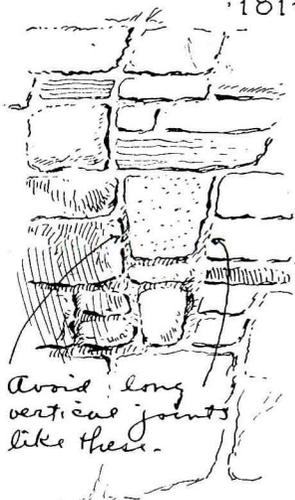
The shadows in the joints are frequently enough to express the stonework.

•180•



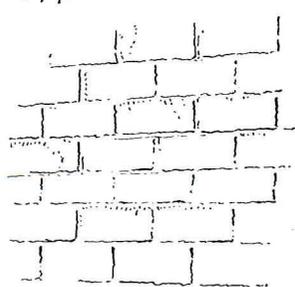
Avoid Small stones on corners.

•181•



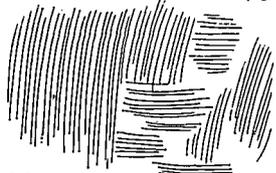
Avoid long vertical joints like these.

•177•



Even a faint suggestion of the shadows is often sufficient.

182. or simply have a few joints here and there indicated by dots. Sometimes, however, it proves necessary to use a darker value for a part or all of the stone. Marginal Sketch 190 shows a darker rendering of a similar sort of stone to that shown in Marginal Sketch 174. This stone, like all the examples to which we have so far referred, is smooth or nearly so. Rough stone is perhaps harder to indicate; at any rate it requires more modelling or shading, as in Marginal Sketch 189, and the joints between the stones may show greater variety of width and depth, with accompanying variety of shadow. In the case of rough stonework, individual stones often show different textures and so require diversity of treatment;—see Marginal Sketch 188. It is by no means necessary, however, even when drawing rough and irregularly coursed stone, to always draw each stone separately. If the areas of stone are large, and if a medium gray effect is desired, the area may be first covered with patches of tone similar to that in Marginal Sketch 182. Then, with the direction of light in mind, accents such as the shadows in the joints may be added, and a few lines may be dragged across the surface, as in Marginal Sketch 183. Not only do joint shadows play an important part in stone wall representation but so, likewise, do those in small depressions or cavities. In Marginal Sketch 184 we show one way of treating these small pits. The sketch explains itself. It can be readily understood, too, that the same trick may be applied to many things besides stone indication.



First cover the desired area with tone like this and then



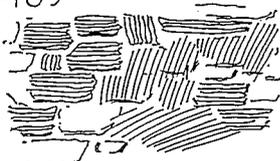
add accents such as shadows in the joints



184. Cavities may first be left like this and then the shadows may be added

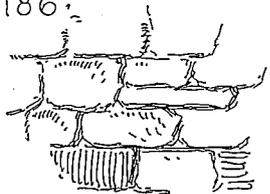


185.



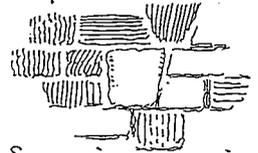
Joints are often left white. Some individual stones are drawn.

186.



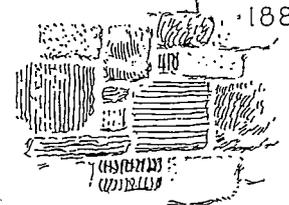
Sometimes the joints themselves are made dark, instead.

187.



Some joints light; some dark

188.



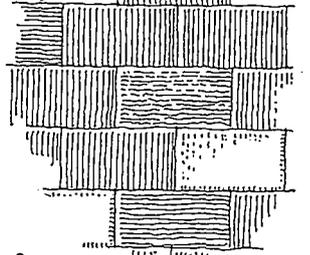
Variety in texture and value.

189.



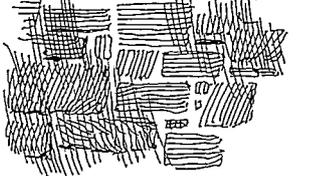
Some stone is highly modelled.

190.



Some is smooth or nearly so. (Note light at top and left)

191.



Cross hatch added to completed stones.

Now turn to Marginal Sketch 191. In this example lines have been added to a group of completed stones, to simplify them or tone them together, producing cross-hatch. Often when too many individual stones have been drawn on some surface, especially a large one, the surface looks restless and spotty. In such a case a little cross-hatch, judiciously used, sometimes does wonders towards unifying the whole.

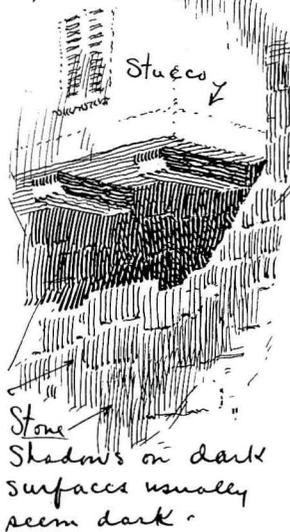
We have mentioned that joints may be lighter or darker than the stones themselves. They are often left white, therefore, as in Marginal Sketch 185, though if they are deep and consequently dark with shadow, or if they are of dark mortar they may be rendered dark, as in Sketch 186. Frequently some appear light and some dark,—an effect which has been recorded in Marginal Sketch 187.

Before turning from our discussion of stonework we wish to emphasize the fact that if one wishes to draw it well he must know it well. It is suggested that the reader who is not sufficiently familiar with it turn to Part I of "Building Construction and Superintendence", by F. E. Kidder and study there what is said about stone walls (and brick walls too, for that matter). Then he may avoid some of the mistakes which are often made by the artist who lacks a knowledge of the fundamentals of construction;—mistakes such as we have shown in some of our marginal sketches. Sketch 178, for instance, shows a typical

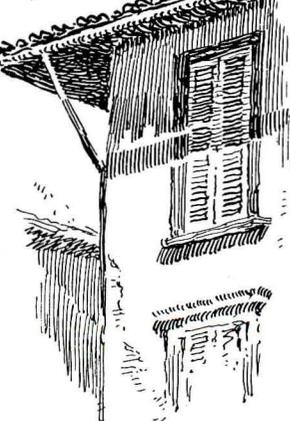
192.



193.



194.



The shadow seems dark on the dark window trim and light on the stucco.

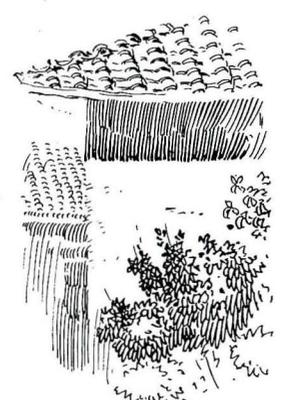
outside corner of a stone building. The stones making up the corner itself are large and substantial as they should be. Too often the artist uses small stones on such corners and around window and door openings,—stones which have no structural significance, as in Marginal Sketch 180. Beginners not only make this mistake but, what is worse, sometimes do as we have illustrated in Marginal Sketch 179, designing a corner with each wall face absolutely independent of the other. A less obvious mistake, but a common one, is pictured in Sketch 181. Here the stones are not well lapped, which results in long joints almost vertical in direction. This not only prevents good bonding of the wall, but permits the rain water to flow down the joints themselves rather freely, causing a gradual disintegration of the mortar, and with it a weakening and disfiguring of the entire structure.

Now with all these facts fresh in mind, one should study the various drawings showing stone indication. There are several on the nearby pages; the chimney on Plate 3 at "5", for instance. It would be well, also, for the reader to try a few sketches of small areas of stonework before passing on.

Brickwork. Much that we have said concerning the representation of stonework applies to brickwork also. The main difference is in the smallness of the units in the latter and the greater regularity of their spacing. There are, too, various bonds used in brickwork, such as the Dutch and Flemish, concerning which the curious reader is again referred to the above-mentioned volume of Kidder, or to some similar source of reference.

This smallness of unit, the average brick showing on its face a rectangle about two inches high and eight inches long, means that it is not practical to draw all of the bricks on any large wall surface. Usually, then, some effective method of indication is adopted, and often a simple one. Plate 3, to which we have just called attention, illustrates a number of these methods. Often it is advisable to vary the method of indication in different parts of the same drawing, in order to avoid monotony. In some drawings of a rather formal type a direct and highly conventional style of suggestion which better harmonizes with the character of the whole should be selected. As a particularly fine example of brick representation the reader is referred to the drawing by Schell Lewis on page 722. In this drawing not only is there great variety in the way in which the individual bricks are treated in different places (note particularly the wall by the sidewalk), but the entire tone of the brickwork as a whole is handled very skillfully so that though practically all of the brick areas have been filled with lines the lines themselves vary in weight, spacing and character in such a way that the tones formed by them contribute very nicely to the fine effect of the values of the whole composition. See how light the end of the house has been kept, for instance, in comparison with the front. Note, too, that the front wall starts

195.

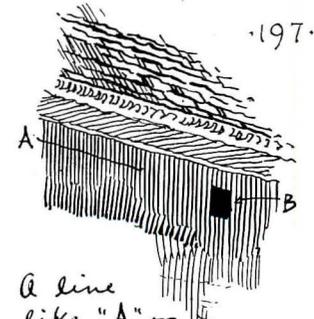


"Forcing" shadows increased sunlight brilliancy.

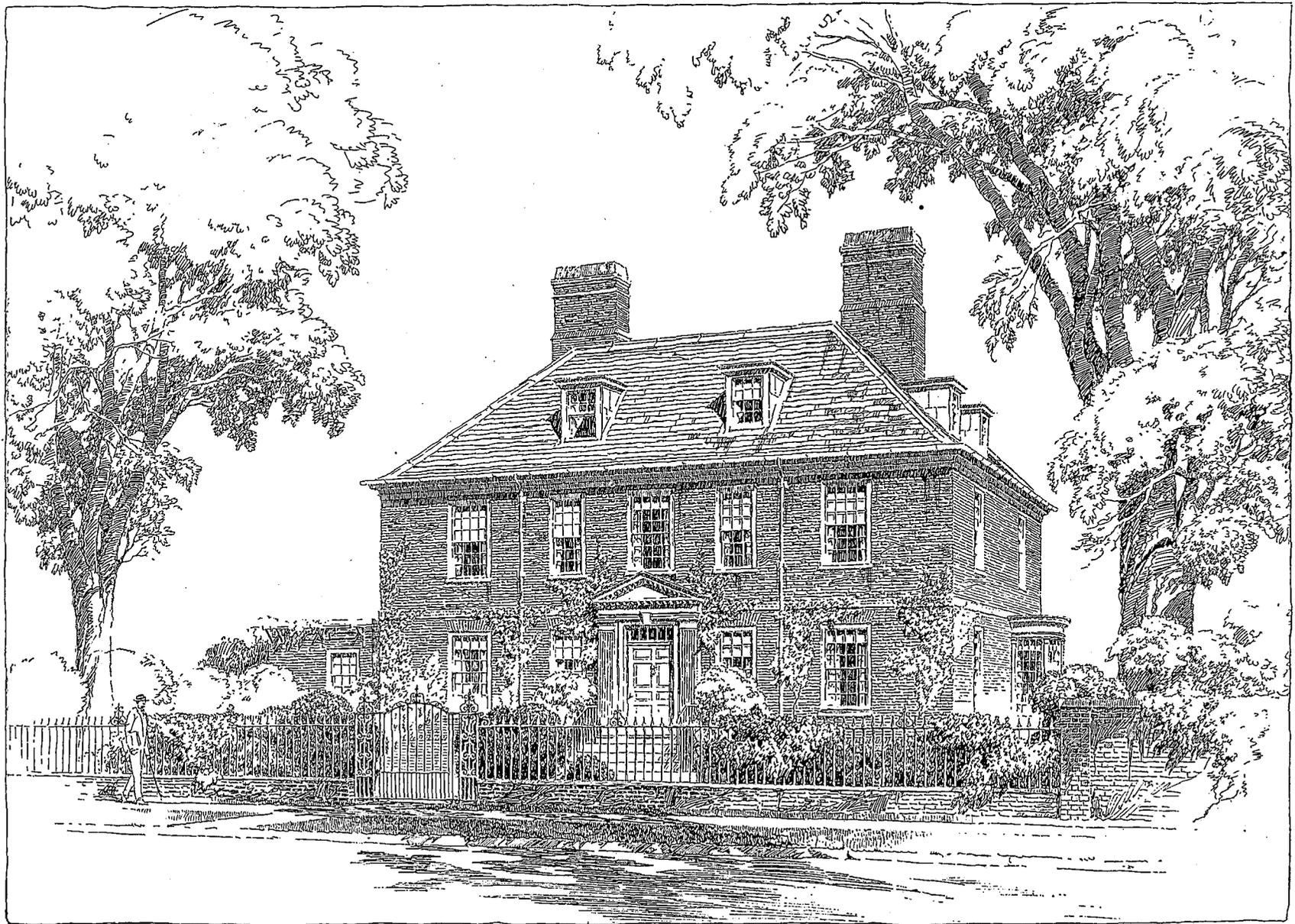
196.



Shadows keep in the expression of form.



A line like "A" or a black spot like "B" appears very conspicuous.



[722]

Size of original 15½" x 21½"

Rendered by Schell Lewis

SUGGESTION FOR A SUBURBAN HOME BY ALFRED COOKMAN CASS, ARCHITECT

rather dark at the top and grades down to light as it (together with the light bushes) goes behind the dark fence and its accompanying dark bushes. By this carefully arranged contrast a splendid sense of depth and detachment has been secured.

Stucco or concrete. There is nothing in the way of wall surfaces easier to suggest in pen than those of smooth plaster or concrete. Often a little stippling or a few groups of sketchy short strokes here and there are all that is needed. The white paper itself generally does for the representation of the light surfaces. In shade almost any simple arrangement of strokes is good. It is perhaps better for one not to draw them horizontally, however, for if he does they may be taken for brick courses. Vertical lines are good. The chimney at "1", Plate 3, gives a suggestion of rather rough stucco; the sketch at "4" shows a combination of rough stucco plastered over brick, the latter showing through in places. The Marginal Sketches 192, 193, 194 and 195 offer other examples.

Clapboards. These are also easy to draw. Usually nothing is needed but the shadow lines under each one. Sometimes, especially if the clapboards are above the eye, and the drawing large in scale, a double line is used. If such lines are too conspicuous, however, as they sometimes are, particularly in the sunlit areas, dots may be substituted for parts of them. Many times the shadows cast on the clapboards by a shutter, the door or window trim, a corner board or some such feature, help to express the surface on which they fall.

Shingles. In representing shingles on walls almost the same indications will do as for clapboards (and this is true, also, for the typical kinds of drop and novelty siding). A few vertical lines will add to their character. Naturally all these details should be so shown as to appear at about the proper scale, with the right exposure to the weather.

Roof indications. When shingles and other similar materials such as tiles and slates appear on roofs their representation is most important, yet it is hard to give anything approaching definite instructions. This is mainly because roof planes as a rule are so much foreshortened in appearance, especially when viewed from the ground, that they vary greatly in effect. To represent here every course at its proper scale would often be out of the question, as to do so would make the roof too complicated and black in tone. The lines which are most prominently drawn usually represent the butts of the slates or shingles, and just enough of them are employed to look well and to bring the roof tone to the proper value in relation to the building as a whole;—often not more than a third or half of the actual courses are indicated. The less the amount of foreshortening on the roof the more lines may be added. The lines which are drawn should suggest the materials in an interesting and a convincing way.

Plate 1 is given over to roof indications. At "1"

are six different shingle treatments in elevation. The type of treatment chosen for any building depends on many things, including its nearness, the kind of shingles used, their age and the method of laying. Old shingles curl and so demand a different line from those which are new. Smooth, even slate looks almost the same as shingle and so must be represented in much the same way. Thick slate, or slate irregularly laid or of variegated color must have appropriate treatment. In Plate 1 at "2" is a small roof represented as shingle; at "3" is the same covered with rough and unevenly spaced slate. At "4" is an imitation thatch made of shingles, while at "5" is a true thatch of straw. For slate at large scale study the sheet of chimneys, Plate 3.

Treatment of cornices and eaves. We should not leave the subject of roof indication without reference to the treatment of eaves and cornices, and the shadows which are so many times cast by them, as they play a most important part in the appearance of buildings.

Inasmuch as cornices project from the walls, as a usual thing, it is necessary to try to suggest this projection. This is done partly through correct delineation of form in the outline layout, but we have in mind here more the light and shade application. Considering that roof tones are often rather dark and that cornice shadows are practically always so, generally the most natural treatment is to leave the projecting members of the cornice such as crown mould and fascia, or gutter if there is one, light in value so as to create the contrast which is necessary for the attainment of the desired effect. As illustration of this it will be seen in Sketch 1, Plate 1, that the projecting overhang of the roof is left light, while the roof and shadow tones are both darker. In Sketches 2 and 3 the cornice is left even more noticeably white. Plate 2 shows several other similar examples. Not only do cornice shadows act as an aid in bringing about this effect of projection but the shadow width gives an idea of the amount of overhang.

So far as the methods of building up these shadows are concerned there is no fixed rule. In the sketch at "1", Plate 1, six methods are shown. In "A" the shadow lines are vertical, in "B" horizontal and in "C" slanting in a direction parallel to one of the roof pitches. In all three of these the strokes making up the shadow tones are accented towards the end so as to bring about a crisp contrast with the walls as well as a sense of reflected light beneath the cornice, a point which will be more fully covered in a moment. In "D" the shadow tone is handled with more freedom,—such a tone would be excellent were the shadow falling on a smooth wall such as one of stucco. On a wall of brick the shadow tone is often made expressive of the bricks themselves as in "E", while a shadow falling on clapboard may in similar way be made to suggest that material as in "F".

We have illustrated some of these points more fully in Plate 2, feeling that they are of the greatest

ARCHITECTURE (CORNICE SHADOWS)

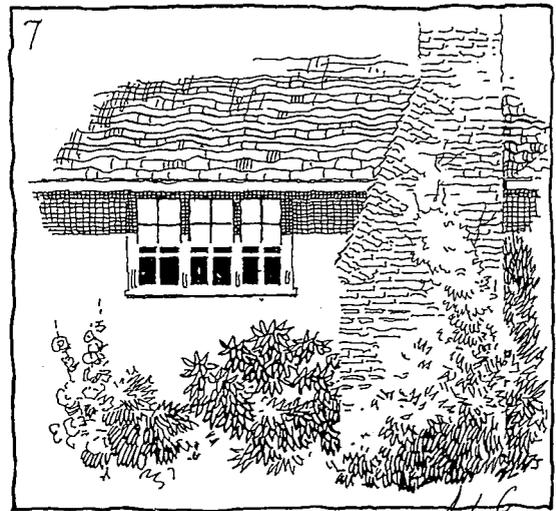
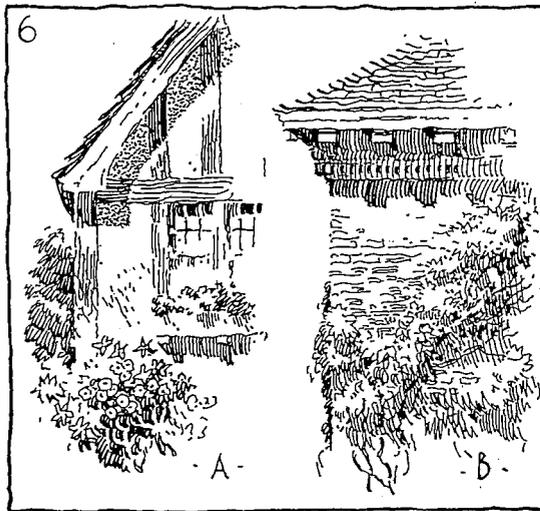
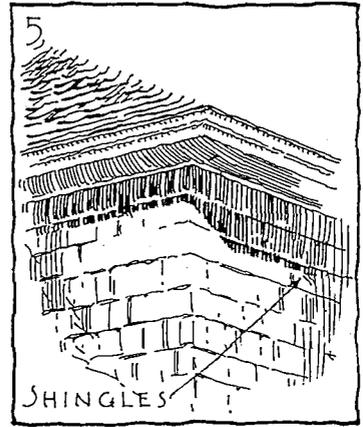
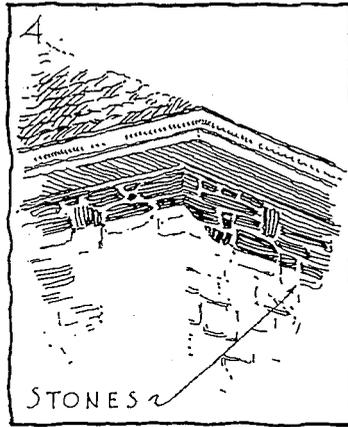
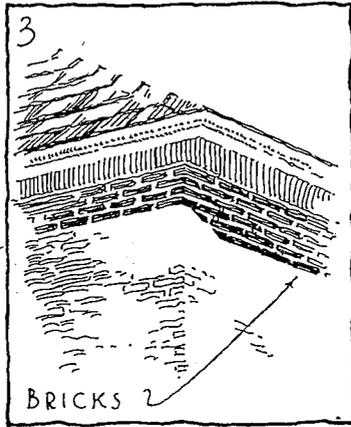
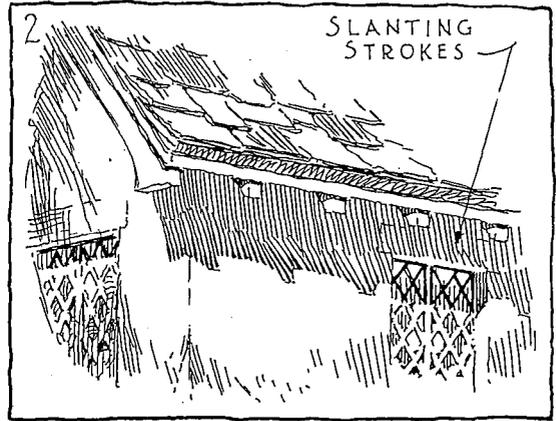
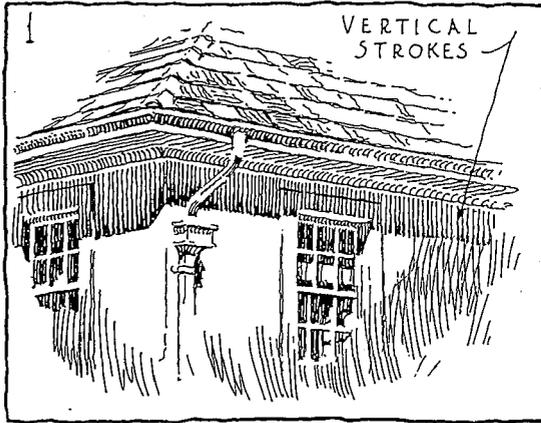
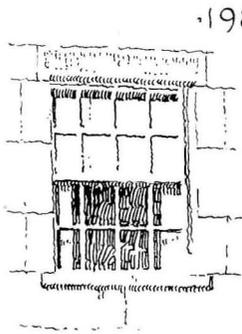
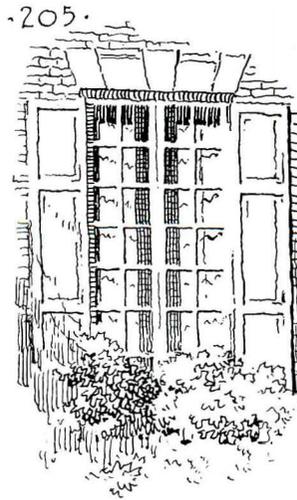
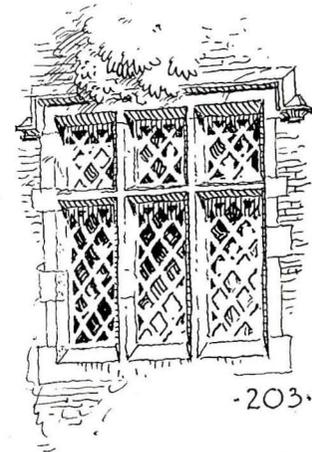
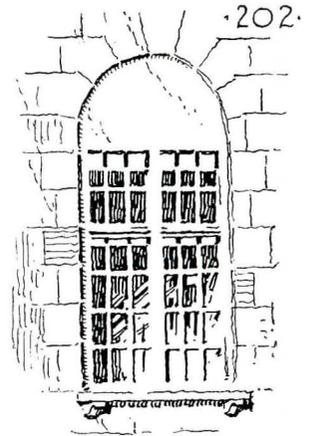
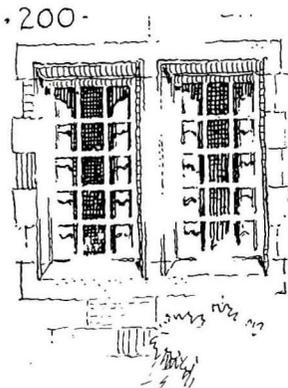
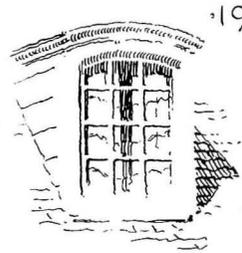


PLATE 2. SHOWING A NUMBER OF REPRESENTATIONS OF CORNICES AND THEIR SHADOWS



198. importance. Here the cornices in all of the sketches but "6" and "7" are in perspective as seen from below; in most of them the soffits are visible, and the shadows are rather dark, especially towards the bottom. This leaving of a light soffit is a natural thing to do in many cases, for it is often true that reflected light is thrown under a cornice in this way. Sometimes the thought is even exaggerated a bit, soffits being left pure white. It is, however, no uncommon thing, as one may verify by studying actual buildings, for reflected light to be so strong as to not only make soffits light and shadows more transparent in effect but also to actually cast reversed shadows within those directly cast. The darkening of the lower edge of a shadow when seen in contrast with a sunlit wall often seems to grade dark as it comes against it; as the white of the paper is never light enough to fully express the brilliancy of a sunlit surface, the shadow is purposely forced darker in order to make that surface itself seem all the brighter through contrast.



These sketches on Plate 2, like those on Plate 1, show various ways of suggesting different materials within the shadows. The only one of these needing additional explanation, perhaps, is that at "7", where the noteworthy point is that the glass of the upper part of the window, though in shadow, has been left white. This again is to illustrate a common natural condition, for glass within shadow often reflects so much light, acting like a mirror, that it seems white or practically so.

Chimney representation. There is perhaps no one detail more interesting or worthwhile for early study than the chimney, taken together with the parts of the building adjacent to it, for no other class of subject offers greater chance for the student to test his skill in the representation of various materials as they appear side by side. In Plate 3 we have shown a number of typical examples, and the reader is earnestly urged to try similar bits, as a preliminary to the later rendering of complete buildings. The first drawings may be done from photographs or even from other drawings; these should be followed by some from actual buildings. Subjects such as offer an interesting variety of materials are best.

