

PENCIL POINTS

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THE RELATIONSHIP BETWEEN THE ARCHITECT AND THE DRAFTSMAN

By Irving K. Pond

VERY NATURALLY, in a journal of the character of PENCIL POINTS, the relationships discussed would be those existing between Architect and Draftsman rather than between Architect and Superintendent, Architect and Accountant, or Architect and Sanitary Engineer; for between the covers of this magazine emphasis is laid on the aesthetic side of architecture, that side dealing with the creative processes of the imagination. Yet all these other phases, superintending, administration, sanitation, construction, are inherent in architectural practice, and architects have arisen from the ranks of the superintendents, the administrators, and the structuralists, and even from the tailor shop. Therefore, it is not, necessarily or primarily, the fact that draftsmen are embryonic architects that accounts for the juxtaposition of the words "architect and draftsman" in this series of little essays. It is, rather, the potency of the draft or drawing, as a conveyor of ideas from the designer to the craftsman that makes the conjunction of the words so fitting in a journal contributed to and read by architect and draftsman alike. The draftsman in the perfectly normal case is the extension of the architect's hand. In many instances he is the extension of, and in too many instances the repository of the architect's mental equipment and imaginative mechanism. This latter is not a proper relationship; for when the draftsman occupies that position he should be the architect while the other should be the "job" getter (quite a necessary function) and the administrator.

The architect is somewhat analogous to the physician who diagnoses a case and writes the prescription. The builder in the analogy performs the duty of the apothecary and fills the prescription.

There is no need for the draftsman until the practice of the physician-architect grows so large that he has to delegate the writing out of the prescription to others, dictating his words, conveying his ideas, through the medium of sketches, to his assistants. The physician's assistant contents himself with the task of writing the prescription clearly so that the apothecary need make no error in selecting the ingredients and in compounding the mixture; only the art of legibility is needed in this. The architect's assistant, the draftsman, and too frequently the architect himself, mistakes the means for the end and spends valuable time (let us suppose his time is valuable) and substance, which in great measure is wasted, in producing elaborately rendered plans, elevations



IRVING K. POND, F. A. I. A.

and perspectives of absolutely trivial and commonplace structures. The process is needless in serious and sincere practice even when the design is worthy. The architect's business is with the building in all the intricacies of its design and construction and the vital part of that business, the part which will make the building live in the lives and hearts of humanity, is the creation of beauty. The Architect too often by the production of beautiful drawings, deceives himself into believing that he has produced what will eventuate in a beautiful building. A building which is not beautiful when presented in simple out-

line with the simplest indication of spaces and materials will not be beautiful in reality. There will be less economic waste when the public, the architect and the draftsman come to understand and act upon this principle.

As indicated, the draftsman is the extension of the architect's mind, hand and heart. He should not *be* these things but the *extension* of them. Which means that the architect should work with and through the draftsman. The architect should be sensitive to the feeling in the draftsman as he is to the feeling in his own hand and heart. And there should be sympathetic response on the part of the draftsman as there is in the hand and heart of a well co-ordinated human body. This means an intimate relationship between the co-ordinate branches in the drafting room. There will be no "clashes" between the structural engineer and the "designer" if the architect has thought his problem through. The designer will appreciate the needs of structure, and the structuralist will reciprocate. The difference between engineering and architecture is that in the latter conventional structure bows to the necessities of sincere beauty—and there is no beauty except it be sincere; there is no beauty other than this toward which any thing or anybody need show concern. However, architect and draftsman, each should realize that the beauty must ultimately be a characteristic of the building. The architect and the draftsman should understand that the building is the end and architectural practice the means. The drawings, like the specifications, should be clear, concise, accurate and explicit. The architect's own thought in reference to the specific problem should be the same. He should be able to see through and all around it. The draftsman should not cloud the vision in the cause of what he may consider "Art." A confused display of features on a sheet may tend to confuse the builder, and it is the builder's way which the drawings are designed to make clear. The builder is the important factor in making the record permanent,—without him the drawing is but a dream. With him, co-operating skillfully with the cultured, imaginative architect, and the sympathetic well grounded draftsman the dream will become real, another stone "well tried and true" laid in the structure in which the race is building the permanent record of its life.

This would seem to be a good place to stop; but the field is an extensive one and it may be well to traverse it a bit further. If the relationship is to ensue in which the draftsman is to be the extension of the arm or hand of the architect, being guided and directed, as this implies, from the center of force within the architect, it means that there must be a common origin or at least a body of experiences common to the two. If these experiences are limited in either architect or draftsman the work suffers and fails of attaining the high state in a direct ratio to the limitations. That vital architecture which shall last and become a record of civilization will not emanate from one who seeks to impose his will on plan or design in disregard of the will and idealism of the race. That thing which is fundamental in the race lives—that which is purely extraneous or

superficial dies. It behooves the sincere architect, then, to study more than the technique and the superficial forms of building; he must study the underlying movement and idealism of his time. He must know his people, his community, his nation, his race. He must have been through the rivers of experience; and if anything vital is to come out of his design he must lead his assistants through the same avenues of approach. The architect will not have gained this experience in the schools; neither in the academic nor in the technical schools; but each, in importance in the order named, may open a path preparatory to the school of life. Should the individual assistant elect to specialize in a narrow field,—as seems to be a present tendency,—the technical school offers a short cut; but its training should be preceded or accompanied by a broad cultural course of study, both for the sake of the individual himself and of the work he is to assist in producing. One of the most vital of the relationships between architect and draftsman lies in the sincere attempt, at least, of the architect to direct the ambitious draftsman into cultural and then into technical paths. A relationship such as this is not one sided but postulates a sympathetic attitude and eager mind on the part of the draftsman. He should be able to see the advantages to him and to the work of such a relationship. If he does so see, he will be loyal to the organization and strive in season and out of season to fit himself into it—not for the sake of the architect nor of the organization—but for his own sake and that of the work for which the organization exists. It is to produce beautiful and worthy buildings that the architectural organization exists, and one who cannot realize that and fit himself into the scheme has no rightful place in the organization.

The architect who would have his draftsman well rounded and well grounded will not keep him traveling in grooves and doing the same thing over and over incessantly because he has learned to do it well. He may do other things even better, and at least should be given the chance. The world of business is still in an embryonic stage where the employer will take advantage of the employee and the employee will take whatever advantage he can of his employer; but that condition cannot hold in the field of art where perfection of the object, and of the individual producing it, is the ideal. We know well enough that this is a commercial age. We have that hammered in on us from all sides; from clients; from builders; from commercial organizations; and there always will be commercial architectural organizations to meet the demand of commercial clients. But this is not to continue in a rank form. Evidence is not wanting that a spirit of beauty is awakening in the world; and part of that beauty consists in sympathetic understanding among peoples, and right relationships among individuals. Nowhere better can these relationships be tried out; nowhere better may they be made to exist than in the architectural organization—between the architect and his assistant, who mutually are engaged in expressing the highest ideals of society; mutually endeavoring to write in permanent materials the record of a vital and advancing culture and civilization.

MASTER DRAFTSMEN, XIX

THOMAS MAC LAREN

By Duncan McLachlan

IT IS BOTH UNUSUAL and interesting to discover, among our representative master-draftsmen, a man whose training and background have been so thoroughly British and whose practice is in a region that is geographically remote from Britain and traditionally Spanish. Such an one however is Thomas MacLaren of Colorado Springs, who, influenced by the circumstance of ill health, left the attractions of Europe and settled where the horizon is somewhat broader. The setting becomes less unusual when we discover that Colorado Springs was, and is still, occasionally humorously referred to as "Little London," presumably from the number of Scots in possession.

MacLaren's student days, spent largely in London and supplemented by travel in England and on the Continent, resulted in several years of industrious effort along well directed lines and a corresponding number of notable academic successes. The various published comments on his exhibited sketches speak of a remarkable ability. This is understood when we examine his work and see its quality.

As anything written today about a Scot is incomplete without some reference to the native habit of economy, we might infer that MacLaren was born in Scotland for the purpose of being nearer his place of study. At any rate we find him receiving his first instruction in drawing in the Art Department of the High School of Stirling,—the subjects being freehand and model drawing, geometry, and perspective. The perspective end of it must have appealed strongly to his imagination for we find in his later sketches an uncanny skill in depicting Gothic vaulting in all its variations.

The next step took on a more professional aspect. Following the footsteps of so many of his compatriots who had gone south to make niches for themselves in London, MacLaren entered the office of Messrs. Wallace and Flockhart as a pupil. The junior member of the firm, William Flockhart, was

judged at that time to be one of the leading designers and draftsmen in London and his work was inspiring in a high degree to all who came under his influence. Its wide variety and artistic quality made the office in itself a "school".

I wonder if there exists a man who at some time or another has not felt the dynamic influence of a fellow being, whose high position has been achieved through sheer delight in creating. The majority of us are able to look back to our unformed state and trace the pointing of the way to some such individual. In MacLaren's case Mr. Flockhart had a great deal to do with clarifying the path and giving the initial impulse to dreams which later crystallized into realities.

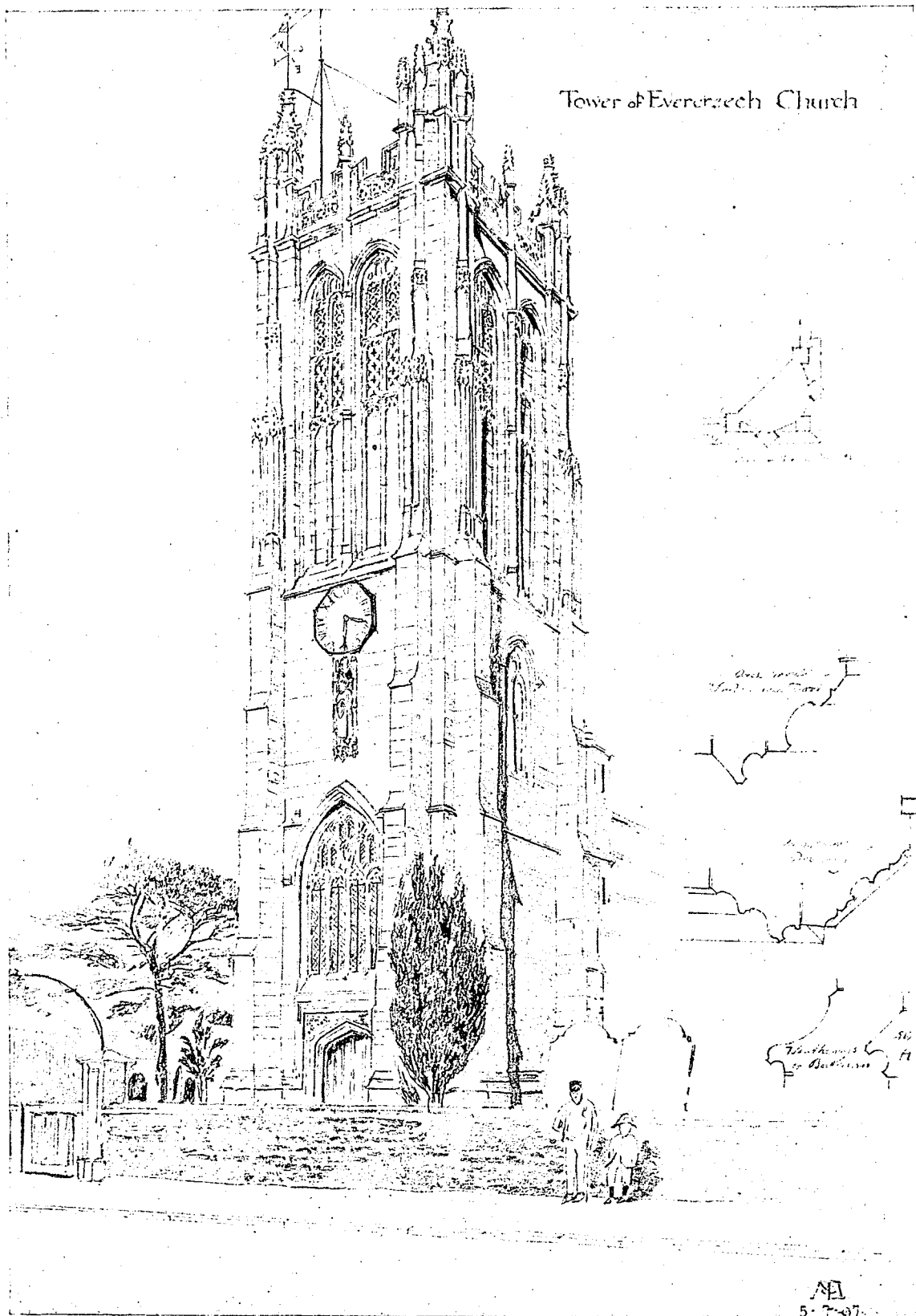
As still obtains in large degree, particularly among the atelier stu-

dents of the Beaux-Arts system, the architectural student of those days in London had to find employment in an office and devote all his spare time to study. Only by a persistent and heroic use of his evenings and holidays could he obtain the necessary supplementary work in drawing and design.

MacLaren first attended the night classes at the South Kensington School of Art for the more advanced freehand drawing and study from the cast and there won first prize for freehand drawing. The next step was to enter the Royal Academy of Arts. He submitted the necessary examples of his

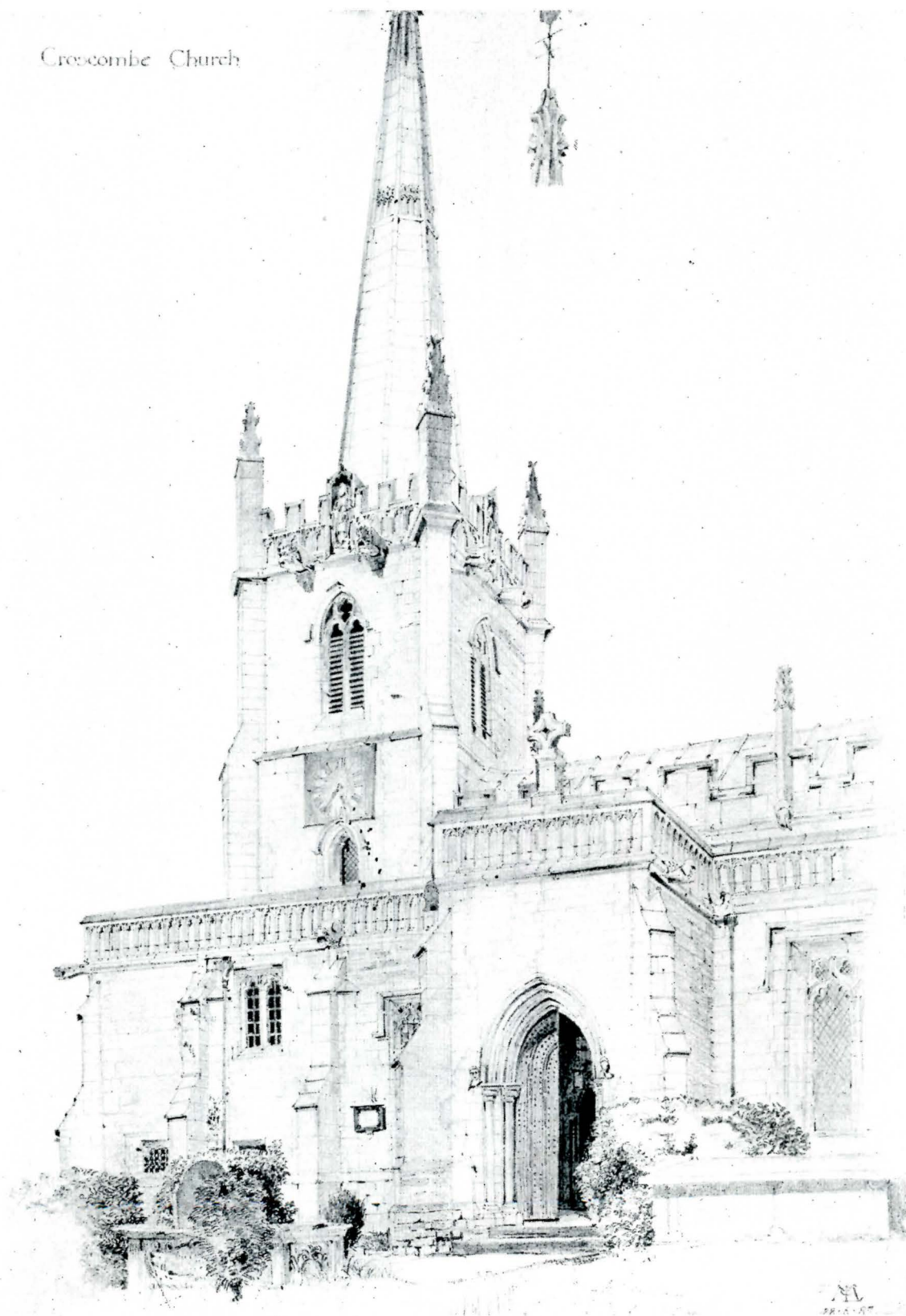


THOMAS MAC LAREN

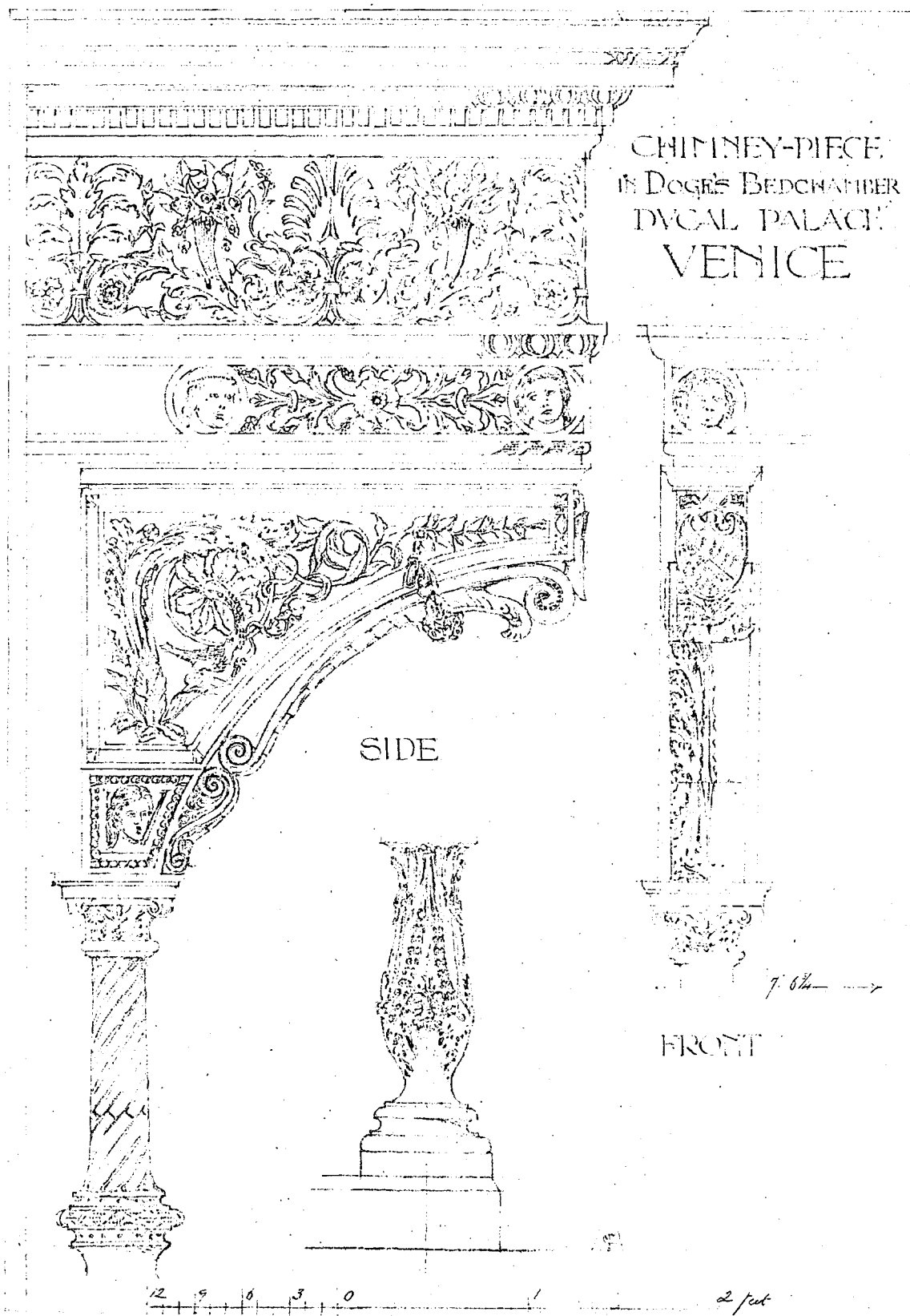


PENCIL DRAWING BY THOMAS MAC LAREN
TOWER OF EVERCREECH CHURCH, SOMERSETSHIRE, ENGLAND

Crocombe Church



PENCIL DRAWING BY THOMAS MAC LAREN
CROSCOMBE CHURCH



MEASURED DETAILS DRAWN BY THOMAS MAC LAREN
CHIMNEY PIECE, DUCAL PALACE, VENICE

work and was admitted to the night classes of the Architectural Department. In this institution, which might be termed the British Beaux-Arts, the system was quite similar to our own. The subjects were designated and criticized in the course of preparation by leading London architects, such as George Edmund Street and Norman Shaw. A part of the study was the measuring and drawing to scale of some designated portion of an historical building. In the competition for a set of measured drawings of a portion of the cloisters of Westminster Abbey MacLaren again demonstrated his ability by winning the first silver medal. The *Building News* commented on his *projet* as a "vigorously rendered set of drawings". An amusing incident occurred in connection with this competition. When the competition drawings were first exhibited one of his competitors said to him, "I didn't know you were in this competition; I never saw you measuring at the Abbey". The haze was lifted when the winner, who had not only been burning the midnight oil but getting up at 5:30 in the morning, explained that all his measuring had been done before breakfast and that he had walked two and a half miles to the Abbey to do it. The other chap who had more luxurious ideas about work and very definite ones about sleep, retorted that he "wouldn't get up at 5:30

in the morning to make the finest drawings in the world." He lacked the spirit Sir Walter Scott referred to when he spoke of the ancient highlanders considering it effeminate to sleep out on the mountain side with a snow pillow under their heads.

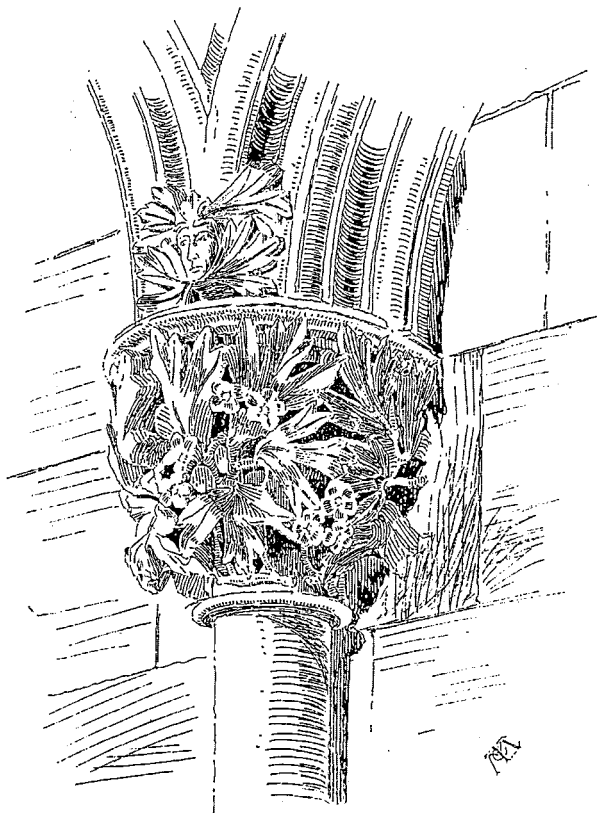
Toward the close of his four year period in the Royal Academy, MacLaren's previous efforts and successes were eclipsed by his winning an Architectural blue ribbon of the School, namely the Gold Medal and Traveling Scholarship of Two Hundred Pounds. The subject of the design was a Town Mansion, and the *London Builder* commented on it thus:

"A truly fine composition in the style of the French Renaissance of the period of Francis the First, well designed and carefully considered in all its details."

Armed with this scholarship and several soft pencils MacLaren went to Italy, which for a time became the background for his interpretative skill. Under the spell of its sympathetic atmosphere and unlimited architectural treasures his productions became as delightful as they were prolific. He stayed there almost a year making pencil drawings and water colors and then devoted the rest of the time to seeing some of the other European countries. After his return to England the fruits of his travels were exhibited, whereupon Italy's expansive influence caused the *Building News* to say ".....

...the best in our recollection ever brought back from the Continent by a Royal Academy traveling student."

It was not particularly difficult for him, with his sound background and well developed skill, to display more of the Scotch acquisitiveness by lifting the Pugin Traveling Scholarship. The "Pugin," founded to the memory of Augustus W. Pugin, associate architect with Sir Charles Barry on the Houses of Parliament, London, is given annually by the Royal Institute of British Architects. The award is made on the merit of sketches submitted and made by students on their own time,—holidays, and so on. It was originated for the purpose of giving opportunity for special study of Mediaeval architecture,

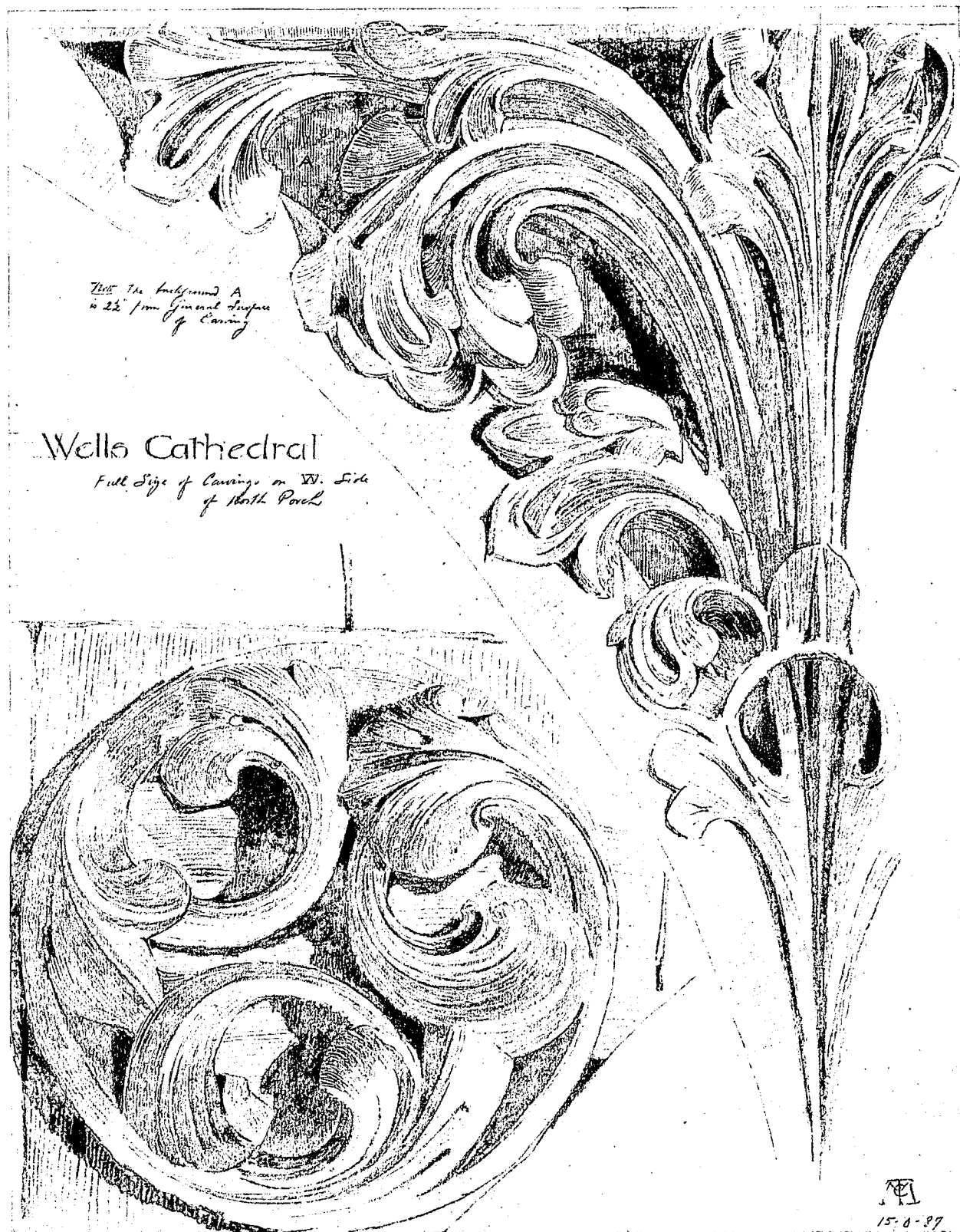


PEN-AND-INK DRAWING BY T. MAC LAREN
CAPITAL, SOUTHWELL CATHEDRAL

and involved a three months' sketching tour of Great Britain.

MacLaren's later ecclesiastical work shows the impress of this particular study. On that tour he was enabled to acquire a close and permanent acquaintance with Gothic architecture,—a style which is not particularly well known or understood in America except by a limited number.