Shadows. We have previously had something to say about the drawing of shadows, but there are a few important points which we have not as yet touched upon. One of these concerns the values of shadows. We have already spoken of forcing or darkening the edge of a shadow tone in order to make the adjacent sunlit surfaces seem relatively brighter by contrast, a point which we have still further illustrated in Marginal Sketch 195. What we wish to point out now is that though this is a logical thing to do and a thing which is done very often, even when the shadow is falling on a light surface such as plaster or clapboards, it is nevertheless true that ordinarily shadows vary to quite an extent in tone because of the local

ARCHITECTURE (CHIMNEY SUGGESTIONS)

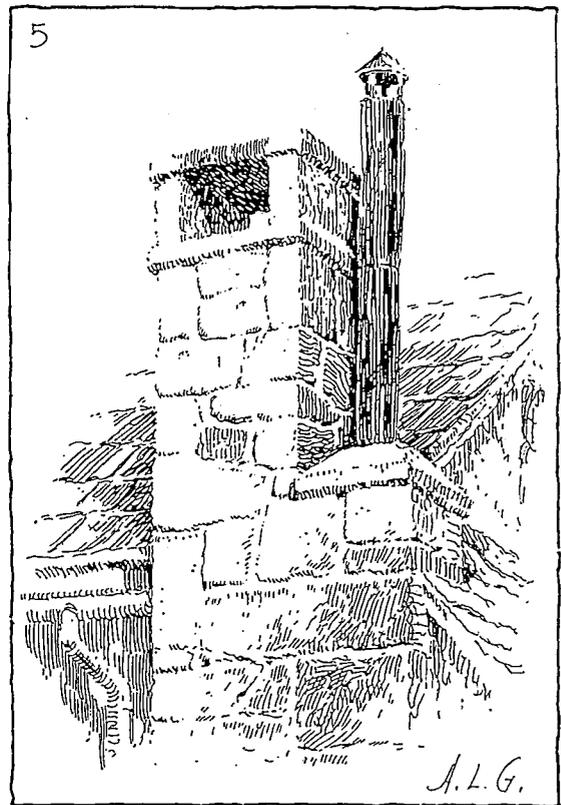
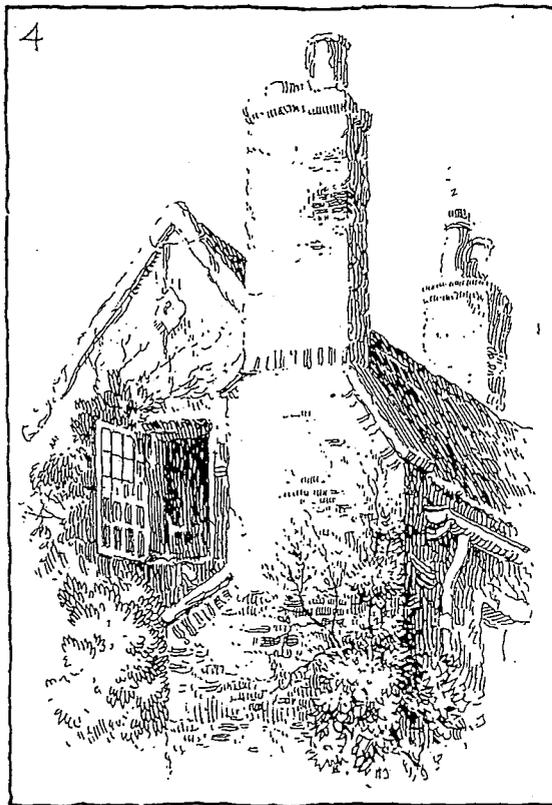
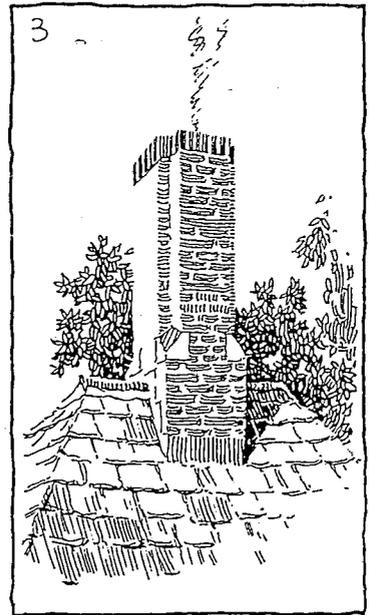
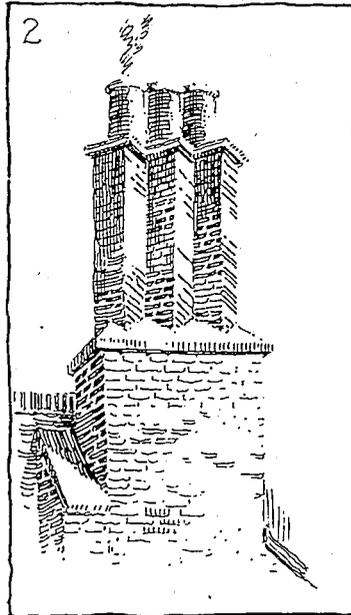
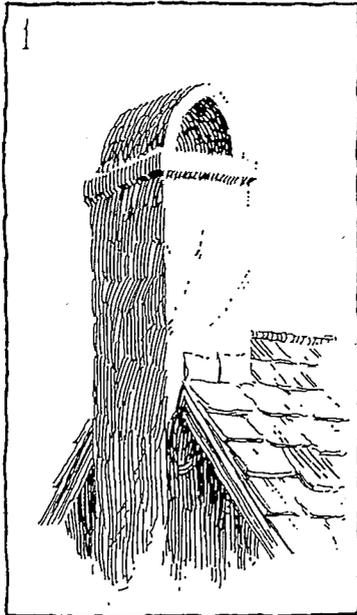


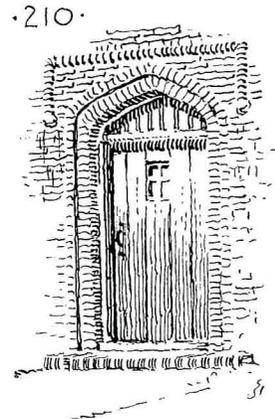
PLATE 3. CHIMNEYS OFFER AN ALMOST UNLIMITED VARIETY OF DIFFERENT MATERIALS.



tones of the surfaces on which they fall. Shadows on light surfaces generally look lighter than shadows on darker surfaces, for instance, a fact which we have fully illustrated in Marginal Sketches 192, 193 and 194. In this latter sketch it will be noted that the shadow is dark on the dark window trim and light on the stucco, a point which has been similarly illustrated in Sketch "6", Plate 2, at "A", where the half-timber work has been made darker than the stucco. The introduction within a shadow tone of some darker areas like this half-timber makes the rest of the tone seem more transparent by contrast; one must be careful of his treatment, however, for a dark line or spot within a shadow tone will often appear more conspicuous than one would think, a fact made evident by Marginal Sketch 197. If, on the other hand, a shadow tone seems rather too heavy and over-dark, the intelligent introduction of a few black touches within it, logically placed, will make the whole seem lighter and more transparent through contrast.

We should not leave our consideration of shadows without pointing out that in architecture as in other subjects they help to a great extent in the expression of form. We have already touched on this in connection with the drawing of clapboards. In Marginal Sketch 196 we have another example, for here the arch shadows break across the panels of the door in such a way as to express their depth clearly.

Windows. Windows or glazed doors or any objects containing large areas of glass are, on the whole, a bit more difficult to draw than most details, for glazed surfaces are so complex in light and shade and changeable in their appearance as to demand full understanding of them as well as special care and skill in their delineation. It is not hard, to be sure, for one to learn to draw a typical window or two, especially if shown at small scale, but if the scale is so large as to make any considerable amount of detail necessary it is no easy task for the beginner to do even this much well, while it is still more difficult for him to so render a number of adjacent windows as to give them the best effect in relation to one another and to the remainder of the building. If they are made too dark or too light, they may, even though good in themselves, attract more than their proper share of attention, and if all are drawn in the same way the result will probably prove monotonous, while if, instead, too much variety is shown, the breadth of effect of the whole drawing is almost sure to be destroyed. Before attempting finished renderings of windows the student should, therefore, acquaint himself through observation and study with the appearance of glass under different circumstances and conditions, for it is only by so doing that he can represent it to the best advantage in any given problem. Let him walk along the street and study any windows that he sees—not only those near at hand but those in the distance as well. Let him compare those on the sunny side with those in the shade, and those in the



ARCHITECTURE (WINDOW TREATMENTS)

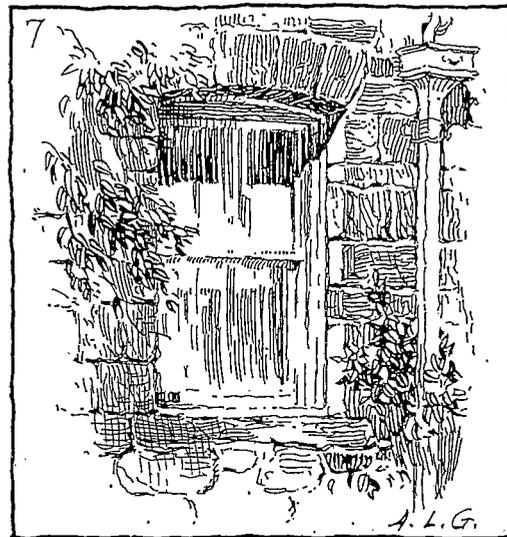
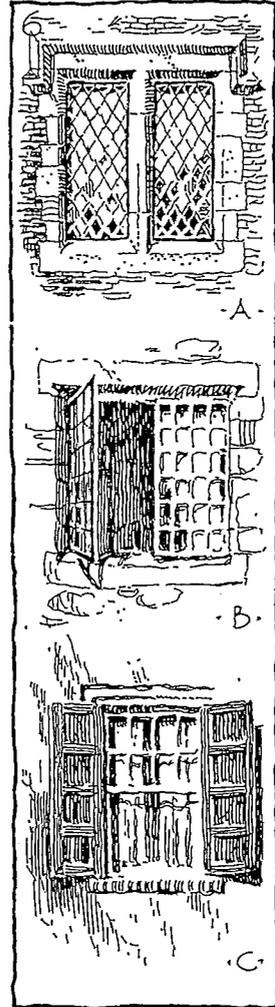
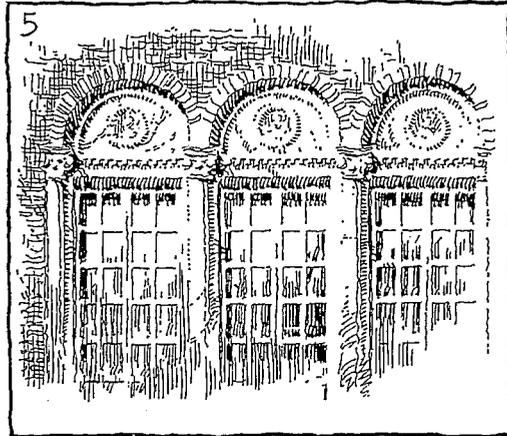
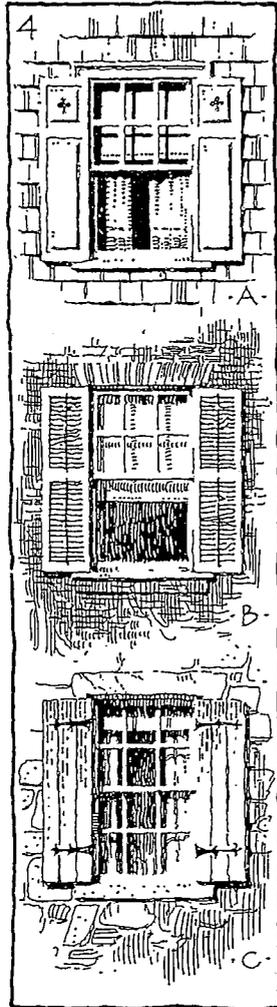
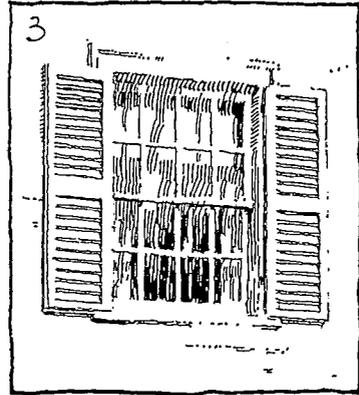
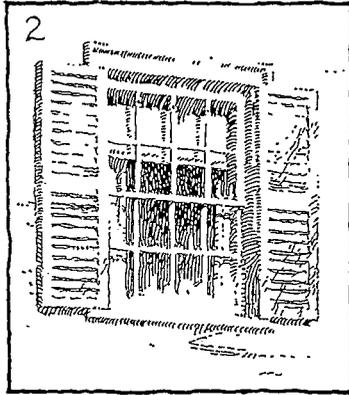
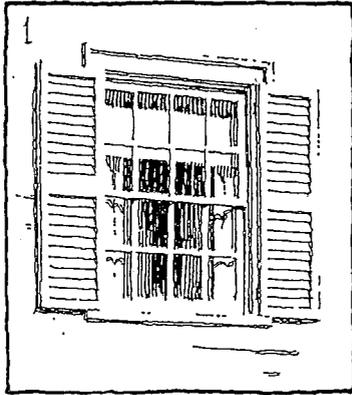
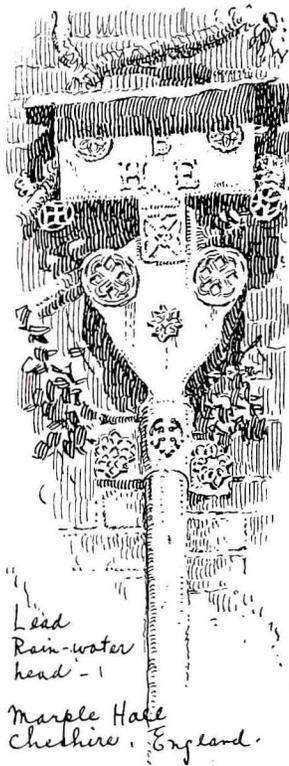
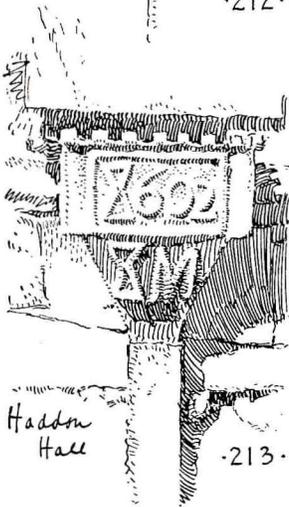


PLATE 4. PICTURING A FEW OF MANY POSSIBLE WAYS OF INDICATING WINDOWS.



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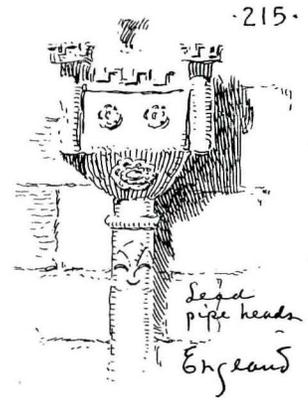
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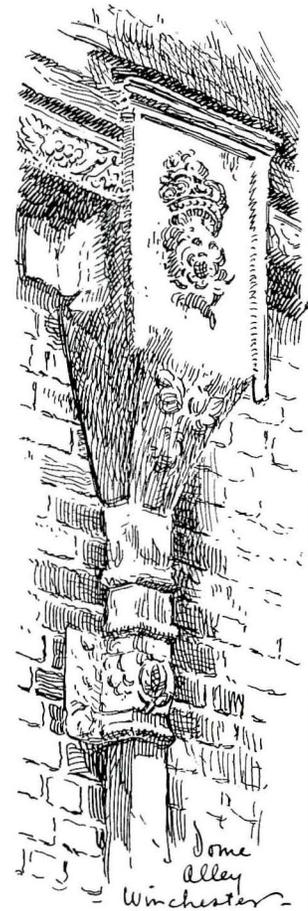
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upper stories with those in the lower. As he makes these comparisons he should ask himself such questions as the following. What is the difference in the appearance of glass in sunlight and in shade? Do windows in the upper stories have the same general effect as those in the lower? How do windows in the distance compare with those near at hand? Can one see the curtains or shades distinctly in all the windows? How much of the interiors of the rooms does one see as he passes? Is the glass always plainly visible? Is it hard to tell if panes have been broken from a sash? Is it easy to distinguish plate glass when seen? If so, why? Do all the lights of glass in one window look the same? Does the glass usually seem lighter or darker than the sashes? Does one see images reflected in the glass? If so, are they sufficiently definite to permit him to tell trees from buildings? Does his own image appear in the windows as he passes? Are images more distinct in glass in shade than in glass in sunlight? Are reflections as clear on a rainy day as when the sun is shining?

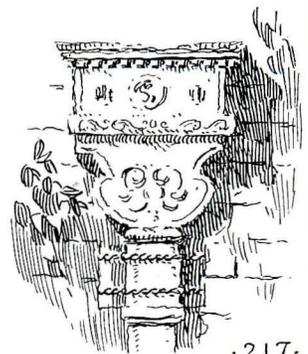
A little observation will answer such questions as these and make it evident that ordinary window glass has two leading characteristics which relate especially to its appearance, and which are, therefore, of the greatest importance to the student. First comes its transparency. Under certain conditions glass seems practically invisible. This is especially true of clean plate glass favorably lighted. We are sometimes able then, in our representation of windows, to neglect the glazing and treat the sashes just as though the panes were non-existent, showing distinctly the shades and hangings within. The other characteristic, and the one which causes most of the trouble of the beginner, is the power that glass has to act as a reflector or mirror, giving, very often, a shiny effect to the window, and usually images of objects as well, which in some cases are almost as distinct as the objects themselves. One of the difficulties confronting the student who tries sketching directly from buildings is the complication in the effect of glass resulting from these reflections, for sometimes trees and buildings and skies and clouds and people are all pictured in the windows, showing so plainly as to prove confusing. It is not easy, therefore, for one to know what to put in and what to leave out, so considerable experience will be necessary to teach what really is essential and what should be subordinated or omitted. It is worth remembering that as a rule the two characteristics of glass which we have mentioned appear in combination, the glass seems sufficiently transparent to enable one to see through it quite easily yet has enough reflection to give it a shiny appearance. Sometimes, however, this power to reflect neutralizes the effect of transparency to such an extent that we find it impossible to look through the panes at all. This is especially true in windows near the top of a building where the reflection of sunlight or bright sky is frequently so strong as to make the curtains within either



•215•



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•217•

invisible or very indistinct. Such windows, and particularly those of the upper stories of very tall buildings, often take on much the same color and tone as the sky, and if the sun itself is reflected the windows become dazzling in their brilliancy. A reflected light cloud may make the glass almost white, while a blue sky may cause a blue reflection of a value similar to that of the sky itself. If we observe the windows nearer the street level we find as a rule that most of them seem darker than those above, for in place of the sky reflections we now have those of buildings and perhaps trees. It is useful to bear in mind, then, that when rendering tall buildings, (as more fully described in a coming chapter), the general tone of the glass, taken as a whole, may often be correctly shown lighter in the upper than in the lower stories. It is true, too, that glass within shadow, or on the shady side of a building, usually seems much lighter than we would expect (a point which we touched on in referring to Sketch 7, Plate 2), so it is by no means necessary to represent it by a dark tone simply because it is within shade or shadow. Its light appearance is generally due to the fact that it mirrors the brightness of the sky or some nearby building in sunlight.

This may all be rather confusing to the beginner: surely this last concerning tall buildings seems something of a digression to the trend of a chapter on detail representation. What we are anxious to emphasize among other things, however, is that this very complexity in the appearance of windows in different positions and under varying conditions, really reacts, in a way, to the artist's advantage. For although most other details of buildings, such as chimneys and steps and doors, are fixed in tone, being either light or dark, and so demanding interpretation in more or less that way, windows may be suggested in almost any value which will give the best effect to a drawing taken as a whole. If walls are dark, and light accents are needed to break the dark tone, the windows may be left light; if, contrarily, dark accents are needed in light walls the windows may be made to furnish them. If little contrast is wanted, however, light windows may be drawn in light walls or dark ones in dark walls.

It is not enough, then, for one to be able to do simply a few typical windows of customary values; he must learn to draw some light and some dark. He must have skill to handle some in which the characteristic of transparency which we have mentioned is prominent, some which act as reflectors, and some which combine these effects. He must know how windows look both when closed and open, in sunlight and in shadow. He should not, therefore, be content with drawing a few examples of individual windows, but should try many.

The illustrations which we show on Plate 4 and as Marginal Sketches 198 to 205, inclusive, show some typical window suggestions in sunlit walls. In this

particular group most of the muntins or sash bars have been left white so with the dark behind them in places, and a judicious use of shadow, the desired effect of sunlight has been obtained. In most architectural rendering, buildings are shown in sunlight so the draftsman usually learns to handle windows in this way first. The artist, however, especially if he is an illustrator, needs to gain familiarity with the greatest possible variety of effects. He should study many drawings and photographs and, above all, should sketch frequently from actual windows.

In Plate 4 we might especially mention the drawings of the same window at "1", "2" and "3". The first of these is a crisp, clean-cut delineation such as is quite common to architectural work. The second is less mechanical, and more suggestive. The third is much like the first, or perhaps more a combination of the first two. The principal difference between this and the first is in the placing of the largest dark accent, which at "1" is immediately below the window shade while at "2" it has been dropped to give contrast with the lower sash. The student in his sketching should sometimes thus try different suggestions of the same subject.

Doors. There is really little that need be said about doors. In Marginal Sketches 206 to 211 we have shown a number of typical examples, two or three of which incidentally, were based on photographs. The student is advised to try a number of sketches of this general type, either at this size or larger.

Miscellaneous details. There are of course materials which we have not touched upon in this chapter, including logs and slabs of wood, corrugated iron, and many others. There are even numerous kinds of roofing materials such as tiles, asphalt and asbestos shingles, tin, copper and tar and gravel. Aside from such materials taken by themselves there are numerous details which we have found no space to include, too, some of which the reader should search out and practice. Not only are there larger things like porches, bay windows, and similar features, but there are also various odds and ends of similar interest. Hardware offers some fine subjects, then we have weather vanes and the like. As examples of one of these smaller types of detail we show a group of old rain-water leaders and heads from England in Marginal Sketches 212 to 217. These particular sketches were done from photograph; we might add that there is no better way for the architectural student to learn a little architecture than by picking and drawing subjects of this type, arranging sheets of sketches of them for comparison.

Once one has gained a fair degree of skill in doing such portions of buildings as we have pictured and described in this chapter, he should be qualified to go on with the representation of complete buildings.



AN ARCHITECT'S HOBBY

THE DESIGN OF BOOKPLATES

By Gerald Lynton Kaufman

EDITOR'S NOTE:—*The illustrations for this article are all bookplate designs by the author who, as an architect, has found pleasure and profit in the cultivation of the hobby he describes.*

JUST WHAT IS THE fascination of bookplate design which has caused so many architects to take hours upon hours of their all-too-little spare time, for the preparation of "ex-libris"? Aside from the obvious pleasure derived through the creation of something artistic, bookplates have a unique lure and charm for the architectural profession; a fascination which is lacking in nearly all other hobbies connected with the pen or the brush.

The secret of this fascination may be found by a consideration of the steps taken by the designer from the time of meeting his bookplate client until the completion of finished plates, and the comparison of the path followed with the very similar path along the route to a home or a building. The bookplate designer must first find his client;—even if, in starting out, the first client be himself or some member of his immediate family. He must then have a "preliminary conference;" he must make up, mentally at least, a program,—the character of his client, his likes and dislikes, his taste, the amount he wishes to

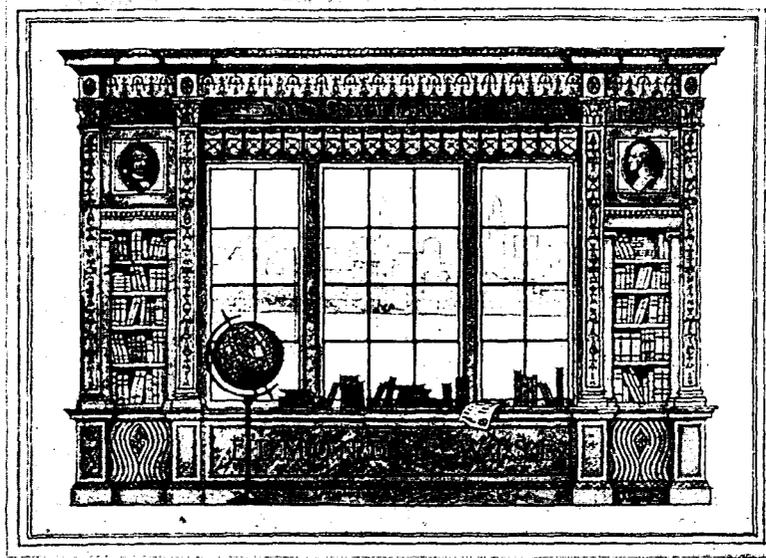
spend, and the finished product that can be produced for this amount.

Preliminary sketches must be prepared and submitted for approval; sketches made at small scale, rendered in pencil. A second "conference" must be held over these sketches, before the preparation of "working drawings." Then a final design must be drawn up at large scale, to be submitted to a "contractor,"—in this case a printing contractor,—for estimates. The estimates are shown to the client, the contract is awarded, and finally the completed work is turned over to the Owner as per the approved design.

The entire process is practically a duplication of the work of an architect, but reduced to a small scale. Herein lies one of the main reasons for the fascination this hobby holds for members of the profession. Yet this is by no means the only fascination.

The art of the bookplate is a special art unto itself, and an intimate art. Of the three things in life which must be fashioned to fit a man most intimately, book-

plates require the closest study of their owner's personality. *Clothes*, in spite of the philosophy of Carlyle's professor in *Sartor Resartus*, are rarely more than twenty-five per cent the mental, spiritual, or artistic expression of the wearer; *Country Houses*, in spite of the treatises of Aymar Embury, Lawrence Weaver, and other

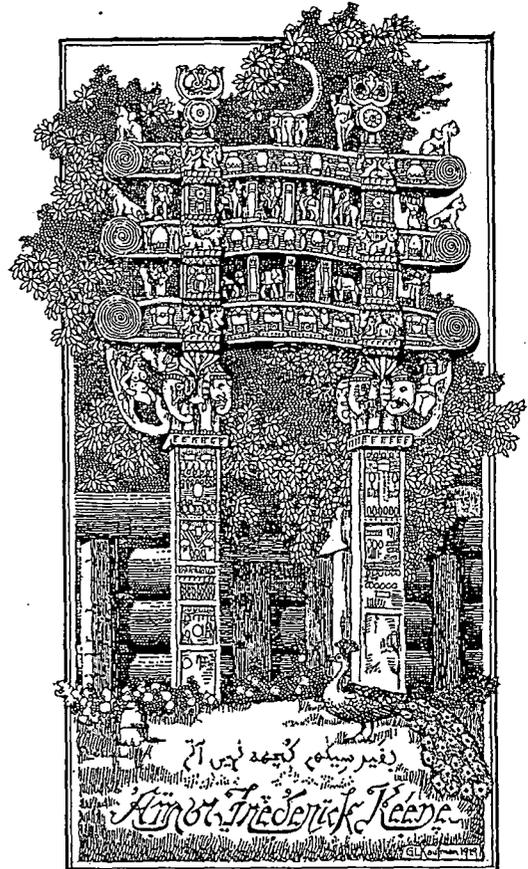


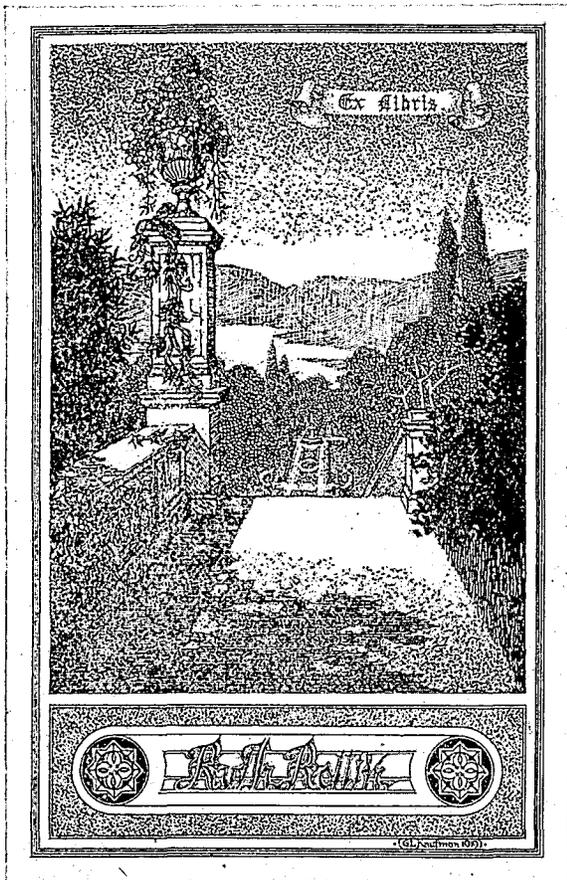
architect-literati, must be at least fifty per cent a material expression of their owners, and cannot be more than the remaining fifty per cent their mental, spiritual, or artistic expression. But *Bookplates*, small and unusual as they are, should be fashioned to express most intimately of all, the very personality and character of the man for whom they are designed, and should be completely adapted to his taste, his interests, his hobbies, or his character. A bookplate

can no longer be judged separately from its owner, than can a building be judged separately from its requirements, its plan, its period, and its owner.

"Show me a man's library, and I will tell you his character," is a statement proclaiming the obvious. But when a man takes pride both in his library and in his character, the inside cover of one of his books should be enough to do justice to both; it is upon this theory that modern bookplate design is based, and incidentally, it is upon this theory that the old-fashioned use of coats-of-arms is no longer in vogue. A coat-of-arms with "ex libris" and a name below is no more than a decorative method of saying "X—his mark." It denotes possession alone. Where it shows the least pride on the part of the owner, the pride relates to the fam-

can no longer be judged separately from its owner, than can a building be judged separately from its requirements, its plan, its period, and its owner.





ily tree only, and not to the tree of knowledge. Bookplates are not for families, they are for individuals.

It is due to this latter fact that it is often quite difficult to criticize a bookplate belonging to a person whom we do not know, from any point of view except the purely æsthetic. Its appropriateness to the individual cannot, of course, be judged with the slightest degree of accuracy. But its appropriateness to the idea it seeks to express can be gauged; therefore this idea should be simple, direct, and clear in its meaning. Where simplicity, directness, and clearness of meaning cannot be found in an abstract idea—as in the Philip Wells Warner example illustrated—a more material idea should be chosen, illustrative of the owner's profession, hobbies, or interests in reading matter, such as in the Edmond E. Wise example, for a lawyer's library (not, however, in his *law library*), or in the example of the writer, for an architectural library.