This constant application, covering as it had several years, with very little intermission for activities of a less serious nature, resulted, unfortunately in a break in his health. Switzerland was recommended but, after spending some time there taking the "cure" MacLaren determined to find some place where curing and practicing his profession need not be incompatible. This resulted in the state of Colorado obtaining the services of a well trained young



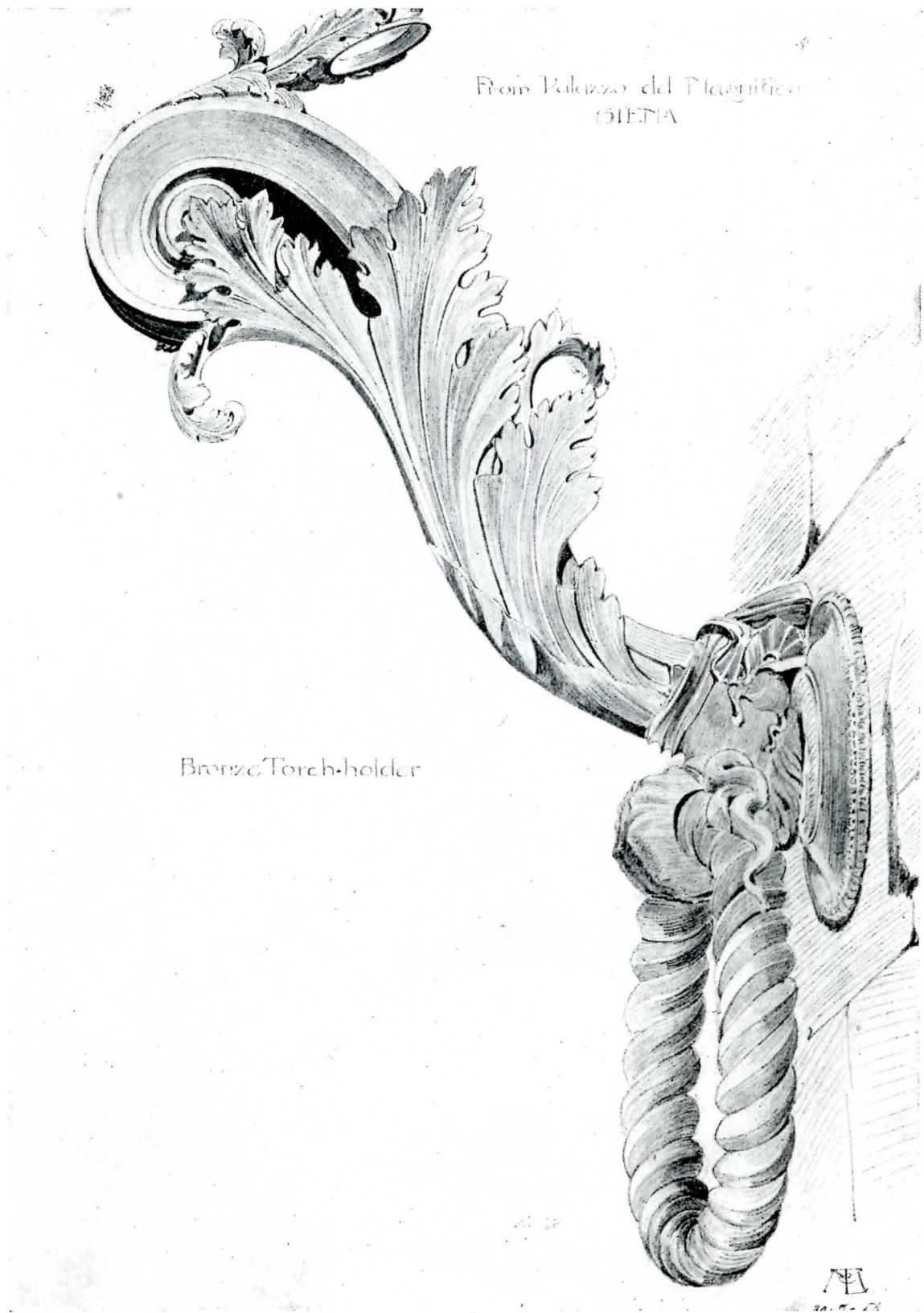
*That the background A
is 22" from general surface
of carving*

Wells Cathedral

*Full Size of Carvings on W. Side
of North Porch*

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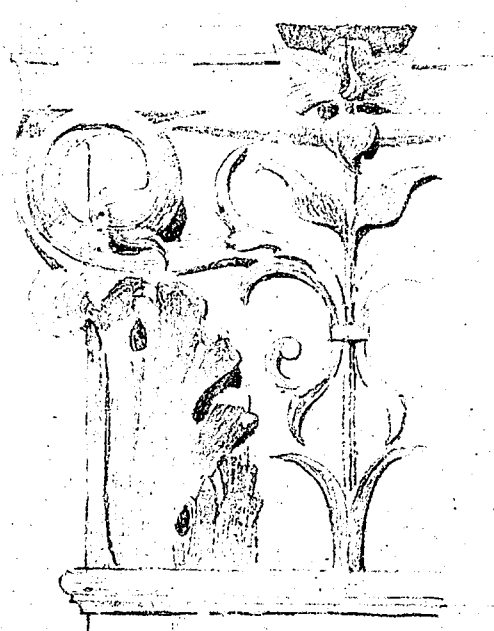
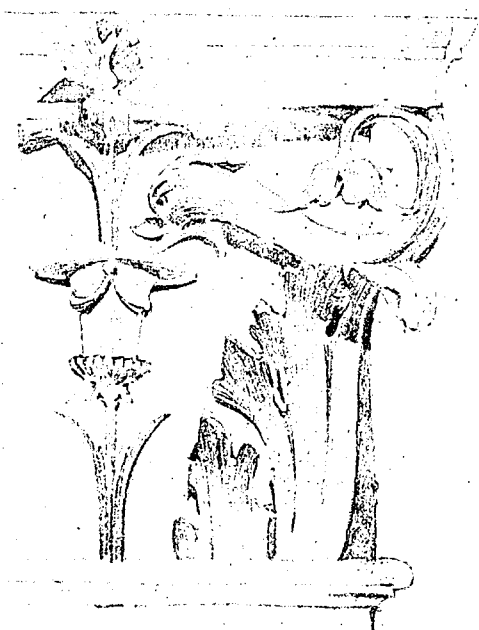
PENCIL DRAWINGS BY THOMAS MAC LAREN
CARVINGS FROM WEST SIDE OF NORTH PORCH, WELLS CATHEDRAL



PENCIL DRAWING BY THOMAS MAC LAREN
TORCH HOLDER, PALAZZO DEL MAGNIFICO, SIENA

PENCIL POINTS

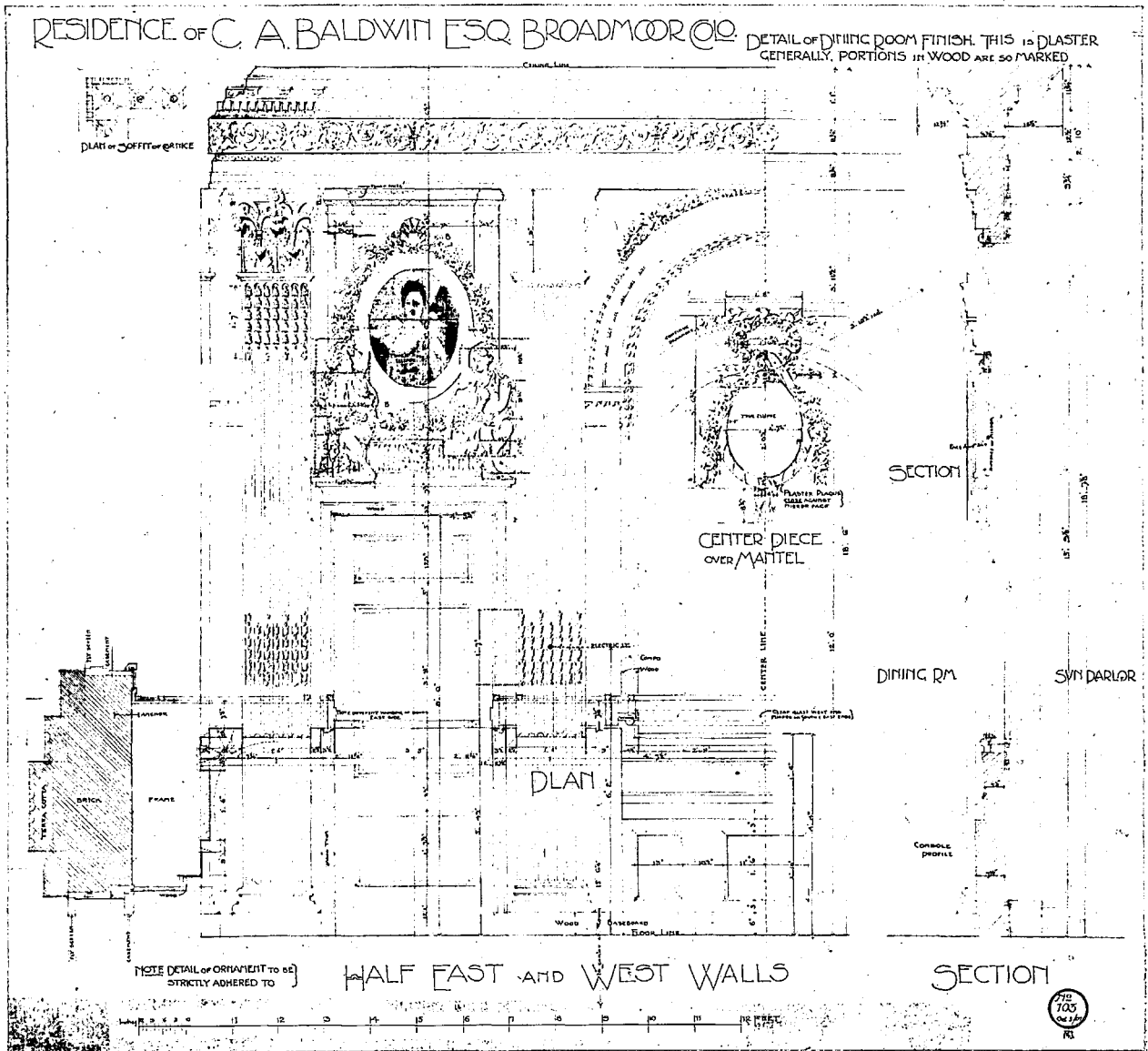
Capital from the Church of the Badia, Florence



Just Size

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PENCIL DRAWINGS BY THOMAS MAC LAREN
CAPITALS, CHURCH OF THE BADIA, FLORENCE



DETAIL DRAWING, DINING ROOM, RESIDENCE OF C. A. BALDWIN, ESQ., BROADMOOR, COLORADO
DESIGNED BY THOMAS MACLAREN, ARCHITECT

architect eager to externalize a knowledge he had been so persistent in getting.

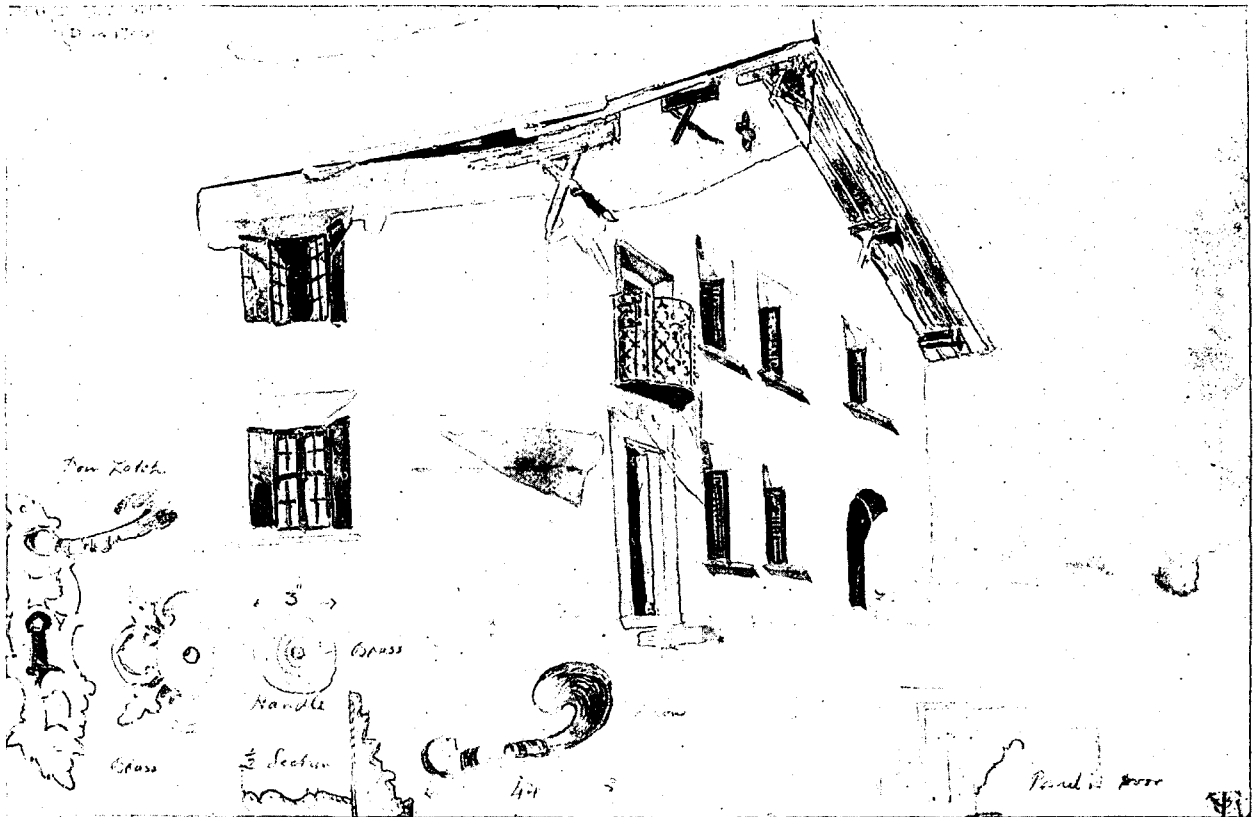
After the intimate life of Europe, where the arts of man display themselves so liberally and where inspiration or precedent need never be around the corner, the thought of western prairies undoubtedly caused that sinking feeling which Robert Louis Stevenson speaks of in his book "Across the Plains". Fortunately for his art, and subsequently his clients, MacLaren found Colorado Springs a delightful city. Nor was he a pioneer in his profession, for others had preceded him in search of health and on finding it had left their architectural marks. Notable among these was E. C. G. Robinson, a native of New England who introduced some fine colonial work to the west. Willard B. Perkins, another architect, left the major part of his fortune

for the building of Perkins Hall of Colorado College.

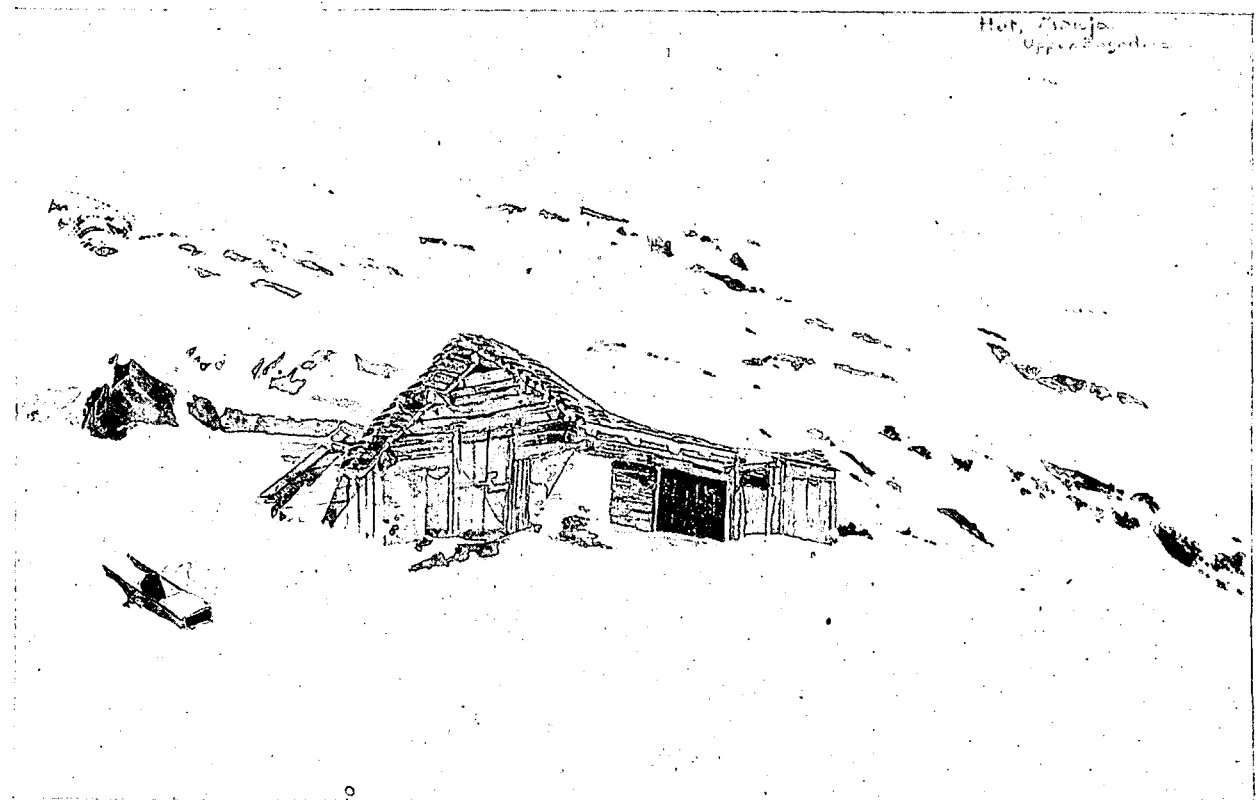
The city is situated about half way between the coasts, has an altitude of six thousand feet and a cosmopolitan population, including many people of ability and wealth attracted to the region by its remarkable beauty and favorable climatic conditions. It is really unique and with a few other places enjoys the distinction of being a rendezvous, at some time or another, of almost anyone we care to meet.

Colorado was so named by the Spaniards because of the reddish color of the soil. They settled early but have left comparatively few traces of their sojourn in this state. The tradition perpetuates itself rather strongly however (and, one might be tempted to add, rather badly) in the numerous Spanish

PENCIL POINTS



COTTAGE AT ST. MORITZ, SWITZERLAND



HUT AT MALOJA, SWITZERLAND

WATER COLOR DRAWINGS BY THOMAS MAC LAREN



Centre Portion of Rood Screen
(from Choir)

PEN-AND-INK DRAWING BY THOMAS MAC LAREN

DETAIL FROM SWITHELL CATHEDRAL

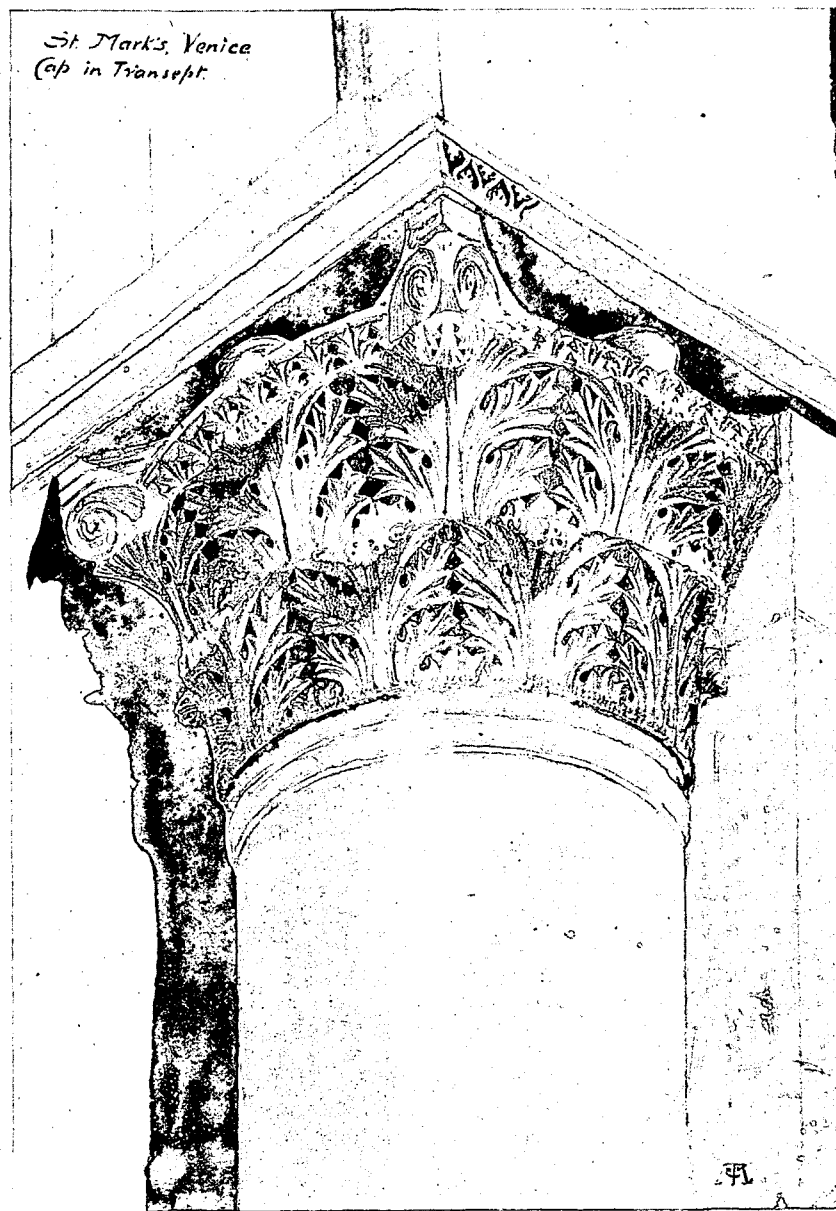
bungalows that have grown like mushrooms, but there are, fortunately, some well conceived churches and chapels in the style. The influx of people with different backgrounds and social customs has resulted in the perpetuation of a variety of architectural styles and MacLaren was enabled to display his intimate knowledge of Gothic in a way that caused the following comment by Ralph Adams Cram in *The Architectural Review*:

"In *The American Architect* of January 28th (1905) two most admirable little churches are printed, both by Mr. Thomas MacLaren and both in Colorado. These churches are successful in a most unusual degree, and, small as they are, are vastly

encouraging to those who anticipate a continuation of the logical development of church building in America."

A few years later MacLaren built the City Hall of Colorado Springs, a classic design of beauty and dignity. This appears in *The American Architect's* Golden Anniversary number of 1926 as an example of the advance in Municipal Buildings in the decade 1896-1906. His other work, which includes a fine Spanish chapel and an early Elizabethan residence, shows the same high quality.

In 1919 views of the C. A. Baldwin residence, which is modeled after the Grand Trianon at Versailles, were exhibited in the Royal Scottish Acad-

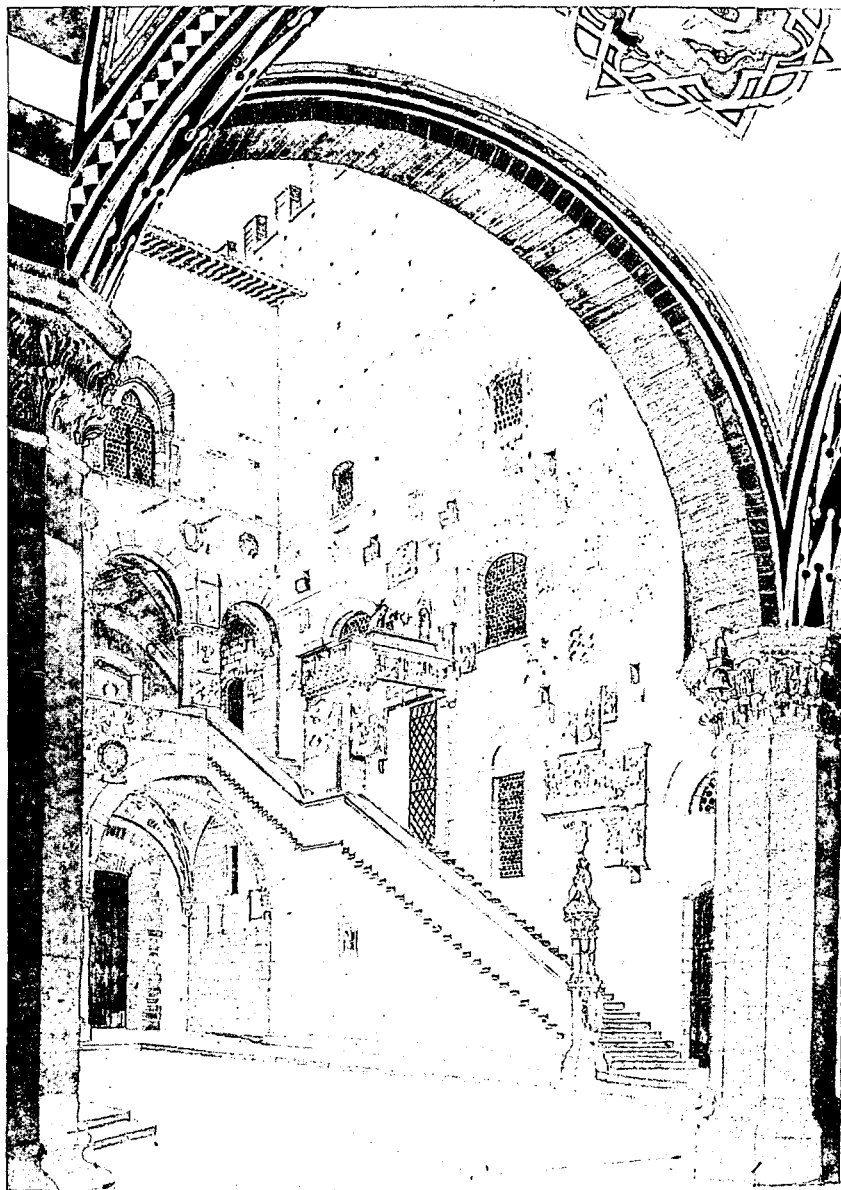


WATER COLOR, CAP IN TRANSEPT, ST. MARKS, VENICE



PENCIL STUDIES, THE FLORENTINE BOAR, FLORENCE

STUDENT DRAWINGS BY THOMAS MAC LAREN

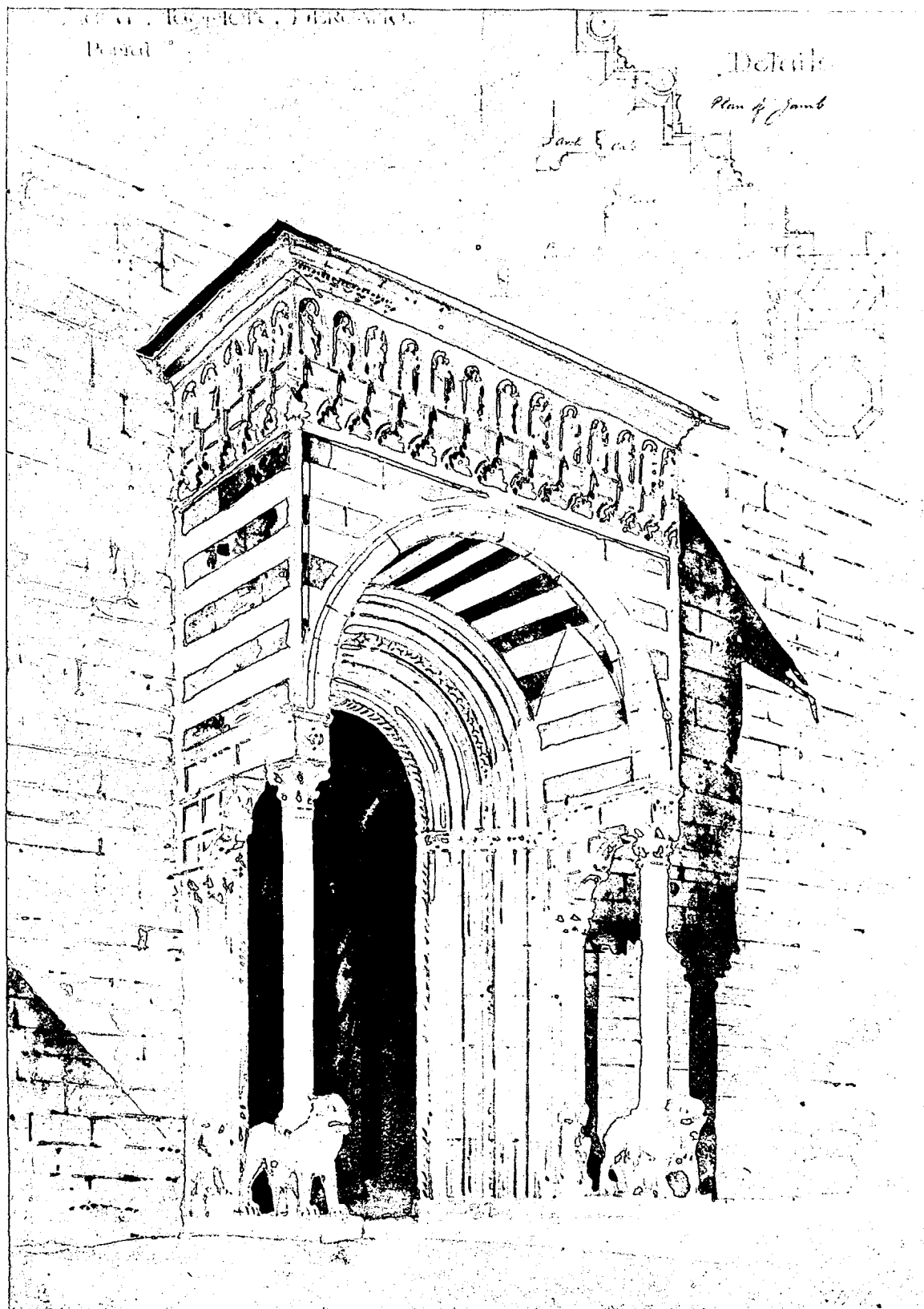


COURTYARD OF THE BARGELLO, FLORENCE

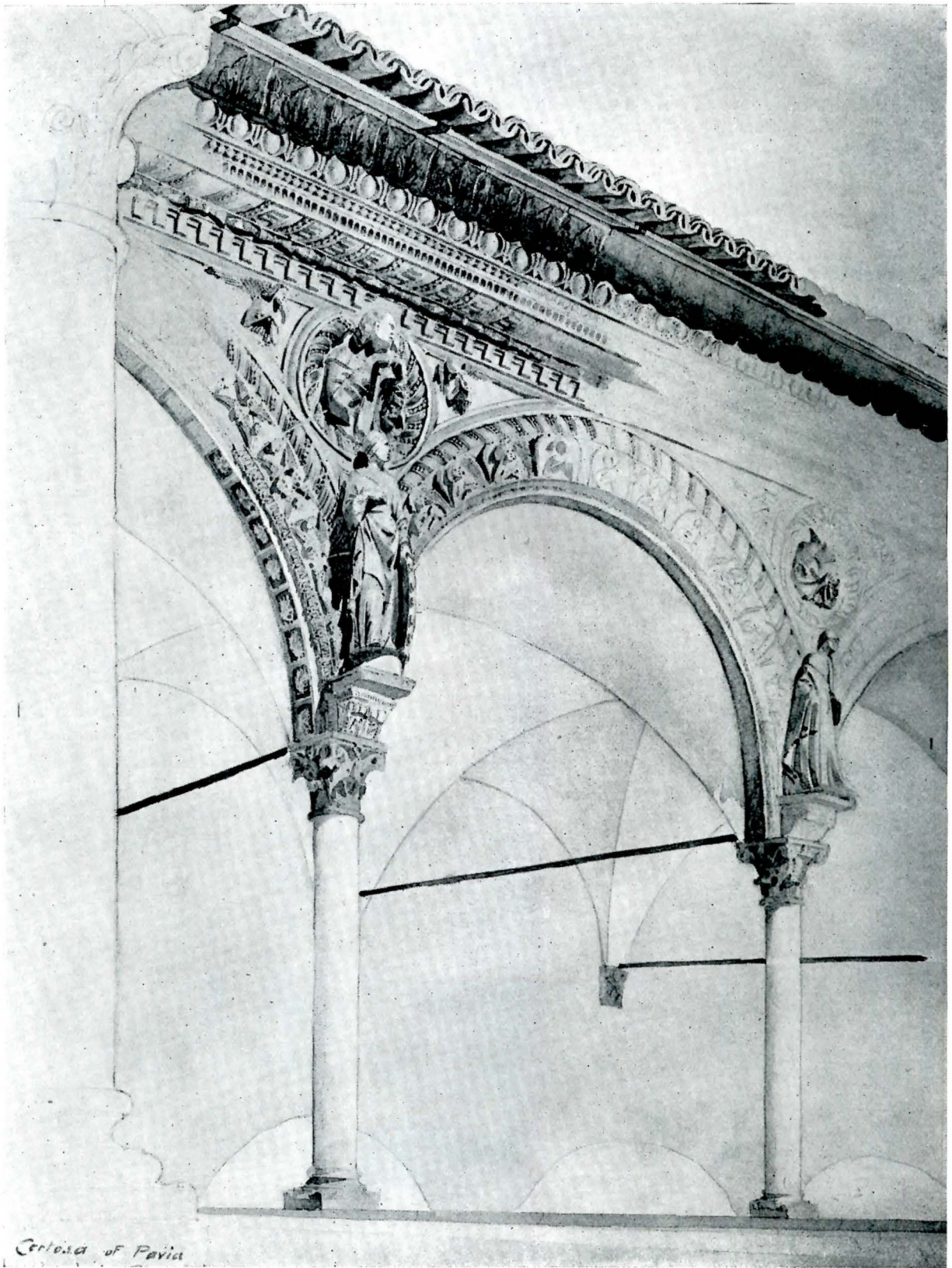


STAIRCASE TO CHAPTER HOUSE, WELLS CATHEDRAL

STUDENT DRAWINGS BY THOMAS MAC LÄREN



DRAWING IN WATER COLOR BY THOMAS MAC LAREN
PORTAL OF SANTA MARIA MAGGIORE, BERGAMO



STUDENT DRAWING BY THOMAS MAC LAREN
ARCADE IN CLOISTER OF CERTOSA, PAVIA

emy and at the request of Sir George Washington Browne, president of the Academy, became part of the permanent collection of select examples of modern architecture in the College of Art, Edinburgh.

The proposed design for the Grace Church, which is shown at the bottom of this page, is a vigorous well studied piece of Gothic art. The transition from the small to the large package via the tower gives an able solution of a problem that is never easy. The winter rendering is interesting, clearly showing as it does the architecture through an arabesque of trees. It is reminiscent of the designer's earlier sketches and has the same sureness of touch.

A final word or two about these earlier sketches. Although it is a primary requisite that sketches should speak for themselves, an analysis of those that particularly appeal to us is always constructive. It is thus that we deduce the underlying principles. MacLaren's sketches stand out very definitely as having been made by an architect,—one familiar with the surface behind the surface. His intimate knowledge of ornament in its three dimensions and of the structural forms that support the mass has enabled him to present his subjects vigorously. His subjects are well seen. He interprets rather than dramatizes and is never dependent upon extraneous forms or "accidental" effects. His early application to freehand drawing from the cast and knowledge of perspective shows itself strongly in his work—mainly by producing results that appear deceptively easy—the acquired becoming instinctive. His water colors show an appreciation of the medium and his intimate handling of some of the things he did while in Italy and when "curing" in Switzerland is delightful.

It is interesting to hear what others have said

about this work,—men whose contact with much student work has made their opinions worth while. In 1924 fifty-seven of his sketches were exhibited in the Architectural Department of various Institutes in the East. Mr. William Emerson, head of the Department of Architecture of the Massachusetts Institute of Technology, wrote:

"Your sketches are here, and exhibited to our very great satisfaction. . . . I wish to thank you on my own behalf and also on behalf of many other teachers and architects for the quality and interest shown in your sketches. They are an excellent example of what a student might be asked to do and the thoroughness with which you have studied your subjects is exactly the point of view we should be glad to encourage in these days when patience and thoroughness seem to be discontinued for speed and cleverness."

From Lester B. Pope of Pratt Institute, Brooklyn, we have:

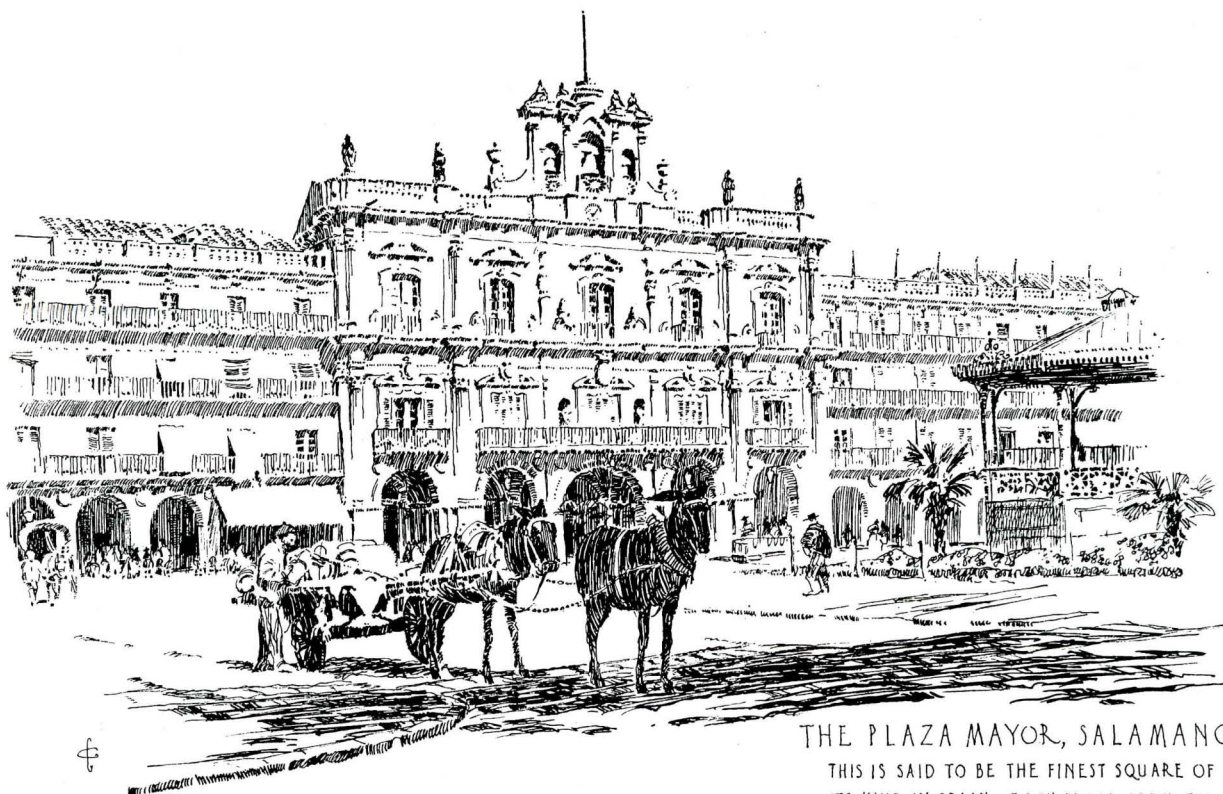
"The drawings are very splendid indeed, and I don't know that I have ever seen a finer collection of more carefully executed architectural drawings. . . . It is from this kind of work that students receive real inspiration. . . . I know of no exhibition that has come to the Institute during the past twenty years in which I have been connected with it that has been of such great help to, or has been more admired by the students of the Department of Architecture than your set of pencil drawings. We consider ourselves very fortunate indeed in having been able to exhibit them."

The West has undoubtedly done MacLaren a good service in the way of health but he has more than returned it by his inspiring work.



STUDY FOR GRACE CHURCH, COLORADO SPRINGS, COLORADO

DESIGNED BY THOMAS MAC LAREN, ARCHITECT



THE PLAZA MAYOR, SALAMANCA

THIS IS SAID TO BE THE FINEST SQUARE OF ITS KIND IN SPAIN. EACH FLOOR ABOVE THE FIRST IS GRACED BY WROUGHT IRON BALCONIES.

WROUGHT IRON PRECEDENT, V

SPANISH IRON WORK

By Gerald K. Geerlings

EDITOR'S NOTE:—The four articles appearing in the June, July, September and October issues introduced the subject of wrought iron, discussing the characteristics peculiar to the material and the type of ornament best suited to forge work. This installment deals more particularly with Spanish usage in lesser works.

IN SPITE OF THE thousand-and-one wonders of our rubber stamp, adding machine, and time clock civilization in which we take so much righteous pride, we seem to create curious valuations. The appraisals may be graced by gold seals and flourishing signatures, but compared to previous standards how amazing they are! As an example, the day-laborer has been elevated from his unskilled state of being an overworked pedestrian to the realm of a five-day Packard commuter.

Not so different is the case of wrought iron. In Europe it must content its plebeian self with being but a part of the melee of pungent odors, vagrant goats, and poster remnants announcing the last bullfight of the season. It is so much taken for granted that even the camera of the new and zealous Bachelor of Architecture scorns to expose its retina. But in these United States the wrought iron of humble lineage has been raised to an auroral prominence in the houses of the mighty and banks of the rich.

It is unfortunate for wrought iron that it has become lionized. In being "dolled up" in Lord Fauntleroy frills it is forbidden to play with the village blacksmith. Devotees, on returning from its native Spanish haunts, have given their chief cognizance to the majestic *rejas* of the cathedrals, while on the other hand, the lesser lay brothers outside the domain of incense have not been deafened by the din of architectural clarions. The architectural memories of designers have so tenaciously clung to the glories of the monumental, rather than the charm of the domestic wrought iron, that many an iron design might have been elected had it been composed of less aristocratic constituents. This is no unnatural phenomenon of course, for when was it not easier to blissfully remember the promenading Coles Philips' ads of Fifth Avenue rather than the lengthy, bespattered aprons of Tenth? The difference lies in the entourage, not in the potentialities.

For example, take Leon. May the Gods of Travel

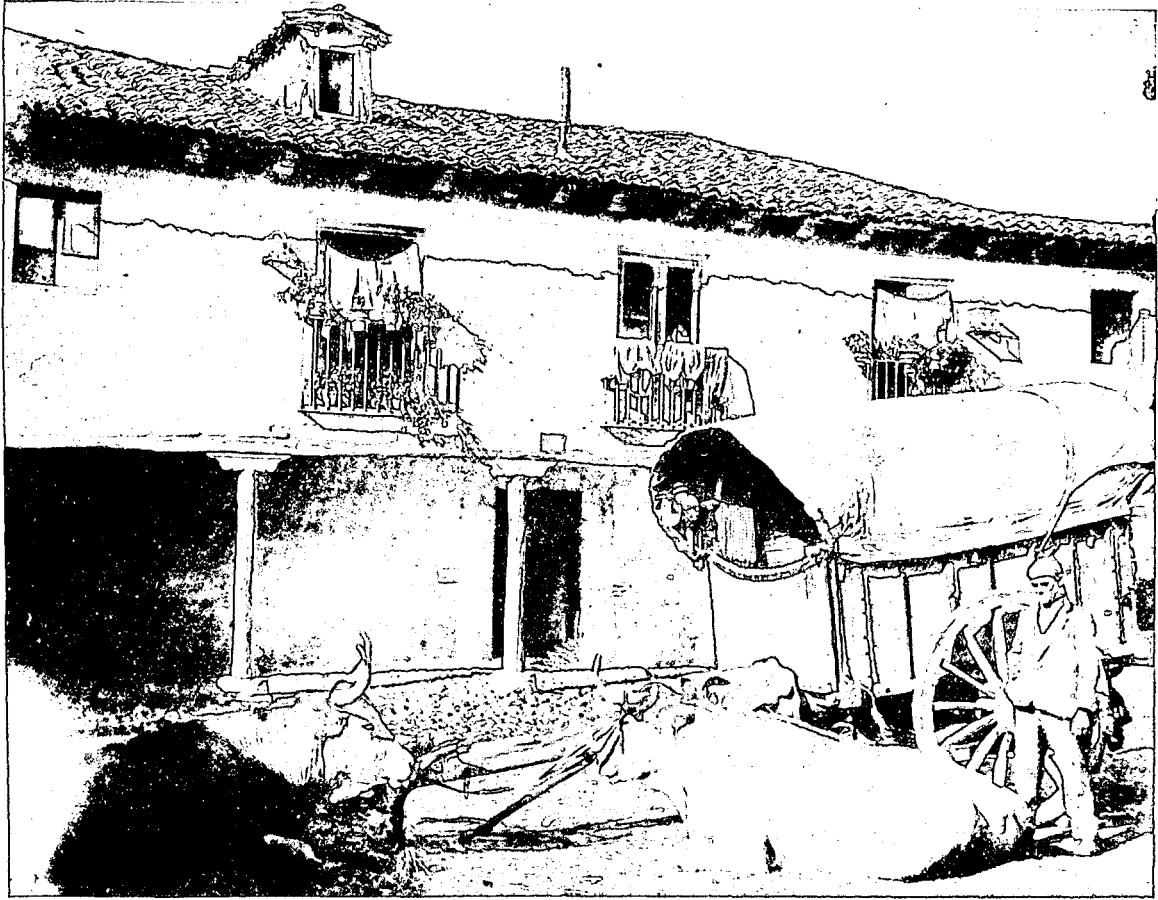


FIG. 1, HOUSE AT LEON SHOWING TYPICAL LOCAL FEATURES



Photos by G. K. G.

FIG. 2, GRANADA, HOUSES ALONG THE DARRO

In upper view note tile roof, corbelled cornice, wrought iron railings and loggia with wooden columns and corbel. Below, note fondness for some form of wrought iron in nearly every wall opening.

WROUGHT IRON PRECEDENT



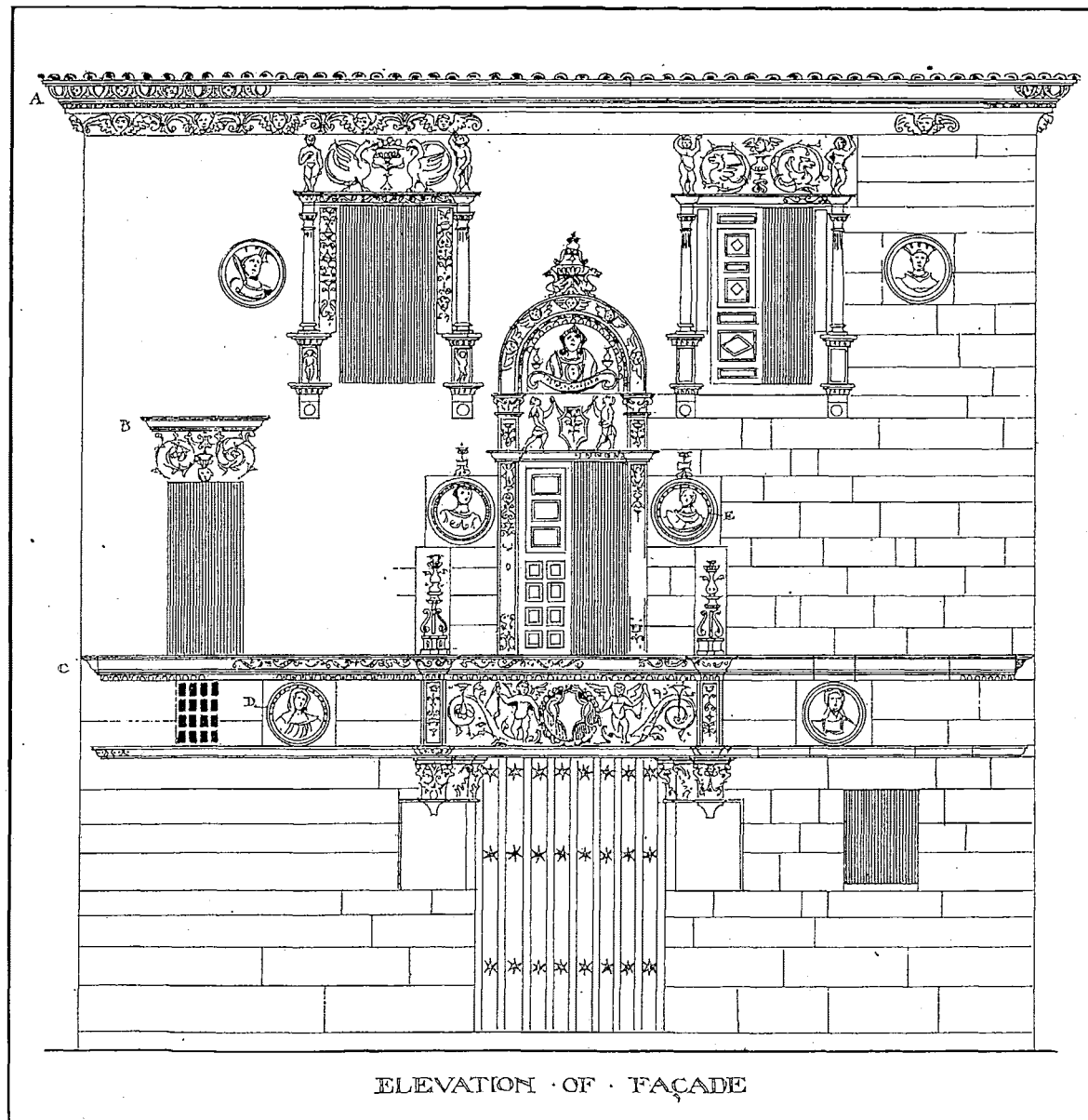
FIG. 3, RONDA, TYPICAL STREET



FIG. 4, RONDA, TYPICAL STREET

Photos by G. K. G.

In both views note characteristic roofs, whitewashed walls, and wrought iron; also biped and quadruped citizens. The grilles very definitely add sparkle to the scenes.



Drawing from A. N. Prentice

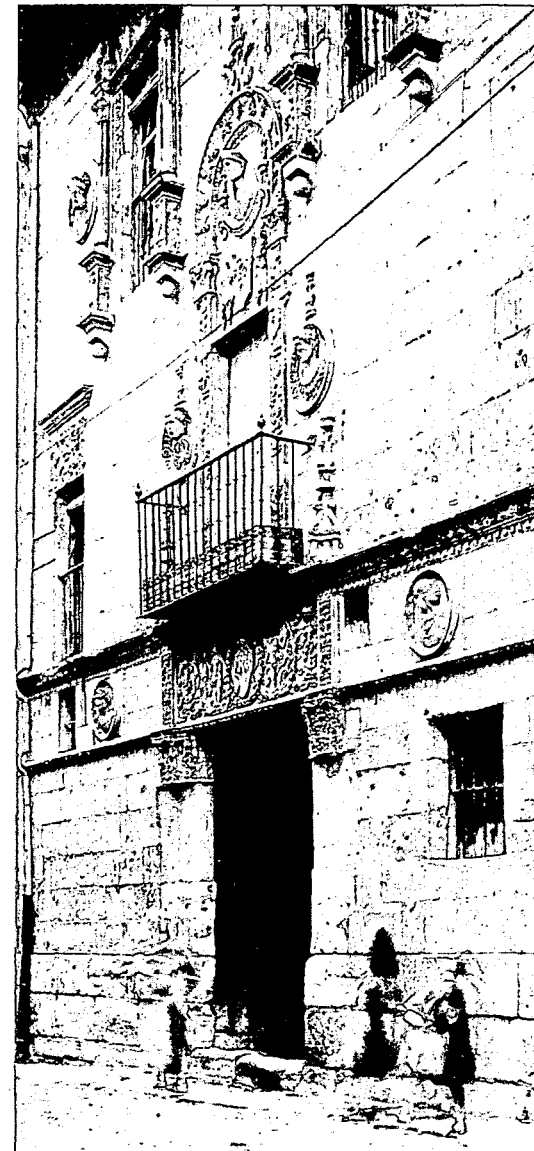


Photo by G. K. G.

FIG. 5, SALAMANCA—THE CASA DE LAS MUERTES
BUILT BY DON ALFONSO DE FONSECA IN THE BEGINNING OF THE XVI CENTURY

Agencies be praised that there are no excursions there, and may They confine its visitors chiefly to long-suffering architects who uncoil undaunted from the effects of a day's Toonerville Train cramp! The wealth of beautiful iron in the Cathedral delights the architectural eye—and yet appalls. For when will an imaginary client cross the dotted line threshold, to be induced to dwell with such an epic in iron as enriches *coro*, ambulatory, and side aisles? It is some consolation to drown such a reverie amid the less majestic revels of that gem of Romanesque marvels, the Collegiata di San Isidoro. Though the architectural soul will be momentarily distraught by the interior baroque abominations (now being removed that the original work may be restored), it will be soothed by the iron grilles which are not too million-dollarish to make a client quail. One such grille with an all-over design from the apse of the Collegiata has been previously illustrated.

About halfway between the Collegiata and the usual hotel meat, onions, meat, wine, and more meat, are rows of unassuming naive houses, as in Fig. 1. How could these deport themselves like venerable citizens of the erstwhile all-powerful Leon, without wrought iron rails? What fun would the good housewives have in life without balconies? If one is to successfully gossip it is needful to rush to full length windows to see all that happens in the world below, and if it be without the safety factor of a rail, what joy and security does life hold? Surely nothing could so well serve as a substitute clothesline on which vermilion petticoats, grey (once white) towels, and a gay galaxy of colored miscellanies vie for honors. With our Anglo-Saxon ideas of propriety these advantages are nil of course, but at least we must admit that it is both an adaptable and happy notion to fasten rings to the top rail, into which flower pots fitly repose. Another item about the simple façade (if it dare assume such a term) of the Leon-oxen house, is that iron rails not only add the vital interest supplied by the variegated company of greens, reds and yellows, but prevent the house from presenting an entirely bald face, not only bulky in scale but wobbling on the dark shadows created by the loggia. The little balconies maintain vertical axes which center and link the windows with the openings below.

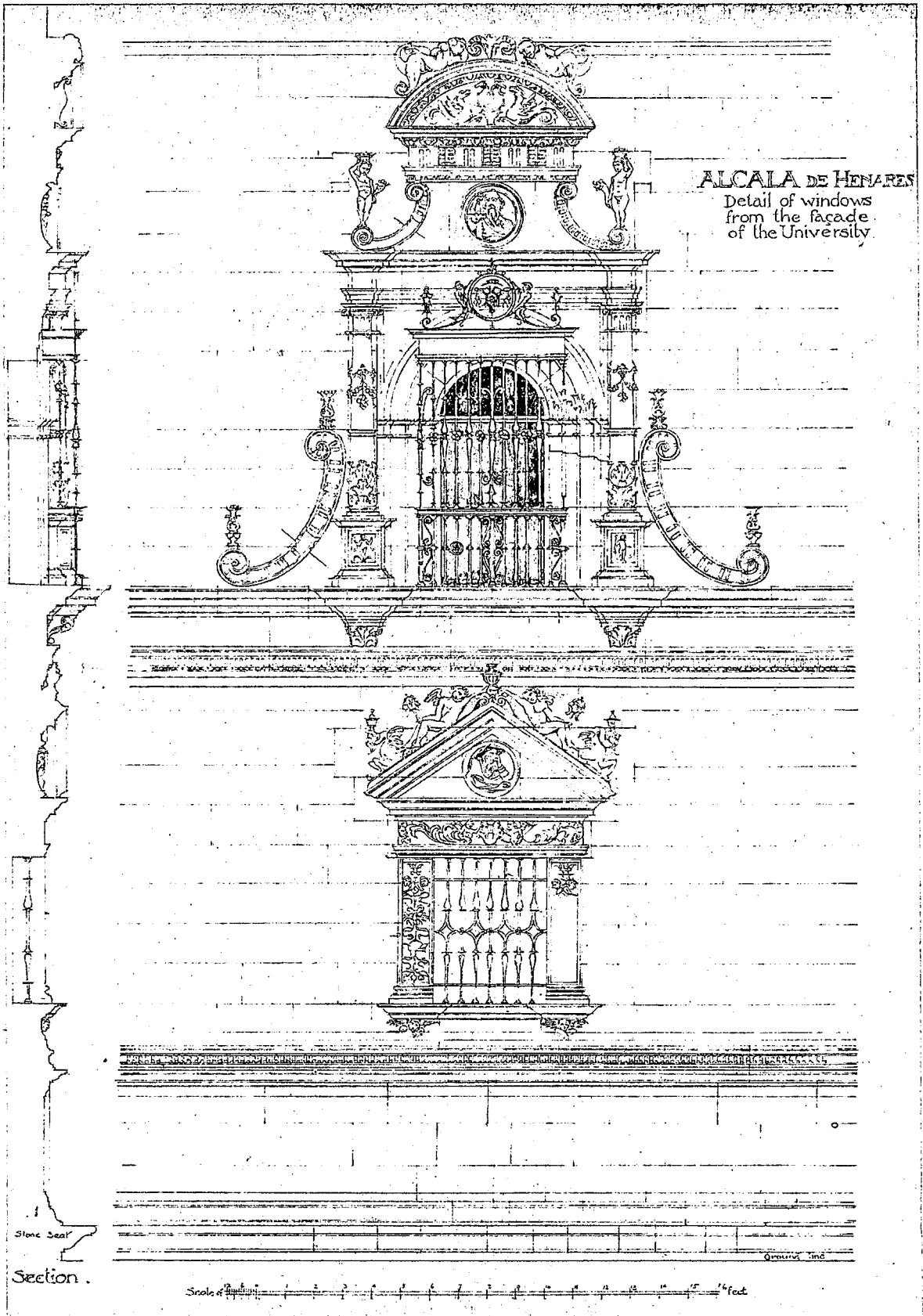
The houses at Granada along the Darro, Fig. 2, would present a dot-and-dash code of window-stucco-window-window-stucco, if the wrought iron balconies did not come to the rescue. A noteworthy feature is that the primary reason for their existence is not a stagy one; people who can afford meat only once a week do not decorate their houses with grilles so that some aesthetically afflicted architect can groan with joy at the composition. First floor windows, it will be observed, wear full-length grilles, while those above don them to the knees. This is very reasonable since the first floor ladies might be

troubled by unwelcome and inquisitive males, while on the upper floors what woman has not a right to be curious about all men—particularly at the safe distance of an upper balcony?