Coming to æsthetic considerations, one cannot do better than to bear in mind the rules laid

down by Frank Chouteau Brown in an essay in *The Craftsman* for March, 1904, in which he says, after laying stress upon simplicity of conception, that a bookplate should be reserved, powerful in composition, classical (in the broader sense), restrained in proportions and design, and effective through unity of parts, conservatism, and the quietness and refinement of its ornament and detail. The aptness of these remarks

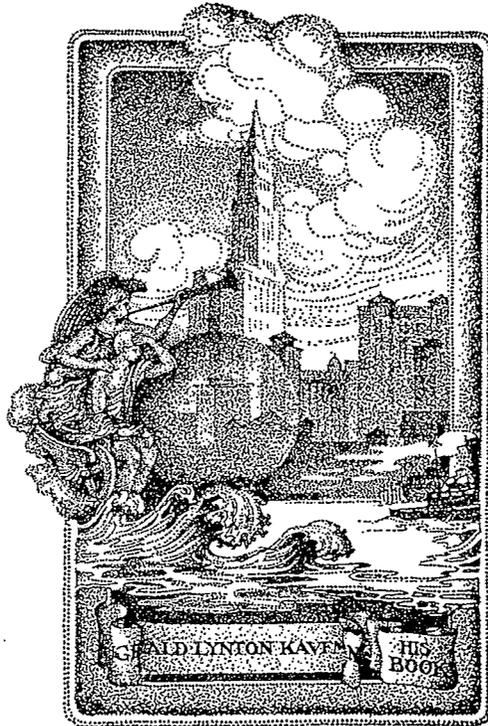
is only too apparent in many cases, where both designer and owner seem to have racked their brains to find a way to cram every whim and hobby imaginable into a space measuring about four by five inches. Such designs frequently show an elaborate border made up of fishing-rods, guns, musical instruments, canoes, tennis rackets, and occasional quill pens and books to fill up empty spaces; the only restraint in such examples seems to be the omission of a stein, a pair of dice, spats and cane, and a stock ticker.

It is wise, when considering the representation of either an abstract idea or a very material hobby, to remember that a book-



plate is liable to be a more permanent thing than any of the passing whims or fancies of its owner. It is in this respect that such non-committal subjects as landscapes, boats or ship models (with a motto expressing the voyages of the imagination), and decorative designs featuring books, or featuring the name itself, are safest. Yet here, as in life itself, it is well to note that what is safest is apt to be the least interesting. Consequently it is frequently better to impress upon a bookplate client that while the permanency of the design or the idea is desirable, it should not be achieved by resorting to non-committal or commonplace subjects if others are more directly applicable.

From the strictly architectural viewpoint, the design of bookplates has one further recommendation for adoption as a hobby, wherein it reigns supreme over all other allied arts. This consists in the very phase of bookplate design which was touched upon in the beginning of this article; the parallelism with the design of a building. For the similarity of procedure in the handling of a bookplate client and the relationship with an actual client for a building, is something that cannot fail to be noted, even if unconsciously, by the people one meets and makes designs for. A few "conferences" on bookplate design, with the submission of sketches



for approval, cannot fail to make an impression; one that may possibly be recalled later on, when something more important is desired. A young architect, seeking to establish a clientele, may make water-colors, pencil sketches, and charcoal life-class drawings for years; his friends and "prospects" may look at them and say he is clever, has talent, or does nice work;—makes pretty pictures. But through bookplate design the actual feeling of the architect-client relationship may be set up; a personal service is performed in a professional way, a dignified way, and, let us hope, an artistic way. Perhaps it will prove to be bread, cast upon the waters. . . .

As a final consideration but a highly important one, comes the question of compensation.

It is a poor policy to establish a bad precedent; and no worse precedent can be established than the placing of a low value upon creative work. If bookplates must be designed free, design one for yourself and one for a member of your immediate family; then stop; these are samples enough. Your friends or relatives may be later architectural clients; treat them as clients from the start, if they wish your services. Remember that there is no better way to have your work respected, than to have your fees respected as well. Bookplates often have mottoes; so should bookplate designers; a good one to start with is this; "*S'il vaut bien la peine, il vaut bien le prix.*"



COLOR BLOCK PRINTING

By Ernest W. Watson

EDITOR'S NOTE:—*The author of this article is represented by two color plates in this issue, showing, though somewhat imperfectly, two prints secured by following the method he outlines here. He is among the first to employ linoleum in the making of block-printed pictures in color.*

A BLOCK PRINT is a picture printed from relief blocks so engraved that the lines and masses of the subject are left in relief by the cutting away of the background areas. When the surface of the block thus prepared is treated with color and put in contact with paper under pressure the imprint is made.

Wood-blocks have been employed in the printing of pictures for five hundred years. The use of linoleum for this purpose is of course, of very recent origin.

The principles involved in printing from wood and from linoleum blocks are identical, but the results are quite different. Every medium has its possibilities and its limitations. The technique of the wood-block is distinctive and peculiar to that material. This is likewise true of the linoleum-block. Neither will serve as a substitute for the other. An artist about to choose between the two mediums should decide his preference solely upon the character of the result desired. It is as though he were to choose between oil and water color: as a matter of fact that is exactly what the choice would imply, as the selection of linoleum would practically preclude the employment of water color.

A print made in black or in single color requires the use of but one block. In making color prints it is necessary to provide several blocks, the number required depending upon the complexity of the color scheme. In simple color printing a separate block is prepared for each color to appear in the picture, although the artist can count upon additional colors resulting from the printing of one color over another. In "block painting"—a term sometimes applied to the method I have used—each of the several blocks for a given subject may be treated with a number of colors. Thus ten or twelve colors may be applied to a print by means of but five or six blocks.

The principle of this method of printing is similar to the Japanese, although the technique is quite different. The Japanese print was made from wood blocks to which color—water color mixed with rice paste—was applied freely with brushes, so that the impression made from a single block showed gradations of color. The combination of a number of such blocks in the printing of a picture naturally resulted in quite a full color effect. I employ oil paint instead of color, and secure gradations by the application of the color to the blocks with rollers so manipulated that free inking results.

In this block painting method there can be nothing mechanical about the process at any point. The making of prints in this manner is essentially a painter's performance. As the colors are applied to the blocks freely, much as the painter applies his color to canvas, the printer's creative effort must be continuously in full play in the making of every print.

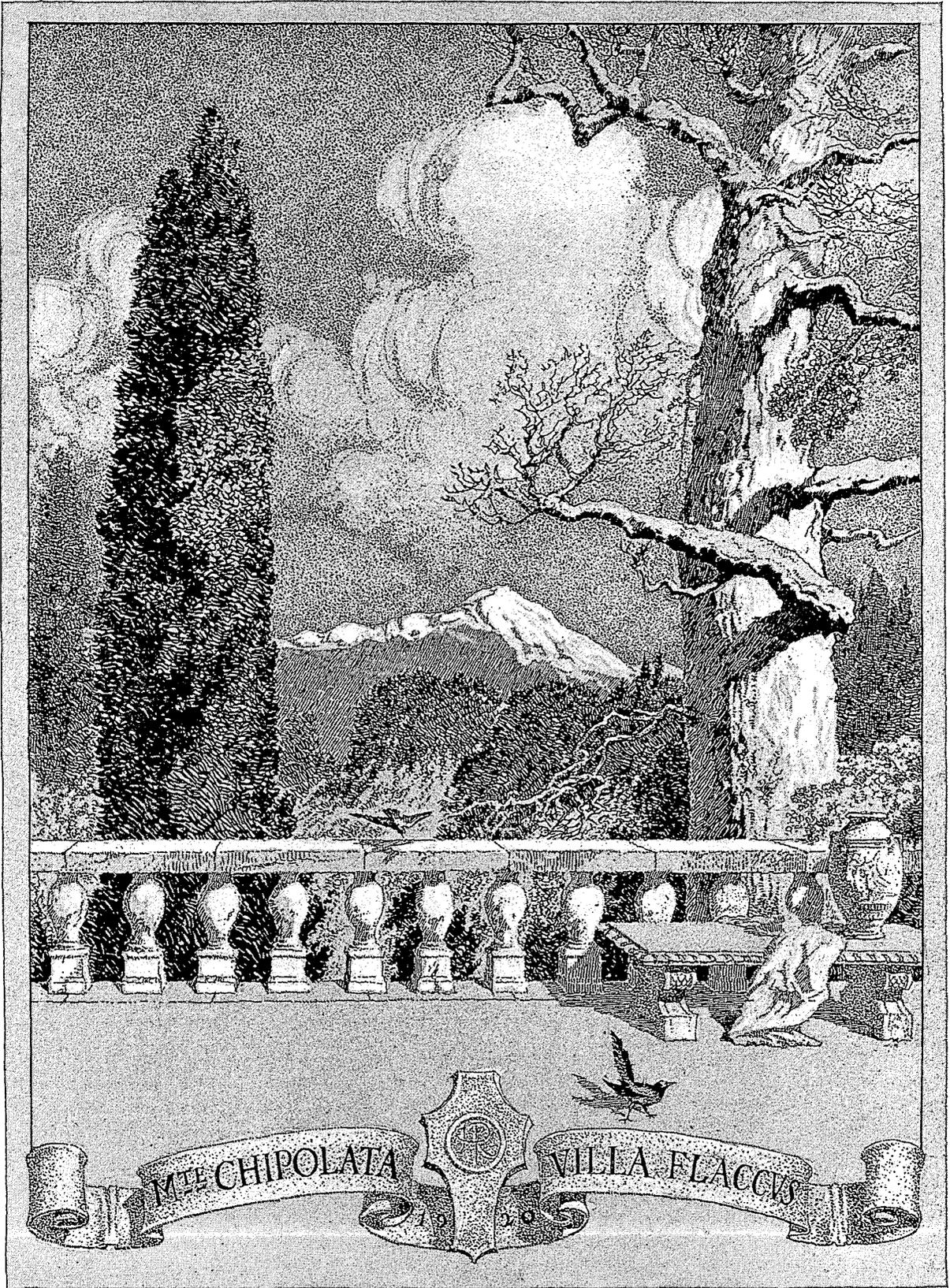
Battleship linoleum having a very smooth surface should be selected. Considerable variation of surface texture is presented by the different linoleums. Mounting $\frac{1}{8}$ inch linoleum on heavy cardboard (by glueing) will produce an excellent block for this work. Carving tools such as are used by wood-carvers are suitable. A set of five tools of fine quality and especially designed for the purpose may be secured from Moritz Loeffler, 99 Liberty Street, Bloomfield, N. J. The paper should be absorbent in order that the successive blocks may be printed without waiting for the first imprint to dry. A soft white printing paper may be selected from the large stock of the Japan Paper Company, 109 East 31st Street, New York City.

It is obviously an error to associate the block print with the facsimile reproduction of a picture. The latter is produced by photo-mechanical means. No matter how faithfully the original may thus be copied, the prints are mechanical reproductions none the less.

The owner of a block print is in possession of an original work of art which comes direct from the hand of the artist. Every proof pulled from the set of wood blocks for a given subject is an original. The artist may or may not make a complete color study for the print in oil or water color. I make my preliminary studies in charcoal only. No matter how complete a preliminary study is made, such a study is not the original: it is merely the preliminary study. The print will look quite unlike it.

Prints of all descriptions are made in limited editions. An edition of prints is the entire number of proofs pulled from a set of blocks. My color prints are usually issued in editions of one hundred, although some of the more complicated subjects are limited to seventy-five or fifty impressions.

The artist will not put his signature to an impression unless it fully measures up to his standard of attainment. Many prints are discarded during the printing of an edition because they fail in some particular to fully express the artist's ideal of technical charm.



MONTE CHIPOLATA—VIEW FROM THE ORANGERY, VILLA FLACCUS
FROM THE DRAWING BY HUBERT G. RIPLEY



THE OPEN AIR THEATER OF CALDALLESSE—VILLA FLACCUS—DRAWING BY HUBERT G. RIPLEY

THE DIMINISHING GLASS, IX

THE VILLA FLACCUS

*“L'amore è un trastullo;
Non è composto di legno nè d'osso;
E a molta gente fa rompere il dosso.”*
Andrea Arcagnuolo di Cione

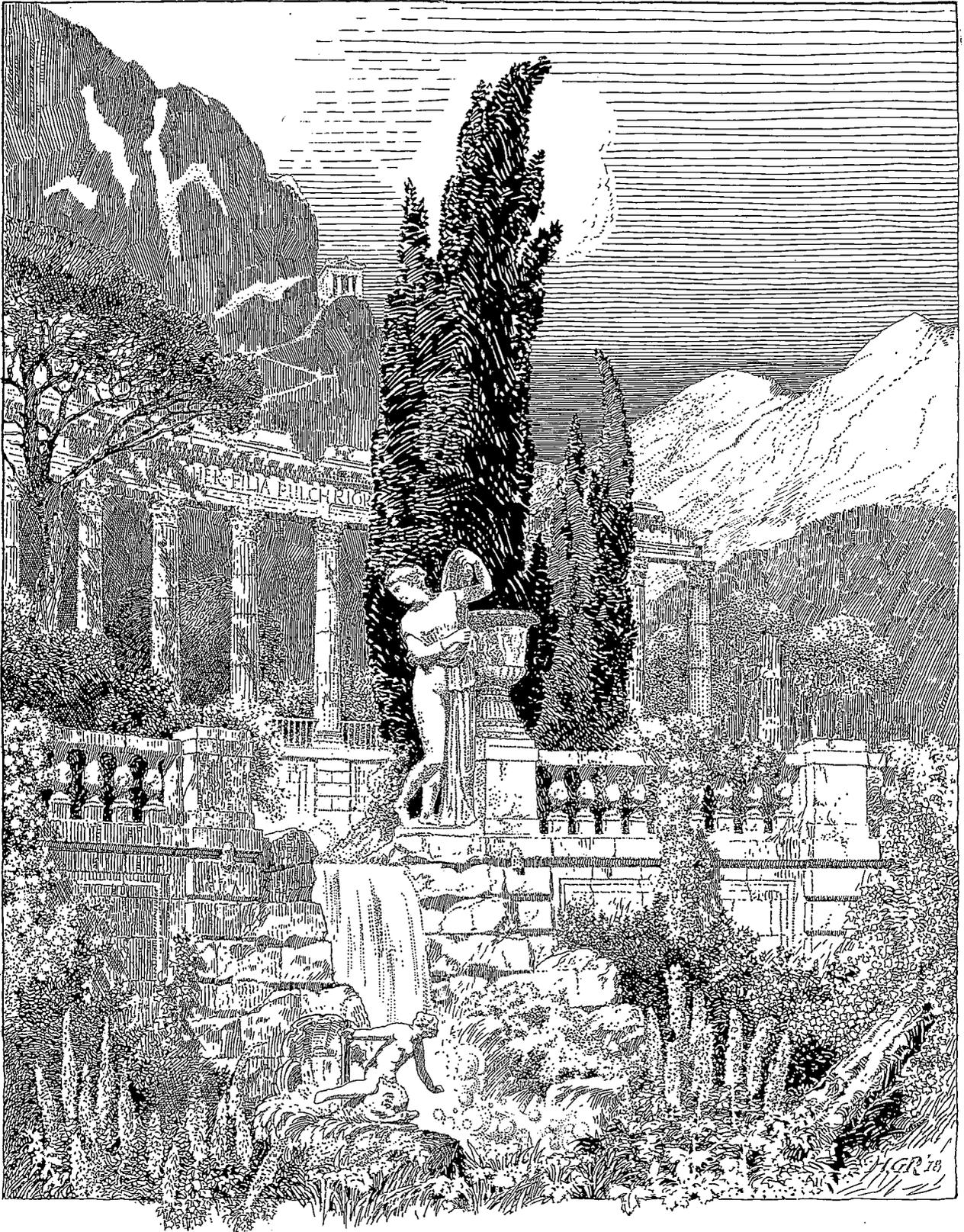
By Hubert G. Ripley

“THE SPIRIT OF GALLANTRY is born of the female sex,” according to writers and historians of every age. This postulatam has been claimed not only as the cause of convulsions in the realm of politics, but likewise in the domain of art. The opprobrious Contessa Melissinda Bambianetta*, of scandalous memory, always maintained a keen sense of æstheticism befitting her exalted station, as was but natural in an age when a knowledge of the Fine Arts was an essential of good manners, and a work of art was esteemed for its artistic rather than for its commercial value.

Born in the *Villa Flaccus* in 1704, she would have

been a fit subject for the *Rispetti* of Angelo Poliziano. Indeed it is related that on more than one occasion, disguised in boy's clothing, the young Contessa joined hands with a *Pulci* or a *Pico*, and girls from the workshop and attic, in joyous dance beneath the stars of the marketplace, to the music of lute and cithern; and when the dance was over, gathered with the rest in close harmony “in matches of improvised melody with the unknown rhymesters of the people.” Unconventional from early youth, she travelled extensively during her long and notorious career, retaining the while

*See view of the *Fountain of the Amorosi della Contessa* at end of Part I in issue of April, 1927 “Pencil Points.”



THE VENERE CALLIPIGE, IN THE VALLI DI ANTIPASTI, VILLA FLACCUS
FROM THE PEN-AND-INK DRAWING BY HUBERT G. RIPLEY

a strong affection for the place of her birth. The last decades of her long life were passed in the quiet and seclusion of her ancestral estates, little deeds of charity interspersed with violent paroxysms of rage, accompanying the desinence of her declining years.

An intimate account of her many peccadillos and illaudable drolleries may be found by those interested in researches of this nature in the memoirs of the Chevallier Scarparetto, Conti de Lugano (vid. Vol. II, folio 16, et seq. Milano, privately printed for Antonio Piselli, 1793). The long unpublished poem in LXXXVIII cantos, by Gian Malatesta has four episodes devoted to the Contessa, and in the celebrated anagram of the Hymenoptera, circa 1730, the allusions are unmistakable.

The landscape and climate of Italy have for centuries exercised a profound influence on the world's civilization and culture; the inspiration of poet and mystic, as well as of artist and philosopher. Walter Scott sang no less feelingly of "the moon that danced on Monan's rill," than Aristo and Orcagna of the grottoes and snowy slopes of Pelligrini and Lunigiana. With an inborn love of beauty, the heritage of centuries of her race, the Contessa found time, even in the midst of some *pirouette d'amour* of the moment, to add many touches to the somewhat formal Villa that her grandfather had left her, his sole remaining heir.

Located in a countryside far removed from the influence of the grandiose style of the *cinquecento*, indeed constructed at a period when the rising cost of building in Italy made simplicity of mass and detail imperative, the *Villa Flaccus* partakes, as its name would seem to indicate, rather more of the pastoral quality of Horace's Odes, than of the *barocco* of the period.

The word *barocco* is misleading. Critics of the fine arts who cannot see anything apparently but what is poisonous in the slightest deviation from the hard and fast rules of the classicist, have by their euphuisms and minauderies imposed an erroneous significance to the term. In our student days we were taught that the word *barocco*, was a hissing, an unpleasant stench to the nostrils of our tender youth, and that we should eschew all commerce with the painted lady. Now the Italians of the 17th and 18th centuries did not consider the matter thuswise. They regarded *barocco* as a development of the classic suited to the changed conditions of the time. They called it also *Classicismo* or *Decadenza*, which to the student of the arcana of æsthetics, is quite another matter from the crass and illfitting interpretation given it by the neo-classicists. The attitude of these *Egregii* is summed up by Nathan Bailey in his well-known definition of the Rolling Stone proverb:

"There are a Set of People in the World of fo unfettled and reftlefs a Temper, and fuch Admirers of Novelty, that they can never be long pleafed with one way of

Living, no more than to continue long in one Habitation; but before they are well enter'd upon one Bufinnefs, dip into another, and before they are well fettled in one Habitation, remove to another, fo that they are always bufily beginning to live, but by Reafon of Ficklenefs and Impatience, never arrive at a way of Living; fuch Perfons fall under the doom of this Proverb, which is defign'd to fix the Volatility of their Tempers, by laying before them the ill confequences of fuch Ficklenefs and Inconfancy."

While we hold no special brief for the Rolling Stone, we cannot help but feel that the world would be a sorry place were it not for this same "set of people," who by their very dissatisfaction with the established order, seek to change and improve the dull monotony, the stodgy self complacency of their fellow beings. The great thinkers, the inspired artists of all ages, have been Rolling Stones, perhaps not in a physical sense, but surely in a spiritual one.

So with such masters of the *barocco* as Carlo Maderno, Dominico Fontana, Martino Lunghi, Francesco Boromini, Alessandro Galilei, Guiseppe Bernoni, Allessandro Tremignan, and, perhaps the greatest of all, Lorenzo Bernini, no less noted in architecture than in sculpture. One hardly knows whether to associate Bernini *in principio*, with the great colonnade enclosing the *Piazza di S. Pietro*, or the *Rape of Prosperine* in the *Villa Ludovisi*, and *Daphne Fleeing from Apollo* in the *Villa Borghese*. Lubké speaks of his statue of St. Theresa in *S. Maria della Vittoria* as representing a condition of convulsive insensibility, and verging on refined sensuousness. This needs no apologia, for did not the great masters of Greece portray emotion in the frieze of the Temple of Nike Apteros, of Apollo Epicurius at Phigalia, the great altar at Pergamos, and even supremely in the Laocoon* group. The loss to the world would have been irreparable had these artists been content to be "long pleased with one way of Living."

Myron of Eleutherai, pupil of Hagelaidas, was the leader of the Secessionist school of his day; the Bœotian Brancusi, in a manner of speaking. He is best known for his *bucula* (heifer) and *canis* (whippet)

*The Laocoon Group is the most remarkable piece of marble statuary that the world has ever known. It has been pretty well established by Pliny, Furtwangler and others that it was wrought during the 175th Olympiad (82-74 B. C.) It belongs to the Rhodian School, (considered by some authorities as the equal if not the superior to the Athenian School), and is the joint product of three noted statuarys, Hagesander, Polydorus, and Athanodorus. The family of Hagesander achieved renown as artists. The elder had two sons, both statuarys, and one, Athanodorus, was the father of the three brothers who chiselled the Laocoon out of a single block of purest Parian marble. It was brought to Rome where it excited universal admiration and set up in the Palace of Titus. From the ruins of that noble building, the Baths of Caracalla, (whence it had apparently been moved), it was dug up January 14, 1506, in a state of complete preservation. It is now in the Vatican Museum, Rome.

made for the Acropolis, but later brought to Rome and set up there. His *Discobolon* is known only by copies, (the best of these is in the *Palazzo Lancellotti*) but here is the essence of physical action. He did not disdain to make a cicada and a locust as well as a statue of an intoxicated old woman (his only known work in marble) at Smyrna.

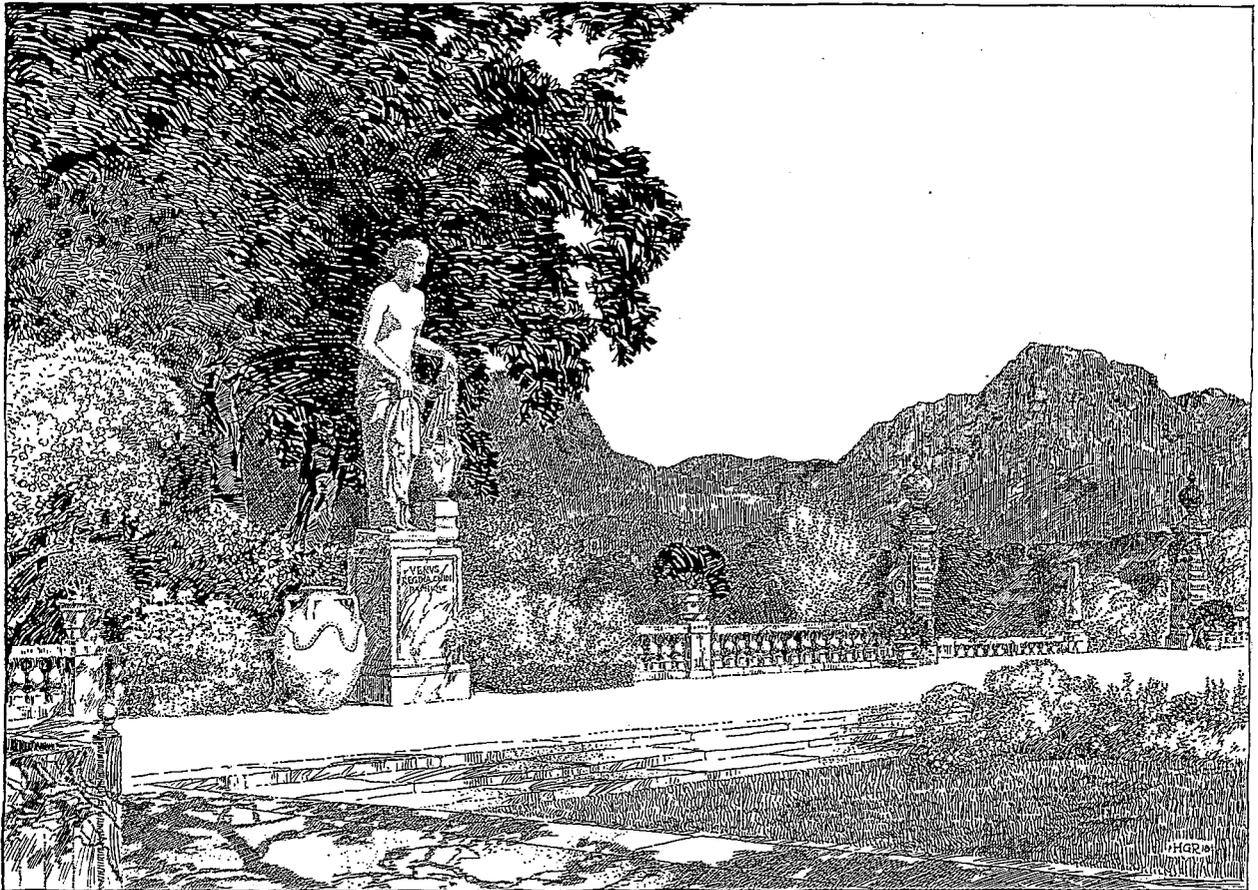
Pythagoras of Rhegium went further than Myron for he, in his statuary, portrayed the sensations of the mind. Pliny says that in viewing his statue of a man limping from the effects of a stone bruise, the spectator seems actually to feel the pain of his hurt. The *Drunken Flute Player* of Lysippos, and the *Boy Blowing a Dying Fire* by Lykios, are only examples that are manifold in this branch of the art. Polyclitos is said to have employed the bronze of Delos, to which iron had been added for its sombre tint to enhance the effect of sorrow in certain of his works.

The highly emotional nature of the Contessa Melisinda, exercised a profound influence on all with whom she came in contact. It was but natural that Caldallesse, young, active, and ambitious, who by his work at the *Casa Bagatello* in Stuzzicadenti was already well and favorably known, should have entered

on the job of restoration at the *Villa Flaccus* with the utmost enthusiasm. This enthusiasm was augmented at the conclusion of his first interview with the dazzling Contessa at which he parried her rapier-like shafts of wit with riposte and retort courteous. Here was a commission, the successful conclusion of which would make his name famous throughout the province.

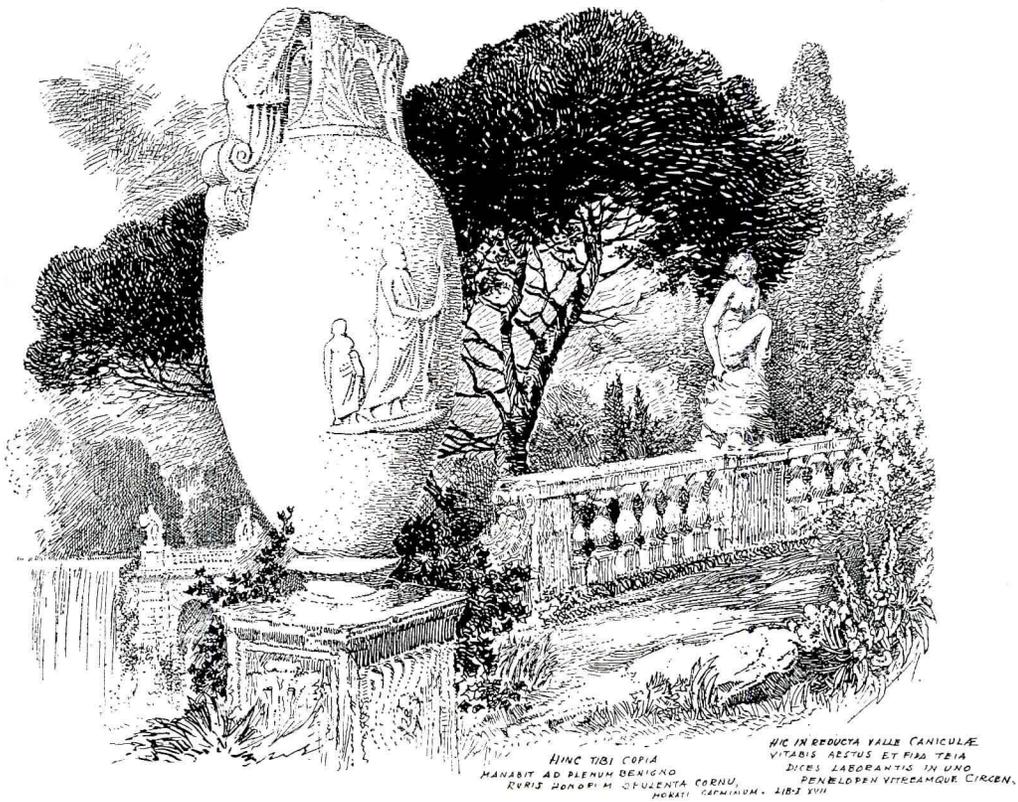
Castagna Lucchese, as Caldallesse was familiarly called in his later years (his birthplace was at Piccaloragazzo near Boscotrecasa, just outside Livorno), had a fund of spicy epigram and sprightly gossip concerning the Quality and his native wit and shrewd induction stood him well, so that he was able to converse with ease and assurance with whomsoever he came in contact, from the highest *nobile* to the lowly *contadino*. The Contessa quickly saw that he was a man whose judgment and sympathetic understanding could be relied upon. To test the extent of Caldallesse's inventive genius, the first commission was the little *Fontana degli Amadori*.