It must not be assumed that we are advocating that American windows of all genera be attired with grilles or balconies. However, we cannot refrain from observing that if the Spaniard had the excellent sense to transform a practical and necessary feature of his simple domicile to a handsome advantage, why should we with our world wealth and imagined taste insist on barricading ourselves in our cliff dwellings (sometimes rightly termed "apartments") behind a maze of maliciously ugly fire-escapes. Goodness knows we need them, but why the insistence that they be hideous! Perhaps the fire-escape designer is a poor, underpaid individual, a victim of the sad maxim that "art follows the dollar". Should we deign to try to resuscitate the fire-escape no doubt we could work as miraculous changes in it as have visited the automobile. Fifteen years ago the latter was as good to look upon as the average swoops in a solid geometry diagram. Designers for motors were paid "real" money, it is whispered, and presto, the humorous old fender curves got themselves and their confrères straightened out in a relatively short space of time, so that at present the automobile presents a fleet, smooth-mannered physique. There are no "cribs" within easy access, but surely someone some day will come smilingly along with philanthropic zest, brilliant ideas, and a fire-escape design which will make his alma-mater so famous she will flourish without a rival.

The well-known Casa de las Muertes, Fig. 5, would certainly appear less sparkling without the wrought iron rails. The façade is usually in the shade so that without the etching-like, clean cut definition of the iron work it would miss much of its enhancing contrast of buff stone with inky spindles. The house to its right struggles not to be outdone by its neighbor in any grille competition. It must be admitted that its first floor window grille looks rather as though it were installed and designed to decrease the burglar insurance rate.

No series of photographs illustrating practical and handsome employment of wrought iron would dare be guilty of omitting views of Ronda. Several have appeared earlier. Figs. 3 and 4 show what merry things can happen when you combine southern Spanish sun, moulting scales of whitewash and enough grilles to discourage the huskiest of burglar unions. There are inky voids of large dimensions brought into harmony of scale with minute ones by subdividing large openings with the highlights of innumerable grilles. It is not difficult to see that minus its iron salvation Ronda might descend like a fallen angel into the same abyss with American real estate developments, and be given some such



Drawing from A. N. Prentice

FIG. 6, ALCALA DE HENARES, DETAIL OF WINDOWS AND GRILLES

SECTION

FRIEZE ALL GILT EXCEPT RED ON FIGURES

MEDALLION DOTTED

ALL BARS ARE ABOUT $5\frac{1}{3}$ " O.C.

TOP BAR OF GATE

A B C E D

$\frac{3}{4}"$ SQUARE

GILT

GILT BALLS

BASE SAME AS "B" & "C"

BASE SAME AS "A"

DIA GRAM MATIC PLAN & ELEVATION

ALL GATE MEMBERS NOW CEMENTED IN FLOOR, BUT FORMERLY PIVOTED TOP & BOTTOM ON BAR "E". TOP BAR OF GATE WAS $\frac{3}{4}"$ VERTICALLY & $2\frac{1}{2}"$ IN WIDTH.

8'-6"

6' $\frac{3}{4}"$

aisle side

FRIEZE - SEE DETAIL ABOVE

FORMER GATE

D B C B A C B C B C B C E D B C B A

1" SQUARE BAR, NO BASE

4-5 $\frac{1}{2}"$

5 $\frac{1}{2}"$

1" SQUARE BAR, NO BASE

S SCALE : 3" = 1'-0"

FLOOR

S SCALE. $\frac{1}{4}" = 1'-0"$

GKG

[733]

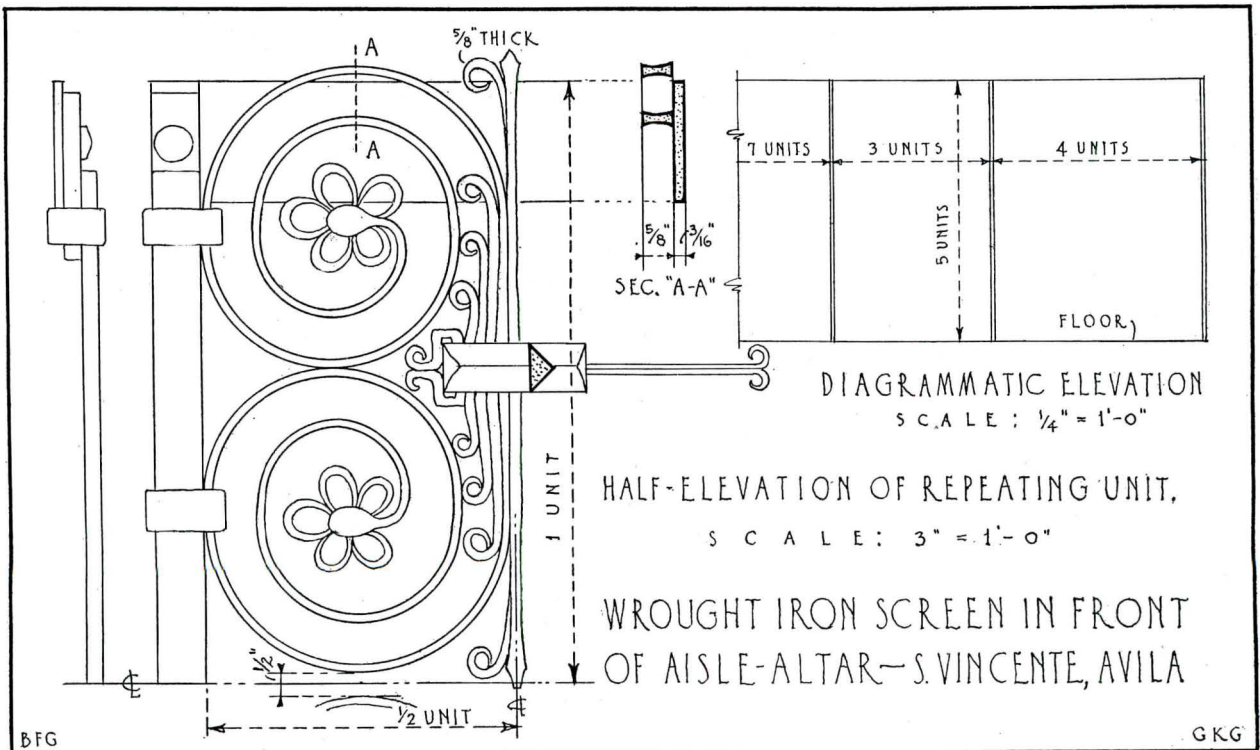
name as Imported Gables or Whitewash Sights.

The window treatment of the University, Alcala de Henares, shown in Fig. 6, appears to set a worthy precedent in design by cajoling the scale of the window opening to correspond to that of the surrounding ornament. By endowing the wall with the privilege of being the only unbroken surface, and thereafter not issuing a challenge, it becomes the better foil for concentrated ornament. A fruitful and fascinating architectural diversion consists in analyzing Spanish grilles in relation to their settings, noting the elements which contribute toward a thoroughly satisfying composition. None look as though the designer mechanically turned thumbworn pages hunting down an example to crib, but register instead an intelligent inquiry: when to use an iron motif in opposition to a stone arabesque, when to employ a frieze in harmony and scale, when to insert a horizontal member and make it "line up," or when to frankly create an independent unit for contrast. Spanish examples of iron work have a convincing air of always contributing definitely and thoughtfully, without a bookish look of existing only for the sake of tradition.

Among treasure-houses stocked with wrought iron inspirations, which are not overwhelmingly difficult to draw and not too impossible to imagine any client actually paying for, the Cathedral at Avila has few peers. At the present writing there unfortunately buzzes roundabout an over-anxious "dog-beater", as his colloquial Spanish nickname would be translated, whose chief duties seem to be: (1) to tear around with a moth-eaten, brilliant cloak floating behind, (2) to display an equally fiery temper

toward curious-minded architects, and (3) to insulate these untiring ministers of T-squares from the beatific joy which radiates from the wrought iron masterpieces housed in the Cathedral under his irritable supervision. If it be possible to evade this custodian, or purchase investigating privileges by parting with the proper proportion of one's pesetas, there is a variety of altar rails, low grilles as in Fig. 7, and design suggestions in ecclesiastical accessories sufficient to crowd a volume. The example illustrated from the ambulatory grille presents in a pleasurable manner some of the characteristic Spanish features: the split bar, the twisted bar with refreshing gyrations (and supercraftsmanship) a propensity for verticals, a retroussée frieze, and an arabesque applied to the pilaster face. The capless bars B and C, as well as the simple, unadorned capitals of E, are in severe contrast with the richly embellished ones of A and D with their grafted leaves. The bases are all in extremely good taste, being simple in execution and obviously wrought in character.

The all-over design of the aisle-altar grille in S. Vincente, Avila, Fig. 8, is an unusual departure from that general type. The vertical is accented by a family of scrolls which fortify the main performer before sending him whirling on his helix career. Where this scroll finally terminates, instead of flattening and metamorphosing itself into an animal's head, it is curiously fashioned into a sort of floral form with individual petals. The solution seems a good one in relating this inner feature with the supporting family of scrolls, and contributes an adequate spot of color where needed.



THE ROMAN ALPHABET

ITS ORIGIN AND ESTHETIC DEVELOPMENT

By Frederick W. Goudy

EDITOR'S NOTE:—We are indebted to Douglas C. McMurtrie for permission to reprint here, in part, an article which appeared early in the year in *Ars Typographica*, a journal devoted to fine typography. Believing that lettering is of interest to architects and draftsmen as well as to printers we are pleased to present this discussion of one phase of the subject by one of America's leading authorities.

LETTERING, THE UNIVERSAL and most fundamental of all the arts of design, may be said to have its real beginnings in the lapidary productions of the Greeks. Their work was more monumental, but more primitive in idea, than the best of the earliest Roman work, from which, however, it differed little in technical excellence. The early Roman letters came into existence about 2500 years ago, reaching their full development some five centuries later. The early forms are so nearly identical with the Greek letters which precede them that a study of classic Roman capitals may just as well, and quite reasonably too,

many even now show indications that the letters were first carefully outlined or painted in before cutting, afterwards to be filled in with the same color used in the preliminary painting. Possibly, actual patterns of the different letters which could be marked around were used for the preliminary outlining, a conclusion that is suggested by the accuracy that is characteristic of inscriptions cut in bronze or stone. Those letters cut in bronze were occasionally made more distinct by filling in the incised lines with white lead. Sometimes, on large public monuments, separate letters of bronze or lead were affixed to the

ΚΑΙΤΑΣΓΕΡΙΤΚ

GREEK LETTERS FROM INSCRIPTION IN TEMPLE OF ATHENE POLIAS

THIRD CENTURY B. C.

begin with those cut in stone in the first years of the Christian Era, a time when such inscriptions had reached already a high degree of excellence. These early letters, moreover, are sufficiently remote and fundamental to furnish the essential shapes upon which to base this brief survey of their progress and subsequent development into the MS. forms in use at a time immediately preceding the invention of movable types. It is from the Roman capitals of two thousand years ago that all the letters employed by the scribes as well as the type letters of the printed books of today are derived. To trace the steps leading to them, rather than to present a history of the earliest expressions of written speech, or make any study in epigraphy or paleography is all that is here contemplated.

For nearly two thousand years the Roman capital has held supreme place among all letters for beauty and character. The Italian type-founders in the fifteenth century sought out fine examples in MSS. as models for their minuscules; for their majuscules they studied and attempted to reproduce the capitals from the monumental Roman inscriptions. Their fine traditions have largely been lost. Examples extant show that the earliest forms of the lapidary Roman capitals were roughly shaped and without the thick and thin strokes that add materially to their legibility and distinction. In the first century B. C. the increasing practice of cutting monumental inscriptions led to more highly developed forms, and

stone with rivets, and in certain instances it is only by the positions of the rivet holes remaining after the letters forming the inscription had fallen that it has been possible to restore the original text.

Of all the examples remaining to us, the inscription at the base of the Trajan Column at Rome, cut about A. D. 114, is probably the finest in character. This column, one hundred forty-seven feet high, erected by the Senate and people of Rome, is composed of 34 blocks of marble and is covered with a spiral band of bas-reliefs illustrating the Dacian wars, almost the only extant record of these wars. When first erected it was crowned by a statue of Trajan holding a gilt globe, but the statue had fallen long before Pope Sixtus V replaced it with the statue of St. Peter, which now surmounts the column. The base forms a sepulchral chamber intended to receive the Imperial remains, and it is believed by some that the ashes of the Emperor, in their golden urn, even now might be found buried in front of the column erected during his lifetime, as it was the custom to preserve the imperial ashes in such an urn upon an altar in front of the sepulchral chamber. Of the column itself Hawthorne said, "It is a great, solid fact of the Past, making old Rome actually visible to the touch and eye; and no study of history, nor force of thought, nor magic of song, can so vitally assure us that Rome once existed, as this sturdy specimen of what its rulers and people wrought."

SYRIO
VIATIC

RUBBING BY F. W. GOUDY OF INSCRIPTION IN CHURCH OF S. ANASTASIA, ROME, 1261 A.D.

Showing unusual form of inscriptional "Y," a letter of late importation into the Latin, and originally used only in words borrowed from the Greek

An examination of the letters composing the inscription at the base of the column shows that the vertical, horizontal, oblique and curved strokes vary considerably in thickness, and with no absolute regularity; they show also that the swelling of the curves occurs above and below centers, according as they are on the right or left sides, and that the letters vary considerably in the matter of individual widths.

This variety in width of lines was in no way made necessary by any demand of material or of cutting tool, but since the natural handling of pen or brush

the basis of their alphabet; the spaces required to express the conventional forms might easily have varied in the same way, as the abstract symbols themselves, no doubt, kept more or less closely to the varying widths of their pictorial originals. Therefore, the early Greek and Roman stone-cutters, heirs to the genius of Phoenicia, produced letters as of forms whose widths were already established for them; these they modified or altered to their own use only just sufficiently to meet the exigencies of the technical requirements of the tools employed in their production. Nevertheless, neither

ABDEGNRS

FROM TRAJAN COLUMN, CUT ABOUT 114 A.D. (SEE PLATE XLII)

will actually produce just such variety of line, it is reasonable to assume that the use of pen or brush influenced very strongly the shaping of the lapidary characters, if indeed they did not really determine the actual forms. The shapes they take in general and their proportions are, therefore, those of the pen-drawn letters, but their character is that of the cutting tool used to produce them, a significant point to bear in mind.

It is frequently remarked of the Roman capitals that there seems to be no good reason for the ungainly contrasts in their various widths. To the writer, however, there is a fundamental reasonableness in their peculiar proportions (of which varying widths are an essential feature), that marks for him a close relation between these capitals and their far-off Phoenician originals; nor are those proportions and widths merely a matter of conscious or elaborate design. There is, too, a profound consistency in the Roman alphabet *as a whole*—a close relationship between the individual letters that compose it, due to the following of a sound tradition by ancient craftsmen free from conscious effort toward beauty. These craftsmen were much more anxious for consistency in the form and appearance of their work than they were concerned with the question of widths of individual letters. (Note illustration of Trajan letters.)

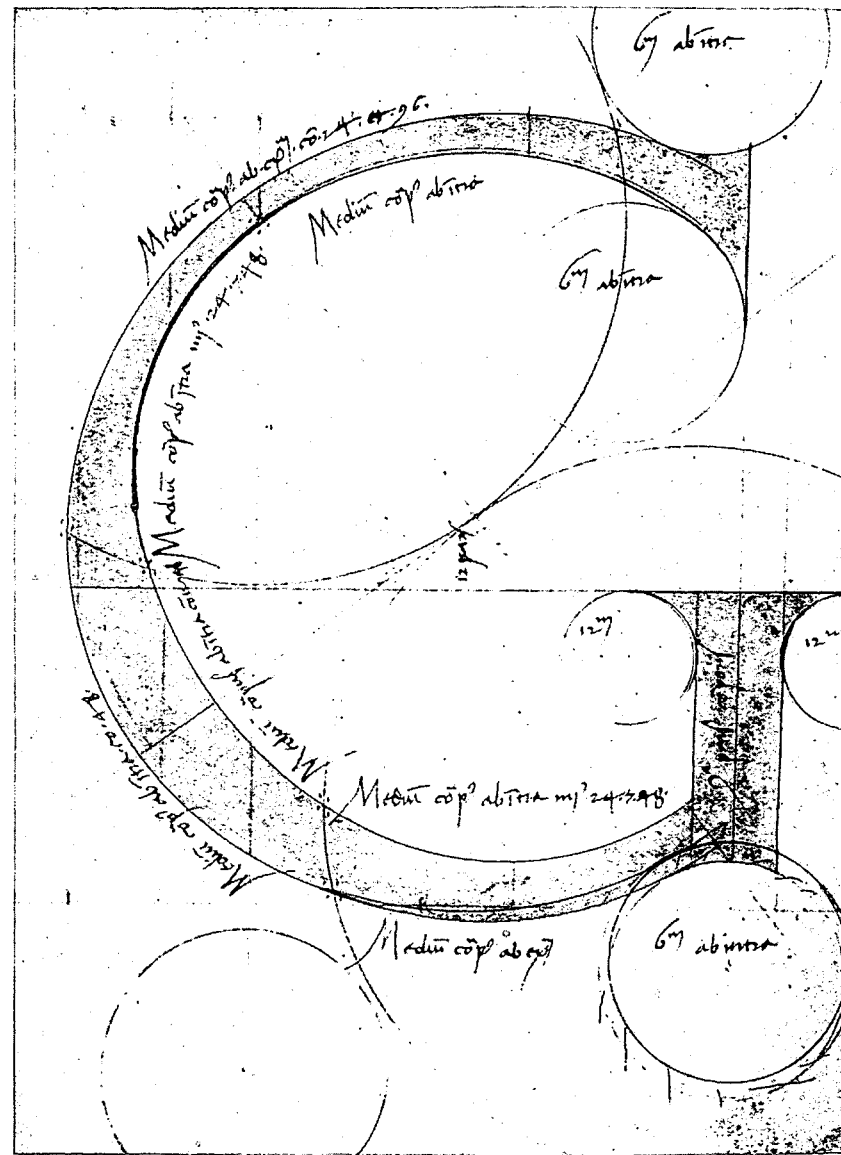
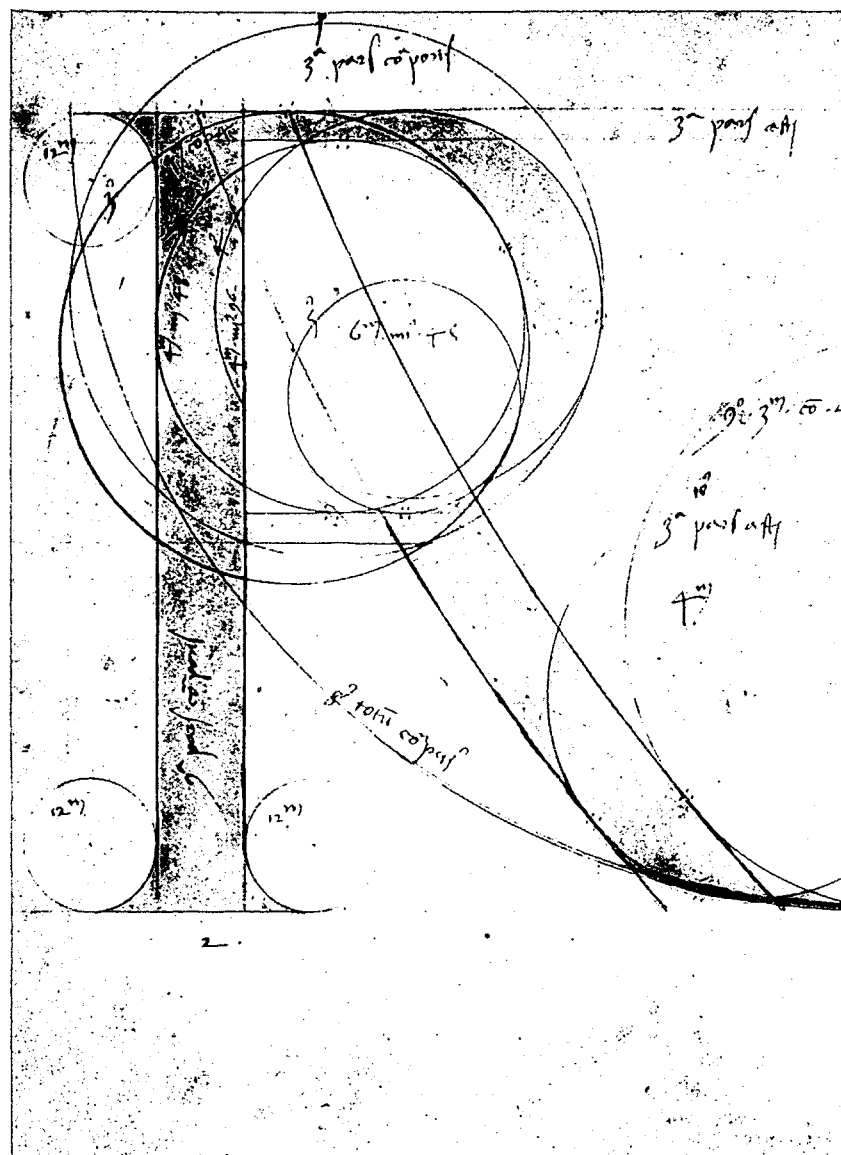
The earliest syllabic or alphabetic signs that evolved from the Egyptian pictographs by a process of conventionalization and simplification retained, to a certain extent and for a long time, traces of their pictorial origin.

The spaces required for the representation of the different objects employed for the pictographs naturally varied just as the actual objects themselves varied in proportion or shape; the more abstract symbols which grew out of the pictographs through rapid writing and abbreviation became purely conventional forms whose pictorial significance was eventually lost or forgotten. These forms became traditional and were adopted by the Phoenicians as

the materials in which they worked nor the tools employed for cutting, had, at any time, more than a modifying influence over the actual shapes of the letters themselves—forms with which the workmen were already familiar and which under their hands gradually developed, by imperceptible refinements, into letter-forms especially suitable to the tools employed. But actually there was no material change or loss of their original or generic characters, the essential shapes, in which varying widths were an important detail, remaining practically unaltered.

The writer's theory seems amply borne out by a comparison of the early Greek letters with their Phoenician originals, the Greek forms, in nearly every instance, following closely the widths of the characters from which each was derived. But whether or not the Phoenician characters follow, likewise, in every instance, the widths of their Hieratic originals, or the Hieratic characters follow the widths of the pictographs they conventionalize, the writer is not able to ascertain, the materials for a careful examination of all the transitional forms not being within his reach.

Moreover, the process of modification from pictures to letter-symbols covered a long period: nor did the forms, at once, assume fixed shapes, but varied with the conceptions of every different maker of them, the nature of the tool he employed, and the material on which he fashioned them. The forms themselves became trite and ordinary, and, as handed on and on, gradually grew away from their pictorial forebears until finally they no longer bore any resemblance to, or even suggestion of, the forms that inspired them, their pictorial significance lost and too deeply buried in oblivion to make resurrection easy. After all, it is not really necessary to press the theory beyond the earliest Phoenician alphabet (1000 B. C.), since Phoenician letters seem to have been the actual final literal development of the constantly changing ideographic symbols through the Hieratic and Demotic writings; and it is largely on the widths of those forms that the writer bases his



TWO LETTERS FROM A MANUSCRIPT ALPHABET OF ROMAN CAPITALS ATTRIBUTED TO LEONARDO DA VINCI
PROBABLY DRAWN ABOUT 1480

THE ROMAN ALPHABET

suggestion, in the absence, as far as he is aware, of any specific statement elsewhere regarding the matter.

In both Greek and Latin paleography large letters are called "majuscules" and are of two kinds. First, Capitals, originally cut in stone and formed chiefly by strokes meeting at angles, avoiding curves except only where the actual shapes of the letters absolutely required curves, as angular characters are more easily cut in stone or metal; second, Unicals, which, when written, are a modification of capitals, curves being freely introduced since they are readily inscribed with a pen.....

The chief difference between inscriptional characters and MS. letters lies in the fact that the stone-cut forms are compound, that is, they are built up, a part at a time, and not made by single sweeping strokes of a pen or brush. They were probably designed *in situ* by a master writer, who was able, by incessant practice with a flat stiff brush, to draw or write rapidly, the actual cutting of the letters probably being left to one accustomed to work in stone.

Minor refinements, and more careful cutting of the curves and serifs, gave a quality later carried naturally into written forms—the square capitals of the fourth century MSS. which are merely a pen-drawn variety of the lapidary capitals and retain a strong resemblance to them. Manuscript letters, however, were simple written shapes in which the

varying widths of the lines composing them are in strict relation to the breadth and angle of the pen used, the mere changing of its direction producing striking results in the character and development of the letters. When letters were written with a broad pen or formed by strokes of a brush, the relation of the thick and thin lines was not the result of deliberate thought, but, rather, was the result of a natural handling of the tool employed. No pencil-outlined forms, later filled in with ink or color, can give such a quality of life, variety and harmony as those produced directly and spontaneously.

Our nature seems to appreciate variety, a quality inherent in Roman letters; while more than one-half of the Roman letters are made of straight lines, the others contain curves which serve to complement and supply the grace demanded. Of Greek letters, two-thirds are straight lined with a paucity of curves. Almost every Roman letter has individuality—an inscription in Roman capitals is full of vital touches.

Through the courtesy of Mr. C. L. Ricketts of Chicago, the writer is permitted to reproduce the two letters shown here from an unpublished manuscript alphabet of Roman capitals attributed to Leonardo da Vinci, and drawn probably about 1480. Of this alphabet a critic has said that "it represents the ultimate refinement in these letters" and this critic says he questions the writer's statement else-

EGYPTIAN HIERATIC	SEMITIC PHOENICIAN	HELLENIC EARLY GREEK	ROMAN EARLY LATIN	TODAY

25 CENT. B.C.

10 TO 9 CENT. B.C.

7 TO 4 CENT. B.C.

200 B.C. TO 300 A.D.

DEVELOPMENT OF A B D R FROM EGYPTIAN WRITING

where that the capitals from the Trajan inscription "are probably the finest in character extant."

The letters of Leonardo are indeed fine, but the writer cannot bring himself to believe that capitals constructed on any geometrical system of lines, squares, circles and angles possess the spontaneity and variety of the freely drawn capitals that precede them, nor does he believe that these particular MS. letters were other than mere studies in form and proportion—rough formulations of a scheme to *reconstruct* and fix the proportions of some existing lapidary characters the great artist admired, later to

inated. The letters vary in shape and proportion; to bring out their full beauty requires a nice discrimination in the spacing and combining of their irregular forms.

For years after the fall of Rome, Latin lettering was retrograde, but with the advent of the Renaissance, pure classic forms of the ancients were revived; and the Italian Renaissance, it may be said, was the "golden age" of lettering. The artists of the Renaissance seem to have grasped the spirit of classicism, and their productions acquired a sense of refinement and grace not always present in the

FLORIBVS'ETDV CVMTEGRALYP

SQUARE CAPITALS, 4TH CENTURY. FROM VIRGIL'S ÆNEID

be drawn by him with that wonderful freedom of line for which Leonardo was justly famous; or, perhaps, for use as model letters in some form of medallic art.

Moxon says of Roman letters that they "were originally invented and contrived to be made and consist of circles, arches of circles, and straight lines; therefore, those letters that have their figures entire, or else properly mixed, so as the course and progress of the pen may best admit, may deserve the name of *true shape*." But these self-same curves, arcs of circles, and straight lines make up also the letters that we do not always consider "true shapes," nor is it possible to entertain the opinion that all letters, although actually composed of these very elements, will necessarily submit to analysis or be reducible to set rules of formation. Beauty in letters depends on the adaptation of each of its parts to every other in a well-proportioned manner, so that their presentation as a whole shall satisfy the esthetic sense. Harmony, grace, and symmetry are gained by the blending together of the fine strokes, stems and swells in their proper relations and not by the mere blending of geometrical elements common to all forms, good or bad. Beauty is something much more subtle than geometry. The curves in the Trajan capitals are not simple geometrical curves, but are carefully considered quantities which impart a character to the forms that no mechanical construction can possibly give. Drawn freely, untrammelled by bow-pen, straight-edge, or mechanical rule, in the pursuit of distinction and style, each new line leads on to new difficulties to be overcome, to new subtleties of form and to constant varieties by each change of taste or fancy. So far as we of today are concerned the Trajan alphabet is primal.

The great merit of Roman capitals is simplicity; every useless and meaningless line has been elim-

inated. In Persia, a sentence written by a master of calligraphy is treasured as we might treasure a drawing by Holbein; the severe purity of the lapidary letters of the Renaissance produces a thrill of pleasure in the same way that the subtle proportions of a classic column move men to a desire for emulation. These artists of the Renaissance, however, added little to the essential forms already established by the early craftsman, so that their work needs no further mention here.

Through all the years since the first use of Roman capitals, scribes and printers have been developing uncials, half-uncials, capitals, lower case letters and italics; the original form of the Roman majuscule from which each of these later forms is derived, has been retained in all its essentials and still holds an organic place in the books and inscriptions of today. And especially is this apparent in the stonecut inscriptions of the present. Other forms of lettering used in common commercialism have suffered, yet the fine tradition of the lapidary capital still persists. Freer forms based on metal types or on hand-lettering seem mean, trivial, and without dignity when inscribed in stone. Much modern work seems to lack the spirit of delight in fine craftsmanship so evident in the old work.

Letters, to be classic, need not be cast in Greek or Latin mould; if expressed clearly as a Greek or Roman might have rendered them, with entire freedom from whims and with a full understanding of the necessity for directness, no frigid adherence to or pedantic prejudice for the Greek or Latin forms themselves is essential. Classicism, therefore, is not the mere reproduction of those wonderful creations, but, instead, is the craftsman's individual re-expression, in the spirit of the classical, of the thought underlying those ancient characters.



NEW LIBRARY BUILDING FOR DARTMOUTH COLLEGE, HANOVER, N. H.

JENS FREDRICK LARSON, ARCHITECT

AN OFFICE COMPETITION

By Jens Fredrick Larson

GENERALLY, WEATHERVANES ARE COPIES of standard old designs which are quite beautiful in themselves but mean nothing on a new building. It seemed to me that on my new library at Dartmouth it would be wise to express Dartmouth tradition in some way, and a weathervane seemed the logical place to have some fun. I, therefore, asked the men in the office if they would be interested to enter a competition for a design which should interpret the tradition of the College. For a prize I offered a Dunhill pipe. The jury was composed of Mr. Edgerton, Dean Gray, Mr. Goodrich and Prof. Ames, all members of Dartmouth Administration or Faculty.

Everyone entered into the spirit of the competition in a splendid way. The competitors were keen to study the old history of Dartmouth, and various members of the Faculty aided them in their research. The jury was as anxious as I to obtain a weathervane which would express the very interesting tradition of Old Dartmouth.

Dartmouth, as is perhaps well known, was founded in 1769 by the Rev. Eleazar Wheelock, who had started the school in Connecticut for the higher education of the Indian. Occom, a full-blooded

Indian, was the first missionary to England to raise funds. The Earl of Dartmouth became interested in Occom and became President of the first Board of Trustees; hence the name "Dartmouth".

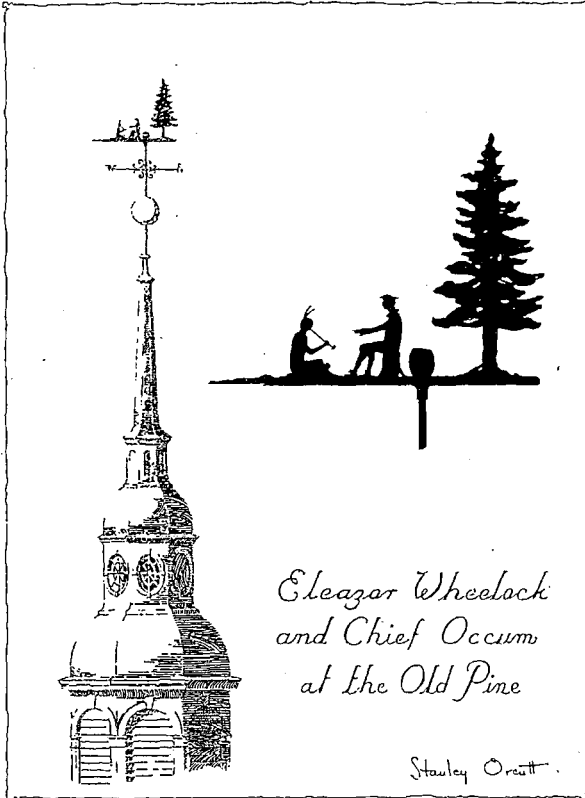
The jury had great difficulty in awarding the prize. They finally selected Mr. Stanley Orcutt's design which shows the old Dartmouth Pine with Eleazar Wheelock, backed by his barrel of rum, smoking a pipe of peace with Occom. The stump of the old pine is still used by each succeeding Commencement Class as a council spot to smoke a pipe of peace and to deliver orations. There is a Dartmouth song about Eleazar and his five hundred gallons of rum which is always sung at football games and other Dartmouth gatherings, to the effect that

*"Eleazar Wheelock was a very pious man.
He went into the wilderness to teach the Ind-i-an."*

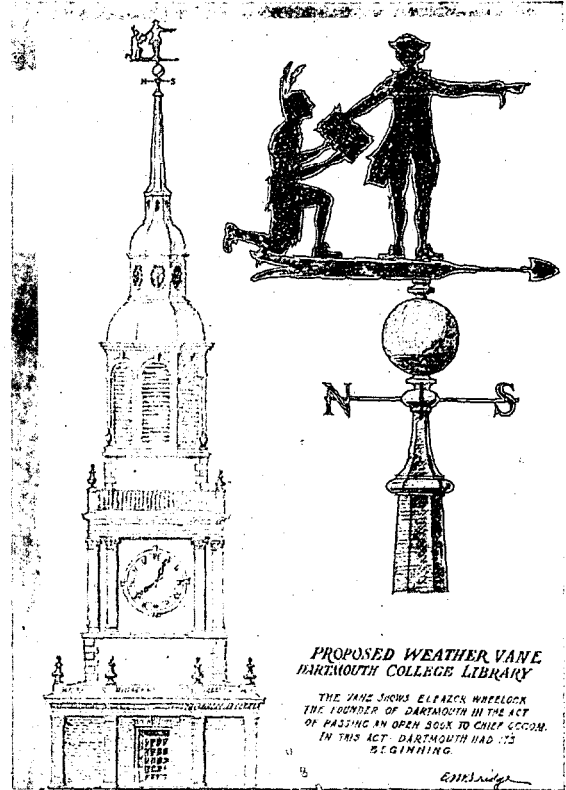
*"Eleazar was the Faculty, and the whole curriculum
Was five hundred gallons of New England rum."*

Of the designs submitted by Mr. Granger, the one portraying Occom and His Raft was considered

PENCIL POINTS



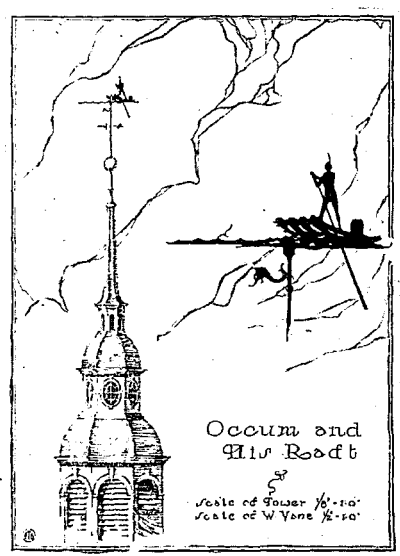
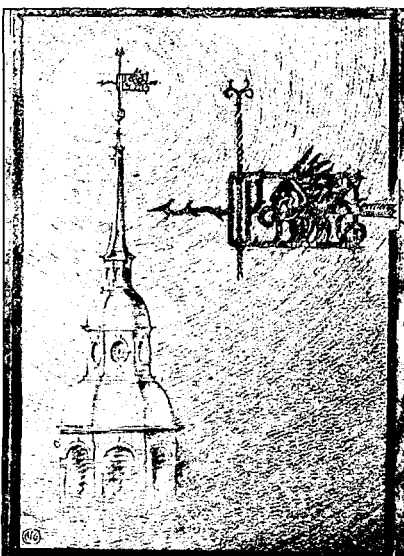
PRIZE WINNING DESIGN BY STANLEY ORCUTT



DESIGN SUBMITTED BY E. M. BRIDGE

by the jury to be excellently worked out but it was finally decided not quite true to tradition as Occum did not go down to the sea on a raft but used a canoe, the canoe being the accepted mode of transportation at that time. The Indian on Horseback is also a splendidly worked-out design but horses were not in vogue here at that early period. The Indian's Appeal for Greater Learning and the Indian's Head were delightful conceptions.

Mr. Bridge submitted the design which shows Eleazar Wheelock passing a book to Occum, which would have proven a good silhouette for the height at which the weathervane is to stand. The vane is to top the tower of the Library at a height of two hundred feet above the ground. This tower is to be the center of the Dartmouth plan and, rising above the trees and surroundings of the campus, will be seen from all roads leading to Hanover.



DESIGNS SUBMITTED BY ALFRED THOMPSON GRANGER

PENCIL POINTS
SERIES
of
RENDERINGS
IN
COLOR



RENDERING IN WATER COLOR BY H. VAN BUREN MAGONIGLE

Size of Original, 24" x 41"

Study for the Perry Memorial, Lake Erie

H. Van Buren Magonigle, Architect



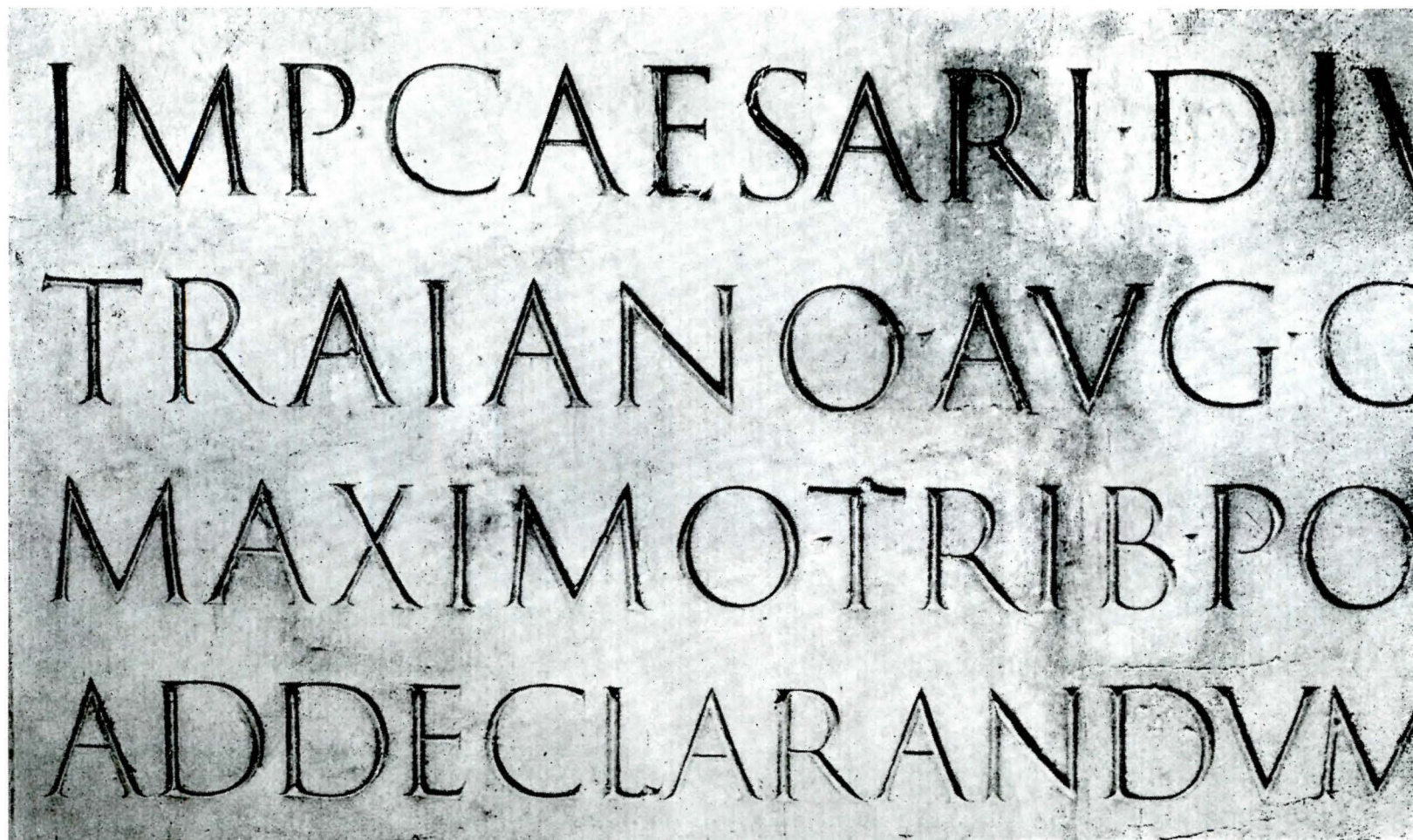
RENDERING IN COLORED PENCIL AND OPAQUE WATER COLOR BY O. R. FREEMAN

Size of Original, 18" x 24¾"

Study for the Seaside Hotel, Atlantic City

Lockwood Greene & Co. Inc., Architects

PENCIL POINTS
SERIES
of
RENDERINGS
IN
COLOR



LETTERING FROM TRAJAN'S COLUMN, ROME—CUT ABOUT 114 A.D.

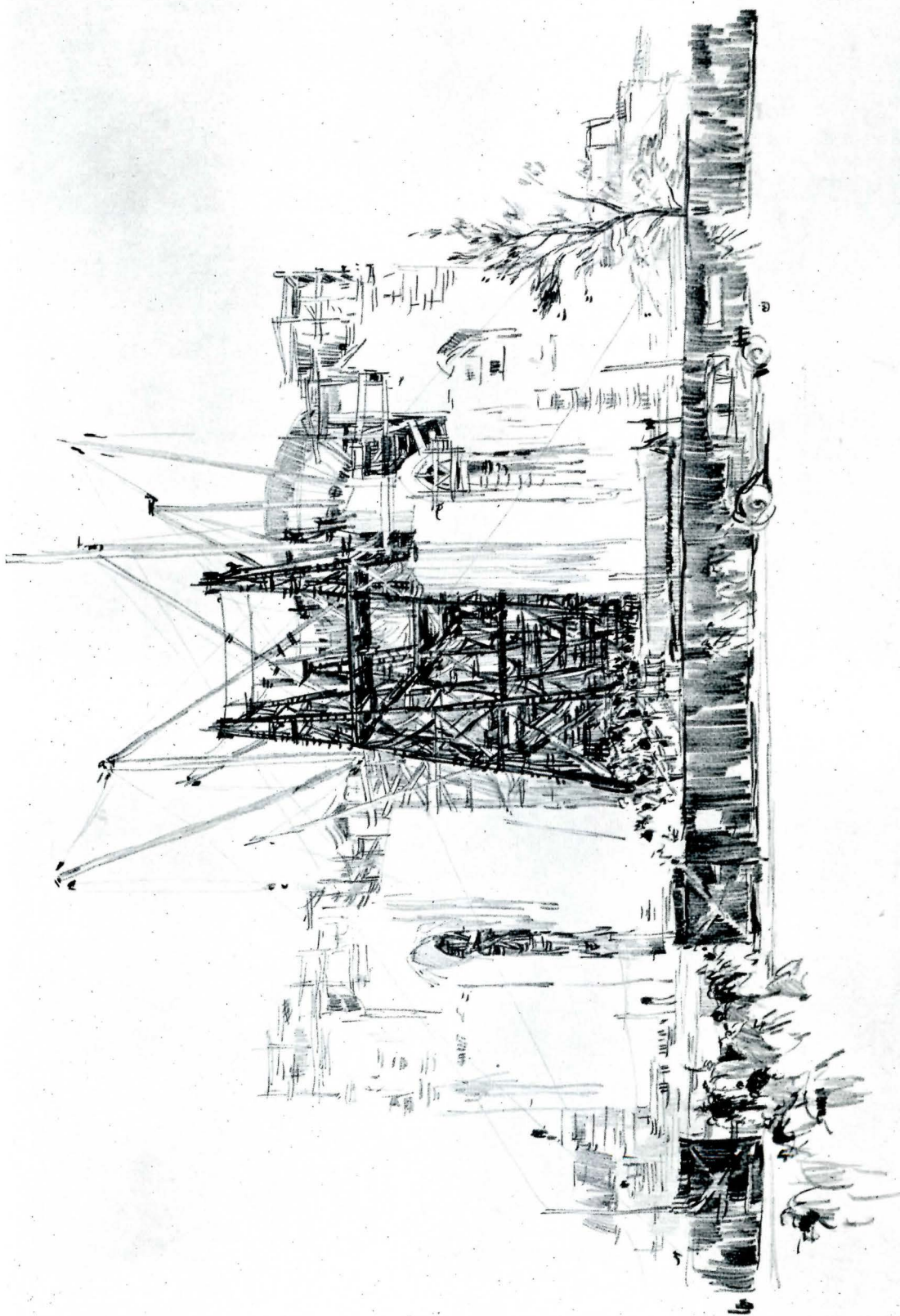
REPRINTED FROM "ARS TYPOGRAPHICA"

PLATE XLII

VOLUME VII

NUMBER 12

The inscription reproduced on the other side of this sheet is taken from the Trajan Column in Rome. This monument, erected about 114 A. D., furnishes one of the very finest examples of Roman incised architectural lettering.



PENCIL SKETCH BY A. L. WILSON
"SUNDAY AT THE CATHEDRAL OF SAINT JOHN THE DIVINE"

PLATE XLIII

VOLUME VII

NUMBER 12

This pencil sketch by A. L. Wilson was done with a refreshingly free technique which gives it a breezy individuality. The medium used was carbon pencil on cameo paper. Size of original, about 16" x 11".



RELIEF PANEL FOR ASTORIA, L. I. WAR MEMORIAL
GAETANO CECERE, SCULPTOR

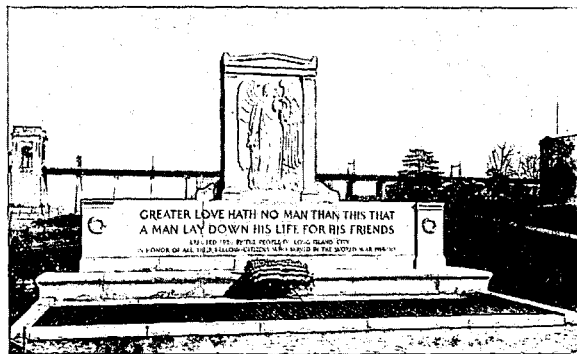
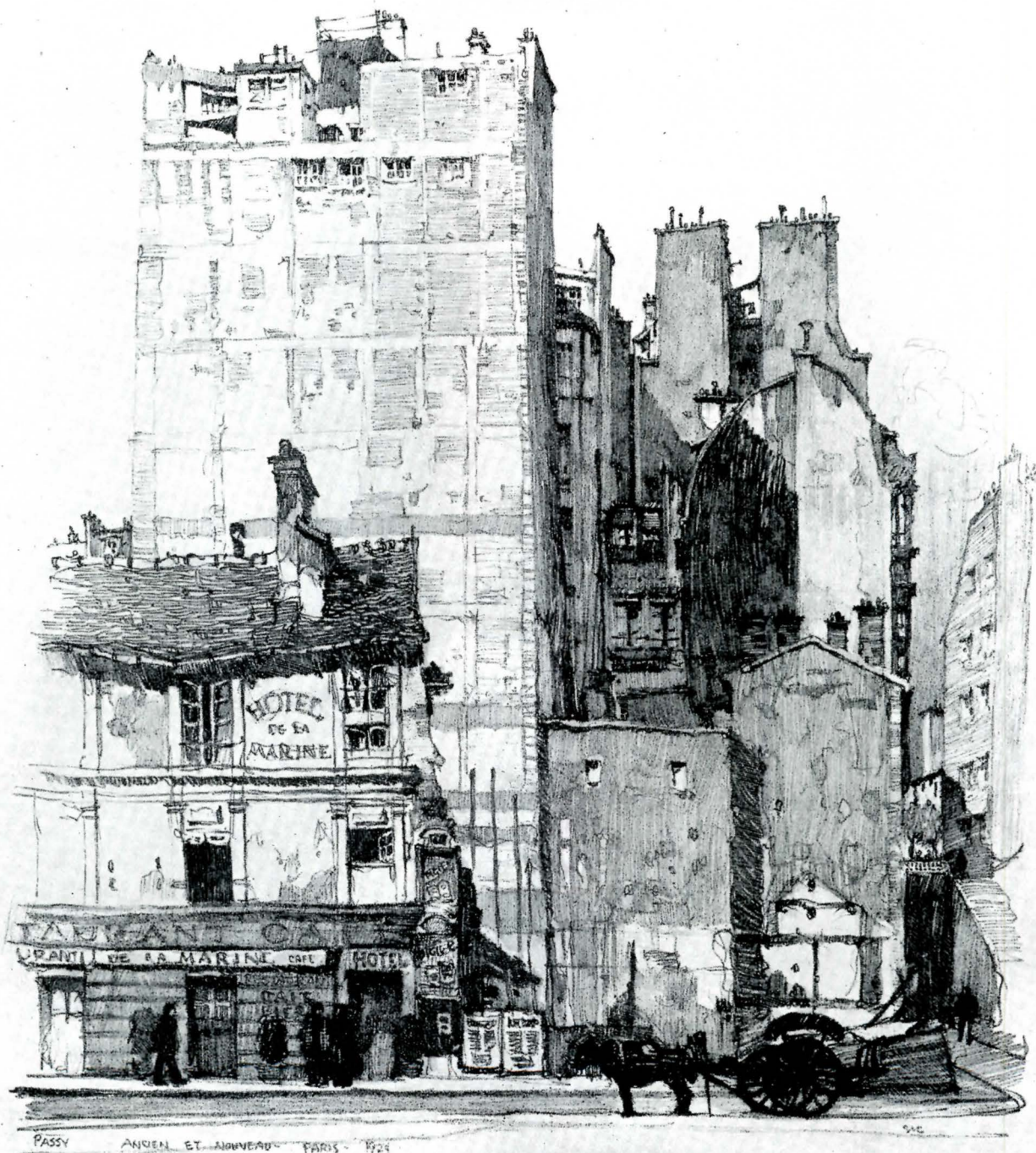


PLATE XLIV

VOLUME VII

NUMBER 12

On this plate is reproduced a photograph of the full size clay model for the panel of the Astoria, L. I. War Memorial at Astoria Park. The monument, shown in the small figure above, was unveiled November 11, 1926. Paul P. Ruehl of New York was the architect with Harry Warren associate architect and Gaetano Cecere sculptor. The panel, which is about 7 feet high, is carved in gray granite.



LITHOGRAPH BY SAMUEL V. CHAMBERLAIN
"THE OLD AND THE NEW," PARIS

PLATE XLV

VOLUME VII

NUMBER 12

We reproduce here another of the series of lithographs by Samuel V. Chamberlain comprising a group of "Twenty Lithographs of Old Paris". The subject illustrated contrasts the picturesque decrepitude of the older buildings with the severe geometry of the new "skyscraper" apartment.



W H I T T L I N G S

ARCHITECTURAL LEAGUE OF NEW YORK

NEXT WINTER THE LEAGUE will enter upon its forty-sixth year of existence. On the face of it, this does not seem of sufficient importance to warrant its appearance as a news item. Yet, to those who have watched its progress from year to year and have noted the vigor of its internal life, and the scope and importance of its public exhibitions, the forty-sixth year is full of significance.

Its internal activity is only held in check by limited quarters and by facilities which are inadequate. In a make-shift studio a life class draws every Monday evening. On Tuesday evenings, the etching press is used for printing from plate or from stones. Every Thursday evening, a dinner is held, followed by a program of one kind or another designed to either instruct or to entertain. Very frequently an instructive program turns out to be absorbingly entertaining, as in the case of November 4th, when dry point etching upon a lithographic stone was demonstrated by J. Scott Williams, the printing of the evening's work being cared for by George Miller, an experienced professional printer of etchings and lithographs.

One week earlier was "Ladies Night", when the program was more entertaining than instructive, for the best of reasons—what was presented to the audience was too difficult to permit of emulation. Mirio and Desha gave a spirited dance, "Adagio", with Miss Black assisting at the piano. This proved to be a portrayal of courage combined with audacity on the part of both dancers, for a mis-step or a false calculation on the part of Mirio might have resulted in bodily harm to his charming partner. It was a dance composed by the performers for eventual use before the public in a vaudeville circuit. The audience was captivated by the grace and skill of the performers. This dance was preceded by a very amusing impersonation of Beatrice Lillie by Oscar Widman, a talented member of the League who has frequently demonstrated his histrionic gifts.

The side of the League's life which the public sees will be shown effectively at the Grand Central Palace between February 14th and March 5th, 1927. Here also the audience will be instructed and entertained. In 1925 a similar exhibition was carried out at the "Palace", which amazed visitors by its size and scope. The exhibition of 1927, held in conjunction with an exhibition of Allied Arts, will not be as large as the one in 1925, as it was felt that the earlier effort was really too big to be satisfactorily seen in the limited period available. These annual exhibitions always attract a large body of men and women interested in architecture and the allied arts, and a certain number come to New York at that time solely to see this exposition. In order to increase the educational value of the effort, thereby inducing a still larger number of architects, decorators and craftsmen to come to New York at that time, it is definitely arranged that there will be a series of conferences during the mornings of the first week.

On Tuesday, February 22nd, the subject of this, the first conference, will be "Architectural Polychromy in Ancient Practice". Mr. Leon Solon, as Chairman of this day's program, will read a paper on Polychromy in Ancient Greek Practice. Mr. Milton Medary will cover color in Gothic Architecture. A third, not yet chosen, will deal with Oriental practice in olden times.

The next morning, February 23rd, the subject will be "The Architecture of Stage Scenery in Theatres and in Movie Studios". Mr. Howard Greenley will act as Chairman of this program and will be assisted by one or two others.

On Thursday morning, the subject will be "Architecture in Form and Color". The Chairman, Mr. H. Van Buren Magonigle, will be assisted by James Monroe Hewlett and one or two others. It may be assumed that they will point out how the lessons of the past suggest to the modern architect novel ways of combining color with the new forms

which are being evolved as a result of modern legislation affecting building heights and set-backs.

On the morning of the 25th, the topic will be "The Value of the Skyscraper in Modern Business". Mr. Harvey Corbett will act as Chairman of this program and will be assisted by one other.

This abbreviated list of the speakers connected with this series of conferences is the best that can be secured at this early date. The idea of holding such symposiums is new and frankly experimental. It is essentially a plan full of potential value. When could be found a better time and a better place for the gathering together of hundreds of architects, painters, sculptors, decorators and landscape architects than during the Annual League Show and in close proximity to the exhibits?

AMERICAN ACADEMY IN ROME

FROM A LETTER recently received by C. Grant La Farge, secretary, from Frank P. Fairbanks, Professor in Charge, School of Fine Arts, we quote the following:

"The new appointees in the School of Fine Arts have all arrived and settled in the Academy. Deane Keller, the new painter, reached the Academy on October 8th, after having visited the galleries of London, Paris, Florence and Siena. Keller has begun sketches for his first year composition, a group of three figures. We have also applied for permission to enable him to copy a detail of an altar piece by Mantegna in the church of S. Zeno Maggiore in Verona and to work in the chapel of Madonna of the Arena in Padua, where he wishes to make a sketch of the general layout of the Giotto decorations.

"Webel, landscape architect, shortly after reporting in Rome, went to Florence, where he saw his predecessor, Newton. He took occasion during his trip to visit and compare eleven of the gardens in and about Florence, spending very nearly the entire month there. On his way to Rome he visited Siena and Orvieto.

"Alvin Meyer, retiring sculptor, left the Academy about the tenth of October, turning over to Kiselewski, the new sculptor, a quantity of studio material that he had collected during his four years at the Academy. Kiselewski has begun to block out a head in stone, as a process of warming up for his regular work.

"C. Dale Badgeley, the new architect, and Stuart M. Shaw, (replacing Douglas for this year) have both made trips to Ostia and Hadrian's Villa with Director Stevens.

"Of the older men, Fraser, architect, has concluded his restoration of a terme at Hadrian's Villa. Finley is progressing with his painting, and Camden has a seated figure of an Apollo, finished in small scale. He has a bust in progress, and his figure of a David is almost completed.