The view all along the *Via Fiammiferi*, built originally by Vincenzo Stracchino, fifth *Conti di Bambianetta*, to command an easy approach to his Villa from *San Staccato*, in recognition of his recovery from



THE TERRAZZA DELLA CORDA, VILLA FLACCUS

*It was above this terrace that Rissotto hung suspended for over half an hour; hence his nickname "Il Funambulo."
The gay companions of the Contessa used to play Lampone on the tapetto verde.*



THE AMPHORA AND CIRCE, VILLA FLACCUS—DRAWING BY HUBERT G. RIPLEY

an aneurism (as he laughingly remarked to a group of friends seated round the table one evening at the Lido-Venice), is unmatched in the *Valli di Antipasti*. Caldallesse suggested a fountain at one of the focal points of the highway overlooking the ravine of the Sbirri. This idea met the approval of his exacting client, and work was commenced forthwith. The influence of Niebolo Chieregato*, the illustrious though ill-fated architect of the *Duca di Squillace*, was in great vogue at the time, and it was only natural that young Caldallesse should have studied his works for his model; in the arrangement of the water hazards this is especially to be observed.

By the employment of considerable ingenuity, the designer introduced certain details here and there that were particularly appreciated by the Contessa. Some of these need no explanation, others are obscure, their

*This unfortunate artist was struck down in his prime as the result of a practical joke. Entrusted with the commission to model a commemorative fountain to the poet Panirostini, he gave such a ludicrous twist to the features of the satirist as to excite unbounded mirth in all who beheld the group. Incensed beyond measure at this slight to their master, the partisans of Panirostini waylaid the unlucky architect as he was returning from the monthly meeting of the Lombardy Chapter of the *Accademia degli Antiquari di Milano* (of which distinguished body Niebolo was a socio), and gave him a severe cudgeling. He was found in a fainting condition, half in and half out of one of the basins of his unfortunate work, and while he mended from the effects of the beating, he contracted a pleurisy from which he never recovered. A similar fate befell Anthermus and Bupalos of Chios, sculptors of the statue to the poet Hipponax. (B. C. 540)

former significance lost to all save the trained observer. As the fountain stands today, the aura of romance still sheds its glamour over its babbling basins, the lowly bullock insensibly sighs as he quenches his noonday thirst, the swarthy yeoman smiles unconsciously at the festive cupids, and the trailing *rosa bianca* nods its fragrant welcome as the snowy petals carpet the highway.

The upper terrace of the Orangery was constructed with special reference to the view of *Monte Chipolata* from whence, at tea time in the rays of the dying sun, it seems to glow like a pearl-tinted peach blossom. It is related by Madre Polenta, the old caretaker who shows the estate to the infrequent visitor, that the balusters were designed by the Contessa herself.

"Ah, *dio mio!* what a woman! Would you believe it possible, signore, with the tip of her dainty *mazza con pomo d'argento* (silver headed walking stick) that the *nobilità* (nobility) always carried, she traced the outline of a *balusta* (baluster) on *la neve* (the snow) that had fallen that morning on the *terrazza* (terrace).*

We had been talking about Caldallesse with Madre Polenta, who seemed to possess a fund of information on the gossip of the time, and the russet cheeks of the

*It is related of H. H. Richardson that he frequently made his full size details on the spot with whatever implement was near to his hand, a piece of red chalk and a shingle, a lump of coal on a pine board, and even scratched with a lath in the sandy floor of the construction shanty.

old *guardia* wrinkled into an autumnal smile at the mention of his name.

"'n *bel garzone*" (*beau garçon*), she called him, "*gran' architetto*" (great architect).

It will be noted that each baluster has a pedestal all its own, and that the usual curbing is omitted, or rather it is depressed level with the pavement.†

Every year when the blueberries were in season the Contessa gave a great *fiesta*, at which were assembled the young gallants, the wealth and fashion of the neighborhood. Not long after Caldallesse took entire charge of the reconstruction under the direction of his distinguished patroness, the open air theatre was built as a setting for these scenes. The *bel garzone* had visited the *Villa Gori* near Vicobello and had seen the stage there "peopled with sylvan figures of the *Aminta* and the *Pastor Fido*," the brilliant assemblage in satins and Spanish lace, strolling in the bosky alleys of pleached ilex, the *nobile donne* leaning on the arms of their gay *cavalieri*. It was for him a sympathetic task to construct a not dissimilar arrangement for the Contessa once the location had been chosen and the *parti* decided upon.

In the setting for the *Gallipigian Venus*, Caldallesse was not in his happiest vein. It came at a time when he, as well as everybody connected with the Bambianetta family, was completely upset over the Rissotto affair, the details of which need not be alluded to here, as they are told at considerable length in the

†This treatment is not at all uncommon in Italian gardens, the reason being that these masters of the garden craft seem to appreciate the intimate rapport that exists between art and nature, when blended to a nicety.

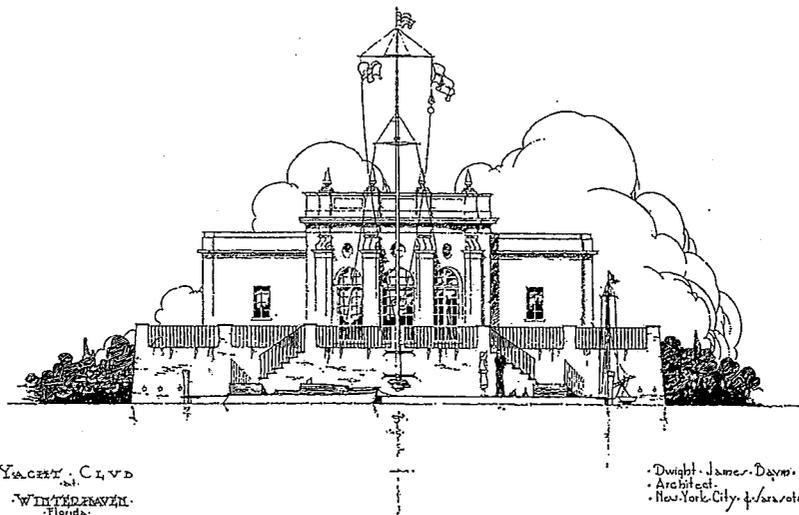
Conti di Lugano's Memoirs. Madre Polenta points out the very window, and shows the visitor the knotted rope at the end of which, it is claimed, the Duca hung for over half an hour while the Contessa scrambled eggs over the glowing coals in the great copper brazier.

The colonnade is of course only a bit of scenery, arranged, after the fashion of the time, in the form of a classic ruin. The waterfall and cupidon are somewhat awkwardly placed, showing that the designer was in a highly nervous state, which under the circumstances, is not to be wondered at.

The remaining views, taken at random here and there, will perhaps give an idea of the extent to which the Italians carried their love of nature when embellished with discernment and understanding by the hand of man.

"Beauty," says Wren, "is a Harmony of Objects, begetting Pleasure by the Eye." Neglect and disintegration, as Mrs. Wharton remarks, cannot wholly mar the effect that the Italian Garden Architects were skilled in creating. "Effects due to such a fine sense of proportion, to so exquisite a perception of the relation between architecture and landscape, between verdure and marble, that while a trace of their plan remains, one feels the spell of the whole."

Perhaps this does not apply with such force to the *Villa Flaccus*, which after all is only a minor villa, as to the works of such masters as Borromini, Buontalenti, Carlo Castelli, Fra Giovanni Montorsoli, and Carlo Fontana, but the work of Caldallesse has a homely intimate quality, due in no small measure to the sympathetic understanding of his noble client.



PEN-AND-INK DRAWING BY J. H. FINN—DWIGHT JAMES BAUM, ARCHITECT

(for plan of this building see page 761)

THE ARCHITECTURAL THREE SHELL GAME

By Charles Kyson

"IF WE ARCHITECTS must gamble let's get out of the sucker's class and get a fair run for our money, which all leads up to the subject of our verbal disportation for this evening, ye dizzy Fellow Blades, and that is FREE SKETCHES."

Tom Kenyon looked out over the sea of faces. The friendly hospitable dining room of the old café, *Au Point du Crayon*, was crowded to its utmost capacity. Arcades were being opened up into secondary dining rooms. The "Blades of Razz" were becoming a going and popular concern. New faces were appearing all over the room. This informal architectural forum was arousing widespread interest.

K. M. Browne, a conservative of the old school, rose to his feet. "Mr. President:" Tom Kenyon bowed his acknowledgment of the speaker's right to proceed.

"It seems to me we have a subject for discussion tonight which has already been fairly covered. We have been told by the American Institute of Architects of the inadvisability of submitting free or promiscuous sketches. They have found by years of experience that it is inadvisable to do this and they, therefore, pronounce it unprofessional. This being the conclusion of so experienced and able body of men, it seems to me we are merely wasting time in going over ground they have so well covered."

Before the speaker had seated himself, Henry Johnson rose quickly to his feet. "Mr. President, I am going to invoke the protection of the motto of the Blades: 'With razz to all and malice to none.' This in deference to the former speaker. Now, I ask you—aren't Friend Browne's remarks typical of the ponderous voice of the A.I.A. which he so ardently champions? We hear the rumbling voices of the gods of hoary tradition thundering down from the sublimely inaccessible Olympian heights, telling the faithful where to head in; the Gods of the Things That Have Been boom forth their irrevocable pronouncements. Perhaps we should take it for granted, but is it sacrilege to ask why? Take Humble Me, for instance: I've just decorated the front door of a new office with some gold leaf announcing that another architect has been hatched, and it's up to me to skirmish around and get some business. It's all right for the boys who belong to the A.I.A., who have made, married, or inherited their roll, to sit back and tell us youngsters we shouldn't make any promotion sketches, but how am I going to get started, I'd like to know, unless I snap out some sheiky-looking sketches showing Friend Client what a hot little 'artichoke' I am? I'd like to have you wise lads tell how anyone like me is going to shove off otherwise."

"Well, as one Brother Elk to another," Pat O'Hara drolly surveyed the speaker, "I'll give your vocal

organs credit for exhaling quite a solo. The trouble with you is, you're shy on the finale. As Colonel Lindbergh might be quoted as saying: 'It's up to you to make a snappy three-point landing.' You're like all the rest of the callow architectural birds who flop out of the downy nest of a good salary and start trying your wings,—you don't know where you're going but you commence to soar. If you're not careful, you'll do a tail spin and bump on the cold clammy hard-pan of unsympathetic fact and your soaring will be spelled 'soreing'."

This genial kidding by Pat caused a chuckle to ripple around among the Blades. Henry Johnson's face flushed.

"Is that so? Well, Pat, as long as you've gone in for this big-time philosophy stuff, maybe you can gurgle forth a few enlightening words. I'm on the heavy listening end and any high power vaporizings of wisdom you mental heavyweights want to shoot onto the ether, I'm all tuned in to get,—I'm immune to both static and halitosis."

The crowd rocked with mirth to see Pat O'Hara paid so richly in the currency of the kiddier. Pat regarded the former speaker in a comically scandalized manner at this unexpected and stinging come-back. "Why, the fresh chicken just hopped out of the egg and listen to him vocalize! There's nothing stale about your vitamines—and, kid, you're assuredly booked for an education, I'll announce to the breathless universe."

George Clarkson laughed. "That's one on you, Pat—there's nothing slow about Henry Johnson. The kid's all right; I've worked with him in an office and he can turn out some mean sketches, and when it comes to designing he can put the finale on the courthouse all right. As long as he's asking for information, let's quit razzing him and give him the dope. He wants it, so let's go."

"Henry Johnson's problem is one which faces every young architect starting out in business, and it takes courage and nerve to solve it. But if he's going to succeed in his business, as he will, he's got to face it out. There's nothing like getting started right."

Henry looked at George Clarkson with a whimsical grin. "The preliminary vocal bouts are all right. But, George, can't you cut out the 'prelims' and ring the gong on the main event so we can get some action?"

"All right, young fellow," Clarkson laughed, "I'll call the 'big event' as you term it, and it's Kid Johnson versus Old Dragon Overhead and, believe me, boy, you watch your foot-work or the scaly old 'Pork and Beaner' will knock you clean through the ropes and chase you up some dark alley and make you hock your last tee square. Let me ask you, Henry, have

you been initiated yet?" He directed the question at Henry Johnson.

"Well, I can't say—I've been initiated to a lot of conversation and that's all as far as I can see as yet."

"Have you sent for a copy of that booklet 'Your Profit, Friend Architect, How About It?' as emoted by the Architects' League of Hollywood?" George Clarkson questioned.

"Yes, I did, but I haven't had time to read the thing yet," answered Henry Johnson. "I've been out hunting up an office location and buying some furniture and equipment,—took all my time."

"Suffering Saplings!" George Clarkson looked at the ceiling in mock despair. "The boy is greener than St. Patrick's door mat."

"George, you ought to take him under your wing," Tom Kenyon laughed. "I reckon you have about memorized that epic from Hollywood."

"Now, fellows," Tom continued seriously, "here's a typical case—a clever young chap starting out in business with unquestioned ability, launches forth, as most of us have done, without chart or compass and right ahead of him the dark waters are snarling over the most dangerous reef in his professional voyage and the weedy, old, moss-encrusted lighthouse, established by the A.I.A., is trying to flicker forth a feeble ineffective warning, but, as usual, they're shy on candle power. We know that disaster lurks there, but how are we to convince this peppy voyager that such is the case and how are we going to teach him to steer away from these menacing rocks?"

"Henry," George Clarkson spoke up, "—supposing you were going to make a sketch of an apartment house—floor plans, and a snappy perspective with an estimate of cost—how long would it take you?"

Henry Johnson thought a minute. "Oh, probably three to four days."

"All right, that would cost you from \$7.00 to \$8.00 per hour for your time without any profit and if you spent four days on it, you'd be in about \$225 or \$250. Can you afford to donate that much to practically anyone that comes along and thinks he wants to build?"

"Of course I can't—I'm not married to a bank roll—but where do you get all that stuff about it costing me that much money?"

"Just remember, son, the good old Boss isn't paying you a salary of \$75.00 or \$100.00 a week any longer. Old Henry Johnson has got to dig that up because you're working for him now. You've got approximately 2,000 hours per year to make your expenses and pay yourself a salary, and it's going to cost you about \$14,000 a year to run your snappy little office and pay our mutual friend, Henry Johnson, that necessary hundred per week, so your time is costing you at least \$7.00 per hour, or about 11¾c. a minute. That's the tribute the venerable Dragon Overhead exacts from you, Old Innocence—quite a fact when you give it the once-over, isn't it?"

Henry Johnson was beginning to lose his cocky look. "By Jove, that is a stop-look-and-listen sign, all right." His brows were furrowed with the effort of intense thought, then a smile lighted his face. "Well, big wise mans—tell little Henry where he gets off."

"Ready for a little draught of wisdom are you, kid?" George smiled.

"Yep, I'll bite if you'll give me something beside hot air to chew on."

"All right, boy, now that you are in a receptive mood, I'll give you a few shovelfuls of the pearls of priceless wisdom.

"Henry, have you a yen to specialize in any particular kind of building design?"

"Yeah,—I know the apartment house and hotel game. I worked for the old established firm of 'Flutter, Fuss & Piffle' for three years and they did mostly apartment houses and hotels, so I know my stuff pretty well."

"K.O.—that's fine." George Clarkson nodded approvingly. "Now, that's the kind of business you want to go after, is it? All right—this is the way to do it without making a fool of yourself—or busting yourself wide open financially and becoming little In-Bad the Wailer. Of course, you have a stenographer (just starting out in business, you would, whether you have any business or not). Well, you toddle back to your office and dictate into her shell-like ear all you know about apartment houses,—the best methods of planning and financing them—how much they cost per square foot and cubic foot, and every blame thing you can think of or that you have ever heard about them. Also read up the ordinances and incorporate a resumé of them in your booklet. Have this typed up in a clean-cut snappy manner, put it in a spiffy folder and label it something like this: 'Notes on Apartment House Requirements, Planning, Ordinances, Finance, Costs, Etc.' Now, it so happens that the planning of apartment houses and hotels is largely a standard proposition. Take a sheet of paper and draw up a typical apartment showing all the latest tricky things in built-in stuff used in apartments; then sketch up two or three standard plans, which fit the average apartment house lot.

"Now, Henry, they tell me you can make perspective sketches in color that will make a client swim the Hudson to get at 'em. Fine! Go to it! Make a half dozen of these perspectives of typical apartment house layouts, make them in a uniform size and put them in a nippy looking folder and you've got a sample case of goods and are ready to commence selling the services of that 'World Beater,' Henry Johnson. You are now ready to 'beat the bushes' and find Friend Client. When you flush the Old Bird and get him in a corner, go over your stuff with him and, if you have prepared it carefully, he is bound to be impressed with the fact you know what you're talking about because you have given him concrete evidence

of what you can do, and the experience you have had. Now comes up the question of your qualifications as to experience, and you have a rather awkward bridge to cross, but you can tell him you have worked for that illustrious firm of 'Flutter, Fuss & Piffle' and show him a letter from your old firm in which they tell the world how good you are. Of course, the argument you will have to use to offset his objection to your lack of experience will be that you can give his building a lot of personal attention, which Friend Flutter, or dear old Piffle can't possibly do, and if you pack an engaging smile, a conservative necktie, and some well-pressed clothes, you can probably get away with it. When Friend Client unpacks the free sketch racket, just inform him you are a business man and if he wants some sketches and cost estimates especially made for his job tell him you will furnish them to him with an investment report, showing how much his building will earn and then charge him for your services, such-and-such an amount of money.

"He may come back at you and say: 'Why, Mr. Johnson, the firm of Boob & Sapp won't charge me anything for their sketches so why should you?' Now here's your chance to convince him that in addition to being a technician and an artist, you are a business man as well, and just bear in mind Friend Client isn't always a fool. He didn't make his money that way and he may have the sagacity to see by your line of argument that you have some business sense. He can draw his own conclusions about Boob & Sapp, which he will do if you present your argument in a straightforward and business-like manner. Now, don't make the mistake of 'knocking' anyone and, if you don't, you will have built up in Friend Client's mind a rather high opinion of the architectural ability of one Henry Johnson. Then, oh wise and peerless youth, have a written agreement ready and a nice new fountain pen (be sure there's some ink in it) so that Friend Client can sign on the sacred dotted line."

George Clarkson smiled and looked around at the admiring Blades. A burst of applause greeted these pertinent and whimsical remarks. Henry Johnson nodded a grinning approval.

"All right, Uncle George,—as a conversationalist you'd have made a fine barber, though I'm sold at that old dear. I believe you're gloriously right, and I'll bet I can put it over, too."

"Sic 'em, Henry," a Blade sung out. "I'll wager you can, and that's the kind of competition we're all proud to meet—competing on ability and not just the unintelligent bone-headed competition of *Price*."

"That's what I call sensible straight-from-the-shoulder advice," Tom Kenyon contributed, "and those of you fellows who are young in the practice of our business and profession can well afford to heed George Clarkson's remarks and if you follow them, you'll save yourself a lot of grief and financial loss. One other thing, though, which George didn't mention, and it is a practice you can well afford to put in

operation in your business, is the matter of having photographs made of the buildings you have designed and also of the floor plans. These are valuable to you in two ways—you can use them for publicity purposes in getting them into various magazines, and you can use them in a scrap book to show your prospective clients the work you have actually done. Thus when you tell Friend Client how good you are, you have concrete evidence to back it up. Another idea mighty well worth while, is to get letters from your clients expressing the appreciation of the efficient and business-like manner in which you have executed the commissions which they have entrusted to you. This puts your selling talk outside of the class of 'vaporizings of ye toreador who throweth the conversational bull.'"

The applause of the Blades showed this sensible advice was sinking home.

"Mr. President." A middle-aged, quiet-speaking Blade rose to his feet. "As long as we are feeding strong milk to the architectural suckling, here's something they can ponder over with profit, that is the question of demanding a retaining fee. That insistent, convincing little devil, the God of Fear, is so prone to whisper in the ear of the young architect: 'Retaining fee, why you can't get away with it—the public won't stand for it.' The interesting fact remains, however, that you can't get very far in employing the services of some of the wide-awake professions, such as our legal friends, without anteing a retaining fee, to put the wheel of justice in motion. Attorneys recognize the fairness of asking a retaining fee—they have educated the public into expecting it and our lawyer friends have the courage and business ability to get it. The irresponsible person who contemplates building and the fly-by-night promoter has as much use for retaining fees as the devil has with a cake of ice—it is anathema to them. Looking back over the losses I have sustained in the practice of my business over many years, I have come to the firm conviction that practically every one of these losses could have been prevented if I had acquired the sense and courage to demand a retaining fee—the reputable, legitimate owner contemplating building readily sees the fairness of this demand. If he has the money and sufficient confidence in you to entrust his building to your hands, he can be easily persuaded to pay a retaining fee. If he refuses to do so, you can bet 10-to-1 he is an individual with whom you are going to have trouble and his job will result in no profit to you. It's sometimes well to remember," the Blade smiled grimly, "the jobs out of which you make the most money are the jobs you never get. In order to eliminate many of the existing evils in the profession of architecture, it is going to require a lot more intelligent organization work than we architects have indulged in during the past."

"That's mighty true," Pat O'Hara contributed, "which reminds me of a story I heard the other day

which might apply to organization work among architects. A friend of mine once visited an insane asylum—he always had a horror of meeting or having anything to do with the insane and, consequently, he confessed to being a bit nervous—a rather hard-boiled guide was to take him through the institution. They came to a big door, which the guide very nonchalantly opened and bade my friend enter. He did so and suddenly found himself surrounded by a lot of insane patients, grimacing and making faces at him. He edged close to the side of the guide and finally asked in a low voice: ‘Say, aren’t you afraid these people will get together and organize and do you some damage?’ The guide looked at him in disdainful surprise. ‘Organize?’ he snorted. ‘Hell—they can’t organize, they’re crazy.’”

A howl of mirth went up from the Blades who applauded long and loud.

“Pat,” Tom Kenyon laughingly commented, “that’s a warm package to hand our beloved profession and I’m afraid it’s going to take a strong sense of humor on the part of your fellow architects to digest that one. Fortunately, it exaggerates conditions. However, I will say I think we architects are inclined to be feeble-minded in selecting the activities to which we devote our organization effort.

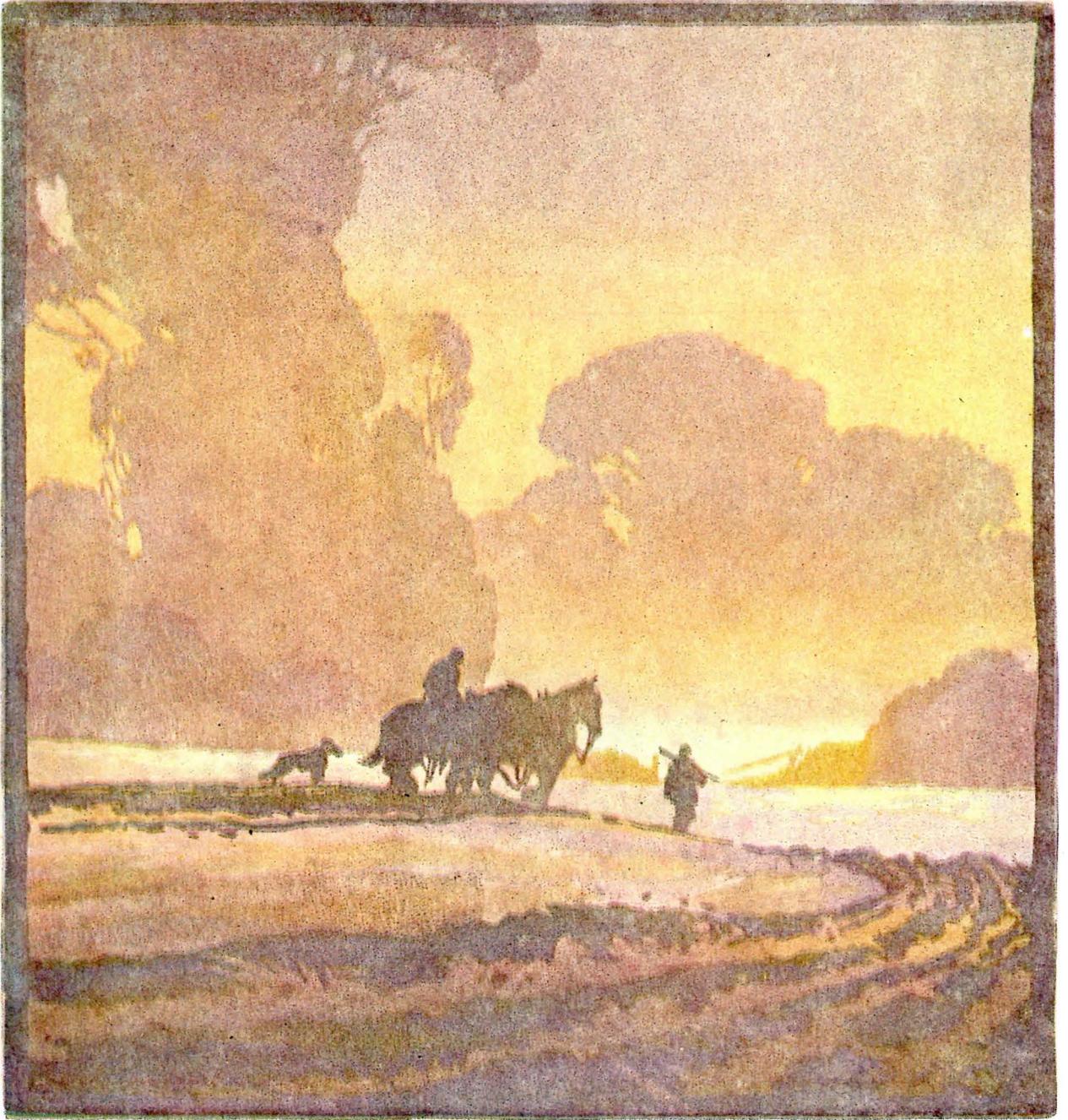
“It is interesting to note in studying the lives of men of great accomplishment, that in the majority of cases they have had that rare mental ability enabling them to separate the essential from the great mass of distracting non-essentials; therein lies the key to their success. There are three great vital problems facing the architects of today. The first is to build up in the mind of the public the necessity of employing an architect and convincing it of the great service which the architect can render it. The second is to convince the architects of the necessity of rendering to the Building Public the service it should have, in thoroughly prepared and studied plans and specifications and adequate supervision. The third is to educate both the architect and the public as to the cost of rendering this service. It must be made clear to the public, that when it pays for a capable architect, it is spending the most vital, necessary, and productive money which will enter into its entire building operation, and, I am frank to say, I think to date our architectural organizations have failed sadly and miserably in these essential activities.

“Well, Fellow Blades, I see the genial and portly proprietor of *Ye Old Au Point du Crayon* is creeping up on us with the hook. The old boy insistently maintains that 3000 words of our verbal chatter is enough to give the sleeping sickness to an intelligent and sophisticated audience. He says if we don’t cut our running up to three grand of words he’s going to upset a can of cayenne pepper in the potage and then we will have something to really cry about. We have handed the dear old Profesh a handful of massage in this effusion. Some of its worthy practitioners may feel like saying, ‘Here’s your hat and there’s the alley.’ I presume at that some back-alley investigations might prove interesting and enlightening. As a philosophical garbage collector once remarked: ‘By their swill shall ye know them!’

“Well, time called at the end of the sixth round. Omigosh! will there be a knockout in the seventh? Some people are superstitious about seven—ask Dempsey! And, listen fellows, if you like this junk and think these articles are doing any good don’t be bashful about writing in to the editor and telling him so. His job is to run his magazine and make it profitable—and he wants to give you the stuff you like—I’m not so particular. Still, take me for instance. I’ve lost a lot of illusion about the high-hatted and illustrious profession of architecture. I don’t think collectively as a profession, we have shown very much intelligence in the way we have gone about advancing the cause of architecture, or of ourselves individually. What we have ever done to justify an increase in the size of our hats is a mystery to me and yet we all seem to think mighty well of ourselves. If we can ever build a structure and make it as fire-proof as our egotism, then we’d have something to be puffed up about. It’s not so much in my cherubic existence to go on panning or boosting the old architectural game, so if you fellows want some more, write the editor or drop me a line. Otherwise, between us, we are sure going to cut off the gas. Well, if you have a yen for punishment sufficient to enable you to go another round, and if our good friend the editor will consent to stage another bout, we’ll have a whack at it next month. Our moans shall be *Oh! What is an ethic?* All this talk about ethics is a mighty fine throat exercise and good ammunition for the cannons, we’ll admit, but how about a little practice of such? Something is sure going to pop in the next issue.”