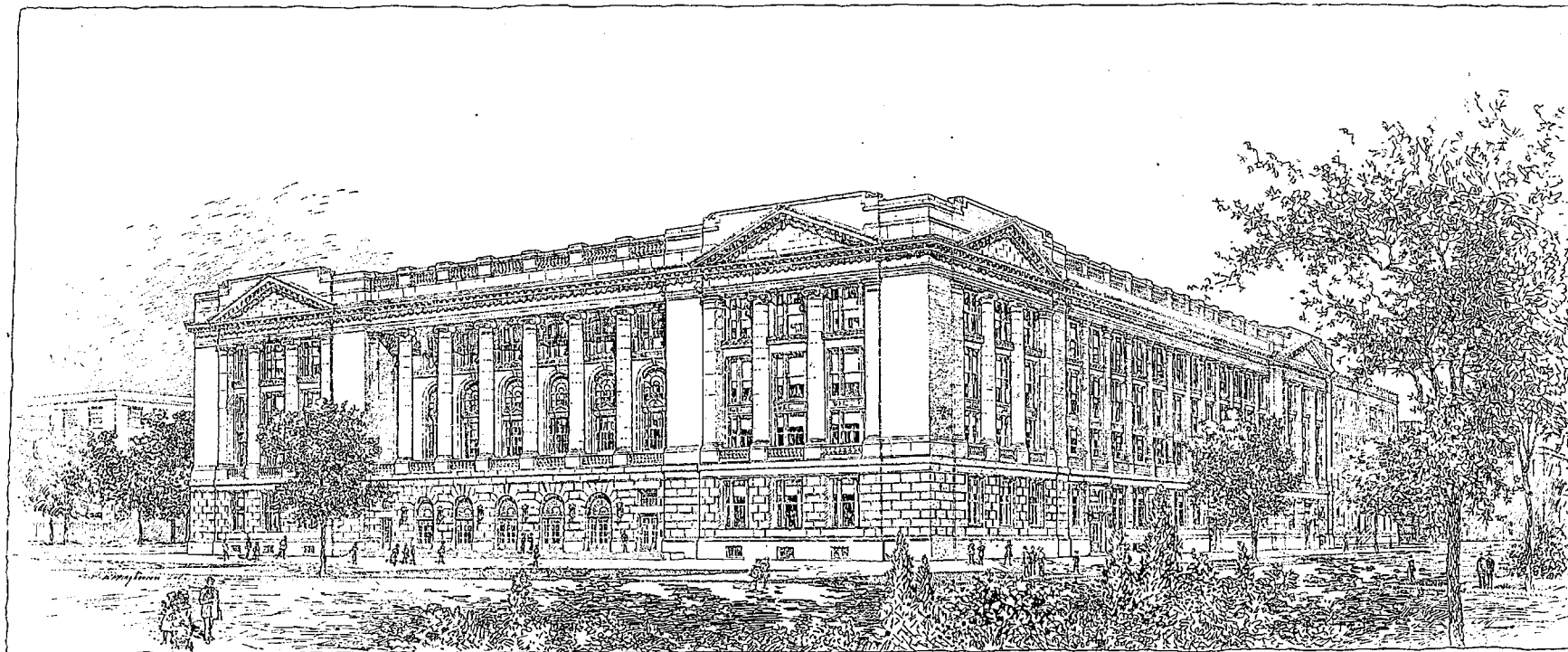
"Mueller, second year painter, has a figure composition under way, and Hancock, sculptor, has just returned from traveling to carry on his single figure of a trumpeter, at full size. He has a very carefully finished shepherd boy, with bag pipes, at about one half life size.

"The work of the large triptych by Bradford progresses. He has developed a cartoon of a Perseus and Medusa."

"Prof. Lamond informs me that Howard Hanson's new symphonic poem, "Pan and the Priest", was played at Queen's Hall, London, on Sept. 28th under the direction of Sir Henry Wood. All the newspapers gave considerable space to criticism of the work. *The Morning Post* of Sept. 30th said: "The principal interest at the concert lay in Howard Hanson's symphonic poem, 'Pan and the Priest' performed for the first time. There were distinct merits in the work, which indeed I thought one of the most attractive of the modern American school yet heard in this country. It is well-planned and well carried out, with themes that are effectively contrasted and orchestral colours that strike without dazzling the musical eye."



WASH RENDERING BY CHARLES F. EPPINGHOUSEN
ROOSEVELT HIGH SCHOOL, CHICAGO, JOHN C. CHRISTENSEN, ARCHITECT



PEN-AND-INK RENDERING BY CHARLES F. EPPINGHOUSEN
THE CRANE TECHNICAL HIGH SCHOOL, CHICAGO, JOHN C. CHRISTENSEN, ARCHITECT

ATELIER OF LOS ANGELES ARCHITECTURAL CLUB

THE ATELIER OF the Los Angeles Architectural Club entertained itself with a sumptuous banquet recently, in one of the private dining rooms of the "Casa Felipe", a delightful little café of Spanish Renaissance design on West Seventh Street.

As the last strains of the drinking song from "Opus 57" by Heinz, died away, those gathered about the festive board were called upon to give their right names, together with the names of their respective employers. Nominations of officers for the ensuing year were called for at this time, and a very spirited election contest was soon in full swing. When the smoke of battle and El Ropos had cleared away, the gaunt and haggard frame of George Eulless Masters loomed forth, triumphant but "bottle scared", as the Massier-elect.

After diligent search was made, the diminutive J. Raymond Wyatt was found with the portfolio of the office of Sous-Massier under his wing. Herbert C. Anset was sentenced to a year's hard labor as Librarian, Secretary, Chief Custodian, or whatever else needed doing.

Speeches of acceptance and vows of fealty and allegiance were made by the incoming officers, whereupon the retiring officers, Harold Abrams and Harvey Smith, sang their little swan songs.

Mr. Walter Davis, one of our Patrons, gave a very inspiring pep talk, emphasizing the importance of raising our scholastic standard and of maintaining and strengthening our organization.

The reading of the treasurer's report was followed by a discussion of the financial policy for the ensuing year, which may be of interest to other Ateliers. Hereafter all members will pay a matriculation fee at the beginning of the year or when entering at any time during the year. This fee is to be used for purchase of equipment and additions to the Atelier library. Monthly dues sufficient to cover regular current expenses are to be collected, and a member found guilty of non-payment of dues forfeits his rights and privileges in the organization and must pay another matriculation fee before being reinstated. In this way we hope to build up a more permanent organization, and wipe out the large inactive list that has been carried on the books.

A plea for donations to the library was voiced at the meeting, it being pointed out that we now have a responsible person in charge of the library, which is kept under lock and key at all times. (Architects of Los Angeles and all way points please note.)

The Atelier has in its possession a rather incomplete set of McKim, Mead and White plates, and an effort is being made to obtain the missing numbers, in order that the whole set may be properly bound. We have duplicates of some of the plates, and by a little swapping around, together with a bit of charity, we hope to be able to round-up enough for the binder to start one. Big hearted individuals may receive a list of the missing plates from the Librarian (Los Angeles papers please copy).

Mr. Fitch Haskell and Mr. Lee Fuller have each taken half of the analytiques and projets under their wings for criticism of the current Beaux-Arts problems, and a large class is well under way.

H. B. S.

ATELIER DERRICK, DETROIT

THIS ATELIER now in its third season has begun the season's work in connection with the Beaux-Art Society with a group of fourteen men who are taking the regular problems. There are six additional men who are taking preliminary work before entering upon the regular course of problems.

A great deal of interest and enthusiasm are being displayed by the members and we look forward to a very successful year. It is hoped that this zealous group of workers will form a nucleus of a very large and successful Atelier which may develop into a well established architectural club. If this proves to be the case it will fill a long felt want in the City of Detroit and will be of great value to the architectural and allied professions in this city. The support of the practicing architects of Detroit is requested to insure the results which we hope for.

The Patron of this Atelier is a member of the faculty of the University of Michigan and with the co-operation and assistance of the Dean of the Architectural Department of that University we are looking forward to great accomplishments in the future.

PRATT ARCHITECTURAL CLUB

DEAR MEMBERS AND FRIENDS: The Annual Meeting of the Pratt Architectural Club at the Fraternity Clubs' Building November 19th is o'er, also the wonderful dinner with its accompanying good time. About 75 men attended and they will freely admit a most enjoyable night even though we included a regulation business meeting. The business meetings usually have a way of being very boring but there was no doubt left in our minds that even this part of our program was successful and interesting.

Of course, no real dinner is complete without a speaker. Through the most valiant effort of our own Wm. H. Gompert, Architect for the Schools of New York, we had the distinct pleasure of hearing Mr. Kenneth M. Murchison, an architect of national repute. As a speaker he is second to none.

Then it was our pleasure to hear some school history and reminiscences from Mr. Walter Scott Perry, Director of the School of Fine and Applied Arts.

He also talked feelingly to "his boys" and the Science and Technology representatives. A bully talk and well received.

Mr. Franklin C. Edminster, contrary to previous rumors, chatted awhile. We believe Mr. Scott's compliment to us on getting Mr. Eddie to talk was very nice, but this is his third speech for the Pratt Architectural Club.

Mr. Frank P. Price, Professor of Engineering, acknowledged an introduction but strangely did not present one of his most interesting stories. (Guess he is so busy on his manuscript?)

We had four more guests whom we gladly welcomed and from each we heard some truths (even though they jarred) as to how others see us. As we are only the Publicity Committee we cannot insert our personal agreement without first consulting the Board of Governors, but we will admit unofficially it was not difficult to agree with some of the remarks of the S. & T. men. The guests were W. H. Barlow, Chairman, S. & T., Alumni Council; S. K. Fox, President, Industrial Mech. Eng. Alumni; B. J. Knudsen, President, Industrial Chem. Eng. Alumni; and A. Thornton Bishop, President of the Art Alumni. We would not mind speaking ourselves if we were guaranteed the vociferous applause showered on the speakers that night. Even our Chairman Ritchie received a good bit regardless of the Scotch stories etc., he offered. The Dinner Committee are to be commended highly for their efforts and evident success. More power to them.

The members approved a scholarship and Architectural Library donation at school for which we are glad. They also looked forward to the first issue of the P. A. C. News our official bulletin. (Send your address so that you will get your copy.)

So, fellow members and friends, we are sorry for those who did not come and glad we were among those present. With this closing outburst we send our best personal regards and hope to have twice as many members at our next gathering.

Cordially,

p.g.k., *Chairman*
PUBLICITY COMMITTEE.

PERSONALS

C. L. HUTCHISSON, ARCHITECT, has removed his offices to the Staples-Powell Building, Mobile, Alabama.

MURRAY KLEIN, ARCHITECT, has removed his offices to 65 Court Street, Borough Hall, Brooklyn, N. Y.

EDWARD M. PLANT, ARCHITECT, has opened offices for the practice of architecture at 705 Exchange Bldg., Miami, Florida.

C. WILLIAM SWANSON, ARCHITECT, has opened offices for the practice of architecture at 21 High Street, Pawtucket, R. I.

LEVY & FRICANO have opened offices for the practice of architecture at 152 West 42nd Street, New York.

D. WENTWORTH WRIGHT, ARCHITECT, has moved his office to 185 Maplewood Ave., Maplewood, N. J.



STUART M. SHAW

STUART M. SHAW (Columbia, 1925) is now at the American Academy in Rome filling the vacancy left by illness of the senior architectural member. The appointment, coming through W. A. Boring, director of the Columbia University School of Architecture, is for one year. It was cabled to Shaw while he was in Paris. In October he departed for Rome.

In June, 1925, he was awarded the Perkins-Boring Traveling Fellowship entitling him to a year of study in Europe. The winning thesis—"A Model County Court House"—was cut from its frame while hanging in a hallway of the school, during the summer. Neither the project nor the thief have been discovered.

Shaw was further honored at Columbia with the medal given every year by the American Architectural Association to the man excelling in classwork and design in each of sixteen schools.

Going first to England, in August, 1925, and thence to France, his most thorough researches during the last year have been in Spain and Italy, with Paris as headquarters. From March 1 to August he studied in Italy using Rome as a base of operations, making his home at the American Academy. While there he completed his *envoi* for the Perkins-Boring fellowship: a measured drawing of San Francesco Romano, a church in the Forum.

He is the son of Dr. and Mrs. R. E. Shaw, formerly of Indianola, Ia., temporarily of Washington, D. C. He graduated from Simpson College at Indianola in 1921 as a Bachelor of Arts and went to Columbia for architecture the following fall. For two summers he worked in the offices of Proudfoot, Rawson, and Sauers, of Des Moines. W. T. Proudfoot is his uncle. Another summer he was draftsman for the state architect at Albany. He is a member of Alpha Tau Omega.

THE JAMES HARRISON STEEDMAN MEMORIAL FELLOWSHIP IN ARCHITECTURE

SECOND COMPETITION

THE GOVERNING COMMITTEE of the James Harrison Steedman Memorial Fellowship in Architecture announces the second competition for a Fellowship of the value of fifteen hundred dollars, the holder of which is to pursue the study of architecture in foreign countries, as determined by the Committee and under the guidance and control of the School of Architecture of Washington University, St. Louis, Mo.

This Fellowship is open on equal terms to all graduates in architecture of recognized architectural schools of the United States. Such candidates, who shall be American citizens of good moral character, shall have had at least one year of practical work in the office of an architect practicing in St. Louis, Mo., and shall be between twenty-one and thirty-one years of age at the time of appointment to this Fellowship.

Candidates who are holders of a degree not conferred by Washington University are required to submit with their application a transcript of the record of their scholastic work.

Candidates must be sponsored by the architect in whose office they are taking, or have completed, the year of practical work required for eligibility to this Fellowship. Each application must also be endorsed by at least two other members of the American Institute of Architects.

Application blanks for registration can be obtained at any time upon written request addressed to the head of the *School of Architecture of Washington University, St. Louis, Mo.*, to whom all candidates are required to forward their application blanks, properly filled out not later than January 14, 1927.

CINCINNATI ARCHITECTURAL SOCIETY

THE CINCINNATI ARCHITECTURAL Society, this year, is bigger and better than ever. The annual election of officers was held at the October meeting and the following men elected. G. A. Linder of Samuel Hannaford Sons was chosen president, W. B. Ward of Teitig and Lee, Secretary, and C. O. Boyce, who has recently opened an office of his own, was elected Treasurer. With the above mentioned men at the head of the organization the society should experience one of the best years of its existence.

ATELIER HIRONS-MORGAN B.A.I.D.

OLD WINE IN NEW bottles, has the same kick, you remember, as the original. (Seems there's so few old bottles these days.) Hirons-Morgan is now in its new double-size container, confident of filling it with the same old spirit. 769 First Avenue is the label. Membership is expanding rapidly. More of that anon.

This means that Hirons-Morgan has altered somewhat. Since Village days of yore, and by accommodating more students, it hopes to be able to carry the old tradition farther than ever.

At a meeting, November twelfth, an annual affair, new officers were elected: *Massier*, Andy Euston; *Treasurer* Sam Baum; *Secretary*, Joe Judge; *Librarian*, G. W. Sommer; *Sous-Massier*, Charlie Beeston; *Chef-de-Cochons*, C. H. Johnson. This left almost everyone satisfied. Ex-Massier indicated what arduous duties were in store for each of the new incumbents. The Treasurer then pleaded for a revision of the dues to take the place of the "Book Fund". This was quickly agreed to and adjournment was in order.

All faces are turned toward a housewarming to take place at an early date in December. And all the older, as well as former members of the atelier, are expected to be on hand. Plans for a rousing good time are going forward. Nuf sed. PLEASE NOTE THIS: Paris Prize Drawings circulating among the colleges under the name of "Atelier Hirons Paris Prize Exhibit", and consisting of work of Euston, De Ghetto and Thomas, have been lost track of. Will the present holders please communicate with us?

NOTES ON COLOR RENDERING

ONE OF THE GREATEST difficulties to be met in a large office where time is always an element in the initial stages of a job is to turn out quality work of the size desired in the time allowed. With the small job, the one-man client, a small sketch and personal explanation will suffice, but with the large job there are committees and financial groups and what-not who must be shown early in the game, and quickly, some idea of what is being done for them. The small sketch is out of the question, a large picture in color is what is wanted and furthermore, as plan sketches are probably being done at the same time, the picture maker must be able to make changes up to the last moment.

These three requirements of size, speed, and ability to make changes have brought about a process, a technique and a use of materials to meet the demands.

Vanishing points and the detail one falls into in a large perspective make impossible an initial layout at large scale. The problem is studied in perspective at small scale, $\frac{1}{8}$ " or $\frac{1}{16}$ " on a large group. Various viewpoints and eye levels are tried out, and, when a general idea, both as to design and perspective presentation is finally arrived at, this small scale sketch, accurate, but devoid of any great detail, is "photostated" up to a large size and detail added or changes made. This second sketch may be again photostated up to the final size or photographed and printed enlarged to final size on a good quality water color surface paper. If a photographic enlargement, there is no further pencil work. If a photostatic enlargement, thin tracing paper of good quality is stretched over the photostat and a pencil drawing with a 6B pencil is made on the paper, often carried to a finished pencil drawing. So far, whether photograph or pencil rendering, no color has been used.

The problem of necessary last minute changes make impossible the use of ordinary water-colors or pen and ink, and lack of permanence bars pastels. Oils are out of the question, both from the standpoint of change and drying. So the colored pencil is taken up first as a solution of the problem, but big sky areas, and broad brick or stone walls present too slow and uncertain work, difficult to cover smoothly and requiring such a heavy coat of pencil color that later shading would not stick, so opaque water color is combined in use with the colored pencils, and, so far, has made good, with the exception that great care must be used so as to avoid laying on the opaque color too thick, for it flakes off easily.

As to method, once the pencil drawing or photo enlargement is ready, the sky and all broad surfaces are laid in with an opaque ground color, the sky graded and clouds done in the one wash. The main light and dark planes of the structure are done in opaque. All detailed shading, grading of shadows, and foliage is done in colored crayon or pencil, a palette of forty-eight colors being used. Where the color of material is being indicated the stroke takes the direction of the material, brick in horizontal lines, etc. Where shadow is being laid in the stroke usually crosses that of the material, giving a screen effect and vibration to the color, a depth that no solid wash can give.

Both the opaque and the crayon admit of many changes, and, with due care a drawing can by this process be turned out with the first sketch plans which will have, incorporated in it the very last changes, and serve no small part in presenting clearly to the client the plan and idea of the architect.

O. R. Freeman

A CORRECTION

ON PAGE 685 of the November issue of PENCIL POINTS there appeared a rendering of the Temple Adath-Israel, Boston, which was attributed to McLaughlin & Burr, Architects. This caption is correct so far as it goes, but it should have contained the further information that C. Howard Walker and Charles A. Coolidge were associated with the job as advisory architects. We regret the omission.



O. R. FREEMAN

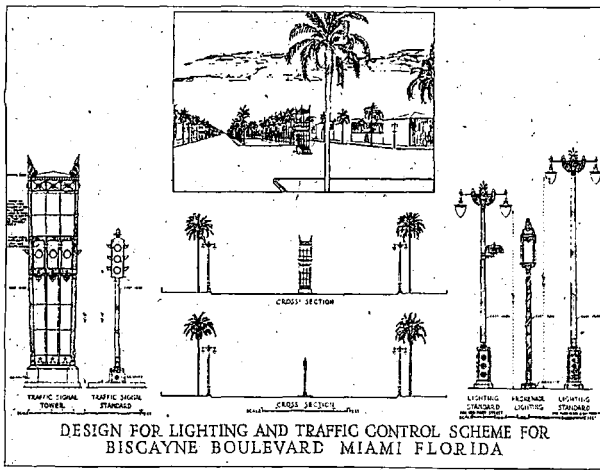
O. R. FREEMAN who is the author of one of our color plates in this issue, was born in Helena, Montana in 1892. He is a graduate in Architecture of the Massachusetts Institute of Technology, class of 1915. While at Tech he was very active as a designer of scenery, posters, and so on for the annual "Tech Show", and was, in addition, author of the show in 1915. The same year he was art editor of the school year book. In 1916 he won the Boston Society of Architects prize, which was competed for by students at Harvard and Technology. Upon graduation he joined the office of Kilham, Hopkins and Greeley, where he remained until January, 1926, except for two years' service with the 316th Engineers. Since January, 1926, he has been with the firm of Lockwood Greene & Co., Inc., Architects, as a designer and draftsman. Mr. Freeman has made many renderings for architectural firms in Boston where his work is well known. As a hobby, he has for a number of years interested himself in the work of the boys division at the Boston Y. M. C. A., where he has established a number of boys' clubs.

LAST MONTH'S COLOR PLATES

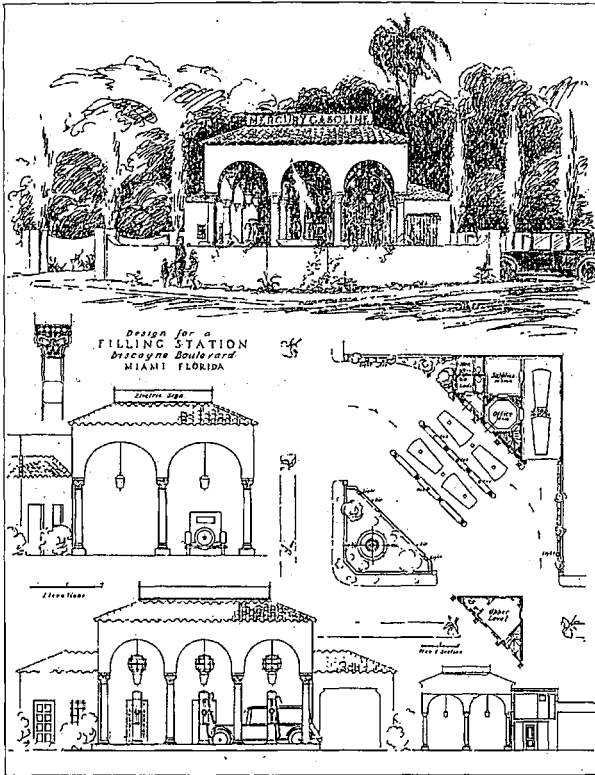
FREDERICK R. WITTON of the firm of McLaughlin and Burr, Architects, of Boston is the renderer of the color plate in last month's issue depicting a small house by Charles Everett. The drawing was made on Strathmore Illustration Board with B and 3-B pencil and then tinted lightly with water color.

Mr. Witton, a former holder of the Rotch Traveling Scholarship, has made many renderings for Boston firms. The one we have chosen is a good example of his direct and effective style of draftsmanship.

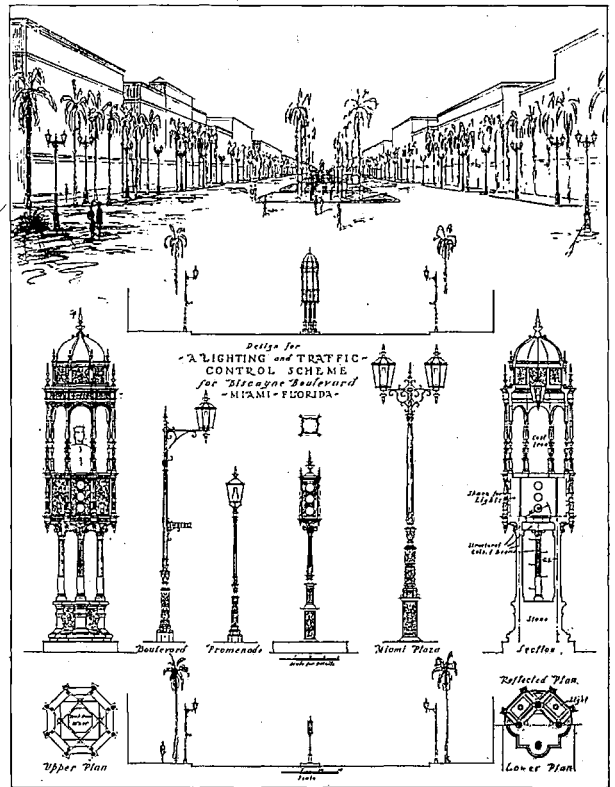
Mr. Le Boutillier, who was represented by the other color plate, is well known to the profession as a member of the firm of Ripley and Le Boutillier and as a draftsman of superlative ability. His contribution was done in pure water color with great delicacy and distinction.



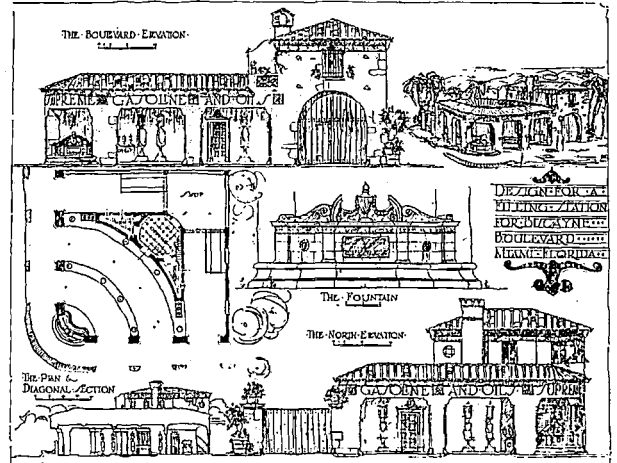
First Prize Design by S. Grillo, New York



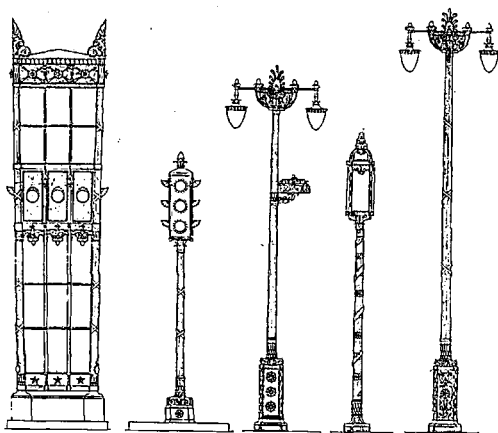
First Prize Design by H. Roy Kelley, Los Angeles Cal.



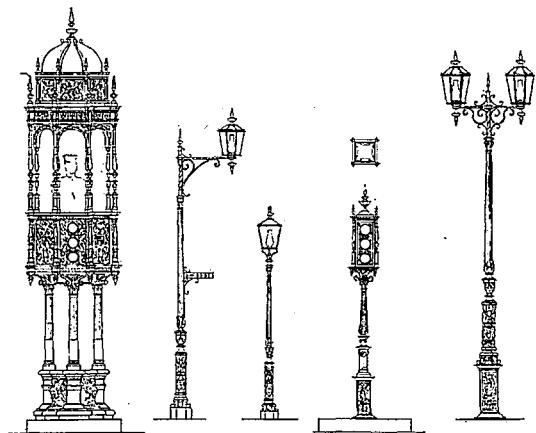
Second Prize Design by H. Roy Kelley, Los Angeles, Cal.



Second Prize Design by Edgar Albright, New York



Details of Design by S. Grillo



Details of Design by H. Roy Kelley

WINNING DESIGNS IN TWO COMPETITIONS FOR BISCAYNE BOULEVARD, MIAMI, FLA.

PRIZES AWARDED IN
BISCAYNE BOULEVARD COMPETITIONS

The Jury examined thirty-nine drawings submitted in Competition No. 1 for street lighting and traffic signal designs. Three of these designs are meritorious. With the exceptions of these three, the Jury feels that little has been contributed toward the solution of this difficult problem in street fixture design. However, because of the specific terms of the program, awards have been made in the case of fourth prize and of the six mentions.

In the case of Competition No. 2 for a model filling station, many excellent designs were found. Fifty-four drawings were submitted.

The report of the jury, in part, is as follows:

Competition No. 1—Street traffic signal and street lighting standards.

The first prize of \$1000 was awarded to S. Grillo, New York. He has developed a very happy solution of a difficult problem. The designs are excellent and well suited to the material, except in the use of sheet metal on the tower in imitation of marble. The street light globes are too small and the traffic signal standard should have provision for illumination of the shaft and should be provided with a more substantial base.

Second prize of \$600 was awarded to H. Roy Kelley, Los Angeles, California. The solution evolved by this author is successful in part only. The tower is picturesque and practicable. The signal standard would be more attractive if the cage for the lights had been shortened and widened. The lighting standards are generally weak in design, especially the lamps and supporting brackets. If the lower portion of all the standards were treated similar to the boulevard lighting standard, the solution would have been more successful.

The third prize of \$400 was awarded to Arthur Dillon, New York.

The fourth prize of \$200 was awarded to Bayard Clark Noble, Germantown, Pennsylvania.

The following men received a mention and an award of \$75.00: Walter J. Campbell, Danbury, Connecticut; Thomas A. Cresswell, Chicago, Illinois; Duke W. Rowat, Auburn-dale, Massachusetts; Albert MacNaughton, Atlantic City, New Jersey; Antonio Petruccelli, New York; Matthews M. Simpson, Nashville, Tennessee.

Competition No. 2—A model filling station.

The Jury was very much pleased with the manner in which the gas station problem was approached. Many of the designs show much originality and study of the problem.

The first prize of \$750 was awarded to H. Roy Kelley, Los Angeles, California, for the best solution of the problem. (Mr. Kelley's design is shown on the opposite page.) For both practical consideration and attractiveness, this design was the best submitted. It is a good treatment of a corner city lot. The Jury feels that this design properly detailed and executed would prove a practical solution of the problem and that it is a design which would attract both business and the appreciation of the public.

The second prize of \$400 was awarded to Edgar Albright, New York, for an appropriate design for a city corner, where no assurance is had of what will be built on either side. (Mr. Albright's design is shown on the opposite page.) The design is excellent in character nearly equalling, in the mind of the Jury, the one awarded first prize.

The third prize of \$250 was awarded to John Donald Tuttle, New York. The fourth prize of \$150 was awarded to William Charles Ullrich, Hollywood, California.

The following mentions of \$75 each were awarded by the Jury: Albert MacNaughton, Atlantic City, N. J.; Samb. S. Washizuka, Ann Arbor, Michigan; Herbert Fritz, River Forest, Illinois; Pierre & Wright, Indianapolis, Indiana; Francis J. Tarlowski, New York; Francis Keally, New York.

Jurors { DWIGHT JAMES BAUM
ELMER C. JENSEN
JAMES H. GILMAN

DETROIT ARCHITECTURAL BOWLING LEAGUE

THE DETROIT ARCHITECTURAL BOWLING LEAGUE started its fifth season on September 17th, with two new teams, Frank H. Nygren and Louis Kamper, replacing the representatives from the offices of Geo. D. Mason & Co., and Simmers & Waalkes, who withdrew at the close of last season.

The officers for the current season are as follows:

Pres.—Geo V. McLaughlin
V. P.—Lester S. Manning
Secy.—Albert E. Schoerger
Treas.—Walter H. Erickson

We are in hopes that the New York Architectural Bowling League will possess sufficient stamina *this* year to meet our team in a series of competitions. We have decided not to wait for them to suggest this series and they will hear from us very soon.

The standings of the teams on Nov. 5 were as follows:

	Won	Lost
Malcomson & Higginbotham	18	6
Donaldson & Meier	14	10
Louis Kamper	14	10
McGrath, Dohmen & Page	14	10
Smith, Hinchman & Grylls	13	11
Frank H. Nygren	13	11
Janke, Venman & Krecke	11	13
Albert Kahn	9	15
Van Leyen, Schilling & Keough	8	16
Weston & Ellington	6	18
Ind. High—1 game—Roof—255		
Ind. High—3 games—Jolson—645		
Team High—1 game—McGrath, D. P.—1021		
Team High—3 games—McGrath, D. P.—2821		

LESTER S. MANNING, *Vice-Pres.*

PITTSBURGH ARCHITECTURAL CLUB

THE PITTSBURGH ARCHITECTURAL CLUB is beginning on its winter season. It has just recovered from about the most successful picnic that has been held in this section for many years. The picnic was held this year in the country and the members were so devoted to the idea that some of them started the night before the picnic and slept out in a barn so as to be on the ground. A World's Series never had anything on this picnic for a waiting list. The picnic could not be called dry, neither was it very wet. There were about 140 in attendance, which is the record for the Pittsburgh Club.

The annual election was held recently with the following results:

President—Wm. H. (Scotty) Harrold
Vice-President—M. Nirdlinger
Treasurer—Raymond M. Marlier
Director—Chas. M. Stotz
Secretary—M. E. Henry

The main work of the Club consists of two items—first, the publication of *The Charette*, a little monthly magazine of rejuvenation, which has been published for about six years. This has now been changed into an illustrated magazine and the Club sees a future opportunity of importance and proposes to develop the committees, and spread out the work of handling the magazine so that its circulation and its influence can be extended. It is proposed to change its policy into that of a subscription list, since its copies are considerably in demand and up to now have been furnished on a free list, which may be no longer necessary to continue. The publication of this magazine is unique at the present time and has created a great deal of outside favorable comment. The second item is the exhibition. The Club holds an annual exhibition in the galleries of the Carnegie Institute where unusual facilities are offered and an interesting annual exhibition of current architecture has been put on for many years.

There is also talk about Club quarters. This is a perennial subject and some day it will be realized. The Committee is almost always in existence looking into this matter and is now more hopefully sustained than usual. A good many of the Club members belong to the Architect's Council of the Pittsburgh Chamber of Commerce and find in that an opportunity to mix into civic affairs and participate with other business organizations in a way to fill a long felt want. As regards the social part, the monthly meetings of the Club always furnish a chance for the men who are alive to the opportunities that an Architectural Club gives for self development and helpful exchange of ideas of the members getting together. Whenever there is anything interesting a large turnout is assured. The officers are also talking about organizing a bowling tournament, as has been done in so many of the other cities. There are a lot of good bowlers that need organization and some of them think they are better than they really are.

M. E. HENRY, *Secretary*

HERE AND THERE AND THIS AND THAT

CONDUCTED BY RWR

THINGS HAVE BEEN QUITE spry and snappy around here this month, contributors having sent in more than the usual amount of material for consideration. Even verse is represented which has been very scarce around here of late.

The prizes go as follows:

- Class 1—George Spinti
- Class 2—Paul Ferrante
- Class 3—Guy Edward Gaston
- Class 4—Frank Harazim

Mr. Harbeson's book, "The Study of Architectural Design", with colored frontispiece and substantial cloth binding, is now ready for delivery. The price is \$7.50. Of course any PENCIL POINTS book not found entirely satisfactory may be returned and full purchase price will immediately be refunded.—adv.

Yes, we are getting quite a few letters in response to the queries we propounded last month concerning the merits of this department,—or the lack of them. No, we are not going to tell you what the drift is at present, but in the next issue we will give you a resumé of these most interesting documents and will publish the prize-winning letter.

Another potential draftsman has appeared in the person of J. H. Messineo, Jr., the nine pound son of Mr. and Mrs. J. H. Messineo of Chicago. Good luck, Young Fellow, we say!

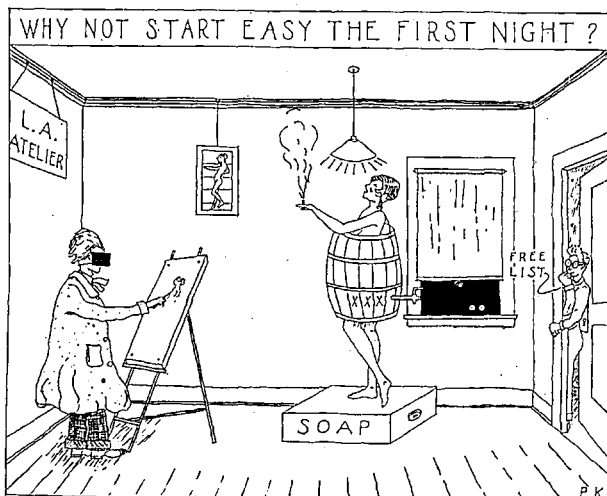
OMNIPOTENCE

(PRIZE—Class Two—November Competition)

One will *not* give in; one will not yield
Proud Freedom's bounty for Luxury's meagre tree:
One will not yield the spaciousness of Liberty
For smug concordance with plodding men who sealed
Their birthright to fallow Domination: who wield
Their fawning humor to the doles of Charity;
One will *not* permit the brand of Commonality
To stamp the curse of Lifefulness congealed.

I see *rebuke* in the eyes of mild toiling men,
My Benefactors, Friends. Their quiet sober charm
Is broken: I feel Tradition's Conscience to the hilt—
Profligacy of Ingratitude! Again
I bear full weight of friendlessness—the harm
Is wrought: but strange, I do not feel my guilt.

Paul Ferrante



By PHILIP KUTZ, LOS ANGELES, CAL.

PENCIL POINTS WANTS A TRADEMARK AND WILL PAY ONE HUNDRED DOLLARS FOR THE BEST DESIGN SUBMITTED.

We wish to secure a design in which the number 152 predominates, to be used as an all purpose emblem or trade mark for PENCIL POINTS.

152 is the sum of the letters of the words PENCIL POINTS valued according to position in the alphabet, thus:

(A=1) (B=2) (C=3) etc.

P = 16
E = 5
N = 14
C = 3
I = 9
L = 12

P = 16
O = 15
I = 9
N = 14
T = 20
S = 19

152

Competitors are allowed the widest latitude in design, which may be either a monogram, using only the numerals 152, or it may be ornamented with architectural symbolism or otherwise—any shape—but it must be sufficiently simple to permit of its being reduced to three eighths of an inch in its greatest dimension and still show 152 prominently.

The illustrations are shown merely as suggestions.



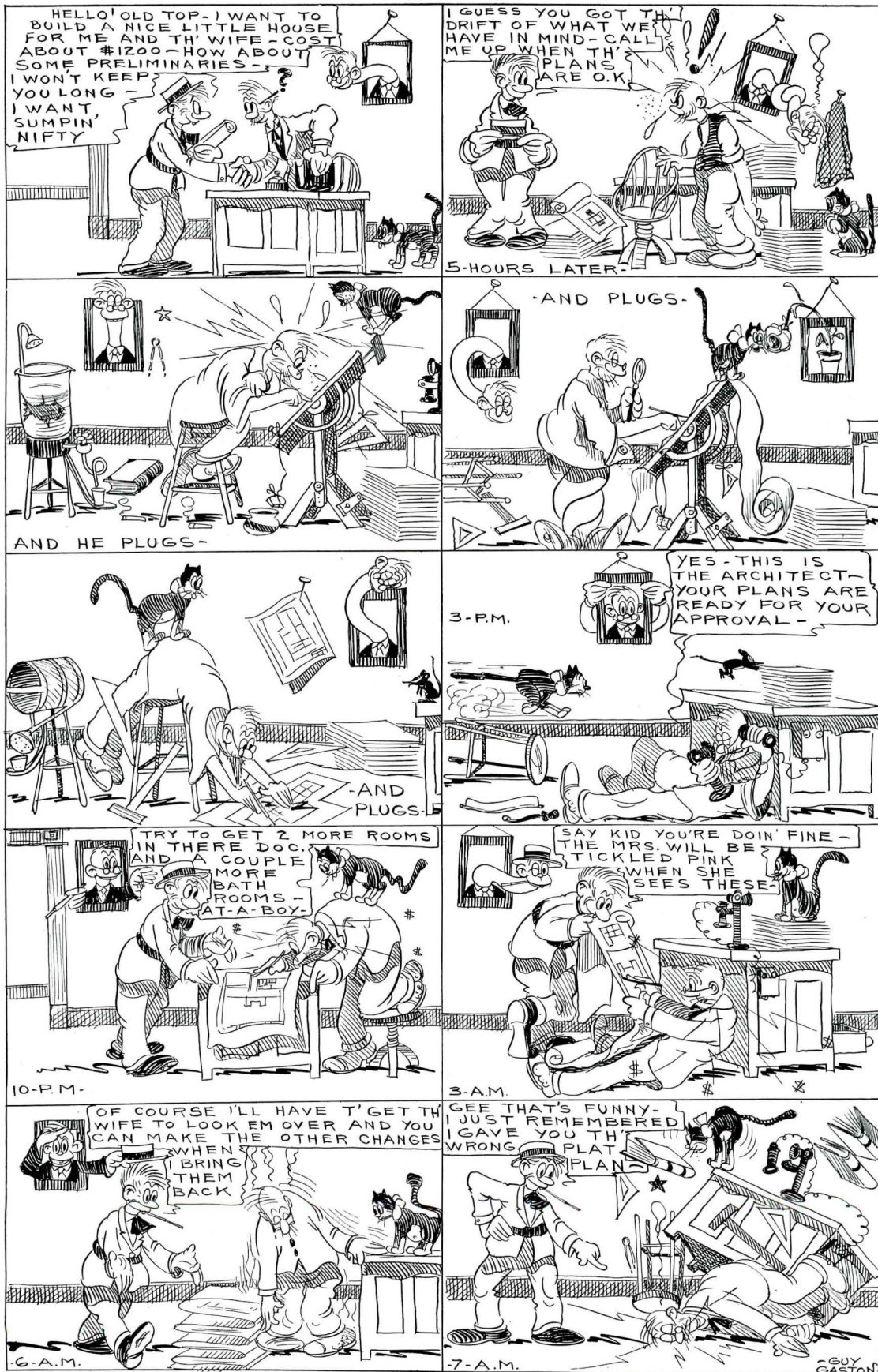
What we want is an original design of striking character, full of pep and personality.

The design should be drawn in black ink on white bristol board to reduce to three eighths of an inch—in line cut.

A prize of one hundred dollars will be awarded for the best design submitted before Jan. 31st, 1927 which shall become the property of THE PENCIL POINTS PRESS, INC., 19 East 24th Street, New York, N. Y.

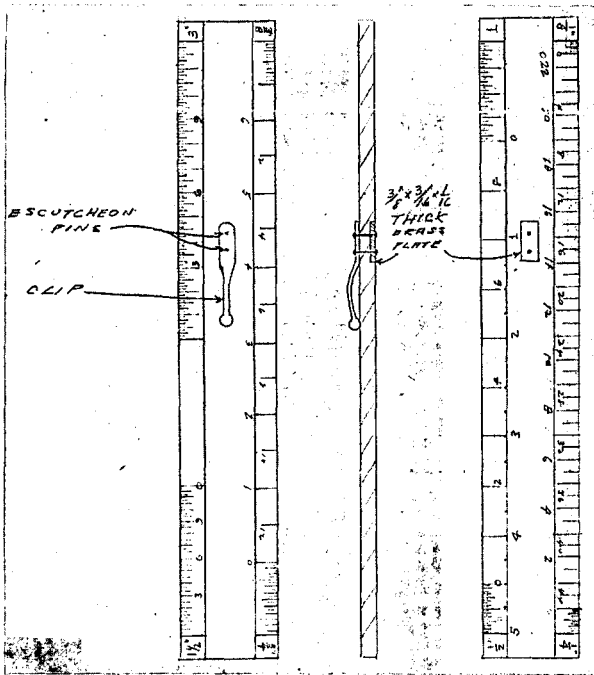


LINOLEUM PRINT BY CHARLES W. JONES



CARTOON BY GUY EDWARD GASTON, BALTIMORE, MD.

(PRIZE—Class Three—November Competition)



CLIP HOLDS SCALE IN VEST POCKET

BY Frank Harazin

TO PREVENT LOSS of his pocket-size scale, a draftsman secured a fountain pen clip to it so that the scale would not fall out of his vest pocket.

To fasten the clip to the scale two small holes were drilled in the wooden scale and two corresponding holes were drilled in a $\frac{3}{8}$ inch by $\frac{3}{16}$ inch by $\frac{1}{8}$ inch thick brass plate and a recess made in the scale as shown to receive the brass plate. Then the plate with the clip were riveted to the scale with escutcheon pins. When the riveting is being done care should be taken not to hammer too hard as the wood may split.

Though this idea is used on a wooden scale the method may be modified for a machinist's steel scale by omission of the plate.

COPIES OF PENCIL POINTS

WANTED AND FOR SALE

John W. Armstrong, Warren G. Harding High School, Sawtelle, Calif., wants January, February and March, 1925.

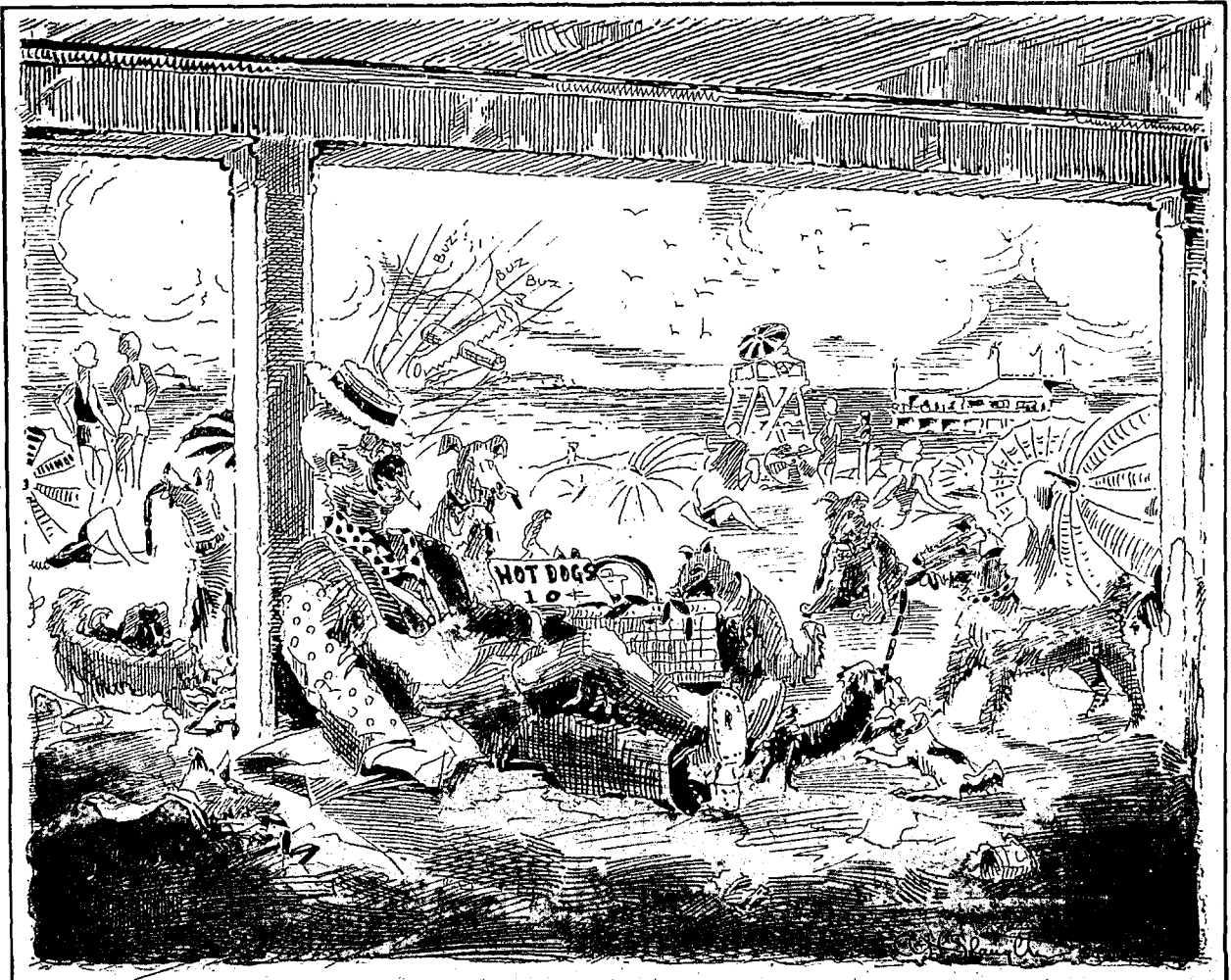
Honorato Colete, Mnza. de Gomez 443, Havana, Cuba, wants January, October, November and December, 1921, for which he will pay 50c. each. He also has for sale or exchange, November, 1923, and May, 1924.

H. A. Merrill, 832 N. Aurora Street, Ithaca, N. Y., wants April, and May, 1926.

The Clemson Agricultural College, Dept. of Architecture, Clemson College, South Carolina wishes to replace the following copies destroyed by fire: January, 1921; February, 1922; April and October, 1923; January, May, June and October, 1924; January, February, March, 2 copies of April, 2 copies of May, June, October, November and December, 1925.

George Rouscher, 862 Chaffee St., Brooklyn, N. Y., will sell 1922 complete except January; 1923 complete; 1924 complete; 1925 complete and also many double copies.

Mrs. E. A. Myers, 680 Riverside Drive, Apt. 1A, New York, will sell November, 1924; March, July, August, September, October, November and December, 1925.

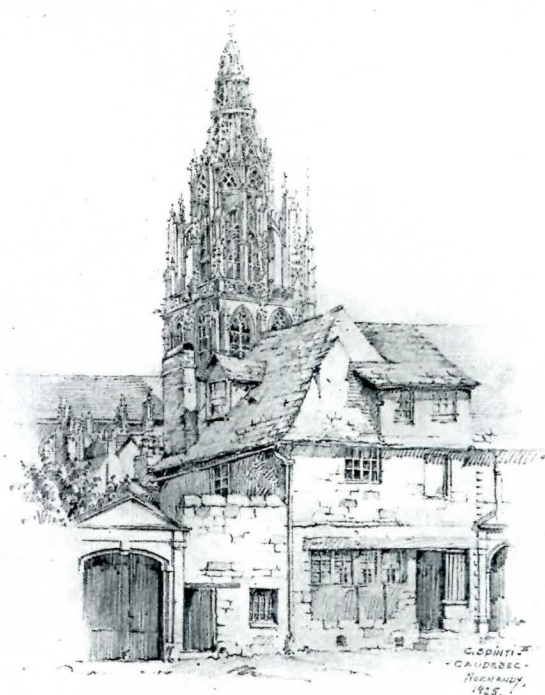


DEMOLITION (GET 'EM WHILE THAR HOT!)—CARTOON BY A. H. SLAUGHTER

Liberty sausage king waiting for his Architect to discuss plans for new million-a-day Hot Dog Factory alongside the great crowded spaces where pups are pups.



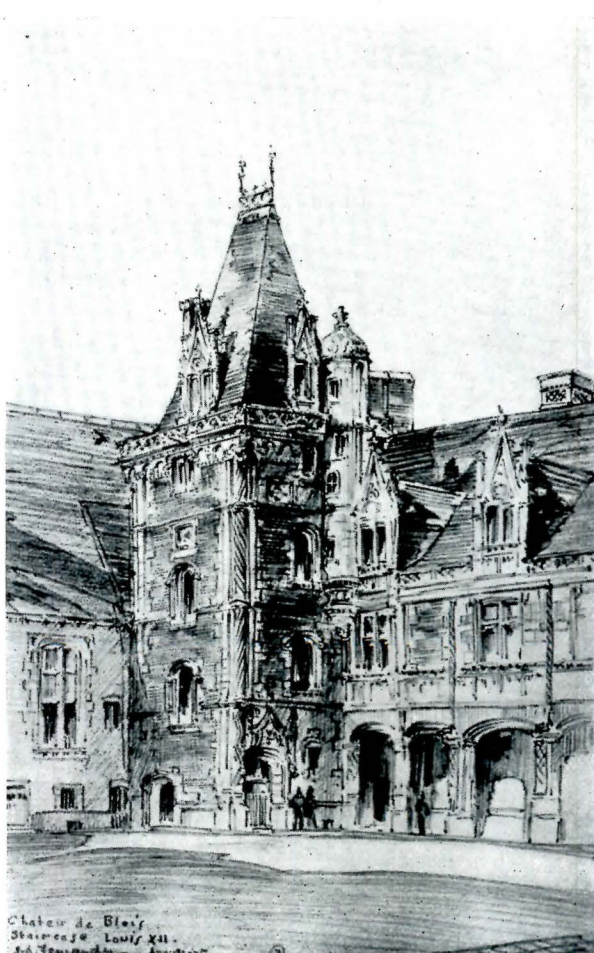
PENCIL SKETCH BY ST. ELMO, TOWER PIZA
"Labor, Capital and Commerce."



PENCIL SKETCH BY GEORGE SPINTI
(PRIZE—Class One—November Competition)



PENCIL SKETCH BY H. W. KELHAM



BLACK AND COLORED PENCIL SKETCH BY J. A. FERNANDEZ

PENCIL POINTS FIRST ANNUAL ARCHITECTURAL COMPETITION

Conducted by RUSSELL F. WHITEHEAD, *Professional Adviser*

PROGRAM FOR A RESIDENCE AND GARAGE

To be Built of Arkansas Soft Pine

COMPENSATION TO COMPETITORS

PENCIL POINTS agrees to pay to the winners, immediately after the judgment of the Jury, the following:

For 1st Prize Design	\$1000.00
" 2nd Prize Design	500.00
" 3rd Prize Design	250.00
" 4th Prize Design	100.00
SIX MENTIONS	

JURY OF AWARD:

H. T. Lindeberg, Architect, *New York*
Frank B. Meade, Architect, *Cleveland*
Arthur I. Meigs, Architect, *Philadelphia*
Hubert G. Ripley, Architect, *Boston*
Ernest John Russell, Architect, *Saint Louis*

PENCIL POINTS and the Competitors agree that the jury has authority to make the awards and that its decisions shall be final.

ARCHITECTS AND DRAFTSMEN are cordially invited to participate.
Contestants may submit any number of designs.

This Competition closes at 5 P. M. Monday, March 14, 1927

THE PURPOSE OF THE PENCIL POINTS COMPETITIONS

PENCIL POINTS has instituted an Annual Architectural Competition as an added feature of its work. The following competitions will give consideration to buildings of various types encountered in everyday practice. The altruistic object is to raise the standard of architecture by discovering and encouraging new talent. The whole undertaking is part of a larger movement of the publishers, manufacturers and the building trades. It is educative in the broadest sense of the word.

THE 1927 COMPETITION is sponsored by the Arkansas Soft Pine Bureau, Little Rock, Arkansas. It is in sympathy with the aims of PENCIL POINTS, endeavoring to bring out new thought, particularly in the design of the small house. The Arkansas Soft Pine Bureau hopes that the results of this competition will provide prospective house builders with a point of departure, at least, and will show the man of modest circumstances that the architecturally trained man can solve his small house problem from both a practical and an esthetic point of view, when given an opportunity and an incentive. It is believed that designing and planning of houses, even for the busy architect, should hold first place in his heart, and that architects, therefore, should be glad to consider this program with their associates and contribute of their skill, so that the small house may be taken out of the "step-child" class and given the character and dignity of which it is worthy.

PROGRAM OF THE COMPETITION

PROBLEM: Mandatory. The design of an attractive all-year-round residence and a garage to be built of wood, not exceeding 28,000 cubic feet in contents, including garage. A maximum of convenience and utility is required at a minimum initial and upkeep expense. The house is to be lived in by a family of two adults and two children. The site is a rectangular lot with a frontage of fifty feet (50'-0") on the street and a depth of one hundred and fifty feet (150'-0"). The grades are level. The street runs North and South. The house is to be self contained on its own lot. The neighboring houses are of the usual heterogeneous character of design existing in towns, small cities or the suburbs of the large cities. A local restriction

provides that no building shall be erected nearer than thirty feet from the highway property line and that no building may be placed directly on either the north or the south lot line.

Seven principal rooms are required for use as a Living Room, Dining Room, Kitchen and four Bed Rooms. Two Baths and one two fixture Lavatory are to be provided. The necessary circulations must be included and there shall be at least one Closet for each Bed Room, also a Linen closet and a Coat closet. There is to be a Sleeping-porch and at least one Covered-porch. The garage is to accommodate one automobile. The garage may either be part of the house or be detached.

PROGRAM FOR A RESIDENCE AND GARAGE

CONSIDERATIONS OF THE JURY OF AWARD:

1. Excellence and Ingenuity of Plans.
2. Architectural Merit of the Design, and Treatment of the Interior Woodwork and the fitness of both to express a wood-built house.
3. Practicability of Construction.
NOTE: Due consideration will be given to the contestant who makes economical use of the standard lengths and widths of lumber.
4. Fitness of the design as a whole to meet the needs and spirit of the problem.

Excellence of Rendering, while desirable, will not have undue weight with the Jury, in comparison with their estimate of the Competitor's ability, if otherwise shown.

COMPUTATION OF CUBIC CONTENTS: Measurements to be taken from the outside of exterior walls and from the level of the cellar floor, or from the bottom of floor beams in any unexcavated portion, to a point at half the distance from the top of the wall plate to the top of the ridge for pitched roofs. Flat roofs to be figured to finish surface. Porches are to be figured at one half their total gross cubage, the height to be measured from the finished grade. Sleeping-porch, one story wings or bays shall be figured at their actual cubage. All cubage figures will be carefully checked before designs are submitted to the Jury.

Designs exceeding 28,000 cubic feet will not be considered.

PRESENTATION, DRAWINGS: Mandatory. The following drawings are to be submitted:

1. *Perspective* of the residence, viewed from the street, undeniably true, rendered in pen and ink, clearly indicating the character of the exterior finish and showing a scenic background which is in keeping with the limitations of the site.
2. *Plans*, at scale of one quarter inch equals one foot, of the *First Floor* and the *Second Floor*. The walls and partitions are to be inked solid black and the name and dimensions of each room lettered plainly to be read easily when reproduced at one third the size of the original drawing. Range, sink, cupboards and beds are to be shown.
3. *One side* and the *Rear Elevation*, at scale of one eighth inch equals one foot.
4. *Section* at scale of one eighth inch equals one foot, showing all wall, ceiling and roof heights.
5. *Detail* of some *Exterior Feature* of the design at scale of three quarters inch equals one foot.
6. *Perspective of a chosen Aspect of the Interior of the Residence*, rendered in pen and ink, projected from a one quarter inch scale plan.
7. *Plot Plan*, at small scale, showing location of house and garage on the lot and suggesting other developments of the property which would add to the completeness and attractiveness of the residence and be in accord with the requirements of the man of modest circumstances.
8. *Graphic Scales* must be shown.
9. The drawings shall be made in full black ink and shown on two sheets of white paper. Diluted black ink, color or wash; card-board, thin paper or mounted paper is prohibited.
10. Each sheet is to be exactly 25 x 34 inches. Single black border lines are to be drawn so that space inside them will be exactly 23½ x 32½ inches.
11. Each sheet shall bear the title: *Design for a Residence and Garage of Arkansas Soft Pine*. Each sheet is to be signed by a *Nom de Plume*, or device.
12. The perspective of the residence and the floor plans are to be shown on the same sheet. On this sheet, enclosed in single black border lines, is to be printed competitor's itemized computation of the total cubage, and brief notes suggesting the color and treatment of the material. The other drawings called for shall be attractively arranged on the second sheet.

ADDITIONAL COMPENSATION TO COMPETITORS: Each contestant submitting a design in this competition agrees to prepare and furnish for a consideration of Two Hundred Dollars (\$200.00) to The Arkansas Soft Pine Bureau, if required in writing so to do and within sixty

days thereafter, an acceptable and complete set of seven sheets of working drawings (at ¼ inch scale, details of ¾ inch scale) drawing in ink on tracing cloth, of his or her design. Provided further that these working drawings are to bear the name of the designer and are to become the property of The Arkansas Soft Pine Bureau and that the contestant shall make no claims for royalties or other compensation in case copies of same are sold.

COMMUNICATIONS: Mandatory. As this is an open Competition it will be impossible to answer communications. Therefore, the contestants shall not communicate on the subject of this competition with the Professional Adviser, Members of the Jury or with any other person in any way connected with it, either directly or indirectly.

ANONYMITY OF DRAWINGS: Mandatory. The drawings submitted shall contain no distinguishing mark, except the *Nom de Plume* or Device, which could serve as a means of identification. No competitor shall directly or indirectly reveal his or her identity to a member of the Jury or to the Professional Adviser.

With each set of drawings there must be enclosed a plain opaque envelope, containing the true name and full address of the contestant. The *Nom de Plume* of the contestant shall be placed on the outside of the sealed envelope. The envelope will be opened by the Professional Adviser, in the presence of the Jury, after the awards have been made.