PENCIL POINTS SERIES
of
COLOR PLATES

We have reproduced here, by the mezzograph four-color process, a linoleum block print in color by Ernest W. Watson. The original was printed by hand from separate blocks for each color on soft, white, Japanese silk paper and measured 9" x 9½". The colors used for printing were artists' oil colors. The reproduction fails to give a perfect idea of the beauty of the original print since the subtle gradations in color could not be held by any mechanical process of printing at our command.



"MISTY MORNING"

LINOLEUM BLOCK PRINT BY ERNEST W. WATSON

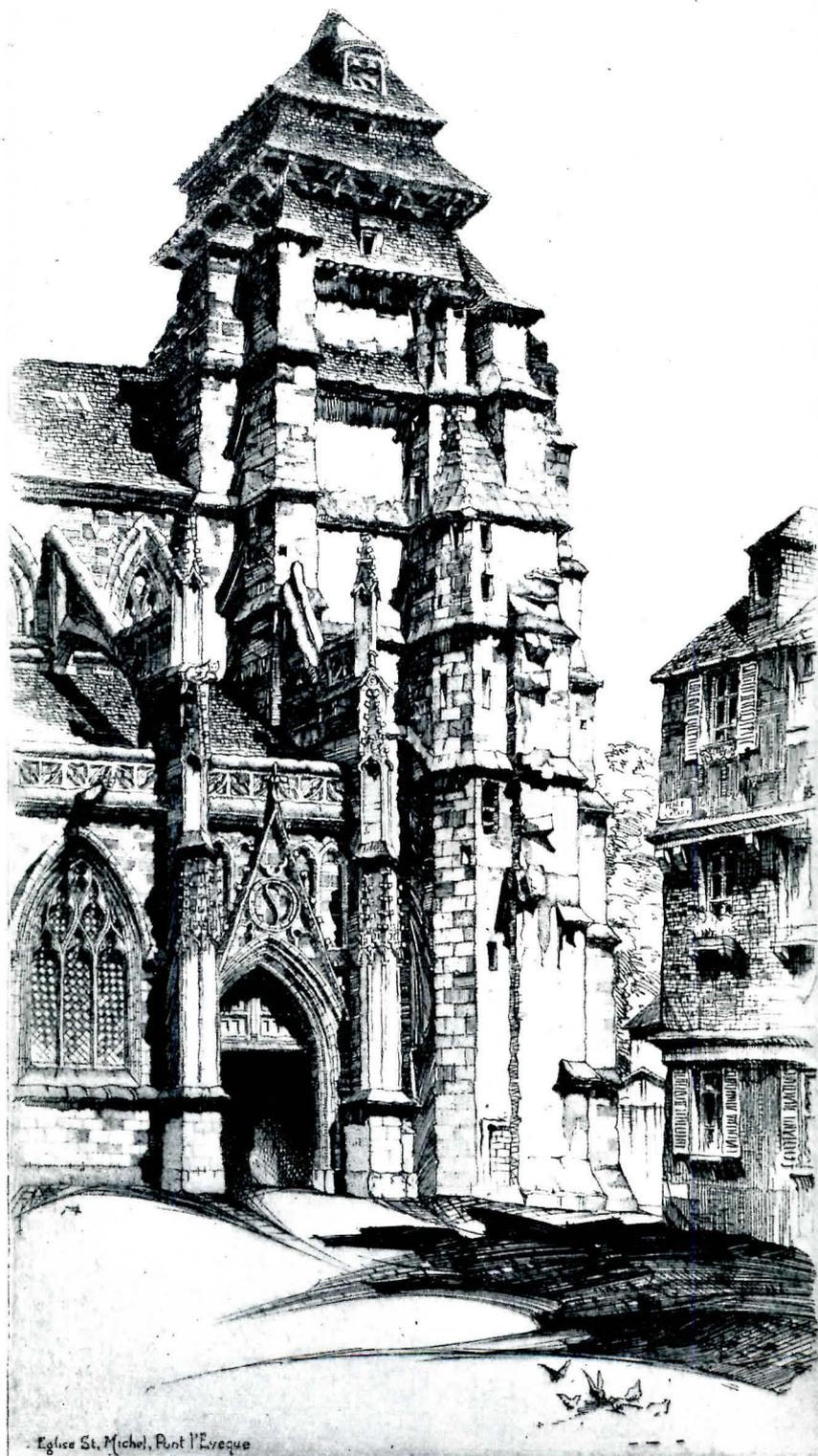


"DAY'S END"

LINOLEUM BLOCK PRINT BY ERNEST W. WATSON

PENCIL POINTS SERIES
of
COLOR PLATES

This color plate, like its companion in this issue, was reproduced from one of Ernest W. Watson's linoleum color block prints. The original measured 9" x 9½". A brief account of the method followed by Mr. Watson in producing his color block prints will be found elsewhere in this issue. We regret the inability of the mechanical process of reproduction to bring out adequately the remarkable qualities of the original print, but we feel that the result, imperfect as it is, is not without value to the student of color rendering.



Courtesy Kennedy and Company

FROM THE ETCHING BY JOHN TAYLOR ARMS

“EGLISE ST. MICHEL, PONT L’EVEQUE”

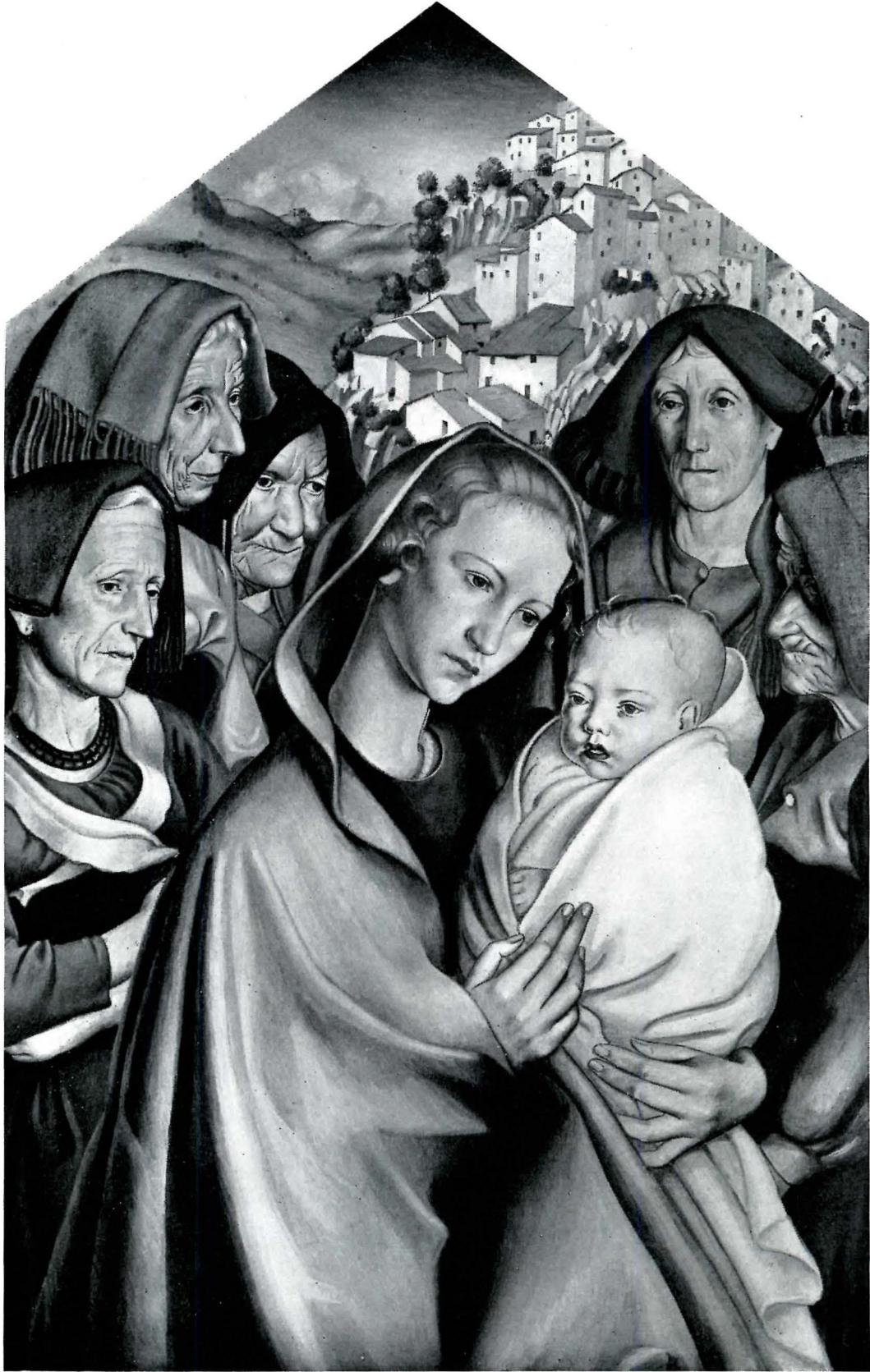
PENCIL POINTS

PLATE XLIV

VOLUME VIII

NUMBER 12

We present here a recent etching by John Taylor Arms, whose work has brought him recognition as one of the leading etchers and aquatinters in this country. His sympathetic handling of subjects such as the one shown here is undoubtedly due to his training as an architect. The original measures $4\frac{7}{8}$ " x $9\frac{1}{4}$ ".



EGG TEMPERA PAINTING BY FRANK SCHWARZ
"A MADONNA OF THE HILLS"

PLATE XLV

VOLUME VIII

NUMBER 12

Frank Schwarz, who was Fellow in Painting of The American Academy in Rome from 1921 to 1924, has recently returned from Italy, where he has been pursuing his studies as holder of a Guggenheim fellowship. He brought back with him the painting shown here which he executed during the past year. The splendid types he has used for models were drawn from an Italian hill village and the village itself appears in the background.



CRAYON DRAWING OF DETROIT PUBLIC LIBRARY BY HUGH FERRISS
CASS GILBERT, ARCHITECT

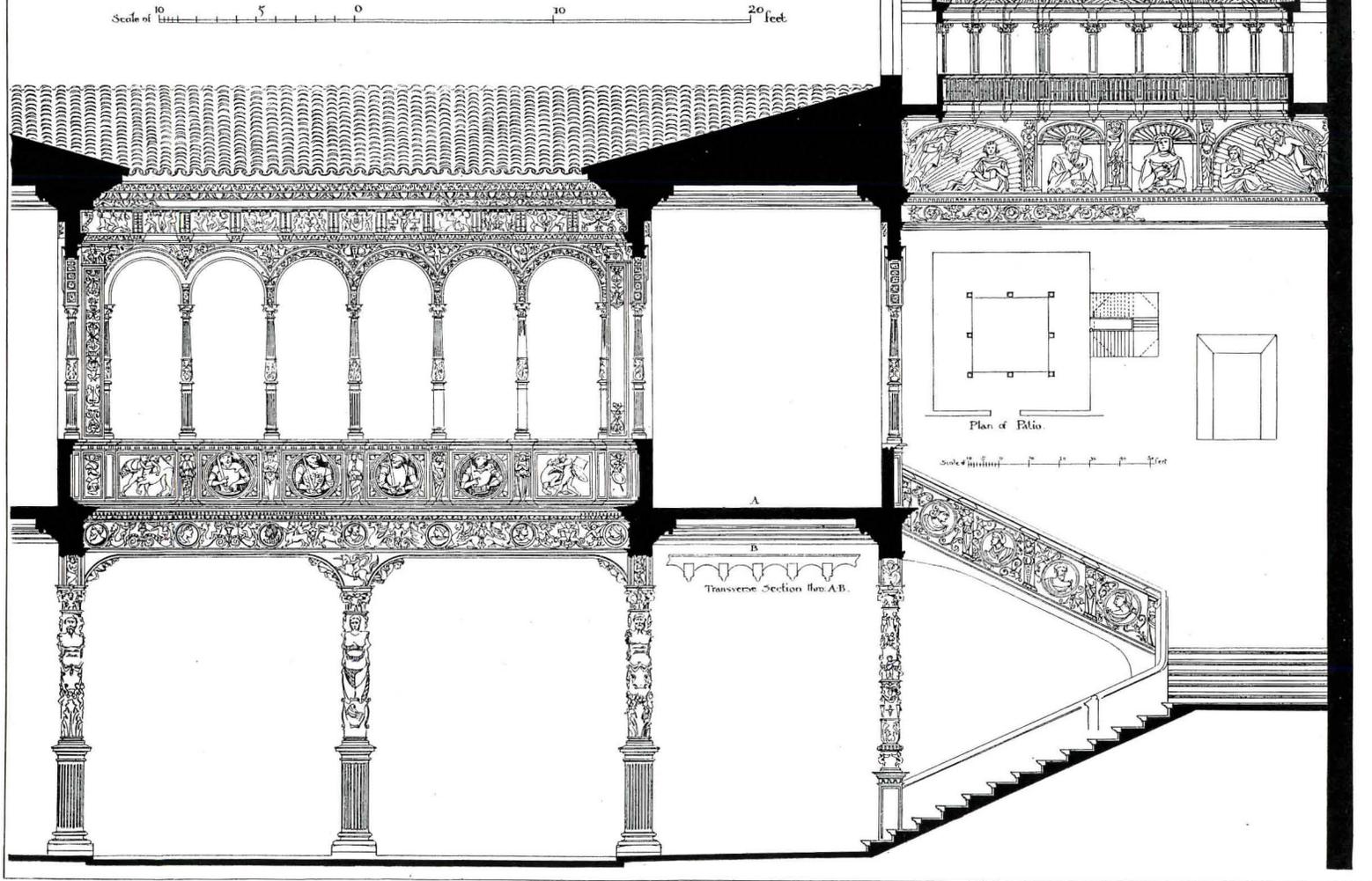
PLATE XLVI

VOLUME VIII

NUMBER 12

This drawing by Mr. Ferriss is one of a series of twenty made for the J. L. Hudson Company, dry-goods merchants of Detroit. The drawings, which were all representative of Detroit, were used for window decorations at the time of the store's centennial celebration.

ZARAGOZA
SECTION THRO PATIO AND STAIRCASE
OF THE CASA DE LA INFANTA



RENAISSANCE ARCHITECTURE AND ORNAMENT IN SPAIN
A PLATE FROM THE WORK BY ANDREW N. PRENTICE

PLATE XLVII

VOLUME VIII

NUMBER 12

This plate from the original work by Andrew N. Prentice shows some details and sections of carved pillars and the first floor arcade of the patio of The Casa de la Infanta at Zaragoza. This beautiful building was constructed in 1550 and was occupied, in the end of the eighteenth century, by the Infante Don Luis, who lived here with his disfavoured wife, La Vallabriga, from whom it takes its name.



W H I T T L I N G S

FREDERICK G. BAUER,

Citizen of Weymouth, Mass., and chairman of the committee appointed by that community to take charge of arrangements for a new town office building, turns to the past for a model:

"It costs no more to build a thing of beauty and we have an opportunity here to build something which will be a distinct addition to the architecture of the town. Believing that if possible it would be well to copy the exterior of some actual historic building the committee cast about for suitable model and found it in the Old State House in Boston, built in 1713. Its size just fits our needs. It has no expensive ornamentation and it is in the best architectural style."

DAVID VARON,

Professor of Architecture, and author of works on Composition and Indication, in a lecture before the International Club of Ethical Culture, emphasizes the effect of good and bad architecture on the sub-conscious mind of the observer:

"High buildings, not high living, is the cause of insanity and other mental disorders.

"Strong nervous systems can stand anything, even skyscrapers, but unfortunate people who have 'nerves' are bound to have an awful time of it until the city's skyline becomes less hectic.

"In some of our high structures there is a nervous breakdown for every story. The effect of these buildings on people with unconscious minds, is appalling. Even people with conscious minds are bound to suffer something more serious than a pain in the neck if they are compelled to look at them."

W. BURKE HARMON

New York real estate man, in a paper read before the "People's League," voices his optimism concerning the future of the metropolis:

"If the great architects and engineers which this city is producing are given an opportunity to lend their genius to the design of the city as a whole, in a few years New York would have an essential beauty such as no city of the modern world has yet created. All of the necessary components for such development are present—we have genius, we have wealth, we have the public appreciation of beauty which is so essential as a condition to its creation."

LEWIS MUMFORD,

Writer on Architecture and other subjects, in an article in "Harper's Magazine" makes a plea for the development of a taste which shall be truly of the present:

"Living primarily in its own time, an active taste must show its respect for the past by leaving it where it belongs. Instead of sampling and gormandizing among the ancient banquets of art, taste must rather appreciate the healthy fare of its own day. No object is too mean to receive the stamp of imaginative art; and one can only hope that the spirit of modern design will spread outward from our bathrooms and our kitchens into other departments."

EVELYN ELLSWORTH,

Architect and teacher of an extension course in home planning at the University of California, encourages the amateur architect:

"If you wish to create a beautiful home, whether large or small, have courage and try to do it yourself. Make a sketch of the land first of all, then visualize the sort of house you would like to see on it. Make simple floor plans and go as far as you can with the whole idea. Many magazines and newspapers furnish suggestions and helps in home building and the amateur finds it much easier than he had thought to put at least into rough outline the shape and plan of his house."

LEE BURNS,

Architect, of Indianapolis, writing in the "Indianapolis News" on American domestic architecture:

"Architecture has been called 'frozen music.' At its best it consists of harmonies of line and color well worthy of permanent form. But as all music is not equally worth while, and the popular jazz tune of today will be tiresome tomorrow, so the nervous, overemphasized types of architecture that look well in a stage setting are not successful when seen day after day. Harmony and unity are essential things in any form of art. Many a good design has been spoiled by overdecoration and one of the first essentials of a good designer is knowing when and where to quit."

EDITOR,

Of the "Los Angeles Times," advocates feminine indulgence in the art of architecture:

"It would seem that one of the greatest jobs any woman could undertake would be architecture. Especially of private residences. After all, the designing of a residence is just putting a wall around a housekeeping job. And the architect who makes the plans usually has women to deal with as cash customers. All that a man ever does with a new house is to explain how he would like to have the den and then finds out there isn't going to be any den."

CLARE C. HOSMER,

Architect, of Florida, discusses the small house problem in "This Week in Sarasota":

"—the bane of most every architect is the planning of small houses. To give the individual project proper study invariably means too many hours of drafting for which he could not be properly compensated. But the architect who loves his community and accepts as part of his compensation the knowledge that he has made his neighborhood a better place in which folks can live, finds in the designing of small homes a challenge which he is loath to reject."

C. J. BULLIET,

Art and dramatic critic of the Chicago "Evening Post," in his new book "Apples and Madonnas," startlingly champions modernity:

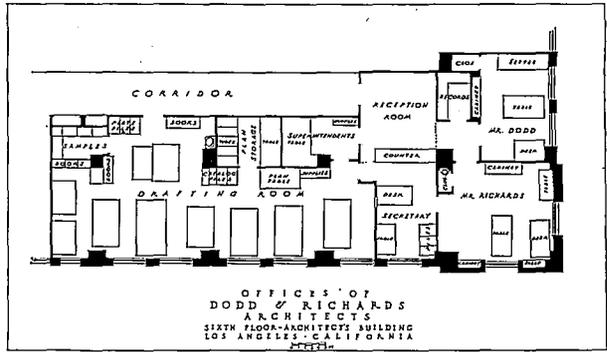
"An apple by Paul Cezanne is of more consequence, artistically, than the head of a Madonna by Raphael."

LOS ANGELES ARCHITECTS' BUILDING

ARCHITECTS OF Los Angeles are putting into practice a doctrine they have long preached; the doctrine of home ownership. One of the outstanding building projects of the year in the Pacific Coast City is the new Architects' Building, which will bring together under one roof architects, engineers, building material dealers and allied interests. With the completion of this building any one desiring to build anything from a modest bungalow to a modern office building can find the answer to every question and to every problem within the four walls of this building.

The realization of this project is due in a large measure to the enthusiasm and to the persistent efforts of Miss Mary Louise Schmidt, who has for more than ten years been the guiding genius of the most comprehensive and complete exhibit of building materials in Los Angeles. The exhibit conducted by Miss Schmidt has been the Mecca of builders who, by visiting the exhibit, have found the solution to many of their problems in the modern materials and appliances exhibited there. Los Angeles architects have given unqualified support to the exhibit and the manufacturers of building materials and of labor saving devices for home and office have utilized the exhibit for demonstrating their products.

Six years ago Miss Schmidt conceived the idea of an architects' building, the lower floors of which would house a larger and even more comprehensive exhibit and the upper floors of which would be devoted to offices for the many and diverse interests which go to make up the building industry.



TYPICAL LAYOUT FOR ARCHITECTS' OFFICES

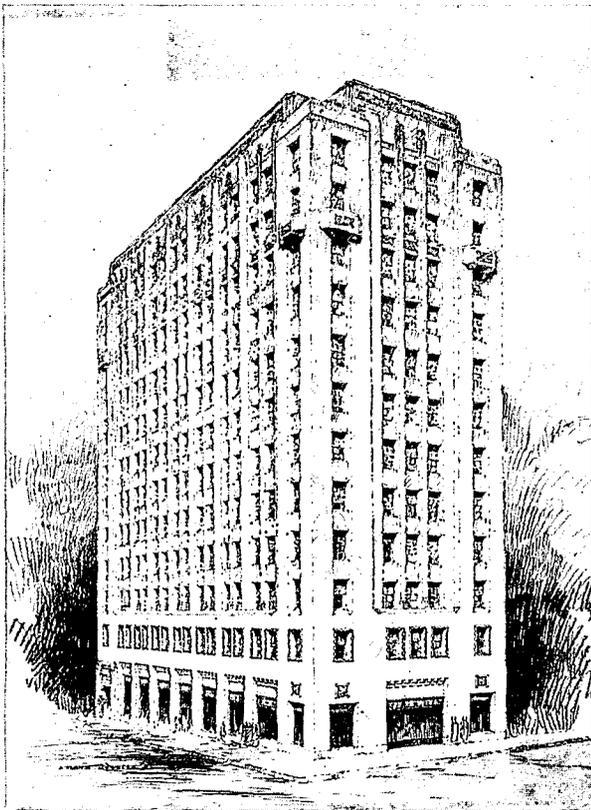
The Architects' Building from a dream has now become a reality. Although it is located close to the main business district of the city, it is on the fringe of the congested area and is, therefore, easily accessible to the clients, architects, and others who will have occasion to visit the building. The Architects' Building is a twelve-story, fireproof structure and represents an investment, exclusive of the ground rent, of approximately \$750,000. In designing the structure six of the leading architects and architectural firms in the city collaborated, and the finished building represents the work of Dodd & Richards, McNeal Swasey, Carleton M. Winslow, Reginald D. Johnson, Roland Coate, and Witmer and Watson.

Although the architects have not designed the building after any of the classic styles, the design might be called a modified Italian design. The architects have endeavored to produce a true monolithic building which is entirely independent of exterior ornamentation, but which will be architecturally effective and striking through form and mass rather than through detail. In this building the architects have endeavored to show what can be done through the medium of poured concrete without exterior plastering, pilasters, mouldings, or other ornamentation. Walls, floors, supporting columns and beams were all poured as a monolith. After the forms were removed the exterior surface was gone over with an electric grinding machine to remove the form marks and to give the concrete the desired texture. This was followed by an acid treatment for color effect, giving the building through the acid stain a two-toned color effect with the panels of a darker shade than the piers, but of the same color.

All of the upper floors of the building were left unfinished, with the exception of the halls and corridors, in order that each floor might be sub-divided to meet the needs of the tenants.

In addition to demonstrating what can be done with monolithic concrete construction, the architects are taking advantage of the opportunity to demonstrate also several other mooted points, particularly questions of proper lighting arrangements and proper heating. The building will be steam heated, but gas fuel will be used and exhaustive tests will be run to demonstrate the differential between the costs of oil and gas. These tests will be conducted weekly throughout the winter and summer and it is believed that interesting data concerning the cost and efficiency of gas fuel will be obtained.

The entire ground floor of the building, the mezzanine floor and the basement will house Miss Schmidt's building



PERSPECTIVE BY FLOYD MUELLER
LOS ANGELES ARCHITECTS' BUILDING

materials exhibit. Here will be shown the most recent developments in decorative tiles, brick, stone, plaster, wood-work and other materials, as well as exhibits of modern heating and lighting equipment and many types of labor saving devices for permanent installation. The first floor of the exhibit will be laid out as a small city with the exhibits in the form of houses arranged in streets. There will be streets of brick houses, wooden houses and stucco houses representative of each type of construction, and in addition the exhibit will contain a large collection of architectural drawings and photographs and a reference library of floor plans and elevations.

The new building is owned by the Wright-Aiken Corporation, headed by Preston S. Wright, who has been identified with building activities in Los Angeles for many years. An interesting feature of the project is the fact that although dealing with comparatively new type construction the building has been erected in what is believed to be a remarkably short space of time. The Wm. Simpson Construction Company, of Los Angeles, held the general contract. Originally the building was scheduled for completion on January 1st, 1928, but actual possession was taken on November 15th, six weeks ahead of schedule. Construction work was started on May 1st. The interior of the building is finished in marble and terrazzo with mahogany woodwork. From the spacious lobby three high-speed Otis elevators will give service to the upper floors. In planning the building the architects contemplated employing the roof as a garden, but the building has been so designed that a roof structure can be built for use as an assembly room for architectural meetings, or as a café. The use to which the roof will be put is to be determined later.

The fact that the building meets an existing need is demonstrated by the rapidity with which space has been leased. Some time prior to completion approximately eighty per cent. of the available floor space was taken by architects and others affiliated with the building industry and it is expected that the remainder of the building will be occupied before January 1st.

PROGRAM OF COMPETITION FOR AN EMBLEM
FOR
THE NEW YORK ARCHITECTURAL CLUB, INC.

A. REQUIREMENTS.

1. This Competition is open to all Architectural Draftsmen in New York City.
2. The aim of this Competition is to obtain a suitable emblem or insignia for the uses of the New York Architectural Club, Inc.
3. This emblem should be architectural in character and typify the spirit of the Club as embodied in Article 2 of the Constitution: The object of this association is to bring together in the bonds of fellowship all men associated with the architectural profession and its allied arts, in New York State and surrounding states, through the medium of social, athletic and educational activities; secondly to promote the spirit of co-operation between employer and employee; and thirdly to work in harmony with all other recognized organizations in the architectural profession and its allied arts.
4. The predominating colors are to be Gold, Black and Red.
5. Designs should be suitable for use either as a pin or a seal.

B. DRAWINGS.

1. The drawings are to be in ink and color on Whatman's cold pressed paper, unmounted.
2. Styles and sizes which shall be used in the design: Circular: Diameter 4 in. Elliptical: 4 in. by 6 in. Square: 4 in. by 4 in. Rectangular: 4 in. by 6 in.
3. Any number of designs may be submitted by each competitor.
4. The name and address of the designer is to be printed on the back of each sheet.

C. CLOSING DATE.

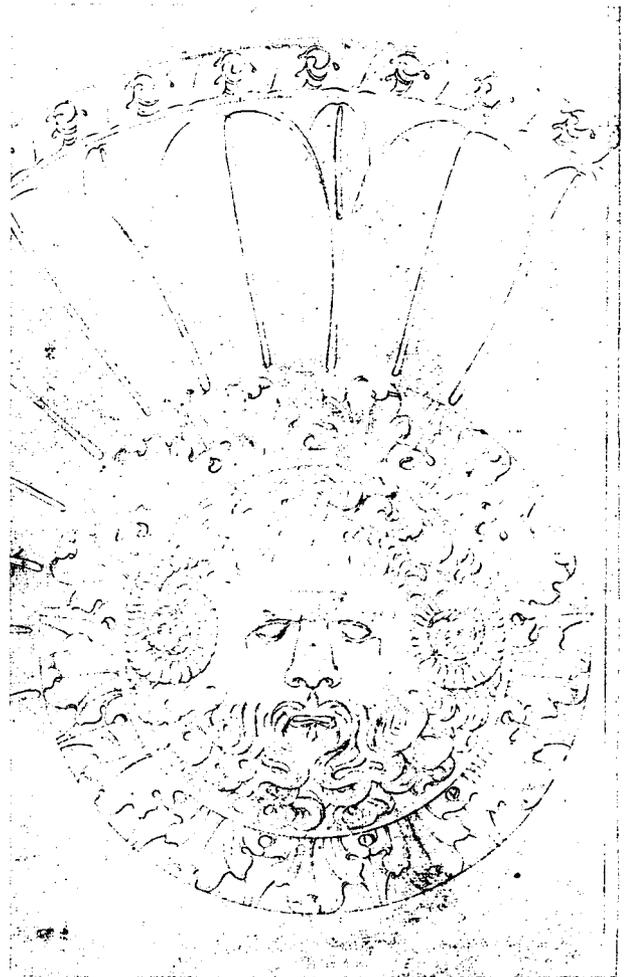
1. Drawings must be delivered to the rooms of the New York Architectural Club at 118 East 42nd Street, not later than Monday, January 16, 1928.