DELIVERY OF DRAWINGS: Mandatory. The drawings submitted in this competition shall be securely wrapped, flat or in a strong tube not less than 3" in diameter, to prevent creasing or crushing and addressed in plain lettering to *Pencil Points Press, Russell F. Whitehead, Professional Adviser, 19 East 24th Street, New York, N. Y.* No other lettering shall appear on the wrapper. Contestants sending drawings by registered mail must obliterate the return name and address and not demand return receipt.

Drawings shall be delivered not later than 5 P. M. Monday, March 14th, 1927.

Drawings delivered to Post Office or Express Companies in time to reach destination and be delivered within the hour set for final receipt will be accepted if delayed by no fault of the competitor. The receipt stamp will serve as evidence.

Drawings submitted in this competition are at the competitor's risk. Reasonable care, however, will be exercised in their handling, keeping and package for return.

EXAMINATION OF DESIGNS: The Professional Adviser will examine the designs and records of their receipt to ascertain whether they comply with the mandatory requirements of the Program and will report to the Jury any instance of failure. The Jury will satisfy itself of the accuracy of the report and will place out of the competition and make no awards to any design not complying with mandatory requirements.

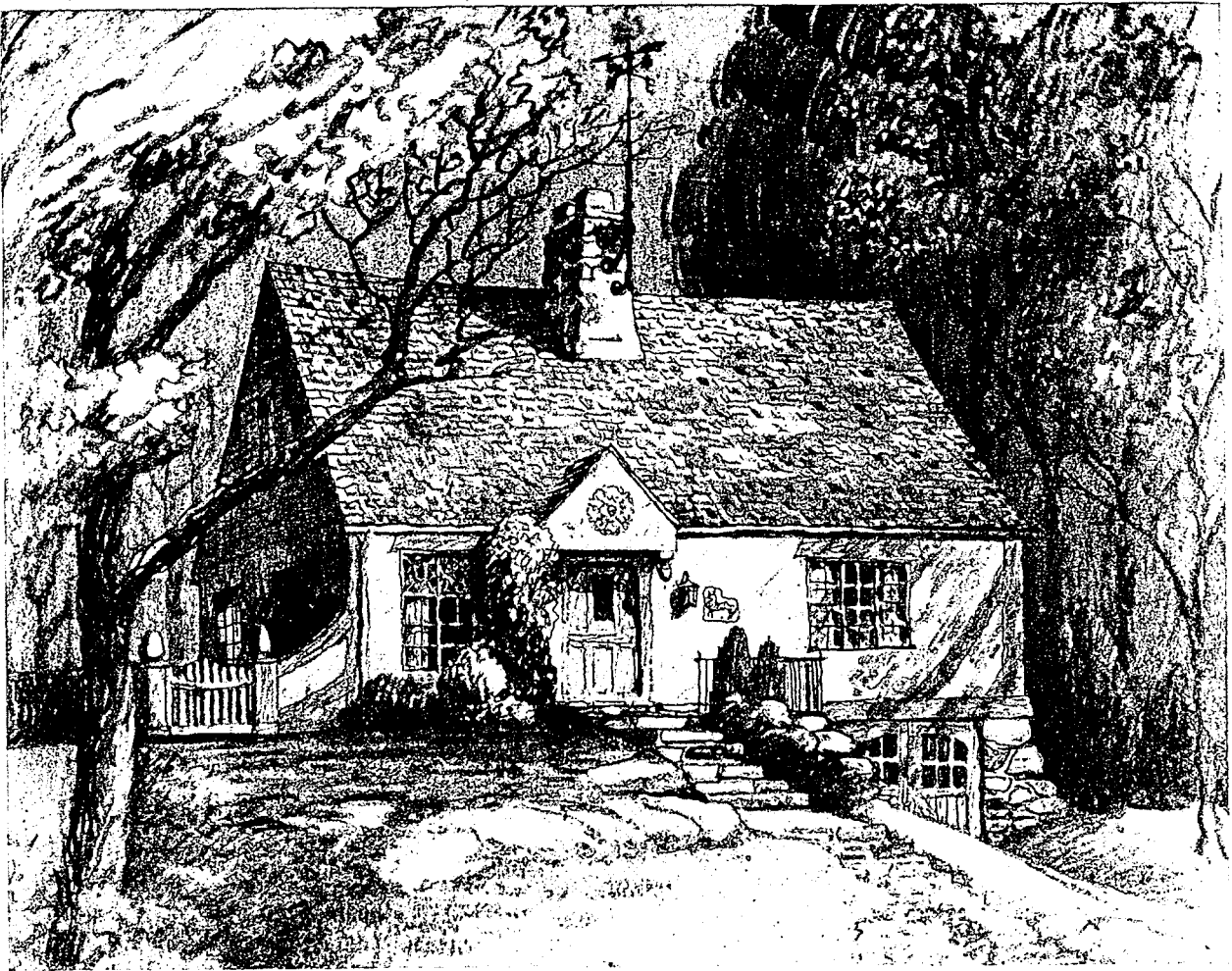
JUDGMENT: The Jury of Award will meet at The Homestead, Hot Springs, Virginia; April 1st, 2nd and 3rd, 1927.

ANNOUNCEMENT OF THE AWARDS: The Professional Adviser will send by mail, the names of the winners of the Prizes and Mentions, to each competitor, as soon as possible after the awards have been made and the envelopes have been opened. The announcement will also be published in the May issue of *PENCIL POINTS*. Requests for this information by telephone and telegraph will not be answered.

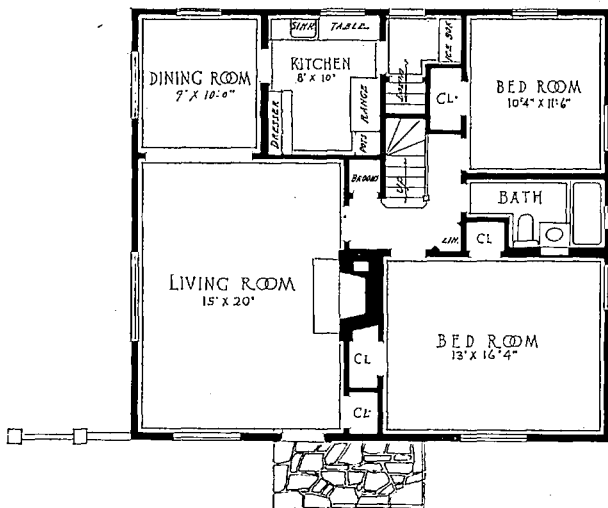
REPORT OF THE JURY: The Jury will make a full report, stating the reasons for the selection of the winning designs and offering helpful criticism and comment upon designs not premiated. This report will be published in *PENCIL POINTS* along with the reproductions of the winning designs and such additional designs as may be selected.

THE PRIZE DESIGNS: Are to become the property of *PENCIL POINTS* and the right is reserved by this publication and by the Sponsors to publish or exhibit any or all of the designs not premiated. In every case where a competitor's design is shown his or her name and address will be given.

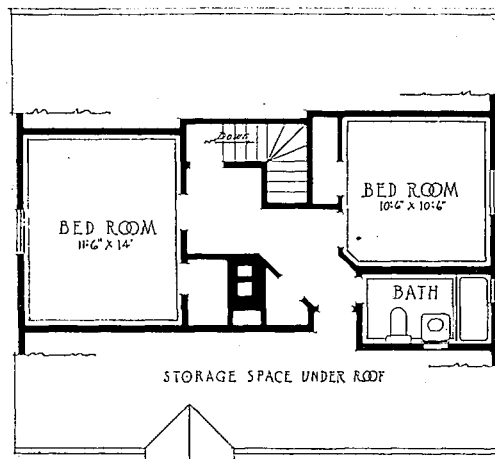
RETURN OF DRAWINGS: The Authors of non-premiated designs will have their drawings returned, postage prepaid, insured for \$50.00 unless the competitor makes other provision.



Perspective



First Floor



Second Floor

HOUSE AT WOODS OF LARCHMONT, NEW ROCHELLE, N. Y.
JOSEPH MCCOY, ARCHITECT

THE SPECIFICATION DESK

A Department for the Specification Writer

THE SPECIFICATION WRITER AND HIS QUALIFICATIONS

By Raoul C. Gautier

OTHERS HAVE GIVEN US typical specifications for all branches of work, have told us how they write their specifications, have given their general ideas with regard to specifications, and specification writers, but no one to my knowledge has emphasized the qualities needed by the specification writer and particularly the pitfalls which he should avoid. It is my purpose in this article to enumerate the former as I conceive them, and point out a few of the latter.

It goes without saying that the specification writer must have a theoretical and practical knowledge of materials and building construction, and it is not my intention to discuss these qualifications here but rather to confine myself to what might be called the "business like" qualifications which it seems to me he must possess if he would be successful.

1. HE MUST BE DEFINITE. Of all qualifications, definiteness is the most essential and, unfortunately, the most generally lacking. The specification writer should be able to make up his mind as to what he wants and what he will approve, and able to say it in the clearest and most concise way. He should use good English and know the difference between "shall" and "will" and between "to be" and "must" and he should completely discard the use of such meaningless expressions as: "must be done in accordance with the true intent and meaning of the specifications", "or equal", "must be finished in a neat and proper manner", "must be suitable", "must be done to the entire satisfaction of the architect", "must be done in the most workmanlike manner", "where and as directed", etc., etc., which expressions have found somehow their way in specifications, and which have no place anywhere except in the junk pile.

2. HE MUST BE ACCURATE AND SYSTEMATIC. Meaning that he must check, re-check, and re-check again, so that contradictory clauses do not appear in the specifications and so that the final proofs are free from clerical mistakes which may occur so easily in the process of copying.

It is not unusual, for example, to find that on a certain page of the specifications a certain finish is called for, while on another page an altogether different finish is specified for the same part of the building; or to find a complete description of some work which has no relation whatsoever to the building in question.

All this means a lot of labor and patience, but after all, it is worth it and one should be ashamed to send out specifications bearing such a clause as the following one taken from an actual set of specifications sent out, not by a foreign shyster as one might think, but by a leading firm:

"All clean earth, sand and gravel taken from the excavation not required for filling the Contractor shall remove same from the premises and dispose of by the Contractor."

3. HE MUST BE FAIR AND REASONABLE. It seems difficult for certain specification writers to place themselves in the contractor's shoes with the result that some specifications are sent out for figures, bearing the most remarkable unbusinesslike clauses; so unbusinesslike at times that it would be laughable, were it not so sad.

What business man outside of the realm of the construction world would think of incorporating in a contract a clause such as that calling upon the contractor, "To furnish all labor and material necessary or proper to the completion of the work, whether or not shown on the drawings or called for in the specifications", also telling the contractor in the same breath that, "The architect shall be the sole judge of what is required to complete the work".

Another good, or rather bad, example is that of the specification writer telling the contractor to, "Excavate to the levels shown on plans, but if the ground at those levels is not suitable for foundations, he, the contractor, shall have to go further down without extra charge until a satisfactory bearing is reached".

A strict interpretation of such clauses, examples of which could be increased tenfold, would lead very far indeed!

4. HE MUST BE ACQUAINTED WITH LOCAL CONDITIONS. In these days of specialization, a great deal of the work has to be sublet as everyone knows, and the field of each sub-contractor is pretty well defined. Therefore, for the benefit of all concerned, it is a good plan to incorporate under a certain heading only what the sub-contractor, handling this particular work, will do; it is a great help in estimating, and later on, in purchasing.

It is true, for example, that metal covered doors are built by sheet metal workers, but it is troublesome to find that "Metal covered doors" are specified under "Sheet metal work". It is also annoying to get specifications in which "Steel sash" is specified under "Miscellaneous Iron" etc., etc.

The job of specification writing is a very difficult job and one which requires a considerable amount of experience, and I believe that some of this experience should be obtained as estimator in a general contractor's office. Besides the specification writer, the estimator is, in my mind, the one who actually comes the most closely in contact with the specifications, and as it is his job to interpret them day after day, he soon learns what the contractor is up against when he must prepare an estimate, on which he risks his reputation and his money, from specifications which are not definite, accurate, fair or reasonable and written in accordance with local customs. The experience thus acquired is bound to prove invaluable when applied to the writing of specifications.

The French say "La critique est aisée, mais l'art est difficile", which is only too true, particularly of specification writing, and as I have criticized a good deal, I would like to say, in conclusion, that in the course of my career, I have sweated blood, writing specifications as well as reading them, and that perhaps under the circumstances, criticisms may be permitted for the sake of the "Art".

THE PRODUCERS' RESEARCH COUNCIL

THIRD SEMI-ANNUAL MEETING

THE PRODUCERS' RESEARCH COUNCIL, affiliated with The American Institute of Architects, has held its Third Semi-Annual Meeting at the Hotel Coronado, St. Louis, on November 4th, 5th and 6th. This was a most successful meeting, as owing to the strong endorsement given to the work of the Council by the last Convention of the Institute, the members were able to make this program very constructive. A number of prominent St. Louis architects addressed the meeting, and their remarks were most highly appreciated.

It is generally felt that much interest was created and good accomplished by all of the work done at the various sessions.

Mr. James P. Jamieson, President of the St. Louis Chapter, opened the meeting with hearty words of welcome.

Mr. N. Max Dunning, of Chicago, Chairman of the Structural Service Committee, A. I. A., gave a very interesting talk, on the first afternoon, on the conditions which brought about the formation of the Council, as the result of lessons learned during the war, showing the necessity of cooperation in all branches of the industry.

It was out of that germ of thought that there was need of a point of contact, that there came the first affiliation between strictly professional and business bodies to make the Producers' Council. He complimented the members of the Council on the work already accomplished, and felt that even now the importance of this movement was hardly realized. He brought out the question of manufacturers' specifications, which must be intelligently written and mention the best methods to be used for the purposes intended, as often the best of materials are used in the wrong places. He mentioned a problem which should appeal to all classes of industry, and as a responsibility that cannot be dodged, the fact that the white collar class is being forced out of the newer class of multi-family dwellings by the skilled mechanics, whose income is far exceeding the clerical workers. He mentioned the increase in the cost of labor and material in the last ten years as compared to the total cost of buildings, and showed that there has been as a result a great increase in efficiency in building operations.

During the business session there was a discussion upon the proposal as to the advisability of dropping the word "Research" from the name of the Council, as being somewhat misleading. Action was taken on this point, subject to the approval of the Board of Directors of the Institute.

At the evening session, addresses were made by four prominent St. Louis architects—Mr. E. J. Russell, on "Standardization of Specifications"; Mr. W. B. Ittner, expressing his ideas on how he would proceed if he were a manufacturer of building materials, so as to get the best point of contact with architects in the way of following out their requirements; Mr. Louis LaBeaume, on "Architectural Expositions"; and Mr. Oscar Mullgardt, on "Services which could be rendered Architects by Manufacturers". Mr. Dunning also spoke again.

Mr. Russell mentioned the great improvement in conditions in the architect's office, due to standardization of materials, such as cement, tile, slate, and lumber, which conserve the architect's time in asking selections. He mentioned the building industry as being the second largest industry in the country, and as slowly but surely coming to be so recognized. He brought out the thought that individual manufacturers cannot do things by themselves, but that what neither they nor the architects alone can accomplish, can be done by cooperation of the two branches of the industry.

Mr. Ittner made a fervent plea for the revival of personal craftsmanship in this day of artificiality and standardized manufacture. He felt that we are losing the art of fine craftsmanship. He also felt it very commendable that leaders in the manufacture of building materials should be willing to cooperate with the members of the Institute in their problems, and that while the Council was not great in numbers, it contained names of leaders in the building industry. He mentioned the education of the public in matters of art, which would require the producers

to supply better and more beautiful things in the future. He felt that the latter should take the initiative on that point.

Mr. LaBeaume mentioned the value of architectural expositions to architects who could find time to attend. He mentioned the great mass of wasteful advertising, but felt that a great deal of useless phraseology and immaterial matter is now being taken out of advertising, much to its benefit. He complimented the members of the Council on their efforts to improve this condition. He felt that informative literature is of the greatest aid to architects, especially in the smaller towns, where manufacturers' representatives are not always available for giving this information.

Mr. Dunning expressed the opinion that the Council movement fostered by the Institute would prove to be the greatest thing done in this generation to improve relations between the architects and producers and provide a working basis of cooperation.

Mr. Mullgardt brought out the problem of the architect whose practice is expanding and changing from small work to larger work and the problems which he must encounter, and on which it is difficult for him to get proper information. He felt that this was a real opportunity for the manufacturers to do something in the way of conserving the architect's time in getting such authoritative information, also in dealing with the salesmen.

Mr. LeRoy E. Kern, Technical Secretary of the Scientific Research Department of the Institute, gave a very interesting illustration of applying efficiency to the design of a small house, resulting in a saving in cost, but absolutely destroying the beauty of the structure.

Various members of the Council talked on interesting subjects, which opened a general discussion. Mr. Scott Button spoke relative to architectural specifications from the standpoint of the manufacturer, and one particular point he covered was the specifying by architects of unnecessary and unimportant matters in connection with large units of apparatus, which took up a great deal of space in the specifications, and which should be left to the manufacturer of the entire unit, who must guarantee his product.

Mr. Lane spoke on the subject of architectural expositions from the side of the exhibitor, bringing out the difficulty in getting architects to attend. Mr. Adam and Mr. Coulton brought out the efforts being made on the part of manufacturers towards meeting the wishes of the architect in material and design, and in matters of information.

Mr. Perry brought out the improvement in advertising matter, due to the efforts of the Council, and Mr. Byington opened up the interesting subject of conserving the time of the architect in calls of manufacturers' salesmen.

Mr. Edwin W. Ely, of the Department of Commerce, Washington, presented a very interesting lecture, with lantern slides, on the subject of "Simplified Practice and its Place in the Industrial Movement".

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.

Minwax Flat Finish.—A. I. Classification File No. 25-c-11. Color card and specifications with twelve panels in full colors covering flat finish for wood floors and trim. Minwax Co., 10 E. Huron St., Chicago, Ill.

Period Adaptations for Modern Floors.—Handsome brochure covering subject indicated with color plates, a series of photographic studies of the various important periods and a section devoted to the question of proper floors, both in design and materials for various classes of buildings. 8½ x 11. 60 pp. U. S. Rubber Co., 1790 Broadway, New York.

The New Comfort.—Booklet illustrating and describing the Socony Arrow Oil Burner. Contains illustration of complete installation. 8½ x 11. 20 pp. Socony Burner Corp., 26 Broadway, New York.

Winter Concrete.—A. I. A. File No. 3-a-1. Booklet 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 Broadway, New York.

Sylphon Heating Specialties.—Catalog No. 200 contains heating and temperature regulating specialties, fully illustrated and described. Price lists, tables of dimensions, specifications, cross sections, etc. Very handy and useful booklet. 192 pp. 4 x 7. Stiff cover. The Fulton Co., Knoxville, Tenn.

Published by the same firm, "Bulletin T-107, The Value and Practicability of Temperature Control in the Tannery", "Bulletin T-109 Automatic Temperature Control in Textile Processing", "Bulletin T-104 Special Temperature Regulators for Automatically and Accurately Regulating Temperature of Liquids and Air", and "Bulletin T-110 Temperature Regulators for Automatically and Accurately Regulating Temperature of Liquids and Air Applied to Hotels, Schools, Theatres, Institutions, Etc."

Cornell Rolling Doors.—A. I. A. File No. 16-D-13 Catalog illustrating and describing steel rolling shutters and doors, underwriters labeled rolling fire doors and shutters. Complete dimension diagrams, specifications, perspectives. 32 pp. 8½ x 11. Cornell Iron Works, 71 Marion Street, Long Island City, N. Y.

Quick Hardening Concrete.—Booklet containing a practical consideration of products, methods and results and costs. 20 pp. 7 x 10. North American Cement Corp., Hagerstown, Md.

Out of the Mud with Lime.—Bulletin 317. Attractively printed bulletin, well illustrated, showing clearly the steps involved in constructing earth roads so as to eliminate mud and ruts. 16 pp. 6 x 9. National Lime Assn., 918 G Street, N. W. Washington, D. C.

Crodon for Plumbing Fixtures, Bathroom Accessories and Builders' Hardware.—Booklet illustrating and describing a new type of finish for high-grade fixtures. 6 x 9. 10 pp. Chromium Corp. of America, 26 Broadway, New York.

Analyzing the Success of Winter Construction.—Interesting pamphlet on this subject. 8½ x 11. Portland Cement Assn., 33 W. Grand Ave., Chicago, Ill.

Published by the same firm, "Winter Construction with Concrete Masonry" and "Concreting in Cold Weather".

Athey Shades.—Folder (A. I. A. File No. 28-E) containing specification and samples of fabrics for Athey shades in very convenient form. 9 x 12. Athey Co., 6032 W. 65th St., Chicago, Ill.

The Kewanee Radiator, Slim Type.—Supplement to Catalog No. 77. Illustrates and describes this particular type of radiator. Roughing-in measurements for Kewanee five-column radiator. 6 x 9. Kewanee Boiler Co., Kewanee, Ill.

Wooster Safe-Groove Stair Tread.—A. I. A. File No. 14-d-1. Pamphlet illustrating and describing this type of stair tread for schools, office buildings, hotels, factories, railways, hospitals, steamships, etc. Full size cross-sections. 8½ x 11. The Safety Stair Tread Co., Wooster, Ohio.

Published by the same firm, "New Stairs for Old" A.I.A. File No. 14-d-1, "Wooster Security Nosing" A.I.A. File No. 14-d-2.

Norton Floors.—Booklet dealing in an interesting way with Norton floors for colleges and showing the installation of the swimming pool at Worcester Polytechnic Institute. A. I. A. File No. 23-a-1. Norton Co., Worcester, Mass.

Through the Ages.—Monthly magazine dealing with marble for both exterior and interior use. The October issue contains the Young-Quinlan Building, Minneapolis. Frontispiece in color showing grand staircase. Also French Renaissance Architecture, List of the world's marbles and many other interesting features. 67 pp. 8½ x 11. National Association of Marble Dealers, 648 Rockefeller Bldg., Cleveland, Ohio.

G-F Waterproofing Handbook (7th Edition).—Describes effective and economical methods for waterproofing concrete and all forms of masonry both above and below grade, for preserving decorative effects, exterior and interior, for protecting finished surfaces, whether wood, plaster, concrete or metal against water, wear and stains. Specifications. 72 pp. 8½ x 11. General Fireproofing Building Products Co., Youngstown, Ohio.

Making Markets.—A magazine of sales information and inspiration regarding sheet steel. 18 pp. 6 x 9. Published by the Sheet Steel Trade Extension Committee Oliver Bldg., Pittsburgh, Pa.

Published by the same firm, "Sheet Steel Service" monthly magazine for the service of all sellers, distributors and users of sheet steel.

Economy in Oil Burner Installation.—Folder illustrating and describing The International Economy Boiler as used in connection with oil burner installations. International Heater Company, Utica, N. Y.

Plug Receptacle and Safety Switch Condulets.—Folder illustrating and describing this type of condulets. Crouse-Hinds Co., Syracuse, N. Y.

The Painters' Eagle.—Interesting little magazine containing article on "Refinishing with Enamels" and other matter. 24 pp. 5½ x 9. The Eagle-Picher Lead Company, 134 No. La Salle St., Chicago, Ill.

Savings in Valve Maintenance.—Folder illustrating the old expensive way and the new and better way. Price List. Goetze, Gasquet & Packing Co., Room 380, 50 Church St., New York.

Published by the same firm, "How to Save Pipe-Fitting Costs".

The Charm of the Sovereign Wood.—Handsome brochure beautifully illustrated in sepia with text by J. H. Townsend, Executive Vice-President, on the subject of Oak. Many notable examples of period and early American treatments as applied to interiors. Also contains examples of period and early American furniture, showing illustrations of Oak Antiques in the Metropolitan Museum of Art in New York. A valuable addition to the architect's library. 7¼ x 10¼. 79 pp. Hardwood Manufacturers Institute, Memphis, Tenn.

Refrigerated Drinking Water for Mills, Factories, Shops, Hotels, Hospitals, Schools, Institutions, Public and Office Buildings, Stores, etc.—A. I. A. Classification 34-i-3. Catalog illustrating and describing various systems for refrigerated drinking water system. Typical office building installation of refrigerated drinking water system. Specifications, specimen calculation, tables, etc. 7½ x 11. 52 pp. Armstrong Cork & Insulation Company, Pittsburgh, Pa.

Published by the same firm, "The Building Contractor's Book on Armstrong's Corkboard for the Insulation of Residential Buildings".

Valve Economy.—Booklet illustrating and describing Homestead Valves and accessories. Sectional views. 24 pp. 3½ x 6. Homestead Valve Mfg. Co., Homestead, Pa.

Daylight Control Plus Ventilation.—Handsome and interesting booklet on the subject of control daylight and ventilation with Western Venetian Blinds. Points out the features of better service by illustration, shows typical installations, construction, treatment for two of the common types of circular head windows, how to measure, skylight blinds, blinds for doors, hinges, transoms, etc. Very useful document. Beautifully illustrated. 63 pp. 8 x 11. Western Venetian Blind Co., Los Angeles, Calif.

Bull Dog Safety Fusenters-Saftofuse.—Bulletin No. 107 (supersedes Nos. 102-3-4-5) illustrates and describes these types of fuses and combinations of both. Tables, diagrams. Bull Dog Mutual Electrical & Machine Co., Detroit, Mich.

American Blower Air Filter.—Bulletin No. 2223 illustrates and describes this type of air filter. Installation data, dimensions and capacities tables, applications. American Blower Co., 6004 Russell St., Detroit, Mich.

Vault Ventilator.—A. I. A. Folder No. 30-D containing information on this ventilator. Diagrams, cross sections, description, operation, installation. O. B. McClintock Co., Minneapolis, Minn.

Published by the same firm, "Sound Wave Bank Vault Protection".—A.I.A. File No. 31-i-3-2. Illustrates and describes the most modern alarm protection for bank vaults. These two folders have been prepared for the architect's file. Corresponds in size and character to the recommendations of the American Institute of Architects.

Radiator Hangers.—Folder containing detailed information and description of these hangers. Specifications. A. I. A. Classification No. 30-c-42. Prepared especially for architect's file. The Little Giant Mfg. Co., 1927 Nicollet Ave., Minneapolis, Minn.

The Economy Grate and Equipment.—Catalog illustrating and describing this type of grate. Typical installation. Results of some engineering tests of Economy Grate installations. 16 pp. 5½ x 8. Economy Grate & Equipment Co., Inc., 410 East 34th Street, New York.

Floor Tile Data Sheets.—A. I. A. Classification 23-d. Interesting sheets on Davanzati Floor Tile and Italian Promenade Floor Tile. The Heinz Roofing Tile Co., Denver, Colo.

"Copper Bearing Steel Resists Corrosion."—Treatise containing facts, figures and photographs showing the marked rust-resisting properties of steel containing a percentage of copper. Compiled by Robert D. Snodgrass, consulting engineer. 15 pp. 8½ x 11. Truscon Steel Co., Youngstown, Ohio.

Published by the same firm, "Truscon Solid Steel (Model "A") Double-Hung Windows."—A.I.A. File No. 16-e-1 Catalog No. 680 presenting details, features, specifications, drafting-room standards and illustrations. 25 pp. 8½ x 11.

Garage Design Data.—A very interesting series of Data Sheets covering garage planning and construction. Many drawings are included as well as other information on garages of all sizes and for all purposes. Standard filing size. 8½ x 11. Punched for loose-leaf folder. Ramp Buildings Corp., 21 East 40th St. New York City.

Gypsum History—A Great Romance.—An interesting account of the development of Gypsum by H. J. Schweim, chief engineer of the Gypsum Industries. This document together with standard specifications covering the mixing and application of gypsum plaster will be sent free by the Gypsum Industries, 844 Rush St., Chicago, Ill.

The Miles Automatic Furnace Fan.—Catalog No. 8 describes completely the method of heating buildings by the combination of a fan with a hot air furnace. Data is included on many different types of buildings for which this modern type of heating may be advantageously considered. Specifications, technical data and complete information on the subject. Warm Air Furnace Fan Co., 6511 Cedar Ave., Cleveland, Ohio.

Sewage Ejectors and Pumping Machinery.—Loose-leaf data folder A.I.A. File No. 29-c-1 containing a series of well prepared practical bulletins on all phases of this subject, as applied to service in buildings. A most valuable series of documents for the specification writer and others having to do with the selection of equipment. Standard filing size, 8½ x 11. Yeomans Brothers Company, 1433 Dayton Street, Chicago, Ill.

"Wiremold Wall Chart."—Valuable information on the Wiremold Conduit System as applied to buildings with installation data and full particulars. 8½ x 11. The Wiremold Co., Hartford, Conn.

Decorative Possibilities of Paint.—A.I.A. File No. 25-D-3. Booklet containing a selection of designs and description of methods for securing many desirable and attractive effects. National Lead Co., 111 Broadway, New York.

Published by the same firm, "Standard Specifications for the Use of White Lead Paint". A useful document in the specification writer's file.

Valve Tabulation Sheet.—Data sheet giving important information on bronze and iron valves. Scott Valve Mfg. Co., 3963 McKinley St., Detroit, Mich.



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