D. JUDGES.

1. These designs will be judged by a competent jury composed of five prominent designers.

E. PRIZES.

1. The First Prize will be twenty dollars in cash.
2. The Second Prize will be a paid up membership in the Club for one year. If a new member, the initiation fee will be included.
3. The Third Prize will be a subscription for one year for PENCIL POINTS.



DRAWING BY H. VAN BUREN MAGONIGLE
ROSETTE IN FRIEZE, TEMPLE OF VESPASIAN

ST. LOUIS ARCHITECTURAL CLUB

THE ST. LOUIS ARCHITECTURAL CLUB opened its thirty-third season with the meeting on October 20th, at the Clubhouse. The meeting was more in the nature of a reception for the ninety students registered in the Atelier, and Professor Gabriel Ferrand, Director of the School of Architecture at Washington University, gave a short talk. Professor Ferrand, by virtue of his position at the University, is Supervisor of the work in the Club's Atelier, since the University and the Club cooperate in the maintenance of the evening classes in architecture.

In connection with this meeting the exhibition of the Summer Sketch Class was held and the winners of the three prizes were announced. The Summer Sketch Class is an activity sponsored solely by the Club during the Saturday afternoons of June, July and August in each year, and the jury which selected the winners was composed of Professor Holmes Smith, of the School of Fine Arts at Washington University; Professor Paul Valenti, of the School of Architecture at Washington University; and Mr. Angelo Corrubia, a St. Louis architect. The first prize, the Preston J. Bradshaw award of \$100.00, went to Paul Wiesler; the second prize, a \$25.00 architectural book provided by Harry F. Westerholt and Erwin Schmidt, was awarded to Edwin Armstrong; and the third prize, a silver cup provided by Carl J. Walter, went to Miss Ilese Giessow.

Erwin Schmidt is the instructor of the Summer Sketch Class.

The second meeting of the season was held on November 3rd, at which time the first of a series of illustrated talks on *Early American Architects* was given by Profes-

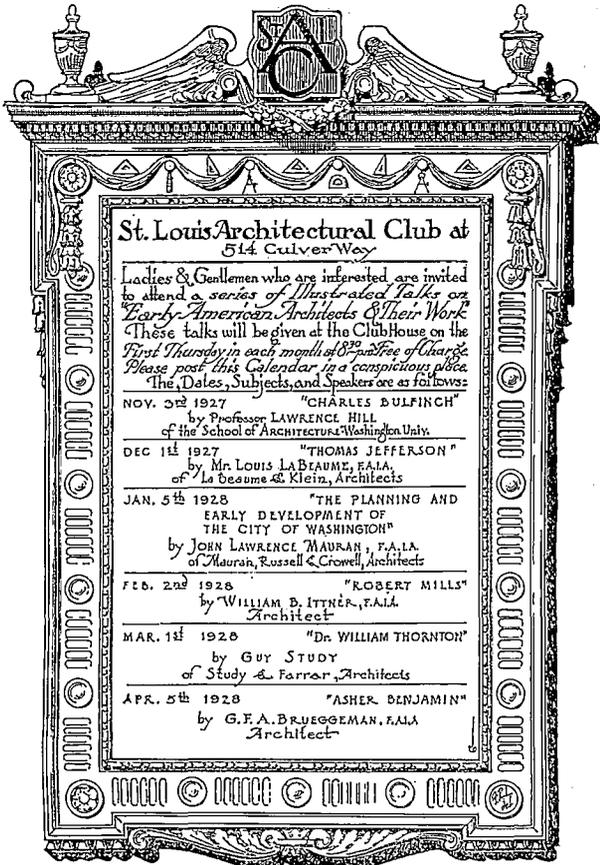
sor Lawrence Hill, of the School of Architecture at Washington University. Professor Hill's subject was "Charles Bulfinch," and the slides he showed were rare and interesting. Professor Hill has the faculty of mixing humor with his lectures on architecture so that they are never dry or dull. The only regret is that his audience was not larger.

NEWS ITEMS FROM
THE AMERICAN ACADEMY IN ROME

AN INTERESTING EXAMPLE of the cooperation which is from time to time effected through the Academy's being a dual institution, i.e. a School of Classical Studies and a School of Fine Arts, has developed in connection with a lecture by Professor Renato Bartoccini on his recent archæological discoveries in the Province of Tripoli, laying special stress upon the excavations at Leptis Magna. Upon consultation with Professor Bartoccini after the lecture, our senior Fellow in Architecture—George Fraser—decided to undertake an architectural restoration of the Baths which have just been excavated at Leptis Magna. Formalities were settled; Mr. Fraser departed for Africa immediately; and, already arrived in Tripoli, he is having, through the kindness of Professor Bartoccini, the good fortune to be able to live at Leptis Magna with the very people engaged in the work of excavation. This association thus affords a unique opportunity to one of our Fellows to achieve an interesting restoration. His task will be of special interest further in that it will be the first architectural restoration to be made at this important site of Roman activity in Northern Africa.

In the School of Fine Arts, the month of October was marked by the arrival of the new Fellows from America. For them these first weeks had perforce to be devoted to the process of becoming oriented here in Rome. That once out of the way they will then be able to enter upon definite projects of work. Most of the older men are now already back in Rome and at work once again with fresh impetus gained during the summer's absence. Their summer traveling took them in many directions—some to Greece and the Greek Islands; others to France, Germany, and other countries of northern and central Europe; several to Spain; and nearly everybody to one or more points in Italy. The most interesting bit of group traveling was that done by the Fellows in Music, who, under the direction of Professor Lamond, visited various music festivals in Germany and England and were continually in direct association with composers and critics gathered for these festivals.

With our Fellows now back in Rome, the Academy work is well under way as far as they are concerned. During the course of the year, we shall be receiving also a certain number of visiting artists who will wish to take advantage of our facilities. In the past it has not always been possible to take care of these visitors as satisfactorily as we have wished; but this year the difficulty has been happily solved by the Academy's having established an Atelier for the use of properly accredited visiting artists. This Atelier provides a place for drafting, painting, and modelling. Artists using it will be able to profit by advice and criticism from the Academy's staff; further they will be able to profit as well by the Academy's library, also by its facilities for obtaining permits and privileges for studying and measuring monuments here in Italy.



DRAWING BY F. RAY LEIMKUEHLER
ANNOUNCEMENT FOR A SERIES OF LECTURES



FRED FEIRER

1883—1927

THE RECORD OF another gentle life is closed. Fred Feirer had that simplicity of soul which is akin to genius. Generous and retiring, his character made its appeal to the most elemental of our feelings; one sensed a certain security, a certain repose, in his ungrudging friendliness. Outwardly unassuming, yet direct in meeting the problems which this strange world brings to all of us, he exemplified with a grace wholly unconscious that tender humility which, under another name, is known as courage. Studious, capable, serious in his pursuit of knowledge, endowed with a shy and whimsical humor, he will be remembered for the gentleness which endeared him to all who shared his companionship.—*Rayne Adams.*

Born in New York in 1883, Fred J. Feirer received a public school education in that city and at an early age showed his interest in the study of architecture. His real training began about 1903 when he entered the office of Palmer and Hornbostel in New York. During the several years which he spent in this office he gave evidence of talent and grew to be a capable draftsman. He was a member of the Atelier Hornbostel for many years and graduated under the Society of Beaux-Arts Architects upon completing his Class A work. He competed for the Paris Prize and, although unsuccessful, his plan was especially commended by the judges for its excellence. Subsequent to working in the office of Palmer and Hornbostel he was engaged in various offices, chiefly those of Magonigle, Tracy and Swartwout, Paul Chalfin, Starrett and Van Vleck, Warren and Wetmore, and Raymond M. Hood. He was particularly gifted in his sense of planning and

his training in the design of monumental architecture gave him an adequate grasp of the more difficult problems of architectural design. In 1927 he travelled in Europe, returning to New York in June. Only five short months later a sad accident occurred which caused his death. He died in New York on November 7th, 1927.

LETTERS OF AN ARCHITECT TO HIS NEPHEW

EDITOR'S NOTE:—*This is the fourth of a series of letters by William Rice Pearsall, Architect, of New York, addressed to young draftsmen and students about to take up the study of architecture. Mr. Pearsall, who may be addressed at 527 Fifth Avenue, New York, has expressed his willingness to answer any questions which may be addressed to him by our readers.*

November 1st, 1927.

DEAR GEORGE:

You no doubt have looked up the definition of the subject about which you are asking information—Design. There are different opinions on the subject and my opinion will not meet with any more approval than the other fellows'. Each one would have his pet opinion to O.K., loud and long, but noise does not always indicate approval—a bomb makes noise and also destruction.

I wrote a little while ago to one of the younger boys about drafting—maybe you read it. Well, I said that drafting was developed in a similar manner as writing, certain forms grouped, then the groups called words strung together, until the making of the forms was really automatic. So with drafting the use of the tools soon becomes a helpful means of making lines grouped together in a manner to illustrate the information we wish to convey to someone. Always on opening a new book we will look to see if the illustrations are interesting and if so we decide the written matter is too. Now we come to one opinion as to design. Some writers can make you see with words a beautiful building, room, woods, or waterfall. Some draftsmen can group forms together and produce a picture that attracts attention, and such a rough sketch many times will win the commission. If that same draftsman can, through study and with the assistance of other draftsmen, develop a beautiful building, room, garden gateway, or whatever the problem, then he should have the credit for that design. The development of the scheme or problem from sketch form, the original conception, into the material suitable for each of its various parts is design. The designer must do more than make a rough study of his conception, for that is only the beginning.

There is one of the many features in this very broad subject that I want to stress and that is the three dimensions—plan, elevation, and section. With these three in mind as the scheme is developed there will not suddenly loom out of the studies an impossible feature,—stairs that won't work, steel across opening, an impossible plan on the lower or upper floor, and many other problems, not to mention the many hours of lost time in making over certain drawings.

Sometime we will discuss more in detail what I call paper designing, but for now I think you boys see what I mean when I say there is credit due each man in his own part of the work of developing a scheme into a workable building. Remember—concentrate on your own work so that you can step up on the next rung of the ladder. Give the other fellow a lift but don't spend your time watching him climb and wishing you were doing the climbing. You have got to lift your own feet in climbing,—nobody is doing it for you.

Sincerely,

YOUR UNCLE.

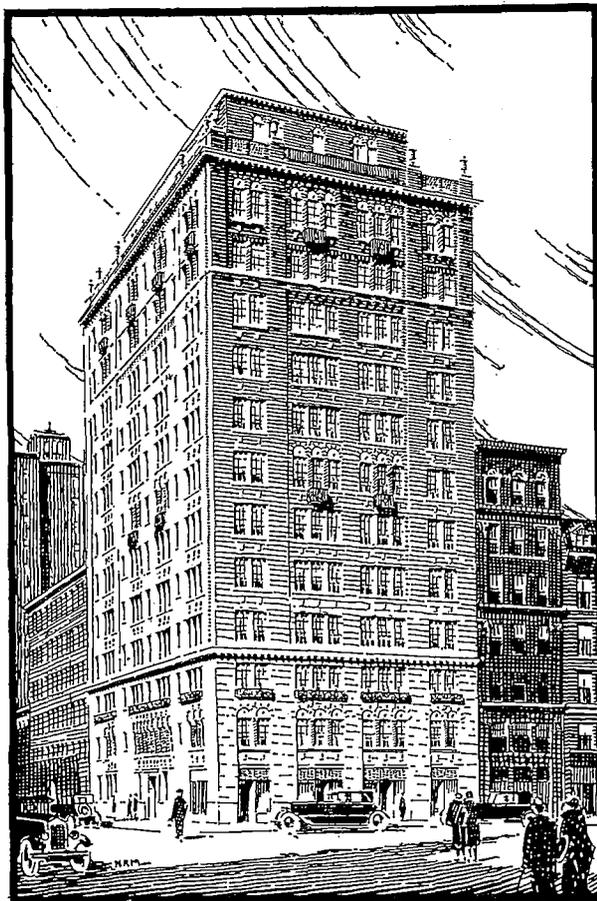
BOSTON ARCHITECTS' BOWLING LEAGUE

OPEN LETTER TO BOWLERS

DETROIT, CLEVELAND, NEW YORK, and bowlers in all other foreign countries look these scores over and don't be fooled if your scores look somewhat larger. Our scores are for candle pins which, according to the powers that know, are about fifteen pins lower per string than ducks and twenty pins lower than large pins.

	Won	Lost	Pinfall
Densmore, Leclear & Robins	4	0	1357
J. H. Ritchie & Assoc.	4	0	1310
Cram & Ferguson	4	0	1219
Coolidge, Shepley, Bulfinch & Abbott	3	1	1261
Mowll & Rand	3	1	1258
J. Williams Beals Sons	1	3	1206
Monks & Johnson	1	3	1199
Hutchings & French	0	4	1236
Allen & Collins	0	4	1126
Blackall, Clapp & Whittemore	0	4	1101
High team single—Densmore, Leclear & Robins			491
High team three-string—Densmore, Leclear & Robins			1357
High individual single—Jones			114
High individual three-string—Yeats			296
Individual averages—Yeats 98, Spaulding 98, Dixon 98, Baigi 95, Tomasello 93, Bowman 90, Bullock 89, Johnson 89, Jones 89, Thomas 88.			

We have a ten-team league and each team plays twenty-seven matches. Our first game was October 19th and the league finishes April 18th, so look for our scores every month.



PEN AND INK RENDERING BY NORMAN R. MOORE, OF LARCHMONT, N. Y.

Prizes for all and open dates after April 18th. Officers for the ensuing season are: *Pres.*, E. Baigi; *Treas.*, Bruce Davis; *Sec.*, A. J. Yeats.

CLEVELAND ARCHITECTURAL BOWLING LEAGUE

WE NOTICE THAT Detroit opened up their reply to us with the following admission: "WE ARE OFF." Well, they say that an honest confession is good for the soul. Just the same we find it a little difficult to make this statement compatible with the offer to give bowling instruction. We most certainly don't want that kind of instruction. When they get "on" again (if any) and would like a match we will be glad to have them get in touch with Mr. C. W. Kuehny, at 3554 Attica Road, who is our matrimonial expert. Incidentally we don't want the rest of you pin experts to feel that the foregoing loving phrase is aimed solely at Detroit. We might as well make it a gang fight.

We submit to you, dear readers, the list of our teams with their standings for your approval or otherwise.

	W.	L.	T.	Pct.
Walker & Weeks	23	3	1	.885
Corbusier & Foster	18	7	2	.720
Small & Rowley	17	10		.630
City Architect	15	11	1	.577
Warner & McCornack	14	13		.519
Charles S. Schneider	11	16		.407
Bd. of Education	11	16		.407
Meade & Hamilton	10	17		.370
Howell & Thomas	10	17		.370
A. Garfield	4	23		.148
High Single Game, Mr. Bradner				245
High Average 3 games, A. Shrimpton				220
High Average 3 games, F. Oram				211

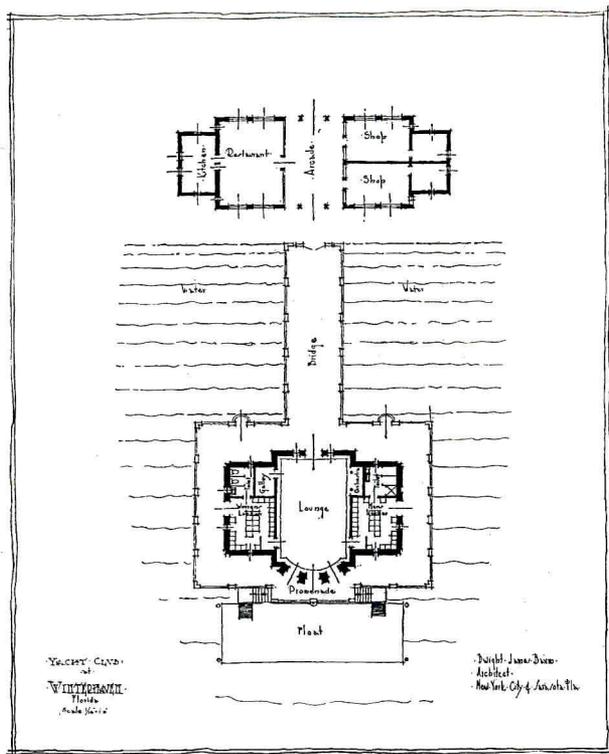
There—now that you've met us again we wish to warn you one and all that we can pick a quintette from these that need bow to none.

DETROIT ARCHITECTURAL BOWLING LEAGUE NOTES

OUR SIXTH SEASON is nearly one third gone and the boys are putting on some good exhibitions of the gentle art. Most of the scores have been consistently high and we feel sure that our match team will give a good account of itself with New York, Chicago, Cleveland, or any other architectural league.

The standings on Nov. 4 were as follows:

	Won	Lost
McGrath, Dohmen & Page	18	6
Smith, Hinchman & Grylls	17	7
Donaldson & Meier	14	10
Albert Kahn	14	10
Janke, Venman & Krecke	13	11
Louis Kamper	13	11
Frank H. Nygren	11	13
Malcomson & Higginbotham	7	17
Van Leyen, Schilling & Keough	7	17
Weston & Ellington	6	18
Ind. high—1 game—Attenburg (A.K.)—257		
“ “ 3 games—Jolson (F.H.N.)—654		
Team high—1 game—Van Leyen, Schilling & Keough, 1006.		
Team high—3 games—Smith, Hinchman & Grylls,—2765.		



PLAN OF YACHT CLUB AT WINTERHAVEN, FLORIDA
 DWIGHT JAMES BAUM, ARCHITECT
 (See elevation on page 742)

THE AUTHORS IN THIS ISSUE

ARTHUR L. GUPTILL is no stranger as a PENCIL POINTS author and his book, *Sketching and Rendering in Pencil*, is known to all draftsmen and students as a most helpful work. The chapter of his forthcoming book on pen-and-ink drawing which leads off in this issue will give some idea of the general treatment of that volume. In addition to being an architectural writer and artist, Mr. Guptill teaches at Pratt Institute in Brooklyn.

GERALD LYNTON KAUFMAN is a New York architect who indulges in writing as well as in bookplate design as a hobby.

ERNEST W. WATSON, who is represented by the two color plates and by the short article on color block printing, is an artist of distinction whose work in the graphic arts has gained him wide recognition. The Eldorado Page, which appears as an advertisement in each issue of PENCIL POINTS, has already introduced him as an authority on pencil sketching. Like Mr. Guptill, he is a teacher at Pratt Institute. We regret that our reproductions of his color prints do not do full justice to the originals and advise the reader who is interested in fine prints to investigate them at the next opportunity.

THE ARCHITECTURAL CLUB OF THE UNIVERSITY OF TORONTO

DURING THE Centenary Celebration of the University of Toronto, the undergraduates had a street parade with floats. The Architectural Club was well represented by a beautiful float.

It has been the custom in the past few years for the Club members to go out into the country to sketch the autumn landscape. Owing to the fine weather of the past few weeks the sketching trips have been very successful.

Under the capable tuition of Mr. C. W. Jefferys, O.S.A.,

the students are turning out some very creditable work.

On October 27th the Architectural Club held a dinner at the Gray Gables Inn. The guest of the evening was Mr. W. L. Somerville, the honorary president of the Club.

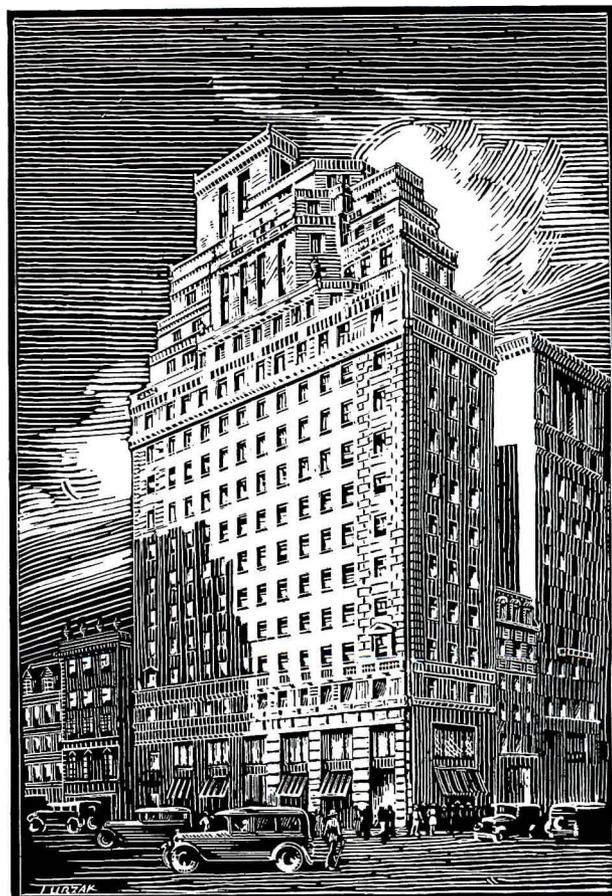
As part of the program, the freshmen were welcomed into the Club, after which they entertained the members of the other years with musical selections and skits.

C. R. WIDEMAN, *Secretary.*

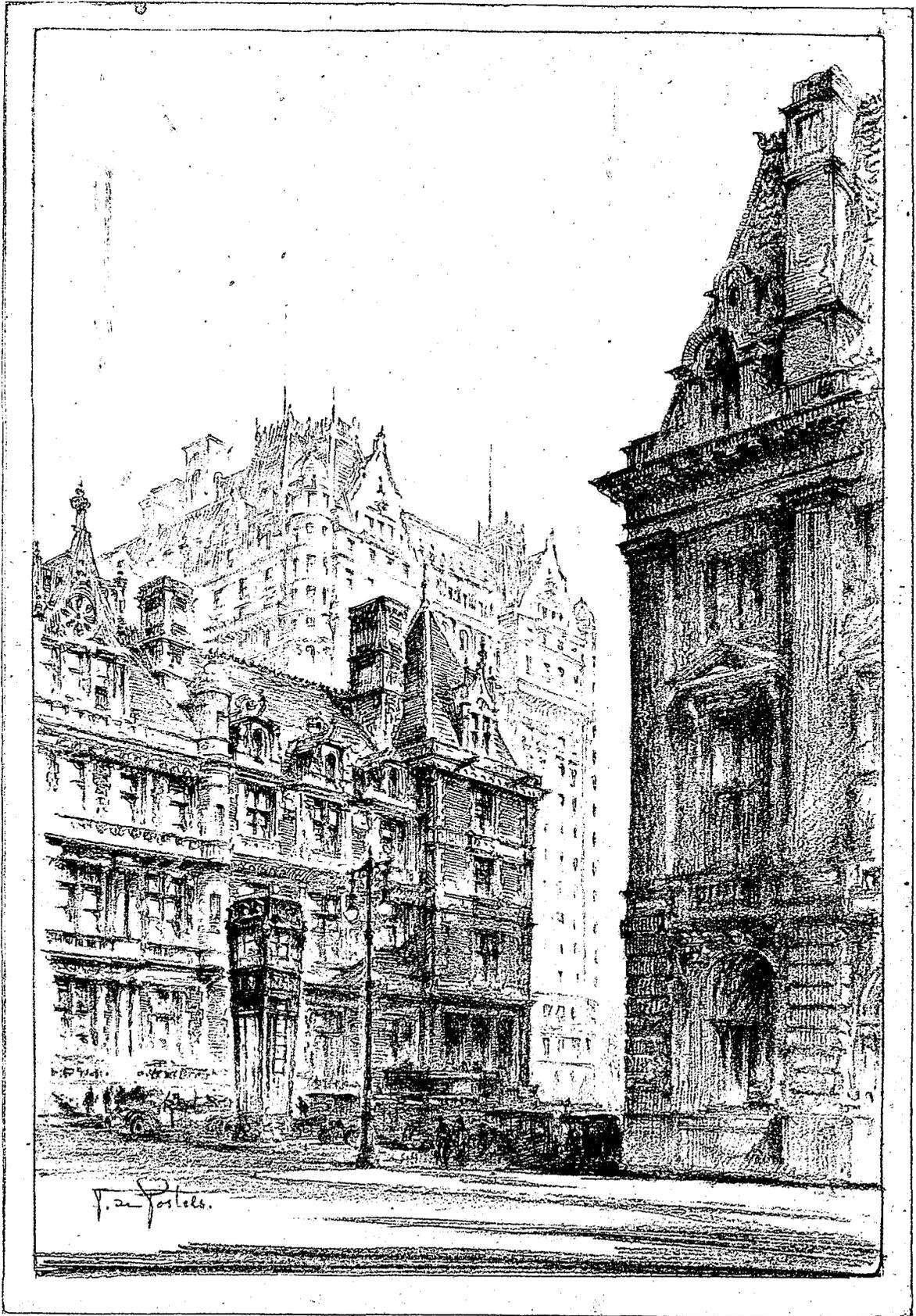
EXHIBITION OF DANISH ARTS AND CRAFTS AT BROOKLYN MUSEUM

THE COMPREHENSIVE EXHIBITION of Danish Applied Arts, Paintings, and Sculpture that opened at the Brooklyn Museum of Art on November 15th, and will remain open until December 19th, is an interesting demonstration of how another of the Scandinavian countries has raised its decorative arts to a high level of artistic merit as well as fine hand and machine workmanship.

This has been accomplished by cooperation between manufacturers and men whose work in the fine arts has been outstanding. They have proved that if a manufacturer starts out with a good design he can turn out truly beautiful things in quantity just as easily as he can produce commonplace ones, and not at impossible prices. The result is these fine, useful objects readily find their way into homes all over Denmark, to say nothing of foreign countries where the Danish work has become familiar. Of particular interest to our readers will be the exhibition of architectural drawings and photographs.



IMITATION WOODCUT DRAWN IN WHITE ON BLACK PAPER BY CHARLES TURZAK, OF CHICAGO



CRAYON DRAWING BY THEODORE DE POSTELS, FIFTY-SEVENTH STREET AT FIFTH AVENUE, NEW YORK
Former Residence of Mrs. Cornelius Vanderbilt—Plaza Hotel in the Background

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

FIRST OF ALL we extend to each and every contributor to this department all good wishes for a very Merry Christmas and a Prosperous and Happy New Year!! Don't forget that you always have the opportunity of adding to your riches by winning one of the \$10.00 prizes awarded each month in the four competitions conducted by this department. The prizes for November go as follows:

Class 1, A. R. Chamberlain; Class 2, Robert B. Stacy-Judd; Class 3, Michael Goodman; Class 4, no award.

We are going to give a special ten-dollar prize for a Christmas card. The terms of this competition are that the card must be made by the man submitting it and must be addressed to R. W. R., in care of PENCIL POINTS, so that it reaches this office by January 10th.

This department has not been receiving its share of mail lately and we hope for a flood of cards. For ideas on making your own Christmas cards refer to an article by Troy Kinney in the December, 1925, issue, and *The Draftsman's Christmas Card*, in December, 1926. To further inspire you we have reproduced, on page 765, a number of cards that were sent to us last year.

A letter from Wilna Wigginton tells us exactly what he thinks of PENCIL POINTS. Here it is:

"Even on a hectic rush day when plans must be rushed to the blue print boy so they'll be back before closing time and each minute of work on them counts, we'll all stop and look at the newest copy of PENCIL POINTS because it

brings us new ideas in rendering, new prize competitions, or winners in old ones we are waiting to hear from, or new buildings recently erected, or the newest publications that we wish to send for. These interests are such that we can not wait, even if it means working late to get the tracings into the hands of the blue print boy.

"Thinking back on the copies eagerly received and studied, I recall, especially, your introducing me to the work of Chamberlain and Claude Bragdon, *Studying in Three Dimensions, Perspective Drawings*, the *Jacobson Authentic Plaster Series*, and the *Eldorado Page*, which I hope continues indefinitely; but most of course for the many masterly renderings, all of which is PENCIL POINTS."

A clipping from the *Buffalo News* has come to this department, and we like it so much, that we are passing it on for the benefit of our followers:

POSSIBLE EXTRACT FROM WHO'S WHO

Grootz, Felix G. K., noted American architect; educated Harvard; won scholarship abroad, 1921, with design for soft drink and banana stand best suited to American needs; won \$5000 prize for best popcorn wagon designed for Philadelphia sesqui-centennial, 1926; decorated by Congress for plan for ideal chicken rotisserie, 1927; designed famous \$3500 all-hot memorial at Delaware Water Gap, the well known Gadsby V. Platt \$5200 frankfurter and roll testimonial at Revere Beach and the celebrated group of Hellenic hot dog parthenons at Coney Island.



PENCIL SKETCH BY H. D. THEO, NEW YORK
Old House in Tarrytown



PENCIL SKETCH BY A. R. CHAMBERLAIN, HAMPTON, VA.
(PRIZE—Class One—November Competition)

TO AN ARCHITECT

BY ROBT. B. STACY-JUDD OF LOS ANGELES

(PRIZE—Class Two—November Competition)

*I have read of an ode to the humble flea
But what seems less than the flea to me
Is an Architect, whose use I confess
Seems inconceivably nil, or less,
I admit I'm ignorant, indiscreet,
For I am "The World"; "The Man in the Street".*

Whilst in my teens I day-dreamed long of noble thoughts galore
And wondered did the Fates ordain a future bright in store.
I sat beneath the towering oaks, and watched the flowing stream
And cogitated long and deep. Was Life an idle dream?
On sandy shores beside the sea, I watched the ships pass by
And planned a means toward, an end—at least I could but try.
So, full of youth and hope withal, ambitious to a fault,
I carefully packed the "ifs" and "buts" into my mental vault.
The past, though short, was full of strife, in many a varied spot,
But varied though my life had been, I may have learned a lot.
Amid surroundings beautiful, or lowly, as you will,
I never felt dejected when I could not foot the bill.
A few short years, 'tis true, I count the happiest of my life
Which only made the other side the harder with its strife.
I'd seen the burglar in his lair; the cut-throat in his den;
The Coster-monger sell his wares; the Chinese spend his yen.
I'd seen the outcast drag his way through murky city mire
I'd seen the struggling genius planning greatness to aspire,
I'd known some shady characters who weave the Devil's net,
I'd seen the victims penitent, remorseful also get.
Still who has not these things to tell, be he Ambition's tool?
Although maybe not all of you—exception proves the rule.
Let's pass o'er this, the shady side of life, the hence and whence,
For you must understand this ode has got a double sense.
Well I made a vow to see it through, though great the task would be
(The truth at that time may have formed another life for me),
So to a full-fledged Architect, both cultured and refined
I placed my future in his hands, and articles were signed.
For four years, night and day, I learned the secrets of the lore
And must confess those study days were unlike those of yore.
No time had I for ought but do, and mark, and learn, and read
The thousand things essential such as Art, Law, and my Creed.
I studied how to build a wall with bricks and mortar strong,
And how to bond in forty ways, and never get it wrong,
I learned about the mason's art and how to use his tools,
And how to cut and lay each stone—and various other rules.
In carpentry I deeply delved—per Peter Nicholson—
Knew how to brace, or splice, or build a King Post or Ridge Run,
The plastering art I learned in plain and ornamental too,
And could design and mold correct, if both I had to do.
Of plumbing and the heating science I learned to know them both,
To wipe a joint—use boning rods,—the B. T. U. outgrowth.
Neglected not Electrical, Hydraulics, and Survey,
For things like these good architects use almost every day.
And still made time to study Life in nude—(to help design)
Repoussé work and carving wood, and stone in classic line.
My idle hours I would devote to practise stained glass work,
Sgraffito or the mural arts, such one must never shirk.
I studied nature in the rough, when day was in its youth,
(Was initiated more or less, in "ologies" forsooth)
On land and real estate I could the value estimate,
Or stipulate the contents for a concrete aggregate.
And later Engineering, from the civil point of view,
And structural-steel and wrought iron work, the classic and the new.
There's quite a lot to know about the decorative art,
And all the styles correct to date, and all that they impart.
(There's Adam and there's Louis Quinze, and an hundred classic styles,
But the Architect must have them all stored in his mental files.)
Of furniture and draperies, his knowledge must be good,

So all these burdens I assumed as all good students should.
I studied all the masters of the pencil, brush, and pen
In galleries and art museums, in schools and in my den.
But best of all, though little known, the grammar of all art,
Is Architectural History with its wonders to impart.
This knowledge most essential is before one can erect,
For the uninitiated will such ignorance detect.
It dates approximately from six thousand years B. C.
And takes in all the building arts to this present year A. D.
And when one has this grammar learned, its laws and reasons both,
The ancient structure's age is known, the architect and growth.
So the principles I gathered up whereon to found my themes
Are building laws we use right now, unwise mayhap it seems.
And when four years of servitude, (in hell) came to an end
I roamed o'er Europe's beauty spots, whence art disciples wend,
The Latin Quarter with its charm, its romance and its sin
Old Heidelberg, Cologne, Munich, Bier Gartens in Berlin,
Granada, with its Court of Lions, Algiers, its hills and stench,
Thebes, the Nile, and Cairo too, its English and its French.
In Rome and Naples, Venice, all—gondolas, music, wine,
The palace, villa, temple, church, on Seine, Danube and Rhine.
In Egypt's sweltering heat and dust, the desert's shifting sands
Nor satisfied with Europe's wealth, but must to other lands.
Through Canada from end to end—(to leave it I was loath)
Then entered the United States and marveled at its growth.
America, her need demands an architectural style.
(The seeds are sown, a style will form within a little while)
Gigantic spans, great breadth and height, of virile art possess't
Those lofty peaks of steel and iron in terra-cotta dress't
Are conforming to a law of growth, from cosmo to a clan,
And later added to the styles will be American.
So o'er the New World I deployed to get the finishing touch
From arctic blasts to tropic climes—(We ne'er can know too much)
Experience bought in divers ways while serving masters many,
But rounded learning's edges, if in truth I mastered any.
Then came a day of reddened hue, the climax of my life,
When feeling soared in cloudland and my future needs ran rife.
A modest office I possessed, a proudly won commission,
A welcome hand from many friends ensured my new position.
A shingle scintillating where the world ran past and read,
And a future bright and prosperous,—(at least admirers said)
Then other works, and more and more, requests for ideas growing,
The fees came in (delayed 'tis true) and many of them owing.
And as those early years rolled on, experience costly bought,
Soliloquy dissolved the myth and made my mind distraught.
The world is no exquisite gem, we in our youth assume,
'Tis business with a hardened shell, all roughened with contume.
Man's principles elastic are—nor seldom perfect get
For should the chance prevail, he will forswear his rightful debt.
An architect, the saying goes, deserves consideration,
But mere brain work entitles him to no remuneration.
His works abound this world of ours, his genius adored,
It is his soul poetic, music frozen, chord by chord.
He's the greatest human uplift in materialistic sense
But his monetary value is of no marked consequence,
The world cares little for his works, his value to mankind
To Ignorance his calling is but *Expense* underlined.
Now this is no condition for a mind designed to think,
It's a sign of aberration—or a form of mental kink
For brighter than the noon-day sun, bright far beyond compare
Is the soul of all real architects, the will to do and dare.
It's the dream of one and all to leave a monument on earth,
A mile-stone on life's highway—an accomplishment of worth.
I'll remember that all History is founded on his work,
And this alone will spur me on if I'm inclined to shirk,
I'll remember that Posterity—who scorns an empty name,
Prepares a niche for Architects, and Time accords them Fame.



BY WALTER H. SIMON
Wood cut effect printed on a tan card.



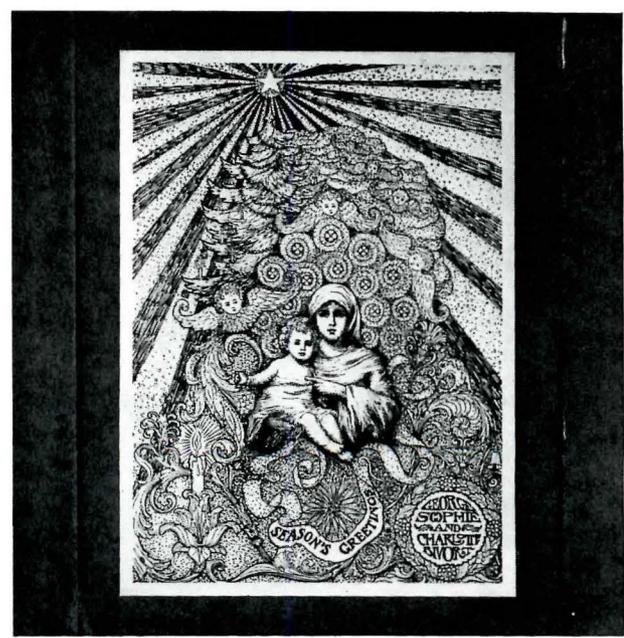
BY RALPH CALDER
Pen and ink drawing on a cream colored card.



Frankl Galleries THIS UNUSUAL FOLDER IS PRINTED IN BRIGHT RED AND GOLD ON A CREAM PAPER.



BY ELMER R. HAWLEY
Pen and ink drawing printed on a green card,
painted with yellow, Chinese white, and gold.



BY GEORGE BIVORT
Photograph of pen and ink drawing mounted on brown
card so folded as to form envelope.

SOME SUGGESTIONS FOR YOUR CHRISTMAS CARD

THOUGHTS IN AN OLD RUIN

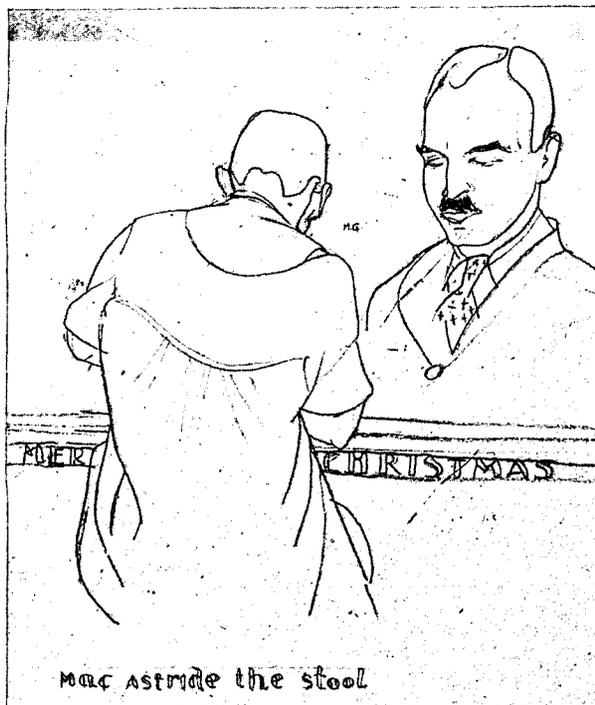
By A. M. Spray, No. Chesterfield, Derbyshire, England

O'ergrown with moss, half hidden from our gaze,
Alone in regal splendor stands
A relic of those bygone days
When lords and barons ruled these lands.

With subdued mein we view the ruined Hall
Proud relics of its owner's cause
And gaze upon those broken walls,
The weathered scars of civil wars.

Around this pile of worn and aged stones
We stroll with slow and reverent tread
Whilst through the tower faintly moans
The wind like voices of the dead.

Decades of years have passed, and still it stands
Defying time and base abuse,
While Nature has with loving hands
Laid on these stones her richest hues.

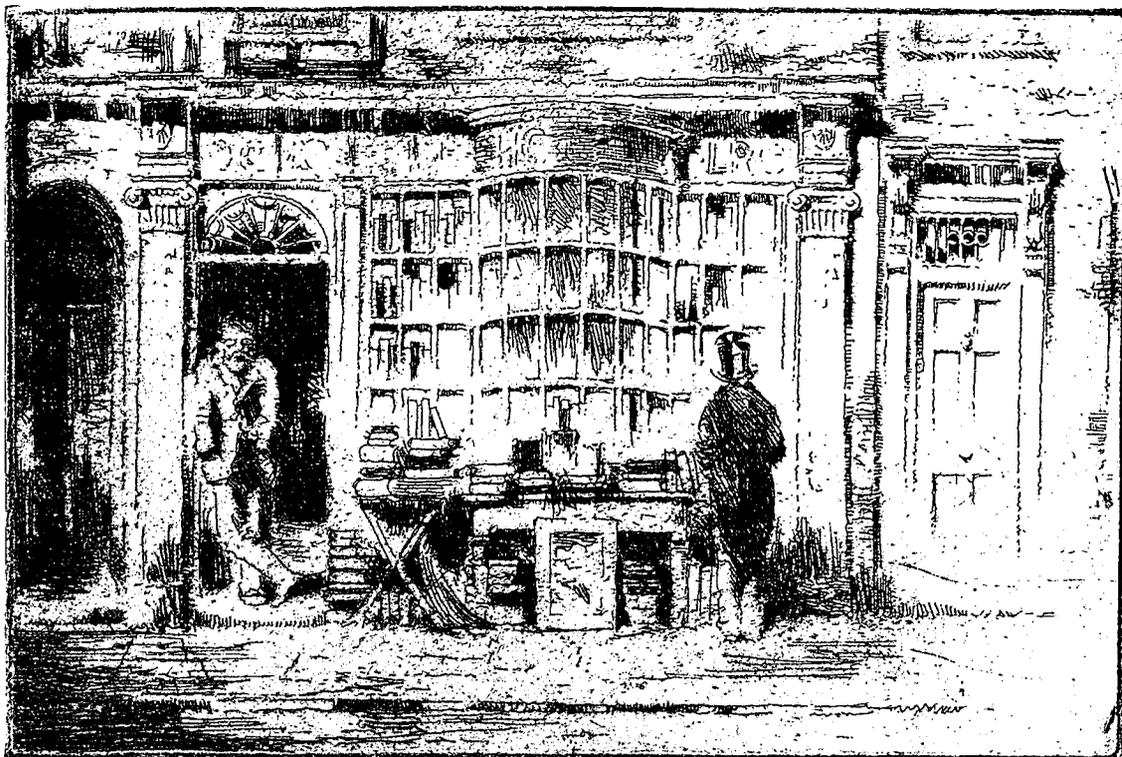


DETAIL DRAWING BY MICHAEL GOODMAN
(PRIZE—Class Three—November Competition)

The above is an office sketch of the rear and front details of Angus McDonald McSweeney, chief designer for Willis Polk & Company, Architects, of San Francisco, sent to us by Michael Goodman, "so that the rest of the drafting fraternity may acquaint themselves with the winner of so many national competitions.

"The sitting position is especially significant inasmuch as it is the one that Mr. McSweeney assumes when starting a competition."

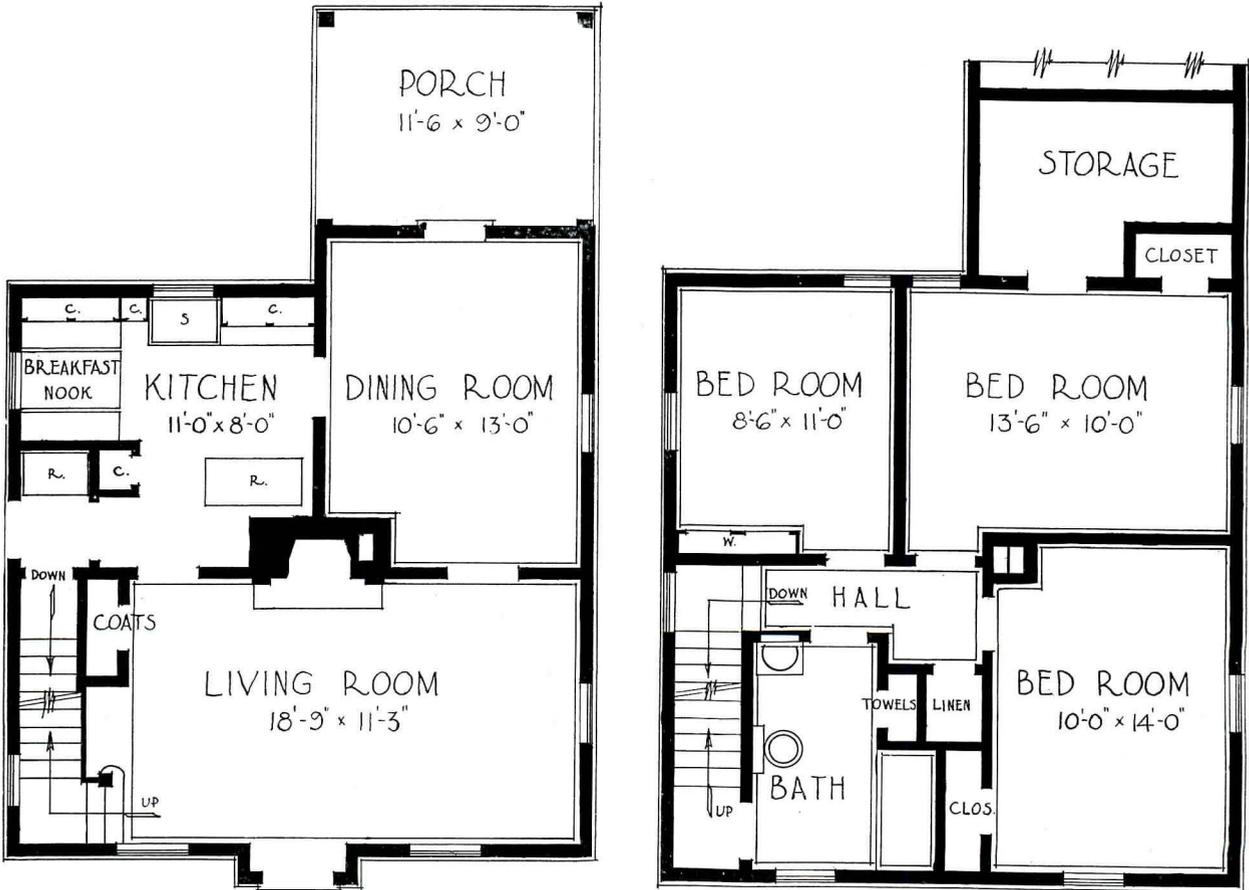
York & Sawyer, Architects, have permitted us to print the specifications issued by them for the Chester County Hospital, at West Chester, Pa. These specifications have been published as the first volume in THE PENCIL POINTS LIBRARY OF SPECIFICATION. This book is just off the press and sells for \$6.00. We shall be glad to send it to you on approval for five days. Of course, your money will always be refunded on any PENCIL POINTS book not found satisfactory.—(adv.)



ETCHING BY F. MORRALL MADDOX, REPRODUCED AT EXACT SIZE OF ORIGINAL



PERSPECTIVE



FIRST FLOOR PLAN
 HOUSE FOR WILLIAM J. L. ROOP, ESQ., BOSTON, MASSACHUSETTS
 DAVID J. ABRAHAM'S, ARCHITECT

COMPETITION FOR B. A. I. D. BUILDING

THE COMPETITION for the façade of the new building for the Beaux-Arts Institute of Design to be built on East Forty-Third Street, New York, proved to be one of remarkable interest.

In response to the announcements and notices sent to all practicing architects who are members of the Society of Beaux-Arts Architects, the following architects took part in the competition:

J. W. Ames, Jr., Chester H. Aldrich, L. G. Adams, Archibald M. Brown, Edward I. Blum, F. Bigelow, John D. Boyd, Walter D. Blair, Walter B. Chambers, Henry Ives Cobb, Jr., R. J. Caldwell, Harvey W. Corbett, Philip A. Cusachs, Edwin H. Denby, Wm. DeLeftwich Dodge, Richard H. Dana, D. D. Ellington, Charles Ewing, Joseph Freedlander, Philip L. Goodwin, Howard Greenley, M. Gauthier, Henry T. Howard, Raymond M. Hood, J. T. Hanemann, Edward S. Hewitt, Frederic C. Hirons, James Monroe Hewlett, Arthur Loomis Harmon, Harry Allen Jacobs, A. C. Jackson, William F. Lamb, Julian Clarence Levy, George A. Licht, Lawrence C. Licht, H. T. Lindeberg, Joseph McGuire, Clinton Mackenzie, J. C. Mackenzie, H. O. Murchison, J. C. B. Moore, Francis A. Nelson, James W. O'Connor, Julian Peabody, Pliny Rogers, E. I. Shire, Mott B. Schmidt, R. Stanley-Brown, J. Stewardson, Francis S. Swales, A. D. Seymour, W. E. Shepherd, Jr., A. F. S. Taylor, C. W. Thomas, R. A. Tissington, S. Talcott, William Van Alen, John V. Van Pelt, Ralph T. Walker, Arthur Ware, D. Everett Waid, L. W. Williams,—all of New York.

Also, R. Bolles of Montreal; Jacques Carlu, of Boston; Henry Hornbostel of Pittsburgh; Harold Field Kellogg, George H. Gray, and Shepherd Stevens, of New Haven; Harry Sternfeld of Philadelphia; and Fred V. Murphy, and George Oakley Totten, Jr., of Washington.

Not since their salad days at the Ecole des Beaux Arts has there been such joyous and intense competition among the members of the Society of Beaux-Arts Architects. Many will remember November 17th, 1927, as a red-letter day among the high spots of their lives. The winner was Frederic C. Hirons, New York; second place was won by Harry Sternfeld of Philadelphia; and third and fourth places by William Van Alen and A. D. Seymour of New York.

A descriptive article written by Francis S. Swales, accompanied by many illustrations will appear in the next issue of PENCIL POINTS.

THE PRODUCERS' COUNCIL

The Fourth Semi-Annual Meeting of The Producers' Council was held in Detroit and was the most successful meeting the Council has ever held, both from the standpoint of attendance and interest of the sessions.

Alexander G. Donaldson, President of the Detroit Chapter, A.I.A., opened the meeting with an address of welcome.

Among the speakers were:

N. Max Dunning, Director of the Structural Service Department; T. D'A. Brophy, Sales Promotion Manager of the American Brass Company; L. E. Kern, Technical Secretary of the Structural Service Department, A. I. A.; N. E. Stephens, Vice-President of the North American Society of Arts; R. T. Walker, of Voorhees, Gmelin & Walker, New York; and F. S. Wright, of the Portland Cement Association.

Henry H. Hahn, head of the Atlantic Division of the Architects' Small House Service Bureau, attended one session and there was considerable discussion as to the possibility of cooperation between the Bureau and the Council. Mr. Hahn explained the work in detail and a resolution was passed by the Council endorsing the work of the Bureau, and a committee was appointed for further study of the subject.

SPECIFICATIONS FOR FIREPROOFING STRUCTURAL STEEL

THE AMERICAN INSTITUTE OF STEEL CONSTRUCTION, Inc., 285 Madison Avenue, New York, has just issued a standard specification for fireproofing structural steel buildings. Up to the present time, fireproofing specifications and codes have included requirements which apply to all types of steel and frame buildings, regardless of the purposes for which the structure was to be used. As the fire hazards are not the same for all buildings, this new specification is based upon the weight of combustible material per square foot area.

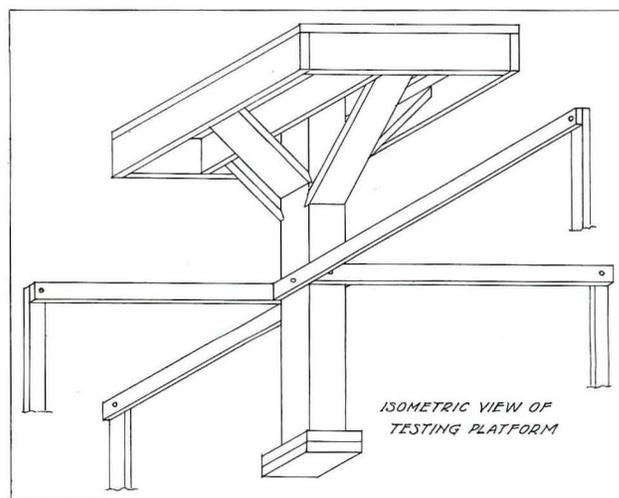
The specification has been prepared by a committee of prominent engineers, and constitutes an important development in the construction industry. Copies of the specifications may be had upon application to the Institute.

BROOKLYN CHAPTER, A. I. A.

TWO CLASSES for student affiliates have been started and will carry on until next March or April. One is in pencil rendering under the direction of Mr. Ernest Watson, and the other is in water color, conducted by Mr. Arthur L. Guptill. Both classes have been over subscribed. The boys pay a small sum and the Chapter furnishes quarters, light, heat, equipment, etc. These classes are held in the Borough Hall section of Brooklyn.

Among other activities planned for the Student Affiliation by the Chapter are at least two competitions for cash prizes, a dinner reception by the Chapter, and an exhibition. It is hoped that in the spring an Atelier will be formed under the patronage of the Chapter.

There are about a hundred student affiliates. They are organized and have their own officers. Expenses for the coming year will probably be something over a thousand dollars. Student affiliates furnish part of this; the remainder is appropriated by the Brooklyn Chapter.



PLATFORM FOR TESTING SOIL-BEARING CAPACITIES
(See article on next page)



THE SPECIFICATION DESK

A Department for the Specification Writer

TESTING SOIL-BEARING CAPACITIES

By Wilford W. Beach

THE ISOMETRIC VIEW reproduced on the opposite page shows details of a platform with pedestal and base for testing the bearing capacity of soils, which should be readily constructed by any carpenter.

It is made of an 8" x 8" (or 6" x 6") post about 6 ft. long, with 2" x 8" (or 2" x 6") joists and 2" x 8" (or 2" x 6") braces. The platform is about 4 ft. square and should exactly center on the post. The floor is of 2" plank. All parts should be thoroughly spiked together.

Inasmuch as the bearing capacities of all soils are rated in pounds per square foot, such unit naturally suggests itself as the one to be used in a test. It is all right for soils capable of sustaining 3000 lbs. or more per sq. ft. but, if less firm bearing is to be tested, the area of the pedestal base should be increased and loading computed accordingly.

In any event, the base should be square and accurately measured. It should be made of two or more thicknesses of plank, with the grain crossed and with the bearing surface exactly perpendicular to the post. The horizontal braces are not attached until platform is in final position.

When ready to proceed with the test, a depression should be dug in the floor of the general excavation and extending down to the level of bottoms of trenches. There being need of plenty of room for making the test, it is not well to start it until a considerable area of the basement has been levelled off. The depression in which the pedestal is to be set should only be two or three feet below adjacent surfaces and should be large enough to enable one to use a spirit level to obtain a perfectly level bearing surface. This should not be tamped nor stepped upon but should be free from loose material.

The pedestal is then placed in position, using the most extreme care, the platform being kept horizontal, the post plumb. It takes four men to set it properly. If tilted ever so slightly in setting, it will make a dent in the soil and spoil the test.

After being placed and while being steadied in position, the stay-bracing should be applied. These are four pieces

of 2" x 4", about 14 ft. long, placed horizontally so they will not act to prevent settlement. Each should be secured to the post with a heavy spike, and the other end attached in the same manner (or bolted) to a strong stake driven firmly into the ground.

A plank runway is next erected around the platform about 3 ft. below it, care being taken always not to touch the platform or braces. The men should be impressed with the delicacy of the whole operation.

Before the platform is placed, a yard-stick (or other marked rod) is erected in the center of the platform and rigidly secured in vertical position. An initial reading on this is now taken with a surveyor's level and a benchmark established.

The load is then applied. Either bricks or bags of cement are suitable, the load being kept evenly distributed. If cement is used, two men must deposit the bags on opposite sides at exactly the same moment.

A second reading should be taken when 1000 lbs. has been applied, one at 2000 lbs., and the final at the required total load, unless there is perceptible settlement before that is reached. After reading has been taken, with total load applied, it should be left for 24 hours and another reading taken, the log then being complete.

If the test is successfully carried through, it will likely disclose a settlement of $\frac{1}{4}$ " to $\frac{3}{8}$ " under the initial load and less thereafter. If it is greater, it is possible that a lighter loading than was intended is indicated. That is a question for the designing engineer.

The fact that the pedestal base is small in proportion to the area of bottoms of footings needs little consideration because the weight sustained is not sufficient to approach in any degree that required to exert a pile-driver action on the post.

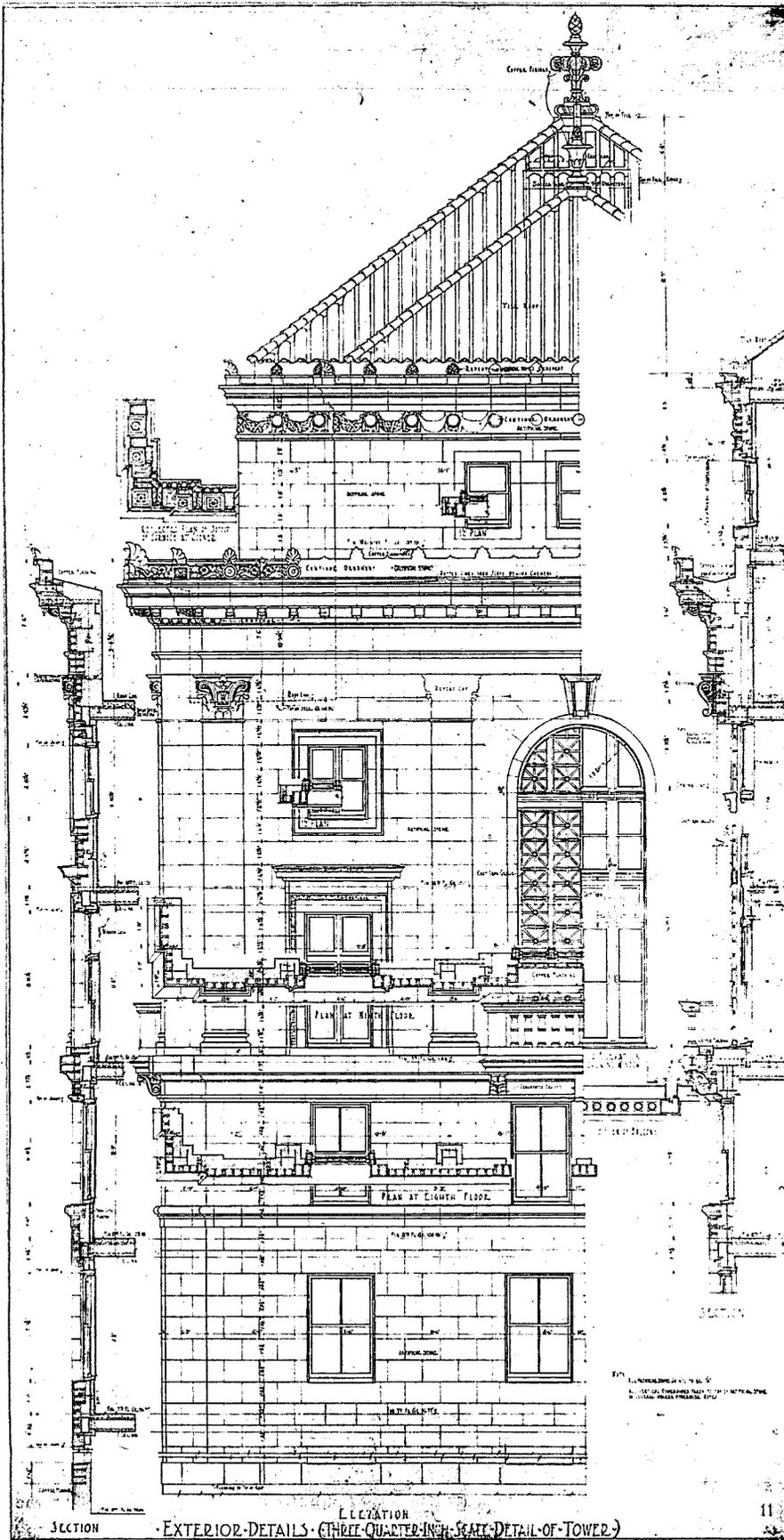
A number of buildings, including the six and seven-story factories and warehouses, have been built on soil tested after this manner, with satisfactory results.

The test can be made in mud as well as on dry soil, providing always that the bearing surface has not been disturbed.

SPECIFICATIONS FOR A HOSPITAL

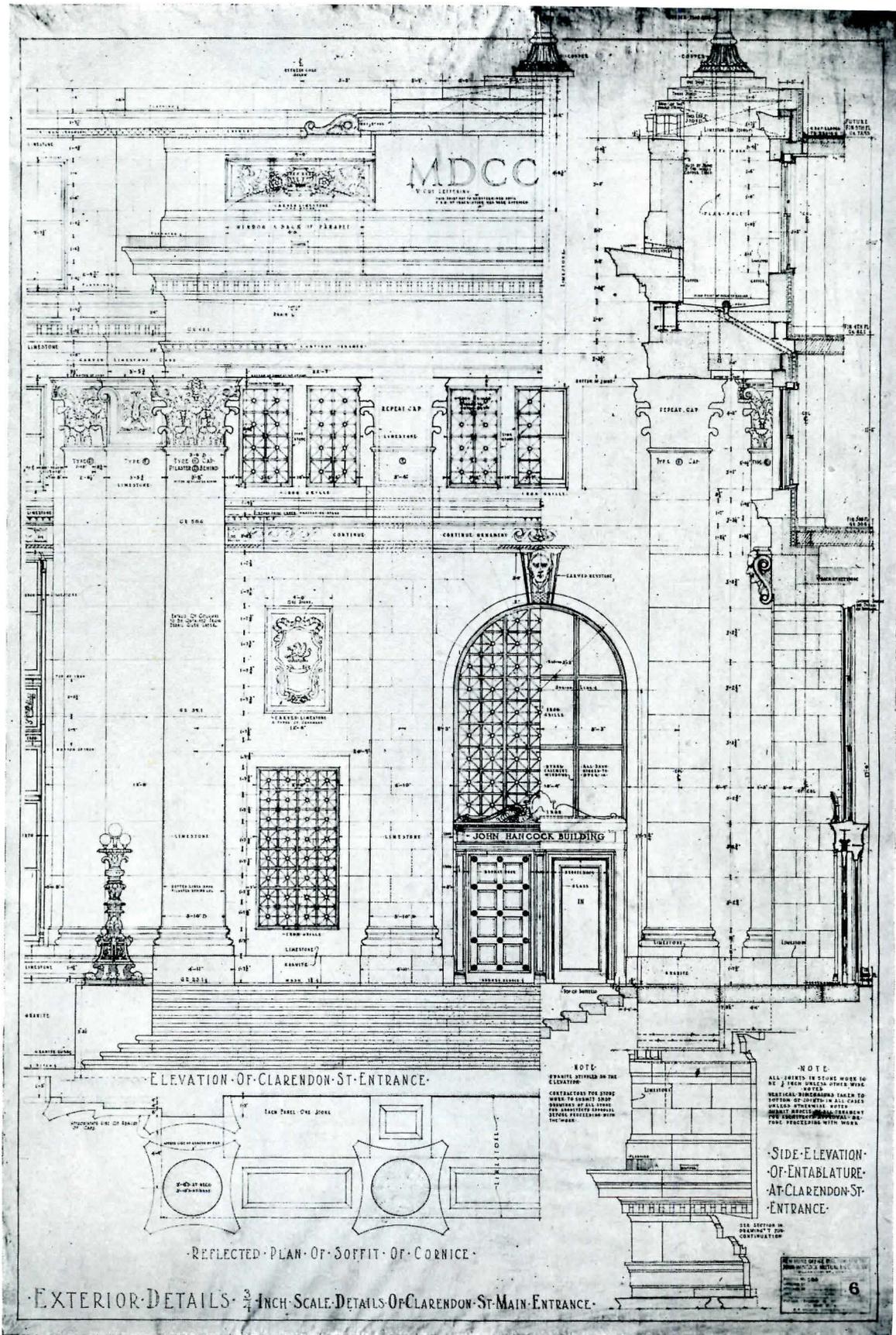
Of particular interest to all specification writers is this first volume in THE PENCIL POINTS LIBRARY OF SPECIFICATIONS, just off the press. The book contains the complete specifications for the Chester County Hospital at West Chester, Pennsylvania, as issued by the Architects, Messrs. York and Sawyer, of New York.

Helpful notes and comments by Wilfred W. Beach add to the value of this work, which will prove a most useful addition to the drafting room library. Elsewhere in this issue will be found a more detailed announcement of this new PENCIL POINTS book.

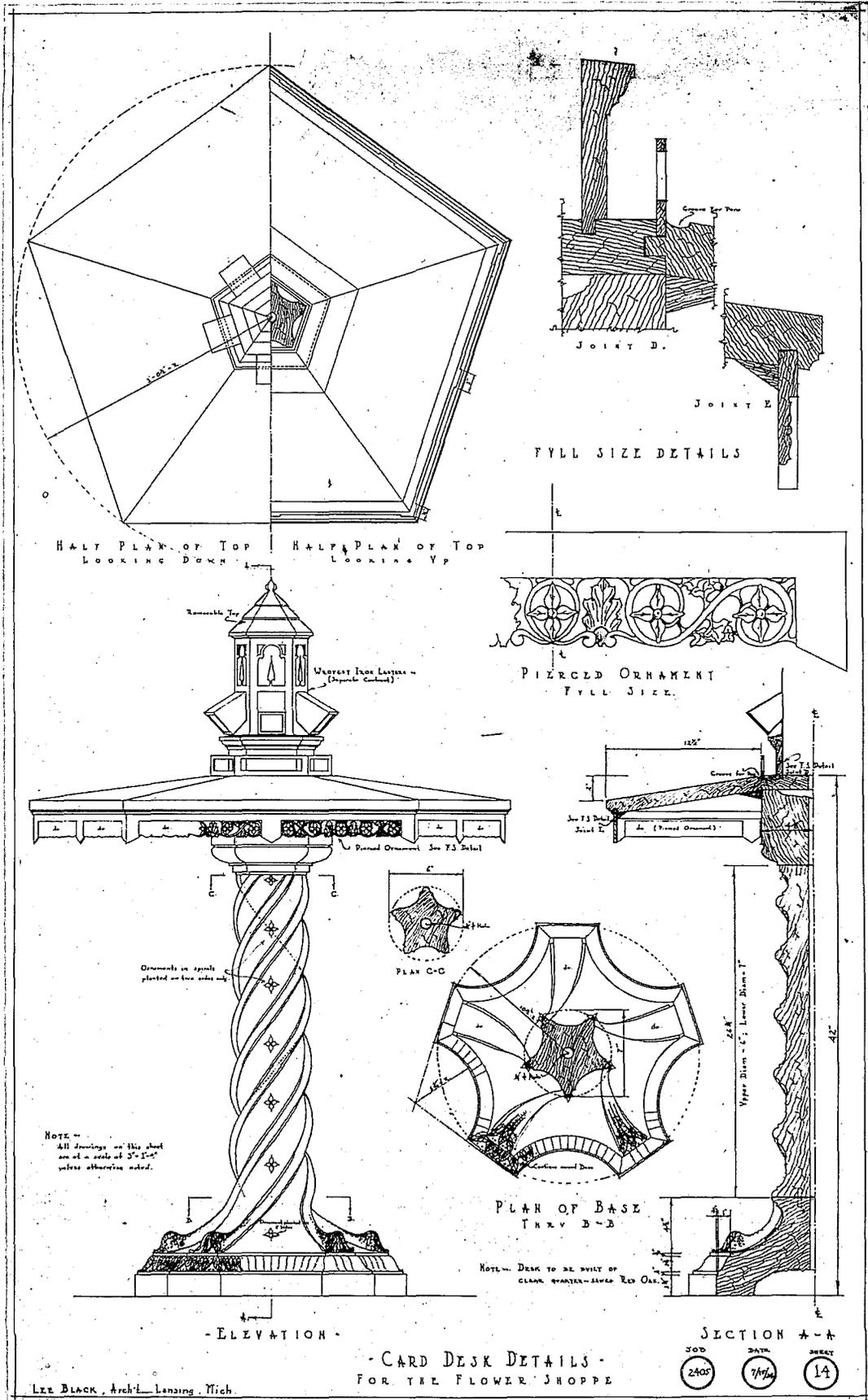


SECTION · EXTERIOR-DETAILS · (THREE-QUARTER-INCH-SIZE-DETAIL-OF-TOWER) · ELEVATION

DETAILS OF CONSTRUCTION—
JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY BUILDING, BOSTON, MASS.
PARKER, THOMAS & RICE, ARCHITECTS



DETAILS OF CONSTRUCTION—
 JOHN HANCOCK MUTUAL LIFE INSURANCE COMPANY BUILDING, BOSTON, MASS.
 PARKER, THOMAS & RICE, ARCHITECTS



- CARD DESK DETAILS -
FOR THE FLOWER SHOPPE

DETAILS OF CONSTRUCTION—CARD DESK FOR A FLOWER SHOP

LEE BLACK, ARCHITECT



SERVICE DEPARTMENTS

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

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

QUERIES AND ANSWERS. In this department we shall undertake to answer to the best of our ability all questions from our subscribers concerning the problems of the drafting room, broadly considered. Questions of design, construction, or anything else which may arise in the daily work of an architect or a draftsman, are solicited. Where such questions are of broad interest, the answers will be published in the paper. Others will be answered promptly by letter.

FREE EMPLOYMENT SERVICE. In this department we shall continue to print, free of charge, notices from architects or others requiring designers, draftsmen, specification writers, or superintendents, as well as from those seeking similar positions. Such notices will also be posted on the job bulletin board at our main office, which is accessible to all. Owing to the very large number of advertisements submitted for publication under this heading we are asking those desiring to use this service to make their advertisements as short as possible, *in no case to exceed forty words.*

Notices submitted for publication in the Service Departments must reach us before the fifteenth of each month if they are to be inserted in the next issue. Address all communications to 419 Fourth Avenue, New York, N. Y.

THE MART

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

ARMOUR INSTITUTE OF TECHNOLOGY, 3300 Federal St., Chicago, Ill., Att. Miss N. Steele, wants a copy of March, 1925.

HARRY W. IVERSON, 7920 4th Ave., Brooklyn, N. Y., has for sale a complete set of PENCIL POINTS from June 1920, to November 1927, inclusive—ninety numbers in all, in perfect condition.

F. J. LIPPELL, 43 Freund St., Buffalo, N. Y., has a complete set of PENCIL POINTS from June 1920 to October 1927, for sale at \$150.00, F.O.B. Buffalo, N. Y. They are complete and in perfect condition.

KAI J. LEFFLAND, Victoria, Texas, wants copies of January 1926, and January 1924.

JOHN W. ARMSTRONG, Head of Art and Arch. Drawing Dept., Warren G. Harding High School, Saatele, Calif., wants copies of PENCIL POINTS for January, February, and March 1925.

LOUIS BLACKMAN, 734 Alabama Ave., Brooklyn, N. Y., has copies of PENCIL POINTS for January and February 1927, and all copies for 1926, except January and February. He will sell these for \$3.00, F.O.B. New York.

BURMEIER BOOK BINDERY, 1855-61 Milwaukee Ave., Chicago, Ill., wants a copy of PENCIL POINTS for February 1926.

JULIO PASTOR, Ave. de Italia 102, Havana, Cuba, wants all copies of PENCIL POINTS for 1920 and 1921.

H. S. KISSAM, 316 West 93rd St., New York, offers for sale, bookcases, typewriter, chair, and other furniture; also drawing boards 4' x 6', and smaller, with horses; T-squares, triangles, architectural books and illustrated magazines; metal filing cases, safe 20" x 20", and other equipment.

H. Edward Rieger, 1835 Diamond St., Philadelphia, Pa., has for sale a copy of *Edifices de Rome Moderne* (Letarouilly), three volumes, first French edition, dated 1840, 1850, 1857, bound in separate volumes; also three volumes of text in French. All in first class condition.

PERSONALS

ERNEST R. BOYD has opened an office for the general practice of architecture in the Or Lady Bldg., Jamestown, N. D., and wants manufacturers' samples and catalogues.

CORWIN A. WAITE AND HAROLD M. HAAG have become associated under the firm name of Waite & Haag, Architects, with offices in Lorain and Amherst, Ohio. They would like manufacturers' samples and catalogues sent to Woodhill Drive, Amherst, Ohio.

WM. E. ARTHUR & Co., INC., aeronautical Engineers and Builders, 292 Madison Ave., New York, would like manufacturers' samples and catalogues.

JOHN B. THOMAS, ARCHITECT, has moved from Lake Wales, Florida, to Neel Bldg., Thomasville, Georgia, where he is specializing in country house work.

ROBERT L. KANE, ARCHITECT, and Charles L. Guy & Stephen Thomas Associates, formerly Wilson & Kane, have moved to 6 Wall St., Asheville, N. C., and want manufacturers' samples and catalogues.

WILLIAM C. YOUNG, ARCHITECT, has moved to 474 S. Braddock Ave., Graymore Court, Wilkinsburg, Pa., and desires manufacturers' samples and catalogues.

WILLIAM L. BELL, ARCHITECT, has moved from W. Somerville, Mass., to 2400 Massachusetts Ave., No. Cambridge, Mass.

LEO E. CONSIDINE has opened an office for the practice of architecture at 313-318 Keeney Theatre Bldg., Elmira, N. Y., and would like to receive manufacturers' samples and catalogues.

LESTER W. PEIFER, architectural renderer and decorator, has opened the Winfield Studio at 910 Spruce St., Philadelphia, Pa., and would appreciate manufacturers' samples and catalogues.

OSCAR REINOLD, architectural artist, has moved to 189 W. Madison St., Chicago, Ill.

NOAH E. FRY, 241 Ryerson St., Brooklyn, N. Y., architectural student, would like to receive manufacturers' samples and catalogues.

LLOYD RALLY, ARCHITECT, has moved to 1133 Subway Terminal Bldg., Los Angeles, Calif.

PERSONALS (CONTINUED)

LESLIE F. AYRES, formerly in the office of Pierre and Wright, has opened a studio for the making of sketches and renderings of exterior and interior architectural subjects at 707 Cottage Ave., Indianapolis, Ind.

ECHTERNKAMP & KLAMBERG, ARCHITECTS, have dissolved their partnership. Mr. Klamberg has bought the interest of Mr. Echternkamp and will practice under the firm name of Wade H. Klamberg & Co., Architects and Engineers, with offices at 406-7 Louderman Bldg., St. Louis, Mo. Mr. B. Billings is the engineer of the company.

ALEX H. MCKAY, architectural student, 940 S. Crouse Ave., Syracuse, N. Y., would like to have manufacturers' samples and catalogues.

FRANK N. GAUDELLI has opened an office for the practice of architecture at 123 Cornell Road, Audubon, N. J., and would like manufacturers' samples and catalogues.

AUSTIN PURVES, painter, has moved to 328 West 22nd St., New York.

QUERIES AND ANSWERS

Query 1. Will you please tell me the meaning of the term "luffer boarding"? It's a new one to me.

Answer 1. In architecture, boards in an aperture placed above each other at regular distances, and inclined to the horizon at an angle of forty-five degrees, so as to admit air without allowing the rain to penetrate (French, *lowvre*).

Query 2. What is the exact description of Peribolos and where can I see an example?

Answer 2. Peribolos. (Greek, *I cast*) A court or enclosure entirely round a temple, surrounded by a wall. One of the most extraordinary examples of a peribolos is at Palmyra, where the great temple is surrounded by a wall with two rows of interior columns, each side whereof is from 700 to 800 feet long.

Query 3. It is proper to speak of an inn or hotel as a "Caravanserai"?

Answer 3. A caravanserai is a large public building, or inn provided for the reception and lodgment of caravans in the desert. Although serving in lieu of inns, there is this essential difference between them, that the traveller finds nothing in the caravanserai for the use either of himself or his cattle, but must carry all his provisions and necessaries with him.

Query 4. To settle an argument please advise if cartouche means the same as modillion? If not wherein is the difference?

Answer 4. Cartouche (Italian, *cartoccia*). Modillion (French, *modillion*). The terms are the same except that cartouche is used almost exclusively to signify the blocks or modillions applied at the eaves of a building. Some have used the term to denote the ornament of the keystone of an arch or an ornament applied to the façade which seems to represent a scroll of paper partly unrolled. A modillion is an ornament, sometimes square on its profile and sometimes scroll shaped with the intervention of one or two small horizontal members placed at intervals under the corona in the richer orders.

FREE EMPLOYMENT SERVICE

(Other Items on Page 112 of the Advertising)

POSITION WANTED: Draftsman, 2 years' experience, college graduate. Would like to locate in Pittsburgh. Box B-422, care of PENCIL POINTS.

POSITION WANTED: Designer-draftsman, graduate of a good school of architecture, desires position with architect, preferably in the South or East. Several years' experience. Box B-424, care of PENCIL POINTS.

POSITION WANTED: Architect, college graduate, 20 years' practical experience on the highest type of buildings desires to make connection with manufacturer or contractor in Greater New York where his building experience and familiarity with the architect's viewpoint would be a business asset. Box B-425, care of PENCIL POINTS.

POSITION WANTED: Senior architectural designer, University graduate, desires location in mid-west or south. Two years' experience in New York offices and study abroad. Thoroughly competent to handle work in any stage from preliminary sketches to finished working drawings. References. Box B-426, care of PENCIL POINTS.

POSITION WANTED: Architectural draftsman, 15 years' experience on all types of buildings and general all around work. Prefer location in the east. Box B-427, care of PENCIL POINTS.

SPARE TIME WORK WANTED: Designer specializing in Catholic and Episcopal Church work, New York and Western experience, would like spare time or night work. New York or vicinity. Box B-428, care of PENCIL POINTS.

POSITION WANTED: Draftsman, college training, 2 years' experience. P. Nausen, 83 Eighth Ave., Brooklyn, N. Y.

POSITION WANTED: Junior architectural draftsman, 22 years old, Technical School graduate, 3 years' office experience. David Toch, 24-26 24th Street, Woodside, L. I., N. Y.

HOME WORK WANTED by experienced and capable draftsman on all types of buildings. Box B-431, care of PENCIL POINTS.

PARTNERSHIP WANTED: Graduate of a leading architectural school with several years' experience wants partnership with architect. At present in business for himself in the south but seeks a wider field. Box B-423, care of PENCIL POINTS.

ARCHITECTURAL RENDERINGS: Young man capable of doing excellent pen and pencil renderings would like to handle this branch of the work for some office providing he could do it evenings. Box B-406, care of PENCIL POINTS.

PARTNER WANTED: Established architect reorganizing for purpose of specializing. Practicing architect preferred. Box B-404, care of PENCIL POINTS.

ARCHITECTURAL RENDERER available for engagement. H. Grub, 315 Middle Neck Road, Great Neck, L. I.

DESIRABLE SPACE for rent to architect or engineer who does not require a large amount of room. Fine north light, large drafting board, telephone and other office service. Beatty and Beatty, Landscape architects, 101 Park Ave., New York, N. Y.

PUBLICATIONS OF INTEREST TO THE SPECIFICATION WRITER

Publications mentioned here will be sent free unless otherwise noted, upon request, to readers of PENCIL POINTS by the firm issuing them. When writing for these items please mention PENCIL POINTS.

Orsco Aluminum Screens.—A.I.A. File No. 19-E-15. Attractive booklet illustrating and describing this line of aluminum screens for a variety of uses. Construction data for use in writing specifications. Orange Screen Co., 515 Valley St., Maplewood, N. J.

The History of Sanitation.—Very attractive booklet containing an illustrated resumé of some of the romantic incidents in the history of plumbing,—a trade devoted to the health of civilization and the promotion of living comfort through proper sanitation. 42 pp. 5½ x 7½. Bridgeport Brass Company, Bridgeport, Conn.

The Waterproofing Handbook.—A.I.A. File No. 7. A handbook of great value for architects, engineers and contractors; full of interesting information regarding effective and economical methods for waterproofing concrete and all forms of masonry, both above and below grade; for preserving decorative effects, exterior and interior; and for protecting finished surfaces—whether wood, plaster, concrete or metal—against water, wear, stains and other destructive agencies. Diagrams, charts, specification guides. Fully indexed. This handbook will be sent free to architects, those employed in the architectural profession and to contractors using waterproofing. To others the price is \$5.00 per copy. 79 pp. 8½ x 11. Genfire Steel Company (The General Fireproofing Building Products), Youngstown, Ohio.

Union Reinforced Concrete and Metal Lath Building Specialties.—Catalog No. 227 illustrates and describes this line of "Union" Building Specialties. Specifications, tables of sizes, etc. 16 pp. 8½ x 11. Union Steel Products Co., Albion, Michigan.

You Can Own That Home.—Interesting booklet containing home building helps, together with home buying charts and much useful information. The Celotex Co., 645 N. Mich. Ave., Chicago, Ill.

Zinc Roofing and Siding for Industrial Building.—Valuable brochure on this subject containing estimating and drafting office details, showing their application to steel and framed buildings, wood framed buildings, ridge cap and flashing details, hanging gutters and conductors, built-in gutter details, side and end lap of roof sheets, zinc monitor and louvre details and a chart showing progressive steps in forming a standing seam, also Batten seam zinc-roofing. 38 pp. 9 x 11. New Jersey Zinc Co., 160 Front St., New York, N. Y.

California Stucco.—A.I.A. File 21-D. Attractive booklet illustrating and describing the use of California Stucco on many notable buildings. 31 pp. 8 x 10½. California Stucco Products Co., 1503 So. Alameda St., Los Angeles, Calif.

Lumnite Cement.—A.I.A. File No. 3-a-3. Bulletin illustrating and describing Atlas Lumnite Cement for special use in winter construction. Charts showing Compression Tests and Temperature Records, suggestions for using Lumnite Cement. 8½ x 11. Atlas Lumnite Cement Co., Inc., 25 B'way, New York.

Carnegie Beam Sections.—A.I.A. File No. 13. This valuable handbook gives profiles and safe loads for additions to new series of structural steel beams and column sections. 19 pp. 5 x 7½. Carnegie Steel Co., Carnegie Bldg., Pittsburgh, Pa.

For Heating Hard-to-Heat Places.—Pamphlet illustrating and describing Chromalox Electric Heaters of the Horizontal, Portable and Vertical types. Edwin L. Wiegand Co., 422 First Ave., Pittsburgh, Pa.

Indiana Limestone.—Brochure illustrating and describing the use of carved Gray Indiana Limestone as used on the W. K. Vanderbilt home in New York City. Many interesting illustrations of details, etc. 12 pp. 8 x 11. Indiana Limestone Co., Bedford, Indiana.

Data Book.—A.I.A. File No. 13-g. This book covers improved O-T (open truss) type steel joist. Contains description of the joist and advantages of the design. Wood floor and concrete construction, properties, dimensions and typical calculations, total safe loads uniformly distributed. O-T joist details, O-T joist construction details, specifications. 23 pp. 8½ x 11. Truscon Steel Co., Youngstown, Ohio.

Warren Webster Bulletins.—Bulletin No. 712 (A.I.A. File No. 30c2) illustrates and describes the Webster Drip Trap. Bulletin No. 1200 (A.I.A. File No. 30c23) announces a new Webster Service for users of "Process Steam", Bulletin B-600 (A.I.A. File No. 30a) illustrates and describes the Webster Type "R" Modulation System of Steam Heating, Bulletin No. 705-51A (A.I.A. File No. 30c24) illustrates and describes the Webster Sylphon Supply Valve (packless-quick-opening), Bulletin No. 713-A illustrates and describes Webster Lift Fittings. Warren Webster & Co., Camden, N. J.

Armstrong's Corkboard for Roof Insulation.—A series of folders No. 1 of which illustrates and describes the use of Armstrong's Corkboard for Insulating Efficiency, No. 2, Armstrong's Corkboard with relation to practicability and its effect on ultimate cost, No. 3, The Necessity for Moisture Resistance in Roof Insulation and No. 4, Fire and Roof Insulation. Armstrong Cork & Insulation Co., 201 24th St., Pittsburgh, Pa.

Roofing Tin. 7th Edition.—42 pages of detail drawings, standard specifications and much useful information on the subject of tin roofing, with especial reference to the advantages of copper steel alloy for roofing. 32 pp. 8½ x 11. American Sheet and Tin Plate Co., Frick Bldg., Pittsburgh, Pa.

Published by the same firm, "Copper Steel Galvanized Sheets", a companion booklet dealing with the subject indicated, "Facts Concerning Keystone Copper Steel", 8th Edition, a technical treatise on the subject, and "The Protection of Iron and Steel Sheets against Rusting", a treatise on this subject in non-technical language.

G and G Atlas Systems.—Booklet on the subject of pneumatic systems for department stores, banks, hotels, office buildings, hospitals and industrial plants. Fully illustrated and containing plans and specifications. A.I.A. File No. 35-h-21. 12 pp. 8½ x 11. G & G Atlas Systems, Inc., 548 W. B'way, New York.

Outdoor Lighting Equipment and Lanterns.—Beautiful and interesting booklet on this subject showing various phases and applications of this type of lighting. Gives origin and development of the lantern. Profusely illustrated and indicates the artistic and decorative possibilities, as well as utilitarian advantages and protective features of exterior lighting. Artistic Lighting Equipment Association, 420 Lexington Ave., New York, N. Y.

Valves.—Folder No. 116 illustrating and describing 34 different types of Jenkins radiator valves. Jenkins Bros., 80 White St., New York, N. Y.

The Con Tee Form Spacing Tie.—Leaflet illustrating and describing this type of tie. Tables of sizes, installation data, etc. A.I.A. File No. 4-d-4. The Con Tee Co., 600 Reliance Bldg., Kansas City, Mo.

How to Select and Install Trane Concealed Heaters.—Bulletin No. 24, A.I.A. File No. 30-c-4. Much useful data on this subject. Tables of capacities, dimensions, construction details, etc. 28 pp. 8½ x 11. The Trane Co., La Crosse, Wis.

Building Health in Buildings.—Pamphlet containing interesting data on the subject of Helioglass, a new glass which admits the invisible curative and health giving Ultra-Violet Rays. Chart showing transmission of ultra-violet rays obtainable through Helioglass as compared to several other types of violet ray glass, as well as ordinary window glass. Pittsburgh Plate Glass Co., Pittsburgh, Pa.

Fireproof Veneered Doors and Trim.—A 16 page book. 8½ x 11, containing full information and complete details and specifications relative to Pyrono Fireproof Veneered Doors and Trim, also Pyrono details in sheet form for tracing. The Compund & Pyrono Door Co., St. Joseph, Mich.

"Dycrome".—Leaflets illustrated in color and describing this colored surface hardener for concrete floors. Specifications 8½ x 11. The Master Builders Co., 7018 Euclid Ave., Cleveland, Ohio.

Nailcrete.—Data sheet covering qualities and application of Nailcrete in modern building construction. Six detail drawings with specifications. Nailcrete Corporation, 105 W. 40th St., N. Y.

Tile and Faience.—Folder containing pamphlets and data on Rossman Fallston Tiles, technical data, A.I.A. File No. 23-a. Robert Rossman Co., 156 West 49th St., New York, N. Y.

Published by the same firm, "Unusual Floors," booklet in color, containing architectural suggestion sheets in color.



PENCIL POINTS

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January to December, Inclusive, 1927



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